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Rebecca Coates is the director of Shepparton Art Museum (SAM). Located in regional Victoria, SAM is recognised for its significant collection of Australian ceramics, notable historic works, and a growing collection of outstanding contemporary Australian art by Indigenous and non-Indigenous artists. Rebecca is an established curator, writer and lecturer, with extensive professional art museum and gallery experience in both Australia and overseas. She has a PhD in Art History and was previously a Lecturer at the University of Melbourne in Art History and Art Curatorship, where she is an Honorary Fellow. She speaks and writes regularly on contemporary art and theory, curatorial practice, and art in the public realm, and sits on a number of advisory boards.

2019 Judge

Rebecca Coates

DIRECTOR, SHEPPARTON ART MUSEUM (SAM)



DR REBECCA COATES IN FRONT OF ANGELINA GORGES PAINTING IN SAM'S COLLECTION

Still:

National Still Life Award

Still: National Still Life Award is a biennial, acquisitive award for works in the genre of still life, in all media, open to artists at all stages of their careers. **Still** seeks to highlight the diversity and vitality of still life in contemporary art practice, broadening the interpretation of this enduring genre.

Still: National Still Life Award offers \$30,000 for the major award and \$5,000 for the People's Choice Award.

All works in the exhibition are for sale.

COFFS HARBOUR REGIONAL GALLERY ACKNOWLEDGES THE TRADITIONAL
CUSTODIANS OF THE LAND ON WHICH WE ARE LOCATED, THE GUMBAYNGGIRR
PEOPLE, WHO HAVE CARED FOR THIS LAND SINCE TIME IMMEMORIAL. WE PAY
OUR RESPECTS TO THEIR ELDERS, PAST, PRESENT AND EMERGING, AND COMMIT
OURSELVES TO A FUTURE WITH RECONCILIATION AND RENEWAL AT ITS HEART.

Our volunteer group of passionate art lovers supports the regional gallery in providing programs that bring us together and open our minds. The Friends are proud to be able to sponsor Still and contribute to a prize that has attracted incredible talent and positioned Coffs Harbour as a destination for the still life genre. By supporting 2019's National Still Life Award we continue our mission to bring the joys of art to more people.

FRIENDS OF COFFS HARBOUR REGIONAL GALLERY

At Bryant McKinnon Lawyers we are thrilled to once again support **Still**, which has grown to become one of Australia's most exciting art prizes. We passionately support cultural initiatives that strengthen and add vibrancy to our community. Artists show us how to take the lead in creative thinking and develop original ideas that can be put into practice to solve problems or bring new perspectives. We look forward to the community sharing the inspiration these world-class works bring to Coffs Harbour!

BENJAMIN BRYANT & HEATHER MCKINNON, BRYANT MCKINNON LAWYERS

Following the resounding success of Still 2017, saso.creative is proud to be a Major Sponsor of **Still: National Still Life Award 2019**. We are believers in the importance of bringing the arts to the wider community, as both entertainment and as a mirror to and critic of prevailing cultural norms. It's how society progresses. We are honoured to be part of the staging of this exhibition, and look forward to supporting the arts and art initiatives in Coffs Harbour and surrounds for years to come. saso.creative. Creative. Thinking.

NANETTE BACKHOUSE & SAM CHAPMAN, SASO.CREATIVE

It's lovely to be able to sponsor **Still: National Still Life Award** and to give back a little to the local area which provides so much to my business and to me as a person. Regional exhibitions are important and inspiring. They provide an opportunity to see fantastic work from many talented and diverse artists, enabling us to truly appreciate the creative process.

AIDAN HILL, MOVING ART

Andrew Peace Wines have always supported the arts. It inspires creativity in all of us. Even a winemaker has to be creative sometimes.

CATHRYN & ANDREW PEACE, ANDREW PEACE WINES

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Moving Art

Andrew Peace Wines

Foreword

Cath Fogarty

CULTURAL DEVELOPMENT, GALLERY AND
HISTORY SERVICES COORDINATOR

COFFS HARBOUR CITY COUNCIL

It's with great pleasure that Coffs Harbour Regional Gallery presents **Still: National Still Life Award 2019** and on behalf of the Gallery team, I congratulate all the selected artists whose works form this exhibition.

Still: National Still Life Award is a signature event of Coffs Harbour Regional Gallery, placing it firmly in the national arts landscape. The finalists come from all states and the ACT and this year there is a strong representation of local and regional artists.

Special thanks go to Hamish Sawyer, Curator, Caloundra Regional Gallery and Lisa Paulsen, art collector and former Museum of Contemporary Art board member who along with Jo Besley and I, selected the award finalists from an impressive number of entries. Thanks also go to our guest judge Rebecca Coates, Director, Shepparton Art Museum in Victoria who is an integral part of this year's award.

Still would not be possible without the support of our Major Sponsors: The Friends of Coffs Harbour Regional Gallery; Bryant McKinnon Lawyers and saso.creative along with Supporting Sponsors: Moving Art and Andrew Peace Wines. I would like to extend a personal thank you to Heather McKinnon, Benjamin Bryant, Nanette Backhouse, Sam Chapman, Aidan Hill and Andrew and Cathryn Peace. These people are leaders in their field and they recognise the value of arts and culture in making our communities better and richer places to live.

