



2018 Year in Review

Tweed Regional Gallery
& Margaret Olley Art Centre



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Our Vision

To enrich, inspire and inform our regional and global communities through access to a diverse and engaging visual arts environment.

From the Director

2018 marked a year of successes for the Tweed Regional Gallery & Margaret Olley Art Centre, including the milestone of its 30th anniversary.

It is always gratifying to learn that our visitor satisfaction level is consistently high, with direct survey feedback reflecting a rate of 95%. As social media platforms become an increasingly important measure of our success, it has been a pleasure to read and respond to the many positive comments posted by our visitors.

Our education programs see the development of a new generation of visitors engaging with visual art and creativity, so it was wonderful to see so many school students and education groups in the Gallery enjoying our range of education and public programs throughout the year. The Gallery delivered 67 education and public programs attracting a total of 3,169 participants, including 971 school students throughout the year.

Gallery staff strive to present an exhibitions program that offers our visitors a range of artistic and cultural experiences, whilst also enabling our extended community an opportunity to discover and learn more about the Gallery's collection. The anniversary exhibition *Three Decades: celebrating the Tweed Regional Gallery collection* was a pleasure for me to curate, presenting much-loved favourites alongside more recent additions, and surveying the four focus areas of the collection that inform acquisitions. Along with the generosity of donors and artists, it is the unwavering support of the Gallery's two support organisations that have seen the collection grow from strength to strength. The Tweed Regional Gallery Foundation Ltd. and the Friends of the Tweed Regional Gallery and Margaret Olley Art Centre Inc. remain staunch champions of our programs and the collection, always prepared to consider acquisition proposals. Many of the artworks included in *Three Decades* were acquired through the generosity of the members of these organisations. In more recent years, organisations such as the Margaret Olley Art Trust have donated significant artworks to the collection. The credit lines of the artworks in *Three Decades* revealed the benefaction of donors and artists, with newer acquisitions being the result of programs such as the Nancy Fairfax Artist in Residence program, so generously funded by Mr Tim Fairfax AC. The anniversary year's public acquisition appeal to secure artist Cressida Campbell's magnificent *Hallway with kilims* (2017-18) was an indication of the commitment and generosity of the Foundation's established and new members.

The Gallery strives to create exciting prospects for the artists of our region and practitioners of national and international importance. Our aim is to create visitor experiences that engage, inspire and

appeal to our audiences. Our programs are designed to attract new audiences from far and wide.

Tweed Shire Council's growing commitment over the years towards the professional operation of the Gallery deserves acknowledgement. The Gallery is fortunate to have benefited from Council's vision, which recognises the importance of enhancing the region through supporting the growth of the Gallery. The financial assurance offered by Council is significant and I am proud that the Gallery's reputation has rewarded Council's commitment. I would also like to acknowledge the services of our many colleagues at Council who assist us with their expertise across many facets of our operation. The financial support of the State Government through Create NSW is also highly valued, as our recurrent program funds are supported by a financial assurance of \$100,000 per annum towards our program delivery. The Gallery has also enjoyed collaborative partnerships throughout 2018 with leading organisations.

Council recognises the economic development the Gallery encourages for the region. The launch of an annexe venue for the Gallery in the latter part of the year marked a new era in the Gallery's history. An initiative of Council, housed within the creative hub of Murwillumbah's vibrant MArts Precinct, the Gallery DownTown acts as a driver of creative and economic development in the heart of Murwillumbah. Gallery DownTown comprises two spaces, the first featuring works of art from the Gallery's collection, with further exhibition space devoted to showing the work of regional artists through an extension of the Gallery's Community Access Exhibitions Program.

The Tweed Regional Gallery remains indebted to each and every one of our volunteers who donate their valuable time to help us deliver the best service possible to our growing audiences. It never ceases to surprise me how much time people are willing to offer us; and their level of eagerness. From our Front of House volunteers to our Volunteer Gallery Guides and Committee members, it is encouraging and gratifying to know that members of our community are willing and keen to give their time and experience.

I would like to take this opportunity to thank the Gallery's talented staff for their professionalism and dedication to their roles. I am blessed to have such a wonderful team who take such pride in their work in delivering quality to our visitors.

Susi Muddiman OAM, Gallery Director

2018 in Numbers

85,226
Gallery visitors

67
Workshops

777
Workshop attendees

67
Education & Public Programs

3,169
Education & Public Programs attendees

314
Guided talks total

775
Attendees at openings

105
Club/bus groups

2,441
Club/bus groups attendees

9
Volunteer/guide training

181
Volunteer/guide training attendees

120
Volunteers

1,560
Volunteer shifts

855
Guided tours for bus groups attendees

2,208
11.30am guided tours attendees

971
School students

427
Primary

464
Secondary

80
Tertiary

9
Committee meetings

99
Committee meetings attendees

50
Foyer hires/events

1,695
Foyer-workshop hire attendees

Exhibition Highlights



During 2018, the Gallery hosted four major touring exhibitions and fifteen self-initiated exhibitions, which included a milestone collection exhibition and a major art prize held across two venues.

Marion Hall Best: Interiors A travelling exhibition from Sydney Living Museums 7 December 2018 – 17 February 2019

This exhibition charted the work of Marion Hall Best (1905 – 1988), one of Australia's first and most influential independent interior designers, displaying original furniture, fabrics, furnishings and design schemes.

Best's career spanned four decades from the mid-1930s, a period of transition from the department store decorators and art furnishers of the 1920s, to the independent professional designers of today.

Her interiors vibrated with bold colours and patterns, and a signature of her commissioned interiors was her vibrant, glazed, painted finishes on walls and ceilings.

Best introduced the latest of international modernism in design to Australians through her shops in Rowe Street, Sydney and Queen Street, Woollahra, which were an inspiration to the local design profession.

Marion Hall Best: Interiors installation view. Photo: David Toyer



Abstraction: celebrating Australian women abstract artists

A National Gallery of Australia Exhibition

2 March – 20 May 2018

Abstraction is one of the most influential developments in art history. Evolving from avant-garde movements in Europe at the close of the 19th century, it has continued to flourish through to contemporary times. Women artists have been at the forefront of its development and yet, until recently, their contribution has been obscured from the art-historical narrative. Drawn from the extensive collection of the National Gallery of Australia, this exhibition resurrected and examined the myriad of ways that Australian women artists have championed abstraction and kept it alive in the 21st century.

Curated by the National Gallery of Australia, the national tour of *Abstraction* was made possible through the generous support of the National Collecting Institutions Touring and Outreach Program, an Australian Government program aiming to improve access to the national collections for all Australians.

The exhibition also coincided with International Women's Day. To celebrate the achievements of women in our workplace the Gallery hosted Tweed Shire Council's International Women's Day event.

Abstraction installation view. Photo: David Toyer



Fiona Lowry:

There is a place in the heart that will never be filled

16 March – 29 July 2018

Fiona Lowry visited the Tweed region twice to develop her exhibition, exploring the landscapes of the area as an invited artist of the Gallery's Nancy Fairfax Artist in Residence Studio.

