

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 2021 Tatiara Art Prize judges Tansy Curtin, Fulvia Mantelli and Ben Quilty.

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

2015 Laura Wills

2017 Anna Horne

2019 Louise Flaherty

2021 Deborah Prior

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

Tansy CURTIN

Tansy Curtin commenced as Curator of International Art pre-1980 at the *Art Gallery of South Australia* in April 2020 after having previously held curatorial positions at *Bendigo Art Gallery* for more than 13 years.

Originally from Adelaide, Curtin holds a Masters in Art History from the *University of Adelaide* and before leaving SA held positions at *Adelaide Central Gallery*, *Flinders Art Museum* and the *Anne and Gordon Samstag Museum*.

Curtin has curated numerous exhibitions across Australian and international art, including *The Long Weekend: Australian artists in France 1918–1939* (2007), *American Dreams: Twentieth Century photography from George Eastman House* (2011), *The Costume Designer: Edith Head and Hollywood* (2017) *Tudors to Windsors: British Royal Portraits* (co-curator 2019) and, in 2020, *Bessie Davidson & Sally Smart: two artists and the Parisian avant-garde*. Tansy co-authored with Penelope Curtin *Blooms and Brushstrokes: A floral history of Australian art* published by Wakefield Press in 2019.

Fulvia MANTELLI

Fulvia Mantelli is currently the Rural City of Murray Bridge Team Leader of Arts Development and Director of *Murray Bridge Regional Art Gallery*.

With over three decades of arts sector experience as a visual arts project manager and curator, including private and public galleries and contemporary art spaces, cross-arts and cultural institutions, public art and multi-artform events and festivals.

Mantelli has held positions with the *Anne and Gordon Samstag Museum of Art*, *Australian Experimental Art Foundation*, *Adelaide Festival Centre*, *Adelaide Fringe* and *Contemporary Art Centre of South Australia*.

She has independently curated exhibitions for *Tandanya National Aboriginal Cultural Institute*, *Country Arts SA* as well as worked with a range of individual contemporary artists locally and internationally in curatorial, writing and project management capacities.

Ben QUILTY

Ben Quilty (b.1973) lives and works in the Southern Highlands NSW, Australia. Widely known for his thick, gestural oil paintings, Quilty has worked across a range of media including drawing, photography, sculpture and installation. His works often serve as a reflection of social and political events; from the current global refugee crisis to the complex social history of our country, he is constantly critiquing notions of identity, patriotism and belonging.

Quilty's work has been exhibited in a number of significant national and international exhibitions including *'Show Me Your Sexy Urbanity Fotos'*, *Hohenstrausenstr, Frankfurt, Germany* (2004); *'Truth and Likeness' National Portrait Gallery, Canberra* (2006); *'Together in Harmony for 50 Years: Linking Australian and Korean Arts'*, *Korea Cultural Exchange Centre, Seoul, Korea* (2011); *'Trigger-Happy: Ben Quilty's Brave New World'*, *Drill Hall Gallery Australian National University* (2013); *'Dark Heart' Adelaide Biennial of Australian Art, Art Gallery of South Australia* (2014); *'Panorama' Tarrawarra Art Museum* (2016); *'Painting. More Painting'* *Australian Centre for Contemporary Art* (2016); *'When Silence Falls'*, *Art Gallery of NSW* (2016); *'Charles' Insitu, Kurfurstenstrasse, Berlin* (2016); *'Mad Love' at Arndt Art Agency (A3), Berlin* (2017) and the *'NGV Triennial'* (2017); *'Quilty' Art Gallery of South Australia, Queensland Art Gallery | Gallery of Modern Art, Art Gallery of NSW* (2019).

In 2011 the Australian War Memorial commissioned Quilty to travel to Afghanistan as Australia's official war artist. The resulting body of work exhibited at the *National Art School Gallery* in 2013 received critical acclaim and went on to tour art galleries across Australia up until 2016. In 2014 he was selected as the overall winner of the *Prudential Eye Award*, Singapore and invited to become the first Australian to hold a solo exhibition at *Saatchi Gallery* in London (2014). He is represented by *Jan Murphy Gallery, Brisbane* and *Tolarno Galleries, Melbourne*.

WINNER

Tatiara Art Prize



Deborah PRIOR

Adelaide, South Australia

The Shortest Day of the Year

woollen blankets, assorted fabrics,
yarn, metallic thread
123 x 175 (cm)

Acquired by the **Tatiara District Council**
Winner of the **2021 Tatiara Art Prize**

My grandmother was born on the shortest day of the year.

Raised on a dairy farm, I remember/imagine her reluctantly peeling back blankets and scurrying through icy, pre-dawn gloom to rest her cheek against Judy's warm flank.

When the first small holes began to fray her memories, I started stitching forms cut from a blanket lifted down from the highest reach of her linen press.

First it was one work, then two, then half a blanket packed into a case to Italy and home again, then more, and then the scraps of those works became new works and then there were more scraps from these...until my home was snowdrifts of small, confetti-ed, fuzzy grief.

When she died, I was compelled to return all of these tiny scraps to their previous, domesticated existence. I patched together tattered scraps and wonky holes unearthed from the cracks of my home, each one holding a material link to that first, short day...until they were a blanket once more.

I thought this would be the final work. But my cutting - stitching - weeping produced more scraps still: Pressed fabric spots flutter from the pages of an art journal, a craggy field of pink waits its turn in the living room, and ends of threads I cannot abandon settle in the creases of my bed sheets.

Both burden and relief, so it continues.

Deborah's work is the kind of work to bring you back, to offer you more, to make you feel and to make you question. Rather than a simple picture she offers us, with painstaking detail, a look into her most private emotions. It's so much more than a pretty picture, it's a quietly stellar work by a dedicated and clever artist.

- Ben Quilty

Deborah Prior's large-scale textile work **The Shortest Day of the Year** is an evocative work which draws the viewer into the story of the artist and her grandmother. It is a work about love and loss and finally restoration. Each stitch is made with intent and each piece of cloth is placed with precision in order to rebuild and repair that which has been lost. Made from vintage Australian woollen blankets this beautifully crafted work speaks of connections – intimate family connections; the wool industry and its critical connection to regional and remote communities and our inherent connections to the land we live on. From a distance the work reads as a giant topographic map and alludes to the connection all Australians have with our landscape – difficult and challenging when considering the loss and destruction of landscape, people and culture through colonisation but concomitantly beautiful, wonderous and resilient.

