

NATIONAL STILL LIFE AWARD 2021

STILL

STILL Finalists

Nicholas Aloisio-Shearer • Jordan Azcune
Julie Bartholomew • Samuel Beattie • Catherine Bell
Peter Berner • Yannick Blattner • Sophie Bottomley
Kristin Burgham • Steve Bush • Penelope Campbell
Jacob Canet-Gibson • Regi Cherini • Michael Cook
Grace Cram • Mitchell Donaldson • Kate Dorrough
Blak Douglas • Katherine Edney • Ernabella Arts
Sebastian Galloway • Susan Gourley • Libby Haines
Charlotte Haywood • Emma Hodges • Harley Ives
Susan Jacobsen • Josh Juett • Violetta Lanza
Chris Leaver • Donna Marcus • Kiata Mason
Noel McKenna • Nikky Morgan-Smith
the incrEdible Museum • Michelle Neal • Pamela Pauline
Sarah Randall • Genevieve Felix Reynolds • Rose Rigley
Avan Robins • Brian Robinson • Lucy Roleff • Yul Scarf
Daniel Sherington • Ken Smith • Kylie Spear with
Thomas Kidd • Danielle Thorman • John Van Der Kolk
Oksana Waterfall • Gerry Wedd • Greg Weight
Polly Wells • Cleo Wilkinson • Elizabeth Willing
Andrea Wilson • Chris Wilson • Kat Shapiro Wood
Peggy Zephyr



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.

Ms Elizabeth Macgregor OBE began her career as curator/driver of the Scottish Arts Council's Travelling Gallery which ignited her commitment to engaging new audiences with the work of living artists. In 1989 she was appointed director of Ikon Gallery, Birmingham and in 1999 she took up the directorship of the Museum of Contemporary Art Australia when it was facing significant challenges. To secure its future, she negotiated a new funding model with government, sponsors and philanthropists. Committed to supporting artists and expanding the audience for art, she has initiated a unique program of partnerships in Western Sydney. She successfully negotiated a \$53m building redevelopment completed in 2012 which includes a National Centre for Creative Learning. Last year, the Museum attracted over 1m visitors. Ms Macgregor's innovation and contribution to the arts has been recognised with the Veuve Clicquot Business Woman Award in 2008 and the Australia Business Arts Foundation Business Leadership Award. In 2011 she received an OBE in the Queen's Birthday Honours List. In 2019 she was included in ArtReview's international Power 100 list, she won the 'Arts & Culture Category' of the Australian Financial Review '100 Women of Influence awards', and was awarded the Western Sydney Leadership Dialogue's Patrons' Prize for Collaboration. She is the Chair of the Federal Government's 'Creative Economy Taskforce.' Liz Ann sits on the Foundation of the Sydney Swans and the Board of UNICEF Australia.

2021 Judge

Elizabeth Ann Macgregor OBE

DIRECTOR, MUSEUM OF CONTEMPORARY ART AUSTRALIA



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 2021* and on behalf of the Gallery team I congratulate the 59 finalists selected from a field of over 1000 entries Australia wide. I would also like to acknowledge all artists who submitted an entry. It was inspiring to see such a diverse and impressive field of artworks creating a challenging selection process. Special thanks to **Lisa Paulsen**, Sydney based art collector and **Katina Davidson**, Curator of Indigenous Australian Art at Queensland Art Gallery/Gallery of Modern Art who, along with Curator **Chloe Waters** and I made the final selection.

Elizabeth Ann Macgregor, Director, Museum of Contemporary Art Australia is the 2021 judge and we welcome her involvement and response to the exhibition.

Continued sponsorship support from leading local businesses and professional services is greatly appreciated and integral to the success of this national art award and exhibition. I acknowledge our major sponsors, **Bryant McKinnon Lawyers** and **saso.creative** and supporting sponsors **Friends of the Coffs Harbour Regional Gallery**, **Moving Art**, **Andrew Peace Wines** and **Harbour Magazine**. I would like to extend a personal thank you to **Heather McKinnon**, **Ben Bryant**, **Nanette Backhouse**, **Sam Chapman**, **Aidan Hill**, **Andrew** and **Cathryn Peace** the **Friends of the Gallery** committee and **Ben Eckersley**. Their support sends a strong message that arts and culture matter and is essential to a thriving community and local economy.

2021 marks the 20th anniversary of Coffs Harbour Regional Gallery, providing a wonderful opportunity to reflect on the vibrant artistic and cultural life of the Coffs area. Since opening in 2001, the population of our community has grown by 70%. This has been accompanied by expanding creative industries and increasing cultural diversity. As a rapidly growing regional centre, it's fitting that our cultural facilities grow too. A few months ago, construction began on Coffs Harbour's new Cultural and Civic Space which includes a purpose-built library, gallery and museum and we look forward to opening *Still: National Still Life Award 2023* in this brand new space.

The Regional Gallery is a cultural service of Coffs Harbour City Council and I extend a special thanks to Mayor, Denise Knight and all the Councillors who have supported the development of arts and culture in the community.

Still life | Still a life | Still alive

Chloe Waters

CURATOR

I won't recount the various events and circumstances that have led to a newly shared and understood experience of the words 'dynamic', 'home' and 'unprecedented'. I think it is fair to say that at this time in 2021 we are well aware of how our lives have been forever changed — and how, perhaps even more frighteningly — they have stayed the same.

Mounting hindrances to life on earth include rising temperatures, rising sea levels and extreme weather. Remembering sweating through another scorching summer in 2019/2020, Yannick Blattner's *Force a smile for the summers* a fittingly cynical reaction to 'Beautiful One Day, Perfect the Next'¹. Andrea Wilson's *Gathering* depicts strewn cutlery, dried flowers and lemons, evoking an abrupt abandonment in light of ensuing chaos; while Julie Bartholemew's *Climate Scrolls: Antarctic Ice Memory* act as controlled demonstrations of the effect of pressurised environments on nature. Mitchell Donaldson's *adrift: after J.W Power* washes away the scene of Power's still life of last century, only seeming to reassemble it under the current environmental conditions. Reflecting on his memories with family on Waiben (Thursday Island), Brian Robinson's *Fisherman's still life with Air Jordan 4's* captures a poignant reflection on nostalgia too: we can't go back to what is forever lost. Water, an absolute requirement of life as we know it, is the centrepiece of *Still Waters* and the focal point for Kate Dorrrough's hybridised creatures made from it. Penelope Campbell's *Green Hybrids* require not water nor sun, and they will never wilt, or grow, and therefore do not live and do not die. Charlotte Haywood's *It's Now or Never...Caladenia audasii* parallels the repercussions of commodification on the environment and women's bodies, as we teeter on the brink of extinction flicking between 'The Price is Right' and 'The Dating Game'². The immensity of such a reality is exemplified in Pamela Pauline's *Biophilia Bouquet*, which is rife with urgency to identify and rectify. To rest is to surrender — John Van Der Kolk's *To rest my weary bones* the finality of inaction; Gerry Wedd's *Fleurs de mal* perform their socially inscribed functionality with a new eternal materiality to mark the transience of life.

Approaching a found YouTube video of 'doomsday preppers' with the methodology employed by the Dutch masters, Yul Scarf documents process, product, and producer to realise the symbolic richness of subjects in *WTSHTF*. Sebastian Galloway's *Summer Arrangement in Suspended Animation*

nods to the Dutch masters as well in surface and subjectivity, but its composition is only possible through contemporary practice; Kristin Burgham's *Four Pixelated Objects* utilises recognised digital imagery composition measures to burst into the three dimensional. Nicolas Aloisio-Shearer's *Remember You Must Die (Pleasure)* recalls a still life composition of old but, please note that objects in the image (and methods of production) are closer (to this century) than they appear. Peggy Zephyr's *BOOM!* engages with bold colour and line as an act of play and experimentation, and similarly Violetta Lanza's *The Easel* depicts the site of artistic creation; both utilise a blended Modernist, Surrealist and Cubist approach to painting.