Lowry said, "Initially what was interesting about doing a residency in Murwillumbah was the opportunity to revisit a landscape that I spent some time growing up in. My work often explores my own memories of place but also the history of place and this was a unique opportunity to immerse myself in my own history but also to understand the histories of the landscapes of the Northern Rivers region."

I spent some time visiting the places that had held potent memories for me. I started to think about the ties that bind you to a place and also how the history of a place is intrinsic to our own experience of that place — even though it may be unspoken or unacknowledged."

Fiona Lowry, *My mother's far embrace (Ukerebagh Mangroves)* 2017
acrylic on canvas, 167 x 122 cm © The artist



A Painter's House

Margaret Olley | John Honeywill | Guy Maestri | Lewis Miller | Monica Rohan

30 March – 7 October 2018

Margaret Olley's Duxford Street home studio was filled with objects and things she collected and rearranged as subject matter for her paintings for nearly 50 years. The re-creation of Olley's home studio, at the Gallery, remains an evocative legacy of her life and work, revealing much to us of her processes for painting. Olley described her Duxford Street home as a studio first and foremost — a painter's house.

To continue the vitality of the inspirational force of Olley's house, the Tweed Regional Gallery invited four contemporary painters to explore objects and things within the home studio re-creation. Spending time in the Gallery's Nancy Fairfax Artist in Residence Studio each artist responded to the re-creation from the perspective of their own practice.

Responses by painters Monica Rohan (Brisbane), Guy Maestri (Sydney), John Honeywill (Brisbane) and Lewis Miller (Melbourne) were exhibited alongside paintings by Margaret Olley. The exhibition also included loans from the Art Gallery of New South Wales, the University of Queensland Art Museum and private collections, as well as works from the Tweed Regional Gallery collection.

John Honeywill, *Jug and artichoke flower* 2018
oil on linen, 92 x 71 cm
Purchased through the Tweed Regional Gallery Donations Fund 2018 © The artist



**Andrew Antoniou:
Curtain Call**

27 April – 7 October 2018

Curtain Call was an exhibition of paintings, drawings and etchings by Sydney-based artist Andrew Antoniou.

The exhibition relates to Antoniou's immersion into the world of theatre, particularly that of the Absurdist movement. The translation of these ideas through an accessible visual art form allowed viewers to engage with a new, yet timeless expression of a theatrical tradition that is increasingly relevant to the challenges faced in an often confusing contemporary world.

Within the work are a series of recurring themes of a theatrical nature, including time, mortality, love, ritual, conflict and notions of magic and transformation.

Antoniou works with the idea of a cast of characters and develop their roles in successive pieces to enable the viewer to see the possibilities of this approach in the telling of a story.

Andrew Antoniou, *Let's Dance* (detail) 2016 charcoal on paper, 100 x 124 cm © The artist



Border Art Prize 2018

25 May – 15 July 2018

The *Border Art Prize* is held every two years and is open to residents of Tweed, Ballina, Byron, Lismore, Kyogle, Scenic Rim and the Gold Coast. Entries include textiles, sculpture, ceramics, oils, mixed media, watercolour and photography. As always, subject matter is varied, but includes landscapes, portraits and self-portraits.

In 2018 the *Border Art Prize* attracted more than 400 entries from visual artists residing in the region, all of which were displayed over two venues: the Tweed Regional Gallery and the MIArts Precinct in Murwillumbah.

The 2018 judges were gallerist Lorraine Pilgrim and artist Abbey McCulloch. Trinity Leonard, from Lismore Shire, received the \$3,000 first prize for her oil painting titled *Hannah* funded by Tweed Shire Council. Additional prizes were funded through the generosity of the Friends of the Gallery and local artist and teacher Shirley Kennedy.

2018 Border Art Prize winner Trinity Leonard, *Hannah* (detail) 2018, oil on canvas, 60 x 90 cm © The artist



**Australian exotica
Monash Gallery of Art Touring Exhibition**

20 July – 23 September 2018

Australian exotica drew on Monash Gallery of Art's nationally significant collection of Australian photographs and showcased a range of photographic work that engages with the theme of the exotic antipodes.

Ever since the 15th century, when European cartographers began including the contour of Terra Australis Incognita ('the unknown land of the south') in their speculative maps of the globe, the continent of Australia has been thought of as an exotic place. For many of the artists in this exhibition, this European vision is something that needs to be subverted and critiqued. For others, the idea of living in an eccentric environment, with surreal undertows, continues to inform a distinctively Australian sense of place.

Artists included Brook Andrew, Michael Cook, Destiny Deacon, Peter Dombrovskis, Marian Drew, Leah King-Smith, Joseph McGlennon, Tracey Moffatt, Darren Siwes, Robyn Stacey and Christian Thompson.

Joseph McGlennon, *Florilegium #1* (detail) 2014 pigment ink-jet print, 127 x 100 cm Monash Gallery of Art, City of Monash Collection Courtesy of the artist and Michael Reid (Sydney) © The artist



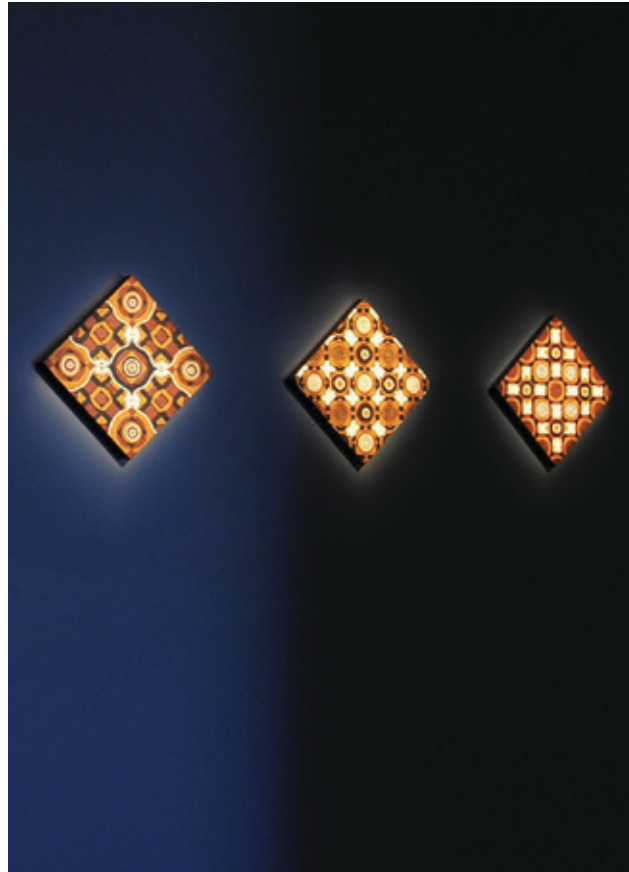
**Experimenta Make Sense:
International Triennial of Media Art**

27 July – 23 September 2018

Experimenta Make Sense was an immersive and interactive exhibition that investigated how we 'make sense' of the world, how we use our senses to make sense, and how we make sense through making.

