

TATI  
ARTI



*Tatiara*  
the good country

**Walkway  
Gallery**

“VISIT FOR A DAY,  
**TATIARA**  
“STAY FOREVER”

# Congratulations to all our finalists!

**Tatiara District Council  
would like to thank  
and acknowledge the  
2023 Tatiara Art Prize  
judges Lauren Mustillo,  
Rebecca Evans and  
Joshua White.**

The judges were tasked with shortlisting a record year of entries to select the Finalists Exhibition and awarding this year's category winners.

It was a challenging task with a very high standard of artworks submitted in a variety of mediums and techniques.

We appreciate the judge's time and commitment on evaluating and considering each artwork submitted towards the awards.

**Now, it's your turn. Vote for your favourite in the People's Choice Prize. Like our judges you can only chose one, so choose wisely!**

## **Previous Tatiara Art Prize winners:**

**2013** Deidre But-Husaim (SA)  
**2015** Laura Wills (SA)  
**2017** Anna Horne (SA)  
**2019** Louise Flaherty (SA)  
**2021** Deborah Prior (SA)  
**2023** Ray Harris (SA)

*We acknowledge the Potaruwutj people as the traditional custodians of the Tatiara region, and recognise their continuous connection to culture, community and country.*

## **Lauren MUSTILLO**

Lauren Mustillo is the Visual Arts Manager at Country Arts SA, where she oversees the touring exhibition program and collaborates with artists to commission new work, develop exhibitions, and provide professional development opportunities to nurture their professional and creative growth.

Lauren holds a Master of Curatorial and Museum Studies from the University of Adelaide and since graduating in 2013 has held curatorial and administrative roles across the arts in South Australia, including at Carclew and Guildhouse.

Lauren sits on the Board of SALA Festival and was recently awarded a Darling Travel Grant to undertake research into artist-centred programs that nurture creative outcomes delivered in non-traditional spaces.

## **Rebecca EVANS**

Rebecca Evans is the Art Gallery of South Australia's Curator of Decorative Arts & Design. She is responsible for the Gallery's extensive collection of Australian and international decorative arts object, dating from antiquity to contemporary, a collection that includes ceramics, glass, furniture, metalwork, jewellery, fashion and textiles. Prior to joining the Gallery in 2016 she was Assistant Curator, Decorative Arts and Design (2008-2016) at the Powerhouse Museum, Sydney.

Rebecca has strong interests in contemporary and historic fashion, textiles and jewellery. She recently curated the exhibition "Milton Moon, crafting modernism" and edited the accompanying publication.

Evans lives in the Adelaide foothills on Kaurna land with the great loves of her life - her twin boys and partner.

## **Joshua WHITE**

Director of Hamilton Gallery, Joshua White has a Master of Creative Industries from the University of Newcastle and more than 14 years' experience in the culture sector. Prior to joining Hamilton Gallery, Joshua held senior positions in the public gallery sector in New South Wales, including Public Art Project Leader for Lake Macquarie City Council, Curator at Gosford Regional Gallery and Technical Officer of Newcastle Art Gallery.

At Hamilton Gallery, Joshua delivers an engaging visual arts program and is responsible for one of regional Victoria's most unique and important collections. Spanning almost 10,000 objects, the collection has four key collection areas with strengths in Japanese, Chinese, Australian and European Art. Joshua is focused on expanding Hamilton Gallery's First Nations Collection and is continually building its holdings of works by living artists through a series of ongoing commissions.

Joshua has an interest in best practice governance models for cultural facilities, with a particular emphasis on local government owned and operated public galleries.



Ray Harris is not a middle-aged man but an emerging Adelaide artist. Her work focuses on the psychological struggles and complexities of self-concept, focussing on prevailing everyday fantasies, created to cope with the complexities of repressed desires, feelings, anxieties and psychological pain accompanied by the facilitation of unawareness. Fascinated by mental spaces, she explores these issues through subjective interpretations of universal conditions in the dual creation of sculptural spaces and performative video embodying inner and outer experience.

Ray has exhibited at the AEF, SASA Gallery; CACSA and Hugo Michell Gallery. As well as Sawtooth (Launceston), Boxcopy (Brisbane), InFlight (Hobart) Next Wave (Melbourne) Supermarket Art Fair (Sweden) and Gil and Moti Homegallery, (Netherlands) Pirimid Sanat (Turkey). Her work is held in The Borusan Collection and Project 4L- Elgiz Museum Collection, Turkey and private collections in Australia

## **Ray HARRIS**

Adelaide, South Australia

### **Ophelia of Suburbia**

video performance

4.20 min. duration

Acquired by Tatiara District Council

“Ophelia of Suburbia” nods to an earlier work of mine, again referencing well known paintings of Ophelia brought into a modern suburban context. “Ophelia of Suburbia” speaks as the character and her poignant depictions of love, death, grief, and nature but extended to our current enduring environmental devastation, anxiety, and detachment. Peacefully laying in the murky waters of the natural landscape, unaware of the danger and distress she is truly in, while around her houses are built, traffic hustles past and neighbourhoods extend further and further into precious natural landscapes.

Made while on residency in Port Noarlunga, a place of many beautiful, varied landscapes; rivers, beaches, forests and the ocean, Ophelia dies by her own hand without even realising, much like we are doing to ourselves as we push forth in the capitalist name of progress.

Ray Harris' video portrait, 'Ophelia in Suburbia' was made as part of the artist's residency at Sauebier House in Port Noarlunga. In this work we see a self-portrait - the artist as Ophelia - a recurring subject of western art history and the ultimate art historical 'tragic heroine'. First portrayed in Shakespeare's Hamlet and perhaps more famously memorialised in Sir John Millais' famous 1851 painting 'Ophelia' - where the artist depicts the heroine surrounded by flowers succumbing to her beautifully portrayed watery death.

In her work, Harris reclaims Ophelia as her own. In this film, you first encounter the work as a still portrait. Slowly you hear bird song and notice the subtle rise and fall of the artist' chest and stomach. Small movements of the fingers show Harris' as not lifeless, rather in a state of meditative stillness as her body floats in shallow water engulfed by billowing floral and polka dot fabrics. As the film progresses you realise this is perhaps not the peaceful landscape once thought. A quintessential Australian suburban beach-side landscape with large boxy-shaped homes, a noisy street with cars driving past. Perhaps the first idyllic scene is less calm and peaceful than first thought. Not all is at it seems- yet Harris' form continues to be still, and calm surrounded by this not so tranquil suburban setting.

