

***'NGALA KAADITJ BALLARDONG NOONGAR MOORT KEYEN KAADAK
NIDJA BOODJA' – WE ACKNOWLEDGE THE BALLARDONG NOONGAR
PEOPLE AS THE ORIGINAL CUSTODIANS OF THIS LAND.***

The Judges

Professor Kingsley Dixon

Kingsley Dixon is a biologist and Professor at Curtin University in the School of Molecular and Life Sciences where he specialises in the conservation and restoration of plants and ecosystems in the Western Australia's South West biodiversity hotspot, coastal ecosystems and dryland regions of the world. He works extensively with indigenous communities in restoration planning and development and was named the 2016 Western Australian Scientist of the Year. He was also the Foundation Director of Science at Kings Park and Botanic Garden for 32 years.

Gregory Pryor

Gregory Pryor is an artist, writer and academic with a practice spanning thirty-five years. While painting on canvas and paper has been the main focus of his practice, he work also spans performance, video, installation and objects. After a residency in Perth in 2002, where he was seduced by the abundant spring wildflowers in the Darling Ranges, he decided to move to Western Australia. Since then, he has been exploring the complexity and volatility of the West Australian landscape. Pryor has exhibited extensively throughout Australia and overseas, and his academic writing includes numerous essays for catalogues and art publications. He is currently Head of Painting at Edith Cowan University where he has lectured since 2003.

Angela Stewart

Angela Stewart is a visual artist with a passion for drawing and painting. Her work often makes stylistic and thematic references to the Italian Renaissance portraits and the transition of the fresco to easel painting. She has had three decades of teaching both drawing and painting in tertiary institutions, and holds both Bachelor and Masters degrees in Fine Arts. She completed a Doctorate of Creative Arts at Curtin University in 2011. Angela has exhibited in solo and group exhibitions in Australia and overseas.

Helen Turner

With twenty-one years at the helm of the very successful Church Gallery then Turner Galleries, Helen Turner is one of WA's best-known gallerists. A graduate of Claremont Art School, Helen has helped cultivate the careers of numerous local, eastern states and overseas artists, sponsored 57 artist residency programs and taken WA artists interstate and to Taiwan. One of Helen's most exciting initiatives was the Art Angels project which was unique in its capacity to introduce collectors to new artists and provide funding to sponsor the artist residencies. Turner Galleries closed when Helen retired in late 2019, but she remains active in the West Australian arts community.

The Finalists

Addam (WA)

Delicate Seduction, 2020

mixed media

55 x 15 x 30 cm

species: *Caladenia discoidea* (dancing spider orchid)

Addam is a sculptural artist whose work has been published internationally. Her art blurs the boundaries between jewellery, sculpture, art and architecture. Working predominantly in metal, Addam creates sculptural pieces that fuse her architectural background with jewellery design and construction techniques, to produce artworks ranging in scale from the wearable to large wall and freestanding pieces.

artist statement:

In choosing a Western Australian wildflower I was drawn to the orchid family because of their diversity, alien like features and evolutionary uniqueness. *Caladenia Discoidea* may not be the most brilliant of orchids in colour or grandeur, however there is beauty in its patterning and texture, as well as its architectural structure. Its large discus shaped and red textured labellum stands out brilliantly against the green. In creating this artwork I was also inspired by the visual 'dancer' appearance of the *Caladenia discoidea*, reinforced by its common name 'dancing spider orchid'.

I wanted to create a stylised artwork that expressed the dancing spider orchid's colour, patterning and architecture as well as orchids unique evolutionary column which contains both male and female organs and the fact that the *Caladenia discoidea* 'dancing spider orchid' uses sexual deception to lure its pollinators.

To create the sculpture, thin materials were used to express the delicateness of the wildflower. I am a lover and collector of both new and discarded materials: the holographic paper used was purchased in New York many years ago, the red brake light reflector from a wreckage to visually express the labellum. The colour red expresses action, love and sexuality, and paradoxically it also indicates 'stop'. A warning that the male pollinator will soon learn with the sexual deception, that there is no reward.

Rose Agnew (VIC)

Where Ever She Goes, 2020

silk flower petals, modelling media, plastic, wire, paint, thread

dimensions variable

species: *Darwinia leiostyla* (common mountain bell)

Rose Agnew is a Melbourne based multi-disciplinary artist whose practice includes painting, sculpture, gold and silversmithing, botanical illustration, and embroidery. Rose is also a published writer, sometime piano player and maker of ornate and whimsical cakes. While it is challenging to find a single descriptor for her work, it is safe to say that Rose has an intense love of beauty and of the practice of making, both of which are fuelled by an equally passionate inquiry into human experiences and our shared natural world.

artist statement:

Where Ever She Goes is inspired by the unique beauty of *Darwinia leiostyla* (common mountain Bell), which is found only within a small area of the Stirling Ranges in Western Australia. This parure comprises a comb, brooch, necklace, ring and corsage made from silk flower petals, modelling material, paint and reclaimed plastic.

I am drawn to the delicate contrasts of the colourful flowers and the tough foliage, the sweet floral bells and the utility of the leaves.

As with all my work, respect for resources and our shared natural world informs my choices. It is my intention to utilize the ubiquitous plastic as a resource and to draw out its beauty, rather than relinquish it to landfill.

Through my use of mixed media, I draw a connection between the familiarity of the source material and its recontextualization as known objects of body adornment. This push and pull of meaning and memory creates tension and interest.

Transmuting the site of discovery from the remote Stirling Ranges to the wearer's body engages us with the variety of colours, scale, textures and form of the chosen species, and connects us with a complex history of body adornment.

George Aitken (WA)

Kurulbrang Flower, 2020

neon glass and acrylic

80 cm x 85 cm x 20 cm

species: *Anigozanthos manglesii* (red and green kangaroo paw)

George Aitken works specifically with neon glass, producing one-off neon art pieces. He has worked with this medium for over 30+ years. His first encounters with the use of neon lighting as an artform came from looking through various books acquired during his neon apprenticeship tenure in the early 80s – specifically the works of Stephen Antonakos and James Turrell, pioneers with experimentation in light refraction and reflection which differed from most of the commercial work he was doing at the time which was concealed neon. In the past few decades it has been entwined in his working and artistic life.

artist statement:

The word *Kurulbrang* is Noongar for kangaroo paw and represents the floral emblem of Western Australia. Plants have always intrigued me and has been the inspiration for producing this work. I am passionate about my medium and my more recent works use the more intricate art of bending, gleaned over many years of practice to bring form to the already magical experience that is the beauty of artificial light with colour.

The art of bending glass is an ever-evolving one and one of the few industries where mechanisation hasn't taken over. You always learning new parameters and techniques, producing individual pieces by hand which is very rewarding. The vibrant colours of true neon can be mesmerising and change with the contrasting ambient light throughout the course of the day and night.

Luke Barlow (WA)

Hacker Petiolaris, 2020

digital art print

29.7 cm x 42 cm

species: *Hakea petiolaris* (sea urchin hakea)

Luke Barlow is a Geraldton based graphic designer with a strong focus on digital illustration. He gets his inspiration from his time spent in the ocean and exploring the amazing coastal region of the Mid West.

artist statement:

Spending a lot of time in the ocean I've always been interested in the critters that live there and was instantly attracted to the form of the *Hakea petiolaris* and its resemblance to the sea urchin. I've really enjoyed creating caricatures of native plants and animals over the past 12 months and decided to explore with this further with this artwork. The concept for the art was a play on words I guess, when thinking of the *Hakea* I couldn't get the idea of a computer hacker out of my head and after a few sketches and doodles the idea for the artwork started to take shape. A few tweaks and changes along with the exploration of a million colour combos later and the piece was finally complete.

Joanna Brown (WA)

Fortescue Group, 2020
digital drawing, giclee print
90 cm x 63 cm x 5 cm

species: *Anigozanthos manglesii* (red and green kangaroo paw)

East Fremantle based artist, illustrator, designer and mural artist, Joanna Brown has been honing her artforms in a long and varied career in the arts. Joanna studied visual arts and art teaching at Curtin University before completing her Master of Art Therapy at ECU. She has worked in many mediums including a 10-year stint as a textile designer in Fremantle at 'Hustle', a store on High Street. She currently operates a bespoke illustration-based design practice alongside her own developing art practice. Recently she has extended her botanical artwork into large scale murals for both the cities of South Perth and Melville.

artist statement:

I am a digital artist and my subject matter is most often local botanical. It's often about the walk to the highway, my neighbours' plants, the change of seasons, the dance between the pushy and the unassuming plants, the natives and the imports, those you notice, those you don't

My process starts with digital studies of individual plant elements. Drawing digitally allows me to draw with light and build layers of transparency - all whilst illuminated by the back glow of the screen. From each detailed botanical study, I then combine and arrange my individual drawings in a process reminiscent of collage. During this second stage I'm seeing the plants as shapes, forms and colours. I try to uncover patterns, rhythms and hitherto unseen relationships by a shifting, deleting, mirroring and rotating process.

In this work I am celebrating the plant life on my street in East Fremantle. I enjoy the incongruous pairing of the iconic kangaroo paw with other non-native plants and weeds. Brought together as a WhatsApp group during Covid lockdown, the 'Fortescue Group' was a multicultural, multigenerational support group. It is this variation and diversity that I wished to explore with the Kangaroo Paw in its contemporary domestic setting.

Hilary Buckland (WA)

Heath and Home, 2020
plant dyed silk and cotton fabric, cotton thread, netting, fabric ink, embroidery hoops
3 x 50 cm diameter

species: *Macrozamia riedlei* (zamia palm)

Hilary Buckland engaged with art in her early 50's whilst studying weaving and design at WA School of Art and Design and Contemporary Art at Edith Cowan University. With a background and family history of weaving in the north of England, it was a natural progression to work in textiles. She moved to Denmark WA in 2012 where she has continued with weaving and textile making, exhibiting intermittently since 2003.

In her work Hilary investigates cross-cultural identity, dislocation/hybridisation of cultures, industrialisation and globalisation which are often in conflict with environmental, social and spiritual needs. Processes include dye, stitch, weaving, fabric manipulation and printing and more recently traditional embroidery. She enjoys exploring ideas and concepts and experimenting with different materials to make accessible contemporary work.

artist statement:

"The very ink with which all history is written is merely fluid prejudice." Mark Twain

The striking zamia 'palm', is an amazing Australian native plant. *Macrozamia riedlei* is endemic to Western Australia. It is neither a tree nor a palm, but a cycad; an ancient plant group that has existed on earth for 200 million years.

The Noongar people of the South West of Western Australia used the fruit (outer orange sarcotesta) of the plant as a food source and developed their own unique food processing and management techniques for

this culturally significant food. Zamia leaves were used for adding to shelter; the 'cotton' produced around the base of the plant for lining baby carriers and for female hygiene purposes, and the poison found in the seeds was used to stun fish in traps.

The long indigenous history of self-sufficiency and sustainable practices prompts questions about how we use, and impact on, the ecosystems and biodiversity that are fundamental to life on our planet and how we make our homes in our adopted country. This in a land that was divided, fenced and mapped in direct opposition to Aboriginal connection, customs, spirituality and law.

I have used cotton and zamia as metaphor in previous work whilst trying to reconcile the two strands of my own history as a migrant from a cotton weaving town in the north of England and my own place in Australia whose history is more than colonial British that it has been founded upon. For this work I have used cotton and silk fabric dyed with eucalyptus leaves; stitched with traditional embroidery and overlaid with free stitch.

