

# HERITAGE HILL EXHIBITION CATALOGUE



FLORA

For sales enquiries, please contact  
Walker Street Gallery  
[walkerstgallery@cgd.vic.gov.au](mailto:walkerstgallery@cgd.vic.gov.au)  
9706 8441

Please do not remove from the gallery

# 1

<b>Ilona Kiss</b>	<b>Pollen</b>	<b>Oil on canvas</b>	<b>\$2,100</b>
<p>Relocating to Melbourne in August 2020, Ilona Kiss is a Swiss-Hungarian artist known for her elusive landscape paintings and precise pencil drawings populated by strange characters set against enigmatic scenery.</p> <p>She spent the last 18 years in Manchester after working in Germany, studying in Austria and growing up in Switzerland. Maybe or because she changed her base repeatedly, she is drawn to the ambiguity and the unfamiliar, the dreamlike and the realm between sleeping and waking.</p> <p>Prior to her career in fine art, she worked as stage and costume designer and assistant designer at leading theatres in Germany and Austria with some of the most influential directors at that time. The scale of the stages and its backdrops and endless possibilities of creating illusions keep informing her work to date.</p>			
<p>I often feel like a ghost hunter, catching the invisible and bringing it to the surface through painting. I build on the feelings left behind after a dream – experiences that can often linger like a taste in the mouth. And although my work is figurative, I am not interested in representation, but in the idea of the intangible, and the intention to evoke a peculiar familiarity. The transition between dreaming and waking, when real memories get scrambled up with imagination is likely the main theme in my work.</p> <p><i>Pollen</i> is no exception. It draws on those memories of childhood, remembering hot summers spent in scratchy meadows looking for shiny beetles, the lightness of being free of any burdensomeness.</p>			

# 2

<b>Jo Reitze</b>	<b>Roadside, Mt Eliza</b>	<b>Gouache on board</b>	<b>\$2,000</b>
<p>Jo Reitze is a Fellow of The Victorian Artists' Society, Past President of Melbourne Society of Women Painters &amp; Sculptors, and an award-winning artist. She has received more than thirty awards and numerous commendations. Recent awards include MSWPS Danks Trust Award 2017 and The Annie Davison Oliver Award 2016. This year she was a Finalist in both A.M.E. Bale Prizes for Oils and Works on Paper. Last year she was also shortlisted for Southern Buoy Studios Portrait and Landscape Prizes.</p>			
<p>My gouache painting is an intimate vignette of roadside vegetation from the verge of Baden Powell Drive, Mt Eliza. My usual practice is to complete works on location, 'en plein air' however, during COVID 19 restrictions, I painted this from my iPad image. The scene was photographed on my first venture from home in several weeks during the hiatus between lockdowns.</p> <p><i>Roadside, Mt Eliza</i>, was painted with a limited palette. Green hues unify this composition. Plants, flowers, and foliage are mainly differentiated by lyrical mark making accentuating different textures and patterns. Whether painting landscapes or gardens, I prefer to work from a close vantage point. Here the framework of foreground branches and untamed grasses create the illusion of depth as do strong tonal contrasts, and atmospheric perspective. The open composition suggests more is beyond. Interest is in the ordinariness of this landscape, a green space in this coastal suburb.</p>			

### 3

Kate Bender	<i>The sunset of your beauty</i>	Oil on canvas	\$1,950
<p>Kate Bender is an emerging Australian artist and graduate of The School of Art, Australian National University (2014). She is an oil painter whose strong fascination in the interaction of colour, form, light, and space is the foundation for her exploration of her works. Grounded in her practice is the soft application of oil paint in multiple thin layers in a slow meditative process, colour and light are amplified to create works evocative of emotion and mood.</p> <p>Bender works from her studio in the garden of her home in Bungendore, New South Wales.</p>			
<p><i>The Sunset of Your Beauty</i> by Kate Bender depicts a single rose on an amplified scale, with colour and light illuminating the rose across the canvas as if a ballet dancer illuminated by a spotlight while performing centre stage. A dark space envelopes the single rose emphasising the form and solitary nature of the bloom. The rich palette of peach verging on gold sets the emotional tone of a reserved joy; despite, and in contrast to, the large scale of the rose, its pose is suggestive of modesty, one of the qualities and meanings ascribed to the peach rose. The soft application of thin layers of paint is used to reveal the rose and petals, capturing the transient beauty of the rose in the last stages of its full bloom - the ballet dancer's final performance.</p> <p><i>The Sunset of Your Beauty</i> expresses the fragile ephemerality of the rose, conveying both a joy and a deeper sensuality as revealed by the curvaceous and billowing petals. The rose symbolises powerful emotions and desires, with all its paradoxes and ambiguities – beautiful, and healing yet harmful, passionate yet mournful, flourishing yet decaying.</p>			

### 4

Caterina Carfora	<i>Rebirth</i>	Acrylic on canvas	\$1,200
<p>Based in Melbourne Caterina Carfora has been steadily developing as an artist since 2002. With works primarily in acrylic, charcoal, soft pastel and ink on paper and canvas, her processes serve to organically give birth to emotive pieces whether they be portraits figurative or abstract in nature. Extensive travel has given rise to a passion for people watching and a deep connection with atmospheric skyscapes and landscapes. Caterina's goal is to evoke emotion in the viewer. Over the years she has attended Melbourne studios school under the direction of Richard Birmingham and also attended the New York Studio School with Graham Nixon.</p>			
<p>The painting <i>Rebirth</i> was inspired on a road trip through bushfire affected country in Victoria and New South Wales. Seeing the new growth push through the chard bush full of vibrant life struck a sense of deep hope and inspired this work.</p>			

## 5

<b>Polly Morwood</b>	<b><i>The Seed pod</i></b>	<b>Watercolour and embroidery</b>	<b>\$240</b>
<p>Polly Morwood is a trained Printmaker, graduating from The Victorian College of the Arts, Melbourne in 2012 with a bachelor in Fine Arts. After running a small print shop and gallery in Austin, Texas for 3 years, Polly eventually branched out and became a freelance illustrator and designer.</p>			
<p>Polly works in a variety of mediums including, print media, painting, embroidery and digital media. Her work practice and aesthetic revolve highly around the female figure and flora. She is constantly exploring ways of expressing the beauty, wonder and insecurities of being a woman through my art practice.</p>			
<p><i>The Seed Pod</i> reflects the influence and healing of nature and the landscapes that surround us. We are held together by this invisible thread to the land that was here long before us and the plant life that cures both our body and mind.</p>			

## 6

<b>Polly Morwood</b>	<b><i>The Waratah</i></b>	<b>Watercolour and embroidery</b>	<b>\$240</b>
<p>Polly Morwood is a trained Printmaker, graduating from The Victorian College of the Arts, Melbourne in 2012 with a bachelor in Fine Arts. After running a small print shop and gallery in Austin, Texas for 3 years, Polly eventually branched out and became a freelance illustrator and designer.</p>			
<p>Polly works in a variety of mediums including, print media, painting, embroidery and digital media. Her work practice and aesthetic revolve highly around the female figure and flora. She is constantly exploring ways of expressing the beauty, wonder and insecurities of being a woman through my art practice.</p>			
<p>I am constantly in awe of the land I live and the landscape that surrounds me. The plant life around Victoria has captured my attention on many occasions and the native flora has made its way into my work regularly. This piece reflects the power and influence the native flora has on my physical, mental and spiritual health.</p>			

## 7

<b>Aloma Davis</b>	<b><i>Treople</i></b>	<b>Printed text</b>	<b>Not for sale</b>
<p>Aloma Davis is a poet who invites you to see the world through a looking glass.</p>			
<p><i>Treople</i> is an imagining of trees as people, with the same vulnerability, anger and beauty as us all.</p>			

## 8

<b>Debbie-Anne Lissek</b>	<b><i>Carnations 1</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 9

<b>Debbie-Anne Lissek</b>	<b><i>Carnations 2</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 10

<b>Debbie-Anne Lissek</b>	<b><i>Carnations 3</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 11

<b>Debbie-Anne Lissek</b>	<b><i>Carnations 4</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 12

<b>Peter Breen</b>	<b><i>Mackerel Sky</i></b>	<b>Graphite, ink, charcoal, gesso, collage, glue on 9 non-archival ageing encyclopedia pages on ply</b>	<b>\$3,300</b>
--------------------	----------------------------	---	----------------

Peter Breen's work as an artist is around developing responses to personal and environmental change and crises. Peter works to represent the sense of the unfolding awareness of the narratives in changes and crises, working in graphite, charcoal and ink and lion-cut relief print on a range of surfaces but primarily on ageing [non-archival] encyclopedia pages. The autobiographical work considers the impacts of systems on personal formation in respect of spiritual inquiry and cultural blindness, while the work around the environment attempts a repeated narrative. Peter's practice is daily drawing exercises and blind contour drawing in graphite. His engagement with artists over the past 22 years has been in the formation and co-direction of a community arts collective in Brisbane.

This work - *Mackerel Sky* - was made as part of a body of work - "All the bees are [not] dying" - responding to the environmental crisis the world is facing and being a response to drought, fire storms and threatened flora and fauna. This piece highlights the ash-heap lives that are second and third and never ending chapters of this country's experience of non-action on climate change where farming family members are affected by drought, the whole east coast of Australia is devastated by bush fires and insect deaths are on the increase. Within this devastation there is a blackened beauty in the flora as skeletons of

once glorious forests begin to find life again while some will never recover. Animal kingdoms are in these shadows as traditional farming practices and mining fail to consider the impact of forest and water table destruction.

## 13

<b>Jessica Long</b>	<b><i>While Away My Home Lost Colour and Sound</i></b>	<b>16mm film – video artwork</b>	<b>\$3000 (1 of 2 editions)</b>
<p>Jess Vincenza Long is an emerging filmmaker and video artist based in Sydney, Australia. Having graduated with a First-Class Honours degree in Media Arts from UNSW Art and Design, Jess was awarded the Inaugural TWT Excellence Prize for her video-artwork, Apartment Block No.10 and was also 1 of 30 artists from across Australia to be selected for the 2018 National Graduate Show, hosted by Perth's Institute for Contemporary Art. Jess's filmic work has a primary focus on experimental narrative, exploring a hybrid between visual art and traditional film. Currently, Jess is completing her masters for Film Creation at Spanish experimental film school, Elias Querejeta Zine Eskola.</p>			
<p><i>While Away My Home Lost Colour and Sound</i>, is a video artwork which explores the artist's experience of returning home to Australia during the devastating fires of 2019 and early 2020. It is a strange feeling returning home after some time to find a different home than the one you remembered. From fond memories of bright coloured flora and the constant songs of birds, toads and so many other Australian wildlife- the Australia she returned to was black, burnt and silent. A stark contrast to the beloved images in her minds-eye.</p>			

## 14

<b>Glen Downey</b>	<b><i>Creative Distances (Dptych)</i></b>	<b>Acrylic on found wood</b>	<b>\$3,000</b>
<p>Glen is a fine artist, muralist, illustrator and graphic designer. He has shown artwork in exhibitions around Australia and the world and has produced six solo shows that exhibited in Melbourne and Brisbane. Glen's artwork typically combines a reverence for the natural world with a critical observation of human involvement often paying homage to popular and historic culture. He uses a generally free-form and improvisational approach to composition allowing each piece to develop and reveal itself organically as it's made. By his use of vivid colours and geometric contrast against natural figures and organic patterns Glen uses his artwork to synthesise a fantastical view of our apparently absurd world.</p>			
<p>These pieces were created for the Melbourne based Forhearth group's Creative Distances Project, an online documentary of the way the first Covid-19 lockdown effected the environment and practice of a range of Australian creatives. I had already made the abstract blue shape that would become the foundation or the pieces in my studio months earlier and bringing an artefact from the pre-COVID world through the project with me seemed an appropriate reaction. From the confines of an inner suburban apartment, the painting process became a window to a view I wish we had and ultimately an expression of that period in time. Using the virulent spread as inspiration the painting filled in organically, a new element each day affected by the preceding addition and causing the next. Playing with depth and distance, the flora and fauna flowed in as they may and, later, arbitrary barbed man-made boundaries were imposed. These made a loose distinction in the composition between lush, blooming, life and death which ultimately comes unbound where the distant reflected city comes into view. This element is unfortunately seeming more relevant now as the second peak grips Melbourne.</p>			

## 15

<b>Josephine Pavia</b>	<b><i>Bunch of Roses</i></b>	<b>Photography</b>	<b>Not for sale</b>
Josephine has always enjoyed taking pictures and recently while on an excursion she came across this beautiful bunch of roses.			

## 16

<b>Rachael Wellisch</b>	<b><i>Tomes #20</i></b>	<b>Triptych, hand-made paper, from salvaged cotton textiles hand dyed with natural indigo</b>	<b>\$2,800</b>
<p>Rachael Wellisch is a Brisbane based artist using natural indigo dye, textiles, and installation in response to environmental concerns. Graduating with a Bachelor of Fine Art with Honours in 2016 from Griffith University, she is currently a post-confirmation doctoral candidate and tutor at Griffith University. Winner of the St Andrew's War Memorial Hospital Art Prize (QLD) in 2016, she has been a finalist in a number of art prizes. Artist residencies undertaken include Shankill Castle in Ireland, House Conspiracy in Brisbane (2017), and Art Quarter Budapest in Hungary (2018). Her work is held in the St Andrew's War Memorial Hospital collection, the Westin Hotel in Perth, Crown Towers in Sydney and is also held in private collections within Australia, UK, France and Ireland.</p>			
<p>The broad underlying theme in this work is the relationship between human behaviour and the natural environment. Household textile waste and indigo dye, both potent motifs working through ecological concerns, are used here to form hand-made paper. The works may suggest arch-framed vistas of sparkling water; however, the materials offer a perspective on relationships between textile production, consumption and waste. These are salvaged textiles, already from paddock to product, worn thin and discarded, now redirected from landfill, hand-dyed in seven shades of natural indigo before being pulped and transformed into paper. Relevant here are statistics on the three trillion-dollar global apparel industry rating second only to oil in a list of the world's largest industrial polluters, and that Australians buy around 27kg of textiles each year and discard 23kg into landfill. The work also draws on indigo's long history of connecting humans with the natural environment through cultivation and production of indigo plants, as well as its complex associations with globalisation, slave trade and industrialisation.</p>			

## 17

<b>Trish Bourke</b>	<b>Xanthorrhoea, Cranbourne Botanic Gardens</b>	<b>Xanthorrhoea, watercolour and oil pastel</b>	<b>\$1500</b>
<p>After studying design at RMIT Trish started work at Melbourne Etching Supplies. It was here that she was shown the printmaking process. The flora &amp; fauna of Australia is extraordinary and Trish is drawn more and more to 'en plein air' practices. Trish has exhibited widely, contributed to public art by commissions for Christmas themed garbage bins, a signal box, community library &amp; school mural. She has also participated in various artist residencies nationally.</p>			
<p>During lockdown 2 in Melbourne, I taught Botanical Illustration via Zoom. I had these old flower stalks that had fruited &amp; released their seeds and plenty of time to draw. They had come from a controlled burn in South Gippsland in 2013 and I have drawn them several times.</p> <p>I love this wild flower. I find joy in every stage of its cycle. I admire its robust seed pods; they are incredible sharp and compact. Being locked down and surrounded by the ring of</p>			

steel, I had to enjoy the spring flowering from photos shared on social media. After the bushfires the previous summer, the Xanthorrhoea put on a spectacular display in East Gippsland.