Methods of production have evolved rapidly post-industrialisation, and our consumptive practices reflect this shift in products. Daniel Sherington's *#FLOWERS* readily exposes our consumptive practices and shortened attention spans, accounting for the expansive and reductive effects of the internet; Jacob Canet-Gibson's *Seven Eight Two* makes what is immaterial and of the digital realm, material in the physical world. Harley Ive's *Immaterial Ornament 1* purposely blurs the distinction between economic and societal capital of objects, removing their originally intended use value; Dr Donna Marcus' *Gripped* reconceptualises the used object to aesthetic effect. Elizabeth Willing's *Untitled (Lemon)* repeated organic motif overlaps occasionally, connecting the process of food with eating; object with body. The incrEDible Museum's *Winner winner chicken dinner* serves up an unpleasant and perhaps inconvenient reality of the impact of capitalism on meat products, resulting in a production line of death by convenience. Echoed in Danielle Thorman's *Use by date*, our food waste may perish today, and we too shall perish in an unknown future — but our plastic will live on forever. Made of recyclate, Susan Gourley's *Half Eaten Banana* reeks of criticism of food production, consumption and waste with a looming question — have we bitten off more than we can chew?

Regi Cherini's stitched tribute to the 'it' objects of 2020, *Pandemic* is imbued with humanity as the embroidery requires direct contact for creation, contrasted with the clinical subject matter limiting all impacts of touch. Sarah Randall's *Sent 21/1/1999* recalls communications before text and email, capturing the weathering of cherished sentiments. Wankaru (surviving), a collaboration of Ernabella artists, encapsulates

the endurance and the intricacies of the knowledge systems endowed in Anangu Pitjantjatjara women, the relationship between communal gathering, ritual and requirement through the means of sustenance. Food is implicit in Susan Jacobson's *Trivet*, our literal focus reduced from the enormity of the outside world back to the immediacy of our physiological needs. The skewed and softened edges of Libby Haines' *Watering Day* evokes a call to custodian duties of our leafy housemates as they sit huddled in the bathtub, ready to be bathed in water and attention. Our time spent inside over the last two years has brought an introspection, as Katherine Edney muses on her experience of motherhood and her surroundings in *Flowers on the bed I*; Grace Lam's *Lonely Lingerie* a longing ode to the need for human connection and intimacy, severed through isolation experienced in lockdowns. The partially ravaged interior of a defunct arts building in Steve Bush's *Memento mori* resonates with the bleak reality the arts has faced with rolling closures, lockdowns, travel bans, restrictions and job losses. Despite this, creativity has persisted — the playful and makeshift nature of Noel McKenna's *Still Life* is a testament to all who re-engaged with tools long put down or never before picked up. The simplicity of Ken Smith's *Study for Seawall* provides a moment of contemplation and composure during uncertainty, and Lucy Roleff's *Drawing of an Oyster Shell* captures a sweet moment of pleasure in keeping calm (I first mistyped as clam) and creating on.

Personal, political, public and popular objects within still life tackle complex, and at times confronting, ideas and emotions. In *My Mother's Objects*, Rose Rigley articulates the process of grief, and how we use order and systems to try to make sense of loss and death. Chris Wilson's *Memory Boxes: Mum + Dad* are riddled with personal narrative, the reverberations of time, love and how presence lingers in memory and object. In an eerie combination of both clinical and familiar materiality, Chris Leaver's *Deceased Estate* raises questions around consumption, sentimentality and what we leave behind in death. Potentially an amalgam product of internet-search-habit, garage-sale-haul, historical diorama and contemporary art, Genevieve Felix Reynold's *Composition with aperture; Found and handpainted brick [20th century]; Tomb of Eurysaces the baker [50–20 BC, Rome]; Industrial Chain [2020]* collapses the myriad of information, influences and spaces into one site for us to engage in associative thinking of a similar calibre.

Sam Beattie challenges our linear concept of time in *Through a Castle Window* by erasing the original context of each element, and through collage, constructing an image that doesn't conform to our experience of time but closely resembles it. Greg's *Everything Past is Almost Forgotten*, initially appears to be what it says it is, before we begin to question its legitimacy — like the warping of reality with passing time into memory.

Like a nutri-bullet smoothie of popular culture, masculinity and angst, Josh Juett's *A semi-comprehensive list of things that make me anxious* is chunky but drinkable; a necessary tonic of reflection, compassion and humour for our collective wellbeing.

Avan Robins's apocalyptic dreamscape *echoe* unfolds with the collision of childlike play, imagination and real adult-world catastrophe. *What a spider lily feels like* provides an explorative encounter of a spider lily; Nikky Morgan Smith physically interprets her neurodiversity through sculptural assemblage for us to see the world through her eyes. Kylie Spear, with Thomas Kidd, challenges our concepts of home, desire for safety and propensity for detecting threats in response to COVID-19; *Interior* through audio and visual stimuli induces a trance-like disassociation from reality. Bleached of all ceremony and beauty, Dr Michelle Neal's *Life*. conveys the impact of grief by foregrounding a solely intellectual experience. Conversely, Sophie Bottomley's *Undone* embodies the uncanny qualities of female orgasm as a carnal anchor, a metallic bulb of climactic potential and exquisite ecstasy. Kat Shapiro-Wood's *Assembly* resembles Brutalist aesthetics whilst intimating human copulation, physical touch and corporeal experience in form, material and colour.

A portal between cultures, the living and the dead, humanity and nature, Emma Rani Hodges' *Last year it rained more than I had ever seen here, new flowers bloomed from the graves of dead trees and I learnt to tread more lightly — my heart became tender as I searched for the myth of you, my dear spider orchid*.

tugs on a sentimental urgency to care for our natural world by virtue of reference to Thai-spirit houses and its sincerity of construction. If Casper³ taught me anything, our 'unfinished business' can render us a ghost — Dr Catherine Bell offers an empathetic solution in her realisation of the work that artist Daphne Mayo (1895–1982) longed to make in *Daphne's Fountain #1, #2, #3*. Polly Wells' simple painting of flowers and crockery in *Ming Camellia and Callistemon* gently, but firmly, prods us to

consider Australia's international relations and our complex past and present relationship with China. Oksana Waterfall's *The New Australian* manifests the overwhelming circumstances of fleeing your home due to war, corruption and poverty, embracing 'a new life' somewhere foreign and remaining connected to culture and family across time and place.

The pervasiveness of 'Colonial-Christian-Capitalism' in an age of toxic positivity⁴ provides ample fuel for the criticism of millennials⁵ as 'too sensitive', 'politically correct' and need to 'get over it' because 'it's like this/that everywhere'. I wonder if this prevailing attitude will embrace Blak Douglas' *Silent Cop* and finally acknowledge racism as, and put a stop to, the most prolific serial-killer of the last three centuries in this country? It is confronting to recognise injustice and our part in it, but we must take up our responsibilities to each other. Stripped of ego, privilege, politics and pride, Cleo Wilkinson's *Inception V* takes us to our origins as an ovum and all the potential within. In fragile states we become agents of transformation, as Jordan Azzune's *Anastasis* beautifully resurrects history, religion and the natural world anew. *listen to the bird song* implores us to consider our shared and divergent experiences of Australia, and Kiata Mason points us to the vital first steps into the future — embracing our First Nations people and their experiences. Michael Cook's composition echoes European traditions in a scene marred by the repercussions of colonial and industrial expanse. *Nature Morte — Veiled bird* is a poignant work to finish on; the on-going and immeasurable loss, disconnection and attempted erasure suffered by Aboriginal people, a plight shared by Torres Strait Islanders, is on course to become our unified reality at the mercy of our (Colonial-Christian-Capitalism) very own making — climate change. All is not lost yet, and there is hope; the fate of the bird's unhatched eggs is tenuous without accountability, but with nurture, growth and grit, comes new life, and much needed change, for us all.

