

Nici Cumpston
Barkandji people, New South Wales
born 1963, Adelaide, South Australia

Nici Cumpston's gentle, quietly spoken demeanour belies a fierce and resolute passion for Aboriginal and Torres Strait Islander people and the development and recognition of their artistic practice. Nici, who is of Afghan, English, Irish and Barkindji Aboriginal heritage, is a descendant of the Darling River people of north western, New South Wales. She is also culturally affiliated with the River Murray people and lived for some years at Berri in the South Australian Riverland.

Having studied fine arts, specialising in Photography at the University of South Australia, Nici has worked as a photographic lecturer at Tauondi Aboriginal Community College, Port Adelaide, as well as at the University of South Australia. She wrote and delivered the inaugural course Indigenous Art, Culture and Design to the South Australian School of Art students before commencing as the first Indigenous Curator at the Art Gallery of South Australia in 2008.

I am a proud Barkandji artist, curator and educator and have been documenting the Murray Darling Basin and its waterways since 2000. The Rivers are our livelihood; like a trusted relative, they support us by providing food, water and shelter. We rely on them to sustain us physically, emotionally and spiritually.

The Barka, our Darling River, is currently in a state of crisis, so we now need to speak up and protect it, as it is no longer able to provide for us. As a nation we are all responsible to take action, as eventually it will affect us all.

One way we can nurture the Rivers is to humanise them, so they can be empowered to have the rights that protect them from harmful human intervention. These portraits of our precious trees and waterways are created to give them reverence and to provide an important platform to share stories of Aboriginal occupation and ongoing survival on our land. - Nici Cumpston

Lara Tilbrook
born 1975, Ashford, South Australia

Lara Tilbrook is a South Australian artist and goldsmith based on Kangaroo Island. Her work explores sentiments of colonialism, cultural values and is inspired by her environmental conservational practices. As a trained designer, jeweller and metalsmith, Tilbrook's practice ranges across a variety of fields from the design and fabrication of precious objects for personal adornment to drawing, painting, illustration, sculpture and installation.

National Treasure (2013)

In loving memory of our endangered Kangaroo Island echidna, Tachyglossus aculeatus multiaculeatus, found on the roadside. Recent wild fires have devastated critical habitat and wildlife populations. Investment is urgently required in land management to protect our threatened species on privately owned conservation land. Our natural heritage is a treasure we should behold. – Lara Tilbrook

Louise Flaherty
born 1977, Melbourne, Victoria

Louise Flaherty is an artist and arts worker based in Adelaide and holds a Bachelor of Visual Arts with Honours from the South Australian School of Art. Flaherty's work is inspired by the original flora of the Adelaide Plains in a project titled *Memorial for Forgotten Plants*. Her practice develops ink drawings and plant material installations detailing the native flora across the many different suburbs and ecosystems of South Australia. These works reflect on the loss of native plants from our landscape and the resultant sadness. They also celebrate the native flora that thrives and the folk who champion their continued existence. Alongside her practice, Flaherty engages community members to explore their own take on the subject through facilitated workshops.

This body of work was developed through Flaherty's residency at Sauerbier House and responds to her meeting the Trees for Life group, who look after the dune systems in the Port Noarlunga region.

dunes (2019)

Throughout the entire council region only 9% of our original vegetation remains, existing as small fragmented islands of habitat in a highly modified landscape. - City of Onkaparinga Native Vegetation Strategy 2010 –14.

In making the Memorials, my process is often one of repetition; I draw each plant repeatedly, committing its details to memory. By sharing this practice with the wider community, I have hope that each intimate and creative encounter with a local plant species offered an opportunity to remember. – Louise Flaherty

James Tylor
born 1986, Mildura, Victoria

Tylor is a multi-disciplinary visual artist whose practice explores the Australian environment, culture and social history. He holds a Bachelor of Visual Arts (Photography) at the South Australian School of Art and completed Honours in Fine Arts (Photography) at the Tasmanian School of Art in Hobart. His practice includes photography, video, painting, drawing, sculpture, installation, sound, scents and food. Tylor investigates Australian cultural representations through the perspectives of his multicultural heritage that comprises Nunga (Kaurna), Māori (Te Arawa) and European (English, Scottish, Irish, Dutch and Norwegian) ancestry. His work focuses largely on Kaurna culture of the Adelaide Plains, the history of 19th century Australia and its continual effect on present day issues surrounding cultural identity and the environment.