An extra big thank you goes to the Friends of Coffs Harbour Regional Gallery, an organisation which passionately supports the arts and has come on board as a major sponsor of **Still** for the first time. The work of the executive over the past 12 months has been extraordinary, beginning with the New Year New Work exhibition earlier this year along with a series of smaller gallery events. Most significantly, they are bringing artist and social activist Ben Quilty to Coffs Harbour for a special event in the coming months who is sure to inspire and challenge the way we look at the world.

I am eternally grateful to our team of gallery volunteers who are an essential part of everything we do and provide support in all aspects of our operations.

The Regional Gallery is a public service provided by Coffs Harbour City Council and I extend a special thanks to the Mayor, Denise Knight and all the Councillors who acknowledge and support the importance of arts and culture in our community and region.

The range of works exhibited in [Still: National Still Life Award 2019](#) shows how still life — as an established category and more broadly as a concept — provides artists with ample scope to explore. In this exhibition, we are presented with a multitude of ideas and issues. Works draw our attention to such urgencies as species extinction, excessive consumption, degradation of the natural environment, the forms and continuing impacts of colonisation and the precariousness of justice. Others take us into more personal and intimate realms. Classic still life themes of illusion, mortality and memory persist; objects are interrogated as both traces and imprints — of people, bodies and moments. The power of memory refracts through grief to commemoration, to amnesia and ultimately, obsolescence. Meanings are conveyed via symbolism both old and new: the wreath, the bird, the skull, the slouch hat, Tupperware and the bong.

The exhibition is striking too, in the various ways the artists play with materiality: exploring the malleability of clay, the incandescence of glitter, the transparency of wire, the fluidity of glass, the modernity of aluminium, the sustainability of paper and the ability for thread to create density. Others have used still life to enquire into questions about the achievability of new forms and our perception of surfaces; the definition of the subject and the contingency of composition. In inviting us to look more closely, each and all of these works draw us in to contemplate stillness itself: to slow down, to take time, to listen and be mindful, before we once again face the vagaries of existence.

An introduction to STILL

Jo Besley

CURATOR



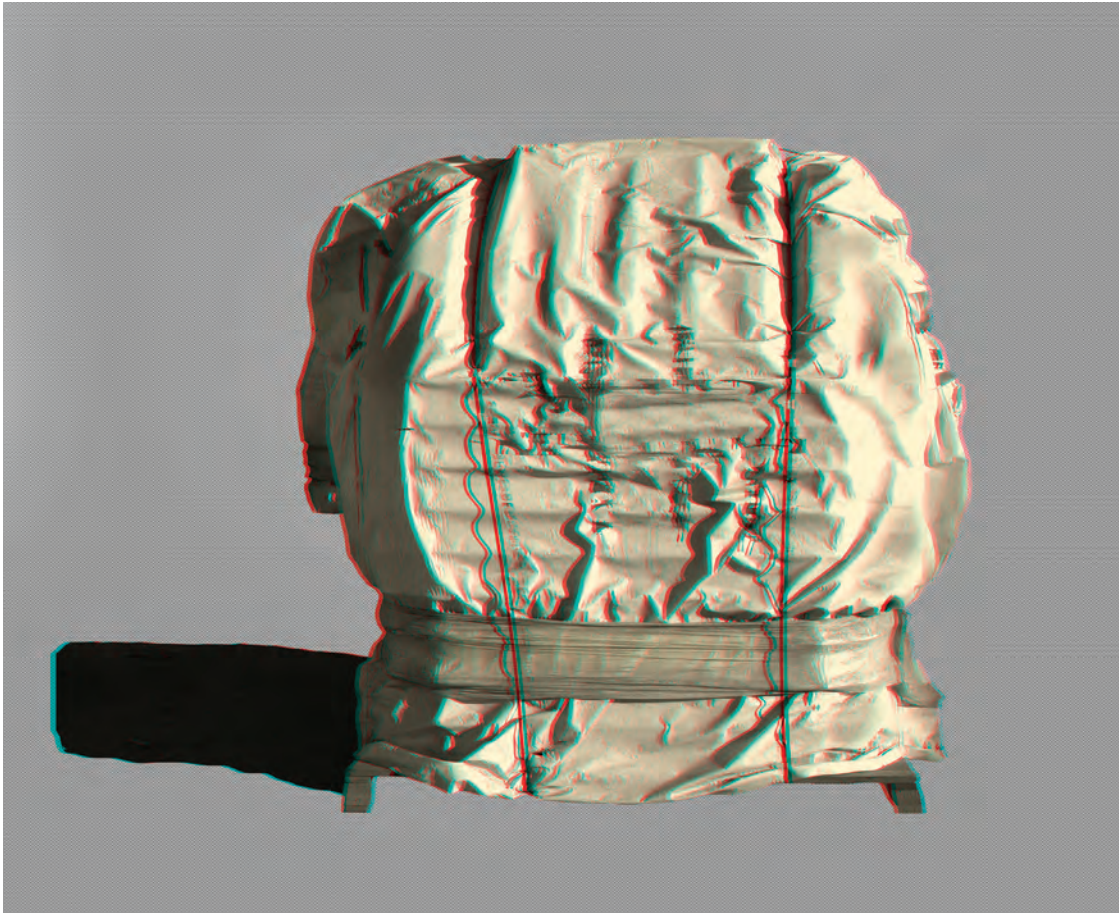
Phil Aldis

D90 Cassettes (Box 10) 2019

Oil on board

31 x 31 x 4 cm

The TDK D90 box of old cassettes has been sitting around for years. Now and again, I have glanced at it and thought it may be an interesting object to paint. I think I have been attracted to the stripes, but of course there is more to it than that. The cassettes, featuring recordings of vinyl albums made years ago, are no longer played and, like old photographs, hold powerful associations with my past.