At a time when human beings across the globe are struggling with loss and loneliness, Prior's work is an emotionally effecting work which offers the audience hope that we can rebuild from these losses and come together, albeit in an altered (and perhaps more beautiful) form.

- Tansy Curtin

TATIARA ARTIST



Diane BROCKLISS

Bordertown, South Australia

Moorlands

oil on canvas

90 x 60 (cm)

\$800

Whilst travelling through Europe in 2010 I took many photos. I was captured by the Scottish landscape. Its expansive rolling moors where inspirational, that were waiting to be painted. Over the years I have previously used different mediums to capture these scenes, now new to oils, I just had to paint them again.



Alanah BRAND

Bendigo, Victoria

Lockdown Self-Portrait

oil on canvas

70 x 100 (cm)

\$2,000

This painting encapsulates my time at home during isolation. I took the reference photograph for this painting using a self timer. In this image I am seated, my face stares down at my iPhone. The handmade mask my friend made is on my face. This image was captured and then painted in my home where I worked and cared for my foster daughter during lockdown. Next to the chair I am seated on I have placed the framed image with the text 'always be kind', this image is usually hung near my garage door, reminding me and my daughter to always be kind as we leave the house.

I never appreciated how much I relied on my face to communicate to others until my face was so often covered, I never noticed how often I smiled at others and my daughter in the supermarket of when we are out of our walks.

In front of the sign are some paint brushes, a mug of coffee and a small vase of flowers. It was always the little things I looked for to brighten my days spent at home; time painting, enjoying a hot drink and fresh flowers.

Despite being in lockdown with my daughter, I felt very alone and heavily disconnected from the world. I spent too much time on my iPhone, and yet I also had to constantly remind myself to use my phone to reach out to others.



Amanda TONKIN-HILL

Melbourne, Victoria

Capitalism 2020

oil on canvas
153 x 102 (cm)
\$2,500

In the early months of 2020, the covid-19 pandemic took hold and turned the world upside down. I felt bombarded with bad news and the sight of an endless stream of people in medical masks whilst the virus killed thousands daily. My painting, Capitalism 2020 is an historical record of the collective social emotional response towards the long lockdown of Melbourne 2020. It features world leaders Donald Trump of the USA; Vladimir Putin of Russia; Japan's Shinzo Abe; China's Xi JinPing; UK Prime Minister Boris Johnson; Italian Prime Minister Giuseppe Conte; France's Emmanuel Macron; our own Prime Minister, Scott Morrison; the very successful NZ prime minister, Jacinda Adern; Indonesia's Joko Widodo and Germany's Angela Merkel. Each were chosen as they featured in the news on a daily basis in early 2020 as part of the first wave of the covid-19 Pandemic. I chose to represent each leader in the shape of a medical mask as we look to our leaders to protect us as well as the mask being a part of the personal protective equipment that has become a feature of our lives. Interesting, when I think of their individual roles in protection, they are each protecting something quite different.



Judy PARHAM

Adelaide, South Australia

Petrichor

wall hanging of dyed muslin and cotton
with linocut prints, linen and cotton
thread, found fabric and hessian
128 x 150 (cm)
\$800

Reading 'Birdsong' by Sebastian Faulks, I was moved by the sentence 'show me the world and all the good I do not see!'. Thinking of these words as I walked in the Parklands, it began to rain and that smell of rain falling on hot soil, named 'petrichor' by the CSIRO, permeated the air. It is a beautiful transient moment. It is not a goodness in human terms, but a wonderful moment in environmental effects as the birds, earth and plants rejoice in the fallen water. This was my inspiration.

TATIARA ARTIST



Gwentyth COLWILL

Serviceton, Victoria

Tide's Out

acrylic on canvas

50 x 60 (cm)

\$350

I have been a member of Tatiara Palette Painters since 2005. I enjoy art in many mediums and forms and am always willing to try something new. There is no end to the learning with art.



Scott HARTSHORNE

Adelaide Hills, South Australia

Vanishing Point

oil on canvas

76 x 111.5 (cm)

\$3,500

A portrait of remnant trees left in a newly ploughed paddock in the Murray Mallee, my painting is a muse on the illogical ideology of man's superiority over nature. And on Goyder's Line, the aloofness of passing clouds and the Zen of mechanical lines drawn in the dirt. It is a reflection on soil and toil and the ploughman's view. On infinity, fertility and finality. On how close we are to the edge. How back in the 50's we burned mallee roots to heat the house without a care, while in the 80's we watched the dust storms in dismay. But ultimately, this is homage to the Mallee trees, those tough survivors. In 1902 the Sydney Bulletin remarked, "Nobody knows who made the Mallee but the Devil is strongly suspected." They were mercilessly cleared for the creation of farmland. My remnant trees remind me of a group of martyrs, the Burghers of Calais here in a paddock in the Antipodes, only these are survivors of a siege where many more fell and vanished without a trace.

TATIARA ARTIST



Olive LEE

Bordertown, South Australia

Falkland Isles Penguins (Whoops)

acrylic on canvas

66 x 62 (cm)

\$275

TATIARA ARTIST



Ali BERRY

Willalooka, South Australia

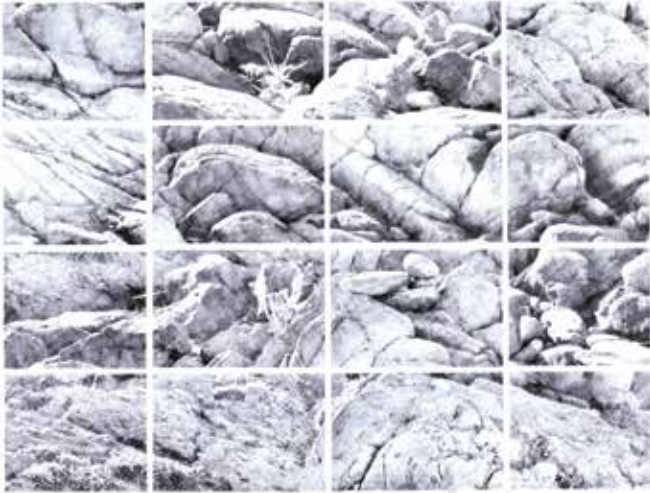
Northern Girls

acrylic

100 x 80 (cm)

\$1,000

Through my painting I wanted to capture the beauty and vast open space I experienced when visiting a friends station in south western Queensland. I wanted to depict the curious nature of the northern cattle, who don't often see people.