1 Tourism Queensland's slogan from the late 90s until circa 2010, which was then recycled in 2018 for the 2018 Commonwealth Games held on the Gold Coast.

2 Both television shows where contestants compete for prizes.

3 Casper 1995, Universal Studios. As the film progresses, we learn that the ghosts are people who died without realising everything they wanted to when they were alive, and can't 'crossover' until their 'unfinished business' is addressed. Wholesome stuff.

4 Referencing the current social climate of positioning all experiences in a positive light. This drives a toxic trend of gas-lighting survivors of trauma, ignoring the legitimacy of mental health conditions and disorders all under the guise of channelling that pain, suffering, negativity into something productive. This is a product of capitalist ideology in which 'hustle culture', perpetual business and productivity are praised — resulting in burnout, fatigue, and psychological distress.

5 I reference millennials here within an Australian/western context. Famously we have been accused of not being able to own homes because of our infatuation with avocado toast by Australian millionaire, Tim Gurner. Makes for great still life images though!



Nicholas Aloisio-Shearer QLD

Remember You Must Die (Pleasure) 2021

Jacquard woven tapestry, silicon, pigment, metal

70 x 120 x 10 cm

Remember You Must Die (Pleasure) explores the connections between Western art history, imaging technologies and networked cultures. This work appropriates the content and compositions of the Vanitas still life tradition and reconstructs them in 3D imaging technologies. The work is produced using computerised jacquard looms, blurring the borders between automation and craftsmanship.



Anastasis is an encaustic work considering renewal through stasis, queering Memento Mori thought.

Jewel-like patterns cast from molten beeswax rise through pink, white to green. In this work the illustrative Christian iconography of the Resurrection or Anastasis is abstracted through natural beeswax and pigment. The fleshy, perfumed qualities of the material embody symbols of the still-life: animals, flowers, and candles. Drawing on spiritual and environmental frameworks Anastasis considers the fragile transformation of life's states.

Jordan Azcune QLD

Anastasis 2020

Beeswax, pigment, aluminium, stainless steel, silicone

170 x 61 x 4 cm



Julie Bartholomew NSW

Climate Scrolls: Antarctic Ice Memory 2019

Porcelain and crystal glass

128 x 72 x 18 cm

COURTESY OF SABBIA GALLERY

Climate Scrolls: Antarctic Ice Memory visually documents actual scientific data from ice cores extracted from Antarctica. Scientists generate environmental research by analysing trapped ancient air bubbles and achieve accurate ice dating by counting annual layers of snowfall that are compressed as ice. Standing still and silent, four striated glass and porcelain columns embody past life akin to ancient scrolls while capturing the dynamic hues of glaciers and atmospheric effects of the Aurora Australis.



Through a Castle Window is a room that exists between day and night, country and city.

As viewers from outside we are spectators of a heightened scene. Our eyes rise to the still shelves and hanging objects across the way, time flowing through the large space between.

Bounded by Corinthian columns, this room is an historical package, inspired by the pop of now and then.

Samuel Beattie NSW

Through a Castle Window 2021

Collage on board

58 x 49 cm



Catherine Bell VIC

Daphne's Fountain #1 #2 #3 2019

Florist oasis foam

41 x 100 x 24 cm

COURTESY OF SUTTON GALLERY

Oasis Foam, designed to absorb and hold water, is used in floristry. A vulnerable and ambiguous material, it simultaneously acts as a life support system and a grave to floral arrangements.

This series of hand-sculpted fountains was inspired by sketches made by Brisbane Sculptor Daphne Mayo (1895-1982). She had always wanted to make a fountain, but her commissioned bronze statues and civic monuments dominated her practice. These sculptures realise the imagined fountains Daphne dreamt of creating in her sketchbooks.



Glasses. We wonder if they are half empty or half full.

We fill and raise them to toast success, an event or to the memory of a loved one. We upend them in a pub if we are looking for a fight, or so they say. Empty glasses the morning after remind us of the night before. Things taste better in the right glass.

Peter Berner NSW

Empty Glasses in an Empty Room 2021

Acrylic on ply

90 x 121 cm

COURTESY OF PROJECT GALLERY 90



Yannick Blattner QLD

Force a smile for summer 2021

Oil on board

60 x 60 cm

Force a smile for summer explores the symbols, rituals, and commodities of Australia's summer.

Concerned with incongruent cultural practices among the classes, the work depicts a crude face haphazardly cut from a cheap inflatable pool, a staple of the suburban backyard. This mass produced, increasingly disposable product exploits the demands and anxieties of existing in a climate under threat, simultaneously idyllic and unforgiving. The uneasy tension evoked by the Australian summer reveals itself in the distorted smiley.



Still Life commonly depicts subject matter that does not move or is dead. *Undone* was based on the abstraction of a passionfruit flower bud used to symbolise the clitoris, female pleasure, and orgasm, also known as the little death.

Undone captures and stills an ephemeral moment of the desiring body, highlighting pleasure and ecstasy as the pinnacle of life.

Cast and polished aluminium was chosen for its everydayness: to heighten the sharpness of the points and bulbous/bodily form.

Sophie Bottomley QLD

Undone 2019

Cast and polished aluminium

26 x 15 x 13 cm



Kristin Burgham VIC

Four Pixelated Objects 2021

Vitrified porcelain clay

30 x 66 x 50 cm

Industrial ceramic production methods inform my practice. Working with discarded objects allows me to consider the production process of anonymous makers.

I map found objects to create plaster moulds that reveal empty voids lined with scars and junctions, like a photographic negative of the debris from someone's life. Absence initiates a new narrative where clay is imbued with memory. Found objects are returned to the site of discovery and memory exists until the mould diminishes.

IMAGE CREDIT: LOUIS LIM



This photograph was taken in the derelict School of Art building in Billinudgel, northern New South Wales.

The empty chair not only suggests the absence of someone, but in its form and colouring I see a human skull. To me this image brings to mind classical memento mori and vanitas paintings—still lifes that remind the viewer of the impermanence of all things and the fleeting nature of our existence.

Steve Bush NSW

Memento mori 2020

Digital print on aluminium, timber, acrylic, wax

48.5 x 48 x 6 cm



Penelope Campbell VIC

Green Hybrids 2021

Recycled felt, fabric, clear PVC, polyfibre filling, wire

64 x 50 x 40 cm

This sculptural floral arrangement is constructed by hand and machine stitching from new and found recycled fabrics.

They are quirky imaginings, hybrid forms within the plant world that continuously adapt and reproduce new versions of themselves. In the tradition of the 'Still Life' we are reminded of our mortality but in this work my sculptural plants are neither alive nor dead. They symbolise the cycle of life through genetic inheritance, with unpredictable but unique DNA.



Q: How is a single A4 sheet of white paper represented by a photograph from a digital camera?

A: The camera creates a digital representation made up of 2,854,588 characters which results in 782 A4 pages of ANSI code.

Y: The 21st century is drowning in a deluge of information.

Jacob Canet-Gibson WA

Seven Eight Two 2021

Mixed media

8 x 21 x 29.7 cm



Regi Cherini QLD

Pandemic 2020

Embroidery floss on calico

28 x 38 x 4.5 cm

Inspired by the contemporary needlecraft movement, Cherini utilises the medium of embroidery to depict still life compositions.