This photo media work is an “anaglyph”, a contemporary version of the 19th century stereoscopic photograph. The process of the anaglyph allows the viewer to engage further with a 2D surface, to think about dimensionality, materiality and optics, where objects are never quite fixed but change according to meaning and context. In this work the wrapped object is further unfixed, ambiguous and mysterious and hints at both the strange and familiar.

Louise Allerton

The New Monumental 2019

Anaglyph

65 x 80 x 5 cm



Kelly Austin

Stilled Composition 43 2018

Ceramic, timber, acrylic paint

48 x 148 x 38 cm

COURTESY OF BETT GALLERY

A tall vessel stands next to an enclosed, truncated cone. Friction is activated between the recognisable and the abstract.

My work explores illusion, the relationships of ceramic objects in compositions and how an understanding of one object may influence the perception of another.

Propositions are constructed through placement and proximity, harmony and discord. Blue pulls towards yellow, interrupted by green and red.

Hard sits alongside soft in a conversation with balance.



I have always admired the work of the French modernist painter, Georges Braque. He mostly used subtle colours with greens and blacks which convey a feeling of calm. I have also used these colours in my own work, together with a sense of space to convey stillness. The objects in this work were inspired by a colleague's black ceramics. They are drawn from memory and are loosely rendered to invoke a hint of Modernism.

Sue Bell

Braque was Nearby 2018

Acrylic mediums on canvas

91 x 91 cm



Stephen Bird

paint tray with amorous couple 2019

Glazed earthenware with enamel and lustre

21 x 39 x 34 cm

COURTESY OF OLSEN SYDNEY

The artist's studio is an accumulation of props, materials and half made works. These things take on special meanings and readings through random and composed juxtapositions.

Paint tray with amorous couple was composed and built up over several months and incorporates layers of detritus, tools, Toby Jugs and molluscs.



This painting is part of a group of works I started in early 2018. I abandoned it several times, only to sand it back recently and rework it completely. The resulting interior painting depicts a still life with spring flowers on a table in the morning. It is a hybrid painting, residing somewhere between a real and imagined scene made with both an airbrush and traditional painting tools.

John Bokor

Spring 2019

Oil on canvas

120 x 120 x 7 cm

COURTESY OF KING STREET GALLERY ON WILLIAM



Sara Bowen

Prescription 2019

Gouache, pastel, graphite, pigment ink on board

46 x 62 x 3 cm

Tablets, capsules, gel tabs, pills; coloured, plain, large, small. Their smooth surfaces are ambiguous, telling you nothing of disease, fear or resignation. To me, they embody knowledge and ignorance, hope and despair.



Inheritance is in response to the recent passing of my mother, the clearing of the house. The objects we choose to keep, the objects of emotional attachment. A social history of my family picnics with the anodised beakers, the implements used over decades from the kitchen and my mother's favourites, left on the dressing table. Rawly translated to porcelain to celebrate and remember.

Janine Brody

Inheritance — Kitchen tools 2018

Porcelain

11 x 22 x 22 cm



Kelcie Bryant-Duguid

Still Life with Nail Polish, Emery Board and Cotton Balls 2019

Machine embroidery on cotton

26 x 28 x 3 cm

A collection of jewel coloured bottles provided the starting point for this still life composition. The technique of free machine embroidery provides an opportunity to explore the complexity of drawing in stitch.

These objects hold memories and are a vehicle for storytelling, shared experiences, laughter, rites of passage, the feminine. I am reminded of lazy Sunday afternoons watching movies with my mother when I was a girl and of new memories created with my daughters.



The viewer is asked to ponder the connection between science, expansive colonisation and the disappearance of species. Intense interest in the natural sciences and rationalism as a way of thinking accompanied colonial expansion.

As a result we now live in a complex and entangled system of ecologies, interspecies relationships and economic systems, all evolving on a global scale. The proliferation of the 'feral' and the disappearance of 'native' species is the unintended but unstoppable consequence.

The Bund Project — Linelle Stepto and Catherine Lane

The Cartographer 2019

Kangaroo skin, plant-dyed muslin, taxidermy, feral skin floral arrangement, ceramic vase, ceramic whale-oil lamp, papier-mache world globe, antique ink pot, desk

200 x 120 x 50 cm



Fran Callen

Still Life 2018

Graphite, wine, tea, coffee, gesso, coloured pencil
on canvas, pencil, colour pencil, watercolour and
collage on plaster castings

121 x 107 x 72 cm

COURTESY OF BMG

The kitchen tabletop is, out of motherhood-necessity, my studio. Domestic routines and an intergenerational flow of knowledge mark evolving palimpsests across un-stretched canvas 'tablecloths'. Here negative-space jig-saws into three-dimensions, becoming plaster-cast interiors of objects that left their trace. I explore drawing as a time-based activity and its capacity to document human interaction in its macro and micro registers, including intergenerational relationships. This is 'still life' as, in motherhood, I experience it.