Leith SEMMENS

Carrickalinga, South Australia

Carrickalinga Rock in Graphite

graphite on watercolour paper
180 x 200 (cm)
\$8,200

Since moving to Carrickalinga in 2020, Semmen's art has increasingly focused upon the very beautiful but fragile coast of Carrickalinga and nearby regions. The impact of Climate Change is beginning to show upon this beautiful stretch of coast, and the challenges of preserving our coasts will continue to mount.

Artist Leith Semmens has chosen to visually record in drawings the current experiences of beautiful Carrickalinga before it is changed forever. It is questionable if future generations will be able to experience walking the long white sandy beaches, the smell of seaweed washed ashore, the sounds of waves crashing against multicoloured rocks, and walking in sand dunes rich in biodiversity. Semmens is an experienced and respected portrait painter and sculptor, however in the last decade his art practice has evolved to become primarily drawing.

TATIARA ARTIST



Marie CLARKE

Bordertown, South Australia

The Storyteller

acrylic on wood
104 x 40 (cm)
\$1,550

The artist has used the natural markings on the wood to interpret the story these markings tell. Using colour and texture, light and shade, it has enabled the artist to bring to life what appeared to be a discarded part of a tree. It is like illustrating a narrative which the onlooker then has an opportunity to visually and mentally decipher into what they believe or feel the created form gives to them as individuals. The tree from which this piece originated has transcribed a small portion of its own story onto this wood fragment and in so doing has passed down some of its whole self-existence. Originating from this, the current story developed through this artwork. The story is handed down to be transcribed by the observer. The observer then interprets through observation. In turn they then become the storyteller.



Cecilia GUNNARSSON

Adelaide, South Australia

Summer Memory II

oil on linen

168 x 66 (cm)

\$4,500

This year I relished our summer holiday with the summer of 2020 still fresh in my mind. I want to share that moment, that memory of summer, of heat, of water, of late afternoon. I have been working on a series of paintings from this particular time. Incorporating people into the landscape to give the landscape scale. But also to express the meditation, the feeling of being in the moment, the awe of being in nature. To be reminded that as humans we are part of the natural world.



Gail HOCKING

Adelaide, South Australia

A Deflated State of Being

fired earthenware clay slip stained

23 x 9 (cm)

\$650

Born and raised in Aotearoa's mountain terrain I have a strong connection to natural environments. I deeply feel we are connected to the nature/world materiality which creates a vulnerability within our physical bodies. 'You Did This – A Deflated State of Being' is a materialised reaction as a personal response to the ongoing state of climate emergency. Continual deforestation is causing earth's lungs to deflate contributing to feedback loops which in-turn accelerates tipping points to reach irreversible states. The 'deflated being' also relates to a personal erosion of optimism and a heavy uncertainty going forward in a world that is out of control. NB: This is an intimate 3D artefact which can be hung from a railing to sit against the wall. There is no assembly required for the artwork.



Sarah NORTHCOTT

Adelaide, South Australia

Life tends to come and go II

oil and acrylic on canvas

52 x 60 (cm) (two panels)

\$1,500

Based on photos taken out of the car window on long drives the works are the memory of a small moment of reflection on the details of a scene glimpsed only for a moment of real time. Time passes slowly and life tends to come and go.



Cristina METELLI

Adelaide, South Australia

Landscape in Flux

oil on canvas

120 x 140 (cm)

\$3,000

Landscape in Flux depicts a sentiment of unsettledness as the landscape changes through the interaction with human activity. My abstract paintings are inspired by the natural landscape, investigating the extent to which human lives are entwined with the natural environment. Through painting I express my emotional and sensorial response to the natural Australian landscape, which I find both healing and uplifting. Each painting captures a moment in time, reflecting a deep connection to place.



Nick HEYNSBERGH

Melbourne, Victoria

My explanation for coming out to my parents as gay was that I was attracted to men

watercolour and charcoal on paper

41.5 x 34 (cm)

\$1,500

This work belongs to an ongoing series that focuses on experiences that have contributed to my understanding and acceptance of my queer identity. Each work is a personal meditation on a particular experience, the associated memories and the site that it occurred. The title of each work reflects on the memory with the humour of hindsight, encouraging viewers to engage with the lived experiences and perspectives of members of the LGBTIQ+ community. Furthermore, I hope these works will resonate with queer viewers who have had similar experiences, helping new community bonds to form and strengthening existing ones. Additionally, though each work is individually significant, collectively, the suburban images allude to a series of paths within a dimly lit maze. By framing my personal history within a labyrinth of sorts, I aim to subvert the social, structural and political mazes that are imposed on the queer community by those in power.



Zoe FRENEY

Adelaide, South Australia

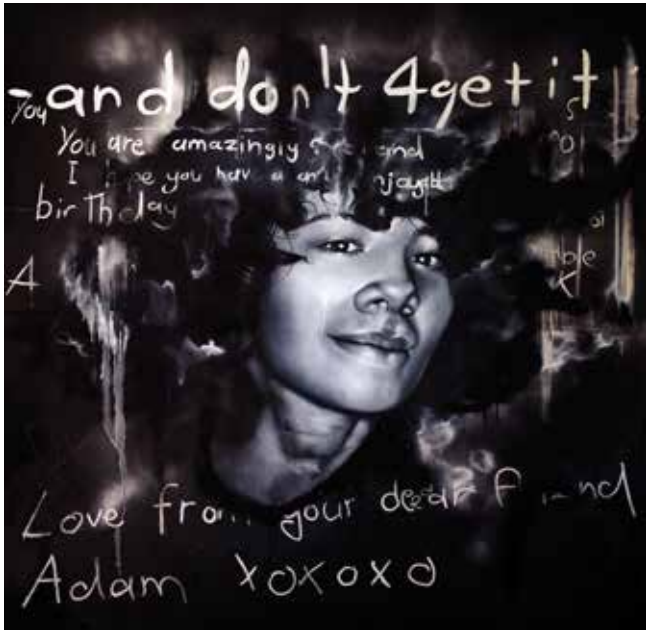
Daily view

oil on board

60 x 46 (cm)

\$550

This painting honours the everyday repetitive acts of care and home making. Trying to maintain a studio practice alongside so many other competing demands of care, I become a bit sloppy at both painting work and housework. So the windowsill is laden with oft-observed but quickly painted stuff, framing the view beyond - the bare vines, the hill, the pines and the sky.