It was a great opportunity to show students how to keep working on a drawing using 3H, HB & 2B pencils and the wonderful editing tool, the Mono Zero eraser, a must in my tool kit.

## 18

<b>Toby Mills</b>	<b><i>The Jungle</i></b>	<b>Acrylic painting</b>	<b>\$475</b>
Supported by Arts Access Victoria through the Get Out! studio			

## 19

<b>Athenie Leckey</b>	<b><i>Cheese and Flower XI</i></b>	<b>Acrylic on canvas</b>	<b>\$450</b>
-----------------------	------------------------------------	--------------------------	--------------

Athenie Leckey is an emerging artist who has been creating a range of works using collage, papercut, acrylics and oils. Her main artistic focus is recreating her favourite Australian native flora, especially our adopted proteas. Athenie completed an Advanced Diploma of Visual Arts at Chisholm Institute in 2017 and has participated in group exhibitions at Walker Street Gallery, No Vacancy Gallery, Linden New Art Gallery, Brunswick Street Gallery, Oak Hill Gallery and Cube 37 Gallery.

This is the eleventh piece created in the 'Cheese & Flowers' series. They all depict a large and overflowing vase of native flowers on a table next to a cheese platter – two of my favourite things – but each tells its own story. The bright colours and the simplicity of the images invoke a feeling of lightness and joy. It is created to bring out a smile as people remember a time spent with friends or family, sharing food, having a glass of wine, looking out the window, taking a break and relaxing.

## 20

<b>Caterina Carfora</b>	<b><i>Springing</i></b>	<b>Acrylic on canvas</b>	<b>\$180</b>
-------------------------	-------------------------	--------------------------	--------------

Based in Melbourne Caterina Carfora has been steadily developing as an artist since 2002. With works primarily in acrylic, charcoal, soft pastel and ink on paper and canvas, her processes serve to organically give birth to emotive pieces whether they be portraits figurative or abstract in nature. Extensive travel has given rise to a passion for people watching and a deep connection with atmospheric skylines and landscapes. Caterina's goal is to evoke emotion in the viewer. Over the years she has attended Melbourne studios school under the direction of Richard Birmingham and also attended the New York Studio School with Graham Nixon.

During the Victorian Coronavirus lockdown, the short allowable walks in suburban nature seemed to take on a more vibrant & vital life. Spring sprung with a new sense of hope for warmer longer days and the hope of more freedom seemed to be written in every blooming flower & new foliage. The beauty of the humble nature strip eucalyptus had to be painted for its inspiration.

## 21

<b>Vanja Radisic</b>	<b>We'll be together forever in the temple of gum trees and magpies</b>	<b>Digital iphoneography print</b>	<b>\$500</b>
<p>Vanja Radisic is an Australian-Bosnian artist-teacher-practitioner, lifelong learner, lover of nature and all things photography. Passionate about the arts, culture, education, community, and human rights.. She has worked as a secondary art and photography teacher, public and academic programs educator at Deakin University Art Gallery, and is currently a clinical teaching specialist and a tutor in visual art and design at the Melbourne Graduate School of Education (MTSI program). Vanja has been exhibiting since 2003 both in Australia and overseas and was a finalist of a number of art and photography awards, including 2020 Australian Photography Awards.</p>			
<p>My hometown of Sarajevo is situated in a valley and surrounded by mountains, so the nature has always played an important role in our lives. Coming to Australia, my family has swapped the blanket of tall, green pines for the rugged bushland full of wondrous and ever-changing gum trees. Rainbow gum trees have been my favourite photographic subject for a while now; I have 1000s of images of 'shedding' coloured barks and trees taken at all stages and in every season. I feel especially connected to those at Springvale Botanical Cemetery here in Melbourne, my dad's final resting place. This work is a reflection on my father's passing ten years ago, and an acknowledgment of my family's belonging to the country he was buried on. We originate from Bosnia, and the place where one is buried plays an important role in my culture. In many ways, we have a similar attachment to our ancestors' remains as the Indigenous peoples of Australia. This is perhaps why so many of our people decide to return to their country of origin in their old age.</p> <p>When my family decided to lay my dad to rest here in Melbourne, it was the final and the most important commitment ceremony. And it was only fitting that he'd been placed to rest in the shade of a gum tree.</p>			

## 22

<b>Ellie Murrell</b>	<b>August</b>	<b>Oil on canvas</b>	<b>\$495</b>
<p>Ellie is a local Melbourne artist who grew up in Byron bay NSW. She obtained a Bachelor of Visual Arts at Southern Cross University in 2010, majoring in painting. Since completing university Ellie has continued to paint abstract landscapes and still life oil paintings, drawing inspiration from her natural surroundings. Ellie has exhibited in Brisbane group exhibition, Below 25, 2013 and had a solo exhibition; Metanoia 2018 at Balkon At Incubator.</p>			
<p>The theme of this painting depicts the waning state of mental health experienced throughout the Melbourne lockdown, the rose and fruit represent the fragility of transitory contentment. I was able to find beauty in my surroundings, the use of a solitude rose that had grown in my garden along with an abundance of mandarins on the tree, symbolises the feeling of loneliness. The floating white cloth with its emphasised folds and creases further symbolises capturing the trepidation of that moment in time.</p>			

## 23

<b>Giordano Biondi</b>	<b>Naturalia II</b>	<b>Digital inkjet prints</b>	<b>\$75 per work</b>
<p>Giordano is a Melbourne-based Italian-Australian visual artist. He attended Visual Arts and Theatre at IUAV University in Venice, and finished a Masters in Art in Public Space at RMIT in Melbourne. He started his art practice in Venice and has participated in exhibitions and residencies internationally. His art practice is based on reflection upon</p>			

architectural and landscape elements that define and distort perception on individual and collective uses of public space. Giordano has lately focused on cityscapes depict ideal landscape as narratives that invites the gaze to linger in every one of its components.

*Naturalia II* is the depiction of fragmentation and re-composition in nature according to a human beholder, and is a collection of different depictions of imaginary flora. The sources of these collages are mainly 17th, 18th and 19th century botanical illustrations. The fragments of the original plants and flowers are digitally cut and copied into new floral organisms. The more we desire to gaze upon a natural landscape that is uncontaminated by others, the more we enact a fragmented gaze; our landscape is a collage of solitary and untainted places that want to form a unitary vision of nature as we would like it to be, namely, the opposite of the city or urbanized environment most of us now grow into. What are these untainted fragments like? they are a mixture of memory and culture, that is, the flora we remember as natural, and the places we think should look natural according to cultural instances, botanical illustrations of flowers and plants endowed with character and symbolism.

## 24

<b>Elly Luks</b>	<b><i>Flowers 1</i></b>	<b>Work on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 25

<b>Linda Harman</b>	<b><i>Risiseise Pisnes Kisnese</i></b>	<b>Acrylic on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 26

<b>Lauren Bester</b>	<b><i>Aussie Flora Fairy</i></b>	<b>inkjet print (photograph) of original mixed media artwork</b>	<b>\$20</b>
----------------------	----------------------------------	--	-------------

Lauren is a young artist who has been creative from a very young age, inspired by her artist grandparents. She enjoys experimenting with paint, pencil and other materials such as collage and engages in other art and craft projects. She often paints nature scenes such as flowers or birds and sunsets. Lauren's special style and imperfections make up her artworks and she believes that everyone should embrace their uniqueness and imperfections. In 2020 Lauren was one of 100 artists selected to paint a Uoo Uoo for the RCH 150-year Anniversary Art Trail.

I love being in and looking at nature. I also love fairies and all things magical. I thought I would combine the two together and use real Australian flora and showcase the beauty and purpose of nature. The natural colours in the flora give this artwork and delicate and beautiful touch.

## 27

<b>Linda Harman</b>	<b><i>Kisnesish Kanais Pisfsis Nesis</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 28

<b>Evangelia Roditis</b>	<b><i>Eucalyptus leaves</i></b>	<b>Watercolour</b>	<b>\$90</b>
Evangelia has always enjoyed drawing and is mostly self-taught. Watercolour had always been a challenge for her.. Since Evangeline's retirement and particularly with the initial lockdown in 2020, she revisited painting with watercolour.			
Eucalyptus leaves are mainly green, but they also can have hints of other colours such as brown and red. The shade of green can vary. I hope I have captured their elegant beauty in a contemporary and simple way.			

## 29

<b>Cheyne Lethbridge</b>	<b><i>Wattle On</i></b>	<b>Acrylic on board</b>	<b>\$40</b>
Cheyne paints as a hobby. She sets herself the goal of creating at least one piece of artwork a year that she is proud of.			

## 30

<b>Katherine Wilkinson</b>	<b><i>Cucuzza, Orto Botanico Palermo</i></b>	<b>Photograph (limited edition of 5 giclee archival prints on rag paper)</b>	<b>\$325 (framed)</b>
Originally trained in graphic design and worked in art, design and education management. Katherine now researches and tells stories through her photographs and writing.			
In 'The Planetary Garden. Cultivating Coexistence' at Manifesta12 Palermo, artist Leone Contini created <i>Foreign Farmer</i> , a two part installation. He drew a parallel between the global migration of seeds and plants such as the cucuzza, a traditional Sicilian squash which almost disappeared from the regional table, and the migration of refugee communities to and around Italy, growing and selling hybrid varieties of local and foreign vegetables.			

## 31

<b>Shatha Sameh</b>	<b><i>The Vintage Correa Flowers</i></b>	<b>Acrylic painting with glitter on canvas</b>	<b>\$40</b>
Shatha Sameh is interested in respecting the idea and the imaginations, and the theory behind any artwork. Due to COVID-19 Shatha managed to gain something positive during the lockdown, which is discovering herself through acrylic painting. She found that it is a therapy and a stress reliever as it is a form of expression, and the best way of communicating and connecting with her feelings.			

*The Vintage Correa Reflexa Flowers*, is an acrylic painting on stretched canvas, capturing my attention for the beauty of tubular to bell-shaped flowers, these are usually pendulous with two or three yellow green to crimson red flowers, with stamens tipped with large yellow fragile anthers, delicately hanging together on a short branch of the so called Correa Reflexa tree.

This native plant can be found in autumn around Melbourne attracted my attention when I was walking in one of a beautiful park in the region. Correa flowers even attracted some nectar-feeding birds and insects.

This painting reflects the beauty of their shapes and colours deserved the allegiant vintage golden vase. Also, to be put near velvet red curtain to give this warm feeling in any room during autumn season in Melbourne. I enjoyed painting this excellent native species and well worth growing.

## 32

<b>Mel Raysi-Mati</b>	<b><i>GyMEA Lily in Flower</i></b>	<b>Mid steel</b>	<b>\$2,999</b>
<p>Mel Rayski-Mati grew up in the UK where she fell under the spell of metal and all its possibilities whilst working in Special Effects. Nearly twenty years on and Mel is still enamoured of how a metal so strong can be bent, rolled and forged into objects of such finesse and beauty. You will be surprised by the versatility of her work, sculptural forms, wall art and utilitarian items such as natural looking sculptures often created from motifs of the natural world. Mel won the People's Choice Award for Sculpture, at the Melbourne International Flower and Garden Show in 2018 for her piece 'Weeping Beauty'.</p>			
<p>The GyMEA Lily is a native flower of NSW. I love the way the detail is in the flower itself and the beauty in its colour contrast, to the huge leaves below.</p>			

## 33

<b>Lorna Quinn</b>	<b><i>The meeting place</i></b>	<b>Oil paint on Masonite board</b>	<b>Not for Sale</b>
<p>Lorna Quinn is a Melbourne-based artist, born in East Melbourne in 1995. She studied visual arts at Victorian College of the Arts, where she majored in drawing and print-making, and graduated with honours in 2018. Practicing predominantly in oil paints, Lorna is also a prolific drawer and sometimes sculptor. She intends to continue building on her artistic career in the years to come.</p>			
<p>Embedded within the context of the current information age, and via paintings of densely vegetated landscapes that are local to me, my practice dwells upon concepts of presence, handcraft, and human-environment relationships. On a personal level, my painting practice provides an avenue for engaging meaningfully with my surroundings, my own various imaginings and meanderings, and is used as a tool to explore the complex relationship between tapestries of inner experience, and particular landscapes and objects that are intimately known to me.</p>			

## 34

Pamela See	<i>From East to West</i>	Handcut cotton rag and acid free paper	Not For Sale
<p>Pamela See (Xue Mei-Ling) is a visual artist who practices a contemporary form of Chinese papercutting. Her motifs draw resemblance to Foshan Papercutting, a style which is endemic to the home province of her maternal grandparents. Her allegories often featuring an interplay between migratory, introduced and endemic species. She recently completed a Doctor of Philosophy at the Queensland College of Art, Griffith University. The contribution of Chinese migrants before and during the White Australia Policy was a key research tangent. Since 1997, she has contributed to cultural events across Australia, Asia, North America and Europe. Examples of her artworks are also held in institutional and corporate collections such as the National Gallery of Australia, The Australian War Memorial, the Huaxia Papercutting Museum, Chinachem and Swire.</p>			
<p><i>From East to West</i> depicts a European honeybee (<i>apis mellifera</i>) flying towards Bok Choy (<i>brassica rapa chinensis</i>) flowers. Handcut from paper, the composition engages a rhetoric which first appeared historical records during the Western Han Dynasty (206 BCE - 24 CE). Chinese paper cutting is considered repository for the maternal traditions of a proletariat with limited literacy. In 2009, the medium was also inscribed in the UNESCO List of Intangible Cultural Heritage of Humanity. In this instance, the composition symbolises the symbiotic relationship between European and Chinese settlers during the nineteenth century. Supplying fresh produce, though cultivating market gardens, was one of the ways the Chinese migrants supported their counterparts.</p>			

