

A painting of a woman with long reddish-brown hair, seen from behind, walking away on a grey paved path. She is wearing a white sleeveless top, a white skirt, and brown flat shoes. She has a backpack that is white with a green top and blue bottom. The path is bordered by a low grey curb and a bed of small, colorful stones. To the right of the path is a bright green lawn. The background is a dense forest of trees with foliage in various shades of green, yellow, and orange, suggesting autumn. The sky is a pale blue with soft white clouds. The overall style is soft and painterly.

**SOPHIE
GANNON
GALLERY**

**LOUISE TATE
GARDEN REMEDY**

30 AUGUST - 10 SEPTEMBER 2022

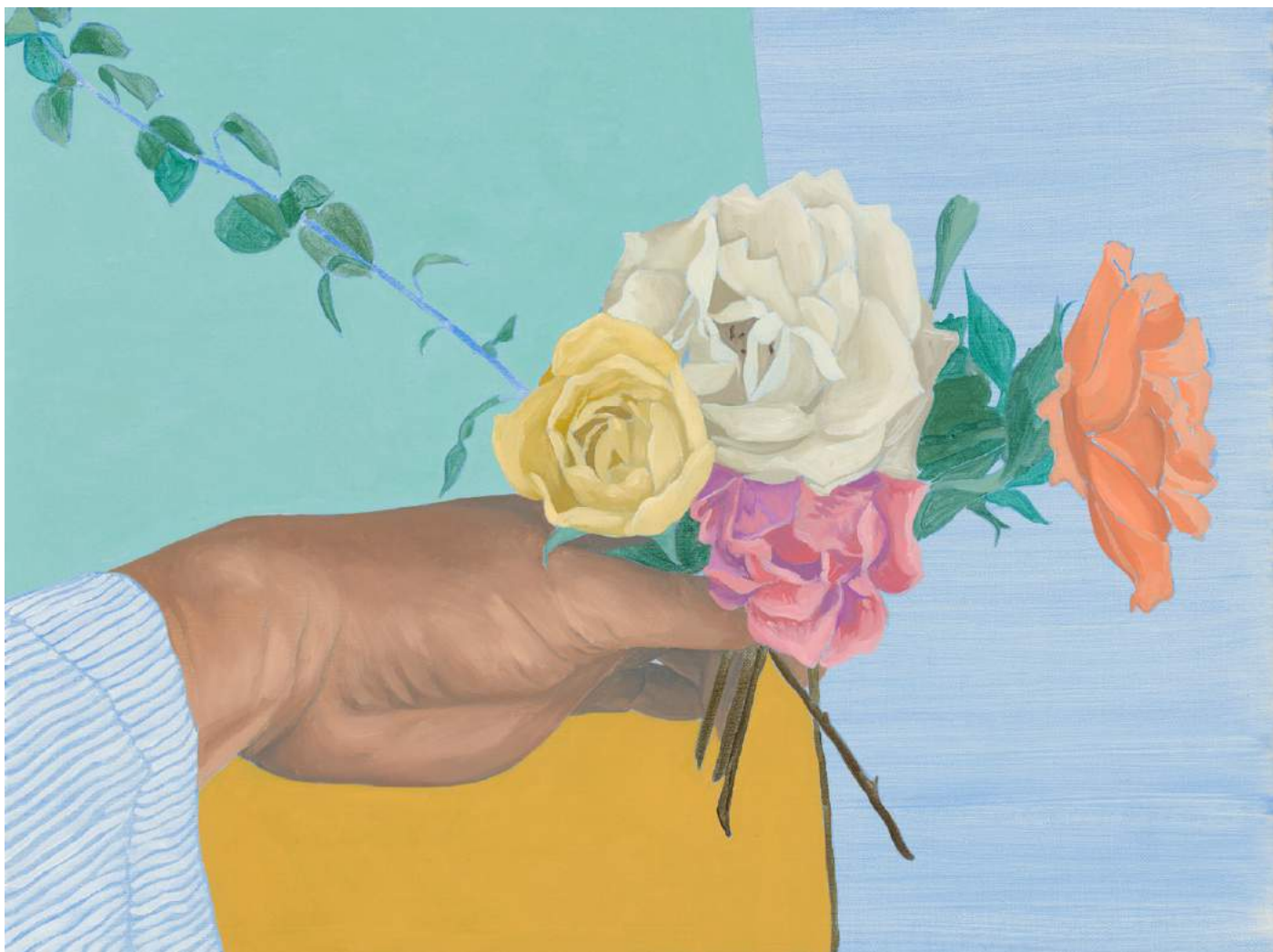
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If the sun is always setting somewhere, it rises elsewhere simultaneously, sustaining both me and you and the flowers we walk amongst. We are not so separate, are we? Yet we keep flowers like souvenirs of sunbursts, miniature fireworks to be given as gifts, as a form of gratitude, for pleasure, as symbols of sorrow, as symbols of hope. Indoors or outdoors, they remain our faithful companions, and like barometers of our well being, they grow tall when we too prosper, and wither when the quotidian demands become far too much. And the flowers? Oh, fear not, for they keep us, too. Imagine all this beauty and if there were not eyes to gaze upon infinite variations of tulips, roses, and chrysanthemums, to write odes to their perseverance, to translate their essence to canvas, to meticulously study and attempt to decipher them, albeit to little avail. And though we try to convince ourselves, through domestication and drying, through propagation and sale, it's no secret however, that we need them more than they do us.