Curated by Jonathan Parsons and Lubi Thomas, the exhibition featured the work of 20 Australian and international artists who engage with contemporary technology, including video, virtual reality, robotics, mechanics, computer software and electronics, in playful and thought-provoking ways.

Andrew Styan, *Life Support System* (detail) Image courtesy of Rebecca Carey



**Ryan Presley:
For What It's Worth (Not For Sale)**

3 August – 25 November 2018

Brisbane-based artist Ryan Presley spent one month working in the Gallery's Artist-in-Residence Studio to create new work for his solo exhibition in the Friends Gallery.

Presley was interested in customs and edifices associated with religion, economics, and conquest that are evident in many facets of our everyday lives. During his residency he wanted to learn more about the rise of the sugarcane industry that is a prominent part of the landscape and beautiful vistas around Wollumbin.

Presley said, "Over the past few years I have sought to highlight the deeply embedded links between religion, economics and power that have existed for centuries in colonial and, later, postcolonial societies of the 'West'. A significant part of this is how religion and economic control have served colonialism and empire building over time. I then focus on how these connections have manifested in Australian society, highlighting how they have negatively affected the lives of Aboriginal Australians."

For What It's Worth (Not For Sale) installation view. Photo: David Toyer



**Three Decades: celebrating the
Tweed Regional Gallery collection**

24 August 2018 – 30 June 2019

2018 marked the Gallery's 30th anniversary. To honour this milestone, Gallery Director Susi Muddiman OAM curated an exhibition from the collection which celebrated its development since 1988 and surveyed the four focus areas that inform acquisitions.

Like many regional galleries, the gifting of artworks is a crucial element in the development of permanent collections. The support of private donors and artists has generously afforded the Gallery the opportunity to build a collection, of which visitors can enjoy and be proud. This exhibition included significant works of art that acknowledged the Gallery's reputation in the arts sector and recognised the talent of artists living and working in our region. The exhibition also embraced our enviable geography, shared artists' ideas, and raised some issues that deserved to be raised — all of which bode well for the next 30 years.

Through the collection, *Three Decades* celebrated the realisation of an art gallery for the Tweed and the remarkable achievements of the many people who transformed a dream into reality. The exhibition celebrated a vibrant future ahead for the Gallery and our programs, and the continued, exciting development of the collection.

Michael Zavros, *Madonna and child (detail)* 2016
oil on aluminium, 42 x 28.8 cm
Purchased through the Tweed Regional Gallery Donations Fund, 2016
Tweed Regional Gallery collection © The artist



**Going to a Fancy Dress Party:
Les Peterkin Portrait Prize**

28 September – 2 December 2018

2,989 Artworks, 34 local schools, six judges and 40 major winners.

In 2018, local primary school students were asked to let their imaginations run wild by creating a portrait of themselves in fancy dress costume. Asked to consider the theme, costume, pose, and expressions on their faces, these young artists used a variety of media to create imaginative and vibrant portraits.

Ranging from the delightful paintings of kindergarten students to detailed illustrations by children in upper primary classes, *Going to a Fancy Dress Party* displayed 40 framed prize-winning works on the wall and another 200 outstanding works in display folders. This increasingly popular prize is named for artist and art teacher Les Peterkin, and is a celebration of the artistic talent of local primary school students, giving a glimpse into how young people see the world.

The Les Peterkin Portrait Prize is a collaborative project of Tyalgum Public School and the Tweed Regional Gallery; co-ordinated by artist and teacher, Marianne Galluzzo and sponsored by the Tyalgum P&C Association, the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc. School Arts Supplies, Derivan, Bunnings and Office Max.

22nd Les Peterkin Portrait Prize installation view. Photo: David Toyer



**Graeme Drendel:
Confessions**

28 September 2018 – 17 February 2019

In his exhibition *Confessions* Graeme Drendel placed his figures within a vast, isolating landscape. Featuring an intriguing cast of characters who interact or, perhaps more to the point, didn't appear to interact emphatically with one another, Drendel exposed something with which many of us can identify. The artist said, "There is something about any object or figure isolated within an immense landscape that leaves one with a slight sense of unease."

The exhibition included smaller works on paper and large canvases that spanned the past four years.

"My regime in the studio is just to paint, and rarely do I think in terms of an overall theme for a body of work," Drendel said. "However, the work produced over a period of time seems to somehow have a sense of connectedness in spite of there having been no great need for this to be the case. It does stand to reason that, as the canvases accumulate in the studio, they influence one another, and this, of course, does encourage a sense of dialogue from one painting to another."

Graeme Drendel, *The Piper* 2014
oil on canvas, 122 x 92 cm © The artist



**Laith McGregor:
Borrowed Time**

5 October – 2 December 2018

Borrowed Time was a partnership between Tweed Regional Gallery & Margaret Olley Art Centre and Caloundra Regional Gallery, curated by Hamish Sawyer.

For Laith McGregor, time is both a subject matter for his work, as well being a tangible measure of the artist's labour. McGregor is best known for his labour-intensive biro portraits, however in recent years his practice has expanded to include sculpture, video and print-making, and a range of subject matter. *Borrowed Time* brought together new and recent works by McGregor across a variety of media, focusing on ideas of time and labour.

Laith McGregor was born in Nambour, Queensland in 1977 and currently lives and works between Byron Bay, Australia and Bali, Indonesia.

Borrowed Time installation view. Photo: David Toyer



**Deirdre Bean:
Australia's mangroves: living on the edge**

12 October 2018 – 17 March 2019

Deirdre Bean developed a fascination and respect for mangroves from a young age growing up on the Myall River, NSW. On learning more of their ecological importance and vulnerability, Bean became determined to document Australia's mangroves. It is becoming clearer from scientific research that mangroves are vulnerable to increasing temperature in seawater and rising sea levels.

Mangroves play an essential role in our tropical and subtropical coastal ecosystems as the breeding grounds for fish and crustaceans. Described as the lungs of the sea, mangroves form a protective buffer between the sea and the land against runoff, storm surges and cyclones.

In Australia we have more than half of the world's species of mangroves. Most are found along the coast and estuaries of tropical Far North Queensland and the Northern Territory. The artist documented 34 of Australia's 47 species for her PhD (Natural History Illustration). Each species was located in the field, photographed and collected, then were painted from life. It took seven years to gather the information for this exhibition.

Deirdre Bean, *Acrostichum speciosum* 2014
watercolour and graphite on paper, 49 x 41 cm. © The artist



Margaret Olley: from the collection

19 October 2018 – 16 June 2019

This exhibition showcased the Tweed Regional Gallery's outstanding collection of artworks by Margaret Olley, as well as artworks relating to Olley, such as portraits of the artist and responses to her famous Duxford Street home studio.