PLEASE DO TOUCH AND REARRANGE THE OBJECTS.



“If you are a poet, you will see clearly that there is a cloud floating in this sheet of paper. Without a cloud, there can be no rain; without rain, the trees cannot grow; and without trees, we cannot make paper. The cloud is essential for the paper to exist. So we can say the cloud and the paper inter-are.”

THICH NHAT HANH, *THE OTHER SHORE*

Brett Canet-Gibson

days of holding this form 2019

Digital photograph

60 x 90 x 5 cm



Carol Christie

New life for old classics 2019

Oil on canvas

61 x 76 x 3 cm

Classical still life paintings of food and drink were often constructed as visual allegories whose purpose was to remind the viewer of the transient nature of life and the certainty of death. I have tried to capture these fruit and vegetables at the moment they have been thrown together, chopped, squeezed and discarded, still recognizable, some still with juice and flesh to give, yet all, like us, facing the same inevitable fate. I hope their story is not one that concludes with the fruitlessness of the pleasure of eating them but rather one that reminds us, even at this darker stage, of their essential part in the cycle of regeneration, regrowth and renewal.



“She brings you tea and oranges that come all the way from China” from Leonard Cohen’s song *Suzanne* inspired the title.

The collagraph prints are vignettes of the domestic ritual of tea and toast. The pages create a continuous story linked by the check tablecloth. The Chinoiserie of the subverted willow pattern plate brings that story of love and loss to an Australian context using images from Waverley Cemetery, Bronte.

Christine Courcier-Jones

Tea and Oranges 2019

Artist book — comprised of hand coloured collagraph prints

22 x 27 x 60 cm



Madeleine Cruise

Golddigger 2018

Acrylic on canvas

110 x 100 x 5 cm

Madeleine's interior paintings are multi-faceted compositions that represent the sequence of everyday life and seek to elevate and make rituals of ordinary domestic practices. *Golddigger* investigates the heightened concern for objects and property after a person's death and the tradition of family inheritance. Heirlooms, souvenirs and ornaments are depicted in this still life in a bright decorative mass that quietly critiques the competitive practice of accumulation and the bitter rivalry that often detracts from times of bereavement.



My work *Nature Morte* juxtaposes the French still life tradition and contemporary society's degradation of the natural world.

The beauty existing in the way that building rubble and domestic refuse dumped along a bushland track plays with light and form is reminiscent of still life traditions. However, nature morte also makes a strong statement that nature itself is subject to relentless conflict. This conflict is not a source of stillness, but of turmoil, dilapidation and ruin.

Nature Morte continues themes I explore in my practice, focusing on social upheaval and contemporary pressures on people and their environments.

Fiona Currey-Billyard

Nature Morte 2019

Digital image on a light box

40 x 100 x 10 cm



Michael Cusack

Shape Index 2019

Mixed media on poly cotton

183 x 162 x 4 cm

COURTESY OF OLSEN GALLERY, SYDNEY

Shapemaking is a big part of my painting practice. I collect shapes from a wide range of sources. I made a series of index drawings based on the idea of a collection or inventory, a reference bank of shapes and objects for an investigation into painting. By reducing the information of the objects I am trying to create new forms not yet realized and that will exist within their own right through the act of painting.



Still life — Lost work is a part of a large series and exhibition I created to retell the story of pre-war Australian artist, Kathleen O'Connor. Returning from Paris after the war to her home town, she was faced with paying excessive customs duty on two large boxes of her life's work. She was not in a position to pay the tax and stormed off with her paintings, throwing them into the harbour waters ...

(KATHLEEN O'CONNOR LIVED AND WORKED IN PARIS FROM THE EARLY 1900S. REFER TO THE NOVEL BY AMANDA CURTIN, *KATHLEEN O'CONNOR OF PARIS*).

Jo Darvall

Still life — Lost works 2018

Oil on canvas

137 x 128 x 3 cm



Sally Davis

Enamelware with Street Reflections 2018

Oil on linen

77 x 53 x 2.5 cm

Enamelware with Street Reflections captures still life objects from a bygone era. These objects are juxtaposed against the shop window reflections of historic buildings and the street; adding a secondary narrative layer and an ethereal effect.



Doller's mixed media composition aims to honour the everyday 'things' in her life and the comfort they offer. The work is a reflection of not only her present but of memories the selected objects have unearthed.

Through loose interpretation of the objects and use of bold colour, strong shapes and expressive pattern and line, Doller offers a new appreciation of normality, asking the viewer to take a different perspective of our day to day.

Rachel Doller

Everyday Still Life: Red Wine, Gin and Truffle Oil 2019

Mixed media on Arches paper (acrylic, cut paper, oil pastel, ink)

89 x 65 x 5 cm



Kate Dorrrough

Time held still 2019

Mixed media, concrete, ceramic shards, shells,
timber, fabric, plaster and acrylic paint

40 x 45 x 23 cm

COURTESY OF ART HOUSE GALLERY

Fixed in time, these totems of man and bird are a memento mori, symbolic reminders of mortality.