## 35

George Manioudakis	Vrksasanna	Aerosol – 5-layer stencil on metal panel	\$800
<p>George Manioudakis, aka Manofdarkness, lives in the Dandenong Ranges. George has been working as a professional artist since 2011 and worked out of the Blender Studios for 9 years. He works in a variety of mediums including, acrylic, oil and spray paint. George has been involved in a number of group exhibitions, including as a finalist in the Stencil Art Prize and featured in a number of street art publications. George is currently in his first year studying a Bachelor of Fine Arts (Visual Art) at VCA.</p>			
<p>The subject matter is of a wise, decaying tree and the remnants of what was once living, it explores themes of Animism and the deeply personal connection one may have with the natural world. The spirit of this ancient life force continues to resonate beyond its life cycle, as it stands on devastated land yet still gifting as it harbours life by providing shelter to wildlife within it.</p>			

## 36

Maree Morizzi	<i>Equilibrium</i>	Charcoal on paper	\$1,200
<p>Maree is a Melbourne born artist, who left behind a corporate career to pursue her first true passion of painting and drawing. Recently she returned from a sabbatical in Florence, Italy, where she studied figurative drawing at the Academy of Art coupled with private tuition from several highly esteemed local and international artists, exploring the application of oils and tempera pioneered by the great classical Renaissance Masters, in the articulation of the human form.</p>			

Strongly inspired by colour, movement, nature and humanity, Maree's work is an expression of the beauty and connectivity of nature and the human form, a poetic and ethereal celebration, using oils, pastels, graphite, charcoal, tempera and watercolour.

The piece was created during the harsh lockdown in Victoria due to the COVID pandemic, when civil liberties were removed, and many experienced the suffocation associated with confinement. The piece represents the reconciliation of the dichotomy of this struggle within our own spirituality, and the attainment of equilibrium through the connectivity between humanity and nature.

## 37

<b>Maree Morizzi</b>	<b><i>Solace</i></b>	<b>Charcoal on paper</b>	<b>\$1,200</b>
<p>Maree is a Melbourne born artist, who left behind a corporate career to pursue her first true passion of painting and drawing. Recently she returned from a sabbatical in Florence, Italy, where she studied figurative drawing at the Academy of Art coupled with private tuition from several highly esteemed local and international artists, exploring the application of oils and tempera pioneered by the great classical Renaissance Masters, in the articulation of the human form. Strongly inspired by colour, movement, nature and humanity, Maree's work is an expression of the beauty and connectivity of nature and the human form, a poetic and ethereal celebration, using oils, pastels, graphite, charcoal, tempera and watercolour.</p>			
<p>The piece was created during the harsh lockdown in Victoria due to the Covid pandemic, when civil liberties were removed and many experienced the isolation associated with confinement. Nature was a triumphant placation of this isolation, appeasing the prevailing angst experienced by many. The piece represents the solace provided to humanity, through the connectivity between humanity and nature.</p>			

## 38

<b>Yasmin Gaté</b>	<b><i>THE SEED</i></b>	<b>Acrylic and posca on canvas</b>	<b>Not For Sale</b>
<p>Melbourne-based Yaz Gaté, née del Mar, is founder of Tiny Cupboard Creatives - a small enterprise providing exciting in-home studio and virtual classes, workshops and events for learners of all ages, as well as commissioned art work and creative collaborations with other artists and organisations. Yaz is a second-generation Filipina - Australian and sees herself as a proud ambassador of Filipinos everywhere. An important feature of her artwork is how we find ourselves connected and disconnected from our culture in various stages of our lives.</p>			
<p>This is the first large scale piece by Filipina Australian artist, Yasmin Gaté (née del Mar). It is inspired by her disconnect and rediscovery of her cultural roots during the year she was diagnosed and then treated for Breast Cancer in 2019. The flowers are endemic to the Philippines, the cross hatching paying tribute to the 'banig' (a handwoven mat traditionally made in the Philippines) and the colour palette inspired by the colours of Filipino desserts. Originally named Asukar (sugar), this piece has been renamed <i>The Seed</i> to pay homage to all that has happened in her creative life, as an artist, teacher and creative business owner, since this 'seed' was painted in October 2019.</p>			

## 39

<b>Athenie Leckey</b>	<b><i>Family Bouquet</i></b>	<b>Acrylic on canvas</b>	<b>\$150</b>
<p>Athenie Leckey is an emerging artist who has been creating a range of works using collage, papercut, acrylics and oils. Her main artistic focus is recreating her favourite Australian native flora, especially our adopted proteas. Athenie completed an Advanced Diploma of Visual Arts at Chisholm Institute in 2017 and has participated in group exhibitions at Walker Street Gallery, No Vacancy Gallery, Linden New Art Gallery, Brunswick Street Gallery, Oak Hill Gallery and Cube 37 Gallery.</p>			
<p>This bouquet celebrates my personal extended family which has joined Australian and Scots together. Australian natives with Scottish Roses and thistles create this wild bunch.</p>			

## 40

<b>Louise Foletta</b>	<b><i>Lockdown Spring: Wildflowers</i></b>	<b>Watercolour on paper</b>	<b>\$6,000</b>
<p>Louise has had a long and active career as an artist and teacher. For 27 she organised and ran Summer Schools on her farm at Buxton and now continues to run workshops from her studio and teach with the CAE. She is especially known for her large non-traditional watercolour paintings based on the landscape, and has been a finalist in many environmental exhibitions. Watercolour is not her exclusive medium as many of her very large works are on canvas using acrylic or oil paint.</p>			
<p>We had been in Lockdown for months when I painted this painting. As I had been spending all my days here at the farm I was able to observe the various flowers blooming in turn and found how quickly they faded and were replaced by new species and blooms. While these native plants were found in their wild habitat across the river I was required like all of us, to stay put because we were in lockdown. I surrounded the wildflowers with the green of the paddocks to symbolise this unusual situation we all found ourselves in. It was hard keeping up with adding and painting all these flowers before they died. I wanted to colour only some of them trying to capture something of their delicate and ephemeral nature, so I didn't want them all to be seen like a page in a wildflower identification book. Emphasising the outline allowed me to capture the beauty of their flowing design and capture a feeling of the delicate or robust nature of the plant and its blooms.</p>			

## 41

<b>Tessa Hens</b>	<b><i>Make the moment stay</i></b>	<b>Fine line ink, acrylic, cotton thread</b>	<b>\$300</b>
<p>Tessa is a program manager in disability by day and an amateur artist who has recently rediscovered a real love for visual arts. Tess is also a Dance Movement Therapist who has had a life-long affiliation with the arts and a strong belief in the role the arts can play in the wellbeing of people and community.</p>			
<p>I drew this image after reading a good bye message from a dear friend and mentor who was reaching the end of her journey with terminal cancer. I stood under a big beautiful gum tree in flower as I read her words. I felt compelled to photograph and draw the leaves and flowers immediately after. They were a bustle of movement that I wanted to capture and pin down with ink and stitching. This process became for me a reflection on life, death and the roles people can play in your life that was symbolic and gentle. I never got to show my friend the final image, but I shared the original line drawing with her.</p>			

## 42

<b>Chandima Lalithkumar</b>	<b><i>Banksia</i></b>	<b>Oil</b>	<b>\$150</b>
<p>Chandi is a self-taught artist who calls herself a realistic artist and prefers to paint natural objects and nature in action. She developed her passion for art during her stay in Africa. She spent 15 years in Botswana and her inspiration for art came from the beautiful flora and fauna in Southern Africa. During her stay in Botswana, she travelled widely across Southern Africa and drew inspiration from what she saw. Her favourite medium is oil on canvas, she also uses watercolour and occasionally acrylic. In Botswana she was working under the guidance of Karan Malan.</p>			
<p>“An artist must possess nature, he must identify himself with her rhythm, by efforts that will prepare the mastery which will later enable him to express himself in his own language.” As a realistic artist my eye is always drawn towards nature. My latest painting <i>Banksia</i> is inspired by native flowers in Australia. I have used Acrylic as my medium. As I love to do detailed work I have illustrated the banksia flower well but kept the details of leaves simple.</p>			

## 43

<b>Karen Tacon</b>	<b><i>Mindiyet Secrets</i></b>	<b>Acrylic on canvas</b>	<b>\$350</b>
<p>Karen is an emerging artist in her early sixties who has recently embarked on a formal art diploma in 2020. Karen has always been interested in exploring art and in particular painting and drawing, but never had the opportunity until now.</p>			
<p>This painting is from an image I took of a melaleuca species in my neighbourhood called Paper Bark, the name in the local Aboriginal language being Mindiyet. The nooks and deep crevices of these trees have harboured many birds and insects who have sought refuge or a home briefly. I like to imagine that we too can breathe secrets into their depth knowing they will always be held safe. I have been very influenced by the book 'Overstory' by Richard Powers and the power of trees to communicate and help us navigate this world.</p>			

## 44

<b>Lauren Bester</b>	<b><i>Australian Flora Collection</i></b>	<b>Watercolour and pencil on watercolour paper</b>	<b>\$20</b>
<p>Lauren is a young artist who has been creative from a very young age, inspired by her artist grandparents. She enjoys experimenting with paint, pencil and other materials such as collage and engages in other art and craft projects. She often paints nature scenes such as flowers or birds and sunsets. Lauren's special style and imperfections make up her artworks and she believes that everyone should embrace their uniqueness and imperfections. In 2020 Lauren was one of 100 artists selected to paint a Uoo Uoo for the RCH 150-year Anniversary Art Trail.</p>			

## 45

<b>Katherine Wilkinson</b>	<b><i>Moreton Bay Fig Tree, Palermo Orto Botanico</i></b>	<b>Photograph (limited edition of 5 giclee archival prints on rag paper)</b>	<b>\$325 (framed)</b>
Originally trained in graphic design and worked in art, design and education management. Katherine now researches and tells stories through her photographs and writing.			
The Palermo Orto Botanico, a site of the Manifesta12 exhibition, is home to the oldest, and the second largest specimen of Fics Macrophylla in Italy. It was planted in 1845, and originated from Lord Howe Island, Australia. The vegetation of this botanical garden reflects the geopolitical, economic, social and cultural changes in the Mediterranean region and its relationships beyond.			

## 46

<b>Tegan Iversen</b>	<b><i>Flowers from Alexander</i></b>	<b>Gouache and fineliner on paper</b>	<b>\$180</b>
Tegan Iversen is a twenty-something-year-old Essendon based artist and illustrator. She creates colourful, cute and honest visual art through drawing, painting & digital techniques. Tegan's practise is inspired by the world around her, specifically, nature, animals, knick-knacks, food and feelings. Tegan has a Bachelor's degree in Fine Arts, Visual Art from the Victorian College of the Arts and currently co-runs F*EMS.			
My artwork is inspired by a beautiful bunch of native flowers my boyfriend gave me. The artwork shows the pretty mint tone of Eucalyptus as well as the incredible pattern of the zig-zag Banksia, it's bright, bold & fun evoking the vibrant quality of Australian flora.			

## 47

<b>Alex Litsoudis</b>	<b><i>A bee on a sunflower</i></b>	<b>Printed on canvas</b>	<b>\$400</b>
Alex Litsoudis is a Greek-Australian artist with an intellectual disability. Alex has been a well-known performer for over twenty-five years. He also produced his first film titled "Who is he" in 2011 that based on his life. And his film has been shown at different film festivals in Melbourne and in internationally. Alex is also a founding member of Fusion Theatre, an inclusive performance company. Alex has been a practising visual artist for ten years. He is involved with Artability, an inspiring visual arts program run by ADEC (Action on Disability within Ethnic Communities).			
Many of his paintings capture memories from his childhood, or places that he has visited, and he seeks to capture these moments to share with his audiences. In his work, Alex hopes to share his feelings about these moments and places that are important to him.			

## 48

<b>Nicole Bester</b>	<b><i>Grevillea</i></b>	<b>Watercolour on watercolour paper</b>	<b>\$30</b>
Nicole's passion for art developed from a very young age. Inspired by her grandparents who were both artists and who passed on their artistic talents to her, and who she remembers drawing and painting with, Nicole has been holding a pencil and paint brush since she was a baby. Nicole uses a mixture of mediums however mainly uses acrylic paints. Her artworks feature scenery and nature including flowers. Nicole's recent art			

projects include painting one of the 100 Uoo Uoo sculptures as part of the Royal Children's Hospital 150<sup>th</sup> Anniversary Art Trail as well as window installations for shops in local shopping strips. Her artwork also featured in the Melbourne Metro Tunnel Home/Work Project.

My inspiration for this artwork is the Grevillea bush in my backyard. I watch the birds feeding on nectar from the beautiful red flowers. The flowers are delicate and attractive, and I wanted to capture this in my painting.

## 49

<b>Winona Oliver</b>	<b><i>Lure</i></b>	<b>Colour nature photography</b>	<b>\$90</b>
Winona Oliver, an emerging local photography artist, indulges in capturing her curiosity for the natural world. This is combined with a fascinating interest for the behavioural psychology of the mind to engross her audience. These influences are embodied in all of Winona's works, creating such intriguing perspectives by providing details to be discovered as your eye explores her depiction. Before this, Winona studied various forms of art including film photography, sculpture, textiles, STEAM, and visual art.			
Filled with a vibrant pop of colour, pictured is a Purple African Daisy or Osteospermum, and a carefully camouflaged critter. Hosting eternal spiritual symbolism, this Praying Mantis is a sign of a healthy garden. There is a symbiotic relationship between flora and fauna here, where by the calm and hidden Mantis uses the flower as a baiting tool while patiently waiting for the unsuspecting herbivore to land on the bloom and in return, the Mantis protects the Daisy from being consumed.			