**Rebecca Evans**  
Curator of Decorative Arts & Design  
Art Gallery of South Australia



## **Skye BROWN**

Melbourne, Victoria

### **Canola fields near Bordertown**

oil on canvas

28 x 33 (cm)

\$600

On a long drive between Adelaide and Melbourne I found myself mesmerised as I approached a vibrant sea of canola flowers. In this painting I aimed to treat the sea of flowers in a textural manner - adding detail and movement to the surface. The gum trees in the distance provide a sense of space and also remind us of the flora indigenous to this region. Meanwhile, the foreground of the composition provides a glimpse of the plants and shadows hidden below the surface.



## **Kirsten JOHNSTON**

Mount Gambier, South Australia

### **Tatiara Spring**

acrylic on canvas

100 x 100 (cm)

\$1,800

The arresting yellow of flowering canola strewn across cropping areas in September and October is a mesmerising sight. It radiates energy, warmth and enthusiasm. Tatiara Spring is inspired by this annual phenomenon, paying tribute to its beauty and place in the landscape.

## Local Artist



### Donovan CHRISTIE

Adelaide, South Australia

#### Cool, Like a Fox

oil on canvas

29 x 40 (cm)

\$5,000

My work portrays a nostalgic sign of the times. In an attempt to create thought provoking narratives within the landscape. My paintings document and immortalise these snapshots of our current day, capturing the character and charm of these modern day relics.

Cooladdi Road House is the extreme of this narrative, being the smallest official town in Australia with a population of 3 people. Much like the painting itself, the size of the town is small but mighty and along with it comes a lot of love and energy.



### Trish DANIEL

Senior, South Australia

#### Flash of Inspiration

acrylic on canvas

50 x 60 (cm)

\$850

## Local Artist



### **Robynne JAESCHKE**

Sherwood, South Australia

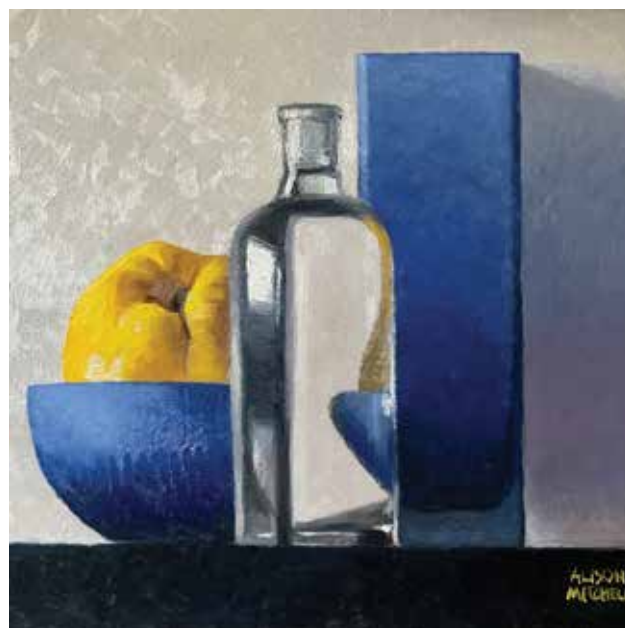
### **Tatiara Gold**

watercolour

75 x 55 (cm)

\$1,500

In the Tatiara we are surrounded by such intense colour and get to experience the joy that such colour brings. You don't have to go far to walk in paddocks of lush green beneath vast blue horizons. Banksia flowers showcase their hidden beauty alongside the majestic flower spikes of the yakka. They stand sentinel over the little treasures of intense yellow and vibrant pinks and delicate orchids in the native scrub. At night the vivid colours of the sunset set the sky alight as the crickets and frogs call the night in. Moody darkness follows with the uninterrupted glory of the Milky Way. In winter, the long nights prevail. But every morning as the sun rises over the lake to the dawn chorus, there is the promise of the new day – pure Tatiara Gold.



### **Alison MITCHELL**

Riverton, South Australia

### **See Through**

oil on board

30 x 30 (cm)

\$2,500

I've been playing with the juxtaposition between solid and transparent in my recent still life.





## Dominika KELLER

Healesville, Victoria

### Negroni With Dostojewski & Jonquils

acrylic on canvas

76 x 76 (cm)

\$2,900

This artwork is in a series inspired by morning walks through my garden, and what I harvest along the way. It depicts my practice of representing botanicals realistically and my interest in the shadows created by direct light, how it reflects and passes through glass vessels and water (in this instance an empty art glass vase, small crystal vase and gin cocktail), and the interesting shadows cast by different objects and their arrangement within a composition.



## Leith SEMMENS

Carrickalinga, South Australia

### Atiste a la conquete de l'allee Carrickalinga- enne du garage

architectural Graphite Pencil on Paper

135 x 100 (cm)

\$7,000

Based upon Jacques Le Premier Consul Franchissant les Alpes au col du Grand Saint-Bernard, my drawing is intended as a humours self-portrait. Instead of Emperor Napoleon conquering the Alpes on his steed marshalling grand armies. It's me on my tricycle with my three-legged dog Bailey conquering our driveway. It might not be the Alps, but our driveway is extremely steep, and it's an achievement all the same.

## Local Artist



### **Diane HOLLAND**

Keith, South Australia

### **Jip Jip Rocks, the Granite giants of the Tatiara**

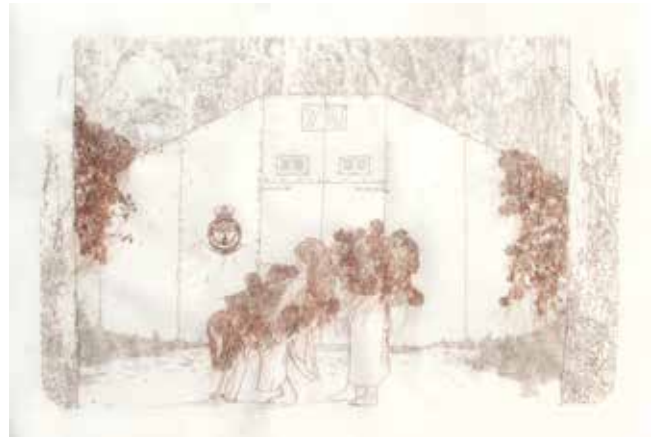
watercolour and salt paper

54.4 x 19 (cm)