Knowing that trees could overtake a city within the span of a single lifetime, in a feeble attempt to assert our dominance, we pluck single stems to swish around tabletop vases, seemingly powerless in their singularity. Roots shorn, yet still calling out with pistils and stamens agape to all the buds left behind. Despite wilting with their scarred petals, the others remain strong and faithful soldiers, rising together like an army clad in mismatched yet harmonious Pantone garb ever prepared to take back what has always been rightfully theirs.

Why should one settle for a room of one's own when a garden of one's own could push past the edges of the pavement, each blossom historically bonded to the one that preceded it, like the lineages of women's words passed down through dog eared pages, through song or oral histories, through photographs and paintings, or from mother to daughter. The garden, no matter how small, whether single stem or swath of deciduous forest, is a remedy for the ailments of the past where each sprout transforms trauma through tireless germination, pollination, and growth ad infinitum. Their cycle repeats alongside ours, but what can we learn from them? A walk in the garden is never simply just that. It's a conversation with the past, mediated by roses, with the present, in which we finally stop and stare at the beauty that surrounds us, and with the future we will flock to, the path lit by all those who bloomed before us.

Vannessa Kowalski, 2022



Louise Tate
Flowers for letting go
2021
oil on linen
32 x 42 cm (framed)
\$1800



Louise Tate
Still holding on
2021
oil on linen
32 x 42 cm (framed)
\$1800



Louise Tate
This feels fleeting (Paula Modersohn-Becker)
2021
oil on linen
32 x 42 cm (framed)
\$1800



Louise Tate
Warmer weather
2021
oil on linen
52 x 42 cm (framed)
\$2000



Louise Tate
She told me echinacea could cure loneliness
2021
oil on linen
52 x 42 cm (framed)
\$2000



Louise Tate
A garden of one's own (Virginia Woolf)
2022
oil on linen
52 x 42 cm (framed)
\$2000