Rudimentary amorphous forms wrapped in plaster and concrete are imbedded with ceramic shards from the domestic and the everyday, recounting a lost archeology.

These are constructed hybrid forms united by a bright artificial colour, which mimics a synthetic reconstruction of nature.

These objects commemorate time held still.



This lino block print is inspired by a drawing of the Margaret Olley home studio re-creation made during my residency in the Nancy Fairfax studio, March 2018. Unlike the carefully arranged compositions of Margaret Olley's still life paintings my work responds to the unedited, multi-layered, cluttered and visually fascinating room that was Margaret Olley's kitchen in Duxford Street, Paddington. As the repository of so many objects, this room is the ultimate still life.

Christine Druiitt-Preston

Olley Land — Not an ordinary kitchen 2018

Lino block print ed.5 editioned Brenda Tye

43 x 145 x 4 cm



Scott Duncan

Portrait of the artist as a young man 2018

Ceramic

Various sizes

This work memorialises the early 1990s. While it's a lighthearted reminiscence, Scott Duncan's sophisticated techniques capture the materiality of the objects and the spirit of the time. Duncan's practice uses humour and wit to toy with the tradition of the medium of ceramics through absurd and familiar sculptural forms. He is currently a resident of Kil.n.it experimental ceramic studios.



The man changes the fan belt under the woolly butts then
scrapes the mud off his shoes.

The woman paints the Great Egret with her pandanus brush
made by the man from Arnhem Land. She sees a pure white
feather fall as it suddenly takes flight. Unseen a file snake lurks
amongst the pandanus roots.

They cook with fire under the vast night sky. The wind gently
rustles the tall grass and time stands still.

Helen Earl

Slow Time in Kakadu 2018

Porcelain, stoneware, terracotta, dried pandanus leaf,
copper wire

53 x 160 cm x various



Michele Elliot

*the lovers (riveria, M, mountain, painter, meadow,
protector, poet) 2018*

gifted clothing, cotton thread, mapping pins

90 x 200 x 4 cm

These textile bodies have been sewn into being, into memory. They are distant collaborations with those who gave them, reinforced and repaired during the making process as I held the givers in mind. Their contribution is also woven into the fabric of the work, the wearing and washing, the breaking down of the cloth over time. The work is slow, it folds and gathers. The stitches find their own path, others follow, finally we embrace.



Rose, Disbud Chrysanthemum and Dahlia are separately captured in one of nature's time capsules, ice. Time passes too quickly so by freezing each flower in a block of ice we can still appreciate the beauty of the flower for a longer period but not in the same original form. This extends to the idea of preservation, being able to extend the life of a living organism if we alter the way we view it. The particular flowers were chosen as a symbol of appreciation and longevity. Each work can be appreciated individually or together and arranged in any order; the same as a bouquet of flowers.

Ben Fayle

Rose, Disbud Chrysanthemum and Dahlia 2019

Oil on canvas

32 x 180 x 4 cm



Sharman Feinberg

The new iron 2019

Acrylic on canvas

50 x 40 x 5 cm

My current subject matter is to be found in my home Rose Cottage. For a number of years now I have been interested in painting domestic objects close to hand. The painting of the iron and accompanying ironing 'tools' was a new area of the house to explore — the laundry. I tend to anthropomorphise my objects and this 'new' iron is confronted by the other established objects of spray starch and fabric softener and has to find its place in the pecking order. I like to draw black outlines around the objects to emphasise their shape and entwined the iron's cord in a mesmerising labyrinth. I have used strong colour of cool (laundry) and hot (steam iron) in the green and orange background.



We need listeners in our own lives, it's amazing to recognize just how valuable listening can be for us. Communication is defined not by what is being said but by what is being heard. For this reason, it is vital that you gain a good appreciation of how other people will listen—interpret, process, and assign meaning — to what you have to say before you can influence them effectively.

Robert Fenton

Shhhhh Listen, My brain's noisy 2019

Oil and resin on board

102 x 112 x 6 cm



Honor Freeman

Small acts of care 2019

Slip cast porcelain

21 x 31 x 27 cm

COURTESY OF SABBIA GALLERY

Harnessing the mimetic qualities inherent in clay through the magic of slip casting, the work conveys ideas of material transformation. The careful transmutation of common, unremarkable domestic objects into sculptures that belie their materiality and purpose – an ordinary alchemy. The works playfully interact with ideas of liquid made solid. The porcelain casts echo the original objects; the liquid slip turns solid forming a skin, and becomes a precise memory of a past form. A ghost.



