

Produced by the Friends of the Cowra Regional Art Gallery

IN THE GALLERY to 5th July

Marian Hosking – Jewellery and From the Collection

This fascinating exhibition was opened on May 29 by Tracy Callinan, new Arts OutWest Executive Officer.

Marian Hosking has been exhibiting in Australia and overseas since the 70's and the gallery is privileged to have this striking exhibition on display in Cowra. Marian holds the position of Studio Coordinator Metals and Jewellery at the Monash University in Melbourne and has recently completed her PhD.



She has a fascination with the intricate and delicate shapes found in nature, and from them creates beautiful small objects and jewellery, usually in sterling silver. She considers her work to be souvenirs of an experience, plant, place.

The Tall Tree project occupies the table at the centre of the gallery, and has been crafted from an actual impression taken around the circumference of a particular big tree that Marian had heard about. She used pink jewellers wax warmed by a torch to take the impressions, and she had the result cast as a tribute to these very tall trees found particularly in Victoria. A video is showing in the Gallery to demonstrate the process that Marian undertook to make this piece.

Gallery Talk.

On the morning following the opening, Marian conducted a Gallery talk for an interested audience. She explained the various sources and techniques involved in producing the beautiful and unusual objects and jewellery on display. Each case is based on a particular land form .. Arid lands, Coastal box, East Gippsland, and Sydney Heathland.

The subtle colours of the pieces on display aroused interest, and Marian explained that the white pieces are unpolished silver, and the orangey brown comes from heating tarnish and is a more stable finish than the white.

Above: Marian Hosking concluded her gallery talk by explaining some of the items and tools that she uses in the practice of her craft.



From the Collection.

In the back section of the Gallery is the first showing of some of the Gallery's latest acquisitions. Among them are the three Sally McInerney photographs purchased by the Friends.

Some of the recently donated works are shown above.

Left:
Marian explains the contents of one of the cases, and below left are some of the intricate and delicate shapes that she has created.

Below:
The Tall Tree project.



Some of the new gallery acquisitions on display for the first time in this exhibition.

Tracy Callinan, new Executive Officer of Arts OutWest has an extensive musical background, and comes to Arts OutWest with a wealth of experience gained both here and overseas in a broad range of art forms.



We are pleased to welcome Tracy to the Central West.





“A Very Generous Gift” the Gwen Frolich Bequest and “Who You Are” - Pinhole Portraiture: by Anthony Browell opened in the Cowra Regional Art Gallery on 24th April, 2009



Bathurst Regional Art Gallery Director Richard Perram, pictured at left, told the story of the late Gwen Frolich, her passion for Australian art, her generosity of spirit, and how she came to make what Richard regarded as a symbolic gesture “one which reflected her knowledge and understanding of the importance of the artists in her collection, as well as the value of placing their works in a public gallery such as Bathurst Regional Art Gallery”.

Over 40 paintings, drawings and prints from the Gwen Frolich Bequest were on display in our gallery, featuring many of Australia’s most respected artists including Charles Blackman, Robert Dickerson, Leonard French, James Gleeson, Rosemary Madigan, Barbara McKay, John Olsen, Norma Redpath, William Robinson, Jan Senbergs, Jeffrey Smart and Fred Williams.

A Bathurst Regional Art Gallery touring exhibition.

Barbara McKay

Artist Barbara McKay was represented in the exhibition and came to Cowra to present a Gallery Talk May 16, and Workshop on May 17.



Barbara McKay (seen at left), is an enthusiastic and inspiring speaker and teacher. During her Gallery talk on May 16 last, Barbara first spoke of her early relationship with Gwen Frolich and the support she gave to Barbara’s career, but says she learnt how to be “professional” through Rudy Komon and her association with the Rudy Komon Art Gallery where Gwen Frolich was Rudy’s ‘right hand man’ for gallery shows and the social side of the gallery. Rudy, nicknamed ‘the godfather’, was a true mentor to ‘his’ artists.

Barbara never tried to compete with ‘the boys’ in the art world. Fred Williams was a huge influence on her, and it was always a secret dream to have a work of hers hang beside a Fred Williams as in this exhibition.

She pointed out that in the last two decades, attitudes have changed. Barbara made up her mind early at about 16, that she was going to be a ‘stayer’ not a ‘sprinter’ in the art world. Young artists seem to have different expectations now – she did not have her first one man show until she was 30.