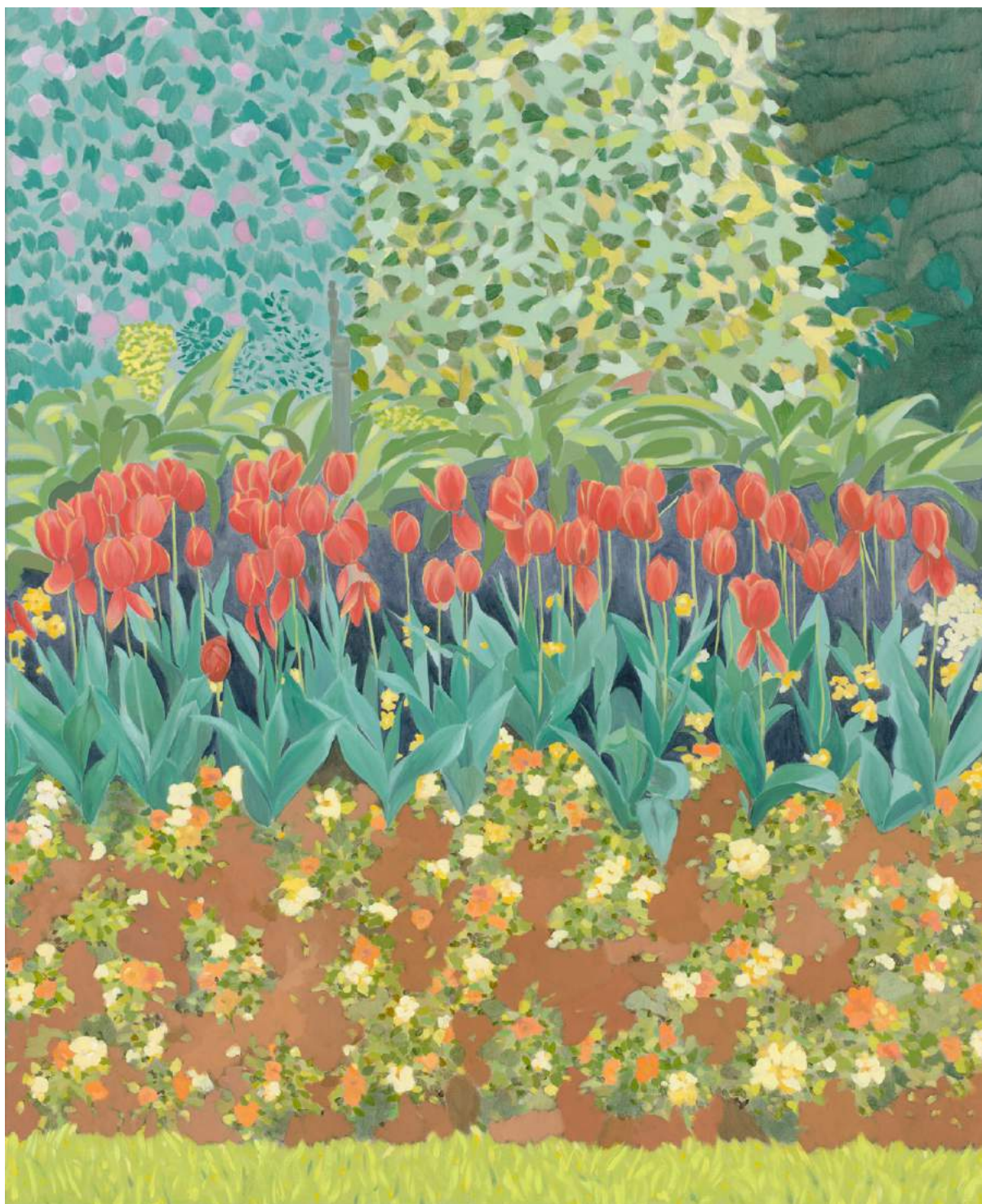
Louise Tate
Chrysanthemum tea
2022
oil on linen
52 x 42 cm (framed)
\$2000



Louise Tate
Her hands held folds of flowers (Sandro Botticelli)
2022
oil on linen
72 x 62 cm (framed)
\$2800



