

Australian Chamber Orchestra

RICHARD TOGNETTI – ARTISTIC DIRECTOR

TARRAWARRA FESTIVAL

25–26 FEBRUARY 2023



TARRAWARRA
MUSEUM
OF ART

aco



TarraWarra Museum of Art recognises and values the Wurundjeri people of the Kulin nation as the original custodians of the lands and waters on which the Museum stands.

Designed by acclaimed Australian architect Allan Powell, TarraWarra Museum of Art opened in December 2003, winning the Premier's Design Award in 2004.

Not only did the founding patrons Marc Besen AC and the late Eva Besen AO gift the building that houses the Museum, they also donated a significant proportion of their collection of 20th- and 21st-century Australian art for the enjoyment of the public.

Building on the Marc and Eva Besen gift, TarraWarra Museum of Art actively engages with art, place and ideas, where unexpected links between contemporary art and modernism are presented within global, national and First Nations contexts.

We value our non-urban environment and immersive atmosphere which provides a retreat for the imagination, and we actively engage with the rich First Nations culture of the Yarra Valley. The Museum provides artists, thinkers and visitors with the opportunities to actively participate in the world around them.

WELCOME



Welcome to the 2023 TarraWarra Festival. We are delighted to have you join us for this very special weekend at one of the most spectacular galleries in the country.

Over the next two days you will enjoy a selection of string masterworks handpicked by Richard Tognetti and his ACO colleagues. From sublime chamber works by Fanny Mendelssohn and Antonín Dvořák to music from the most exciting new generation composers including New York's Missy Mazzoli and Nico Muhly, the Orchestra will perform three characteristically diverse and enthralling concerts amidst this spectacular setting. For the third of these concerts, we are proud to once again be collaborating with the Australian National Academy of Music, in a concert directed by our wonderful Principal Cello Timo-Veikko 'Tipi' Valve that features five extraordinary young ANAM musicians joining members of the Orchestra onstage.

We are honoured to perform amongst an incredible collection of artworks by Peter Booth. An artist whose works display remarkable expression and imagination, Booth blazed a fearless trail in abstract art in Australia and is the perfect pairing for the energy, passion and zeal of the ACO.

We extend our warmest gratitude to our host, Marc Besen AC, for his generous support in making our annual presence possible.

Thank you for joining us on this weekend. The TarraWarra Festival is a true highlight in the ACO's calendar and it is thanks to your loyal support that we are able to join you here once again.

A handwritten signature in blue ink, appearing to read 'Richard Evans'.

Richard Evans AM
Managing Director, ACO

SATURDAY 25 FEBRUARY, 12.30PM

Creatures of the Night

Richard Tognetti Director and Violin

Chloe Lankshear Soprano

Australian Chamber Orchestra

JOHN WILLIAMS	Images: VIII. Blood Moon	3
TARQUINIO MERULA	Hor ch'è tempo di dormire	7
THOMAS ADÈS	The Four Quarters, Op.28: I. Nightfalls	7
JUAN ARAÑÉS (arr. Graham Ross)	Chacona: A la vida bona	4
JOHANN SEBASTIAN BACH (arr. Bernard Labadie)	Goldberg Variations, BWV988: Selections	10
OSVALDO GOLIJOV	Three Songs: 2. Lúa descolorida	6
BÉLA BARTÓK	Duos for two violins: Selections	3
RICHARD STRAUSS	Morgen!, Op.27, No.4	2
JOSEPH HAYDN	String Quartet in B-flat major, Op.76, No.4 "Sunrise": IV. Finale	4

The concert will last approximately one hour.

WHAT YOU'RE ABOUT TO HEAR

The first concert in this year's Festival envisages our musicians as creatures of the night: revelling in the delights of the evening, being lulled to sleep through a moonlit night, then awakening to the sunrise of a brand new morning.

We open with music by the great film composer John Williams, now in his 90th year. *Images* is one of his earliest film scores, and was completed several years before *Jaws* and *Star Wars* would make him a household name. Directed by Robert Altman, *Images* is a tale of psychological horror, with "Blood Moon" depicting the neurotic tension of an author who finds herself engulfed in apparitions and hallucinations.