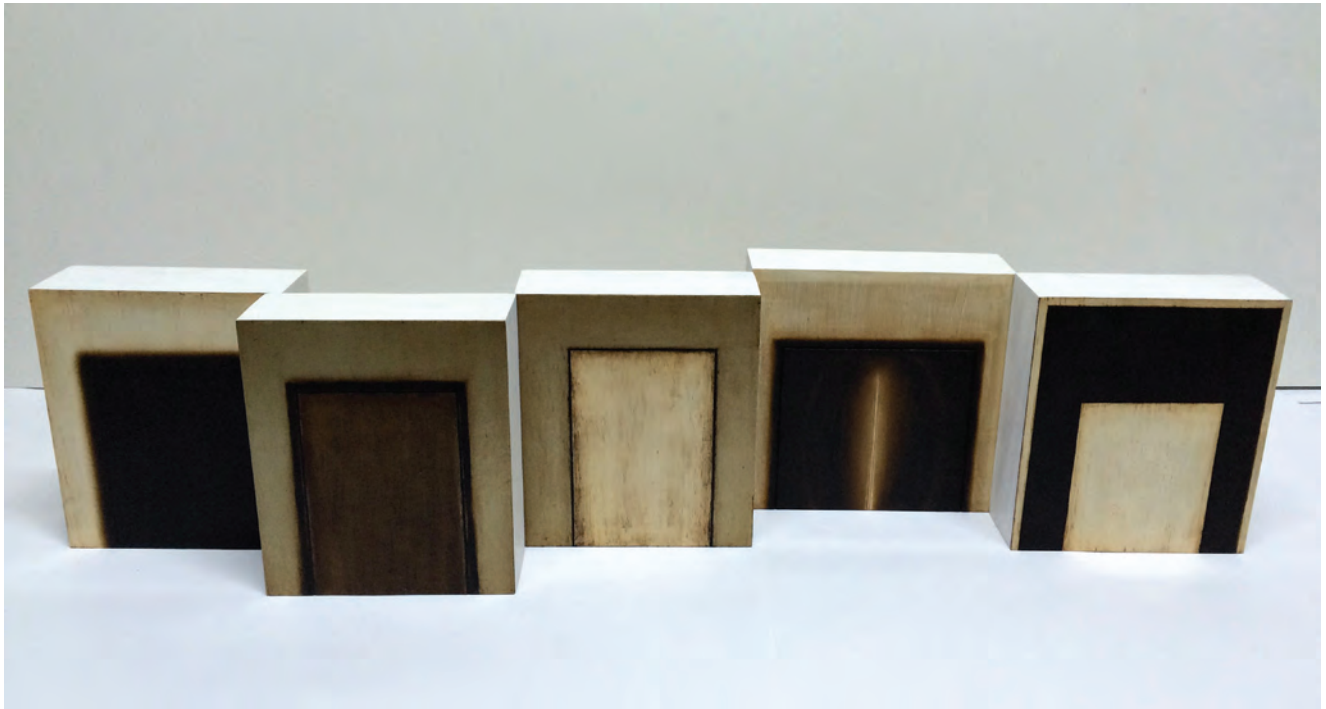
If a still life, as Giorgio Morandi painted, is a reflection of who we are, then what does a still life in neon say? *This Is Not a Still Life* is a direct comment on life as we know it, ebbing and flowing, consistently in motion, challenging our very existence as we live, fast or slow, hard or soft. It alludes to 16th Century Dutch and Flemish Masters where the traditional still life painting is a way in which one is present, gazing slowly and deliberately at each fine detail. *This Is Not a Still Life* departs from the artist's use of the everyday and found objects into an unfamiliar medium, unexpectedly engaging with shiny, newly manufactured neon. It takes still life off the table and places it at the centre of life.

Corrie Furner

This Is Not A Still Life 2017

Neon

60 x 100 x 10 cm



Salvatore Gerardi

Arrangement: light and form 2019

Oil on wood

15 x 66 x 12 cm

COURTESY OF KING STREET GALLERY ON WILLIAM

This work is an investigation of Still Life as a subject for representation. In this context a painting becomes an object for the re-purposing of ideas. I am interested in exploring how the traditional elements of light and form are used to represent and realize what defines 'subject'. This work examines how a 2D representation can also become the object for an arrangement in space. There is no one fixed arrangement to determine which form is to be the focus and act as absence or presence.



Observing a collection of seventies Japanese glass in the changing light of a studio day prompted this abstracted drawing. While looking at the negative spaces between the vessels and reading about the Bauhaus textile artists Anni Albers and Gunta Stolzl, a vertical mark evocative of weaving slowly emerged in the work referencing my own textile background. The panoramic format composed of individual squares features subtle layering of colour recalling the fragile transparency of glass.

Jane Gerrish

Anni 2018

Colour pencil on French watercolour paper

58 x 115 x 5 cm



Warwick Gilbert

Atomic 2019

Acrylic and oil on canvas

60 x 80 x 3 cm

My background as a Disney animator is at play in this work, along with the inspiration of Dali's *Animated Still Life* and my appreciation for functional design, an accidental merging of the three.

My morning ritual of coffee brewing on the stove is a happy occasion. The Italian design of this original '50's Atomic has remained unchanged since it's inception; like the Fender Stratocaster, it's a design that can't be improved upon and still seems futuristic today.

It makes the best coffee, it's built to last, and with no disposable pods to litter the Earth.



The stillness in a moment.

Myfanwy Gullifer

Two Days in a Still Life 2019

ceramic, glaze, underglaze, lustre

45 x 25 x 25 cm each

COURTESY OF KING STREET GALLERY ON WILLIAM



Andrew Hickinbotham

The Beat My Heart Skipped 2019

Cast alloy, steel, 24 carat gold leaf, Swarovski crystals

15 x 40 x 20 cm

From within the yard heaving with beasts fallen and silenced, this little engine seemed to sing out and say — make me proud once more, make me pretty, let me be an inspiration to those that follow.