She revels in subverting the traditional domestic medium of embroidery to express seemingly incompatible subject matter. These items were all pretty hard to come by during the first half of last year. Icons of 2020, these objects represent the link between domestic and global during the pandemic. #pandemicart #covidcrafting #covidart #isolationcreation



Grounded in an aesthetic echoing Dutch Old Master paintings, a bird stands, head veiled by a dried leaf of a native lily. The female lays the eggs, but chicks are nurtured by the male.

Cook was adopted into a white family—and has never met his Indigenous father. We witness the anguish of personal disconnection, juxtaposed with colonisation's devastating and ongoing impact and ramifications. Yet in the eggs lies a seed of hope—belief in the individual over environment: the redemptive nature of culture.

Michael Cook QLD

Nature Morte - Veiled Bird 2021

Inkjet photo on canvas

140 x 200 x 6 cm

COURTESY OF ANDREW BAKER ART DEALER



Grace Cram VIC

Lonely Lingerie 2020

Oil on board

31 x 31 x 3 cm

I lived alone during Melbourne's strict lockdown in 2020. During this time certain everyday objects developed a sense of absurdity. My discarded bra seemed to personify the quiet tumult of isolation. Depending on the day it became a symbol of triumphant liberation, or a crumpled defeat. My lonely lingerie saw me question feminine rituals, reflect on clothing as armour, and never failed to make me smile.



My work reimagines J.W. Power's *Seaside still life* from 1926 in a context of rising sea levels and climate catastrophe, within which Power's jumble of fragmented objects recalls the garbage that now accumulates on our beaches.

My interpretation sees the ocean encroaching into and undermining the composition, floating objects around the picture plane in a parallel to my collage process. This expresses a mutability within nature that subverts our impulse toward control and resolution.

Mitchell Donaldson QLD

adrift, after J.W. Power 2021

Acrylic on plywood, collage and hardboard

43 x 64 x 6 cm



Kate Dorrrough NSW

Still Waters 2021

Concrete, foam, acrylic paint, shells, ceramic shards,
stoneware ceramic, timber, water, sand

130 x 190 x 180 cm

COURTESY OF ART HOUSE GALLERY

This grouping of sculptural objects evokes a constructed river, where birds, bowls containing water, symbolic effigies of oyster shells and a boat are embedded with ceramic shards and shells.

Representing historical emblems of the river, they encapsulate a timeless past. Presented as iconic forms, the work speaks of the ecological significance of the river and the need to preserve its precious resources. This is a river where life is held still.



Recalling the 'policeman's hat' positioned at the centre of intersections to prevent drivers from cutting the corner when turning, the hat was also referred to as a 'silent cop'.

No longer in use, out in a country town someone was selling this fine example. On the journey to collect, I located a couple of sapling eucalypts in a tract of recently burned bush which I fashioned into the spear.

Dedicated to all perpetrators of Police abuse and deaths in custody pertinent to Indigenous mob.

Blak Douglas NSW

Silent Cop (Edition of 7) 2020

Bronze, concrete

159 x 70 x 42 cm

COURTESY OF NANDA\HOBBS



Katherine Edney NSW

Flowers on the bed I 2020

Oil on birch panel

31 x 31 x 4cm

COURTESY OF ROBIN GIBSON GALLERY

I've always drawn inspiration from beyond the walls in which I live. But with this work, set in the microcosm of space that is my mattress, that has changed.

Upon entering motherhood, I realised how much of life happens in that same spot we retreat to every night. It's a place where memories of every kind form. Now, while I'll never stop looking outside, I'm embracing the flowers I see every morning when I wake.



Summer Arrangement in Suspended Animation aims to pay homage to traditional still life painting, in both subject matter and construction.

The luscious cluster of flowers stirs thoughts of 17th century Dutch painting, some examples of which were painted directly onto copper. In this painting, modern methods allow for the copper to be specially prepared and featured for its beauty, thus revealing a usually hidden element and link to the past.

Sebastian Galloway TAS

Summer Arrangement in Suspended Animation 2021

Oil on copper

95 x 80 x 6 cm



Susan Gourley QLD

Half Eaten Banana 2021

Discarded polystyrene, cardboard, paper, and timber,
plus modelling paste, acrylic paint, and adhesive

16 x 42 x 10 cm

I utilise the humble, versatile, and mimetic qualities of discarded materials to replicate the small and mundane objects found in my everyday life.

Whilst relying on what others throw away imposes a sense of limitation, it forces me to be more imaginative and experimental, and to rely on improvisation. This process is slow, laborious, and meticulous. Rather than pointing towards issues of recycling, I am more interested in creating work that defies traditional and formal boundaries of sculpture.

IMAGE CREDIT: BRIDIE GILLMAN



Watering Day features plants in the bath ready for watering. Using vibrant colours and textures I have reimagined a scene from my home in a dream-like way.

I aim to bring life to my subject matter, so that the walls and objects almost wobble and bulge from the canvas. It is both a form of escapism as well as a celebration of the ordinary.

Libby Haines VIC

Watering Day 2021

Oil on canvas

124 x 94 x 5 cm



Charlotte Haywood NSW

It's Now or Never...Caladenia audasii 2019

Bras, underwear, slips, lingerie, nightwear, evening gowns,
silk, satin, organza, steel rod

200 x 125 x 56 cm

Looking at one of Australia's most endangered spider orchids- *Caladenia audasii*- like many plant species has become threatened due to habitat destruction or commodification. Within nature sex is seen as commodity for the proliferation and survival of species. This particular Australian orchid has adapted to attract the male thynnid wasp. Simultaneously, Orchids evoke ideas of desire, the feminine, and commodity. Through exaggerated form, materiality and "women's work" commodification and its' repercussions are questioned.

IMAGE CREDIT: K HOLMES



This work explores the Canberra Spider Orchid. It's critically endangered and only grows on Mt Majura, which Hodges lives beneath.

As the child of a Thai-Chinese migrant, Hodges focuses on diasporic identities and is interested in spaces that sit on the margins of white development. This artwork resembles a Thai spirit house; they are built to foster positive connections between the living and the dead. Hodges creates this to honour the orchid and its perseverance.

Emma Rani Hodges ACT

Last year it rained more than I had ever seen here, new flowers bloomed from the graves of dead trees and I learnt to tread more lightly - my heart became tender as I searched for the myth of you, my dear spider orchid 2021

Mixed media and small scale video

107 x 56 x 25 cm



Harley Ives NSW

Immaterial Ornament 1 2020

Dual channel video with sound, 2 min

157 x 180 x 7 cm

COURTESY OF CHALK HORSE

In *Immaterial Ornament 1*, objects used for decorating the empty rooms of real estate photographs such as French-style furniture, Neoclassical statues, and ceiling florets are dissected, merged, and animated into the abstract flourishes of floral arrangements. Historically, decorative motifs cycle infinitely between high art and kitsch, an ambivalence embraced in Ives' video works, which suspend the image between material and immaterial, real and virtual, and fine art and tacky ornament.



#quarantine cooking, documented on the etched 'Trivet' grid, pulsates with frantic energy, in a world shocked into being socially distanced and bunkered down. Sheltered in the place of home, everyday life shifted dramatically.

Haphazard, gestural marks spontaneously pulsate over the entire hob, giving insight into the significance of food, the kitchen, our homes, contemporary culture, and the intense challenges faced in the time of Coronavirus.

Susan Jacobsen NSW

Trivet 2021

Ink, house paint, and collage on paper

85 x 120 cm



Josh Carl Juett SA

*A semi-comprehensive list of things
that make me anxious 2021*

Oil paint on wood panel

100 x 75 cm

This work compiles a grouping of objects which are representative of concepts which I as an individual have had difficulty with in the past.