\$375

I grew up on a dairy farm in Heywood Victoria. Art has always been part of my life. My mum was a floral artist, and my siblings are potters, fibre artists and photographers. From my father I got my love of nature especially birds and spiders which he fostered from an early age giving me a pair of binoculars when I was 10. My Grade 6 teacher, Mr Matthews introduced his class to the Gould League of Bird Lovers and gave us the task to find and draw a bird once a month in a book (which I still have), further cementing my love of all things in nature. I have been a teacher and a farmer for most of my life, living in Heywood, Melbourne Kaniva, Adelaide, Warrnambool, Edenhope and Keith. I studied art at school, and at teachers college. When I moved to Edenhope in Victoria I joined the local art group who fostered my ability to portray my love of nature through my art. In 2018 I joined the Keith Art Group, a progressive, caring, sharing group of people.

My first love is watercolour and I take a sketchbook and small paint pallet and camera wherever I go. I try to capture the essence of a landscape, plant, bird or animal, rather than a photographic image. My sister and I have held 4 joint exhibitions "Sistershows", at the Warrnambool Art Gallery and F Project, Portland Art Gallery, Red tail Gallery, Edenhope.



### **Emily PORTMANN**

Sydney, New South Wales

### **Lantana I**

human hair (artist own), yupo paper and stonehenge paper

80 x 100 (cm)

\$7,500

Inspired by Henry Darger's "The Story of the Vivien Girls" and its epic sprawling storyline, "Lantana I", highlights the environmental impact of lantana, a popular garden flower adornment in Europe, that has become an environmental disaster and invasive weed to the native bushlands of Australia, brought in through colonialism and urbanism. Drawing comparisons between this weed and humanity, "Lantana I", uncovers the similarities and problematic structures between the two organisms. In the artwork we see two figures (self portraits), hunched over with the weight of lantana they carry on their backs, standing in front of an armory depot nestled between two blue gum trees in the bushland. These two figures appear posed ready to depart and wage against the landscape with the fine hair filaments and tendrils of the lantana encroaching, leaving traces of itself along the path they take. By creating this work using my own naturally shed hair, I stitch into the work not only the generational DNA of my family and its history to the land but also the urbanised carbons and emissions absorbed into my body and recorded within the through the genetic makeup of my hair and its mineral timeline. Through the layer of Yupo paper strands of hair can be seen tracing both sides of the surface, recording movements across the paper with the bushland roots buried behind the surface, whilst the lantana unfurls in front.



## Julie LLOYD

Burra, South Australia

### Big Sky, Big Heart

oil on canvas

90 x 61 (cm)

\$1,890

Ali Cobby Eckermann is a proud Yankunytjatjara woman living on Ngadjuri land with a heart as big as her connection to the country she calls home. A beautiful soul, a mother, grandmother, poet and wordsmith. Her beautiful words are from the heart and her heart is as big as the sky.

## Local Artist



## Raquel MOUCACHEN

Bordertown, South Australia

### Coming Home

acrylic on canvas

120 x 80 (cm)

\$3,000

"Coming Home" explores the deep interconnections between humankind and the natural environment. It represents the notion that we are all made up of many layers, and the interaction between these layers and the environment we are in generates our reality.

"Coming Home" is a painting about peeling back the superficial layers of our being to rediscover the vital source that already exists in each one of us. It is a painting about finding our way back to our true selves, to the source of our creativity and our connection to the natural world.

I was born in Brazil and now live in Australia, and I draw inspiration from both countries' colorful, rich, and diverse nature, as well as from my own imagination, hoping to express emotions beyond words.

I enjoy experimenting with each artwork, building layers, sometimes translucent, sometimes opaque, revealing and concealing blends of wonderful colours, in an organic and intuitive dance.

# 2023 Tatiara Art Prize **WINNER**



## **Ray HARRIS**

Adelaide, South Australia

### **Ophelia of Suburbia**

video performance

4.20 min. duration

\$850

“Ophelia of Suburbia” nods to an earlier work of mine, again referencing well known paintings of Ophelia brought into a modern suburban context. “Ophelia of Suburbia” speaks as the character and her poignant depictions of love, death, grief, and nature but extended to our current enduring environmental devastation, anxiety, and detachment. Peacefully laying in the murky waters of the natural landscape, unaware of the danger and distress she is truly in, while around her houses are built, traffic hustles past and neighbourhoods extend further and further into precious natural landscapes.

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## **Brad DARKSON**

Adelaide, South Australia

### **accidental renaissance #5**

digitally manipulated photograph, Ilford smooth cotton paper print, block mounted

45 x 30 (cm)

\$5,000

“accidental renaissance #5” references meme culture and humour to highlight the current cultural revival of First Nations practices taking place across Australia, and the world. First coined in 2014, the ‘accidental renaissance’ meme highlights the similarities between a modern photograph of an everyday act or scene and a Renaissance painting. In July of this year I worked with Ngarrindjeri/Kaurna elder Uncle Moogy Sumner, alongside my family and friends, to practice our culture. We spent the day in the Adelaide Botanic Gardens on Kaurna yarta cutting a bark coolamon from a gum tree – the first time this practice has taken place there since the garden was established in modern times. The day was documented by a photographer, and I then manipulated the photographs to create a series of accidental renaissance works. Here, I recast the act of practicing culture to invoke the reverence and awe generally afforded to the great works of the Renaissance masters. Like the images in the meme, these practices have been modernised. Uncle Moogy used a sharpie to mark the outline of the coolamon and a brick bolster to cut the bark. We all took turns cutting out the shape to remove the bark and in doing so felt a deep connection with Country and culture. A connection to the sublime.

This work was commissioned by ACE for 'Ruled Us, Ruled Us, Ruled Us' presented by Museum of Economic Botany. Permission to use has been given by photographer Sam Roberts and Uncle Moogy



## Olive LEE

Bordertown, South Australia

### Full of Promise

acrylic on canvas

91 x 122 (cm)

\$800



## Meagan LONSDALE

Edenhope, Victoria

### Threads of Purpose

raw silk and watercolour paper

95.9 x 74.1 (cm)

\$2,800

Born in Australia 1993, Meagan Lonsdale paints from a small farm in Victoria's West Wimmera region. Her work is inspired by fauna, flora and the rural landscape.