From distant lands came the mist as the light was fading.
Giddy with fever I pressed onwards, not yet ready to lay down
and be silenced. My mission — to inspire those that follow.

Andrew Hickinbotham

Through Parted Lips I Breathe 2019

Cast alloy, copper leaf, Swarovski crystals

22 x 39 x 12 cm



Sally Hook

Requiem 2019

Ceramic sculpture

18 x 60 x 60 cm

COURTESY OF FRANCES KEEVIL GALLERY

Coal mines are ubiquitous in Australia and becoming more so as people and government are prepared to dig up nature for black riches.

My feelings for Australia's flora as tenacious, precious and an inspiration of beauty are expressed here in the form of a wreath, signifying the death of something intrinsic and unique in Australia — our wildflowers. *Requiem* describes the destruction of our natural wonders and our shifting values towards money at any cost.



My recent art project took me to the battlefields of WW1. Both my two Indigenous great uncles died in battle. Initially denied the right to enlist, they served their country with pride. The iconic slouch hat suspended in space over an ochre landscape as opposed to the lush green countryside of Europe. The white dots represent the many rows of white headstones, some with inscriptions such as Known Only to God ... the unidentified soldiers.

Julie Hutchings

Known Only to God 2019

Oil on canvas

100 x 120 x 4 cm



Susan Jacobsen

Tea Time Frenzy 2019

Ink, collage and paper triptych

60 x 180 x 2 cm

The joy, vitality, chatter and engagement of tea time is represented with an arrangement and rearrangement of familiar, inanimate objects. The teapot and cups are flattened for expressive effect. Drawing is exaggerated and immediate. Raw collaged shapes are organised for spatial reading. Objects are floated in an atmosphere of great excitement and frenzy.



This work was part of an exhibition to celebrate the YES vote on same-sex marriage legislation.

Each is a contemplative still life. A single part of a discourse, and a piece of history.

Just as each survey vote cast was an individual signal, collectively creating meaning, semaphore is the visual language employed here, to spell out LOVE. The element of balance references the principle of justice, and the tenuousness of it.

Jane James

LOVE — semaphore 2018

Acrylic on linen

137 x 107 x 5 cm

COURTESY OF COLVILLE GALLERY



Suzanne Knight

What dreams are made of 2019

Woven tapestry (wool, cotton, metallic thread), timber shelves, coloured LED lights

170 x 170 x 12 cm

As a small child I loved attending Tupperware parties. For Mum being a Tupperware hostess meant earning independent income to supplement the housekeeping, and these small everyday plastic objects represented a more glamorous life; in cool plastic colours and space saving designs. There is something extraordinary in the ordinary. My Tupperware shapes are like little gems that sparkle on the shelf. They're lush and pretty and they shimmer, like finding small jewels in the kitchen.



Margot's Mantelpiece evokes stillness; hinting at partiality, personal narratives and family histories. The image is a recent addition to an ongoing collaborative series driven by a desire to capture the Australian suburban mantelpiece before homes are vacated, personal exhibits are disassembled and treasured objects disappear. The items arranged on the mantel conflate our private and public selves. The choreographed 'still life' reflects who we are, what we value and delineates our individual need to create.

Susan Knight and Trevor Mein

Margot's Mantelpiece 2019

Pigment print on archival rag paper

90 x 120 x 6 cm

COURTESY OF OTOMYS CONTEMPORARY



Marie Mansfield

Discarded 2018

Oil on board

33 x 33 x 2 cm

I'm interested in the displacement of objects, these juxtapositions give a sense of unease that I look for in my work. Discarded indoor furniture left on the footpath outside reveals the character of the residents behind faceless apartment blocks. Occasionally I like to think of who owned it and its use, it seems everything eventually has a use-by date.



A title of arcane rank, a cockney boast of affection, an antipodean dressing table, a stamp on a space age sugar bowl, all can be a Duchess.

Once as precious as gold, harnessed as a 'poor man's silver', aluminium is the material of the aerodrome and the kitchen, the essence of the Modernist Dream.

The grazed shimmer of rose coloured domestic paraphernalia whispers the memory of the large and the small in, DUCHESS

Donna Marcus

Duchess 2019

Aluminium

110 x 110 x 20 cm

COURTESY OF ANDREW BAKER ART DEALER



NOT

NOT, on my watch 2019

Coloured lead crystal glass, clear furnace glass and resin on an illuminated plinth (included)

90 x 35 x 35 cm

COURTESY OF KRONENBERG MAIS WRIGHT

Despite the abundance of CCTV cameras in our world of mass-surveillance, some creatures have escaped our careful recording: such as the yellow-breasted bunting (*Emberiza aureola*), the Eurasian songbird currently facing extinction due to mass illegal netting in China. The still-life installation *NOT, on my watch* illuminates this compulsion to capture our public and private spaces and, conversely, our unwillingness to see a longer view of history and our place in a collective future.



During residency in Tokyo, I researched green spaces of the densely populated metropolis. Walking neighbourhood streets revealed personalised pot plant collections, gathered on doorsteps and hanging from window grills.

As cities grow and adapt to changing climate; plants are used to enhance social cohesion, well-being and liveability. This window 'screen' had me pondering the future of green space in cities; will nature simply become a still life?