Michelle Campbell (WA)

Kangaroo Paw: Place, Home, Family

oil on canvas and plywood panel, brass hinges, brass clasps, card, string tags
35 x 23 cm x 46 cm

species: *Anigozanthos manglesii* (red and green kangaroo paw)

Michelle Campbell won the City of Belmont Art Award in 2015, was a 2019 finalist in the Minnawarra Art Award, City of Joondalup Invitation Art Award and Portia Geach Portrait Award; and a semi-finalist in the Doug Moran Portrait prize in 2018 and the Black Swan Portrait Prize 2016. Her paintings are represented in the City of Belmont and City of Armadale collections and will be having a solo exhibition in 2021.

artist statement:

When I arrived in WA from New Zealand over 20 years ago, I missed my homeland's colourful gardens. I learned however, that WA has a subtle beauty in its natural fauna, their forms are a response to the drier climate and sandy soil. The kangaroo paw was my first introduction to Western Australian plants. It was and continues to be the plant that I most strongly associate with Western Australia.

I paint with strong line, form and colour that lends itself well to the kangaroo paw. The paw's distinct and recognisable shape is one of the reasons the red and green was chosen as the WA floral emblem. It is and continues to be a symbol of identity and place. The background is a reference to the style of kangaroo paw that is often used in design and logos. The brooches suggest the tourist souvenirs that can be bought and sold that use the kangaroo paw to promote this State. The kangaroo paw was chosen as the State's floral emblem for its ability to promote tourist interest in wildflowers. There is a sense of nostalgia with reference to the imagery and symbols I grew up with. Two places, two homes and two families.

Kate Campbell-Pope (WA)

Magnify, 2020

floristry wire, *Pimelea clavata*
60 cm x 16 cm x 16 cm

species: *Pimelea clavata*

Kate Campbell-Pope is a visual artist whose practice encompasses studio works, community arts, public art, teaching, curating, and mentoring. She has exhibited in numerous group exhibitions locally, nationally, and internationally in Chile and Japan. Her use of natural fibre and textiles sits at the heart of her practice, and she employs constructional and decorative stitch, adapted basketry techniques and random weaving.

Kate's work is represented in several public collections such as AGWA, King Edward Memorial Hospital, City of Tamworth, and various private collections. Kate is based in Albany WA, where she is actively involved with MIX Artists as Chairperson and exhibiting artist.

Artist statement:

My work stems from a desire to translate feelings of yearning and comfort derived from the landscape of Albany; location of my birth, and current place of residence. My relationship with Great Southern flora has developed over many years. Ideas concerning regeneration, growth, and ephemerality, are explored using locally sourced plant material, from which sculptural forms are created.

In this work, *Magnify*, a local species of *Pimelea* (*P. clavata*) is used both as material and subject, and reflects the desire to highlight the often tiny and overlooked flora in our midst, and the existing multitudes of form and scale within the plant world. The interest in the *Pimelea* genus spans many years. During a residency at ANU Canberra in 2005, I discovered the significance of *Pimelea* fibre for traditional Indigenous fine net making, used for collecting Bogong moths (a food source) in the Southern Highlands of NSW. A later residency on Breaksea Island, near Albany, revealed the *Pimelea clavata*, and a subsequent frenzy of string-making ensued! I now have several *P. clavata* plants growing in my garden, for continuing my sustainable use of this fibre, and to foster my ongoing friendship with this particular species.

Christophe Canato (WA)

Banksia man

photograph

110 cm x 110 cm

species: *Banksia grandis* (bull or giant banksia)

Born in the French Alps, Christophe Canato undertook postgraduate studies in France, where he continued to live and work before moving to Perth, Western Australia in 2005. His work has shown in more than fifty solo and collective exhibitions, currently showing at the National Portrait Gallery in Canberra. Multiple prizewinner Christophe's photographs are also included in public collections such as the Australian Federal Government's Artbank collection. His photographic series are published internationally including France, England, Australia and recently in the Chinese magazine Photoworld.

Artist statement:

My work *Banksia Man* is inspired by the 1918 published adventures of Snugglepoot and Cuddlepoot by Australian author May Gibbs. The central story arc concerns Snugglepoot and Cuddlepoot and their adventures along with troubles and the villains of the stories: the Banksia Men. In the original book series, the Banksia Men were modelled on the appearance of aged Banksia with follicles for eyes and other facial features. But I am proposing a contemporary version of the Banksia Men where the follicles became part of the man body, the leaves become a super hero/villain mask and the hairy flowers of the Banksia specimen complete the fiction decor. To reinforce the notion between fantasy and real, I used multiple layers of photographs to deliver a final image more or less fuzzy, evanescent as in a dream. The powdery colours bring a feeling of serenity and softness to the disturbing character, between comfort and discomfort.

Jane Coffey (WA)

Banksia menziesii, marked, section C

oil on linen

61 cm x 91 cm x 3.5 cm

species: *Banksia menziesii* (firewood banksia)

Jane Coffey is a multidisciplinary artist based in Perth. She completed a Master of Arts at the Royal College of Art in London in 1999. In 2007, together with her husband, she created 'Future Shelter' on Angove Street, North Perth, selling locally made products including her artworks inspired by Western Australia's biodiversity. Her commissioned works include large scale sculpture and paintings. The interaction of natural and built environments have been a persistent theme throughout her art practice. Jane is particularly interested in how historical layers of decision-making create boundaries within our built and natural surroundings.

artist statement:

This painting features an excellent example of an urban *Banksia menziesii* in various stages of flowering. It is located in an area of remnant bushland in the Perth metro area called the 'Inglewood Triangle' (GPS

31°55'01.9"S 115°52'40.1"E). This Banksia Woodland is close to where I live. I am part of the volunteer group that maintain this area and as a result I've grown attached to particular plants. This Banksia menziesii can be viewed easily from the main path but is currently at great risk from dieback.

In this painting I wanted to capture the fading light that occurs in the late evening. The colour is richer and subtler compared with the harsh contrasting light around midday. I feel that we cannot appreciate the beauty of our urban native woodlands without referencing their vulnerability. For that reason, I've included marking tape to draw the viewer into questioning why this particular specimen has been marked. We can't help but speculate why this tree has been singled out. Is it marked for removal or for conservation? Is it a rare or threatened species? Is it diseased or healthy?

Sujora Conrad (WA)

After North, 2020

paper, thread, plant colour
65 cm x 95 cm (framed)

species: Eucalyptus macrocarpa (mottlecah)

Sujora Conrad (BA Art) is a contemporary mixed media artist working with land and place from historic, contemporary and environmental perspectives from her studio in Fremantle. She has worked in remote communities with Aboriginal women artists of all ages, facilitating workshops, organizing exhibitions, and coordinating an artist exchange. During that time she completed a series of large scale ephemeral works in the landscape. Other projects include co-design and installation of a Cultural Heritage Museum and, most recently, an Art Residency at Vasse Felix sponsored by the Holmes à Court Gallery. She has exhibited in numerous group and solo exhibitions. Her work is held in collections both locally and interstate.

artist statement:

This work was inspired by the 19th century Victorian women who collected and illustrated flora of WA when it was still largely unknown to the European community. Specimens were sent east for identification by Australia's first government botanist and included in the flora of Australia for the first time.

Marianne North was one of these women: an artist who travelled the world in the 1800s painting rare and exotic plants for Kew Gardens, and guided by Charles Darwin, she came to Australia and was particularly taken by the unique flora in Western Australia. An excerpt from Michelle Payne's book *Marianne North a very intrepid Painter* (2016, Royal Botanic Gardens) describes North's enthusiasm for Eucalyptus macrocarpa: 'Hearing that the rare Eucalyptus macrocarpa was flowering in Toodyay, Marianne immediately ordered horses and travelled there from Perth ... a bumpy 8 hour journey ... Marianne describes the tree as having pure white leaves and stalks and enormous carnation-coloured flowers. The species had started off common enough, but then the sheep took a fancy to it and gradually ate them all. Seed was being saved so that if the last tree was completely eaten another could be raised.'

James Crombie (WA)

The Long Year, 2020

mixed media on board
100 cm x 100 cm x 3 cm

species: Banksia prionotes (acorn banksia), Kennedia prostrata (running postman), Eucalyptus macrocarpa (mottlecah), Grevillea flexuosa (zigzag grevillea), Thomasia cognata, Maranthus bicolor (painted maranthus)

James Crombie is a Western Australian artist who is predominantly a painter of large-scale abstracts and portraits, but also works with installation and printmaking. His paintings are bold, colourful, gestural, and he likes to explore the materiality of paint as much as he does his physical subjects; be that a face, a landscape or the play of light on opaque and translucent objects. Most recently James has moved to combine his familiar painterly vibrancy with contour sketches and even descriptive and allegorical text.

artist statement:

The Long Year is a study of various native flower species endemic to York, through the seasons. I am very interested in the Australian horticultural calendar, and how different plants blossom, fruit, seed and change, often subtly, through the year. The work depicts a few species that flower in different seasons, in a single composition, hence seeing these flowers together would not be possible in nature. This could speak to the fragility of nature and the impermanence of living things, touching on a subject explored by Dutch still life painters like de Heem. Far from the measured application of the Masters, I have tried to bring a contemporary playfulness to the subject, with amusement made of the common names of species, as depicted through text and expressive drawing. I have chosen media to reflect the great variety in the flora, with charcoal, ink, enamel, acrylic and oil paint applied to layered boards, with exposed timber.

Peter Dailey (WA)

Shroud, 2020

coloured pencil, gouache, acid-free tissue paper
84 cm x 73 cm

Species: *Rhizanthella gardneri* (western underground orchid)

Since receiving his Diploma in Fine Art from Claremont School of Art in 1985, Peter Dailey has had 9 solo shows, acted as curator for numerous group shows, and participated in over 90 group exhibitions in WA, interstate and overseas. Peter has also completed over 20 private and public commissions. In 2020 he and Beverley Iles were awarded the Kerry Harmanis Sculpture Scholarship to Basel, Switzerland. Peter's work is represented in many public and corporate collections including The Art Gallery of Western Australia, the University of Western Australia, Edith Cowan University, Murdoch University, and Warrnambool Art Gallery, Victoria.

artist statement:

I first heard of the extremely rare underground orchid in 1990. It captured my imagination in a similar way to when, as a child, I realised worms lived underground. Being pre-Google it was a little difficult to find out much about the plant. Post-Google, I conducted some research. Even then it seemed a little sketchy, but the basics of how it exists and some images gave me a rudimentary understanding of its appearance.

For this exhibition I wanted to use this plant as a reference. Firstly, I thought of Escher and entrapment through the use of optical illusions and the maze. Then I considered Ernst Haeckel and the line between botanical accuracy and his desire to alter reality to address his/others theories of evolution. Finally, the story of Durer's Rhinoceros came to mind. Basically he made a woodblock which he interpreted from a written description and a brief sketch by an unknown artist of an Indian rhinoceros that had arrived in Lisbon in 1515. I wondered how I would interpret *Rhizanthella gardneri* without doing any more research and basing my drawing on what I already had at hand.

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Jo Darvall (WA)

Wandoo Forest, 2020

watercolor, pencil and pastel on paper
130 cm x 94 cm

species: *Eucalyptus wandoo*

Jo Darvall is an accomplished artist who specialises in watercolours, oil painting and printmaking. She completed a Bachelor of Fine Art in Melbourne in 1989 before moving to Perth. She has grown her art

practice and reputation and has recently exhibited her art in China and Singapore, as well as 25 major exhibitions in Perth and WA.