The development of the Gallery's collection is reliant on the generous support of donors. This exhibition included recent gifts to the collection such as Danelle Bergstrom's *Conversation with Margaret Olley* 2003 (Gift of the artist through the Australian Government's Cultural Gifts Program), Robert Barnes' *Portrait of the artist, Margaret Olley* 1999 (Gift of the Tweed Regional Gallery Foundation Ltd. with funds contributed by the Gallery Donations Fund, 2017), Margaret Olley's *Sydney Harbour from The Rocks* 2009–11 (Gift of Andrew Greig through the Australian Government's Cultural Gifts Program), and *Early morning* 1997 (Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc., 2018).

Margaret Olley: from the collection installation view. Photo: David Toyer



Community Access Exhibitions Program

January – December 2018

The Gallery is proud of its commitment to and support of artists from the region, who each contribute so much to the cultural vibrancy of our community.

The Community Access Exhibitions Program (CAEP) caters specifically to artists from North East New South Wales and South East Queensland, offering exhibition opportunities to emerging and established artists from the region. Since the Gallery's relocation to Mistral Road, Murwillumbah in 2004, we have hosted over 100 exhibitions under the CAEP, ranging from exhibitions by professionally experienced artists to those at the very beginning of their creative career.

During the 2018 calendar year a number of exhibitions were presented through the CAEP including the work of artists Rob Olver, Georgie Maddox, Alison Allcock and Carolyn Delzoppo.

Significantly, one year on from the largest flood to hit the Tweed Valley region in recorded history, Murwillumbah artist Rob Olver sought to capture the damage to the natural and human environment of the Tweed using black and white medium format film in his exhibition *Rob Olver: of rivers and floods*.

Rob Olver, *Winter dawn, Rouse River* (detail) 2016
photograph 19.8 x 24.9 cm, Gift of the artist, 2018
Tweed Regional Gallery collection © The artist

Acquisition Highlights



The Gallery aims to assemble and preserve a collection of national and regional significance across four collecting profile areas:

- / Australian portraits
- / Artworks of regional relevance
- / Australian artists' prints
- / The life and work of Margaret Olley

During 2018, 43 artworks were acquired for the Collection, via gifts or Cultural Gifts from philanthropists, collectors, artists and the Gallery's key support organisations (the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc. and the Tweed Regional Gallery Foundation Ltd.) as well as via purchases from funds raised through the Gallery's on-site donations.

Tom Roberts (1856–1931)
Portrait (Mrs K. I Macnaughton) 1894
oil on canvas
61.5 x 51 cm
Donated through the Australian Government's Cultural Gifts Program by Stuart Macnaughton and Sally Macnaughton on behalf of the Macnaughton Family in memory of Allan Macnaughton, 2018

Lewis Miller (b.1959)
View from the artist's studio, Murwillumbah 2017
oil on linen
25.5 x 66.5 cm
Purchased through the Tweed Regional Gallery Donations Fund, 2018

Max Dupain (1911–1992)
(John Coburn and Eva Breuer)
date unknown
photograph
30.5 x 24 cm
Gift of Patrick Corrigan, 2018

Max Dupain (1911–1992)
John Firth-Smith date unknown
photograph
28.8 x 23.7 cm
Gift of Patrick Corrigan, 2018

Graham McCarter (b.1940)
Judy Cassab date unknown
photograph
38.4 x 51.3 cm
Gift of Patrick Corrigan, 2018

H. C. Simpson (1879–1966)
(Mount Warning and the Tweed River) 1919
oil on board
14.4 x 30 cm
Donated through the Australian Government's Cultural Gifts Program by John Brown, 2018

Margaret Olley (1923–2011)
Early morning 1997
oil on board
61 x 92 cm
Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc., 2018

Fiona Lowry (b.1974)
Ukerebagh mangroves (study) 2017
acrylic on board
76 x 56 cm
Purchased through the Tweed Regional Gallery Donations Fund, 2018

Rob Olver (b.1968)
Winter dawn, Rous River 2016
digital print on cotton rag paper
19.8 x 24.9 cm
Gift of the artist, 2018



George Wishart (1872-1921)
Mnt Warning, Murwillumbah, Tweed Heads
 c.1900
 oil on board
 29 x 46 cm
 Donated through the Australian
 Government's Cultural Gifts program by
 John Brown, 2018

Graeme Drendel (b.1953)
Untitled date unknown
 gouache and watercolour on paper
 10 x 8.5 cm
 Donated through the Australian
 Government's Cultural Gifts program by
 John Brown, 2018

Graeme Drendel (b.1953)
Untitled date unknown
 gouache and watercolour on paper
 10.6 x 8.8 cm
 Donated through the Australian
 Government's Cultural Gifts program by
 John Brown, 2018

Graeme Drendel (b.1953)
Untitled date unknown
 etching
 19.5 x 24.4 cm
 Donated through the Australian
 Government's Cultural Gifts program by
 John Brown, 2018

Ian Tremewen (b.1954)
Rainforest between the river and the sea
 2003
 watercolour on paper
 75 x 100 cm
 Donated through the Australian
 Government's Cultural Gifts program by
 John Brown, 2018

Nicholas Harding (b.1956)
Margaret Olley (the Tweed portrait) 2017
 oil on linen
 183 x 112 cm
 Donated through the Australian
 Government's Cultural Gifts Program by
 Nicholas Harding in memory of Margaret
 Olley, 2018

John Honeywill (b.1952)
Jug and artichoke flower 2018
 oil on linen
 92 x 71 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

John Honeywill (b.1952)
Red jug and kangaroo paw 2018
 oil on linen
 56 x 56 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

Albert (Digby) Moran (b.1948)
Bundjalung stone axe 2011
 acrylic on canvas
 170 x 140 cm
 Gift of Margot Anthony AM, through the
 Tweed Regional Gallery Foundation Ltd.,
 2018

Rob Olver (b.1968)
Flood debris III 2017
 digital print on cotton rag paper
 81.5 x 146.5 cm
 Gift of the artist, 2018

Cressida Campbell (b.1960)
Hallway with kilims 2017-2018
 unique woodblock print
 120 x 80 cm
 Gift of the Tweed Regional Gallery
 Foundation Ltd., 2018