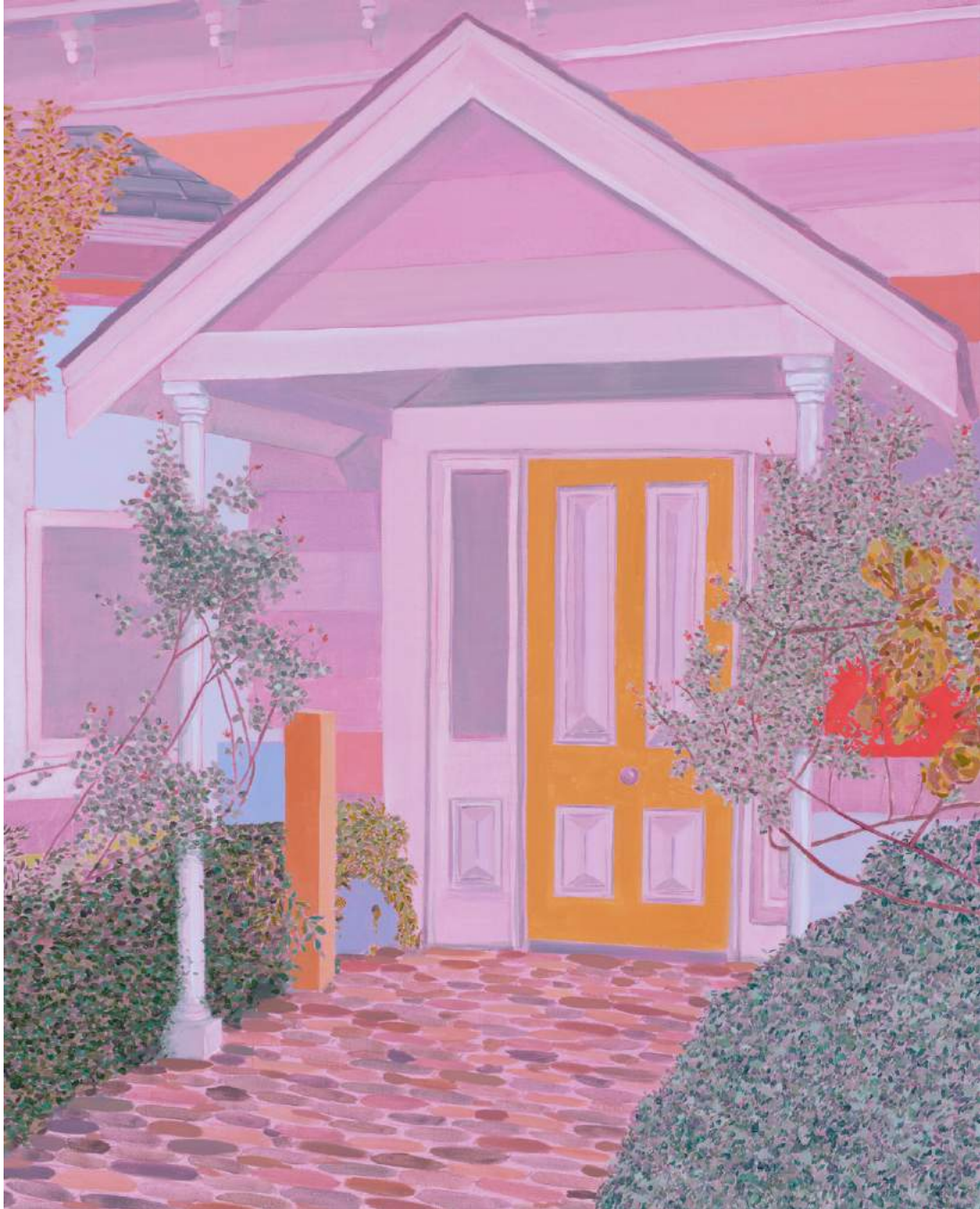
Louise Tate
Golden and hazy
2021
oil on linen
113 x 92 cm (framed)
\$4000



Louise Tate
Too excitable (Sylvia Plath)
2022
oil on linen
113 x 92 cm (framed)
\$4000