Jo has also been a finalist in the Perth Royal Art Prize, Minnawarra Art Prize, and John Leslie Art Prize for Landscape painting, Redland Art Prize, Albany Art Prize, Claremont Art Prize, the National Still Life Prize, Art Award Art Geo Busselton and a Fremantle Print Award finalist. In addition, she was selected to exhibit in the Bunbury Biennale 2019 and won the prestigious Mandjar Corporate Award, received a High Commendation in the Kalgoorlie Boulder Art Prize, was Awarded "Highly Commended" in the City of Busselton Acquisitive Art Prize and was an Award Winner in the City of Belmont Art Prize.

Jo has published widely and been featured in numerous publications and periodicals. She teaches teacher at Fremantle Arts Centre and the University of Western Australia in drawing, oil painting, printmaking, pastels and Watercolours. She is the founder of Swan River Print Studios at Heathcote Cultural Precinct and Artists for Kids Culture Trust in Melbourne.

artist statement:

I have selected Eucalyptus wandoo because of its stunning silky white bark, red leaking sap and gnarly form. In Noongar wandoo means tree. The Wandoo tree has a very hard wood and was used to make wooden nails for boat building. The Wandoo Forest is at Mt Observation, about 15 km west of York in Western Australia.

Michelle Dawson (NSW) + Mimi Dennett (NSW)

Lucretia Diurus Recurva, 2020

bronze, textiles, stainless steel, polymer clay, acrylic paint
35 cm x 22 cm x 22 cm

species: *Diuris recurva* (mini donkey orchid)

Michelle Dawson has been working as a professional artist since 1996 and has studied both in Australia and the UK. She has been a finalist in many major art prizes including the Jacaranda Drawing Prize, The Portia Geach Art Award, (Highly Commended), The Bendigo Drawing Prize, The Ravenswood Art Award, The Hurford Hardwood Portrait Prize, the KAAF Art Award and the Waterhouse Natural History Art Prize. Michelle has exhibited widely in Australia and overseas, including The Philippines, Malaysia, Indonesia and Romania.

Mimi Dennett is a visual artist with Iraqi and English heritage working in regional N.S.W. Recently she has been collaborating with performance artists, composers, choreographers and community groups for Bleach Festival QLD, Commonwealth Games and Flowstate, Brisbane QLD. Mimi has been included in exhibitions in Australia and overseas including Bondi Sculpture by the Sea and Aarhus Sculpture by the Sea Denmark, The Centre for Contemporary Photography Melbourne and Heide Gallery-Museum of Modern Art Melbourne. Mimi has won numerous grants and prizes including an Australia Council Residency, East Coast Sculpture Prize and the Artecycle Incinerator Gallery Award.

artist statement:

Mimi Dennett and I collaborate to make works combining Australian fauna and flora with specific periods in history by way of costumery. In this case we have worked with a rare West Australian orchid, *Diuris recurva*, pairing it with historical figure Lucretia Jans, an unfortunate victim of the infamous Batavia voyage. Mostly unknown in other parts of Australia, she became one of the first western women to arrive in Australia. *Diuris recurva* is found on the Geraldton sand plains near the Abrolhos Islands where the Batavia was shipwrecked. It is a rare, exquisite flower growing in a seemingly harsh environment. Both the flora of Australia and women in Australian history have had to struggle to be recognised, to be valued and survive.

This small sculpture uses the colours of the stem of *Diuris recurva* as well as its symbiotic relationship with mycorrhizal fungi as inspiration. The soil and delicate tracery of mycorrhiza tendrils are mirrored in the embroidery of the underdress. Her head is a lost wax cast bronze, animated visage of the donkey orchid flower. Our different skill sets but unified aesthetics and concerns regarding the natural world have made for an inspiring and ever-expanding collaborative partnership.

Helen Earl (NSW)

Mottlecah, 2020
porcelain, terracotta
20 cm x 33 cm x 34 cm

species: *Eucalyptus macrocarpa* (mottlecah)

Helen Earl holds a Master of Visual Arts from Sydney College of the Arts, Sydney University. The intention of her art making practice is to explore narratives of connection between everyday lived experience and natural environments. In 2019, Helen was commissioned by the Sisters of Mercy Brisbane to create *Short Careful Steps*, a site responsive, permanent installation of intricately detailed porcelain flowers at Adderton: House and Heart of Mercy in Brisbane. Helen was a selected finalist in the 2020 Pro Hart Outback Art Prize, the 2019 National Still Life Award and the Rookwood Sculpture Prize receiving judges' commendations in these exhibitions.

artist statement:

Known as Mottlecah by the Noongar people, the iconic West Australian, *Eucalyptus macrocarpa*, was recommended by a team of scientists in February this year, to be listed as 'Vulnerable' in Australia's National Threatened Species List due to population declines of between 30 and 50%. Eucalypts in the Wheatbelt of south western, Western Australia were identified as having the worst rates of decline. Clearing in the Wheatbelt was especially harsh over two thirty-year periods (1900–1930 and 1945–1975), as an area of land roughly the size of Great Britain was stripped of its native vegetation for the production of grain and livestock.

There has always been a realisation that the wheat has been planted on land stripped of its native ecosystems, but collectively the idea was that there was always more bush. In an area that had a biodiversity count of immeasurable significance much like a rainforest, the Wheatbelt shires must contend with the fact that only roughly 7% of natural vegetation remains. Today, despite Noongar language revitalisation and so many farmers being at the forefront of conservation initiatives, saving the natural ecosystems of the Wheatbelt needs to be at the forefront for all Australians.

sources:

1. Huges-D'Aeth, T., 'Writing the WA wheatbelt, a place of radical environmental change', *The Conversation*, May 2018
2. Cox, L., 'They define the continent: nearly 150 eucalypt species recommended for threatened list'. *The Guardian*, Feb 2020

Elizabeth Edmonds (WA)

Modong Weathered by Elements, 2020
ink on rice paper, wood battens
100 cm x 47 cm

species: *Melaleuca preissiana* (stout paperbark, modong or moonah)

Elizabeth Edmonds is an artist and palaeoecologist who investigates landscapes at temporal and spatial scales. Her drawing and painting practice combines art and science, exploring fine detailed studies of the natural world counter-balanced with large atmospheric landscapes. These landscapes provide a visual narrative of past natural environments and future changes complicated by climate and human interaction.

artist statement:

Modong Weathered by Elements continues a series of paperbark studies from the Walpole Wilderness that I am working on. Here, there are extensive areas of paperbark woodlands, trees up to 10 metres or more and hundreds of years old. Each tree is wind swept, sculptured by the natural elements including fire and time. Each have a story to tell in their shape, curve, knot, and scars. Working with ink on rice paper, drawing, following, and exploring the wood grain or branch line is a contemplative act. Ink is soaked up by the paper, while constant fine marking alters the texture. The process is mesmeric for me while the fragility and vulnerability of both paper and paperbark trees are connected.

Willemena Foeken (WA)

The Silver Princess: In Memoriam, 2020

charcoal, conte

image: 64 cm x 55 cm, frame: 84 cm x 75 cm

species: *Eucalyptus caesia* (caesia or gungurru)

Willemena Foeken is a practicing artist who has taught visual art at secondary schools and TAFE, as well as Academic Skills at Edith Cowan University. She has a strong interest in music, having performed and conducted in many choirs and draws strong parallels between music and visual art. Her most productive period in art has been since completing Grad Dip Fine Arts at University of NSW. She developed a great working relationship with Indigo Gallery in the Netherlands, which sold her work for many years. She works out of her studio in Southern River, WA.

artist statement:

Ever since I came to Australia, at the age of 9, I have loved the Australian bush. We lived in Darlington at first and I was fascinated with trees that oozed red gum and dropped honkey nuts. Later, I discovered these trees also produced beautiful flowers. Then there were those strange banksias, bottlebrushes and kangaroo paws. I wanted to grow these plants and from the time I got my own home in 1966, I grew native plants from cuttings and seeds, sometimes experimenting with nicking the seeds and soaking them or building fires over them. There were no native plant nurseries anywhere near me at the time and all my plants were grown from my own efforts. Recently, I had to, sadly, get a *Eucalyptus caesia* cut down that had grown too big for its boots. Apparently, it hadn't realised it was a mallee and grew to be a very large tree. The flowers have gone. All I have left is the gum nuts that you can see in my drawing *The Silver Princess: In Memoriam*.

Melissa Foster (WA)

Jigal Tree Flower, 2020

acrylic on canvas

100 x 100 cm

species: *Lysiphyllum cunninghamii* (jigal tree)

Mel Foster is a self-taught painter that works from her home studio in Broome. Inspired by Northwest Australia, Foster's paintings are abstract expressions of vegetation and fauna. Colour and expressive mark-making play an important role in the way Foster captures the form of her subject, leading to an interesting tension between loose large brushstrokes and detailed patterning in her paintings. Mel is represented by Blackstump Gallery in Broome and has exhibited at the Port Hedland Courthouse Gallery, Kimberley Art Awards, Cossack Art Awards and Shinju Art Awards.

artist statement:

The Kimberley is blessed with striking scenery, here you will find the jigal tree which grows quite awkwardly against pindan soils and white coastal sands. When the red soil and white sands mix together, they make a blush reddish pink. At first glance you are drawn to the jigal tree by its amazing leaves, the vibrant oranges and reds are often mistaken as the flower. On closer inspection, you will find the flower almost camouflaged, if it not for the magenta spindles of the sweet nectar filled flower. In my painting I wanted to capture the natural but quite abstract movement of the jigal using loose expressive brushstrokes and patterns. Colour also played an important role in capturing the magenta spindles of the flower and red and orange leaves. The painting is brought together by a blush pink reddish background to represent the colours of the Kimberley coast.

Leah Gale (WA)

Crown I, 2020

Santalum spicatum, Balga resin, sterling silver, 18 ct gold, hand-cut garnet, emerald, topaz, hand-stitched linen, jute, clay

20 cm x 27 cm x 27 cm

species: *Santalum spicatum* (Australian sandalwood)

Influenced by the Plastic Arts and the materiality and iconoclastic visions of modern painting, Leah Gale also has a strong affinity with story in poetry, literature and film and history. Originally from Victoria, Leah studied painting at RMIT in Melbourne and earned a B.A of Art and Communications from Edith Cowan University, an Advanced Diploma in Jewellery Engineering at Melbourne Polytechnic, and an Advanced Diploma of Sculpture at North Metropolitan TAFE in Perth. Leah Gale lives in Fremantle, Western Australia and is member of Artsource and the Studio 13 collective.

artist statement:

crown I, is a historical artifact, documenting the complex events of October 2019 – October 2020. By the end of 2019, Australian landscapes and fauna had been devastated by bushfires, foreshadowing another real and existential threat, COVID-19. Corona is a term used in anatomy for parts of the body resembling a crown and X-rays show glass-like and halo shaped opacities in the lungs of COVID-19 affected individuals. This crown represents the need for a new politics: a necessary turning point as empires collapse and economic systems fail.

I made two bands of sandalwood, the continuum of the circle important to the perennial nature of viruses and political shifts. The first band is the root of the tree, the second is from a deadwood branch. I adopted linen to cushion the crown with ties inspired by the clothing worn by convicts. I chose *Santalum spicatum* (Australian sandalwood) to represent the commodification of the environment which has defined Australia since European invasion. Sandalwood was also one of the oldest export industries in WA and started in York. It has shaped a number of regions including the Pilbara, Gascoyne, Murchison and Goldfields in Western Australia, all of which have been marked by significant environmental degradation and exploitation. *Santalum spicatum* trees are also known as 'root hemi-parasites': needing another host tree to survive – much like this new coronavirus; and crown-like in its open topped growth.