Through the use of obscure symbolism, this work aims to give a glimpse into the mind of someone who has come to be deemed as one with anxiety. It demonstrates my insecurities and my perceived failings as an individual in an honest and confronting manner.



Belongings in a room describe the person who owns them so well. Some belongings have strong emotional charge, like my easel. It was gifted to me when I was a young girl, by my father who has now passed. I ignored my artistic ability; my father had immense belief in me. The easel, central to my life now, supported my paintings while I created them. It came with a preordained power all those years ago.

Violeta Lanza NSW

The Easel 2021

Acrylic paint, archival ink, pencil on canvas

122 x 183 cm



Chris Leaver NSW

Deceased Estate 2021

Mixed media

100 x 70 x 70 cm

COURTESY OF SCHMICK CONTEMPORARY

This work draws on an array of influences, from 18th century porcelain to contemporary consumer culture.

Interested in the 'deceased estate', and what that means in terms of collected possessions and the status that they imply, Chris seeks to examine 'the storm of plurality' behind cultural and historical threads, apparent in this cultural nostalgia. The deceased estate or all that is left behind, proffers a critique of the understanding of our relationships to these objects and their histories.



The patina of service and the ambitions of Modernism interlock in *Gripped*, memorialising small moments that often loom large in memory.

Made with 54 retrieved 'grips' from 27 abandoned electric frying pans (a reunion of the assembly line) these small components have provided insulation to many hands, protection from the heat of the kitchen.

IMAGE CREDIT: MICK RICHARDS

Donna Marcus QLD

Gripped 2019

Plastic, aluminium

28 x 20 x 3 cm

COURTESY OF ANDREW BAKER ART GALLERY



Kiata Mason NSW

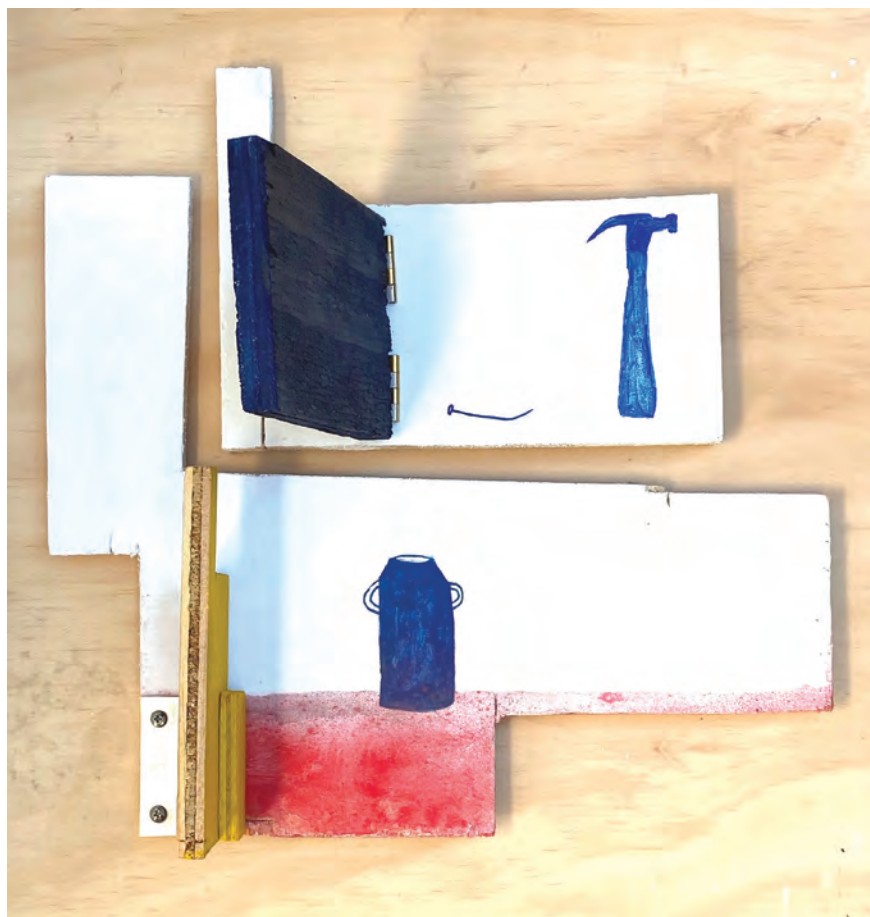
listen to the bird song 2021

Acrylic on canvas

61 x 50 x 3 cm

COURTESY OF A K BELLINGER GALLERY

listen to the bird song is a contemplation on our combined cultural history in Australia and the divergence of different ideas of assumption. Painted with hope for a growing unity.



The image is of objects from my studio: hammer, bent nail and clay vessel which I made. The plywood used is left over from boxes I make to store my ceramics. The hinged panels allow you to change the look of the work.

Noel McKenna NSW

Still Life 2019

Oil, acrylic on plywood

35 x 28.7 x 13 cm

COURTESY OF DARREN KNIGHT GALLERY



Nikky Morgan-Smith NSW

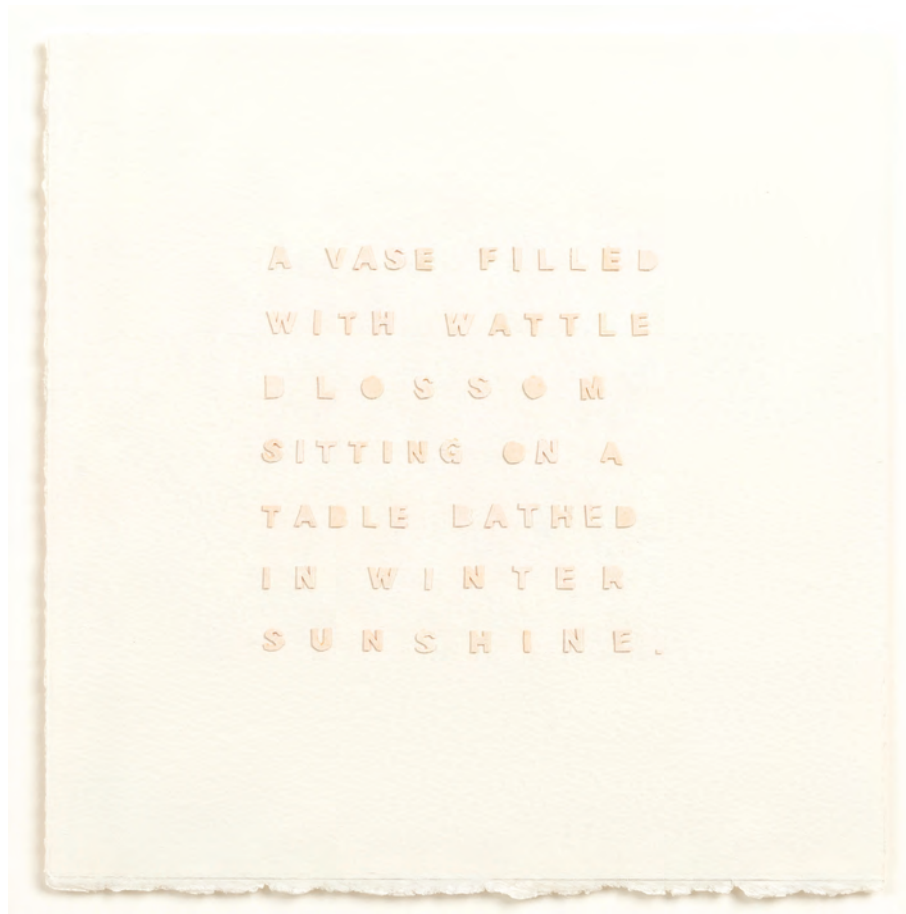
What a spider lily feels like 2021

Mixed media

90 x 90 x 90 cm

Examining the spatial awareness and the selective attention that happens in my dyslexic thinking, this work pieces together the fragmented information my brain collects while drawing a spider lily and creates separate forms that describe these fragments.