## 50

<b>Josephine Brick</b>	<b><i>The Bottle Brush Sees All</i></b>	<b>Acrylic</b>	<b>\$100</b>
This artist is a joyful dabbler known for her enthusiasm rather than her skill.			
The artwork was inspired by the inner life of blooming bottlebrush. The bushes appear to come to life, colonized by buzzing insects and joyful birds; you look at the bottlebrush and a thousand eyes look back.			

## 51

<b>Florence Wang</b>	<b><i>The life of a plant</i></b>	<b>Acrylic on canvas</b>	<b>\$230</b>
Florence has been painting and drawing almost since she was born. Painting and art to her is something personal and extremely special in life. In 2014, Florence earned her PhD in Computer Science from the University of Sydney studying the intricacies of visual similarity that lies among different types of art imageries. She then continued her journey in science by working at CSIRO for another good five years. At the beginning of 2020, Florence was fortunate to have a small career change, hence found herself starting to pursue something she always had a passion for. Beyond the visual qualities, Florence is a believer in arts with great emotional and psychological depth and their story telling power to the intended audience. And she hopes to carry that belief into her day-to-day art practice.			
Daisies are among one of the most common type of flowers that can be seen everywhere. Either in the wild or in cultivated environment, they are excellent examples of the			

coexistence of fragility and resilience in our ecological system. The African daisies in this painting are hand-picked from the wild. I chose to paint them from a non-traditional angle with added reflection to show the connection and resonance between the plant world and human society --- what we could learn from the life of a plant is enormous.

## 52

<b>Cheyne Lethbridge</b>	<b><i>Bottle it Up</i></b>	<b>Acrylic on board</b>	<b>\$40</b>
--------------------------	----------------------------	-------------------------	-------------

Cheyne paints as a hobby. She sets herself the goal of creating at least one piece of artwork a year that she is proud of.

## 53

<b>Nicole Bester</b>	<b><i>Seaside Daisy</i></b>	<b>Watercolour on paper</b>	<b>\$30</b>
----------------------	-----------------------------	-----------------------------	-------------

Nicole's passion for art developed from a very young age. Inspired by her grandparents who were both artists and who passed on their artistic talents to her, and who she remembers drawing and painting with, Nicole has been holding a pencil and paint brush since she was a baby. Nicole uses a mixture of mediums however mainly uses acrylic paints. Her artworks feature scenery and nature including flowers. Nicole's recent art projects include painting one of the 100 Uoo Uoo sculptures as part of the Royal Children's Hospital 150<sup>th</sup> Anniversary Art Trail as well as window installations for shops in local shopping strips. Her artwork also featured in the Melbourne Metro Tunnel Home/Work Project.

These daisies are seen everywhere in my neighbourhood including in my own garden. They seem to pop up everywhere. They attract bees and butterflies and brighten up any garden.

## 54

<b>Felicity Gordon</b>	<b><i>Viral Threat</i></b>	<b>Charcoal, ink and gouache on paper</b>	<b>\$2,200</b>
------------------------	----------------------------	---	----------------

Felicity Gordon is a contemporary visual artist based in Melbourne with a passion for community engagement in the arts. Felicity's current project considers our relationship with the natural world and sustainability. An aspect of Felicity's recent Masters research involved investigating the regenerative systems of permaculture and issues of food security.

We schedule and reschedule; we scramble our way to normality. For some time, the focus of my work has been our relationship with nature as we negotiate climate change. I am particularly interested in naturally occurring cycles of decay and renewal. It fascinates me that we deliberately remove ourselves from nature with its untidy randomness and reminders of mortality. Six months ago, my focus deviated as I tried to negotiate a world impacted by Coronavirus. Everything changed with new ways of communicating and working. However, I persisted in my studio with charcoal to paper trying to make sense of this ever-changing environment. "Viral Threat" illustrates three enormous banksia seed pods suspended as unknown molecules in the air.

## 55

<b>Roslyn Simmons</b>	<b><i>Happy</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 56

<b>Edward Treloar</b>	<b><i>Untitled</i></b>	<b>Pencil and watercolour on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 57

<b>John Eslick</b>	<b><i>Here</i></b>	<b>Pencil on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 58

<b>Gregory Colley</b>	<b><i>Untitled</i></b>	<b>Watercolour and marker on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 59

<b>Anne-Maree Wise</b>	<b>Callistemon</b>	<b>Acrylic paint</b>	<b>\$850</b>
<p>A contemporary artist based in Melbourne; Anne-Maree Wise creates modern, abstract paintings. Her artwork captures soft, subtle colours accented by bold contrasts. Anne-Maree's work is a visual sensation inspired by memories moving through layers of colour. Abstracted images replicate the sensation of moving through a space fused with colour and light on the canvas. Anne-Maree has a Bachelor of Art and is an experienced Art Educator having worked in secondary schools for over 25 years. She launched her art career outside the classroom with a solo show in Melbourne in 2015, her art is now held in private collections throughout Australia.</p>			
<p>I spend my summer holiday on the Mornington Peninsula roaming from one beach to the other. This view of bottlebrush flowers traces my steps in the morning to the back beach and beyond. Just past the red flowers and tangled hanging leaves is the promise of a little section of water and warm sunlight.</p>			

## 60

<b>Alice Duncan</b>	<b>Colour Swatch (Green)</b>	<b>Archival inkjet print</b>	<b>\$800</b>
<p>Alice is an artist based in Melbourne. Her practice incorporates photography, new media and installation to explore contemporary disassociations to land. Her work examines the role image making plays in national identity through the complex and ongoing narrative of landscape photography. With an experimental approach to photographic processes, her work incorporates readymade materials and multimedia to draw together signifiers of technology and nature, exploring the increasing connection between the virtual and reality.</p>			
<p><i>Colour Swatch (Green)</i> is an image in a series of works exploring the construction of traditional landscape photographs. Created during a month-long residency on an island in the Finnish archipelago, this series explores the interdependency of the local community on the environment, with a focus on seasons and light. Using the landscape as a site of creation, this work aims to pull back the curtain of photographic illusion and reveal the process of manipulation underneath. This encourages the viewer to look beyond the narrative of the photograph and focus instead on the ways in which the image was digitally constructed. This work questions the lived and the pictorial experiences of landscapes and challenges the way we use landscape photography to experience the world around us.</p>			

## 61

<b>Renata Buziak</b>	<b><i>Carpobrotus glaucescens</i></b>	<b>Archival pigment on paper</b>	<b>\$880</b>
<p>Renata Buziak is a biochrome/photo-media artist, researcher and educator passionate about physically engaging nature and organic processes in her art practice and helping people to reconnect with the natural environment. Renata's recent PhD studio research focused on local Australian healing plants significant to the Quandamooka Peoples of Minjerribah/North Stradbroke Island. Her work has been exhibited in solo and group exhibitions, nationally and internationally, received a number of art awards, and features in private and public collections.</p>			
<p><i>Carpobrotus glaucescens</i> (common name: pig face, in Jandai language: bubbracowie*) is one of many medicinal and edible native plants to Australia, and can be found along the South East Coast sand dunes. The artwork <i>Carpobrotus glaucescens... anaesthetic II...</i> 2015, is from the 'Medicinal plant cycles' series created over several years of my PhD studio research. The research focused on medicinal plants from Minjerribah/North Stradbroke Island, and draws on natural science and extensive consultations and discussions with members of the Quandamooka community of Minjerribah. I created this artwork by using an experimental biochrome process based on fusing plant and photographic materials overtime, subject to natural decomposition, a collaboration with nature. The focus on Minjerribah's plants aims to promote the recognition, appreciation, and value of local medicinal plants in the context of Aboriginal knowledge and natural science.</p>			

## 62

<b>Trish Bourke</b>	<b>Xanthorrhoea seed capsules</b>	<b>Graphite on paper</b>	<b>\$800</b>
<p>After studying design at RMIT, Trish started work at Melbourne Etching Supplies. It was here that she was shown the printmaking process. The flora and fauna of Australia is</p>			

extraordinary. She is drawn more and more to 'en plein air' practices. Trish has exhibited widely, contributed to public art by commissions for Christmas themed garbage bins, a signal box, community library and school mural.

During lockdown 2 in Melbourne, I taught Botanical Illustration via Zoom. I had these old flower stalks that had fruited & released their seeds and plenty of time to draw. They had come from a controlled burn in South Gippsland in 2013 and I have drawn them several times.

I love this wild flower. I find joy in every stage of its cycle. I admire its robust seed pods; they are incredible sharp and compact. Being locked down and surrounded by the ring of steel, I had to enjoy the spring flowering from photos shared on social media. After the bushfires the previous summer, the Xanthorrhoea put on a spectacular display in East Gippsland.

It was a great opportunity to show students how to keep working on a drawing using 3H, HB & 2B pencils and the wonderful editing tool, the Mono Zero eraser, a must in my tool kit.

## 63

<b>Alice Nixon</b>	<b><i>Plucked Chrysanthemums</i></b>	<b>Limited edition lino print with oil on archive paper</b>	<b>\$320</b>
<p>Alice Nixon has been a practising artist for over forty years and has a Fine Art degree as well as a Post Graduate Diploma with a major in Sculpture. She has had numerous solo shows, and has participated in many group shows in Australia and internationally. Although Alice's reputation was initially founded on sculpture, her practice has expanded to encompass drawing, lino and digital prints. Her work has received numerous awards and commissions and is represented in both public and private collections.</p>			
<p>In these works, I am trying to create a duality; initially, one is drawn to the depiction of a simple domestic scene created through bold graphics, however, there are sinister undertones to the apparently simplistic designs, with a sense of foreboding lying beneath the surface.</p> <p>Printmaking is my art form of choice for many reasons. I'm drawn to lino printing due to the challenge it presents in working with strong contrasts and a lack of any tone. You are forced to work with simple lines to create bold texture, as I often work by cutting out the negative space to form the design in black. Lino printing presents other challenges in its unforgiving material, as any cuts that are made to the lino are visible and cannot be undone. I like to capitalise on this characteristic of linoleum as it brings texture to a work, and creates gestures and movement within a scene.</p>			

## 64

<b>Manda Lane</b>	<b><i>Hydrangea</i></b>	<b>Archival ink on paper</b>	<b>\$350</b>
<p>Manda Lane is a local Melbourne artist with a strong focus on black and white botanicals. Inspired by scientific botanical art, as well as floral tattoo designs, her illustrations often feature detailed native Australian plants, and overgrown domestic gardens. More recently, her artwork has explored the relationship between nature and the human footprint, focusing on juncture between deserted and neglected spaces, and the ways in which nature thrives within them. Manda works with a variety of materials, but largely enjoys working with fine liner pens, brush pens, and different types of inks.</p>			
<p>The sight of Hydrangeas (<i>Hydrangea macrophylla</i>) always raises memories of visiting loved ones and sitting outside in warm weather amongst these beautiful plants. In</p>			

childhood, I used to sit at my grandmother's table and look at the freshly picked florals and see the original plant in full bloom outside the window. This artwork was illustrated during the 2020 covid-19 lockdowns, where I was particularly missing visiting those plants, and spending time with family.

## 65

<b>Winona Oliver</b>	<b><i>Homely Murnong</i></b>	<b>Black and white nature photography</b>	<b>\$90</b>
<p>Winona Oliver, an emerging local photography artist, indulges in capturing her curiosity for the natural world. This is combined with a fascinating interest for the behavioural psychology of the mind to engross her audience. These influences are embodied in all of Winona's works, creating such intriguing perspectives by providing details to be discovered as your eye explores her depiction. Before this, Winona studied various forms of art including film photography, sculpture, textiles, STEAM, and visual art.</p>			
<p>An Australian Native Murnong Yam Daisy or <i>Microseris</i> Sp. encasing an orb weaver spider at work constructing the bed &amp; breakfast chalet. Allow your eyes to relish in the divergent textures between the soft, delicate flower petals and the powerful spike-like hairs extending from the orb weaver's legs. The arachnid's abdomen accommodates the Aztec 'Ink Blot Test' patterning which contrasts against the ever so subtly striped Yam petals. This is a prime example guiding the importance of biodiversity needed to support healthy, natural, &amp; complete ecosystems.</p>			

## 66

<b>Greer Rankin</b>	<b><i>Nothofagus Cunninghamii</i></b>	<b>Black and white film - photography</b>	<b>\$200</b>
<p>Greer Rankin is a Melbourne based, medium format photographer specialising in black and white. Seeking out the subversive possibilities in our everyday, her work is imbued with a singular sense for the dark and surreal — every piece an encounter with both the familiar and the strange. In its intrigue, Greer's work functions as an unreliable witness—an invitation to viewers to infuse her captured moments with their own stories.....</p>			
<p><i>Nothofagus cunninghamii</i> (<i>Myrtle Beech</i>) - Tarra Bulga National Park. Growing in cool temperate climates throughout Tasmania and Southern Victoria. In favourable conditions the Myrtle Beech grows as a canopy tree up to 40 m tall. The Myrtle Beech picture here is pushing 40m, making it around 200 years old. Flowers are unisexual, meaning flowers are either male or female. Male flowers can be distinguished by their hanging stamens and solitary growth, while female flowers lack stamens and grow in clusters of three.</p>			

## 67

Zorica Purlija	<i>Naturalis</i>	Fine art premium photographic paper	\$220
<p>Zorica Purlija migrated from Montenegro, to Australia in 1972, and is currently based in Sydney.</p> <p>Graduating with Distinction in 1989 with an Associate Diploma in graphic design and photography at The University of Western Sydney, Zorica spent some years travelling through Europe, experiencing life and art. For the last twenty years she has been practicing as a fine art photographer while raising her family and in July 2020 she completed her Masters of Art in photo media, at the UNSW School of Art and Design. Her current practice has been focused around attachments, the psychology and space around our primary relationships and how it impacts our future self. Her art is informed by feminist values and hopes to tap into our universal longings for equality.</p>			
<p>The series explores the force of nature which exists in us all, and the interconnectedness of our desires through Anima and Animus. The photographs were captured in the sublime landscapes in Crescent Head NSW.</p>			

## 68

Sofie Dieu	<i>Waratah After Arles</i>	Ink on Paper	\$750
<p>Sofie Dieu has a Bachelor in Textile Design and Sculpture. In 2016, she graduated from Montpellier III University with a Master in Visual Art and Contemporary Practice. She currently teaches design theory at Monash University.</p> <p>Sofie's collaborations include working with Sydney Biennale, the Black Dog Institute and the Mosaic Festival. Her work has been extensively shown in Gippsland and more recently was exhibited at Latrobe Regional Gallery. Her painting is published in The Spirit of the Bush, Art of Gippsland. In 2019, Creative Gippsland invited Sofie Dieu to its Artist in Community Programme. She is a multi-art prizes and award finalist and has undertaken various artist residencies internationally.</p>			
<p>Strongly influenced by Van Gogh's aesthetic, this painting is an attempt to merge my European background with my love for the Australian flora. Ink painting on layered paper with a gentle texture mirrors the fragility of the plant, some might see in it a metaphor of womanhood.</p>			

## 69

Lorraine Meinke	<i>Grevillea 1</i>	Linocut print on paper	\$250
<p>Lorraine Meinke is a multi-disciplinary, Australian artist, who lives and works in Brunswick, Victoria. Lorraine is best known for her unique, hand built, ceramic fish sculptures and her ephemeral art installations that focus on environmental concerns made using found natural materials. Largely inspired by nature, Lorraine's art practice also includes botanical watercolour illustration, charcoal and graphite pencil drawing, portrait and natural history painting in oils and acrylics, photography, relief printmaking, metal sculpture, slump glass and textiles. Prior to becoming a full-time artist, Lorraine worked in a number of other creative capacities including illustration, graphic and multimedia design and landscape architecture.</p>			
<p>Grevilleas are a diverse genus of over 350 species of evergreen flowering plants in the Proteaceae family. The artwork is part of an ongoing series of linocut prints featuring</p>			

Australian native plant specimens collected from the artist's local neighbourhood in Brunswick, Victoria.