Fiona Gavino (WA)

Funky, 2020

cane, fountain grass, linen thread, Lontar palm, *Lomandra longifolia*, *Pandanus spiralis*, plywood, acrylic paint

27cm diameter, 40cm H box frame / need to confirm

species: *Darwinia foetida* (*Muchea bell*)

Fiona Gavino is a nationally recognised fibre artist. With Australian, Filipino, and Maori heritage, Fiona has been described as an intercultural artist working the traditional into the contemporary. There is an undeniable crafted aesthetic in her work and through her conceptual ideas, intercultural dialogues, and collaborative practice, she has placed her practice within sculpture and installation. Fiona graduated from Charles Darwin University with a BA Visual Arts in 2006. In 2007 she relocated to Western Australia and currently lives, works and teaches in Fremantle. In 2014 Gavino was a recipient of an Asialink Residency where she spent three months in the Philippines and in 2015 she was invited to exhibit at the Cultural Centre of the Philippines. For the past three years she has also been working with the Yindjibarndi woman in the Pilbara; collaborating with them to create contemporary fibre sculpture, baskets, and reviving their traditional practice of net-making. In 2018 she undertook a residency in Madrid and for the last two years has worked with Japanese artists and the community of York (WA) creating large scale sculptures of endangered Australian animals from wheat straw.

artist statement:

I selected the *Muchea bell* (*Darwinia foetida*), because its habitat is close to both Perth and York and because it is an extremely rare plant. The plant grows in a narrow band from the Perth Hills and north to Gingin, with only four known habitats and only one population growing in a nature reserve. This particular endemic WA flower is endangered as 90% of its original habitat has been cleared for farming. Though first collected in 1927, it was not formally named *Darwinia foetida* until 2009. To create my interpretation of the flower I used similar shaped leaves as a template to weave over, replicating the leaf shape. I then created a cobbled grass and cane armature to build the cobbled stitched flower petals from fountain grass (an introduced weed) and dyed Lontar palm I bought back to Australia from Indonesia.

Eva Glac (VIC)

Grevillea Calliantha, 2020
ceramic, wood, cane
100 cm x 25 cm x 50 cm (approx)

species: *Grevillea calliantha* (black magic grevillea)

Eva Glac is an Australian visual artist with a background in design and teaching. She is an early career sculptor with a love of light, form, texture and technology. Eva has developed sculptural objects focusing on the beauty of Australian flora and as well as vertebrate body parts. Recently, she was chosen for a public art commission where she created an Australian flora ceramic and wood work in Victoria's Dandenong Ranges, and also had work acquired by Manningham Art Gallery.

artist statement:

Grevillea calliantha (black magic grevillea) is an endangered species from South West WA. It comes from an area renowned as a global biodiversity hotspot, where the highest concentration of rare and endangered species on the continent can be found. Discovering and magnifying this plant through sculpture is my way to highlight this plant: the importance of finding the unique and hidden black magic grevillea, seeing the beauty in its life cycle and why fighting for its survival matters.

Margery Goodall (WA)

Smoke Screen: silky, smoky, unseen..., 2020
stitched cloth
73 cm x 73 cm

species: *Eremophila nivea* (silky eremophila)

Margery Goodall works with stitched textiles and mixed media. Her work is held in private collections in Australia and overseas, including the International Quilt Museum in USA collection. She has convened juried textile exhibitions, open to both Australian and international artists in Tasmania, Victoria, and the ACT and while in WA she was convenor of the Stitched and Bound 2003 exhibition at Fremantle Art Centre. Most recently she was the joint curator of the Marjorie Coleman Lyrical Stitch solo retrospective exhibition at the Holmes à Court gallery @No.10 from October – November 2020.

artist statement:

Smoke Screen: silky, smoky; seen often; seen never... Do we assuage our guilt about the loss of our natural environment by the cultivation of species? And is this good enough?

I see *Eremophila nivea* every day and enjoy seeing it in many other urban and suburban gardens. However, it troubles me that protecting this and other species in the wild is not considered important by many. This endangered plant species has almost disappeared in nature, with the location of the few existing plants in a rural road verge closely guarded.

Eremophila nivea is somewhat of a paradox – soft and inviting to touch, but tough and resilient in cultivation, with soft colours that soothe and calm in the garden. I decided to make this work in quilt form as a quilt is also a paradox – soft and inviting to touch but made for long and hard use, so 'resilient', while also comforting and soothing.

Colour and line are always the focus of my stitched cloth work. My fabrics are my palette, and my cutter is my brush. This work uses lines of cloth to express my ideas about the soft and smoky nature of this plant.

Marcia Hadlow (WA)

Marching into Winter, 2020
oil on board
62 cm x 62 cm

species: *Hakea laurina* (kodjet or pin-cushion hakea)

Born in WA, Marcia Hadlow spent many years travelling and working around Australia and overseas. She returned in 1992 to study art and has been painting and exhibiting ever since. While attending the Claremont School of Art, she and six other art students formed the Open Bite Studio in North Fremantle and worked and exhibited together for many years and maintain a strong connection to this day. Marcia has always been drawn to the 'ordinary' but painted it in a strong, colourist manner. Her works are represented in many private collections both in Australia and overseas.

artist statement:

There's a lot of native vegetation in the front garden of my studio and amongst it is a very striking pin-cushion hakea which I can see while I'm standing at my easel. It seems to have a relatively long life cycle, which, in a most unscientific way, I keep an eye on because I look forward to the appearance of its blossom each year. I planted another one from tube stock, also a *Hakea laurina*, in my back garden some time ago, but although having the same name it seems to be a different species or sub species. The leaf shape and growth habit are quite different from the weeping nature of the front tree. I am now in the process of collecting the seed and will attempt to propagate it myself. In the meantime, can I capture its delicate beauty in paint? I generally paint still life and will often include plants and flowers within the composition. My work is not hyper-realist but I always paint from close observation which allows me to study the exquisite form or structure of whatever plant I am painting.

Angela Heffer (QLD)

Pause, 2020

digital print on hot press watercolour paper

32 cm x 32 cm x 2 cm

species: *Anigozanthos manglesii* (red and green kangaroo paw)

Rockhampton based artist Angela Heffer has been illustrating the people of Central Queensland since 2016. Her love of people watching and attention to detail drew her to capture the quiriness of local individuals, often highlighting Angela's ability to find humour in everyday life. Since moving into digital drawing, Angela has added another element to her illustrations, with the layering of background stories in her simplistic images. In 2020 Angela won the Gladstone Regional Art Gallery's International Museum Day Art Competition and was selected for the 2021-22 touring exhibition of the Queensland Regional Art Award.

artist statement:

I have always thought the red and green kangaroo paw is one of the most stunning native flowers in Australia. It's botanical name, *Anigozanthos manglesii*, is one of the most interesting names I learnt as a teenager. When I saw the call for entries for the YBAP 2020, I knew I would draw kangaroo paws. I'm a Western Australian living in Queensland, but I can still picture the tall stands of kangaroo paws in Kings Park, Bold Park and around the south-west corner. The flower form is imprinted on my mind from the many times I have drawn them in years past. My illustration depicts an imagined moment in time. I want my picture to make you think: who is watching who? What is the man thinking? Who or what is the star of this show? Why is this artwork called *Pause*?

Kirsten Hudson (WA)

Requiem (Kalyakoorl), 2020

16mm film; soil, ants, *Rhodanthe chlorosephala* subsp. *rosea*, clear nail polish, double-sided tape (film converted to digital format using DIY frame-by-frame optical printer)

single channel video variable

species: *Rhodanthe chlorosephala* subsp. *rosea* (everlasting)

Kirsten Hudson is a trans-disciplinary artist who creates film, performance, and object-based works that visually register, perform, or speculate upon, human, non-human, and other-than-human experience and embodiment. Currently working with the increasingly obsolete medium of 16mm celluloid, Kirsten creates handmade cameraless films compiled from found footage, clear/coloured leader, and other affected filmstock. Embracing the physical and conceptual nature of 16mm celluloid (particularly its relationship with

time, death, and decay), Kirsten creates films that bypass the photographic process and instead manipulate the celluloid directly. Kirsten is also a Screen, Photography, Art, and Cultural Studies academic and researcher at Curtin University.

artist statement:

Requiem (Kalyakoorl) is a handmade 16mm cameraless film that chronicles the five-month lifecycle of a field of Everlasting Daisies as they germinated, grew, flowered, withered, and then reseeded in my suburban backyard. Bypassing the photographic process, I cinematically capture the embodied botanical life/death/rebirth experience by initially burying a range of 16mm film stock (found footage, coloured leader etc.) in the soil with the Everlasting seeds. Over the course of their lifecycle, every week I resurrected 168 frames of film (24 frames per day) and then collaged directly onto the soil-affected celluloid the *Rhodanthe chlorosephala* subsp. *rosea* at various stages of development (seeds, sprouts, leaves, petals, pollen etc.). Film stock covered in double-sided tape and exposed to the natural environment was also attached to stems as they grew; capturing critters, soil and other vibrant matter, as they wove their way through and over the plants, inadvertently becoming entangled into active, sensuous, collaborative agents in the filmmaking process.

Daily reflection in the company of the daisies, observing their unique structure, patterns of growth, and responses to changes in their ecosystem, directly informed my choices in the overall visual arrangement, composition, and layered relationships between botanical life, their environment (and their companions).

Beverly Illes (WA)

Hollow, 2020

ceramic with site specific clay, stains and ash, found furniture, construction waste
50 cm x 30 cm x 30 cm

species: *Banksia littoralis* (swamp banksia)

In 2016 Beverley Illes graduated with a Bachelor of Fine Arts from Curtin University and won the City of South Perth Emerging Artist Award. Since then, she has completed a residency, had a solo exhibition and been in numerous group exhibitions in WA, Melbourne and Brisbane. She has been a finalist in three national awards including the Churchie Emerging Artist award and was part of a collaborative project with a Taiwanese curator. She was co-selected for a sculpture scholarship and residency in Switzerland and featured in a documentary about working cross-culturally.

artist statement:

I'm interested in grappling with the essence of place: how we make sense of what is around us, how we form connections with a site, and how we live together in a literal and existential sense. As a first-generation migrant and adoptee, I'm interested in ideas around belonging, permanence of place and the complexities of coexistence. My initial tertiary training was in the biological sciences and my artwork often contains references to the natural world and use of site-specific materials. This artwork continues my exploration of swamps and wetlands, focusing on the Helena River floodplain which contains a number of registered contaminated sites. *Hollow* is an assemblage of ceramic components, made using different clays and ash from the Helena River floodplain, found furniture parts and construction waste. I hope it will help people think about the impacts of colonisation on plants such as the swamp banksia, a food species for the endangered Carnaby's black cockatoo, and more broadly examine the tensions between land use, habitat and place.

Annie Kavanagh (WA)

Dance of the Southern Old Lady Moths, 2020

digital photograph printed on Hannemuhle photo rag paper
85 cm x 85 cm x 4 cm

species: *Rhodanthe chlorosephala* subsp. *rosea* (everlasting)

English born photographer, Annie Kavanagh, lives on a farm in the Wheatbelt, Western Australia. She studied illustrative photography at the Photography Studies College, Melbourne (1998/9) before moving west and

opening her own gallery. She now works from her garden studio drawing inspiration from the natural world around her. Her still-life photographs are in the style of the Dutch Masters floral paintings, with their symbolic depictions of flowers, Vanitas theme, and chiascuro effect. Her multi-layered images tell visual stories of the flowers and insects from her garden, inviting contemplation of the fragility of the Wheatbelt and the flora and fauna found there.

artist statement:

Dance of the Southern Old Lady Moths is a reflection on the unseen and overlooked in the garden. It features the simple yet delightful paper daisy (*Rhodanthe chlorophala* subsp. *rosea*). I invite the viewer into this magical space where close observation reveals the upright daisies are anything but. As dusk falls some are half closed, others reach petal-less for the dying sun, while others collapse on the earth like exhausted ballerinas. Enter the moths waltzing through the daisies – their vital role as night pollinators little understood. This is their view of the world.