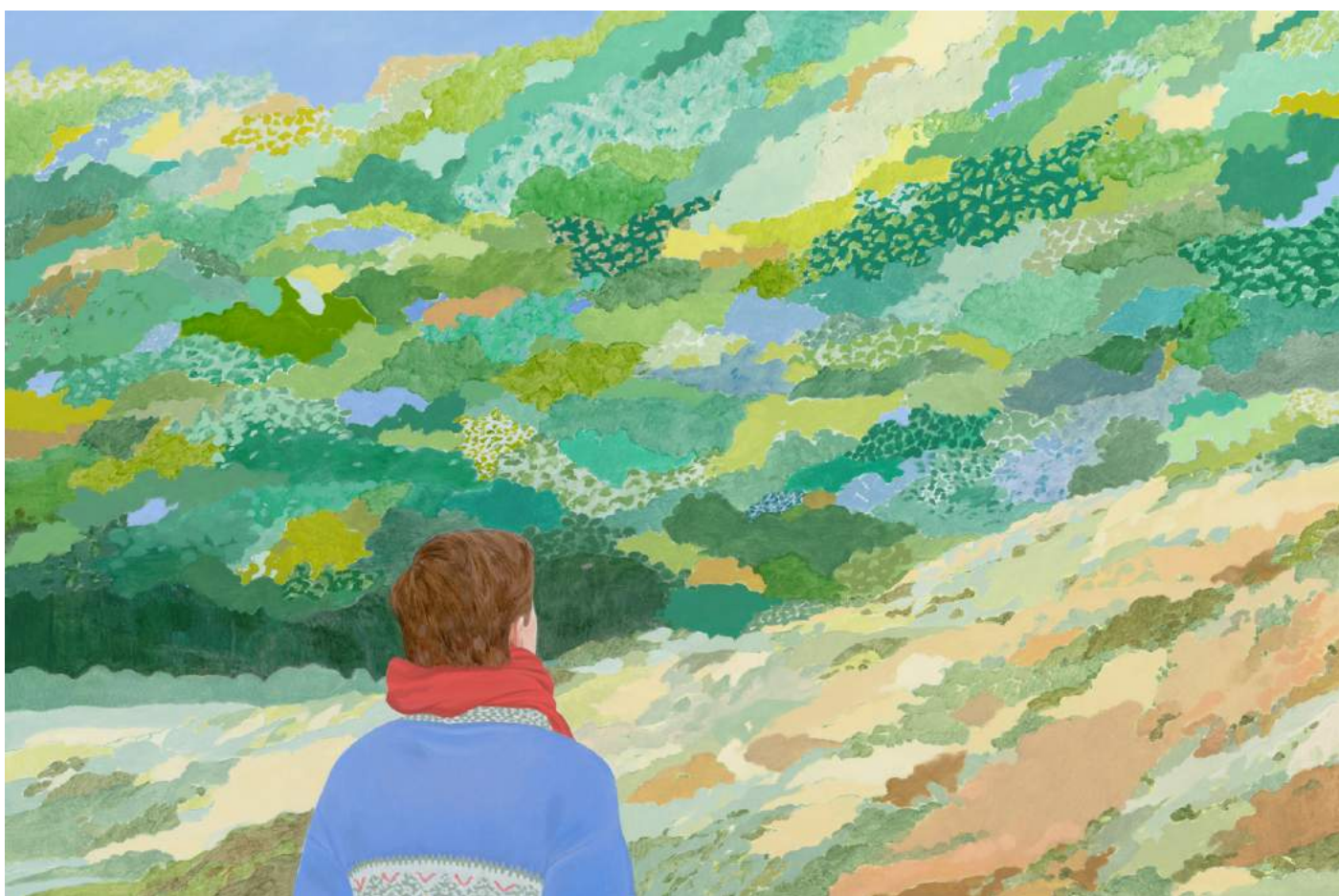
Louise Tate
She floated through mountains, sun and sky (Rebecca Solnit)
2022
oil on linen
103 x 138 cm (framed)
\$4800



Louise Tate
Cottage garden (Sunday Reed)
2022
oil on linen
108 x 133 cm (framed)
\$4800



Louise Tate
Seasonal fatigue
2022
oil on linen
108 x 133 cm (framed)
\$4800



Louise Tate
A wide and open longing
2022
oil on linen
123 x 184 cm (framed)
\$7000



Louise Tate
A walk in the park
2022
oil on linen
184 x 123 cm (framed)
\$7000

LOUISE TATE

SOPHIE
GANNON
GALLERY

EDUCATION

- 2016 Bachelor of Fine Art Honours (1st Class), RMIT University, Melbourne
2014 Semester abroad Utrecht School of the Arts, the Netherlands
2012 Certificate IV in Visual Arts and Contemporary Crafts RMIT University, Melbourne

SELECTED SOLO EXHIBITIONS

- 2022 Garden remedy, Sophie Gannon Gallery, Melbourne
2021 Flowerings, Jan Murphy Gallery, Brisbane
2020 Looking at trees, Sophie Gannon Gallery, Melbourne
Getting warmer, Boom Gallery, Geelong
In the midst of disappearing, Jan Murphy Gallery, Brisbane
2018 History is a variable narrative, SEVENTH Gallery, Melbourne
2017 Intimacies, Boom Gallery, Geelong
2016 Like a lingering silence, the solitude, 69 Smith Street Gallery, Melbourne
An irrational tenderness for inanimate objects, First Site Gallery, Melbourne