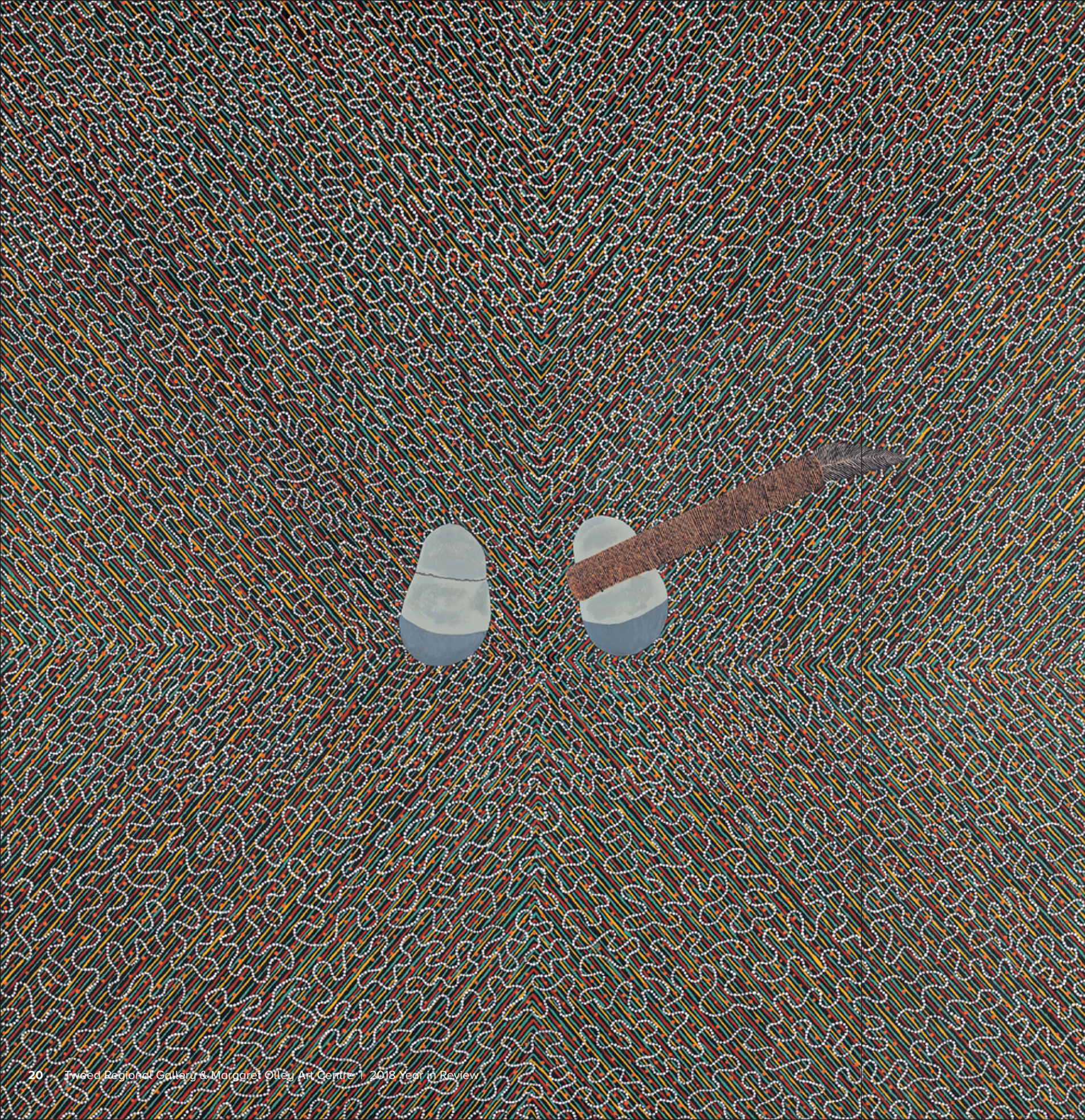
Robyn Sweaney (b.1957)
Doug & Margot 2018
 acrylic on polycotton
 56 x 67 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

Lewis Miller (b.1959)
Interior with figures II 2017
 oil on Belgian linen
 59.7 x 42.6 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

Lewis Miller (b.1959)
Interior with figures III 2017
 oil on Belgian linen
 56.3 x 41.9 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

Guy Maestri (b.1974)
Two jugs with plastic cornflowers 2018
 oil on linen
 61 x 77 cm
 Purchased through the Tweed Regional
 Gallery Donations Fund, 2018

David Young (b.1957)
Bob Hawke 2010
 digital print on paper
 39.5 x 27.5 cm
 Gift of the artist, 2018



Kat Shapiro Wood (b.1980)
Untitled (forge) 2018
 encaustic, steel
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Kat Shapiro Wood (b.1980)
Untitled (veer II) 2018
 encaustic, plaster, found material
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

William Beckwith McInnes (1889–1939)
Portrait of a young woman 1929
 oil on canvas
 159 x 111.8 cm
 Gift of Wayne Kratzmann (Brisbane), 2018

Dale Rhodes (b.1960)
Rosie 2017
 oil on canvas
 101.2 x 152.6 cm
 Gift of the artist, 2018

Ron McBurnie (b.1957)
This was Whistler's mother's cat's third attempt to jump onto the table of the Margaret Olley painting 1997
 etching on paper
 39 x 48.8 cm
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Katthy Cavaliere (1972–2012)
Afterlife 2011
 chromogenic colour print on silver based metallic paper
 109.4 x 76.8 cm
 Gift of the Estate of Katthy Cavaliere, 2018

Katthy Cavaliere (1972–2012)
Story of a girl 1999
 chromogenic colour print on silver based metallic paper
 109.4 x 76.8 cm
 Gift of the Estate of Katthy Cavaliere, 2018

R. Ian Lloyd (b.1953)
Margaret Olley in her studio in Sydney, NSW, Australia at 9.22am on December 13th, 2005 2005
 digital print on paper
 39.5 x 59.5 cm
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Karla Dickens (b.1967)
Spirit mother II 2011
 ceramic
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Karla Dickens (b.1967)
Mother of all IX 2010
 ceramic and mixed media
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Tim Storrier (b.1949)
The Grand Impedimenta 2016–2017
 bronze, edition of 5
 dimensions variable
 Donated through the Australian Government's Cultural Gifts program by Tim Storrier, 2018

Guy Maestri (b.1974)
Wollumbin 2016
 oil on linen
 81.5 x 71.1 cm
 Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre, 2018