She aspires to paint the best pictures she can paint, and refuses to compromise her art to ‘sell’.

Putting together a collection is a personal expression of art in itself. She says “you don’t have to ‘like’ a painting to ‘appreciate’ it”, and commented that people have greater access to art even in the country than ever before. Looking at art ‘in the flesh’ is a much different experience than looking at pictures/photos of it.

The *Gwen Frolich Bequest* is a perfect example of not having to spend a fortune to have a worthwhile collection, although Gwen Frolich was sometimes given paintings by artists to add to her collection. She wanted the works to stay together .. hence the Bequest to the Bathurst Regional Art Gallery.

Barbara doesn’t believe in art worth ‘Millions’.

Barbara never tried to compete with ‘the boys’ in the art world.

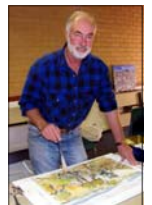
“You don’t have to ‘like’ a painting to appreciate it.”

Workshop Notes from Barbara McKay

The writer was privileged to attend Barbara’s workshop held 17th May 2009. Following are some of the observations Barbara made in her introduction that may be of interest to the general reader.

- * She loves teaching as that in itself is creative.
- * Need only bare bones of material but “play scales every day”. Look and learn.
- * Drawing is like the “verb” of creating art. Draw to understand what you are looking at.
- * Once you have basic understanding and have the tools, you can be more confident and creative.
- * Painting is a visual language – one way to communicate.
- * What you are putting down starts with the first mark.
- * Organise yourself in one way then you have freedom to create.
- * Try not to think what the finished product is going to look like.
- * Doesn’t matter what the subject is, everybody sees it differently.
- * Having a rubber implies negativity.
- * Collage is another form of drawing .. it gives you freedom to change things.

- * Once you understand colour, you are free to expand your mind.
- * The human mind has the ability to devise all sorts of ways to do things.
- * Think about the places familiar to you ... look around you and see if it is the same as you imagine it.
- * Changes of light – time of day – is a magic way of seeing things.
- * Shapes in a painting have a relationship to each other. The number of people in a room changes the dynamics – the same in a work – each mark changes the dynamics.
- * What is around you creates a mood or an idea.
- * She doesn’t look at a landscape as a “scene”, but is “in” it.
- * The same landscape goes through its own changes – winter, spring. Today may be clear - crisp, sharp images – but can be misty, soft shapes.
- * You can make a thousand paintings of one landscape.



Right from top: Workshop participants David Henley, and Mary Emseis. Right: Barbara discussing colour.



Anthony Browell - Pinhole Photography - "Who You Are"

The second exhibition opened on April 24th was a photographic collection of portraits in black and white by photographer Anthony Browell entitled *Who You Are*.



Anthony Browell is shown at left and below left, presenting his Gallery Talk, where he explained his 'pin-hole' camera and his work in the exhibition which was all done in the last 2 years. Many of the works were taken in Hyde Park in Sydney, and

these are only a few of the hundreds he took of people there. He is aware of the responsibility of taking a portrait of someone, and became friends with many of his 'subjects'.

Anthony has worked as a professional photographer in Australia and overseas for the last 35 years. For the last four years he has been making black & white photographs of landscapes and industrial buildings as well as portraiture, with a large format home-made wooden pin-hole camera.



Above: In the rocks above Darbys Falls
Below: Viewing the results and drying the negatives.
At left: Setting up by the Lachlan and lining up for a portrait.



He says that it thrills him all the time, but says that pinhole photography is 'living dangerously' - the unpredictability of the result is the greatest fascination and attraction for him.

The exhibition and workshop project were assisted by the NSW Government through Arts NSW.

Pinhole Portraiture and Landscape Photography



In the week before the exhibition, 22nd to 24th April, Anthony Browell conducted a workshop where participants first constructed their camera from cardboard - see photo left.

Then they were lead outdoors by Anthony, where he showed them how to set up their cameras and try not to move anything while the seconds needed for exposure of the film were carefully counted.

Different sites were visited, then back to the carefully blacked out multi-purpose 'dark room' to see what 'developed'!

The last outdoors venture took participants further afield into the huge rocks in the hills above Darbys Falls - then back into the darkroom.