WINNER
Honourable
mention

Thomas READETT

Adelaide, South Australia

a thousand storms

oil and aerosol on linen

200 x 200 (cm)

\$3,000

a thousand storms came from a moment of opening my draw at home. I found an envelope and in that envelope I found all of the birthday cards I'd kept throughout my life, key birthday cards from important people, one of them being my best friend and brother to me, Adam. Unfortunately Adam passed away from suicide 9 years ago. Since then I had created a memorial piece for him, made up of all the words I wanted to say to him. I thought I was doing OK until I stumbled across the birthday cards he made for me, I then found myself on the floor overwhelmed with memories and feelings yet again. I decided to scan the text he had written in the cards and amplify them to an epic scale to portray him and give his voice back. These intimate birthday messages come back to life in this work. Every piece of art I make with him in mind as he will always be on my mind.



Sonja POCARO

Adelaide, South Australia

Between then and now, between you and me: the sunrise, the sunset, the city

sound work (5 min 35 sec loop), linen
bound artist book, textile work (tulle and
felt on organza)

163 x 120 (cm)

\$4,000

Between then and now, between you and me: the sunrise, the sunset, the city continues my interest in ideas of memory, place, language and translation, including through the lens of migration (speaking Italian as my first language) and post-colonialism. The work draws on childhood memories of visiting the (Adelaide) markets before dawn with my father, to procure supplies for his fruit and vegetable store and hearing multiple languages spoken- their rhythms, nuances, currencies. For the sound work, I recorded 26 languages spoken by 48 people over 34 days in and around the city (including the Central Markets) and in my local surrounds. The three Indigenous languages - Kurna, Adnyamathanha, Yankunytjatjara- are juxtaposed with 'successive' languages in Australia, including Berber- the original language of Algeria- and Roviana- spoken in the Solomon Islands. 'The sunrise, the sunset, the city' (or the closest equivalents) are repeated, exploring daily rhythms within the landscape, with the idea of 'the city' (our Western understanding of) being a construct, in this instance, on Kurna land.

Notes (on each participant) in the accompanying book, shed light on the intricacies and complexities of translation, of connection to language, place and community, with the play on the word 'between' (in the title) referring to both a recognition/coming together and possible impasse, things 'coming between'. The work posits that languages are ecosystems themselves- like the materials and forms in the accompanying textile work- both robust and mutable, solid and tenuous, fragmentary and ever evolving (languages endangered/revisited/reawakened); requiring (our) attention and care.



Lee SALOMONE

Adelaide, South Australia

Harvest

maternal grandparents', Angelina & Giovanni Zotti, wooden drying tray, metal vice, various wood, various paint, tin, nails
107 x 53 (cm)
\$4,500

I work across a range of media – including installation, photography, sculpture and works on paper. My sculptural practice explores the possibilities of found materials: I believe pre-used objects contain an inherent energy, and that the elements history, and accumulated patina, offers a unique palette to work with, just like line, colour or texture.

Harvest is multi-layered work, having an outward appearance and carrying an inward significance. On a personal level, **Harvest** is about the absence & presence of my grandparents, noted by the cuts in the surface of the tray. Created by their hands over decades whilst harvesting food in their backyard. As I worked on the piece in the studio, I came to view the rectangular form as a field from the perspective of a bird, with the cut marks resembling the remains of a harvested crop.

Harvest is a minimal & poetic work that asks the viewer to look beyond the three elements that constitute it. The final piece comprises of four, paint stirring sticks, one on display, as the suggestive hint of colour, and the other three stored on the back of the piece. They are interchangeable, and mark the four seasons.



Alison MITCHELL

Riverton, South Australia

STILL WATER - Bialettis in Red and Grey

oil on linen
84 x 84 (cm)
\$8,200

STILL-WATER - Bialettis in Red and Grey is part of a series of still life works I produced that are concerned with the theme of water, and its significance for us. Looking through the lens and refractions of water in still life compositions as an analogy of how water changes the perspective of things.

TATIARA ARTIST



Rose MILTON

Bordertown, South Australia

A Cry for Humanity

acrylic on canvas

75 x 100 (cm)

\$700

A young girl cries in anguish as she battles her daily life of hopeless entrapment. She is the voice of millions of refugees, desperate to escape their native land for a safe life. Barbed wire locks refugees into a stateless life of hardship and cruel waiting game. My painting of "hard to read" calligraphy in the background requires patience to decipher and absorb the words and then reflect on their meaning. But just like the real problem of developing empathy and understanding, it is easier to become impatient, stop reading and walk away.



Leah NEWMAN

Adelaide Hills, South Australia

Our Mother

oil on canvas

73 x 166, 88 x 180, 73 x 166 (cm)

\$14,000

Dr. James Lovelock (b. 1919), developed his Gaia hypothesis in the 1970's. He posits that we are all part of one living breathing organism. It is clear, however, that we have been working hard to separate ourselves from our Mother. Some feel this separation deeply, others unfortunately, do not. We consider ourselves the most intelligent and evolved of all Earth's inhabitants. However, we are not just inhabitants of Earth but part of Earth, part of her infinite intelligence. Our attempts at taming her and separating ourselves are futile, as we are profoundly interconnected. Her suffering is our suffering, whether we choose to see this or not. Throughout all of recorded history, masculine dominance has created tyrannical systems, and now, an unsustainable world. The feminine must rise, with her innate sensitivity and earthly wildness. Only then, can we heal our Mother and create a sustainable future for all her children. Dark shadows are being cast into every aspect of our Mother, however, her animating light remains. With the light of life sitting patiently and unchanged beyond the veil, she will endure, despite being stripped bare and abused by us in every imaginable way. If we are to continue to be part of this phenomenal living organism, it is critical that we acknowledge and embrace our Mother. Remembering and trusting in her innate wisdom, living in equilibrium and love, rather than old childish fears.



Patrick HEATH

Adelaide, South Australia

Boy and the sun (Death Mask)

painted plaster

55 x 22 (cm)

\$650

Referencing both the plaster cast death mask of Ned Kelly and Sidney Nolan's enigmatic iconography, this work plays with the interpretive nature of mythology and its crude role in the construction of Australian identity. The perforated cricket pad is presented as a cultural artefact, charged with colonial and patriarchal connotations and a symbolic device, containing contradicting allusions to authenticity, resistance, security, fear and vulnerability.



Ember FAIRBAIRN

Melbourne, Victoria

Long lost now in the forever dream

oil on birchwood

100 x 70 (cm)

\$3,000

This work is a personal response to Australia's housing boom/crisis. I am included in the vast number of Australians being denied the 'great Australian dream' and I am aware I dwell on unceded lands. This has driven the conceptual underpinnings of the work, allowing me to explore landscape and place as a way of untangling feelings of belonging. These ideals of place and belonging are connected to a deep longing for home. Anxiety around not belonging to any one place nor having the means to have a physical home of one's own causes a tension that is displayed in the work through line, shape and the use of colour. In this place I reach out into my own dreams for solace through the transcendent language of painting.