"Hor ch'è tempo di dormire", by Italian composer Tarquinio Merula, is a lullaby sung by Mary to her son, Jesus. The horror of "Blood Moon" remains present, as Mary knows what the future holds for her son, juxtaposed alongside her undying maternal love. As we drift to sleep, Thomas Adès' "Nightfalls" evokes the unsettling mysteriousness of night, with the violins alternating pitches that resemble stars and the continuous passage of time.

While some sleep, others revel in the delights of the evening. "Chacona: A la vida bona" by Spaniard Juan Arañés is a bawdy dance-song that celebrates sexual exploits and social transgressions: "To the good life, la vida bona ... Let's all go now to Chacona."

Others are simply unable to sleep at all. Bach's famous *Goldberg Variations* were supposedly written for the insomniac Count Keyserling of Dresden to cheer him up on his sleepless nights. Throughout *this* sleepless night, we hear Osvaldo Golijov's song to the moon, "Lúa Descolorida", a setting of poetry by Galician poet Rosalía de Castro. We also hear nocturnal selections from the violin duos of folklorist Béla Bartók, before dawn breaks.

In Richard Strauss's "Morgen!" (Tomorrow!), we hear one of the most exquisite anticipations of a new day with poetry by John Henry Mackay. "And tomorrow the sun will shine again, and on the way that I will go, she will again unite us." Finally, we have the sunrise itself – the joyous finale of Haydn's "Sunrise" quartet. A fitting conclusion to our nocturnal journey.

SATURDAY 25 FEBRUARY, 6PM

Dvořák's Serenade

Richard Tognetti Director and Violin
Australian Chamber Orchestra

FANNY MENDELSSOHN (arr. strings)	String Quartet in E-flat major: Selections <i>I. Adagio ma non troppo</i> <i>II. Allegretto</i>	8
PAVEL HAAS (arr. Richard Tognetti)	String Quartet No.2, Op.7 "From the Monkey Mountains" <i>I. Landscape</i> <i>II. Cart, driver and horse</i> <i>III. The moon and I</i> <i>IV. A wild night</i>	32
Interval		
JOSEF SUK	Meditation on the Old Bohemian Chorale "St Wenceslas", Op.35	7
ANTONIN DVOŘÁK	Serenade for Strings in E major, Op.22 <i>I. Moderato</i> <i>II. Tempo di Valse – Trio</i> <i>III. Scherzo. Vivace</i> <i>IV. Larghetto</i> <i>V. Finale. Allegro vivace</i>	27

The concert will last approximately one hour and 35 minutes, including a 20-minute interval.

WHAT YOU'RE ABOUT TO HEAR

The second concert in this year's Festival celebrates chamber works arranged for strings, particularly those by Czech composers, alongside Antonín Dvořák's evergreen Serenade for Strings.

We begin with Fanny Mendelssohn, a highly gifted composer whose career was not allowed the opportunity to blossom like her brother Felix. Despite this, she produced a canon of well over 400 pieces. In her only string quartet, she writes with a formal freedom even her brother was not in a position to emulate, on full display in the movements that open this concert.

A student of Leoš Janáček, Pavel Haas wrote comparatively fewer works but received considerable acclaim in his lifetime. One of the most famous of his pieces is his second string quartet, entitled "From the Monkey Mountains". It is effectively a tone poem, colourfully recollecting a summer holiday Haas spent in the Czecho-Moravian Highlands – a gently sloping range of hills that flattens out close to Brno.

Haas wrote that "The whole of this carefree piece is dominated by movement – whether the rhythm of the open countryside and birdsong, or the irregular motion of village carts, or the warm song of the human heart and cool quiet play of moonbeams, or the wild abandon of a night of revelry...". Richard Tognetti's arrangement for string orchestra enriches these vivid recollections.

Fellow Czech Josef Suk was Antonín Dvořák's son-in-law. His *Meditation on the Old Bohemian Chorale "St Wenceslas"* was written at the beginnings of World War I as part of an outbreak of nationalist sentiment that the Czechs hoped would lead to their independence from the Austrian empire.

Dvořák's Serenade for Strings in E major is one of his most popular and frequently-performed works – unsurprising given its abundance of charm, tenderness and joy. It is perhaps an aural representation of how happy his life was at the time of its composition: Dvořák had recently married his wife Anna and welcomed the birth of their son, while his professional career was going from strength to strength. Russian maestro Misha Rachlevsky praised the optimism of the piece in 2000 when he called it "a therapeutic endeavour for performers, with so much 'pure goodness' in it."