In a completely blacked out room, trying not to bump anything or anybody, and not turn the film upside down or anything else disastrous, was an interesting experience for this writer.

The best of the resultant prints were displayed in the Library for a time.

Anthony Browell can best be described as a perfectionist, and a professional, passionate pinhole photographer, who goes to great lengths to achieve perfect results from a very imprecise craft. A workshop with him



was fascinating and very worthwhile. At the Opening of the Exhibitions, Gallery Director Brian Langer paid tribute to the two gallery volunteers, Janet Ware and Di Chambers, who worked so hard to hang the exhibition.

Preparing for the 'Archibald'



Gallery Education Officer Heather Vallance (at left), has conducted an interesting introductory session for 20 people (right), who have expressed a willingness to assist as volunteers during the upcoming Travelling Archibald Exhibition.

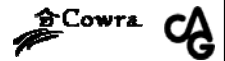
Anyone interested in taking part should contact the Gallery on 6340 2190.



COMING UP

GALLERY CALENDAR

July / October 2009

EXHIBITIONS11 July to 16 August**The Beanie Festival Collection**

Beanies collected over a period of ten years from the Alice Springs Beanie Festival including important works produced by Indigenous artists from the Central desert region and

From the Region – Variations in Clay

A survey exhibition showcasing works by local ceramists Ros Auld, Catherine Bennett, Caroline Briggs, Anna Chicos, Greg Daly, Rebecca Dowling and Graham Watt. A Cowra Regional Art Gallery curated exhibition.

22 August to 13 September**Cowra Art Group Exhibition and Awards**

A popular biennial exhibition, with entries accepted from artists within 100 km radius from Cowra.

David Lake's *In The Sun - White Cliffs*
Winner - Traditional '07

29 August to 4 October**Operation Art** (located in the Cowra Library)

An exhibition of art by children for children in hospital, including a teacher's workshop on 4 September.

19 September to 25 October**2009 Archibald Prize: New South Wales Regional Tour**

An Art Gallery of NSW exhibition toured by Museums and Galleries NSW.

SPECIAL EVENT25 August to 30 August 2009**Sacred Footsteps from the Roof of the World**

Commencing 25 August for six days the Cowra Regional Art Gallery will host the visit of 5 Tibetan monks to Cowra. During this time the monks will create a sand mandala using traditional patterns. Other activities include guided meditation sessions and a public talk by the Venerable Geshe Sonam Thargye, Spiritual Director of Drol Kar Buddhist Centre in Victoria. The Community is invited to participate in this project by providing meals or donating fruit for the monks during their visit to Cowra. Please contact the Gallery on 63402190 for more information.

WORKSHOPS**October School Holidays**

Artist Ann Morton will present a program of workshops exploring portrait painting and drawing for 7-10 year olds and 11 – 14 year olds. Full details available in August 2009.

Adult Portrait workshops

26 September 2009 a one day Portrait Painting Workshop with artist Cherry Hood (10 am - 4 pm)

24 October 2009 a one day Portrait Painting Workshop with artist Ann Morton (10 am - 4 pm)

Full details available in August 2009.

Summer Art Workshops for Children

January 2010. Full details available in November 2009

Cowra Regional Art Gallery

Gallery Director: Brian Langer
77 Darling Street, Cowra NSW 2794

Hours: Tuesday to Saturday 10am – 4pm, Sunday 2pm – 4pm (Closed on Mondays)

Gallery Administration Officer: Simone Sly
Ph. 02 6340 2190 Fax: 02 6340 2191

www: cowraartgallery.com.au

Email: cowraartgallery@cowra.nsw.gov.au

“The Friends” is a volunteer organisation formed to support the Cowra Regional Art Gallery, and operates as a committee of Cowra Shire Council. Meetings are held on the first Friday of each month at 5.30 pm in the Multipurpose room adjacent to the Gallery except when the date clashes with a Gallery Opening night. All welcome.

President
Jack Mallon Ph 63450363

Secretary
Jenny Thompson Ph 6342 9331

Newsletter Editor
Gwen Clark Ph 63423995

Catering Officer
Wendy Quilter Ph 63421652

Heredity is a splendid phenomenon that relieves us of responsibility for our shortcomings. Doug Larson.