"Threads of Purpose" celebrates silk as an amazing natural multipurpose product. The humble silkworm (*Bombyx mori*) has been cultivated for thousands of years to provide fibre for human use. However, silk is first spun by an insect as their own protective cocoon while the pupa sits in a vulnerable state, metamorphosing from caterpillar to moth. In this work highlighting the role of silk in the life of its creators, cocoons are spun and the creatures are depicted as larva, pupa and finally emerging adults surrounded by the safety of their woven silk webs. Mounted on paper, "Threads of Purpose" is a combination of silk with painted watercolour details, and its production bridges the divide between silkspinning caterpillar and human alteration. Silkworms bred and raised by the artist are – instead of constructing cocoons – transferred to a smooth surface, then supervised as they spin out their raw thread as a flat sheet, stretching layer upon layer of fine single strand silk to form a strong, light, semi-transparent film. Without any further refinement, this film is utilised as a watercolour ground and – spun as a thicker sheet – also used here to construct the moth. Silk from unwound cocoons is employed as padding, sewing thread and the silk filaments around the work; a collaboration of the artist and her caterpillars.



## Beatrice BUCKLAND-WILLIS

Sydney, New South Wales

### The Empty House (self-portrait)

cyanotype on paper

30 x 75 (cm)

\$850

Utilising the dreamy quality of the traditional cyanotype process, "The Empty House (self-portrait)" is a nostalgic exploration of time and place as the artist looks to return to a feeling of 'home' as we grow older and 'home' doesn't feel so absolute anymore. Buckland-Willis plays with the concept of the self-portrait via negative space, intrigued by the idea of simplifying the self down to its fundamental form. Using stills from an earlier video work *Crepitus* which documented chronic pain flare-up episodes, the artist mapped the vector points of the body as they contorted themselves in an effort to relieve their discomfort. These unusual shapes that were created through this process were fascinating to the artist, as they represented a kind of simplified, almost mathematical graphing of the pain experience - a strange attempt to turn the unquantifiable into visual data. These have become a recurring motif in Buckland-Willis' practice, as a representation of the self through absence.



## Robert GUTTERIDGE

Adelaide, South Australia

### In These Times

oil on polycotton

61.5 x 77 (cm)

\$5,400

This painting is part of a current series reflecting on human responses to natural disaster. The painting is born out of a personal concern for the human and natural consequences of climate change. In particular I am interested in human vulnerability in the face of the immensity of nature. The dual characteristics of weather events and related phenomena are revealed in their benign and threatening aspects. In depicting humans engulfed by natural disaster, I choose to emphasise hope and mutual support as inescapable, necessary responses to personal and environmental catastrophe.



## **Julie VINCI**

Melbourne, Victoria

### **Recurring Pains**

oil, Japanese gold thread on linen with polyester back in gold painted frame  
40 x 50 (cm)  
\$1,250

Realising my art practice is the way I answer all the questions that I ask of myself was a break through in my practice and my psyche. My work has always been a deeply personal and experience-based process of exploring alternative responses to my own existence. I feel safe at home, so the domestic environment, objects and materials are heavily present in the work I make. Whether that is 2D photographic or painting based or 3D sculpturally based, my work tells of my take on place and time and the reflection of memories. I like to find and use common materials that are easily available in large quantities, usually second hand or discarded, but always old and unwanted. These items for me represent the past, reflecting those moments or ideas of the past that as a society we have deemed obsolete and passé. Using these materials, such as domestic textiles, blankets and clothing, or personal objects like a hairbrush, I create a narrative with a blank persona which I use to insert myself into for a time. I work things out, converse with the objects, answer all my questions and then leave."



## **Carolyn O'NEILL**

Port Pirie, South Australia

### **Pink Lakes II**

oil, charcoal, oil pastels and cold wax on canvas  
50 x 50 (cm)  
\$600

A culmination of the phenomena of pink lakes, particularly those I have observed in South Australia. This a reductive work.; a process of building up and removing layers of paint to reveal the visual history. Ultimately, allowing space for the work to breathe.



## Kelly MANNING

Melbourne, Victoria

### L'Organs Brooch

plaster, polystyrene and pigment

110 x 80 (cm)

\$2,300

Kelly Manning, a Novocastrian by birth residing in Naarm, Melbourne, emerges as a post-humanist and multi-disciplinary artist, harnessing her distinctive perspective deeply intertwined with a queer, wadjella, neurodivergent, army brat, survivor mentality. Her creative inquiry delves deeply into the themes of resilience, instinct, ingenuity, and adaptation, all set within an imagined post-apocalyptic realm. Guided by a process-based methodology, Manning adeptly blends unconventional techniques in printmaking, painting, assemblage, and installation. With meticulous precision, she selects materials—both natural and synthetic—for their symbiotic, practical, and sustainable attributes. By transforming polystyrene, found objects, and elements from nature, she unveils an evocative portrayal of a potential doomsday—a disquieting reflection of our collective future as a relic. "L'organ's Brooch" serves as a poignant encapsulation of the trials endured during the past six years amid challenging contemporary events. From the emotional turmoil experienced during the same-sex marriage ordeal to finding solace in the Women's March for Justice amidst threats, lockdowns, the fervent Yes campaign for First Nations recognition and agency intertwined with an online wave against the trans community, the brooch exudes a profound sense of quiet rage and protectiveness, worn as a badge of honor. It lays bare Manning's inner self, evoking strength and calling for connectivity and pride in those who are 'othered,' while urging profound contemplation.



## Fiona HALSE

Melbourne, Victoria

### Fragmentation

mixed media on canvas

65 x 65 (cm)

\$2,200

Fragmentation's' shattered linear structures pin the rhythm and white is woven into the positive and negative space and the space is shallow like a relief frieze. My work seeks to convey a human presence and visceral essence and the scumbled form in the bottom left emerges as 'being' in a state of flux. There is a process that I utilise to find the composition that relies heavily on haptic and Tachist responses to materials and linear structures often are utilised as threads. The abstract forms in 'Fragmentations' embrace contradictions and multiplicity. Abstraction's subjectivity also enables poetic interpretation.