Peter Booth
Acheron Way 1993
oil on canvas
208.0 x 304.8 cm
Private collection
© Peter Booth



Peter Booth
Mount Donna Buang 1991
oil on canvas
198.0 x 366.0 cm
Private collection
© Peter Booth

SUNDAY 26 FEBRUARY, 11AM

Workshop

Timo-Veikko leads an ensemble of musicians from the ACO and the Australian National Academy of Music (ANAM) in preparation for this afternoon's concert.

JAAKKO KUUSISTO *Wiima, Op.27*

Led by **Timo-Veikko Valve** Director and Cello

Liisa Pallandi Violin

Tim Yu Violin*

Carl Lee Viola*

Felix Pascoe Violin**

Natalie Mavridis Violin**

Harry Swainston Viola**

Nadia Barrow Cello**

Oakley Paul Bass**

*Guest ACO musician

**Courtesy of ANAM

SUNDAY 26 FEBRUARY, 2.30PM

From New York To Northern Lights

Timo-Veikko Valve Director and Cello

Musicians from

Australian Chamber Orchestra

Australian National Academy of Music

JESSIE MONTGOMERY	Starburst	4
KAIJA SAARIAHO	Nocturne	4
ANNA THORVALDSDOTTIR	Illumine	8
NICO MUHLY	Diacritical Marks: Selections* No.1 No.2 No.6 No.8	8
JAAKKO KUUSISTO	Wiima, Op.27	11
CAROLINE SHAW	Limestone and Felt	6
ÓLAFUR ARNALDS (arr. Rowan Baker)	nyepi	4
MISSY MAZZOLI	You Know Me From Here <i>I. Lift your fists</i> <i>II. Everything that rises must converge</i> <i>III. You know me from here</i>	15

The concert will last approximately 70 minutes.

*This performance is the world premiere of an arrangement of *Diacritical Marks* for string ensemble, created by the composer himself especially for this occasion.

WHAT YOU'RE ABOUT TO HEAR

The third concert in this year's Festival explores some of the most exciting composers of today, juxtaposing the *post post-minimalist* New York school of composers with their Scandinavian counterparts.

We begin with New York composer Jessie Montgomery's *Starburst*, a play on imagery of rapidly changing musical colours. She writes that "Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape." From the stars, to the night sky, we hear Finnish composer Kaija Saariaho's *Nocturne* for solo violin. Shrouded in shadows, the violin meditates and rises into the night sky, anticipating the dawn.

Of her 2017 work *Illuminate*, Icelandic composer Anna Thorvaldsdottir writes: "The inspiration ... is based on the notion of dawn and the relationship between light and darkness – in particular the ignition of the first beams of light and the subtle rhythms that appear through the pulsating dance of light emerging."

Where Thorvaldsdottir explores the overall effect of musical textures, American composer Nico Muhly's *Diacritical Marks* is "focused on details: a tiny dot above a letter, a tiny swivel of a bow." Muhly focuses the listener's attention on beautiful details, negating the autobiographical concept of a string ensemble altogether.

Jaakko Kuusisto's piece *Wiima* takes its title from the Finnish word for a cold wintery wind. Timo-Veikko Valve writes about Jaakko: "The program's centrepiece comes from my homeland and has significant personal resonance with me. Twelve months ago, I could have written that all the composers in this concert were living composers. Tragically, that has now changed. Jaakko's generous and humane personality lives on through his music, whether it's performed at home in Finland or here in Australia, pretty much as far away from its intellectual home as possible."

We continue with two short works by Pulitzer Prize-winning American composer Caroline Shaw and Icelandic multi-instrumentalist Ólafur Arnalds. In *Limestone & Felt*, Shaw presents "two kinds of surfaces – essentially hard and soft. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present." *Nyepi* is an Indonesian holiday – a day of silence. "By staying inside, letting the spirits roam free and giving mother earth a day for herself."

In *You Know Me From Here*, New York composer Missy Mazzoli attempts to capture the emotional scale of a couple's long-term relationship. She sums up the three movements as "a trek through chaos, then loneliness, to a place of security and companionship." Mazzoli describes the end of the piece as "a raucous love song", encouraging us to remember that real energetic emotion is earned with effort and time.