My still-life is created using multiple photographs of staged flowers and moths found in my garden. Taken on my iPhone in natural light these individual photographs are then carefully layered to make the final composite image mirroring the Dutch Master's style I love. This surreal landscape is part of an ongoing series of Night Gardens which explore the complex and necessary roles of night pollinators in the ecology of the Wheatbelt. It is intended to highlight how the simple, small and humble can be both beautiful and haunting and a reminder to cherish what we cannot always see.

Jenny Kitchener (NSW)

Floral emblems, 2020

linocut, collage

24 cm x 164.5 cm x 0.5 cm folio

species: *Anigosanthos manglesii* (red and green kangaroo paw)

Jenny Kitchener works predominately with printmedia, producing both 2D and 3D works and artist's books. Her artwork is underpinned by a fascination and respect for the diverse beauty and complex relationships inherent in the natural world. She studied visual arts at Sydney College of the Arts and later at the University of New England, Northern Rivers, NSW, where she was awarded The University Medal for her Honours year. She has exhibited regularly throughout Australia and has held many solo shows. The National Gallery of Australia, Parliament House (Canberra), State Libraries and numerous public collections hold examples of Jenny's work.

artist statement:

As a child I visited Western Australia with my parents and the memory of wildflowers in full bloom has never left me. So, when I saw the advertisement for the York Botanic Art Prize I knew I had to apply. As a printmaker, traditional botanical illustration, especially in the form of woodcuts or engravings, has long held an attraction for me. I decided to create a folio of four prints housed within a folio. The prints depict the kangaroo paw, (*Anigosanthos manglesii*), the official floral emblem of Western Australia and represented on the state's Coat of Arms. Two sprigs of the flower flank either side of the Royal Crown, the crown being representative of the British monarchy's role and European settlement, in Australia. Overlaid onto each of the four prints is collaged imagery of a kangaroo paw, which I have positioned inside small gold portrait frames. The images were taken from 'Flowers of Western Australia' (1929), photographed by Helen Ogden and hand-coloured by Ida Richardson. Subtly hidden within the main floral composition, oblique visual references to the British Crown and to England's own floral emblem, the rose, aim to create a tension between the past and present, nature and culture.

Mia Laing (WA)

Bush Ballad, 2020

oil on canvas

73 cm x 88 cm (framed)

species: *Eucalyptus pleurocarpa* (tallerack)

Mia Laing is a professional Perth-based artist. Working mostly in oils, Mia paints across a number of genres, including still life, wildlife, landscape, narrative figurative works and whimsy, with a number of these works licensed with an Australian homewares and greeting card company. Mia is gallery represented in Perth, regional WA and regional NSW. With the onset of Covid restrictions and the closure of her representing galleries and exhibitions earlier in the year, Mia found the space to pursue a body of work she has pondered for a number of years. Having pursued a career in children's illustration in the early stages of her art practise, her current imaginative realism paintings connect with this, but are larger, refined oil paintings that include aspects of narrative art, conceptualism, symbolism, surrealism and traditional still-life painting.

artist statement:

My chosen Western Australian botanical for the York art Prize is *Eucalyptus pleurocarpa*, which until recently was known as *Eucalyptus tetragona* and is more commonly known as tallerack, from the Noongar language. Painted in oil on canvas, the work captures the hardy tallerack in a moody and arid landscape – two cuttings resting atop an inherited vintage glass vase that has seen at least 60 years of life, the background hinting at recent bush fires and the heat of the Australian landscape. The Grey Shrike Thrush bird, often found nesting around the mallee bushes, is curiously investigating. The Australian Painted Lady Butterfly's intricate markings contrast with the blue-grey of the tallerack and the dark of the smoky sky.

Tallerack is a straggly and untidy mallee, often overlooked for prettier eucalyptus species in home gardens, and though tough and unruly, is strikingly used in bridal bouquets and floral arrangements. The Grey Shrike Thrush, a rather drab and easily missed bird, but also renowned as one of Australia's sweetest songbirds. The Australian Painted Lady Butterfly, whose survival mechanism is to blend in effectively with the leaf litter of the bush, when viewed closely, is beautifully and intricately marked. Individually, these three native flora and fauna have a tendency to be overlooked and forgotten, but together they symbolise the most beautiful *Bush Ballad*: singing a song about the hardships of life, the endurance of the individual characters of the Australian bush, of our beautiful but unforgiving land, and of the endless potential of creativity.

Amichai Lankri (VIC)

Emerge: the invitation, 2020

bushy yate seedpods, gidgee, brass

45 cm x 32 cm x 40 cm

species: *Eucalyptus lehmannii* (bushy yate)

Amichai Lankri holds a Diploma of Visual Arts from Latrobe College of Art and Design and a Diploma of Furniture Design from RMIT. He currently works as independent furniture designer-maker in Melbourne as Mandrake Workshop, creating custom furniture for private clientele and collectors, as well as select commercial fit-out commissions. In recent years his craft has been shifting toward items of ritual and purely sculptural expressions that marry materials indigenous to this country with various traditional joinery techniques, steam bending timber and hand carving.

artist statement:

Emerge: the invitation is part of a body of work has been evolving over the past two years. These sculptural love-songs to country platform the voice of the more-than-human life of this land.

Eucalyptus lehmannii, colloquially known as bushy yate, is endemic to the South West of Western Australia. The tree produces dense fragrant seedpods with an intricate grain, which have become a fascinating and beautiful material in my practice. I have foraged many of these on Boonwurrung country, Mornington Peninsula, Victoria.

I wanted to explore an interior space in this piece and I find the crisp contrast between the polished faces of the seedpods and their natural textures so satiating and inviting. The delicate lines of the sculpted gidgee elements invite an intimate gravity into the strong corridor of seedpod faces.

I'm curious about the crucial intersection between the human and the rest of the living world, and how, when we make ourselves fully available to this relationship, symbiotic transformation is possible. Transcending

culture, this liminal space has forever been a place belonging to mystery, beyond cerebral rationalisation, and is embodied in the nearly-touching centre of this piece as empty space.

Camilla Loveridge (WA)

Monstrance 1: Lantern of Hope U.S.S.1

laser ink, coloured pencil and tea tree oil on paper

63 cm x 53 cm

species: *Leptospermum oligandrum* (tea tree)

Camilla Loveridge engages in a mixed media/disciplined, process-driven visual art praxis. She has a BAFA, an MCA, and is currently a PhD candidate at the University of Notre Dame, Fremantle in Creative Practice Research. She has exhibited in Perth, regional WA, interstate and overseas, where she has received awards for her work, and is represented in public and private collections. She was curator of the Mandorla Art Prize (2009-2012), and worked for the Art for Change in New Delhi (2016) as an international artist in residence. Currently, Camilla is an art worker at DADAA in Fremantle, mentoring adults living with disability.

artist statement:

My art practice unfolds in a generative manner, each work pushing a concept or method further. As a printmaker, the process of transferal and translation from surface to surface has become a method of ongoing exploration for me. Currently, I am inspired by the incidental markings of finger prints and accidental 'shifts' that sometimes form on coarse paper fibers during the process of print transfers, and which continue to form with subsequent prints.

Inspired by work I created during a residency in New Delhi (2016), I examine how paper fibres within polymer film work as substrates for prints and tea tree oil transfers. My current practice examines the notion of hope. This print explores how hope might be manifest through a lantern that offers comfort, illuminating a path through current doldrums. The image of the lantern has been formed through the mirroring of two roots that I drew, then photocopied and transferred from one surface to another with tea tree oil. Within this "lantern" I incorporate a blossoming tea tree flower. This works to signal hope as a means to recovery from disease and world poverty, and a vision of peace for all humanity.

Tempe MacGowan (NSW)

untitled, 2020

mixed media, pastel, block prints, graphite, colour pencil on Arches paper

110 cm x 75 cm

species: *Anigozanthos manglesii* (red and green kangaroo paw)

Tempe MacGowan's art-making is concerned with the natural and urban environment. Through the physical mark-making process she interrogates and researches a place or subject. Typically, she uses drawing, experimentation and layering to find and develop a story. Stories that were invisible or apolitical can be made visible through this practice. It is influenced by her former practice in landscape architecture/urban design and writing.

artist statement:

Anigozanthos manglesii D. Don, family *Haemodoraceae*, red and green kangaroo paw, is the subject of this piece. Its selection was inspired by a talk by Professor Stephen Hopper from UWA on the Ocbil theory as a way forward in assessing landscapes. This theory is based on indigenous approaches to the land rather than western scientific ones. Research was done in the region to the south-west of Perth.

Scientific/botanical illustration/art is a European tradition with certain conventions. The concept is to show how a European binomial system of nomenclature (Linnaean) has colonised Australian landscapes. It is not a critique of this universal system, rather a lens by which to see the impact of how a foreign convention spatially and intellectually superimposed on plants works in an unrelated, non-European environment.

The question that I posed then was what are the meanings of the names given to the plant using the European naming system? The story and meanings of the European botanical name overlays the formerly unheard/unknown indigenous names of the plant given by the Noongar people of the south-western corner of Western Australia. From these descriptions and meanings develops a story that forms an alternative representation of the plant. The work disassembles then reassembles the plant into a complex and layered representation of place using the landscape as a back drop for the work.

The representation of the landscape and plant is influenced by the non-humanist approach of contemporary Australian artist, John Wolsely, who views the landscape from within rather than from afar. Homage is made to artist, Ellis Rowan (1848-1922) who did various renderings of kangaroo paws.

Shauna Mayben (TAS)

'This here's the wattle, the emblem of our Land. You can stick it in a bottle, you can hold it in your hand.', 2020
sterling silver, 18ct yellow gold, natural rubies, citrine, glass, mounted on perspex block
hair pin 24 cm x 18 cm, perspex box stand 10 cm x 10 cm x 20 cm

species: *Acacia denticulosa* (sandpaper wattle)

In 2006 Shauna Mayben completed her Masters with Distinction in Fine Art and Design at the University of South Australia, as well as completing a two-year intensive associateship at JamFactory, which has a training institute for professional craftspeople.

A third-generation jeweller with a background in design and fine arts, goldsmith Shauna has created a studio in Moonah Tasmania, which at its heart has an ethos based on connection, craftsmanship and creativity. This reflects Shauna's practice which focuses on conceptual integrity, personal expression: carefully conceived, beautifully crafted. Currently Shauna is inspired by the Australian acacia: wattle.

artist statement:

'This here's the wattle, the emblem of our Land. You can stick it in a bottle, you can hold it in your hand.' – Monty Python. This hair pin is inspired by the rare (threatened) Western Australian sandpaper wattle. *Acacia denticulosa*, a stunning acacia with bright tubes of yellow flowers and sandpaper like leaves. Dwelling high in the branches of the wattle, alongside the birds and bees, feasting on fragrant yellow blossom is an unexpected resident – the ant. The ant and wattle have a symbiotic relationship and both benefit in many ways. The ants perform a vital role in the survival of wattles. Ants bring the seed back to their nests, chew off part of it and feed it to their larvae. They then dump the seed in their nest or bury it in their refuse pile. But although the ant has finished with the seed, by dragging it underground, the ant has placed the seed in a perfect environment for germination. Inside the nest, it is dark, safe from predators, moist and naturally fertilized.

Wattles are usually the first plants to germinate after a bushfire and are seen as a symbol of resilience, renewal, of people starting again after adversity – the Australian spirit. The wattle is one of our most enduring national symbols- it has been a part of Aboriginal and Islander culture for thousands of years and is the official floral emblem of Australia. When the blaze of wattle lights up our landscape each year, let's remember that the wattle is a symbol of our land that unites us all.