## Local Artist



### **Jaime PROSSER**

Keith, South Australia

### **Blur & Bloom**

oil on linen  
100 x 80 (cm)  
\$6,400

I have always been drawn to create images of the world around me, quite often finding beauty in the most mundane or ordinary. I have loved painting the intricate details found in the play of light and colour often finding comfort in representing my subjects realistically. After an eye injury which left my vision in one eye diminished I have struggled with the notion that the world that I now see isn't quite the same as the one that I had still tried to portray, in fine details. The world I naturally see now is conflicted between the focused sight on one side and the blurred disjointed objects I see on the other. It is my hope in this piece to break away from my familiar way of painting my favourite gum flower subject and reflect openly on my new world of seeing. Merging the detailed textural reflection of the blooms with the blurred rendering of the outside field of focus which looks interestingly familiar.

## Local Artist



### **David PECKOVER**

Keith, South Australia

### **Bool Lagoon SA**

acrylic on canvas  
61 x 76 (cm)  
\$275

2023 Tatiara Art Prize  
**LOCAL WINNER**



**Sonya CHALK**

Keith, South Australia

**Moody Day**

watercolour

26 x 28 (cm)

\$500

Farm, travelling and everyday objects inspire me to paint what I feel.



**Ian STEVENSON**

Casterton, Victoria

**The Pines**

acrylic on canvas

61 x 51 (cm)

\$570

This painting is very emotive, it captures a mood, a change in the weather. Where I now live in rural South-West Victoria the sky is always large and the hills are often sparse of trees and forest.



## **Eleanor ALICE**

Adelaide, South Australia

### **for the place and all it holds**

acrylic on canvas

152 x 122 (cm)

\$3,900

Growing up with dirt in my nails, I continue to find solace in the earth's mystery and magic. Having moved many times, I find a sense of home through nature as a welcoming doorway into new spaces, along with the acceptance of the impermanence of bricks and mortar. Waiting, watching as new stories unfold as I continue to look back to move forward.

2023 Tatiara Art Prize  
**HIGHLY COMMENDED**



## **Christian LOCK**

Adelaide, South Australia



green (yellow) based pigment

110 x 91 (cm)

\$11,000

To describe Christian Lock's work as a painting does not quite encompass the nature of this practice. He works with painting, interrogating its components and parts, examining their roles and possibilities before pulling them back together in the final object. The impulse to push past the traditional limits of painting draws a lineage from Contemporary Abstract painting to the ideas of late 1960's Modernist Abstraction and "Light and Space; art of Californian Minimalism". Referred to as "Finish Fetish: artists they aligned their aesthetics with Californian car and surf culture, appropriating new innovative industrial materials such as resins, plastics and auto enamels; the resulting reflective forms acknowledged light and space as integral considerations working to remove the boundaries between painting, sculpture and architecture. His recent work employs a range of novel analogue and digital painting methods in combination with industrial substrates, plastics and resins, testing their gestural and spatializing qualities and their potential to break free from a two-dimensional plane while reassessing painting's physicality. Sampling and repurposing a diverse range of forms, motifs and strategies from Modernism, the industrial processes and materiality of minimalism and hybrid language of Post Modernism and Pop Culture, the paintings become 'remixes'; creating new tracks from fragments of old songs, full of quiet nods to the history of painting whilst exploring its possibilities and suggesting its potential future.



## Naomi ZANKER

Nhill, Victoria

### Morning River Majesty

oil on canvas

120 x 91 (cm)

\$2,700

The Wimmera River runs not far from home, so I have been able to explore its various moods, its highs and lows, its joy at the mouth of Lake Hindmarsh, its sorrow as it struggles through the reeds. I have painted the river from this viewpoint many times. Sometimes blue skies are reflected in fast-flowing water, sometimes moody clouds and flashes of sun are slowly carried downstream. This is one such day. Early morning sunshine glancing on the water as it rounds the bend into Jeparit almost blinds in its brightness. Majestic in its calm, the river insisted on being recorded once again. I enjoy painting landscapes involving light reflecting on bodies of water, whether rivers and streams or roadside puddles, flooded paddocks or local lakes. And light breaking through grey skies signifies hope that all will be well.



## Chris DE ROSA

Port Elliot, South Australia

### Oceanus

photopolymer etching, giclee print, acrylic paint, packing plastic, stencil, aerosol paint, emboss & glazed ceramic

245 x 165 (cm)

\$5,000

"For all at last return to the sea - to Oceanus, the ocean river, like the ever-flowing stream of time, the beginning and the end." Rachel Carson. Oceanus is a kind of cipher - an apocalyptic relic, a result of the merging of ecologies from above and beneath the ocean. A recording of a geological, biological time, an imagined but logical documentation of real climatic changes. This re-imagining has been nourished by the apocalyptic dystopian writings of Margaret Atwood and JG Ballard where under the influence of human driven climactic change the familiar becomes 'rich and strange'.



## Plaxy FOLLAND

Curramulka, South Australia

### The site of daily wonders

oil on canvas

69 x 94 (cm)

\$950

Where we live our lives, where all important relationships, pleasures, conversations, meals, reading, listening, plans, and ideas happen. Where garden produce is displayed and shared, business conducted, phone calls made. The domestic sphere, the site of daily wonders. The kitchen table. Constantly inspiring.



## Jennifer MATHEWS

Adelaide, South Australia

### Illumination in the worn side

stainless steel tube, aluminium,

photographic print on adhesive vinyl

90 x 120 (cm)

\$3,800

In my artwork 'Illumination in the worn aisle,' I explore the contrast between the aspirational qualities of contemporary architecture and the humble beauty of organic life. A flower-like mandarin unfurls beneath a star-shaped frame, merging the luminous quality of metal with the elusive surface of the image, creating a visual metaphor of mystery and light. This piece draws inspiration from a passage in D.H. Lawrence's novel, *The Rainbow* (1915). Lawrence vividly portrays an increasingly industrial rural England, with the external world of functional life represented as "the rind of the world," including work, factories, trams, and houses. In contrast, the internal, spiritual, and emotional world of people is described as "the living fruit." This metaphor deeply resonates with the thematic concerns of my work, where I consider our relationship to built and natural environments in a world marked by the coexistence of excessive consumption and resource scarcity. By juxtaposing everyday food elements like fruits and vegetables with the stark industrial presence of stainless steel, my work challenges conventional notions of virtuous living. 'Illumination in the worn aisle' provokes viewers to contemplate the rural landscape's significance in the face of rapid urbanisation. Through the interplay of carefully cut and welded steel and digitally altered imagery, I aim to evoke a sense of curious reflection about the balance of external life and inner fulfilment.