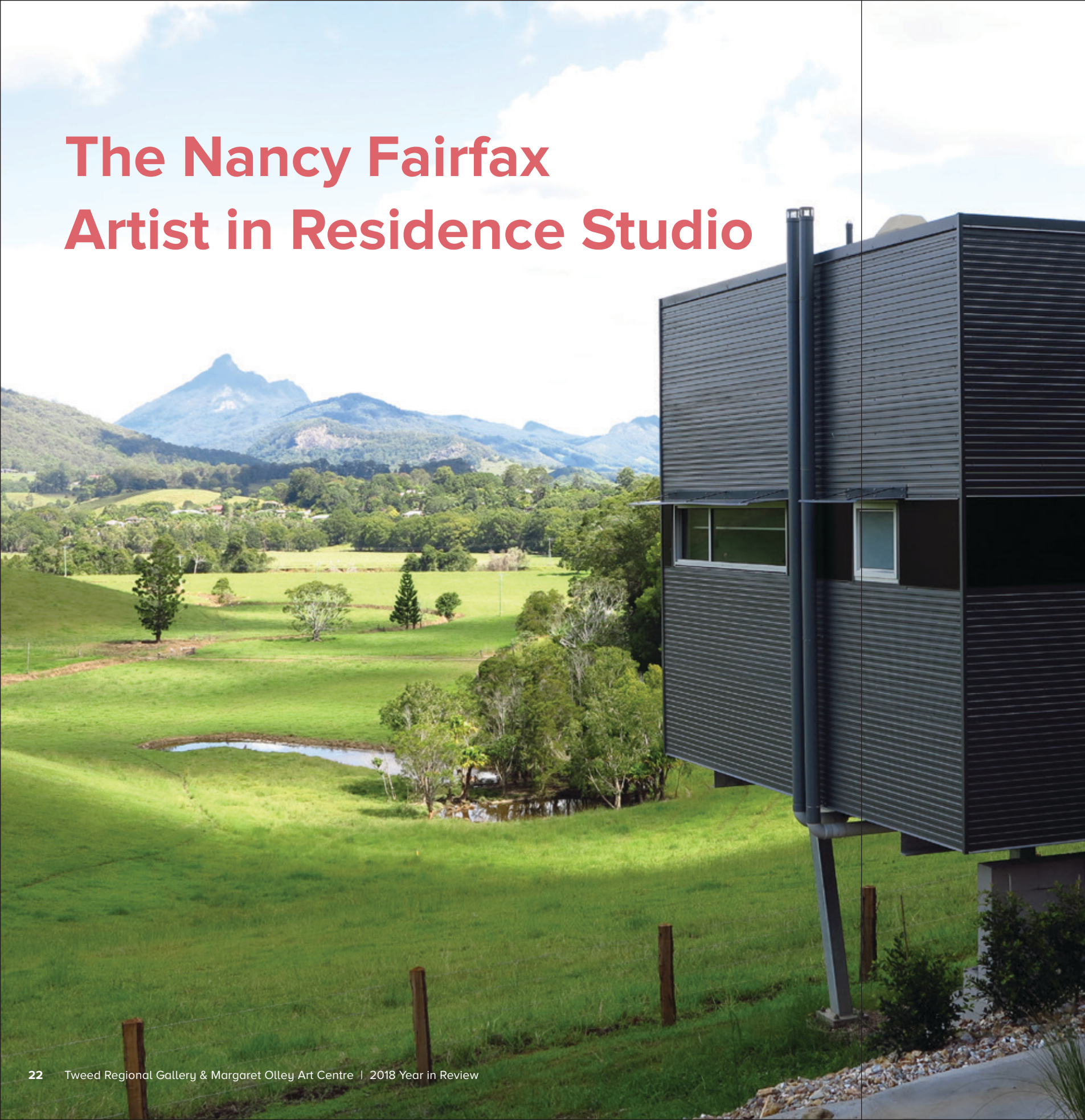
Sally Anderson (b.1990)
Guy's Wollumbin on my Wollumbin 2018
 acrylic on linen
 137.4 x 121.9 cm
 Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre, 2018

Lisa Arronis (b.1967)
Crown (heavy is the head) 2018
 porcelain, kanthal wire, gold lustre
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Lisa Arronis (b.1967)
Crown (she is grace) 2018
 porcelain, kanthal wire, gold lustre
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

Catherine Lane (b.1963)
Focused 2018
 raku, porcelain slip, celadon
 dimensions variable
 Purchased through the Tweed Regional Gallery Donations Fund, 2018

The Nancy Fairfax Artist in Residence Studio



The Nancy Fairfax Artist in Residence (AIR) Studio is an on-site, live-in studio at the Tweed Regional Gallery & Margaret Olley Art Centre.

The AIR Studio is generously supported by benefactor Mr Tim Fairfax AC and named in honour of his mother Nancy Fairfax, who was a great friend of Margaret Olley.

Overlooking the picturesque surrounds of the Gallery, with views to Mount Warning/Wollumbin, the AIR Studio is a dynamic legacy of Margaret Olley's support for artists through personal and professional mentorship.

The objective of the AIR Studio is to enable and encourage a variety of artists to stimulate their practice in a creative environment. The AIR Studio program includes two funded residencies annually. The artwork resulting from these residencies will be included in the Tweed Regional Gallery's exhibition program. Artists also have the opportunity to use their AIR Studio on a fee-paying basis.

In 2018, the Gallery hosted three funded residency programs: Ryan Presley (Brisbane); Maria Kontis (Melbourne) and Kate Rohde (Melbourne); and 11 self-funded artists in residence.

Also in 2018, the Gallery presented *A Painter's House: Margaret Olley / John Honeywill / Guy Maestri / Lewis Miller / Monica Rohan* in the Margaret Olley Art Centre. This exhibition featured new work by contemporary paintings following residencies in the Nancy Fairfax Artist in Residence Studio.



Left to right: Ryan Presley, Maria Kontis & Kate Rohde in residence

Public Programs



The Gallery presented a varied program of events to complement the exhibition program aiming to engage new and current audiences through educational and enjoyable activities. These programs also provide professional development opportunities for artists, facilitators and Gallery visitors.

In 2018, Tweed Regional Gallery presented a range of public programs including: curators' talks; engagement with artists; theatre and drop-in practical art-making sessions, displays and artist demonstrations; artists' talks and interviews; and a virtual reality session accompanying the technology-heavy exhibition *Experimenta Make Sense*.

Programs for children and families included working artists on a wallpaper project, on gallery dioramas, branding, swing tags and tassels. The Gallery launched the ART PLAY exhibition-focussed activities program and, once again, celebrated the hugely popular Les Peterkin Portrait Prize for Children, which attracted 570 people to the award ceremony.

Our public programs provided employment and professional development opportunities for approximately 100 facilitators, many from the region.

Evening events were held to officially open temporary exhibitions in the period, with some featuring preview talks by visiting guest speakers such as artists or curators.

Collaborative programs included: hosting volunteers from the Murwillumbah Art Trail over two weekends, and showcasing their visiting artists from Quebec; working with DoubleMask Youth Theatre to create

a Theatre of the Absurd response to Andrew Antoniou's work; and hosting female Tweed Shire Council staff for their annual International Women's Day event, highlighting the wonderful exhibition *Abstraction: celebrating Australian women abstract artists*.

The Gallery's creative workshops program, held in The Frances Mills Education Centre, featured three ART MAKER classes for children and teens, with 28 attendees, as well as four specialist workshops for adults, with 47 attendees learning from visiting and local artists. The workshop space was hired by external users on 57 occasions. Overall, creative workshops were facilitated by 97 artists, models and teachers.

Highlights of the year included a lively panel discussion alongside *A Painter's House*, featuring guest speakers Lewis Miller, Monica Rohan, Guy Maestri, John Honeywill, Sally Watterson and the Gallery's Margaret Olley Art Centre Curator, Ingrid Hedgcock. The National Portrait Gallery's Curator/Historian Dr Sarah Engledow engaged Graeme Drendel in an insightful and humorous conversation about his work. The *Border Art Prize*, held over two venues and exhibiting all entries, was launched at the MIArts Precinct where the Gallery's new annexe, Gallery DownTown, opened in December 2018.