Jason McDonald (NSW)

Grass Tree and Silvereyes, 2020
photograph printed on cotton rag
set of four 33 cm x 33 cm x 3 cm (each)

species: *Xanthorrhoea preissii* (balga or grass tree)

Jason McDonald enjoyed a successful career in Sydney as an award-winning graphic designer before returning to the family farm near Mudgee NSW where he grew up surrounded by nature. It was here in 2015, Jason established his accommodation business the highly regarded Permanent Camping Eco Retreat, while also following new directions in his creative pursuits. Jason's work is regularly exhibited at the Sydney Royal

Botanic Gardens and this year he joined the stable of artists at The Corner Store Gallery in Orange NSW and Gallery of Small Things in Canberra.

artist statement:

A blend of photography and digital design, this work is inspired by the Western Australian grass tree (*Xanthorrhoea preissii*) and the Western Silvereye (*Zosterops lateralis chloronotus*). A beloved connection to the land and exquisite eye for detail captures the underlying relationships between plant and bird in this unique ecosystem. Contrasting the fragile and striking forms of this natural environment provides the viewer with a naturalist perspective and lets them enjoy a child-like wonder by making their own discovery within the artwork.

Lia McKnight (WA)

Deep in the dark, 2020

glazed ceramic, synthetic hair, tinsel, wool, tassel fringe

82 cm x 32 cm x 12 cm

species: *Banksia menziesii* (firewood banksia)

Waylyup/Fremantle-based artist Lia McKnight has been exhibiting for over 15 years. In 2020, she will present a solo exhibition, *Homely* at Cool Change Contemporary and has been invited to participate in the Joondalup Invitation Art Prize and SIX:2020 at Mossenson Galleries. In 2018 she developed the major exhibition, *Sensual Nature* with Fremantle Arts Centre and presented a solo exhibition at Turner Galleries. Lia has been a finalist in numerous awards including Midwest Art Prize, Minnawarra Art Prize and Perth Royal Art Prize. She has undertaken major exhibitions with c3 Contemporary Art Space, Melbourne (2014), Paper Mountain (2014), free range Gallery (2013), Heathcote Museum and Gallery (2011).

artist statement:

Working across drawing, sculpture, textiles and installation, my current practice finds inspiration in the natural world to explore themes of life, death, sex and magic. My darkly humorous artworks are at once alluring and disarming. They appear like mental maps to a strange and erotic terrain where suppressed desires and fears emerge as eerie dreamscapes. The imagery and collected objects that inform my artworks have been found around the bushland and coastline where she regularly walks: places close to my home outside Waylyup/Fremantle.

Intrigued by the idea of secret worlds pulsing and thriving beyond our awareness, my work reveals a sense of magic in the natural world. By combining recognizable objects with the unreal or imagined, I draw out their uncanny and erotic qualities, giving agency to these previously inanimate objects. Throughout my practice, I've always returned to the core themes of transformation and the interconnectedness of all things. My current work continues with these concepts, speculating on the nature of being by referring to the everyday alchemy of growth and decay.

Kayla McMillan (WA)

The Hold of the Wildflowers, 2020

Sakura Micron Pigma Fineliner Pen

28 cm x 33 cm

species: *Drosera platystigma* (black-eyed sundew), *Asterolasia grandiflora*, *Rhodanthe manglesii* (pink sunray, Mangles everlasting)

Kayla McMillan is an artist that is strongly influenced and inspired by Western Australia. The adoration that she has for this state has been distilled in her since early childhood. Kayla has lived in various towns and cities these being Exmouth, Shark Bay, Geraldton and Perth. This love has translated through to her art practice which captures WA's magical scenery, from coastal to inland native flora and fauna, primarily using fineliner ink pens. Through her artwork, she hopes to strengthen the viewer's connection and appreciation for the place in which we live, Australia.

artist statement:

The idea for *The Hold of the Wildflowers* stems back to my own developing practice, incorporating native species with another element. In this case native wildflowers found throughout Western Australia. I create whimsical black and white (Monochrome) 2D drawings using fineliner ink pens. Using hatching and layering to create the delicate detailing throughout the Bilby's fur showing tonal variations. The stippling technique is used to form the wildflowers creating shading and depth, differentiating the darker and lighter colours of the flowers. The night sky as the background creates a floating like effect giving the flowers and Bilby a sense of fragility and vulnerability. Through this work my hope is that the audience/viewers feel a connection and gain a greater appreciation for Australia's native flora and fauna that nurtures a desire to preserve and protect.

Jen Mellor (WA)

Ray of sunshine, 2020
oil on linen
83 cm x 98 cm x 5 cm

species: *Eucalyptus rhodantha* (rose mallee)

Jen Mellor is a Perth based artist, who works from her studio and also as a plein-air artist. Jen's paintings have been acquired by many overseas and Australian collectors including Wesfarmers Art Collection - Sydney and Voyager Estate Winery. Jen had a sellout show at Aspects of Kings Park in 2019 as the feature artist during the Kings Park Spring Festival. She has been a finalist in numerous Art Awards including the Black Swan Heritage Art Prize, and won the Melville Painting Awards in 2014 and 2018 and the Claremont Local Artist Awards in 2016 and 2018.

artist statement:

The *Eucalyptus Rhodantha* has had me intrigued for some time now! It's as if these two-tone attention seekers want me to share their story. Each flower has their own individual character, showing off their colours from the soft pale yellows to the brilliant reds. They hang extremely close to each other, yet are able to move and grow in harmony. A great lesson for us all: to live in harmony with each other and recognise each other's individuality and beauty.

My passion for the Western Australian flora and inspiration for my botanical paintings come to me on my walks through Kings Park Botanic Gardens. The inspiration I gather is stored in my mind, long before dipping a brush into oils. I painted plein-air studies amongst these *Rhodantha* flowers to gather reference, which I used for my main painting back in my studio. My painting method involved many applications of thin washes of oil paint and layering brushstrokes to build the essence of colour and vibrancy to *Ray of sunshine*. I like to use a strong tonal colour palette together with the play of light, to give my paintings dynamic and expressive character.

Mark Mohell (NSW)

Craspedia variabilis, 2020
video 2:00 mins

species: *Craspedia variabilis* (billy buttons)

Mark Mohell is an accomplished and respected visual artist. Canberra-based – where he has been Imaging Services Manager at the National Portrait Gallery (NPG) for close to a decade – Mark draws much of his inspiration for his photography from the region's unique urban landscapes. Proficient in both film and digital formats, Mark has exhibited widely, both locally and interstate, and his works are held by various national and regional cultural institutions. His portrait of inaugural NPG Director Andrew Sayers AM was acquired by the Portrait Gallery, and in 2015 a series of his Canberra urban landscapes was purchased by the Canberra Museum and Gallery.

artist statement:

I have been documenting the Australian suburban landscape for over a decade. I have traversed the urban and regional areas; the quiet, sometimes forgotten spaces in and around homes and suburbs; and the

junctions where public and private lands intersect. This new series is the next stage of my exploration. I've honed in on the natural elements that increase our capacity to feel free, peaceful and contemplative in our often-hectic urban environment. Zooming in on this level feels like a natural progression in my work. It also feels timely, given the change in focus for much of Australian society during the coronavirus.

The element I have chosen to focus on – a native plant species – is one that helps us create our places of refuge, providing pivotal breaks between our public and private lives. Focusing on local native flora enables us to relate to the environment, and to be more grounded during these times of great uncertainty. I hope this subject matter prompts conversations, and, perhaps, reveals hidden stories. The artworks have been developed with immersion in mind—to enable the viewer to imbibe the quiet, to slow down, to meditate—and to contemplate the way we interact with our environment.

Susan Morris (VIC)

Kojet, 2020
oil on board
55 cm x 45 cm x 3.5 cm

species: *Hakea laurina* (kodjet or pin-cushion hakea)

Susan's degree in Graphic Design from Swinburne University in 1980 led to a career in design, textiles and illustration which has now evolved into a more personal art practice. Painted directly from life, Susan regards her paintings as 'portraits of plants' rather than 'still life'. Softly lit against dark grounds, the grace and delicacy of foliage and flowers is emphasised and the movement and structure of the subject can be observed. Her paintings are not large but detailed and careful studies of the Australian natives she finds growing locally.

artist statement:

There is a hakea tree growing near my studio which has been the inspiration for several drawings, linocuts and paintings. I love the unusual flowers with their colour variations, the leathery leaves and the rough seedpods – a real contrast of delicacy and toughness. I have called this painting *Kojet*, the Noongar name for the plant: to honour its first name and its origin in WA.

Scott Owen (NSW)

Dueling Isopogon, 2020
oil on canvas
91 cm x 76 cm

species: *Isopogon latifolius*

Scott Owen is a Sydney based artist who investigates the bittersweet, joy in melancholy, and earnest reflection through still life and landscape painting. He completed a Bachelor of Fine Arts in Painting at the National Art School Sydney in 2015, and was selected as a finalist in the Eutick Memorial Still life Award in 2019.

artist statement:

In researching native flora to Western Australia I found so many amazing species but the *Isopogon* really appealed to me – they're rugged and delicate with a sort of gentle defiance. I found a florist that had some of them in Sydney where I live and I set up several arrangements in my studio and in my apartment. This painting is of some *Isopogon latifolius* in a glass vase on my dining table.

Darcy Palladino (WA)

Mungyte, 2020
textile (natural dye and quilting)
80 cm x 80 cm

species: *Banksia menziesii* (firewood banksia)

Darcy Palladino is an emerging artist based in Boorloo (Perth) working primarily in textile dyeing and patchwork quilting. She specialises in improvised piecing and experimental work. Her focus is on enhancing my practice to be experienced by multiple communities, in ways that transcend exclusive art experiences in the gallery. Darcy aims to use traditional Noongar terminology in identifying botanics she engages with through her practice. She also aims to engage sensory experiences so that her work can be experienced by a plurality of audiences.

artist statement:

I acknowledge the traditional owners of this land, past and present. It is important for me to amplify the voices of my Indigenous peers. Mungyte (mungite) is a common Noongar term for firewood banksia (*Banksia menziesii*). I have produced each colour in this piece with just six mungyte cones. With over a decade of quilting experience, I have dedicated the last year to researching and experimenting with local flora as a dye source. Through engaging with local surrounds, I've crafted this piece with the use of natural dyeing techniques. I used this uniquely Western Australian dyed fabric to craft experimental patchwork, which I then quilted. I am passionate about sustainable practice and respectfully engage with my local environment as a source of material and inspiration. Using unbleached cotton, soy, local foliage, rust, and solar-dyeing techniques, I consciously limit the environmental impact of my practice. I aim to only use flora that has fallen naturally, specifically barks, seed pods, and cones, and all bwongka (banksia) cones used in this work were fallen and collected with permission from the private land owner. I invite you to experience this work using a range of senses.

Narayani Palmer (WA)

Acacia Burning, 2020

Pit fired stoneware

26 cm x 10 cm x 10cm

species: *Acacia rostellifera* (summer-scented wattle)

Narayani Palmer is an Australian artist living and working in Fremantle. She studied at Claremont School of Art in the 90s, majoring in Sculpture. It was through attending a course at Fremantle Arts Centre with Stewart Scambler that an interest in ceramics was sparked. She has a range of ceramic work but is particularly fascinated by Raku and pit firing: primitive firing techniques which can produce stunning surface effects.

artist statement:

With this piece I combined my interest in primitive firing techniques, with Western Australian flora. I chose *Acacia rostellifera*. The vessel was firstly embossed then burnished and bisque fired in an electric kiln. It was then wrapped in the Acacia before being pitfired, fueled with the same Acacia species. Pitfiring is a primitive firing technique where the pieces are nestled amongst a range of combustible materials which are then set alight. The work was delivered from the ashes marked and coloured with a ghostly shadow of the Acacia imprinted upon its surface. The essence of the flora has both imprinted and scorched onto the piece, not necessarily recognisable, but still there, symbolising the dual nature of fire to both destroy and bring forth new life. Focusing on a particular plant and embossing the clay for the first time has inspired me to continue working with native flora.