## Matthew QUICK

Collingwood, Victoria

### La Presa - Jacquemus

oil on wood

114 x 57 (cm)

\$5,000

Power has always been held in the hands of a few. Historically white, usually male. And to immortalise this power they used art laden with symbolism: robes, jewels, crowns, scepters - and even stances and hand gestures. Utilising the gestures of divinity, learning, strength, in this triptych the hyper-masculine past is inverted. As a symbol of femininity, handbags may be clichéd, sure. But publicly carrying this accessory is a rare instance in which machismo shrivels. La Presa, Italian for The Grip, defines power. The Grip to seize power. The Grip to maintain power. The Grip to project power. And it's loss is eponymous with transition of power. Because the future will not be male, pale and stale.



## Dave DISHER

St Kilda, Victoria

### Australian Institute of White Noise

oil on canvas

110 x 120 (cm)

\$10,000

Art has to talk truth to power, but when truth is so Sept 10th and the clowns have the call, it becomes more of a matter of exposing the rubbery truths of said clowns, The white noise and woke warriors have to be exposed as absurd. The knuckle draggers have to curl up or get out of the way.



## Jo GRANT

Port Fairy, Victoria

### Nick Cave at the Coronation

acrylic on vintage book pages

35 x 40 (cm)

\$1,500

Nick Cave attends the Coronation of King Charles III and tells his fans it's good to be curious.



## Anais BOND

Robe, South Australia

### Blue Perspective

watercolour on canvas

56 x 77 (cm)

\$2,500

"Blue perspective" was created to question how you see the world. Do you slow down, marvel and savour, watch the wind gusts rushing across the surface? Or is your mind too occupied to see such beauty? The movement of energy through water shapes the landscapes everywhere you look, from a raindrop to an open ocean swell. I hope to display the extensive beauty of Australian landscapes, raw textures, quintessential pallets, the vastness of our surroundings and how the environment is forever changing. Displaying such natural elegance of Australian landscapes through art, I aspire to form a deeper connection to our land and a desire to protect our backyard.





## Kym BROOKES

South Pambula, New South Wales

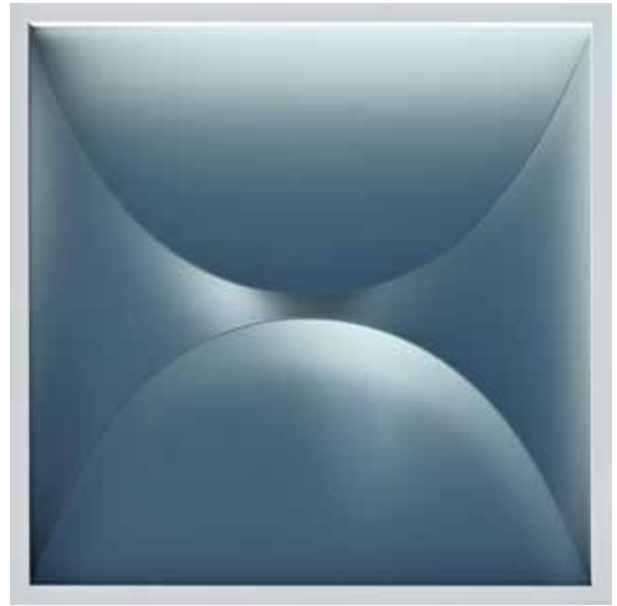
### Centered

found sticks, clay

90 x 80 (cm)

\$750

My creative inspiration and unifying theme come from seeing all the varied landscapes on the NSW Sapphire Coast, where I live with my family. My unique sculptural pieces offer glimpses of shapeshifting natural forms, whether it is from a piece of unnoticed driftwood, twigs or seedpods into abstract works which celebrate the abundance of the natural world. I also work with clay and incorporate this element into each piece, the bright white contrast of the clay alongside the natural colour palette blends beautifully. My aim is to make pieces that stir viewers emotions, memories and for them to look beyond what it was to what it is or can become. My piece Centered was created after we moved house recently. I wandered through our new garden and discovered a dried-up Bower Vine. The mix of soft grey sun-bleached twigs against the white clay and dyed rattan blend beautifully and as I recently finished a weaving course, I wanted to bring that into the piece too. Drawing you to the centre crescendo of twigs and clay could feel chaotic or intense but for me I love the fun and messiness of it; I guess that is where I feel most centered. What about you, what centers you?



## Monika MORGENSTERN

Strathalbyn, South Australia

### Ceres II

perspex mirror and acid etched glass

80 x 80 (cm)

\$1,800

Acoustic Ecologist, Gordon Hampton, spends his time listening to the intricate subtle layers that make up the Earth's ecosystem. He talks about the Earth as a giant clock, the chirping rhythms of specific insects matching softer light between day and evening, evening to night, 'the dawn chorus' of birds singing as a new day begins, are the millisecond hand. He says these sounds are "the sound of the world turning". As the earth rotates on its axis the sun's light spreads across the globe and the dusk rhythms and dawn chorus happen again and again across the earth surface. It's a beautiful idea. As the sun sets in one place, it rises in another. As I work I enjoy thinking about every human on earth, no matter where they are, sharing the same daily phenomena of the sun rising and setting. With pastels and watercolour I endeavour to keep up with the rapidly changing light of dusk across the land, sea and sky, all the while my thoughts tumbling backwards and forwards over each other about the estranged relationships of people to one another and to the land. I think about how fixed we humans are, believing we are the centre of the universe, when the centre of existence for everything is actually the sun. At the end I resolve that the 365-day journey of the earth around the sun is one aspect of life on earth that humans cannot alter or destroy. The clock keeps time immemorial.



## Blake GRIFFITHS

Adelaide, South Australia

### Cliff Piece

various recycled white cloth, twined and woven  
200 x 200(cm)  
\$9,500

This work references the South Australian limestone coast at the site of 'Glass Beach'. At first glance the cliff face looks to possess the regular striations of the lime heavy coastline, but on closer inspection is revealed as layer upon layer of old hessian, fabric and other cloth sacks that were dumped directly into the ocean when the site was used as the council tip. In using recycled white cloth in all its variations, the work speaks to the process of mining lime for use in glass production and brings attention to the ironic nature of returning it to the ocean as waste. As it undergoes the quarrying, crushing, heating, and calcining required before it can be manufactured into products like glass, the raw material undergoes numerous colour changes within the resource intense process.