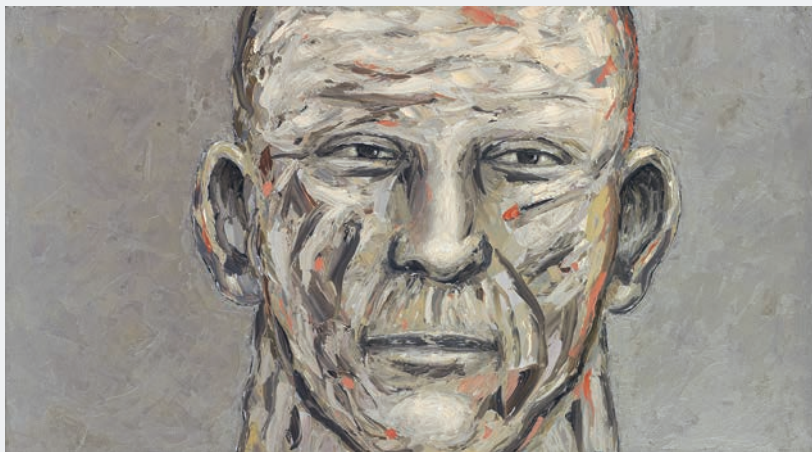
PETER BOOTH

TarraWarra Museum of Art
Closes 13 March 2023

With a remarkable career spanning several decades, Peter Booth is a unique voice in Australian art. First coming to prominence in the late 1960s, he quickly established himself as one of the leading abstractionists of his generation. At the start of this exhibition, a small group of gestural abstract paintings provide a prelude to the emergence of his highly expressive figure and landscape subjects in the mid-1970s. Since that time, Booth has honed his own distinctive form of narrative figuration in which vivid projections of dreams, memories and psychic impulses coalesce with imaginative and considered responses to the world around him.

This survey of paintings and works on paper charts Booth's singular artistic journey, exploring the motifs, subjects and moods which have become hallmarks of his expansive oeuvre: stillness and turbulence, alterity and alienation, mutation and hybridity, the absurd and the grotesque, the road and the ruin, and the despoliation and resilience of nature. From vivid imaginings of apocalyptic upheaval and unsettling scenes of aggression and conflict to brooding snowscapes and animated forests, this exhibition highlights the artist's remarkable capacity to transmute his deep-seated personal, political and environmental concerns into deeply compelling paintings and drawings.

At times uncannily familiar, at others utterly strange and disturbing, the world that Booth portrays is a place in which one may be drawn to contemplate the elemental forces of the natural world or be confronted with the absurdity and depravity of human behaviour; a realm of both growth, resilience and transformation and perturbing scenes of violence, degradation and destruction; a space that can be alternately tranquil, quiet and welcoming or volatile, grim and inhospitable.



Peter Booth
Untitled 2007
oil on canvas
56.5 x 111.0 cm
Private collection
Image courtesy of Bonhams Australia
© Peter Booth



Peter Booth
Untitled 1998
oil on canvas
210 x 305 cm
Private collection
© Peter Booth



Peter Booth
Painting 2020
oil on canvas
127.8 x 279.5 cm
Courtesy of the artist and Milani Gallery, Brisbane
© Peter Booth



Peter Booth
Painting 1981 1981
oil on canvas
170.2 x 213.4 cm
Private collection
© Peter Booth



Peter Booth
Painting 1989 1989
oil on canvas
167.4 x 95.9 cm
Collection of Jeff Hall and Sharon Grey
© Peter Booth



Richard Tognetti

Artistic Director & Lead Violin

Richard Tognetti is Artistic Director of the Australian Chamber Orchestra. He has established an international reputation for his compelling performances and artistic individualism.

After studying in Australia with William Primrose and Alice Waten, and overseas with Igor Ozim, he was appointed the ACO's Artistic Director and Lead Violin in 1990. He performs on period, modern and electric instruments and has appeared with many of the world's leading orchestras as director or soloist. In 2016 Richard was appointed the first Artist-in-Residence at the Barbican Centre's Milton Court and he was Artistic Director of the Festival Maribor in Slovenia from 2008 to 2015.