Sean Palmer (WA)

Urban Fracture.01, 2020

Bronze, Concrete

25 cm x 8 cm x 8 cm

species: *Banksia grandis* (bull or giant banksia)

Sean Palmer has spent most of his professional career as a barber. He pursued art through his schooling years with a focus on photography, later completing a Diploma in Graphic Design. He is currently working on an Advanced Diploma of Industrial Design. Sean enjoys having a multifaceted skill set and is always hungry to explore new territories and push boundaries.

artist statement:



After returning from living in Europe for three years, a new-found appreciation of Australian flora became apparent. Growing curious about the forms within this harsh landscape, I was drawn to the minute details of the seeds and flowers, and the life force they hold. I then began to notice the relentlessness of its growth within our manmade cities, something I called 'Urban Fractures'. Walking through the city I noticed these moments of tension as nature reclaimed its space - in the pavement bulging from hungry tree roots, cracked concrete, and the uncontrolled overgrowth of plants.

It became obvious to me that Australia's robust nature continues to thrive despite all of our attempts to control it. Even with natural tragedies such as bushfires, we witness this destruction spurring new growth of native plants. I have designed an incense chamber that reflects the common ritual of cleansing through smoke and celebrates the regenerative connection between fire and Australian native plants. I wanted to challenge myself by exploring new materials for making, with concrete and bronze; acknowledging the strength of nature in our manmade world through mimicry in moulding techniques.

Jody Quackenbush (WA)

May the end be blest, 2020

digital photo on archival rag coloured with Castell Polychrome pencil
90 cm x 100 cm x 5 cm

species: *Boronia molloyae*

Jody Quackenbush is a multi-disciplinary artist from Northbridge. Quackenbush often collaborates with photographers though the defining thread has always been the initial creation of a wearable textile element. For the last 10 years she has developed a significant collection of fabric masks and styled photoshoots of woman wearing them in both urban and rural environments. More recently models have been fashioned as historical female heroines of the art world, such as Jody's entry in the Joondalup Invitation Art Award which was a photograph of herself depicted as Camille Claudel.

artist statement:

May the end be blest is my visual interpretation of the early settler Georgiana Molloy (1804 -1843), one of the first European botanical collectors in Western Australia. I was inspired by both reading about Georgiana's story in the book 'The Minds that Shines' by Bernice Barry (Pan Macmillan) and the *Boronia molloyae* which is named after her and found in the South West region where she mostly resided. Georgiana's first experiences after arriving in WA were shaped by the grief of losing her newborn daughter, and she found this new land alien and unknowable: 'the unbounded limits of thickly clothed dark green forests where nothing can be described to feast the imagination'. However, this landscape and her systematic collection and description of the plantlife which it contained soon became her obsession and a literal lifeline during years marked by significant tragedy and hardship.

The *Boronia molloyae* has small delicate bell-shaped flowers – deep rose pink in colour – with aromatic foliage. My costume and assemblage features stylised but notably enlarged boronia flowers in appliqué as well as embroidered examples of the flowers on the waist band. The dress is pink, a reference to the colour of one that Georgiana purchased in London (along with a Dunstable-style straw hat) before setting sail to WA. The smoke represents the elemental force of nature: always present no matter how much we impose ourselves on the landscape. The assemblage that sits beside it depicts instruments appropriate to the time when Georgiana collected specimens.

photograph: Miles Noel

embroidery, calligraphy: Tania Bishop

Rizzy (WA)

Native orchids, 2020

icing

dimensions variable

species: *Caledenia longicauda* (common white spider orchid), *Thelymitra yorkensis* (York sun orchid), *Drakaea glyptodon* (king is his carriage), *Paracaleana triens* (broad-billed duck orchid)

artist statement:

I have childhood memories of my grandmother who was an orchid photographer, taking me into the bush to search for elusive species. I would help record our finds. I was always drawn to spider orchids, their unusual petals and labellum. For pollination orchids use three methods: rewards, deception and traps - the same can be said about female sexuality.

Throughout history orchids have become a symbol of the female sexual metaphor. Using this as a starting point I explore the essence of femininity. Notions of purity, softness and society's expectations of women are examined using materials that reference the female experience. Crystalline, sparkly sugar against delicate luxurious icing creates curvaceous lines, feminine form and intricate undergarments.

With a realistic and cheeky viewpoint, utilising pin-up girl imagery and my own body, it is not merely the act of making beautiful objects but the processes and experimentation involved along with the information acquired which is just as significant.

Judy Rogers (WA)

Eucalyptus erythrocorys, 2020
watercolour and ink on paper
84 cm x 65.5 cm x 2 cm

species: *Eucalyptus erythrocorys* (illyarrie, red-capped or helmet nut gum)

Judy Rogers is a Hungarian born artist moved to Perth in 1995, she has had 18 solo shows in Australia and solo exhibitions in Budapest (2016) and St Petersburg (2018). She has gained the attention of audiences and award judges with portraits and depictions of overlooked domestic subjects. Informed by classical traditions, her imagery is imbued with honesty and warmth rarely evident in contemporary figurative painting. In the 18th Asian Arts Biennale (2018) and in the China G20 Exhibition (2016), she participated with botanical art installations. Judy's solo exhibition 'Romancing Botany' was shown in Victoria Park, Nedlands, York and Mandoon (2018-2019).

artist statement:

I have been studying and painting the local flora of the Banksia Woodland of the Swan Coastal Plain for the past five years and have had four solo exhibitions on the subject. Illyarrie is such a showy plant when in flower. I did not dare to paint it for years because of the difficulty in conveying its very vibrant colours. This year we had them blooming with such ferocity in my neighbourhood, I just had to summon the courage to paint them.

This painting is part of the series Art Forms in Nature, which I have been working on since 2019. It is referencing 'Art Forms in Nature: The Prints of Ernst Haeckel' (originally published in 1899). Scientific illustration in general and Ernest Haeckel (1834-1919) publications in particular, have had a significant effect on me from early childhood.

Ariel Ruby (NSW)

untitled, 2020
video, mixed media
1920 x 1080

species: *Eromophila nivea* (silky eremophila), *Grevillea stenobotrya* (rattle-pod grevillea, sandhill grevillea or sandhill spider flower), *Hakea laurina* (pin-cushion hakea)

Ariel Ruby is multi-disciplinary artist based between Sydney and Hobart, working from Good Grief Studios and Workshop Sydney respectively. Her practice spans a range of mediums including video, photography and sculpture; culminating in experiential installation contexts.

Ariel's work explores a liquid relationship between polarities encompassing the real and illusory, organic and synthetic and the human or non-human. Heavily saturated landscapes draw on a variety of objects to create layered stories of imagined things and places, where nature further merges with culture.

artist statement:

These botanical landscapes present a re-imagining of native flora and future hybrids, with reference to traditional botanical display, illustration and still life painting. Highly decorative compositions rely on a bold visual language interlaced with references to traditional fairy tales. The audience is invited to travel through a series of imaginary worlds that explore and blend stories and genre. In this world, the boundaries of distinct polarities such as organic or synthetic are indistinct. In what may seem a utopia, cracks slowly begin to appear in the glossy tale. The eventual clouding of the flowers highlights the potential for these plants to disappear, seeking to question what measures humanity may go in order to stop that from happening.

Margaret Sanders (WA)

Sandpatch-coastal heath 3, 2020

compilation print, linoprint, cut paper

41 cm x 66 cm x 3 cm

species: *Banksia illicifolia* (holly-leaved banksia), *Adenanthos sericeus* (woolly bush), *Melaleuca striata/banksia* spp coastal heath

Margaret Sanders has long been fascinated by the Kwongan vegetations of the South West. Her distinctive layered prints have been made in response to visits she has made over many years to the extraordinary plantscapes of Torndirrup National Park, near Albany. She has a degree in Communication Studies from Murdoch University (1979), Diploma in Museum Studies from The University of Sydney (1980) and she studied Printmaking at the ANU School of Art, Canberra with Master Printmaker Jorg Schmeisser (1989-1993). Between 1994-2015, Margaret lived in Adelaide where she worked as a researcher, community artist and curator. She now lives in Albany.

artist statement:

I am a printmaker and my work for a number of years has been concerned with articulating a visual language for the dry country of southern Australia. In particular, the dense floristic Kwongan landscapes of the South West. *Sandpatch - Coastal Heath 3* depicts patches or mosaics of vegetations of a vegetation type known as coastal heath. This print refers to the varieties of vegetations found within coastal heath and of the adaptation of this vegetation to episodes of fire and drought. My aim as an artist is not to highlight individual plants as such - but to allude to a dynamic shrubland which includes typical plant species such as *Banksia*, *Acacia* and *Adenanthos*. *Sandpatch - Coastal Heath 3* is a compilation print. It has been created by the cutting and printing of two lino blocks, and the cutting and reassembly of these prints to form a multi-layered print work.

Sultana Shamshi (WA)

Bush Party, 2020

seed pods, silver, copper

35 cm x 12 cm x 0.2 cm

species: *Chamelaucium uncinatum* (Geraldton wax), *Eucalypti macrocarpa* (mottlecrah), *youngiana* (large-fruited mallee), *Ooldea mallee* or *yarldarlba*, *torquata* (coral gum or Coolgardie gum), *kingsmillii*, *caesia* (*gungurru*), *apodophylla* (whitebark)

Sultana Shamshi's work is primarily botanical and reflects her overwhelming concern at the loss of much of the world's forests and plants. Growing up in Bombay, the first paintings she saw were the Mughal miniatures in the Museum, and these remain her inspiration today. The exquisite trees and flowers, their jewel colours, all remain vivid and strongly influence her jewellery design. On arriving in Australia, the wildflowers in Western Australia were a revelation to her: their exoticness a contrast to the dry vast landscapes of the outback; and she began collecting and working with the seeds, barks, nuts and flowers. The geometry revealed in the nuts when Sultana sliced them was like the Islamic geometry of her childhood visits to the great Mughal monuments, their radiant patterns and their polygons and hexagons, the stars and flowers reflecting each other.

artist statement:

When I was a child, the first flower form I learnt to draw looked exactly like the flowers of the *Chamelaucium uncinatum* or the Geraldton wax, and I always coloured them pink – my favourite colour. When I first saw the flowers in Perth, it took me back to my childhood and since then I usually have a bunch in my house when they are in season.

Designing a piece of jewellery with a beloved motif is always pleasurable, but the surprise element was yet to reveal itself. I had started a new body of work using eucalyptus seed pods and was slicing them to better explore their forms. What I saw is the basis of my piece, for hidden in the hearts of *Eucalyptus youngiana* and *macrocarpa* were the shapes of the flowers of the Geraldton wax. The pieces then took off, as often happens, and all I had to do was follow. Other bits and pieces of the many nuts I had in my collection were drawn to it and after casting some in silver they all came together in my necklace that I named *Bush Party*. The guest list of the Eucalypti Party is as follows: *youngiana*, *macrocarpa*, *caesia*, *torquata*, *apodophylla*, *kingsmillii*, and a guest, the *casuarina*. A good time was had by all.