Left and above: Visitors enjoying a range of public programs at the Gallery

Education



The Gallery offers a range of visitor experience and education services to cater for local and tourist visitors.

Daily guided tours are offered to visitors free of charge and are conducted by highly trained and passionate Volunteer Guides. Additional special talks and tours are offered to tourism and community groups. These introduce the current exhibitions on display and provide unique insights into the development of the Margaret Olley Art Centre, as well as this enigmatic artist's life and career.

The guided tour program also caters for special needs groups, including visitors with disabilities and their carers, English Second Language (ESL) visitors, and Auslan-interpreted tours for the hearing-impaired. In 2018, the Gallery worked with Dementia Australia NSW (formerly Alzheimer's NSW) to deliver the MemoryScope program, offering self-guided activities for people living with dementia and their care partners. In 2018, the gallery presented its first guided experience for blind and vision-impaired visitors, utilising audio description material developed by Description Victoria.

In 2018, the Gallery facilitated a series of Slow Art Experiences in recognition of this global movement. Gallery Guides received special training to be able to facilitate an extended viewing experience of a single artwork from the Collection, followed by a lively and insightful discussion. The Gallery has recognised that this format is also suited to visitors living with dementia and their care partners, and has trialled the program for this audience.

The Gallery's education services are also specially tailored to deliver the highest level of visitor experience for local and regional school students. Art Discussion Tours were designed for primary and secondary school students. The Gallery offers a unique level of engagement with schools to ensure that student group visits to the Gallery are highly stimulating and contribute to an ongoing engagement with

the Gallery. It also provides a framework for lifelong enjoyment of Visual Art.

The Gallery plays a role in engaging young people deeply with art and culture by connecting them with contemporary practice. Artists in the 2018 program that challenged students with their techniques, choice of materials and subject matter, included Michael Cook, Fiona Lowry, Georgie Maddox, Alison Allcock and Ryan Presley. In 2018, the Gallery hosted an intensive HSC Study Day 'KickstArt' in partnership with the local T5 teacher network. As part of this program, students studied real works of art and participated in discussions and practical activities specifically designed to inspire the commencement of their HSC Visual Art course.

In 2018, the Gallery also presented a Student Enrichment Day for local high school students. Guest artist-mentor Lewis Miller shared his residency experience and working processes with students, followed by a skills workshop as part of this one-day intensive focused on objects and the Margaret Olley re-creation.

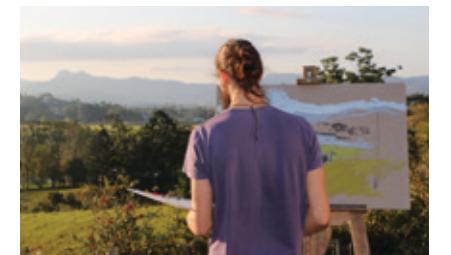
Professional development delivery is also a focus with the Art AfterSchool program offering exhibition previews, curator talks, and networking opportunities for teachers in the region. In 2018, the Gallery presented special professional development opportunities for teachers with guest artist-mentors John Honeywill and Laith McGregor.

The Gallery has positioned itself as an important destination for local families, as well as those that are visiting the area. Children are catered for through early childhood programs, specially designed exhibitions, art activities and interactives, as well as school holiday programs. In 2018, the Gallery presented another successful series of 'playdates' for children up to the age of five, in recognition of the

important role a gallery environment can play in early childhood development. The Gallery also developed an exhibition experience — 'Marion Hall best ART PLAY Atelier' — specially designed for families to complement this major summer exhibition program.

The Gallery continued its outreach education program in 2018 with an 'Art in the Pub' event co-presented with Byron School of Art and Contemporary Art Space Education (c.a.s.e). This initiative connects the region with contemporary practitioners and the Gallery's exhibition program. In 2018, the Gallery featured contemporary photo media artist Marian Drew.

In recognition of its 30th anniversary milestone, the Gallery presented its inaugural Community Picnic & Artist Paint Out. This memorable community event featured live music performances and creative activities for families, while regional artists set up to paint and draw the landscape *en plein air* under the mentorship of guest artist Hobie Porter.



An artist painting at the inaugural Community Picnic & Artist Paint Out.

Gallery DownTown



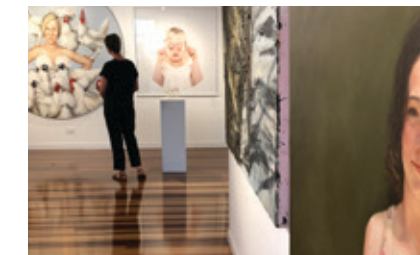
The Gallery DownTown is an exciting venture for the Tweed Regional Gallery & Margaret Olley Art Centre.

Opening on 15 December 2018 as the annexe of one of the State's most recognised regional galleries, the Gallery DownTown is an initiative of Tweed Shire Council. It aims to utilise the creative hub of Murwillumbah's vibrant MIArts Precinct, acting as a driver of creative and economic development in the heart of Murwillumbah's CBD.

The Gallery DownTown has two main exhibition spaces. One area features exhibitions from the Gallery's collection, offering visitors to Murwillumbah the chance to see additional works of art from the collection's holdings of Australian art.

A substantial exhibition space at the Gallery DownTown annexe will be devoted to showing the work of regional artists through an extension of the Gallery's Community Access Exhibition Program (CAEP).

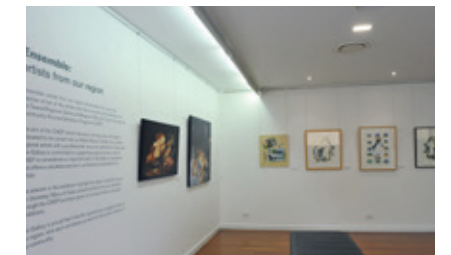
Opening Exhibitions at Gallery DownTown



Tetralogy: profiling the four collection areas

The Tweed Regional Gallery's collection in this exhibition profiles the four focus areas of the collection. Featuring portraits, artists' prints, ceramics and photography, *Tetralogy* presents over 20 works exploring the main themes of the Collection. Australian portraits reflecting the diversity of the Australian community are on exhibition alongside artworks about the Tweed region, all by artists of our area. Australian artists' prints feature strongly in the Gallery's collection, so there are a number included in this exhibition, as well as some works depicting Australia's best-loved painter of still life and interiors, Margaret Olley.

Artists in *Tetralogy: profiling the four collection areas* include Michael Zavros, Petrina Hicks, Euan Macleod, Emma Walker, Joanna Braithwaite, Michael Cusack, Christine Willcocks and Dale Rhodes.



Ensemble: artists from our region

This exhibition showcases the visual arts practice of ten of the artists who have recently held exhibitions at the Gallery through the CAEP. These artworks highlight the talent of artists living on our doorstep. Many of these artists held their first solo exhibition through the CAEP and have gone on to have further successful shows. Artists featured in Ensemble include Phil Barron, Andrew Hmelnitsky, Helle Jorgensen, Galya Kelly, Abbey McCulloch, Deb Mostert, Lae Oldmeadow, Dale Rhodes, Craig Tuffin and Oksana Waterfall.