These forms can be moved and interacted with by the viewer and enables a more holistic experience of the work. This work represents a spider lily but also expresses what it feels like for me to experience this as a dyslexic artist.



Life takes favoured still life imagery, a vase of flowers, and presents it as small letters cut from cereal box cardboard that was destined for the bin.

The work references the experience of grief which can cause the world to seem colourless and recognises beauty to become an intellectual, rather than a sensory, experience. *Life* represents the healing realisation that following loss, while life may be different, it can still be beautiful.

Michelle Neal VIC

Life. 2021

Cereal box cardboard on paper

38 x 37.5 cm



Pamela Pauline NSW

Biophilia Bouquet 2021

Composite photography printed on solve glaze cotton rag

85 x 105 cm

Biophilia Bouquet features seven threatened bird species and 65 threatened plant species.

By co-opting my photographs of live collections of Australia's imperilled plants and endangered birds into contemporary still life pieces, this work is a timely reminder of the importance of documenting, protecting and recovering the threatened biodiversity of Australia. The viewer is invited to reflect on both the beauty of the flora and fauna and the darkness within the underlying message.



This series of oil paintings portrays the letters, quick notes and envelopes sent between my great grandparents and other family members.

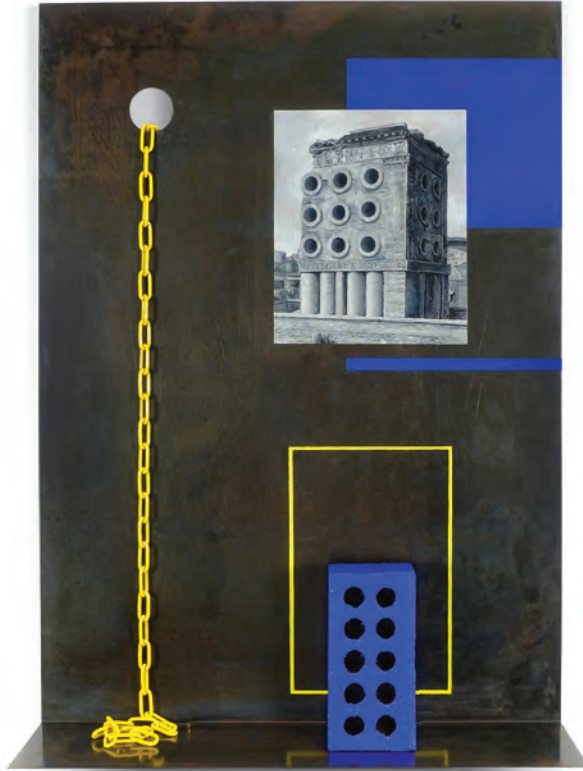
As objects of love and affection, their papers have become the way in which I have got to know who they were. They are painted with the love and care I hold for them, speaking to family and relationships through objects.

Sarah Randall NSW

Sent 21/1/1999 2021

Oil on board

17.5 x 17.5 cm



Genevieve Felix Reynolds NSW

*Composition with aperture:
Found and handpainted brick [20th century]
Tomb of Eurysaces the baker [50–20 BC, Rome]
Industrial Chain [2020] 2021*

Oil paint, steel, found objects

100 x 71 x 18 cm

This work incorporates oil painting with contemporary, found cultural artefacts. A sheet of steel juts out into a shelf, extending painting into the third dimension. Mirroring museum displays and digital archives, *Composition with aperture* mixes up time and space, drawing attention to our complex experience of the past and present.

COURTESY OF GALERIE POMPOM



After my mother died, I could not bear to part with her possessions. Although these special objects are linked with personal history, their status as keepsakes create questions regarding social recollection and archiving practices. Objects can remind us of another time and place. They 'speak' of love and loss. The fullness of their presence reminds us of what is missing. We activate them with memory and meaning and, in return, they become our memory-keepers.

QR CODES: HOLD YOUR PHONE CAMERA OVER THE CODE,
CLICK ON THE LINK AND ENGAGE WITH THE OBJECT.

Rose Rigley QLD

My Mother's Objects 2020

12 inkwash drawings on arches aquarelle 300gsm,
12 printed descriptions on arches aquarelle 300gsm,
12 printed QR codes on arches aquarelle 300gsm,
12 3D scanned objects on digital platform

200 x 200 cm



Avan Robins VIC

echoe 2020

Oil paint on canvas

56 x 164 cm

My landscape always inspires me to make; I have this game of pretend stuck on an island where I start limiting my resources and see how far that goes. In relation to making, I'm interested in the imaginative manifestation of my reality: reflection, environment, and organic, altered and readymade objects in my everyday life. This is a way of interrogating and playing with the narration of assemblage objects, abstracted totemic composition, and juxtaposed materials that carry momentary thought in the making.



Fisherman's still life with Air Jordan 4's recalls childhood and adolescent memories of growing up on Waiben in Torres Strait, a fragile yet intricate waterway that was a fisherman's paradise teeming with a multitude of marine life. The daily fishing ritual of the Drummond family of Hargrave Street was the trips to nearby wharves, reefs, creek inlets, beaches, rocky outcrops and mudflats in search of seafood with excitement for the day's catch building with every passing minute.

Brian Robinson WA

Fisherman's still life with Air Jordan 4's 2020

Linocut

67 x 97 cm

COURTESY OF MOSSENSON GALLERIES



Lucy Roleff VIC

Drawing of an Oyster Shell 2021

Oil on linen

20 x 25 cm

Drawing of an Oyster Shell depicts an oyster shell sitting beside a casual sketch of it. The sketch is perhaps finished or unfinished, with the artist out of view—a reflection upon domestic quietude, solitude and use of space.

Lucy Roleff is an artist living in Melbourne. Her paintings explore notions of beauty and purpose. Depicting everyday items and elements of the natural world, her work seeks to gently question our desire to claim and revere such objects.



Dutch masters took weeks to describe flowers and fruit and held all that time and decay on a single flat plane. By making still life drawings of films, I hope to amplify the reality that nothing sits still, not even to have its picture taken.

In a video I found on Youtube a prepper (someone preparing for the apocalypse) lays out all the items kept on hand for WTSHTF (when the shit hits the fan).

Yul Scarf NSW

WTSHTF (film still) 2019

Single channel video without sound, Edition of 2

Duration: 3 min 6 sec

60 x 100 cm



Daniel Sherington QLD

#FLOWERS 2020

Laptop, breeze blocks, inkjet printer

100 x 100 x 100 cm

#FLOWERS is a multi-disciplinary installation work, exploring the implications of art as commodity. Drawing historic parallels between the first speculative economic bubble—Tulip Mania (1637)—and contemporary image culture, Sherington, through the use of a self-made randomised image generator, places images of flowers taken from Instagram over his freehand drawn artwork.

The generator creates a new work every 28 seconds, alluding to the average viewing time of art in a gallery.



Study for Seawall is a painting made in preparation for the construction of a larger painting that intended to include this collection of still life forms on the top ledge of a barrier wall in front of an image of the sea. I did not proceed with the larger work, realising that I had probably made the visual point I was aiming for with this study.