## 70

<b>Lorraine Meinke</b>	<b><i>Grevillea 2</i></b>	<b>Linocut print on paper</b>	<b>\$250</b>
<p>Lorraine Meinke is a multi-disciplinary, Australian artist, who lives and works in Brunswick, Victoria. Lorraine is best known for her unique, hand built, ceramic fish sculptures and her ephemeral art installations that focus on environmental concerns made using found natural materials. Largely inspired by nature, Lorraine's art practice also includes botanical watercolour illustration, charcoal and graphite pencil drawing, portrait and natural history painting in oils and acrylics, photography, relief printmaking, metal sculpture, slump glass and textiles. Prior to becoming a full-time artist, Lorraine worked in a number of other creative capacities including illustration, graphic and multimedia design and landscape architecture.</p>			
<p><i>Grevilleas</i> are a diverse genus of over 350 species of evergreen flowering plants in the Proteaceae family. The artwork is part of an ongoing series of linocut prints featuring Australian native plant specimens collected from the artist's local neighbourhood in Brunswick, Victoria.</p>			

## 71

<b>Caroline Grove</b>	<b><i>Floribunda Exotica</i></b>	<b>Graphite on watercolour paper</b>	<b>\$225</b>
<p>Caroline Grove has worked in the visual arts for over 30 years and has exhibited works using different media and methods. With works ranging from drawings, watercolour paintings, photography and textiles her works are in a variety of public and private collections. Grove also works with youth to encourage and develop their love of the arts and explore different ways to express themselves visually.</p>			
<p><i>Floribunda Exotica</i> depicts two floral emblems, growing wildly and unpredictably on the page. Each being unique as is nature, where flowers are similar, but no two are identical. Flora brings joy to all who see it.</p>			

## 72

<b>Chrissie McDonald</b>	<b><i>Bushfire on the Escarpment</i></b>	<b>Acrylic</b>	<b>\$1,700</b>
<p>Chrissie is now concentrating on her own work and developing a painting practice, after a twenty-year career in Secondary Art teaching. Printmaking was her major, but whilst teaching, drawing was her focus. Mid-career she had a foray into fabric and fashion design.</p> <p>Chrissie has explored a diversity of Australian landscapes with her long-term partner, who is a field naturalist, focusing on bushland restoration. The world is at an ecological tipping point and Chrissie is deeply concerned about this and her art practice reflects these issues past, present and future.</p>			
<p>Fires return to the Australian bush nearly every year, starting in early summer. In 2019 they began in spring and continued through to the end of summer. Not only was the duration longer, but they burnt in areas not accustomed to burning. They burned with a ferocity that consumed more bushland than in recorded history. The fear of returning</p>			

bushfires, for those who live in bushfire prone areas, hovers constantly in the background over summer.

Especially on high risk days. Every summer now I pack up my old photos and important documents and take them to a safe place. I worked on my painting as those fires raged over Australia. The process helped to calm me during those terrifying months and to acknowledge the trauma so many people were experiencing. On the Mount Eliza escarpment bushland, near where I live, on Boon Wurrung/Bunurong country, we feared strong north winds and lightning strikes on those extreme fire danger days. This time though, my neighbourhood was fortunate. My work is a reminder of what could have happened and still may.

## 73

Sha Sarwari	Acknowledgement of Country	Charcoal, canvas and PVA glue on marine plywood	Not For Sale
<p>Sha Sarwari is a multidisciplinary Afghanistan-born visual artist who has lived in Australia since 2000. His work combines material investigation and form, in which he embeds multiple layers of meaning with the intent to create visually poetic encounters. His work speaks of his lived experience of existing between two worlds, longing and belonging, and references current political discourse around migration, identity, place, memory and nationhood.</p>			
<p>In his recent works, Sarwari draws from the visual aesthetic of Farsi script in particular Nastaliq, one of the main calligraphic hands used in writing the Farsi alphabets.</p>			
<p>This work celebrates the beauty and resilience of Australian flora in particular the eucalyptus, its adaptation to the fire, Sha was fascinated when he saw images burnt eucalyptus bark re-sprouting from its bark, emerging like a phoenix, the material charcoal used in making this work is remnant of fire. Fire is an elements that Sha has been using in the process of his work, the charcoal used in this work is made by Sha himself.</p> <p>“Fire resonate deeply with me for some reason, when I am near a fire it calms me down and has a purifying effect on me, I am also at peace when I go bush walking” Sha says.</p> <p>The Farsi writing which is carefully layout in Nastaliq script is the translation of the first sentence of an Acknowledgement to Country - “We acknowledge the traditional owners of this land”. As a migrant in my early years of living in Australia I was not fully aware of the extent of damage caused by colonisation to Aboriginal and Torre Strait Islander people. it is through my art practice and my involvement with art that I learnt more and realised that I am living on stolen land which has never been ceded, and I would like to reflect that in my art and spread awareness within my community.</p>			

## 74

Mat Hughes	<i>Hairy Spinifex</i>	Photograph, hand printed and finished with bee's wax.	\$465
<p>In the last few years, Mat has returned to his photographic roots, namely wet based photographic printing.</p> <p>Mat’s heroes are the artists who embraced photography at the turn of the 18th and 19th century. Mat is happy in the space where photographic image-making overlaps with printmaking. We live in an age where the vogue is for imagery that displays granular sharpness and leaves little to the imagination. As a photographer, Mat’s work is more reflective and traditional. He is seeking the mystery that hides the shadows. And as a printer he is looking to celebrate the handmade nature of his work.</p> <p>Mat works in the confluence of both film and digital technologies, with each providing their individual and combined range of possibilities.</p>			

It is important to Mat that his finished work includes a reference to photographic history and tradition. On a physical level he aims to create work that is both warm and tactile and describes a provenance and depth of thought.

These two images were made during last year's Melbourne lockdown. Sandridge Beach in Port Melbourne became our go-to place for fresh air and exercise. There is something about the native flora in this corner of Port Phillip Bay that is wild and reminds me that despite the pace of urban development, this area has been a river estuary for far longer.

Both plants are native to the area. The Coastal Sword Sedge was known as Kerbein or Noongar by Aboriginal people. The leaves could be used for basket/rope making and the white base of the leaves could be roasted or eaten raw.

Both works were made using a combination of digital photography and traditional darkroom printing. Prints were made by hand using a 19th century printing process called Van Dyke Brown which is characterized by the wonderful brown tones.

In a digital age where granular sharpness is often the benchmark, these images present an older artisanal practice, one that celebrates authenticity.

The paper is coated by hand with a light sensitive emulsion, and the prints are finished with bee's wax. They are presented behind a finely crafted frame.

## 75

<b>Mat Hughes</b>	<b><i>Coastal Sword Sedge</i></b>	<b>Photograph, hand printed and finished with bee's wax.</b>	<b>\$465</b>
-------------------	-----------------------------------	--	--------------

In the last few years, Mat has returned to his photographic roots, namely wet based photographic printing.

Mat's heroes are the artists who embraced photography at the turn of the 18th and 19th century. Mat is happy in the space where photographic image-making overlaps with printmaking.

We live in an age where the vogue is for imagery that displays granular sharpness and leaves little to the imagination. As a photographer, Mat's work is more reflective and traditional. He is seeking the mystery that hides the shadows. And as a printer he is looking to celebrate the handmade nature of his work.

Mat works in the confluence of both film and digital technologies, with each providing their individual and combined range of possibilities.

It is important to Mat that his finished work includes a reference to photographic history and tradition. On a physical level he aims to create work that is both warm and tactile and describes a provenance and depth of thought.

These two images were made during last year's Melbourne lockdown.

Sandridge Beach in Port Melbourne became our go-to place for fresh air and exercise. There is something about the native flora in this corner of Port Phillip Bay that is wild and reminds me that despite the pace of urban development, this area has been a river estuary for far longer.

Both plants are native to the area. The Coastal Sword Sedge was known as Kerbein or Noongar by Aboriginal people. The leaves could be used for basket/rope making and the white base of the leaves could be roasted or eaten raw.

Both works were made using a combination of digital photography and traditional darkroom printing. Prints were made by hand using a 19th century printing process called Van Dyke Brown which is characterized by the wonderful brown tones.

In a digital age where granular sharpness is often the benchmark, these images present an older artisanal practice, one that celebrates authenticity.

The paper is coated by hand with a light sensitive emulsion, and the prints are finished with bee's wax. They are presented behind a finely crafted frame.

## 76

<b>Alfred Pavia</b>	<b>Roses.</b>	<b>Photography</b>	<b>Not for sale</b>
<p>Born in Malta in 1947. Always interested in photography. Alfred used to shoot wedding photos as a part time job. About four years ago he started to post photos of flowers on Facebook and was surprised how much his photos were appreciated. Since then he posts every day. Most of his work consists of Birds, Landscapes, Sunsets, Flowers, insects.</p>			
<p>Bunch of roses, shot in Leongatha Victoria.</p>			

## 77

<b>Jo Reitze</b>	<b><i>Eucalyptus Ficifolia</i></b>	<b>Gouache on board</b>	<b>\$2,000</b>
<p>Jo Reitze is a Fellow of The Victorian Artists' Society, Past President of Melbourne Society of Women Painters &amp; Sculptors, and an award-winning artist. She has received more than thirty awards and numerous commendations. Recent awards include MSWPS Danks Trust Award 2017 and The Annie Davison Oliver Award 2016. This year she was a Finalist in both A.M.E. Bale Prizes for Oils and Works on Paper. Last year she was also shortlisted for Southern Buoy Studios Portrait and Landscape Prizes. In 2019 she was a finalist in the prestigious Len Fox Painting Prize at Castlemaine Art Museum. Formerly Art Coordinator at Canterbury Girls' Secondary College, Jo now prioritizes her own painting, as well as enjoying teaching at VAS studios on Thursday mornings.</p>			
<p>My large gouache painting captures the vibrancy of this red flowering gum, also called Corymbia Ficifolia. It was painted a few years ago at the height of the drought on location in a quiet street in Barwon Heads. I was enticed to record its increased vividness in those tough conditions. Despite the heat of summer, it was pleasant to paint outside, shaded by its canopy. I have chosen a close viewpoint to focus on the beautiful foliage and flowers enhanced by their complementary colours. The image of this painting was used to create scarves and pocket handkerchiefs for Victoria Chorale's Concert uniform and overseas tour in 2019.</p> <p>Eucalyptus Ficifolia are best suited to temperate districts with low rainfall and infertile, sandy soils. The environmental importance of trees in modifying temperature, improving air quality, creating eco climates and improving well-being must not be ignored.</p>			

## 78

<b>Ebony Hoiberg</b>	<b><i>Family Dinner</i></b>	<b>Website, written word, watercolour, photography, plates, butter knives, forks, small table, chair</b>	<b>Not For Sale</b>
<p>Ebony Hoiberg is a 27-year old Melbourne based artist that works in installations, who is interested in storytelling and immersive experiences.</p> <p>Ebony's work focuses on the similarity and differences of how we experience the "big things" of life in small ways. Her work opens up space to consider what makes us the same and how we experience the world around us differently.</p> <p>Her work creates immersive installations that allows audiences to reflect on memories, and aims to open up conversation between community members. These works often engage the senses - utilizing scents, space, sound and light. Ebony's process often begins with interviews and conversation. Ebony's work is often presented with high aesthetic value and utilizes repetitive forms. Using wax casts, text, collage and reflective</p>			

surface as materials. At the centre of Ebony's practice is taking complex topics and broad experiences and presenting them in simplified forms that pose open ended questions.

This work explores the connection between family, food, growth and time. It is centred around the family dinner table and coming to terms with what a "family" really means. This work explores my blended family and subverts the disconnected idea of the family tree compared to the nightly rituals and memories of family. The work includes a written piece, 7 water colour botanical drawings of vegetables/ fruit digitally edited onto plates that are paired with photographs of the family members they represent. This work explores the often-unrecognised beauty of everyday vegetables and the fragility of the family structure.