Nicola Moss

Tokyo wild — A world view 2018

Assorted papers, synthetic polymer paint, relief print, charcoal frottage, ochre, gesso and matte varnish on stretched canvas

140 x 140 x 4 cm

COURTESY OF ONESPACE GALLERY



Victoria Reichelt

Corrugated Horror 2018

Oil on linen

42 x 42 x 5 cm

COURTESY OF THIS IS NO FANTASY

This painting of single use take away containers highlights the omnipresence of these destructive objects, as they seem to multiply before our eyes. I have placed the objects on a shiny black surface that mimics an oil slick — an occurrence both mesmerising and horrific that highlights many people’s lack of concern for the decaying natural environment.



Victoria Reichelt

Styrofoam Horror 2018

Oil on linen

102 x 102 x 5 cm

COURTESY OF THIS IS NO FANTASY



Ignacio Rojas

Studio roses 2017

oil on canvas

50 x 40 x 5 cm

This painting was made from life as an observation exercise to challenge myself to not depend on any digital or mechanical aids to transfer the drawing. It is the first 'old fashioned' still life I've painted.



Artist As... (Trauma Appropriator) explores the implications surrounding the cultural landscape, symbolism, and particularly the masculine tropes of artists in Australia. Utilising a visual vocabulary and stereotypical symbolism to exploit the idea of the valued Australian landscape, the crushed beer can becomes a cultural landscape. Sherington adds humour, self-deprecation, philosophy and stereotype by means of crudely-sprawled statements in ultramarine blue across the finely drawn still life cans.

Daniel Sherington

Artist As... (Trauma Appropriator) 2019

Technical pen and oil stick on paper

120 x 160 x 3 cm



Asahi So

Seven Gourd Forms 2019

Ceramic and wire sculpture — stoneware clays, celadon and shino glazes, copper and iron wire

various sizes

The bottom halves of these gourd forms are thrown on a pottery wheel, while the top halves are created from wire using a technique called looping, or knotless netting. I'm interested in how wire allows space to be captured within the forms, creating volume without a sense of heaviness. Also of interest is the manner in which the wire surface evolves, developing rust or an oxidised patina which speaks of the passage of time.



The work I have made references fictions created in early 19th century European portrait and still life painting and scientific studies made during British expeditions to Australia of the same period. I have constructed and combined images to recreate new still life studies to explore new narratives.

Stephanie Theobald

Two Whiting and a Flathead with Lemons 2019

Oil on canvas and linen, cotton stitching, glue, mixed stuffing, metal hooks, string

200 x 140 x 40 cm



Gerry Wedd

Still ... 2019

Ceramics

28 x 45 x 45 cm

Pots have often been the subject of still lives and their placement has played a pivotal part in the aesthetic and emotional reading of those paintings. This work is an attempt at producing something that sits in between the object and the painting and although placement of the objects is important it is open to reconfiguration. It is a playful wrangle between two and three dimensions that also slyly undermines the often earnest genre.



Skulls are prominently featured in vanitas paintings from 18th century Holland.

A vanitas is a symbolic work of art showing the transience of life, the futility of pleasure, and the certainty of death. This skull is part reflection on the Romantic poets and part reference to the grisly pop phenomenon interest in bizarre crime.

Gerry Wedd

Vanitas 2019

Ceramic

20 x 25 x 20 cm



Greg Weight

Quince 2019

Pigment print and oil paint on canvas

64 x 94 x 4 cm

COURTESY OF AUSTRALIAN GALLERIES

I am interested in the interactive play between the photographic image and paint. The way both mediums pull and push against each other, until something clicks and the artwork comes to life.



Jo White creates works inspired by literality and function. Well-worn tropes are re-imagined through wordplay, with concepts that explore the tensions between playfulness and novelty, handmade and industrial production, and function and decoration. In *Still Life with Pair*, a pair of slip-cast ceramic jugs refers to the classic vessel and peeled fruit of a still life painting. One jug is useful, the hero; whilst the other, flawed, is destroyed by the maker at its inception.

Jo White

Still Life with Pair 2019

Ceramic jugs with metal banding wheel and fettling knife

30 x 30 x 30 cm



J P Willis

Siren 2019

Glitter and two pack paint on aluminum

165 x 122 x 4 cm

Sirens found in ancient Greek mythology are commonly described as beautiful but dangerous creatures exalted for their powers of seduction. Considered as the Muses of the underworld and portrayed as the embodied representation of dangerous temptation.

With powers of seduction so profound and enticement so irresistibly sweet, they could be construed as the ultimate icon of our contemporary consumerist culture, steering the enchanted on a course of certain treachery and an inevitably fatal attraction.



Flesh for Fantasy transforms the dinner table into an impossible stage for acts of transgression, sensuality, and indulgence to unfold. Intertwining the Carnavalesque traditions of feasting and masquerade with the fantasy spaces of the Dutch still life tradition, this work is a meditation on DIY opulence and the illusive and absurd nature of desire.

Amanda Wolf

Flesh for Fantasy 2018

Digital video



Christopher Zanko

Sundial 2019

Acrylic on wood relief carving

21 x 26 x 6 cm

COURTESY OF THE EGG AND DART

My work revolves around a suburban setting, using techniques commonly associated with woodblock printing I instead retain the woodblock, adding a strong textural element to the mundane imagery I capture.

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