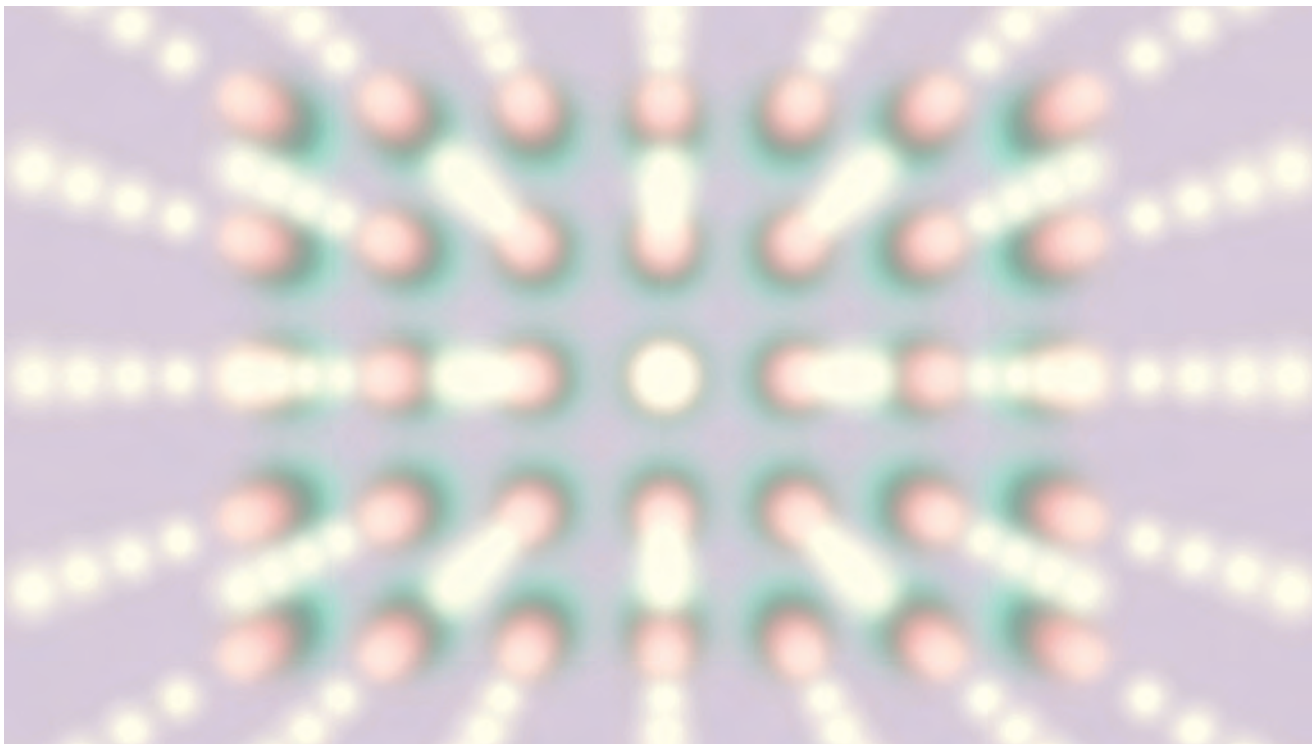
Ken Smith VIC

Study for Seawall 2019

Acrylic on paper

70 x 51 cm

COURTESY OF FLINDERS LANE GALLERY



Kylie Spear with **Thomas Kidd** QLD

Interior 2020

Single channel video with sound

Duration: 9 min 54 sec

COURTESY OF KRONENBERG MAIS WRIGHT

Interior was made in response to the psychological impacts of the COVID-19 pandemic. It offers a new perspective on still life subject matter by drawing attention to what is felt rather than what is seen once life falls still.

Interior gives shape to intangible emotions experienced amid crisis by combining sounds and colours from around the artist's home, resulting in a work that is hazy and dynamic, flowing between moments of rhythm and disorder.



Advertisements sold Australians modernity, consumption and convenience, and we bought these notions, wholeheartedly.

Chickens began to disappear from our backyards, and reappear, frozen in stores. Gentle clucking, curious personalities and death by our hands became distant memories. While we gained a weekly roast chook, I can't help but feel we lost something too.

This sculpture is part of a body of work investigating Australians' changing relationship with chicken.

the incrEdible Museum NSW

Winner winner chicken dinner! 2021

Porcelain, gold lustre, ceramic stain, underglaze, glaze, glue

3 x 47 x 34 cm



Danielle Thorman ACT

Use by date 2021

Polychromos pencils on found plastic

50 x 55 cm

If one thing is truly immortal, it's plastic. For centuries, still life works have reminded us of the fragility of life. Food, and by extension, 'the self', is perishable—subject to the whims of Death. But today, everything possible is done to extend the life of food. From vacuum-packing to wrapping in HDPE, society continues to defy fate. This comes at a cost. Now plastic has infiltrated every part of the food chain—including ourselves.



Drawing on the tradition of Memento Mori, the representation of skulls and bones in classical artworks reminds us of the fragile nature of our existence.

Heavy with the rich stories of a life lived in the moment and lightened by the imagination of possibilities just outside our limits and boundaries this work also invites us to question our mortality and appreciate what we have. Perhaps this echoes modern day values shifting towards the collection of experiences rather than objects.

John Van Der Kolk ^{NSW}

To rest my weary bones 2021

Red cedar, huon pine

10 x 25 x 20 cm



Oksana Waterfall NSW

The New Australian 2021

Graphite, embroidery thread, solar prints and acrylic paint
in vintage sewing machine drawer

37 x 12 x 10 cm

COURTESY OF LORRAINE PILGRIM GALLERY

The inspiration for this work is my creative grandmother. She survived the 1930s Ukrainian famine, WWII and the Soviet invasion. She came to Australia as a refugee. As a child, I was fascinated by her old second hand sewing machine with its missing drawer. This work is also inspired by our Ukrainian heritage. It features embroidery, graphite drawing and solar prints mounted in a sewing machine drawer, perhaps the missing one...



Having had an ongoing interest in floral funeral tributes and decorations I am drawn to the collision of grief and the sentimentally heightened, excessive nature of its representative tributes.

The work is both a rumination on the relationship between beauty and death (the poppy and its addictive opiates) and a tussle between craft, drawing, sculpture and kitsch.

Gerry Wedd SA

Fleurs de mal 2021

Ceramic

10 x 30 x 45 cm



Greg Weight NSW

Everything Past is Almost Forgotten 2021

Digital print on cotton rag paper

64 x 94 cm

COURTESY OF AUSTRALIAN GALLERIES

Recently in the south of France, I photographed the old, locked and unchanged studio of expatriate Australian artist Fred Jessup, where he lived and worked for fifty years, until his death in 2007.

I have cloned some of his personal mementos, and famous art reproductions from around his studio onto my original photograph of the lounge room wall, with its arrangement of vintage, broken clocks, all frozen in time. The reproductions and other unknowable mementos are fragments of history from an almost forgotten past.



This painting is a memento for an Australian Chinese herbalist who lived in China for many years.