Suzie RILEY

Adelaide Hills, South Australia

Off the Beaten Track

oil on board
104 x 104 (cm)
\$3,900

Softly weathered ranges surround me, born of an ancient seabed and sculpted by 600 million years. There is comfort in time eternal, reassurance in a natural balance. As Cheryl Savageau of Mother/Land says, "this is a place where time slows down, where light is collected and flashes in all the colours of love it is."

TATIARA ARTIST



Jaime PROSSER

Keith, South Australia

Summer at Marcollat Hall

oil on linen
150 x 100 (cm)
\$6,600

This painting is one that I have wanted to create for a long time. It is inspired by the many old forgotten community halls and tennis courts that have been deserted throughout rural Australian regions. Their broken tennis nets and collapsing walls have left me to imagine all of the past Christmas parties, 21st's and Saturday tennis comps that would bring together those living nearby.

Many of these buildings stand alone in isolated places where they are the only hint of people existing within that landscape. The particular place that inspired this painting is the old 'Marcollat Hall', which has become obsolete as small farms are being absorbed by larger properties and many farming families have moved away.

Growing up down the road from this hall means that it holds particular value to me. I have recollections of pooled Christmas dinners laid out along steel legged tables, and many Summer afternoons learning how to play tennis with neighbouring kids after jumping off the school bus. I hope to convey the notion of an isolated scene, of a place that once had an important role to play and is now a silent part of the landscape.

Maybe to leave the viewer wondering about the memories the structure holds as it still stands.



Vipoo SRIVILASA

Melbourne, Victoria

The Course of True Love

bronze

50 x 50 (cm)

\$10,000

The Course of True Love is about same-sex marriage journey from around the world. The series is realised in five bronze vignettes representing moments in world history that have contributed directly, or indirectly, to the acceptance of same-sex partnerships, and led Australia to pass the same sex marriage law in 2018. The moments including Stoneware riots, Thailand decriminalises homosexual acts, the established of Society Five, the first homosexual rights organisation in Melbourne, The Simpsons became the first cartoon series to dedicate an entire episode to same-sex marriage topic and the Yes campaign. I work predominantly with ceramics but for this series I choose to work with bronze. I use bronze, a robust and permanent medium to symbolise the strong concept of marriage and a solid commitment a couple makes to each other. Bronze is also a medium for religion statues. It would represent the sacred concept of marriage in my work.



David DISHER

St Kilda, Victoria

2020 Vision

oil on canvas

100 x 100 (cm)

\$10,000

One thing we've learnt from a pandemic is that you don't want to be stuck with light weight pigs in charge when one hits!



Blake GRIFFITHS

Broken Hill, New South Wales

The White Flag: sales for surrender

paper, cotton
variable (cm)
\$6,500

White flags are recognised as a protective sign of truce often associated with surrender in violent situations. Surrender is state required to begin a process of healing, or change; and considered the first step in any kind of sacred journey. Here surrender is confounded by whiteness in an impossible request for truce. Cloth making, particularly weaving is commonly used metaphorically in spiritual and religious texts, particularly about the creation of the physical world. These texts have historically been responsible for violence inflicted on our race. These flags, literally, use book pages as the weft (the horizontal thread) and interweave it with the warp (the vertical thread); a concept usually associated with the healing/essential/spiritual aspect. Here the artist grapples between devotion and despair, between war and peace – by attempting to create a ‘right’ flag for surrender, yet bound by its whiteness. By striping each page and meticulously re-weaving it in its intended order, similarities are exposed between the religions, in pattern, in texture, in lightness, and ultimately, in colour. The act of flag making becomes an attempt to understand our position between these conflicting concepts, reckon with historical injustice and encourage us, to ultimately surrender.



Daryl AUSTIN

Adelaide, South Australia

Built up, broke down (blue)

oil on wood
61 x 76 (cm)
\$4,500

Built up, broke down (blue) is one of a series of works with the working title of "Adelaide disruptions" exploring a kind of psychogeography of place where changes and shifts occur both in the site and on the painting.



Paul SLOAN

Adelaide, South Australia

2020/2021 it is all a blur

oil on canvas
190 x 130 (cm)
\$55,000

Started last year during the first lockdown and completed in 2021 during Adelaide's most recent lockdown, this painting reflects the humour, absurdity, and confusion of the times we are living in now.



Elizabeth BOWEN

Adelaide, South Australia

Blue Beach House with Ghost Dog

oil on board
45 x 50 (cm)
\$895

The exploration of materiality upon the flat surface of board or canvas is the constant for Elizabeth Bowen's art practice.

How a hue, tone or shape can deliver an image that is imbued with recognition for the viewer never ceases to captivate her. The artist concentrates on the shards of light that are so much part of the Australian experience. Bowen's painting work moves across still life, streetscapes and landscapes in oils, constantly seeking the effect of dark against light.

As well as oil painting, Bowen explores the 3 dimensional image - more recently through papier-mâché.

Continuing themes of memory, sentimentality and the touchstones of Australian culture of the mid to late 20th century.

Bowen has created dogs in papier-mâché as an extension to the theme 'ghost dog' which appears on the 'Beach House' series.

Bowen has works in collections interstate and overseas.



Renee DE SAXE

Marananga, South Australia

Transference 2

cyanotype on arches

66 x 102 (cm)

\$1,800

Starting with a charcoal drawing, de Saxe then digitally manipulates it, finally creating a cyanotype of her work. de Saxe uses cyanotype development as an explorative process to disclose deeper levels in her work. The artwork is captured through sunlight and emerges out of a watery bath.

Although repeatable, de Saxe uses cyanotype as a product of experimentation, the image will always emerge differently depending on the subtleties of the process. Her inspired by her relationships with others, her daughters, family and community. Her figurative images are a vehicle to communicate the complexities of these interpersonal relationships. Renee's intention is to urge the viewer to find, recognise and acknowledge their own emotions and explore the themes of childlike innocence, vulnerability and fragility.