Richard's arrangements, compositions and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. He curated and co-composed the scores for the ACO's documentary films *Musica Surfica*, *The Glide*, *The Reef*, and *The Crowd & I*, and co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and Tom Carroll's film *Storm Surfers*. Richard collaborated with director Jennifer Peedom and *Stranger Than Fiction* to create the award-winning films *Mountain* and *River*, the former of which went on to become the highest-grossing homegrown documentary in Australian cinemas.

Richard is the recipient of six ARIA awards, including three consecutive wins for his recordings of Bach's violin works. He was appointed an Officer of the Order of Australia in 2010, holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on a 1743 Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.



Timo-Veikko Valve

Director & Cello [From New York to Northern Lights]

Timo-Veikko 'Tipi' Valve grew up in Helsinki, surrounded by a family who were "musical, but not musicians" and who wanted music lessons to be a part of their children's lives. Tipi was encouraged to pick up the cello because one of the teachers at the local music school, upon seeing him as a toddler, declared that he "looks like a cellist!" Tipi is still not sure what this actually means.

Valve has been the Principal Cello of the Australian Chamber Orchestra since 2006. He describes playing with a small, tightly-knit community of people as the natural habitat for someone with his musical personality. Tipi says the close relationship he formed with his ACO colleagues, old and new, was instant.

Tipi performs on modern and period instruments and describes the cello as flexible and adaptive, both in its role in an ensemble and as a soloist across all forms of music. Tipi reflects this versatility and enjoys a varied career as a musician, play-directing from the cello and appearing as a soloist with many of the major orchestras across his two home countries, Finland and Australia. He also has an active interest in new music, having commissioned and premiered concertos and other works written specifically for him.

Tipi plays a Brothers Amati cello from 1616, kindly on loan from the ACO Instrument Fund.

Australian Chamber Orchestra

“The Australian Chamber Orchestra is uniformly high octave, arresting and never ordinary.”

THE AUSTRALIAN

The Australian Chamber Orchestra lives and breathes music, making waves around the world for its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts each year. Whether performing in Manhattan, New York, or Wollongong, NSW, the ACO is unwavering in its commitment to creating transformative musical experiences. The Orchestra regularly collaborates with artists and musicians who share its ideology, from instrumentalists, to vocalists, to cabaret performers, to visual artists and film makers.

In addition to its national and international touring schedule, the Orchestra has an active recording program across CD, vinyl and digital formats. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, *Indies & Idols*, and the ARIA Award winning soundtrack to the cinematic collaboration, *River*.

In 2020 the ACO launched its inaugural digital subscription ‘ACO StudioCasts’, an acclaimed award-winning season of cinematic and immersive concert films.

aco.com.au

Australian National Academy of Music

The Australian National Academy of Music (ANAM) is an internationally renowned organisation dedicated to training the most exceptional young musicians from Australia and New Zealand. Each year, ANAM musicians fly between the stage and the studio; performing in over 180 events and receiving hours of one-on-one training and coaching from an esteemed Faculty and impressive list of national and international guest artists.

ANAM has industry partnerships with over 20 organisations, including the Australian Chamber Orchestra, the Tasmanian, Melbourne and West Australian Symphony Orchestras, the Auckland Philharmonia, Musica Viva Australia, a range of national music and arts festivals, and, internationally with the Berlin Philharmonic Orchestra, the Bavarian State Opera Orchestra and London's Royal College of Music.

ANAM alumni work in leading orchestras and chamber ensembles around the world, perform as soloists, contribute to educating the next generation of musicians, and win major national and international awards.

As a member of the Arts8, ANAM are committed to ensuring that the national performing arts sector has a pipeline of creative talent that will enable it to continue telling Australian stories for generations.

anam.com.au

MUSICIANS ON STAGE



Richard Tognetti¹
Director and Violin

Chair sponsored by Peter McMullin AM & Ruth McMullin, Louise Myer & Martyn Myer AO, Andrew & Andrea Roberts.



Helena Rathbone²
Principal Violin

Chair sponsored by Margaret Gibbs & Rodney Cameron.



Aiko Goto³
Violin

Chair sponsored by Anthony & Sharon Lee Foundation.



Mark Ingwersen⁴
Violin

Chair sponsored by Prof Judyth Sachs & Julie Steiner AM.



Liisa Pallandi⁵
Violin

Chair sponsored by the Melbourne Medical Syndicate.