Joanna Sulkowski (WA)

Rose Of The West, 2020

builders line, flyscreen, uv blacklighting, wood
72 cm x 55 cm x 48 cm

species: *Eucalyptus macrocarpa* (mottlecah)

Joanna Sulkowski is a multidisciplinary artist with a background in fashion and textile design. She works predominantly with ephemeral and interactive installations investigating themes of domesticity, space, and habitation. Often working in the urban environment with unconventional materials such as packaging products and found objects, noticing the unnoticed and transformation of materials are persistent motifs in her practice.

artist statement:

I have chosen *Eucalyptus macrocarpa*, or *Rose of the West* as it is affectionately known, as my inspiration for this piece, specifically its characteristic bright flowers. I have created this work using common construction supplies, builders line and flyscreen. I like to use everyday materials in my work as it draws attention to the hidden beauty in our daily lives and conversely, the amount of inorganic materials and excess of packaging and waste in our current world and the effects this has made on nature. The use of construction supplies makes reference to the impact of the industry on the natural environment, the destruction of trees such as *Eucalyptus macrocarpa* to make way for urban spread.

Sarah Thornton-Smith (WA)

cusps, 2020

gouache on paper
60 cm x 60 cm x 4 cm

species: *Banksia menziesii* (firewood banksia)

Arriving from Singapore in her teens, Sarah Thornton-Smith was struck by the quality of the light here in Western Australia, which contrasted with her formative experience of light bound by tropical lushness. Her art practice gives her opportunities to explore the myriad of attributes of colour in the compositions and constructions she creates. Sarah's work stems from observing nature directly with photographic documentation and field study illustrations. Influenced by rhythmic beats of music, words or ideas, her work echoes the intimacy of the process involved and highlights the temporary nature of our feelings through which our experiences and memories are created.

artist statement:

My art practice leans closely to the search for patterns that exist within the geometry of nature. Comprising of 512 hand cut fold-outs, *Cusps* echoes a close-up view into the point of transition when the flower buds are just emerging on the spike or inflorescence of the *Banksia menziesii*. Each fold out, an abstracted manifestation of the emerging bud in the structured sequence of this piece, captures the subtleties of colour as they sit in an order of geometry. Using gouache in gradated sequence from hue to hue, colourwaves are

intuitively used to intimate the varying colours of the flowers of *Banksia menziesii*. Well known as a species to have more colour variants than any other, *Cusp* aims to celebrate the colour range as it transitions through each growth stage. With each fold-out measured, hand cut and rendered, the ensuing forms provide a visual field of articulated planes of colour, shadows and pattern, giving way to an insight into the beauty and geometry of nature.

Shenade Unicomb (WA)

Hairy Spinifex, 2020

digital photograph hahnemuhle print UV70 glass
76.2 cm x 50.8 cm

species: *Spinifex hirsutus* Labill (hairy spinifex)

Shenade Unicomb is a Perth-born photographer and digital photomontage artist who captures urban and natural landscapes, transforming them into virtual realities. As fragments of one image cross the path of another, new micro and macro worlds come into play that didn't exist before. Shenade is a digital landscape designer. She wants the observer to pause and wonder what's actually happening, to be confused about what's real and what's not. Shenade is energised when new patterns, lines, shapes, colours, spaces, possibilities and feelings emerge. She loves nature. Dada, surrealism, dreams, meditation, quantum physics and transcendental experiences are all influences.

artist statement:

I grew up by the ocean and fell in love with coastal vegetation after my Ocean Reef High School biology project. The source photo was taken at Peasholm Dog Beach, Scarborough. I marvel at the simple symbiotic relationship of the sand dunes and the hairy spinifex, a weed to many. I like its languid but solid presence, its spiky form and hairy texture. It's an understated guardian that colonises and stabilises the dunes. It feels like home. The Hairy spinifex hangs and drapes over the scene, at home with the ocean, the walker and his dog. Its appearance in the clouds elevates its mundane (to some) status, and gives it (and the work) an otherworldly presence. I've kept the mood of the source day with its dark, brooding but soothing palette. The colours are natural but synthetic, dramatic but relaxing.

There's a sense of loneliness and isolation (it was taken at the height of COVID-19). A single section of hairy spinifex has been layered and flipped; organic form distorted into artificial, causing the observer to question what's real. This dissonance is augmented by the off-kilter lines/balance throughout, plus the piercing green lines and subtle halftone texture, which seek to reward those that linger. There's something sinister – spiky, creeping, heavy lines and sullen palette. But, the hairy spinifex is the star. As it should be.

Jenni Vacca (WA)

Duo, 2020

reduced stoneware, local clay, sand and wood ash (jarrah and marri)
40cm high, width and depth variable

species: *Corymbia callophylla* (marri), *Eucalyptus marginata* (jarrah)

Jenni Vacca studied visual arts at TAFE, the University of Western Australia and Curtin University. Since finishing her studies last year, Jenni has undertaken a residency at Fremantle Arts Centre and is currently Artist-in-Residence at North Metropolitan TAFE, where she created this work.

artist statement:

This work has its inspiration in the forms and textures of two trees: Marri and Jarrah. The pair was made by a combination of wheel-throwing and hand-building, and include a texture imprinted then expanded on the potter's wheel. Local clay, collected sand and wood ashes from the Jarrah and Marri trees have been applied to the surfaces and placed in reduction (smoky) firing.

Laura Williams (VIC)

Glisten, 2020

watercolour on paper, beads

5 cm x 30 cm x 40 cm (variable)

species: *Drosera erythrorhiza* subsp. *squamosa* (sundew)

Laura Williams is an artist from the South West of Western Australia, now based in Melbourne. She graduated from UWA with her Bachelor of Fine Arts in 2007 and has since been exhibiting her work throughout Australia. Laura's work has been selected as a finalist in Hatched 2007: National Graduate Show, the 2014 Black Swan Heritage Prize, the 2017 Elaine Bermingham National Watercolour Prize for Landscape Painting and the 2018 Heysen Prize for Landscape where her work received a commendation. She also completed an artist residency at Studio Kura in Japan in 2017.

artist statement:

Sundews were one of my favourite plants to find as a child. I loved the way the fleshy leaves reminded me of flower petals but glistened with drops of 'dew' on their tiny red stalks. I remember being fascinated by their carnivorous nature and I liked the way that they grew flat on the ground and were therefore easily overlooked. This is a lesson I still carry with me whenever I'm exploring a place: the most interesting things are often tiny and hard to find.

My art practice explores our connection with the natural environment and I like to work from my surroundings or my memories of specific places. I have been creating works on paper for over ten years, but I have recently begun exploring different approaches to watercolour painting by transforming them into sculptures and installations. The processes I use involve intricate painting, paper-cutting, and bending and folding paper.

Jude Willis (WA)

Everything within its place, 2020

watercolour, ink and pencil on 300gsm arches paper

70 cm x 90 cm

species: Family Myrtaceae including *Eucalyptus forrestiana* (fuschia gum), *Melaleuca nematophylla* (wiry honey myrtle); and *Hibbertia hypericoides* (yellow buttercups)

Jude Willis is a Western Australian artist with studios in Fremantle and the Ferguson Valley. Having worked in the field of medical research, she is drawn to the process of documentation and close examination. Whilst her main focus is the natural environment, Jude is also interested in exploration of light, texture and pattern. Overarching themes include, memory, beauty and transience. In her more detailed drawings and reflections she is investigating habitats and the preciousness of the natural world. She has work in several collections including the Holmes à Court Collection, Woodside Petroleum, Central College of Art and Karratha Health Campus.

artist statement:

In creating this piece, I pay homage to Western Australian species from the Family Myrtaceae, chosen because of their enormous diversity and visual splendour. Ranging from fuschia gum, to honey myrtle, they come in colours from pink to purple to yellow. In this piece I have distorted both scale and colour, pondering questions such as how climate change and environmental degradation will affect evolution of these wildflowers. I have also incorporated Western Yellow Robins and *Hibbertia hypericoides* as a reminder of how ecosystems are interlinked and how the health of all species depends on the health of our natural environment. Because of the delicacy of the subject matter I chose to paint on heavy weight watercolour paper. Its creation flowed like a visual poem, starting from the left hand corner and edging upwards. In this way it became something of a wildflower meditation. It fits into my broader practice in that, as in life, sometimes you take in the big picture, other times you are drawn to smaller components; I like to explore both sides of this equation. The title is taken from the lyrics of Cold Chisel's *Flame Trees*: like the song, the artwork is a nostalgic reflection and an invitation to pause and consider.

Nicola Woodcock (NSW)

Eucalyptus Youngiana, 2020

oil pastel on timber

93 cm x 93 cm x 5 cm

species: *Eucalyptus youngiana* (large-fruited mallee, Ooldea mallee and yarldarlba)

Originally from the UK, Nicola Woodcock is now a Sydney based artist. She has been a finalist in the Northern Beaches Art Prize and the Little Things Art Prize and regularly exhibits in NSW. A self-taught artist, Nicola now works from her Terrey Hills studio drawing inspiration from the surrounding bush landscape. She finds the bold forms and colours of Australia's native flora fascinating. The relatively crude nature of oil pastels encourages the focus on simple line and colour and promotes a use of decisive, gestural marks.

artist statement:

My fascination with Australian native botanicals continues. This year I have explored the idea of bringing the land into my works which is a departure from my traditional still life compositions. The process begins with observation from life and also with using photographs as a starting point. This work was inspired by a large stem of flowering gum blossom that I found in a florist. Initially I worked directly from life, capturing the detail and form of the plant and then I began to explore the landscape through treasured memories of my travels in Western Australia.

I choose oil pastels because they force me to work with bold decisive marks. I don't erase or rub out 'mistakes'. I don't overwork the pastels and rarely overlay colours, preferring to place colours side by side. My botanical studies are unpretentious and contemporary depictions of native flora with the viewer finding comfort in the familiar motifs of the Australian bush.

Clarice Yuen (WA)

"Green"house, 2020

mixed media installation

100 cm x 50 cm x 100 cm

species: *Kennedia nigricans* (black coral pea)

Born in Hong Kong (1988), Clarice Yuen moved to Western Australia in 2006. She earned a Graduate Diploma in Biological Arts from SymbioticA (UWA), a Bachelor of Contemporary Art (ECU) and a Graduate Certificate in Media Production (Murdoch University). In the past seven years, she achieved an award, artist in residence and tutor positions in local schools. Clarice works across painting, flora cultivation and sculptural book making. Her ongoing project explores the obsessive relationship between scientists and their research. She employs semi-abstraction through different mediums to explore relationships between human and plants. Since 2016, she has been enamoured with growing peas.

artist statement:

"Green"house is a response to the ongoing protests about human rights and rules of law protection in my hometown Hong Kong. The tent is a handmade replica of a device used by Hong Kong police to cover up the deceased. Since June 2019, there have been dozens of deaths of young people which have been reported as suicides. However, some of the circumstances involved suggest a coverup by authorities with the intention of subduing the mass protests.

While in Australia, I encountered *Kennedia nigricans* (black coral peas) – a vigorous climber that was originally labelled by botanist John Lindley as Dingy Flowered Kennedya. It reminds me of the struggle of the young people to grow out of such despair during these distressing times. The intense black and bright yellow colour of these pea flowers engender countless violent scenes to me, while black is the colour code for each protest and yellow colour has been used to symbolise democracy since the Umbrella Movement in 2014, where pro-democracy protestors protected themselves from tear gas with umbrellas.

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York Botanic Art Prize

2 November x 3 January 2021

The intention of this artwork is to raise awareness of both suicide and "made/fake suicide" cases, heal nostalgia, aestheticize biological revolution, and highlight the symbiotic relationship between humans and plants, especially the way growing plants shapes us.