Ben FENNESSY

Killarney, Victoria

Budj Bim Escarpment

oil on canvas

183 x 153 (cm)

\$5,000

Budj Bim Escarpment is a moody, painterly depiction of the lake and dramatic tree-lined cliff faces of the ancient, volcanic landscape of Budj Bim. Last year, I went on a tour there with a guide from Gunditj Mirring Traditional Owners Aboriginal Corporation. This fascinating area is considered one of Victoria's earliest and largest Indigenous aquaculture ventures. It has recently been added to the UNESCO World Heritage List, recognised solely for its Aboriginal cultural values. Budj Bim is a unique place with universal heritage values that demonstrate how Gunditjmara people worked with the natural resources and environment of the Victorian South West region to establish a permanent place of human society over the past 30,000 years. During the tour, I also heard about the violent past of the colonial wars at Budj Bim and felt ashamed that I had previously been so ignorant of this tragic history in the region where I live. In my painting, I have tried to capture the depth of feelings of light and darkness that this special environment evoked for me. A beautiful place with a sad past cannot be represented like a chocolate box picture, thus my painting, although vivid, has hopefully reflected some of this intensity. I hope my response to Budj Bim resonates with the viewer and encourages contemplation on the past and the significance of place in the present.

TATIARA ARTIST



Rae MEAKINS

Bordertown, South Australia

Flinders Rangers

oil on canvas

46 x 46 (cm)

\$450

WINNER

Local Artist
Prize



Trish DANIEL

Bordertown, South Australia

Night Life

pastel

65 x 80 (cm)

\$850

TATIARA ARTIST



Fran CALLEN

Glenalta, South Australia

Pour Here

gesso, dirt, tea, coffee, wine, charcoal, ink, bushfire ash, campfire ash, smoke, ochres, eucalyptus sap, acacia sap, on recycled tea and porridge sachets

60 x 180 (cm)

\$2,500

Pour Here was begun during the 2019-20 bushfires, considering losses suffered. Each material holds a story. Ochre from Yalmarralpana Ochre Pit in Adnyamathanha Country, given by Uncle Cliff Coulthard. Bushfire ash washed up on Edithburgh beach in Nharangga Country. Eucalyptus sap from our home within remnants of endangered Grey Box Grassy Woodland on Kurna land. Tea, coffee and wine. Painted on recycled tea and porridge sachets used by my partner and our four children, I was reflecting on landscapes we'd recently travelled through, some recently burnt, some suffering from serious long-term drought, and our home in the Adelaide Hills where catastrophic fire days seem progressively more common.

The work was created in response to my 2019 Country Arts SA residency to Grindell's Hut in Adnyamathanha Country. It hadn't rained in four years. The land was silent, bush tucker dead or too dry to eat. We'd brought in three weeks worth of Supermarket food by car. I recycled the resulting packaging as grounds for artworks. **Pour Here** is a recognition of our domestic impact on natural rhythms. An awareness of the direct impact our lifestyle of convenience has on the natural environment.



Glenda ROWETT

Bordertown, South Australia

Poocha Sanctuary

oil on canvas

200 x 130 (cm)

\$5,000

Poocha Swamp is currently known as a game reserve. This means that duck shooting is allowed from March to the end of June - every day from sunrise to sunset! It is also registered on the Australian free camping list and used for recreation by the general public.

Poocha has a unique eco-system which means that water does not stay in the swamp for long periods of time. The water drains down the "run away" holes and into the underground aquifers. Eighty species of birds have been counted in Poocha by a bird watcher, which was recorded in our local paper in the 1980's. When the water arrives, there is an influx of people who utilise this area for bird watching, walking, canoeing, picnics, art, photography and other recreational activities.

This small window of opportunity for the general public to use and appreciate this beautiful reserve is restricted due to duck shooting. When the shooters come in, all the birds leave, the ducks are shot and maimed, and it is not safe for people to enjoy because of the guns.

My painting is about capturing this beautiful area for the viewer to appreciate, and to educate the people on what is really going on here. I believe and suggest that the name of "Poocha Game Reserve", be changed to "Poocha Wildlife Sanctuary". This will enable the wildlife to flourish and the community to freely use and appreciate this beautiful and unique eco system.



Monika MORGENSTERN

Strathalbyn, South Australia

FEARNOT

ink, etched glass, aluminium

40 x 40 (cm)

\$950

As a visual artist I have explored many different ways of expressing the numinous/mystical in my practice. I have been working with light and its effect on digital prints, lightboxes and as projections for the last 5 years. I feel the numinous and allied matters are subjects which defy convention and art is the most suitable vehicle to discuss issues of that nature. During my extensive investigation into the subjective encounter of the numinous, I often noted that the persons interviewed used language of intense power and deep emotion; language that was evocative of a profound yearning. These words and phrases I have been using in my current work. The piece **FEARNOT** plays with the idea of 'ectoplasm'. Ectoplasm is said to be formed by a medium in a state of trance. The fog-like material is excreted from orifices on the medium's body and spiritual entities are said to drape this substance over their nonphysical body, enabling them to interact in the physical and real universe.



Kirsty MARTINSEN

Adelaide, South Australia

The Sound of the World Turning (4 December 2020)

pastel and watercolour on paper

36.5 x 42 (cm)

\$1,000

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.



Delphine ALLERT

Kingston SE, South Australia

Display

acrylic on canvas

77 x 77 (cm)

\$850

My painting is presented in a style like still-life paintings of the past, in which landowners displayed their estate's wealth and abundance with scenes of opulent table offerings.

As a country we celebrate our wealth, our heritage, our land's great abundance, variety and uniqueness.

We celebrate our ability to embrace the diversity of other cultures, until they become so assimilated, we view them as part of our contemporary image.

Yet we continue to destroy the very land that produces all this. Excessive land and habitat clearance; insensitive development and over-production within fauna food sources and corridors; poisoned waterways and excessive diversion and removal of water for own use; introduction of noxious species and aggressive mining practices.

All displayed. You just need to look.



Aylsa MCHUGH

Melbourne, Victoria

Linear Construction in Space No. 3 (after Naum Gabo)

photogravure print

46 x 52.5 (cm)

\$2,900

Linear Construction in Space No 3 (after Naum Gabo) is the result of my ongoing investigations into marrying seemingly heterogeneous subject matter to create new and ambiguous readings. This piece sees me pairing an image of a vintage hair model with an image of a Naum Gabo sculpture. The resultant assemblage, which enacts a simultaneously unsettling and elegant juxtaposition, inhabits an uncanny space and a narrative emerges that is divergent from the original intention of the source material. I am interested in the innate tendency of human psychology to find connections, patterns and familiarity in inanimate objects. Referencing a commonly occurring perception delusion, known as pareidolia, (a type of apophenia) that demands us to see order where seemingly none exists. This photogravure print was made with the generous support of the Victorian Government through Creative Victoria's Sustaining Creative Workers Initiative and under the guidance of Silvi Glattauer at Baldessin Press Studios. The Studios, located in St Andrews, were established 2001 in memory of artist George Baldessin.