These works are from Tylor's *Turalayinthi Yarta* series which explores the artist's connection with Kaurna yarta (Kaurna land) through learning, researching, documenting and traveling on country. Turalayinthi Yarta is a Kaurna phrase meaning "to see yourself in the landscape" or "landscape photography."

The photographs of the landscape document different regions, and environments of Kaurna and the surrounding Nunga region. Painting over the European medium of photography with ochre, pipeclay and charcoal with Nunga designs to represent Nunga people's intellectual, spiritual and physical connection with yarta (Country). The ochre and charcoal on the photographs is a physical presentation of the landscape on the photographs.

My Nunga Kaurna family has been in the region of South Australia for 65,000-80,000 years and has a rich cultural connection to this land. It is a great honour for me as a Kaurna person to learn, practice and walk in my ancestors footsteps. This series acknowledges and pays respect to Nunga people and their rich cultural, spiritual and physical connection to this landscape of South Australia. – James Tylor

SA Artists for Climate Action

Sera Waters

Deidre But-Husaim

Sue Kneebone

Tamara Baillie

Zoe Freney

Local artist collective 'SA Artists for Climate Action' founded #climatebadges as a public incentive for artists concerned about climate change. This group of artists initiated the project out of frustration for government inaction and a lack of activity in the arts industry to combat what many view as a growing climate emergency.

Participants are encouraged to make their own climate badge to be sent to someone who they believe is doing positive climate action. The badges are made by artists, teachers, children, and various members of the community. As the project continues to grow, recipients include neighbours, council members, politicians, environmental activists, other artists and international figures (including David Attenborough). Artists and recipients are encouraged to share their experiences on Instagram using the hashtag #climatebadges.

This display features a selection of badges, letters, and social media posts by participating artists and recipients. Badges are also displayed on a pair of firefighter's overalls, reflecting positive community action in the face of recent bushfires. The selection of works and images speaks to the collaborative nature of the project and its ability to inspire positive climate action in the Adelaide community.

Jake Holmes
born 1988, Stockport, England

South Australian artist Jake Holmes holds a Bachelor of Visual Art and Design from the Adelaide College of the Arts and works across a variety of mediums, including screen printing, mural painting, illustration, audio and collage. Holmes interrogates contemporary social and political issues, and documents place through his creative practice. He is well-known as the printmaker behind the rainbow 'C'mon Aussie C'mon' Australia-wide poster campaign. In collaboration with street artist [Peter Drew](#), these posters transformed the iconic cricket anthem into a powerful image calling for Australian marriage equality. In collaboration with artist [Elizabeth Close](#), this campaign transformed into a poster series supporting the 'Change the date' movement. Holmes has also undertaken several public art commissions in Australia and residencies in Darwin, Northern Territory and Rajasthan, India.

These works are selected from Holmes' recent series *Writing the Climate* (2019), presented as part of the Guildhouse Collections project in partnership with the Flinders University Art Museum.

Writing the Climate aims to re-contextualise 1980's environmentalism for our current time. While there are many concerns for today's environmentalists, climate change is at the forefront. I've utilised the alphabet to illustrate some key factors contributing to the increase of climate change and its impact. Fundamentally, the alphabet allows the communication of complicated ideas with just 26 simple symbols. It is central to education and these characters are passed from one generation to another and in my opinion they represent the relationship between older and younger people. In my work each symbol becomes an individual poster which allows the work to be rewritten and recreated to emphasise different voices and perspectives. - Jake Holmes