SELECTED GROUP EXHIBITIONS

- 2021 Natura Morta, Boom Gallery, Geelong
Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Bendigo VIC
Splash Contemporary Watercolour Award, McClelland McClelland Sculpture Park + Gallery, Langwarrin VIC
Every Artist Ever, Stockroom, Kyneton VIC
2020 Looking Forward While Looking Back: A Self in Construction, Brooklyn NY, USA
Spring Group Exhibition, Sophie Gannon Gallery, Melbourne
2019 Summer 2019, Jan Murphy Gallery, Brisbane
The churchie national emerging art prize curated by Naomi Blacklock, the Institute of Modern Art, Brisbane
Here: A Bit of Everywhere and Everyone They've Been curated by Vanessa Kowalski, NARS Foundation, Brooklyn NY, USA
Seventh Gallery Fundraiser, SEVENTH Gallery, Melbourne
2018 Memory and Paint, Boom Gallery, Geelong
Salon Gallery Warming, Gallery Salon, Melbourne
2017 The Macfarlane Fund, Stockroom Space, Kyneton VIC
2016 Boom Christmas Show, Boom Gallery, Geelong
RMIT Honours Graduate Exhibition, RMIT University, Melbourne
Hornsby Art Prize, Wallorobba Arts and Cultural Centre, Hornsby NSW
Current, Boom Gallery, Geelong
Emerging Artist Award, fortyfivedownstairs, Melbourne
Green, Boom Gallery, Geelong
Summer Projects IV, Boom Gallery, Geelong

AWARDS & RESIDENCIES

2021	Finalist, Arthur Guy Memorial Painting Prize, Bendigo Art Gallery, Vic Finalist, Splash Contemporary Watercolour Award, McClelland Sculpture Park and Gallery, Vic
2020	Finalist, Hopper Prize (online), USA Semi-finalist, Brett Whiteley Travelling Art Scholarship, Sydney
2019	Finalist, The Churchie National Emerging Art Prize, IMA, Brisbane Artist in Residence, The NARS Foundation, New York Semi-finalist, The Doug Moran National Portrait Prize, Juniper Hall, Sydney
2018	ACF Fundraising Campaign, Australian Cultural Fund, Melbourne
2017	Kyneton Artist Residency, The Macfarlane Fund, Vic Emerging Writers Program, SEVENTH Gallery, Melbourne Finalist, Lloyd Rees Memorial Youth Art Award, Gallery Lane Cover, Sydney
2016	Vice-Chancellor's List for Academic Excellence, RMIT University, Melbourne Finalist, Hornsby Art Prize, Wallorabba Arts and Cultural Centre, NSW Finalist, Emerging Artist Award, Fortyfivedownstairs Gallery, Melbourne
2015	Winner, End of Year Prize Show, 69 Smith Street Gallery, Melbourne
2014	John Storey Junior Memorial Scholarship, RMIT University, Melbourne

PUBLICATIONS

2021	Sasha Gattermayr, Painting Gentle, Hopeful Utopias with Louise Tate, The Design Files, 5 August Gyun Hur, Danny Gurung & Louise Tate, week four, fLoromancy online journal, 27 June Gyun Hur, Danny Gurung & Louise Tate, week three, fLoromancy online journal, 20 June Gyun Hur, Danny Gurung & Louise Tate, week two, fLoromancy online journal, 13 June Gyun Hur & Louise Tate, week one, fLoromancy online journal, 5 June Sasha Gattermayr, 11 Affordable, Emerging Painters You Should Know!, The Design Files, 22 February
2020	Simon Agius, Comfort in creativity, Simétrie, 13 April Hopper Prize finalist interview, The Hopper Prize, 26 March Mickey Egan, Review of 'Getting warmer', Boom Gallery, 5 July Dylan Foley, Q & A with Louise Tate, Boom Gallery, 20 June Lois Hazel, Getting creative at home with Louise Tate, Lois Hazel, 26 April Hopper Prize: Spotlight on the Artists, Contemporary Art Curator Magazine
2019	Lois Hazel, Monday Muse: Louise Tate, Lois Hazel – Honest Women Series, 29 September Gyun Hur & Louise Tate, Louise Tate's garden, Floromancy online journal, 22 September Naomi Blacklock, The Churchie National Emerging Art Prize 2019 (exhibition catalogue), Institute of Modern Art
2018	Sophie Morrow, Girl from Chios Goes Soul Searching, Exhibition Essay for History is a variable narrative, SEVENTH Gallery
2017	Louise Tate, You're a complex Freudian hallucination... , Essay T. Mackenzie, SEVENTH Gallery Emerging Writers Program
2016	Louise Tate, On painting, transparencies and the thickening of time