Stephen PLEBAN

Ballarat, Victoria

Dark Star

oil and wax on linen

152 x 182 (cm)

\$8,000

My paintings are highly worked and aim to build an ominous, otherworldly atmosphere through layers of paint, wax and contrast. An essential element of my practice is the exploration of formal elements that celebrate a deep engagement with the physicality of painting. I draw upon images culled from the internet, music and personal photos that focus on humans reconnecting and responding to the landscape. My paintings tangle with the landscape tradition, imagined futures, the chaos of nature, and concerns related to climate change that focus on the uncertainty of our altered relationship with the natural world. Dark Star is based on a photograph taken in the 1970's of family members and friends huddled around a camp fire, engulfed by smoke, flames and stars. The painting has a sense of nostalgia for a time when life seemed less complex and concerns about the natural world were less urgent.



Cheryl HUTCHENS

Adelaide, South Australia

Bird Guts

sequins cut from waste plastic, beads,
thread, linen

61.5 x 33 (cm)

\$650

My work considers the bewildering nature of the biological body using cloth and stitch. My current work is concerned with recent scientific discoveries relating to micro-plastics entering the body through ingestion. Whilst researching micro-plastics in the food chain I discovered the unfortunate plight of the Laysan Albatross of Midway Atoll. These birds unintentionally starve their chicks to death by feeding them waste plastic collected from the Pacific Ocean. In this work I have rendered a diagram of a bird gastrointestinal tract using embroidery and waste plastic. I cut sequin shapes from my own domestic waste plastic and use traditional embroidery techniques to apply them to the fabric. In a way, making a sampler for a new medium in our new Anthropocene era.

WINNER
Honourable
mention



Lara TILBROOK

Kangaroo Island, South Australia

Duty of Care

hessian, cotton, hemp, pelt, skin, teeth,
gold, wood, bone, metal

60 x 70 (cm)

\$3,800

I fashion earthy organic treasures from found materials and re-purposed gold, informed by my conservation practices on Karta/Kangaroo Island, South Australia. I am currently extending my 2020 work Duty of Care – a series of intricately crafted medallions evoking nostalgic sentiments of awarded colonial treasures. This evolving body of work pays homage to wildlife endemic to Karta/Kangaroo Island whilst acknowledging the ongoing threats impacting some species towards extinction. The recent wildfires on Karta/Kangaroo Island, and feral cat predation, have played a significant role in the decline of fauna populations. My work responds directly to the trauma of the fires, the mass devastation of landscapes, and loss of habitat. My creative practice is multi-disciplinary; it encompasses on ground management, surveillance, and monitoring the recovery of species and predators, as well as object-based art making. I purposely chose an arduous custodial role when I invested in the wild bushland of remote northwest of Karta/Kangaroo Island. I traded in an accomplished career and jewellery boutique, working for over a decade in London as a commercial designer, goldsmith and maker, to invest in the ecological future of my SA homeland. With a combined three decades of environmental activism and creative practice, my work raises consciousness around these shared subjects. It calls for the preservation of Australia's natural heritage and to rethink the way we are living.



Melanie FULTON

Goolwa Beach, South Australia

Callistemon

paper, rice paper, muslin, embroidered fabric, thread, gesso, graphite, watercolour
65.5 x 52.5 (cm)
\$740

My work focuses on the vegetation of particular locales, on what is growing abundantly but is not necessarily native to the region. This Callistemon grows wild and ragged in our back yard, in the Goolwa Beach area on the Fleurieu Peninsula.

Through the process of close observation and working directly from life I make a nod to the traditions of Botanical illustration and fabric design. The use of remnant textiles in combination with drawing and watercolour painting echo ideas around sustainability, resourcefulness and simple decoration. Layering, transience, fragility and the beauty of the ordinary inform my practice.



Noah SPIVAK

Melbourne, Victoria

Only Us (modest confidence)

hand silvered glass, artist frame
76 x 65 (cm)
\$1,800

Spivak has spent the last three years exploring the alchemical reactions of the 18th century, specifically silver's relationship with glass. Only Us (modest confidence) investigates the liminal space between narcissism and self-loathing; a fragile landscape that shapes humanity with its relentless ability to create distance between the perceived and created self. Noah Spivak studied at the Cooper Union School of Art, New York and received a Bachelor of Fine Arts from Emily Carr University of Art and Design, Vancouver in 2015. Shortly after graduation he migrated to Melbourne and has been actively producing work for exhibition since. The artist's compulsive urge to collect – objects, relationships, meaning – is used to explore the ways in which we experience the small phenomena of the reality we inhabit. Spivak's fascination with the human senses, the ambiguity of the everyday and the space in which the art experience occurs culminate in a body of work that explores how we experience visual art and the subconscious decisions we make leading up to this moment. Spivak has exhibited both nationally and internationally.



Michelle DRIVER

Adelaide, South Australia

Chimera: Extinct / Endangered

hand woven tapestry

97 x 48.5 (cm)

\$2,000

Head - Tasmanian Tiger (Thylacine): 0

Ribcage - Northern Hairy Nosed Wombat (Lasiorhinus krefftii): 138

Back Leg - Tasmanian Devil (Sarcophilus harrisii): >15,000

Front flipper - Blue Whale (Balaenoptera musculus): 25,000

Tail - Brush-Tailed Rock Wallaby (Petrogale penicillata): 15,000 - 30,000

Humans (Homo sapiens): 7,800,000,000

We speak of extinction in hushed tones, as if to place a silent emphasis on the issue at hand. However in our efforts to wordlessly underline the severity of the situation, we fail to give voice to those sentient beings who are voiceless. As we are currently faced with the reality of how delicate we human beings are as a species, it should be a timely reminder of the fragility of the natural world around us.



Rebecca HASTINGS

Adelaide Hills, South Australia

Riven

oil on polycotton

120 x 80 (cm)

\$6,500

And so I find myself here; halfway between birth, and death.

In this state of liminality, my interior world, collides with the exterior.

Past childhood traumas, once safely tucked away, return unbidden.

Meanwhile, the future stretches ahead of us all; an ephemeral endurance of uncertainty, and unravelling.

Together, they hover silently in the shadows, a merged force of reckoning, reproachfully casting their pall over the mundanity of my everyday.

This uncanny articulation of the inexpressible, is born of my desire to invoke that which is beyond reach, concealed within the interstices of perception.

Reminders of our fragility, mementos of our loss.



Dagny STRAND

Penola, South Australia

Heir

oil on canvas

75 x 50 (cm)

\$1,600

Heir is the silent cry for nature and what we leave behind for our children.