Tim Yu⁶
Violin



Elizabeth Woolnough⁷ Carl Lee⁸
Viola

Chair sponsored by Jason & Alexandra Campbell AO & Christine Campbell.



Timo-Veikko Valve⁹
Principal Cello

Chair sponsored by Prof Doug Jones AO & Prof Janet Walker CM.



Melissa Barnard¹⁰
Cello

Chair sponsored by Jason & Alexandra Wenderoth.



Maxime Bibeau¹¹
Principal Bass

Chair sponsored by Darin Cooper Foundation.



Natalie Mavridis
Violin

Australian National Academy of Music.



Felix Pascoe
Violin

Australian National Academy of Music.



Harry Swainston
Violin

Australian National Academy of Music.



Nadia Barrow
Cello

Australian National Academy of Music.



Oakley Paul
Bass

Australian National Academy of Music.

* Guest Musicians

1) Richard plays the 1743 'Carrodus' Giuseppe Guarneri del Gesù violin kindly on loan from an anonymous Australian private benefactor. **2)** Helena plays the 1732 'ex-Dollfus' Stradivarius violin kindly on loan from anonymous Australian private benefactors. **3)** Aiko plays her own French violin by Jean-Baptiste Vuillaume. **4)** Mark plays a 1728/29 Stradivarius violin on loan from the ACO Instrument Fund. **5)** Liisa plays a 1759 Giovanni Battista Guadagnini violin on loan from the ACO. **6)** Tim plays an 1800 violin by R&A Gagliano. **7)** Elizabeth plays her own 1968 Parisian viola by Pierre M. Audinot. **8)** Carl plays a Bernd Hiller viola from Marcneukirchen, Germany. **9)** Tipi plays a 1616 Brothers Amati cello on loan from the ACO Instrument Fund. **10)** Melissa plays a cello by Jean-Baptiste Vuillaume made in 1846. **11)** Max plays a late-16th-century Gasparo da Salò bass kindly on loan from a private Australian benefactor.

ACO National Patrons

The ACO pays tribute to all our generous donors who have contributed to our Learning and Engagement, Renewal, Instrument Fund, International Touring and Commissioning programs. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support that we receive.

If you would like to make a donation or leave a gift in your will to the ACO, or would like to direct your support in other ways, please contact Celeste Moore, Philanthropy Manager, on (02) 8274 3803 or celeste.moore@aco.com.au.

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For any queries please contact
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ACKNOWLEDGEMENTS

Thank you

The ACO would like to sincerely thank Marc Besen AC and the late Eva Besen AO for their wonderful support of the TarraWarra Music Festival. We thank all supporters of the TarraWarra Festival and the ACO's National Patrons who make our programs possible.

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Become a TarraWarra Contemporary

The TarraWarra Contemporaries are a group of supporters who help commission major art projects by Australian artists, premiered at TarraWarra each year. Donate \$1,000 or more to join an intimate community of supporters and gain a deeper understanding of artists' practice. As a not-for-profit Museum, all donations are tax deductible.

Through your valued support, the TarraWarra Contemporaries will commission 18 artists from across Australia to create ambitious new work for TarraWarra's signature exhibition launching in April 2023, the TarraWarra Biennial 2023: *ua usiisi fa'ava'asavili*, curated by Dr Léuli Eshrāghi.

Support Australian artists and double your impact

For a limited time, all donations made to TarraWarra Museum of Art will be **matched dollar for dollar** by Creative Partnerships Australia's Plus1 program.

"I am delighted I have the opportunity to play a meaningful part of fulfilling the amazing vision of Marc Besen AC and the late Eva Besen AO as a TarraWarra Contemporary. I encourage others to join me as a contributor to the world-renowned arts destination. I hope the joy and pleasure I receive in my every visit will be more widely shared. Life without art is a blank canvas." – Suzanne Halliday, TarraWarra Contemporary



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reception today.**



ua usi fa'ava'asavili

CURATED BY DR LÉULI ESHRĀGHI

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1 April - 16 July 2023

twma.com.au

IMAGE: Abdul-Rahman Abdullah, *Tanpa Sempadan 2023* (detail), carved wood and glass, 35 x 270 x 115 cm. Courtesy of the artist and Moore Contemporary.

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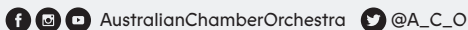
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