## Maree AZZOPARDI

The Entrance, New South Wales

### Landscape with the Fall of Icarus

hand crushed bushfire burnt scavenged charcoal, sand, rattan matting, 23 carat gold, bird skull and wings on canvas  
150 x 150 (cm)  
\$6,000

While integral to the key concerns of time, materiality and process that characterise my practice, my work endeavours to evoke in its own right an abstract energy and flow of the collective human outpouring of grief. In this work other than the canvas squares and gold leaf, all the materials were salvaged from my beach, the washed up burnt log, the rattan matting and the bird skull and wings. Walking my beach feels like a treasure hunt and I was determined to create a piece with only found materials as a comment about the desperate need for all of us to change the way we consume and ignore the warning signs about climate change.



## Aylsa MCHUGH

Melbourne, Victoria

### Numinous

digital print on aluminium

32.5 x 55 (cm)

\$2,300

This work titled 'Numinous' is the result of my ongoing investigations into combining found imagery to create new and divergent readings. Numinous, a concept coined by the German theologian Rudolf Otto, describes 'persons, things or situations having a deep emotional resonance, psychologically associated with experiences of the self' According to Otto, it possesses a specific yet inexpressible quality. Usually, this feeling or the source of it, is interpreted as God, but for some it might be the Absolute, the Ancestors, the uncanny, or the supernatural. This 'particular' state can take many forms - it can cause one to feel small and insignificant, or the self can cease to identify with the individual body and expands to become one with everything.



## Rebecca ARMSTRONG

Melbourne, Victoria

### Ride a Cockhorse

oil on canvas

45 x 61 (cm)

\$1,000

"Ride a Cockhorse" hints at the secret space between girlhood and their imaginings. Taking inspiration from the realms of make-believe, fairy tales, dress up and masquerade, it seeks to be both individual and universal, transcending time and memory. It captures a fleeting moment in a time of transition, where the boundaries are blurred and anything is possible. Balancing the interplay of familiarity and strangeness, intimacy and detachment, the work seeks to captivate and unsettle the observer, embracing beauty and ambiguity in equal measure. It speaks to the intrinsic uncertainty intertwined within the female experience.



## Michelle DRIVER

Adelaide, South Australia

### Road Trip: Larry the Lobster

hand woven tapestry

79 x 60 (cm)

\$6,000

Larry the Big Lobster stands 17 metres proud, and has signified the beginning of many a Limestone Coast holiday since 1979. Intriguing as only a 4 tonne crustacean can be, Larry is re-imagined here in handwoven tapestry. In her signature style, Michelle Driver imbues both the feeling of being intrigued and terrified. The predominantly monochromatic palette is mildly nightmarish, with the splashes of orange maintaining still the whimsy and humour of one of Australia's 'big' things. Since the unveiling of Adelaide's Big Scotsman in 1963, Australia has full embraced Big Things. Many of these Big Things hold hold a kitsch nostalgia as road trip markers, and a reason to stop and 'stretch your legs'. Our love of supersizing fruit, animals, clothing, and even a Hills Hoist, embodies the Australian sense of humour.



## Caitlin BOWE

Adelaide, South Australia

### skimming stone across the sea

cotton, quartz, chain, embroidery floss, eyelets

72 x 69 (cm)

\$575

Travelling to Ireland, Britain, and Scotland I seek out familial connections through the mythologies and folklores of these places. A textile work made to offer up to an ancestral past that I will never truly know, an object sewn and imbued with stories once lost to me. Inspired by the Giant's Causeway of Northern Ireland and the landscapes of Cornwall 'skimming stones across the sea' is a collection of place and story. An expression of love for a far away home.

## Local Artist



### Catherine WARNEST

Willalooka, South Australia

#### Finding Gold

watercolour, pencil, charcoal, gold leaf

103 x 83 (cm)

\$1,600

The yabbie burrows deep into the earth there it can stay for years until warm weather and water flows. Finding these tasty crustaceans is Gold.



### Ruth MCDERMOTT

Sydney, New South Wales

#### Not Black or White

heat treated black and white shade cloth, aluminium frame, LED modules

84.1 x 59.4 (cm)

\$2,500

In a recent arts residency in Iceland, Ruth McDermott travelled to the volcano (the black) and glacier (the white) areas. Made of a layer of black and white embossed shade cloth separated by LED modules, this work celebrates the black and white of Icelandic landscape using the textures seen in basalt rocks at Reynisfjara black sands beach. It draws attention to the dichotomy of this country. Icelanders are concerned about the loss of their glaciers through climate change, yet Iceland is heavily dependent on the tourist industry meaning there is a question around fossil fuels and other sustainability issues. The solutions to maintaining a standard of living whilst undertaking action to mitigate climate change are not simple or straightforward. They are not black or white.

# Young Tatiara Artists (15-17 years old)

You can find our 0-14 year old artists hanging in the Civic Centre foyer (Level 2) and our 15-17 year old artists hanging in the Walkway Gallery (Level 1).

## 47. Jessica MADDERN (15)

*Lost in a Sea of Stars*

digital print

\$80

My friend is like the stars, they shine bright in my life and drown out the darkness of night. They've helped me through rough times and so I decided to dedicate this artwork to them.

## 48. Hailey BAIRD (17)

*The Labyrinth and it's beautiful boy*

acrylic

\$115

A young man in the labyrinth of addiction; consumed by both substance and act, the attempt of getting clean but being held captive by relapse, playing part as a victim within the labyrinth path.

## 2023 Tatiara Art Prize **15-17 YEAR OLD WINNER**

## 49. Meg BLACKWELL (16)

*Wattle 4 ways*

red ink on yellow stained paper, green ink on calico, embroidery, blue ink on white paper, black ink on calico

NFS

They are wattle flowers printed using solar plate etching which is when I draw the design and then print it on clear plastic. The plastic is then put on the plate and exposed to uv light. Oil based paint is then put into the grooves and whited down. It is then put through a press which pushes the solar plate onto the paper.

# Young Tatiara Artists (10-14 years old)

You can find our 0-14 year old artists hanging in the Civic Centre foyer (Level 2) and our 15-17 year old artists hanging in the Walkway Gallery (Level 1).