TATIARA ARTIST



Catherine WARNEST

Willalooka, South Australia

Devastatingly Beautiful

tanned skins

270 x 270 (cm)

\$3,950

The trigger gently squeezed, a loud bang, thud the sound of the bullet hitting the warm body. I walk over glad it was a clean kill another one shot, but sad what a beautiful animal, seems wasted laying there to rot. I never see other animals eating the carcass of a Fox or Cat not like they do with other dead fauna.

These three The Fox, Cat and Rabbit have caused much devastation across Australia just as we humans.

I'm home thinking about a mat. I've been looking but nothing has taken my eye. I picture a beautiful mat but than I start to think how its made and with what. What part of the earth will be made to give its riches, how far will it travel to be in my home, whose hands and how old would they have been that made it.

Traditional people such as the, Aborigines, Maori and Native Indians lived with a tradition of 'Take when abundant and only what you need but always give gratitude and thanks back!'

Times have changed, perhaps before each purchase of any item it would be good to ask what part of the earth has given its riches, how far has it travelled and how old were the hands that picked it or made it.

Then I think best to keep it local not let these animals die in vain, and in a strange way it now becomes a gift that I say thank you for.



Sonali PATEL

Adelaide, South Australia

Each face tells a story

fired ceramic

100 x 100 (cm)

\$3,000

Pain is inevitable in the process of healing. Wounds are not always physical. They can be invisible and manifest in the form of emotional scars, psychological traumas, and mental breakdowns. This installation expresses the metamorphosis of healing through transformation and the exigency of hope. Everyone who undergoes trauma, feels fragmented and incomplete. These faces contemplate in silence and meditate on hope. The colour white symbolizes a new beginning or a fresh start, like the start of a healing journey. Through the prism of pain, it mirrors the cold, stark isolation of hospital rooms. While in a positive light, it signals purity, sterility and cleanliness. In recent times, most of us have seen more hospital rooms than ever before, due to COVID spreading worldwide. The gauze is a metaphorical salve of love that binds the wound, reminiscent of our social connections. We heal faster when surrounded by our loved ones. This work also expresses the irony that although we may have the best medical care, social distancing limits our social interactions.

Young Artists (under 17)

You can find our Young Artists hanging in the Civic Centre foyer (Level 2)

0-5 years

Carol Murray Children's Centre (3-4 year olds) 

Weaving through our community
collage / weaving
NFS

Carol Murray Children's Centre (5 year olds) 

Connect to Country
mixed media
\$200

6-9 years

Reanna PHILLIPS (7)

Crazy Colours
acrylic on corflute
\$250

Matilda BENNETT (7)

Penguins
acrylic on canvas
NFS

Claire DEVITT (8)

Bordertown Sunset
acrylic on canvas
NFS

Hope DUFF (9)

The Buck
acrylic on canvas
NFS

Georgina PRESCOTT (6) 

Orange Blossom
acrylic
NFS

10-14 years

Hunter JACKSON (12)

The Dog
pencil and pen
NFS

Alekza MEAKINS (12)

Kenma
acrylic on glass
NFS

Esther DUFF (11)

Ringo and Lola
acrylic on canvas
NFS

Jess MADDERN (13)

The Cat
pencil and pen on paper
\$20

Hayley MADDERN (13)

Untitled
acrylic and textas on canvas
\$20

Zelie PHILLIPS (10) 

Farmset
acrylic on canvas
NFS

Addie SMEDLEY (10)

COVID reflections
pencil sketch
\$30

James ARNEY (13)

Shoe
pencil drawing
NFS

Tara BALLINGER (13)

Shoe
pencil drawing
NFS

Ella BARRAS (13)

Shoe
pencil drawing
NFS

Michaela BITON (13)

Shoe
pencil drawing
NFS

Kian COLLS (14)

Shoe
pencil drawing
NFS

Ryan CORNISH (14)

Shoe
pencil drawing
NFS

Kian COLLS (14)

Shoe
pencil drawing
NFS

Rylan DIMITRIADIS (14)

Shoe
pencil drawing
NFS

Miles JACKSON (13)

Shoe
pencil drawing
NFS

Hudson LEACH (13)

Shoe
pencil drawing
NFS

Lawrence MELENDRES (13)

Shoe
pencil drawing
NFS

Brayden PILGRIM (13)

Shoe
pencil drawing
NFS

Ashley SARAOSOS (13)

Shoe
pencil drawing
NFS

Kida SCHNIEDER (13)

Shoe
pencil drawing
NFS

Young Artists (under 17)

You can find our Young Artists hanging in the Civic Centre foyer (Level 2)

15-17 years

Sarah ANDERSON (15)

Mick, Mike, Michael
oil pastel
\$22,000

Charlotte PILGRIM (15)

Meet you there
NFS

Kayla MORRIS (15)

Untitled
NFS

Ruby SCHWARZ (16)



Don't Be So Hard on Yourself
acrylic on canvas
\$300

Ali HUSSAINI (15)

Untitled
NFS

Brooke DUNLEAVY (15)

Untitled
NFS

Hayley BAIRD (15)

Untitled
NFS

Pauline STA MARIA (15)

Untitled
NFS

Kirsty MADDERN (16)

Tassel Fun
cotton yarn macrame wall hanging
\$45

Hayley WOOD (15)

Untitled
NFS

Taylah NICHOLS (15)

Untitled
NFS

Erin BALLINGER (15)

Planet Friends
NFS

Chantelle SMITH (15)

Untitled
NFS

Amelia WINTER (15)

Farm
NFS

Yvonne MINOZA (15)

Home
NFS

Stacie BARTLETT (15)

Missie
NFS

Nazdana HUSSAINI (15)

Never believe what you hear
NFS

Jasmine PFITZNER (15)

Untitled
NFS

Danielle RICHARDSON (15)

Perfectly imperfect
NFS

Lachlan SCHAPEL (15)

Untitled
NFS

Ella CHETCUTI (15)

Untitled
NFS

Aarshi GHIMIRE (15)

Journey
NFS

Shayla KNAUERHASE (15)

Grandma's Brooch
NFS

Olivia TUCKER (15)

Set yourself free
NFS

18 September -
12 November 2021

Walkway Gallery

43 Woolshed Street
Bordertown South Australia

Monday - Friday 9am - 5pm
Saturday 9.30am - 11.30am
CLOSED Public Holidays

#TatiaraArtPrize
@WalkwayGallery



**Walkway
Gallery**

·VISIT FOR A DAY·
TATIARA
·STAY FOREVER·