## 79

<b>Tess McDonald</b>	<b><i>Rainbow Grass</i></b>	<b>Pastel on paper</b>	<b>POA</b>
Supported by Arts Access Victoria through the Get Out! And Art about studios			

## 80

<b>Katie Starkey</b>	<b><i>Wild Iris</i></b>	<b>Pen and marker</b>	<b>Not For Sale</b>
Katie Starkey (b. Sydney 1981) is an emerging visual artist who specializes in drawing. She began showing her work in 2008 and has since participated in 10 group shows in 3 countries. Recent group shows include those at the Dirty Dozen and Capsule exhibition space and at Library at the Dock in Melbourne. Katie studied visual arts at The National University of the Arts, Buenos Aires, Argentina and at the University of Barcelona, Barcelona, Spain. She studied Stone Lithography and Screen Printing at The Barcelona Arts and Crafts School in Barcelona, Spain. More recently she has studied with Melbourne Artist Erika Gofton at the independent art school The Art Room in Footscray. Katie has been an artist in residence at River Studios in West Melbourne since 2017.			
The work <i>Wild Iris</i> is a drawing of a Wild Iris or Dietes Bicolor plant. This plant is in the Melbourne Royal Botanic Gardens. The artist drew this plant because she found it beautiful. The artist chose the colour blue for this drawing because the colour produces in her the same sense of calm as being with plants. To create the drawing the artist worked from a photo she took on the eve of the second lockdown in Melbourne. She created the drawing working from her bedroom during the lockdown period while the Melbourne Royal Botanic Gardens were closed to the public.			

## 81

<b>Lisa Stone</b>	<b><i>Garden Blueprint (2)</i></b>	<b>Cyanotype on watercolour paper</b>	<b>\$150</b>
Lisa Stone is a recent Bachelor of Design graduate from the University of Melbourne, having majored in graphic design, minored in digital technologies and specialised in digital visualisation. She enjoys experimenting with different mediums and particularly has a passion for illustration.			
As a personal project for university, I explored the light-sensitive printing process of cyanotypes (commonly known as 'blueprints'). During my time in last year's lockdown, I created a series of 'Garden Blueprints' that explore the beauty, fragility and abundance of flora and fauna that I find in my garden and local area.			

## 82

<b>Vasy Petros</b>	<b><i>Biophilia – Series No.2</i></b>	<b>Paper collage on board</b>	<b>\$700</b>
<p>Vasy Petros is a self-taught artist, member of the Greek Australian Cultural League and member of the Bass Coast Artists Society. She is also co-ordinator for the annual Antipodean Palette Art Exhibition events since 2013 and manages a small part time art and design business. Her award-winning works have been exhibited and sold in regional galleries of Gippsland, Victoria. Vasy has been a qualified health professional and has trained as volunteer in The Red Cross Emergency and Migrant Support Services, and The Royal Children's Hospital Education Institute. She currently works with children in the education disability support sector, teaches art and enjoys spending her time in the garden.</p>			
<p>I am a 'Biophilic'.... I admire the uniqueness of Australia's native flora and my work has been inspired by the writings of naturalist E.O Wilson....'Look closely at nature, for very species is a masterpiece, exquisitely adapted to the particular environment in which it has survived'.</p>			
<p>I 'Paint' with Paper'..... Each 'brushstroke' is a colour cut from discarded magazines. Mass print, representing today's complexity, often fixated on ego and the manmade, is reformed and transformed to capture detail and beauty existing in our natural world...something which we seldom notice, in the 'busyness' of our own existence.</p>			

## 83

<b>Janet Hayes</b>	<b><i>Float</i></b>	<b>Pastel</b>	<b>\$3,000</b>
<p>Janet Hayes mainly works in pastel being attracted to their unique texture, the possibility of glowing colour and the variety of artwork achievable from a quick sketch to a more detailed, finished painting. Still Life, portraits and figure studies are predominant in her work.</p> <p>In the mid-Eighties she studied pastel portraiture with artist Daniel Greene in New York. She has exhibited and been published in Australia, and internationally.</p> <p>Among several awards she has received is the Allied Artists of America Award at the Pastel Society of America annual exhibition, New York City in 1993. More recently she won the inaugural John Dudley Award for Portraiture in Melbourne, 2019.</p> <p>Since 1985 Janet has been a sought-after teacher for drawing and painting demonstrations and short courses in pastel using a variety of subject matter; portrait, figurative, landscape and still life for many art organisations, schools and independently throughout Australia.</p> <p>She is an honorary life member and founding Vice President of the Pastel Society of Victoria, Australia, a signature member of the Pastel Society of America and an honorary member of the Société des Pastellistes de France.</p>			
<p>Water lilies grow with their roots in the mud to flower with great beauty in the light. The challenge in this artwork was to render this beautiful flower floating amongst the reflections and shadows and surrounded by the soft folds of white cloth.</p>			

## 84

<b>Peter Benjamin</b>	<b><i>Untitled (Pot Plant)</i></b>		<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			

## 85

<b>Deanne Dixon</b>	<b><i>Wacky Colours</i></b>		<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 86

<b>Olga Dziemidowicz</b>	<b><i>How far we've come</i></b>	<b>Acrylic on canvas</b>	<b>\$1,800</b>
<p>Olga Dziemidowicz is a Melbourne-based contemporary artist. The artwork she creates is dynamic, vibrant, and optimistic. She paints both realistic, as well as abstract paintings, often using bold colours to express life, vibrancy, and the energy of the world around us. Each piece, guided by intuition, emerges from a process of adding and subtracting paint, usually working with acrylics and mixed media.</p> <p>The subjects of her work include landscapes, portraits, expressive abstracts, and more. Having started her career as an architect, after a few years she realised that it's not her path. She switched careers, but it was only in late 2018 that she understood that painting and art have always been her true passions.</p> <p><i>How far we've come</i> is a celebration of our achievements. We strive and sometimes might wish we've done more... But let's pause and acknowledge the journey so far. We have come a long way and we should celebrate it. The painting is a large, expressive, loose interpretation of Australian natives, with a focus on colour and texture. The theme and size symbolises my journey after moving to Australia. The style is bigger, bolder, continuously evolving, but also already colourful and joyous.</p>			

## 87

<b>Louise Foletta</b>	<b><i>Disquieting Spring 2019</i></b>	<b>Watercolour on paper</b>	<b>\$6,000</b>
<p>Louise has had a long and active career as an artist and teacher. For 27 she organised and ran Summer Schools on her farm at Buxton and now continues to run workshops from her studio and teach with the CAE. She is especially known for her large non-traditional watercolour paintings based on the landscape, and has been a finalist in many environmental exhibitions. Watercolour is not her exclusive medium as many of her very large works are on canvas using acrylic or oil paint.</p> <p>The spring of 2019 was a dry and disturbing spring with many of the wildflowers impacted by the dry and the very real fear that we were experiencing rapid climate change. I have an area of hillside on my property in the Murrindindi Shire where I follow the seasons and their effect on a large range of species of wildflowers growing under the Peppermint and White Gums.</p> <p>This area in the Acheron Valley ranges from the Acheron River's banks to the state forest and the Pine Plantations. My hope with this painting is that people will see and recognise the wildflowers depicted and learn to love and protect them. So many of the flowers are so understated and subtle and difficult to find but people especially children need to be made aware of the danger we pose to their existence. We still do not understand all the relationships one has to the other and while our native plants are tough and can withstand drought and fire they are fragile when it comes to human interference such as fertilisers and clearing. The way I have used the watercolour was an attempt to emulate the delicacy of the balance in nature this particularly dry spring.</p>			

## 88

<b>Genevieve Thornton</b>	<b><i>Propositions for Tomorrow</i></b>	<b>Multimedia</b>	<b>\$1,500</b>
<p>Genevieve Thornton speculates on our Anthropocentric time of ethical compromise and destruction – imagining future monsters of flora, fauna, and fungi that might thrive on a significantly altered planet. Thornton uses organic and inorganic materials to create sculptural forms and connections between the human and non-human and the organic and the inorganic. Born in New Zealand in 1981, Thornton lives in the Greater Bendigo Region.</p>			
<p>As the world sits in climate ruination, plants are under threat from climate change, habitat loss, pests, diseases, and pollution. The future is being decided by our past and current actions - such is the force of the present.</p> <p>Seedbanks safeguard the future of plants native to Australia, seeds in jars lying dormant in cooling vaults. I ask after the already extinct plants of Australia. I ask why the rest of Australia's plants are yet to be collected and what is being done about this gap? And, how, with such significant destruction to our planet, these plants will ever be able to survive in the future. The empty jars symbolise the extinct and the yet to be collected -missing Australian flora. The bleached white floral sculpture looks at imaginative flora adaptations to our changing planet and at what we are and could lose. This work looks to how we are continually in the process of drafting propositions for tomorrow.</p>			

## 89

<b>Luma Abu-alsaad</b>	<b><i>Bird of Paradise as I see it!</i></b>	<b>Acrylic on canvas with a gloss spray finish</b>	<b>\$40</b>
<p>Luma is an Australian medical scientist, originally from Iraq/Baghdad. Luma enjoys painting as a hobby. Luma lives in Perth WA.</p>			
<p>This painting is dedicated to my father who lost his battle to cancer in March 2019, he loved the bird of Paradise and I painted it in honour of him hoping that he's enjoying these flowers in heaven.</p>			

## 90

<b>Shireena Chung</b>	<b><i>Australia Native Flowers</i></b>	<b>Acrylic on canvas</b>	<b>\$75</b>
<p>Shireena was born and lived in Singapore before migrating to Australia. She only started working on her art 4 years ago after doing a year of art classes. Her work has been exhibited at the Dandenong Show and at Walker Street Gallery. She prefers to create landscapes and paint familiar scenery.</p>			
<p>This work is inspired by Australian native flora.</p>			

## 91

<b>Shireena Chung</b>	<b><i>Winter Tranquillity Tree</i></b>	<b>Acrylic on canvas</b>	<b>\$100</b>
<p>Shireena was born and lived in Singapore before migrating to Australia. She only started working on her art 4 years ago after doing a year of art classes. Her work has been exhibited at the Dandenong show and at Walker Street Gallery. She prefers to create landscapes and paint familiar scenery.</p>			

The subject is based on an old growth tree at nearby Gunns Road Reserve viewed during the winter month.

## 92

<b>Lisa Stone</b>	<b><i>Garden Blueprint (2)</i></b>	<b>Cyanotype on watercolour paper</b>	<b>\$90</b>
<p>Lisa Stone is a recent Bachelor of Design graduate from the University of Melbourne, having majored in graphic design, minored in digital technologies and specialised in digital visualisation. She enjoys experimenting with different mediums and particularly has a passion for illustration.</p>			
<p>As a personal project for university, I explored the light-sensitive printing process of cyanotypes (commonly known as 'blueprints'). During my time in last year's lockdown, I created a series of 'Garden Blueprints' that explore the beauty, fragility and abundance of flora and fauna that I find in my garden and local area.</p>			

## 93

<b>Zoe Keystone</b>	<b><i>Pop('s) Orchids</i></b>	<b>Digital inkjet print</b>	<b>\$250</b>
<p>Zoe Keystone is a Melbourne based artist and art teacher. Currently teaching art at Thornbury High School, she has taught art locally and internationally for eleven years in a range of materials and techniques. Spending her spare time in and amongst nature, Zoe finds creative energy and motivation in being in the simplest natural environment. Zoe's artistic practice often informs her teaching practice and she finds inspiration and feedback in the work she makes with and for students'. Zoe's work is often colourful and she takes the simple forms; shape and line; and manipulates these elements to create abstract works. Zoe believes all students can find their individual artistic practice and style through her methods of teaching. Zoe can be found making art at the studios at BSIDE gallery in Fitzroy.</p>			
<p>The orchids featured in this digital collage are orchids that were passed down to my father from his parents, my grandparents. My father has nurtured the plants and allowed them to grow well beyond the passing of their original owners. My grandparents were avid gardeners and I can recall conversations between my father and grandfather at the end of the orchid season about "splitting the orchids". The orchids have moved multiple locations in their life, from my grandparent's house, to my childhood home now residing at my parents downsized home. The bloom in spring 2020 were particularly extravagant, blooming at the end of Melbourne's harsh Stage 4 lockdown. The first weekend I visited my parents at their home in Mt Martha post lockdown, I was greeted by the flowing orchids.</p>			

## 94

<b>Caron Dann</b>	<b><i>Mile Creek, Yarraman</i></b>	<b>Pastel</b>	<b>\$300</b>
<p>Caron Dann is an academic who teaches communications and media studies at Monash University. She is also a writer and former journalist. She took up art in 2012 to escape media over-saturation, at least some of the time. Her favourite medium is pastel (of all types), but she also paints with acrylics, coloured pencil, mixed media and markers.</p>			
<p>While new housing estates are slowly encroaching on nature, there are still many pockets of native flora in Greater Dandenong. It is important that we acknowledge and nurture</p>			

these areas, even while new construction continues around us. This has been especially important during 2020, when a pandemic has restricted us to our homes and localities for much of the year.

## 95

<b>Clara M Y Chan</b>	<b><i>Becoming with #1</i></b>	<b>Cotton/polyester thread embroidery on acrylic painted pine wood frame</b>	<b>\$800</b>
<p>Clara has worked and lived in Melbourne since the 90s. Currently, Clara quits her day job to concentrate in her artmaking journey while pursuing a master degree in MA-Art Public Space.</p> <p>She is interested in engaging everyday craft materials and artisanal techniques in art activism, in which handmade becomes a form of resistance. Social justice and environment consciousness are issues that are close to her heart. Recently, she starts combining digital technology with textile to open up new possibilities within her practice.</p>			
<p>This work is part of the "Going Forward Together" Project done during 2020 COVID lockdown. The outbreak of bush fire and Covid-19 pandemic recently raise awareness of the complexities and interdependence of humans and nature. Creative skills and thinking meaningfully contribute real-life solutions. The free-motion embroidery sitting on top of the polluted space is a metaphor of our precarious future. The lines, silhouettes and colours on the embroidery tell the story of reaching out and making kin as a collective way to deal with the great depths of the ecological devastation we face, and build more liveable futures. This work inspires new perspectives on the depths of our connections to each other (humans, animals, nature and technologies), our notions of independence, and the inseparable threads we must follow and affirm in perilous times. This is also an open invitation to seek creative possibilities in caring and balancing our deeply stressed ecosystem.</p>			

## 96

<b>Rino Sasaki</b>	<b><i>Flower of life</i></b>	<b>Acrylic paint on canvas</b>	<b>\$1,500</b>
<p>Rino is a mixed media visual artist, using acrylic paint, colour pencils, pens on paper, canvas or three-dimensional objects. Rino's artwork is inspired by nature and music.</p>			
<p>Flower of life. The circle of the life. The beautiful colourful flowers' energy will give you power and hope.</p>			

## 97

<b>Marta Lett</b>	<b><i>Bush Blooms II</i></b>	<b>Watercolour gouache, gold ink, 23ct gold leaf</b>	<b>\$1,065</b>
<p>Marta is a Celtic artist and calligrapher. Her paintings are explorations into identity as a woman born in Australia of Celtic heritage. Her identity and sense of belonging is drawn in the interplay of Celtic patterns with Australian flora and fauna. Environmental sustainability is an important narrative in her work. As with traditional Celtic patterns they speak of the never-ending cycle of life, the interdependence of all life in the unbroken pathways of Celtic knots and connected spirals flowing one into another. Marta uses calligraphy to</p>			

explore these narratives further, inviting the viewer deeper into ideas of the past and how they are relevant for us today.