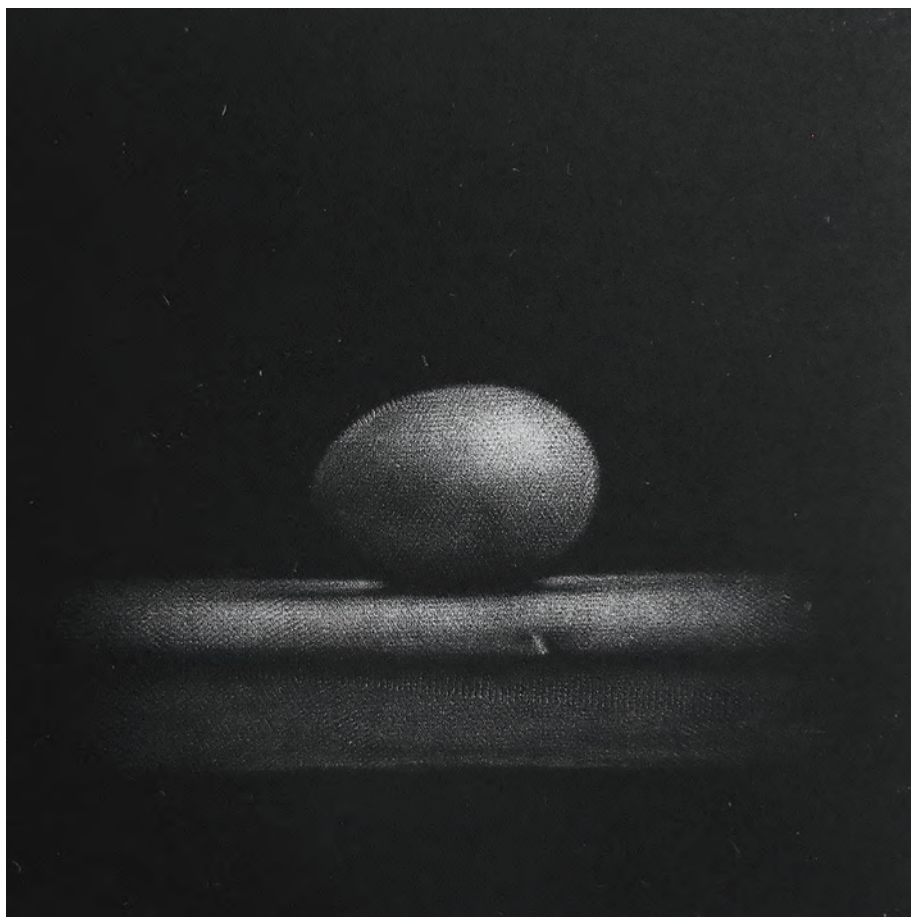
The two flowers, the camellia and callistemon, represent the fusion of the two cultures. We call porcelain china because it came to Europe via the Dutch and English traders. China has contributed much to the world. Australia's relationship with China has always been complex and troubled. We can only hope mutual respect will prevail in difficult times.

Polly Wells NSW

Ming, Camellia & Callistemon 2020

Oil on linen

40 x 40 cm



Cleo Wilkinson QLD

Inception V 2020

Mezzotint print

35.5 x 35.5 cm

Nursing an image out of its black womb into light has a primordial spiritual magic. I try to emphasize the singular silence and loneliness of a form. What is missing in the shadows and is suggested provides the greatest potential.

The mezzotint print technique remains unchanged for the last 300 years; it achieves tonality by roughening the metal plate with a rocker to produce a rich black creating a high level of tonal richness.



The surface of the painting is occupied by nestled cross-sections of Kipfler potatoes. The forms remain connected to their agricultural and gastronomic origins, and they leave bodily impressions, speaking across sex, eating [and the scatological.

These repeated forms are barely decipherable, depleted, only just clinging to the linen surface, like the dehydrated flavourings in chip packets that stick to your fingers.

Elizabeth Willing QLD

Untitled (Lemon) (detail) 2020

Acrylic on raw linen

95 x 95 cm

COURTESY OF TOLARNO GALLERIES MELBOURNE



Andrea Wilson NSW

Gathering 2021

Oil on plywood

60 x 8 cm

COURTESY OF STUDIO GALLERY GROUP

The daisies in this story are old, collected on my father-in-law's little farm on the south coast of NSW. Much was lost in the conflagration that swept the east coast of Australia in January 2020 but the daisies survive. They are here strewn with lemons and the reflections of my father's cutlery.



As a child, I was allowed to play with my Mum's button box.
Mum made all our clothes.

Mum and Dad's story is a love story. They never wavered in
their loyalty to one another.

During the War, Dad ran an entertainment unit in New Guinea.
He made this bracelet from salvaged metal and coconut shells—
'Essie' is engraved on the clasp. These objects and photos were
in a Bakelite box left by my father, who died in 1989.

Christine Wilson NSW

Memory Boxes — Mum and Dad 2021

Oil on plywood

35 x 50 x 5 cm & 35 x 35 x 5 cm



Kat Shapiro Wood ^{NSW}

Assembly 2021

Tinted dental plaster, wheel thrown porcelain

22 x 140 x 10 cm

COURTESY OF CHALK HORSE

Assembly sits in quiet dialogue between form and space, positive and negative. And yet, there are complexities and paradoxes: the weighty object-ness of the mould required to offer up a void, this counter-form, a suspension of stillness, dynamic in its potential. And the fine, shell-like skin of a dome asserting itself as the positive prototype; what it lacks in substance it expresses in its internalised, hollow, pressurised containment of a private domain, thick with intimacy.



I adore colour! BOOM! is a new bold graphic direction in my work. My process involves drawing, collage, Procreate and finally painting.

Inspired by Matisse, Alex Katz, David Hockney & Grace Weaver I worked through 29 colour variations to create a deceptively simple work. I'm excited to further explore this surprising, sometimes startling, relationship between flat colours that causes certain combinations to ignite, vibrate and fizz, but ultimately keeps the eye moving around the canvas. I want to mess with the viewer's eye.

Peggy Zephyr NSW

BOOM! 2021

Acrylic on canvas

126 x 126 cm



Collaborative artwork from Ernabella artists Alison Milyika Carroll, Marceena Jack, Lynette Lewis, Vennita Lionel, Rachael Mipantjiji Lionel, Yurpiya Lionel, Renita Stanley, Janice Stanley, Carlene Thompson, Marissa Thompson and Tanya Williams. NT

Wankuru (surviving) 2019

Stoneware

40 x 170 x 110 cm

COURTESY OF ERNABELLA ARTS

Wankuru pays tribute to 'mai putitja' (bush food) and the vessels that were traditionally carved from wood used to carry 'mai' (food) and 'kapi' (water).

'Mai putitja' was, until comparatively recently, the primary sustenance for the Anangu Pitjantjatjara people. The need to seek food consumed the psyche of peoples as they worked together to gather and hunt. The art of gathering is connected to intricate knowledge systems into which women are inducted over the course of their lives.



COFFS HARBOUR REGIONAL GALLERY IS CELEBRATING **20 YEARS** AT RIGBY HOUSE THIS YEAR!

This milestone is marked by a stellar 20th Anniversary Program starting with the 2021 Saltwater Freshwater Aboriginal Art Award and Contemporary Cultural Objects Exhibition. Followed in August by our third Still: National Still Life Award 2021 - our biggest and best yet. To close out our 20 year celebrations, we launch our home grown summer blockbuster: The White Bluff Project, in late October.

Each of these exhibitions reflect the commitment to creative excellence in this region, championing and cultivating community, arts and culture that have become the signature of Coffs Harbour Regional Gallery.

Published by Coffs Harbour Regional Gallery, in conjunction
with Still: National Still Life Award 2021

14 August 2021 – 23 October 2021

© Coffs Harbour Regional Gallery

CHRG gratefully acknowledges the Still finalists for
permission to reproduce their work in this catalogue.

All rights reserved. No part of this publication may be
reproduced or transmitted in any form or by any means,
electronic or mechanical, including photography,
recording or any other information storage or retrieval
system, without prior consent in writing from the publisher,
the artists and authors.

ISBN: 978-0-6452215-0-3

Catalogue design: saso.creative

**COFFS
HARBOUR
REGIONAL
GALLERY**



Acknowledgements

Major Sponsors

saso.creative

Following the resounding success of Still in 2017 and 2019, saso.creative is proud to be a Major Sponsor of Still: National Still Life Award 2021. 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



Bryant McKinnon Lawyers

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



Supporting Sponsors

Friends of Coffs Harbour Regional Gallery

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



Moving Art

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

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



Harbour Magazine

As the only independent Arts Guide on the Mid North Coast - Harbour Magazine is passionate about promoting, supporting and encouraging creatives, and creative events in our communities and our region.

BEN ECKERSLEY, HARBOUR MAGAZINE