## 56. Keisha TAASAN (11)

*Home*  
oil  
NFS

Reminds me of the mountains at home.

## 59. Skye NEALE (10)

*Golden Lab*  
pencil  
\$20

I got inspired from a picture I found on google.

## 60. Lexie ALOVERA (10)

*Oceans Creation*  
watercolour and acrylic  
NFS

My art is a colourful fish, the side of the fish was my favourite because of the strokes and the colour choices I had. I also like the side of my painting. I blew on it to make it look interesting.

## 61. Georgie LUTT (10)

*The Mainland*  
acrylic  
NFS

## 2023 Tatiara Art Prize 10-14 YEAR OLD WINNER

## 62. Rowan BAUM (10)

*Reflections*  
oil paints on canvas paper  
NFS

Lights and Water.

## 63. Jessica RUDZINSKAS (10)

*Moonlight Flight*  
mixed media  
NFS

A scenic view of three different moons at the time of night. On the left and right you have connecting pictures. The centre is whole with a dog and a man on the jetty while watching crashing waves coming in.

## 64. Layla EXTON (14)

*Practice*  
oil, acrylic and oil pastel  
\$120

My artwork is meant to be a representation of the feeling I get when I play my guitar or listen to music, and the way that its represented in the media, the positive side of their scene at least

## 65. Ruby DENSLEY (10)

*The Bloom in the Wind*  
mixed media on wood panel  
\$150

This flower is the light of my world. It only blooms at special times and that's what I love about it.

## 66. Esther DUFF (13)

*Small Things*  
pencil and pen  
\$20

The small things matter.

## 67. Ashi MELENDRES (11)

*MGA KULAY NG HATINGGABI (MIDNIGHT HUES)*  
acrylic  
\$100

This painting was created by Ashi Melendres. Made with acrylic paint, the scene is trees covering the majestic dark blue sky, as an accessory, there are bright orange oranges to see what the tree is growing. To complete the painting there is a mysterious purple shade behind the big, bushy trees, as a mysterious scene is happening behind. The name of this painting is a Filipino word, because Philipines is my cultural background. The translation - midnight hues - hues meaning colour. Overall, i think i have combines warm and cool colours beautifully, and are wonderfully mixed together well.

## 68. Scarlett DENSLEY (12)

*Sunset Shine*  
mixed media on wood panel  
\$150

I was inspired by nature and a beautiful sunset. I wanted to try and create it in detail.

# Young Tatiara Artists (10-14 years old)

You can find our 0-14 year old artists hanging in the Civic Centre foyer (Level 2) and our 15-17 year old artists hanging in the Walkway Gallery (Level 1).

## 69. Lily WARNEST (11)

*Lilly Pads*  
coloured pencils  
NFS

## 70. Oliver POLAND (10)

*Thor vs The Dragon*  
pencil, acrylic paint on cardboard  
NFS

Thor has found himself with a dragon. Will he survive on the Norwegian Mountains?

## 71. Zowie THORNE (10)

*Sunset on the Beach*  
acrylic  
NFS

It's a beach sunset with the waves coming into the shore.

## 72. Jasmine OWEN (10)

*Fun Times*  
clay model  
NFS

It's a character from "Five nights at Freddy's" that's where I got the idea of fun-time Freddy

## 73. Charlotte HUNT (12)

*Dream World*  
gouache  
\$50

I like the colour pink and it reminds me of dreams so I made this about dreams and pink.

## 74. Sarah DENSLEY (10)

*Life in Colour*  
acrylic  
NFS

Since I was little I have loved colour and always used it in my artwork. To create my artwork I used dots which I created with the end of my very first paint brush that I got when I was 4 years old. The reason I chose my saying is because I live life in colour.

## 75. Charley WARNEST (13)

*Absorbed*  
pencil  
NFS

The picture was inspired by the emotions that are associated with the items. Whenever I am reading I get lost in the book and enjoy it. But sometimes on my device my emotions get the better of me because I have time to overthink.



# Young Tatiara Artists (6-9 years old)

You can find our 0-14 year old artists hanging in the Civic Centre foyer (Level 2) and our 15-17 year old artists hanging in the Walkway Gallery (Level 1).

## 51. Charlie DENSLEY (7)

*The Repeating Rainbow*  
acrylic  
NFS

I wanted to create something bright. I thought that a black canvas with rainbow colours would be very bright and the colours would stand out.

## 2023 Tatiara Art Prize **6-9 YEAR OLD WINNER**

## 52. Annabel CARTER (8)

*Birds Sunset*  
digital print  
\$50

I have been using watercolour paints to make sunset colours, I like the way they look mixed together.

## 55. Ivy BLACKWELL (9)

*Bright nights in the garden*  
acrylic and sharpie  
\$50

My artwork is a beautiful picture of colourful daisies at night. I created this artwork to represent how bright colours stand out against a black background.

# Young Tatiara Artists (0-5 years old)

You can find our 0-14 year old artists hanging in the Civic Centre foyer (Level 2) and our 15-17 year old artists hanging in the Walkway Gallery (Level 1).

## 50. Carol Murray Children's Centre - Childcare (2-5)

*Interconnections*  
mixed media  
NFS

Collaborative group paint / collage / multimedia piece.

## 2023 Tatiara Art Prize 0-5 YEAR OLD WINNER

### 53. Hazel JAESCHKE (4)

*Cat-boy and Gecko*  
acrylic  
\$40

This is a painting of 'cat boy' and 'baby gecko' outside. They are solving a problem for 'Romeo' and 'Light Ninja'. These are characters from the children's TV show 'PJ Masks'

## 2023 Tatiara Art Prize 0-5 YEAR OLD WINNER

### 54. Carol Murray Children's Centre - Preschool (0-5)

*Learning on Country*  
Mixed media  
NFS

Inspired by our learning on country experiences at Moot Yang Gunya Swamp.

### 57. Carol Murray Children's Centre - ESL Playgroup (0-5)

*Love*  
yarn and sticks  
NFS

Love, is a collaborative work using yarn and stick which has been created by the children, parents and grandparents who are part of the ESL playgroup community. Adults and children worked together on individual sticks, these yarn covered sticks have been joined together to become "Love". Creating this work was a time for three generations to sit together, to talk and to listen from the heart.

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