A warm spring day after a cool evening in the Australian bush. The waratahs are in bloom and some gum blossoms can be seen high in the tree foliage. The sky is unbelievably blue seen through the myriad dusty greens of eucalypts and gums. Leaves, bark and bush debris litter the ground where curled gum leaves can be found. My interpretation of this scene is filtered through the prism of my Celtic heritage and the land of my birth, where I am connected and belong. Describing in Celtic patterns the unending cycle of life where there is no beginning or end, reminding us how we are all interconnected with everything else.

## 98

<b>Marta Lett</b>	<b><i>Bush Blooms I</i></b>	<b>Watercolour gouache, gold ink, 23ct gold leaf</b>	<b>\$1,065</b>
<p>Marta is a Celtic artist and calligrapher. Her paintings are explorations into identity as a woman born in Australia of Celtic heritage. Her identity and sense of belonging is drawn in the interplay of Celtic patterns with Australian flora and fauna. Environmental sustainability is an important narrative in her work. As with traditional Celtic patterns they speak of the never-ending cycle of life, the interdependence of all life in the unbroken pathways of Celtic knots and connected spirals flowing one into another. Marta uses calligraphy to explore these narratives further, inviting the viewer deeper into ideas of the past and how they are relevant for us today.</p>			
<p>A warm spring day after a cool evening in the Australian bush. The waratahs are in bloom and some gum blossoms can be seen high in the tree foliage. The sky is unbelievably blue seen through the myriad dusty greens of eucalypts and gums. Leaves, bark and bush debris litter the ground where curled gum leaves can be found. My interpretation of this scene is filtered through the prism of my Celtic heritage and the land of my birth, where I am connected and belong. Describing in Celtic patterns the unending cycle of life where there is no beginning or end, reminding us how we are all interconnected with everything else.</p>			

## 99

<b>Katie Banakh</b>	<b><i>Molten</i></b>	<b>Monotype fine art print</b>	<b>\$120</b>
<p>Katie Banakh is a multi-disciplinary artist practicing in Melbourne. In 2010 she completed her Bachelor of Arts at Deakin University, majoring in Fine art and Photography. During 2012-14, Kathy ran an Artist Run Initiative in North Melbourne. In 2017, she took off to Iceland to attend Lunga School on the isolated east coast, to refocus on her practice and broaden her horizons. In the years since, she has exhibited nationally and overseas, participated in publications, collaborative projects and solo and group shows. Kathy is currently studying a Diploma of Visual Arts at NCAT, where her practice has extended into printmaking.</p>			
<p>This piece is from the Summer series of my digitised gel prints. The colours represent an other-worldliness, the super-natural; a weed reaching for the universe, a weed as divine as any other living thing. The works are created in a 3-part process, first printed by hand, then combined digitally, and then printed on archival fine art paper. The process uses a fabricated, plant-based gel plate as the matrix, on which acrylic paint is rolled out, and then impressions are left in the surface of the paint by pressing plant materials into the surface, then removing them. I then apply a sheet of paper to the surface to get my print, photograph it, and either digitally print it as is, or combine it digitally with other gel prints to create a multi-layer artwork.</p>			

## 100

<b>Katie Banakh</b>	<b><i>Golden</i></b>	<b>Monotype Fine Art Print</b>	<b>\$120</b>
<p>Katie Banakh is a multi-disciplinary artist practicing in Melbourne. In 2010 she completed her Bachelor of Arts at Deakin University, majoring in Fine art and Photography. During 2012-14, Kathy ran an Artist Run Initiative in North Melbourne. In 2017, she took off to Iceland to attend Lunga School on the isolated east coast, to refocus on her practice and broaden her horizons. In the years since, she has exhibited nationally and overseas, participated in publications, collaborative projects and solo and group shows. Kathy is currently studying a Diploma of Visual Arts at NCAT, where her practise has extended into printmaking.</p>			
<p>This piece is from the Summer series of my digitised gel prints. I made this before the devastating bushfire season of 2019-20 swept through Australia, but in the looming knowledge that, with current environmental policy and conditions, it was only a matter of time before it did. The colours evoke a heat that burns the weathered gum leaf, iconic of Australian flora.</p> <p>The works are created in a 3-part process, first printed by hand, then photographed digitally, and then printed on archival fine art paper. The process uses a fabricated, plant-based gel plate as the matrix, on which acrylic paint is rolled out, and then impressions are left in the surface of the paint by pressing plant materials into the surface, the removing them. I then apply a sheet of paper to the surface to get my print, photograph it, and either print it as is, or combine it with other gel prints to create a multi-layer artwork. This is a single layer artwork, as it came from the plate.</p>			

## 101

<b>Robert Brown</b>	<b><i>Lovely Flower</i></b>		<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 102

<b>Lorraine Hayes</b>	<b><i>Untitled (1-3)</i></b>		<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 103

<b>Erica Dunkley</b>	<b><i>Essence (no. 7)/ Essence (no. 4)</i></b>	<b>Multi-layer copper plate etching on paper</b>	<b>\$650 each</b>
<p>Erica Dunkley is an emerging contemporary abstract printmaker and practicing florist. She is a recent RMIT fine art honours graduate, specialising in copper plate etching. Her printmaking practice focuses on revealing and exploring emotionally charged responses to flora through an exploration of colour, texture and marks in multi-layer copper plate etchings. Erica has also studied printmaking at the Aberystwyth School of Art in Wales, United Kingdom during an exchange, and completed her Bachelor degree in fine art at the Queensland College of Art, Brisbane. She has trained as a florist and undertaken a horticultural qualification in order to extend her floristry career.</p>			

Subjective Responses to Flora no. 7 & no. 4 are multi-layered copper plate etchings that are concerned with depicting flora's essence. These artworks express emotionally charged and intuitively felt reactions, in response to nature. Sensations generated by flora are depicted through an exploration of colour, marks and form. Erica's etchings shift the viewer from an objective reality, to an emotional state driven by what is felt and sensed, as a response to flora's essential characteristics. The viewer is invited to navigate a psychological terrain, by delving deeper beneath surface appearances, to what lies beyond.

## 104

<b>Janet Matthews</b>	<b><i>Sturt desert pea</i></b>	<b>Coloured pencil</b>	<b>\$1,200</b>
<p>Janet's work has been described as "weaving magic" with pencil.            "My art is my passion, especially pencil, colour pencil and graphite. I love to draw our botanical and wildlife subjects with intensity, personality and precise detail. I want to engage and inspire viewers with the beauty and uniqueness of our natural world."            Janet is a multi-award-winning artist exhibiting regularly in Australia and overseas.</p>			
<p>Sturt desert pea flowers are a vibrant, shiny and beautiful flower that lives in a challenging environment. Their boldness and their fragility are aspects that I wanted to capture about this flower. They are captivating and intriguing. Their leaves are fluffy and gentle, which is a wonderful contrast to the bold flowers. A favourite subject of mine, especially as I love to capture the different textures in colour pencil.</p>			

## 105

<b>Steffie Wallace</b>	<b><i>Moonlit Gum Trees</i></b>	<b>Oil on linen</b>	<b>\$1,200</b>
<p>Steffie was born in Adelaide and studied Fine Art in Melbourne. During the 1960s, she attended the National Gallery Art School aged 16, and later the Prahran College of Advanced Education, majoring in Painting and Printmaking, in the 1970s. Early in her career, she worked as a graphic artist, art reviewer and arts writer contributor for various publications. Steffie has been a fulltime painter for the last 20 years, exhibiting regularly in Australia and internationally.</p>			
<p>I seek to document the weather in all its subtlety as well as the more extreme conditions; changing light constitutes an ongoing fascination, as does the desire to capture the immediacy of a particular climatic situation. My paintings are dominated by the sky, which is my spiritual as well as my artistic motivation, and recent work has been inspired by the evocative descriptions in Dorothea MacKellar's poem, 'My Country', which highlight the extreme weather regularly experienced in Australia. In this painting, the memories of last year's devastating bushfires have a presence; the light from the full moon highlights the unique beauty of the Australian bush which continually regenerates through flood, dust and fire, as it has done for thousands of years.</p>			

## 106

<b>Pauline Tresize</b>	<b><i>Gum Tree at Midnight</i></b>	<b>Acrylic pour</b>	<b>\$180</b>
<p>Pauline has always loved art but never really dabbled herself - always the spectator. When COVID19 hit our shores and forced us to live inside our own 4 walls (bubble) for extended periods of time she saw by chance a tutorials on "Acrylic Pour" and the wonderful abstract art created. We can all look and think we are "seeing" the same thing in art however; the beauty is our minds are free to interpret, explore and tell stories about what we see in the art work we are viewing through our lens.</p>			

Gum Tree at Midnight - The beauty we see in our fauna is in many ways limited to the light (day). Gum Tree at Midnight reminds us that there is beauty after dark

## 107

<b>Pauline Tresize</b>	<b><i>Gum Nuts</i></b>	<b>Acrylic pour</b>	<b>\$300</b>
<p>Pauline has always loved art but never really dabbled herself - always the spectator. When COVID19 hit our shores and forced us to live inside our own 4 walls (bubble) for extended periods of time she saw by chance a tutorials on "Acrylic Pour" and the wonderful abstract art created. We can all look and think we are "seeing" the same thing in art however; the beauty is our minds are free to interpret, explore and tell stories about what we see in the art work we are viewing through our lens.</p>			
<p>Gum Nuts and New Life after the fire - Fire has ravished Australian fauna countless times destroying everything in its wake. The Australian Fauna always shines through with new growth and beauty in its colour and uniqueness in its perseverance to shine.</p>			

## 108

<b>Daniella Tigani</b>	<b>Waratah, Orchid and Wattle Ensemble</b>	<b>Digital illustration from original drawings. Archival grade Giclee Fine Art digital prints on cotton rag paper.</b>	<b>\$480 (framed)</b>
<p>Daniella Tigani is a designer and artist with a breadth and depth of experience that spans over 20 years. Daniella holds an Honours Degree in Fine Arts and a Master of Teaching. Her fields include sculptural installation, photography, textile design, pattern and surface design, and digital and mixed media works. Daniella's creative practice has included delivering projects for the Museum, Arts, and Community sectors and she exhibited extensively throughout Victoria.</p>			
<p>This work was originally created as a Silk cotton scarf. Now, a limited-edition print on archival grade Giclee Fine Art cotton rag paper which presents the illustration sensitively rendering more delicate colour and detail.</p>			

## 109

<b>Shatha Sameh</b>	<b><i>The Autumn Golden Leaves</i></b>	<b>Acrylic painting with glitter on canvas</b>	<b>\$40</b>
<p>Shatha Sameh is interested in respecting the idea and the imaginations, and the theory behind any artwork. Due to COVID-19 Shatha managed to gain something positive during the lockdown, which is discovering herself through acrylic painting. She found that it is a therapy and a stress reliever as it is a form of expression, and the best way of communicating and connecting with her feelings.</p>			
<p><i>The Autumn Golden Leaves</i> is an Acrylic painting on a stretched canvas, capturing the beauty essence of Golden Ash, also known as Fraxinus excelsior 'aurea' tree. It is identified as a native deciduous tree in the region of Melbourne.</p>			

This piece of art has a calm effect of foliage colours that vary from red, brown, black and gold on the canvas, defining the tranquil nature of autumn, the blissful season during March, April and May in Melbourne.

The glittered textured effect of the golden leaves hanging delicately onto black solid branches expresses the tranquillity of the golden featured leaf, when they swing on the branches in windy days of autumn.

This painting expressed the beauty golden leaves hanging on the branches are typically inspired by the maturity of their fall, before they transition and lose their distinctive yellow golden colour in autumn season. Through my painting I captured these moments of the fragile golden leaves before they die and reach the ground.

## 110

<b>Philomena Carroll</b>	<b><i>The Dry Garden, Lambley #7</i></b>	<b>Oil on canvas</b>	<b>\$450</b>
<p>Philomena is a Fine Art graduate from Monash University. Recently, she has been exploring both new and historic gardens in her local area that have sparked a whole series of paintings of Lambley Gardens and others both public and private. She is interested in conveying the feelings and emotions that being in a beautiful garden may invoke. Gardens and the natural bush are places for contemplation where we can leave our troubles behind and contemplate the beauty and resilience of nature in every leaf and bloom, every bird and butterfly. The process of painting these landscapes is also a contemplative one for Philomena, as she ponders how the land must have looked prior to white settlement.</p>			
<p>The paintings of the Dry Garden are part of a much larger series of paintings inspired by Lambley Gardens at Ascot near Ballarat. As a painter I feel immersed in all of the colours, textures, shapes, bright sunlight and deep shade and am always thrilled and delighted by being there. The compositional elements are the basic structure of the paintings and I am aiming at creating a sense of the depth and breadth of the visceral experience of being there. The atmosphere of a place is an exciting challenge to create from pigments on a canvas but cannot convey the beautiful scents of the flowers or the delight of the birdsong. Painting these wondrous places is a way for me to revisit the peace and calm of being there and to celebrate nature. My hope is that the viewer will also feel something of the atmosphere and tranquillity of the gardens through my paintings.</p>			

## 111

<b>Philomena Carroll</b>	<b><i>The Dry Garden Lambley #6</i></b>	<b>Oil on canvas</b>	<b>\$550</b>
<p>Philomena is a Fine Art graduate from Monash University. In 2012 she left Melbourne for Clunes, a small Goldrush town in central Victoria, to set up home and a studio from which to continue her art practice. As a landscape painter, she is surrounded by an endless resource of inspiration from the extinct volcanoes, remnant bush, farmers' fields of canola each spring and the glorious patchwork of hay-carting season. Recently, she has been exploring both new and historic gardens in the area that have sparked a whole series of paintings of Lambley Gardens and others both public and private. She is interested in conveying the feelings and emotions that being in a beautiful garden may invoke. Gardens and the natural bush are places for contemplation where we can leave our troubles behind and contemplate the beauty and resilience of nature in every leaf and bloom, every bird and butterfly. The process of painting these landscapes is also a contemplative one for Philomena, as she ponders how the land must have looked prior to white settlement. Philomena feels privileged to live and work here and to spend time in beautiful gardens and natural bushland.</p>			

The paintings of the Dry Garden are part of a much larger series of paintings inspired by Lambley Gardens at Ascot near Ballarat. As a painter I feel immersed in all of the colours, textures, shapes, bright sunlight and deep shade and am always thrilled and delighted by being there. The compositional elements are the basic structure of the paintings and I am aiming at creating a sense of the depth and breadth of the visceral experience of being there. The atmosphere of a place is an exciting challenge to create from pigments on a canvas but cannot convey the beautiful scents of the flowers or the delight of the birdsong. Painting these wondrous places is a way for me to revisit the peace and calm of being there and to celebrate nature. My hope is that the viewer will also feel something of the atmosphere and tranquillity of the gardens through my paintings.