Retail



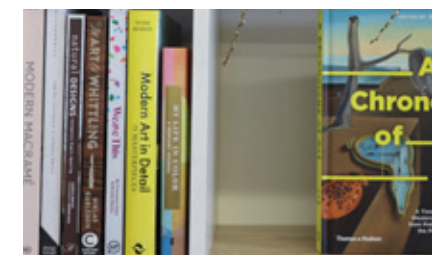
The Gallery Shop stocks an exciting range of hand-crafted ceramics, jewellery and textiles as well as posters, cards, puzzles and games, many of which feature works from the Tweed Regional Gallery collection.

The retail outlet continues to be an exciting income stream for the Gallery. During 2018, the newly appointed Sales and Reception Assistant brought a new aesthetic to the Shop, with an updated mix of regional products and an expanded range of books to appeal to artists, designers and those of us who appreciate fabric design, furniture design, street art, and the work of national and international artists.

Gallery branded products, including beautifully boxed card packs featuring works from the Collection are very popular with visitors. This product range also includes beautifully produced catalogues from the exhibitions that have been curated specifically for Margaret Olley Art Centre. They are a popular reminder of the importance and beauty of Margaret Olley's work, and the Australian artists who were associated with Olley during her lifetime, many of whom have exhibited at the Gallery.

We continue our policy of supporting creative industries in our region, including jewellers, ceramicists, printers and fabric designers.

As a destination Gallery, we are mindful that visitors often wish to purchase a product as a memento of their visit. To cater for this market we have introduced a beautiful range of retro-inspired cards, including cards with home-grown recipes courtesy of local domestic cooks.



Left and above: Products in the Gallery Shop

Partnerships



The Tweed Regional Gallery has a proud association with a large number of dedicated Volunteers who support the promotion and operations of the Gallery on a daily basis. The Gallery is supported by three volunteer organisations whose Committees meet regularly during the year.

The **Tweed Regional Gallery Foundation Ltd.** supports the Gallery by raising funds for capital projects, publications and acquisitions of works of art. The Foundation also funds special projects supporting the Gallery. For example, in 2018, the Foundation funded renowned Australian photographer Greg Weight to travel to Espondeilhan in southern France to document the home studio of the late expatriate Australian artist Fred Jessup. The outcome of this featuring in *A Shared Obsession: Margaret Olley & Fred Jessup*, an exhibition exclusive to the Margaret Olley Art Centre.

The Foundation's membership currently numbers 176 financial members, and offers a range of social events and newsletters to its membership.

The **Friends of Tweed Regional Gallery and Margaret Olley Art Centre Inc.** attract a healthy subscription membership of just over 900 financial members. The Friends raise funds through their memberships, retail program and special events program.

As the Gallery does not have an acquisitions budget, the Friends assist the Gallery by purchasing works for the Gallery's collection. The Friends also sponsor Gallery publications and the purchase of artworks from the Gallery's \$20,000 flagship award exhibition in the *Olive Cotton Award for photographic portraiture*. They also support awards through the biennial *Border Art Prize* and provide catering and service for the numerous exhibition openings and public events offered to our visitors and members each year.

In 2018, the Friends of the Gallery continued their 'welcome morning tea and behind-the-scenes' tour for new subscribers, an initiative aimed to further engage members.

The **Tweed Regional Art Gallery Advisory Committee** is appointed by resolution of Council to assist and advise Council in matters relating to the review and updating of the Gallery's policies and plans. The Committee also advises Council on the care and future development of the Collection and, as a Committee of community representatives, encourages the enjoyment, appreciation and education in the arts in the Tweed region through advice to the Tweed Shire Council.

Volunteer Gallery Guides present two free daily tours to visitors, schools and groups. The Guides also prepare and present tours for community and special interest groups who visit the Gallery weekly. Gallery Guides provide educational tours for primary, intermediate and secondary school groups, and assist the Education & Audience Development Officer in presenting events such as Art After School, HSC Development Days and Gallery Play Dates.

Over **90 Front of House Volunteers** support staff in the Gallery's daily operations by welcoming visitors, providing assistance in the thriving Gallery Shop, assisting with administrative tasks, maintaining the Library, and attending visitors in each of the exhibition spaces.

The Gallery relies on over 150 **Volunteers** acting as ambassadors across all aspects of our operations. The Gallery is indebted to our Volunteers and their enormous contribution in ensuring the Gallery remains a leading cultural institution and popular cultural tourism destination.

In collaboration with the **Australian Chamber Orchestra**, the Gallery presents interactive 'paint' programs on iPads that

allow visitors to digitally paint and draw as Olley did while listening to her favourite chamber orchestra, the Australian Chamber Orchestra.

The Margaret Olley Art Centre enjoys the support of flower sponsor Georgie Taylor of **FLOWERISTA**, MIArts Murwillumbah. FLOWERISTA provide fresh flowers to the Olley Centre each week to celebrate Olley's love of flowers as subject matter for her paintings.

2018 Foundation Members



The Foundation aims to attract and encourage donations, gifts, bequests and other forms of financial assistance for the Gallery, ensuring that the facility continues to provide professional and engaging programs for the enjoyment of patrons.

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Tweed Regional Gallery & Margaret Olley Art Centre Staff

Director: Susi Muddiman OAM

Curator Margaret Olley Art Centre & Collections Manager: Ingrid Hedgcock

Exhibitions Curator: Sarah McGhee

Education & Audience Development Officer: Jodi Ferrari

Public Programs Curator: Anouk Beck

Operations & Business Officer: Greg Puch

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Gallery Technicians (casual): Lenny Bastiaans, Byron Coathup, Melissa Creed, Chas Glover, Barry Mossop, Ruth Williams.

The Tweed Regional Gallery & Margaret Olley Art Centre is supported by over 150 volunteers. Many thanks for your ongoing support.

Front cover image:

Cressida Campbell (b.1960)

Hallway with kilims (detail) 2017–2018

unique woodblock print

120 x 80 cm

Gift of the Tweed Regional Gallery Foundation Ltd., 2018

© The artist

Back cover image:

Guy Maestri (b.1974)

Wollumbin (detail) 2016

oil on linen

81.5 x 71.1 cm

Gift of the Friends of Tweed Regional Gallery and Margaret Olley Art Centre, 2018

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Tweed Regional Gallery & Margaret Olley Art Centre

PO Box 816 (2 Mistral Road), Murwillumbah NSW 2484 | T (02) 6670 2790 | F (02) 6670 2797 | E tweedart@tweed.nsw.gov.au | W artgallery.tweed.nsw.gov.au

Open 10am – 5pm (DST) Wednesday to Sunday, Free Admission

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& MARGARET OLLEY ART CENTRE | MURWILLUMBAH

Margaret Olley ART CENTRE