## 112

Miranda Summers	<i>Workings of Banksia</i>	Impasto oil on canvas	\$770
<p>Miranda Summers born Melbourne Australia, raised in Sussex England, trained and accredited in Fine Art and Theatre Production. She began a theatrical career as a Prop Maker and Scenic Artist. On a holiday to Australia, Miranda fell in love with the landscape, the people and began a career with Opera Australia initially with Team Props, then as a Stage Manager and recently an Assistant Director. Miranda has Assisted the Direction for the Operatic World Premiere of <i>Brett Whiteley</i> 2019, Graeme Murphy's <i>Turandot</i>, David McVicar's <i>Don Giovanni</i> and Francesca da Rimini's <i>La Traviata</i>, Handa's Opera on Sydney Harbour, HOSH 2020. During the Pandemic of 2020, Miranda's passion for painting motivated her to create a body of work that focuses on Australia's scenic scapes in a bid to tell the story of grace and humility through Australia's breathtaking natural beauty. "I believe every new work is an opportunity to focus on the awe-inspiring beauty of our earth, absorb it, be absorbed by it."</p>			
<p>This series Challenger Trail of which this work is a part began by walking Kuringgai National Park during COVID, wanting to explore on canvas how each leaf, limb and tree top has its own order and perfect place, to find a way of painting that order whilst hinting at the chaos that can overwhelm. To express the deep tonality of the darkest foreground leaves and accurately describe space between and beyond with pale blues, mauves and greens which in juxtaposition provide peace, reflection, rest and space to ponder on things greater than ourselves.</p>			

## 113

Sally Forrest	<i>Menzies Banksia</i>	Watercolour on paper	\$330
<p>Sally Forrest has worked in the creative field all her life and in the recent years focused on her art practice taking commissions and building on my oil and watercolours. Her work and inspiration come from her forays into nature. The fragile and delicate balance due to our human intervention, but the wonder and beauty of complex environments.</p>			
<p>I love to draw inspiration from our natural environment, and Australian native flora is certainly inspiring with the textures, shapes and colours it provides us. A walk through nature is my favourite happy place. I love being connected with the land and environment. This painting was inspired by a visit to Cranbourne Royal Botanic gardens, a beautifully designed garden devoted to Australian flora. I am slightly obsessed with banksias this year, and have done a series of them, including this watercolour. I absolutely loved painting this and watching the magic of the paint dropping into the wet and making its own surprising effects. Plus adding layer upon layer and the painting come to life. The flower and seed pods are painted into dry so they become the focus as the eye roams around the picture.</p>			

## 114

<b>Judy Hamilton</b>	<b><i>Possum in Pear</i></b>	<b>Stuffed chicken wire, felted wool</b>	<b>Not For Sale</b>
<p>Judy Hamilton was born in the US where she gained a degree in music training as a violinist. She has lived in Australia for over 30 years and lives in the Dandenong Ranges. Despite a busy life as a parent, grandparent and instrumental music teacher at a primary school Judy has always had an interest in art. She has no formal training but is inspired by her natural environment and love of children. Judy is also passionate about recycling and has been inspired by artists such as Jane, Chaco Cato and Maxime Banks.</p>			
<p><i>Possum in Pear</i> was created for a local inaugural Christmas event Belgrave Baubles in 2019. I wanted to bring an Australian angle to traditional Christmas themes, so I flipped the Partridge in a pear tree for our Native possum in a pear! I am an avid recycler and am often trying to repurpose everyday goods so as to avoid landfill. All the materials for this work were items I found around my house or picked up at an opp shop. They include old t shirts, chicken wire, old bass strings and wool.</p>			

## 115

<b>Kristy Sweeney</b>	<b><i>Untitled</i></b>		<b>POA</b>
<p>Supported by Arts Access Victoria through the Art Day South studio</p>			

## 116

<b>Alice Nixon</b>	<b><i>Brooding Teloepa</i></b>	<b>Hand-coloured lino print with oil-based inks on archival paper</b>	<b>\$320</b>
<p>Alice Nixon has been a practising artist for over forty years and has a Fine Art degree as well as a Post Graduate Diploma with a major in Sculpture. She has had numerous solo shows, and has participated in many group shows in Australia and internationally. Although Alice's reputation was initially founded on sculpture, her practice has expanded to encompass drawing, lino and digital prints. Her work has received numerous awards and commissions and she is represented in both public and private collections.</p>			
<p>In these works, I am trying to create a duality; initially, one is drawn to the depiction of a simple floral bouquet, created through bold graphics, however, there are sinister undertones to the apparently simplistic designs, with a sense of foreboding lying beneath the surface.</p>			

## 117

<b>Steffie Wallace</b>	<b><i>Wildflower Tour</i></b>	<b>Oil on hand-made paper, mounted on canvas panel</b>	<b>\$450</b>
<p>Steffie was born in Adelaide and studied Fine Art in Melbourne. During the 1960s, she attended the National Gallery Art School aged 16, and later the Prahran College of Advanced Education, majoring in Painting and Printmaking, in the 1970s. Early in her career, she worked as a graphic artist, art reviewer and arts writer contributor for various publications. Steffie has been a fulltime painter for the last 20 years, exhibiting regularly in Australia and internationally.</p>			

I seek to document the weather in all its subtlety as well as the more extreme conditions; changing light constitutes an ongoing fascination, as does the desire to capture the immediacy of a particular climatic situation. My paintings are dominated by the sky, which is my spiritual as well as my artistic motivation, and recent work has been inspired by the evocative descriptions in Dorothea MacKellar's poem, 'My Country', which highlight the extreme weather regularly experienced in Australia. In these paintings, the memories of last year's devastating bushfires have a presence; the wildflowers have continued to bloom through blackened earth, regenerating through flood, dust and fire as they have done for thousands of years.

## 118

<b>Ellie Murrell</b>	<b><i>Yet, Spring.</i></b>	<b>Oil on canvas</b>	<b>\$425</b>
<p>Ellie is a local Melbourne artist who grew up in Byron Bay NSW. She obtained a Bachelor of Visual Arts at Southern Cross University in 2010, majoring in painting. Since completing university Ellie has continued to paint abstract landscapes and still life oil paintings, drawing inspiration from her natural surroundings. Ellie has exhibited in Brisbane group exhibition, Below 25, 2013 and had a solo exhibition; Metanoia 2018 at Balkon At Incubator.</p>			
<p><i>Yet, Spring</i> is part of a body of work that explored the waning state of mental health experienced throughout the Melbourne lockdown, symbolised through still life. This painting explores the fragility of transitory contentment, which is depicted in the beauty of the flower. It is also a reflection on the cycle of life and the trepidation felt during that moment in time.</p>			

## 119

<b>Lilli Waters</b>	<b><i>Tulpenmanie</i></b>	<b>Archival pigment print on fibre rag</b>	<b>\$3,750</b>
<p>An ecological concern finds expression in Lilli Waters' underwater still life series which reference Northern Renaissance paintings in lighting and composition. Waters' representations of luxuriant, yet fragile beauty are a reminder of the imminent loss of whole species and ecosystems as a result of climate change. Lilli's work has been widely exhibited both in solo and group shows internationally. Her work has appeared in Vogue (Aus), Belle Magazine (Aus), Art Aesthetica (UK), The Opera Magazine (Germany) and has featured in the films Fifty Shades Darker and Fifty Shades Freed (USA).</p>			
<p>At first glance sumptuous floral blooms decorated with sea creatures and glistening effervescence emerge from velvety darkness. This series of underwater still lives is inspired by Rembrandt's paintings in the Rijksmuseum - images of flowers symbolising beauty, nobility and prosperity and their impermanence. 'Passiflora Edulis' references Rembrandt's 'Abraham Mignon' - Fruits and flowers on a blue ribbon, and, 'Cornelis de Heem - Still Life with flowers. A closer gaze reveals a mash-up: luxe Rembrandt-esque blooms are entwined with g(littering) plastic, and the darkness lends the images a lonely, eerie quality. Prosperity has typically been lauded as something to desire and celebrate, yet now more than ever, the unpleasant complexities of wealth and indulgence are apparent. Globally, we nonchalantly poison the environment in pursuit of prosperity. This series also references one of the earliest examples of consumerism and collective mania - the Dutch Tulip fever in the early 1600s. The exotic coloration of the most highly prized tulip during tulpenmanie was caused by a virus that infected the flower, leading to a buying hysteria. 'Disenchantments of the World' is a contemporary exploration of human darkness, desire and the fleeting nature of earthly pleasures.</p>			

## 120

<b>Jennie-maree Tempest</b>	<b><i>Red Fire</i></b>	<b>Two textile sculptures</b>	<b>\$700</b>
<p>Jennie-maree lives in a small coastal village in South Gippsland and has been working with textiles for over 30 years, she has a Diploma of Textile Arts from Box Hill Institute and has been teaching for many years. She has won multiple awards, sold work worldwide and has had articles published about her work. I love the flexibility that comes with textiles, I can manipulate the fabric to form whatever shape comes to mind, which gives me the ability to construct beautiful botanical textile art sculptures that are very high in detail.</p>			
<p>I live in a world of nature with organic and rugged cliffs, rocks, planes of scrubs and wild flowers or set around the water. This and my garden inspire me every day. On my morning walks I would check out what is blooming in everyone's garden and pick a sprig or two, I really like to work directly from the reference of a live plant. I pull it apart and unfold petals so I can get a feel for the shape, how the plant is put together and how I want to reproduce it in fibre. I feel my methodology of working through building a piece has gradually become as organic as the nature I am seeking to replicate. My work doesn't seek to make perfect replicas, but rather capture the fleeting soul of the life I see before me. Sometimes that includes imperfections or even elements of decay.</p>			

## 121

<b>Katina Anapaikos</b>	<b><i>Untitled</i></b>		<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 122

<b>William Howard Brandenburg</b>	<b><i>Networks</i></b>	<b>Oil on canvas</b>	<b>\$1,100</b>
<p>William has been creating thought-provoking oil paintings for over 30 years. The concepts behind his paintings relate to perceptions and observations of human behaviour, reactions to our altered environment, and an exploration of human conscience. Each painting is a unique conceptual representation.</p>			
<p>Born in Taos, New Mexico USA, William was raised within the studios of his mother and grandmother, both established artists. He has had his paintings and illustrations exhibited in galleries and museums throughout the United States and recently in Victoria, Australia. In addition to painting William is also a scientific illustrator and biologist. William recently moved to Australia and the move has afforded him a change of perspective and provided him more time for painting, illustration, and reflection in the quite natural landscapes of western Victoria.</p>			
<p><i>Networks</i> is inspired by the structure of the Callitris seed pods. This paintings imagines the pod as a cluster of gears all in rotation and connecting, with some randomness, with other clusters thereby altering the original trajectory. This concept is a metaphor for the connections humans have with each other over time, and how the connections we make with others have the potential to alter our individual lives.</p>			

## 123

<b>Miranda Summers</b>	<b><i>A Leaf of Life</i></b>	<b>Oil on canvas</b>	<b>\$300</b>
<p>Miranda Summers born Melbourne Australia, raised in Sussex England, trained and accredited in Fine Art and Theatre Production. She began a theatrical career as a Prop</p>			

Maker and Scenic Artist. On a holiday to Australia, Miranda fell in love with the landscape, the people and began a career with Opera Australia initially with Team Props, then as a Stage Manager and recently an Assistant Director. Miranda has Assisted the Direction for the Operatic World Premiere of *Brett Whiteley* 2019, Graeme Murphy's *Turandot*, David McVicar's *Don Giovanni* and Francesca da Rimini's *La Traviata*, Handa's Opera on Sydney Harbour, HOSH 2020. During the Pandemic of 2020, Miranda's passion for painting motivated her to create a body of work that focuses on Australia's scenic scapes in a bid to tell the story of grace and humility through Australia's breathtaking natural beauty. "I believe every new work is an opportunity to focus on the awe-inspiring beauty of our earth, absorb it, be absorbed by it."

*A Leaf of Life* is part of a series of paintings that began bush walking and observing nature with a wish to explore on canvas how each leaf, limb and tree top has its own order and perfect place, to find a way of painting that order whilst hinting at the chaos that can overwhelm. To express the deep tonality of the foreground and accurately describe space beyond with pale blues, mauves and greens which; provide peace, reflection, rest and space to ponder on things greater than ourselves.

## 124

<b>Denise Honan</b>	<b><i>Bloodwood Sap Drawings</i></b>	<b>Bloodwood sap and paper</b>	<b>\$220</b>
Denise is a Melbourne based multidisciplinary visual artist working primarily in sculpture and drawing. She completed a Bachelor of Fine Arts (Honours) RMIT 2020 with first class honours. Her final studio practice work was awarded the mentorship prize based on her expansive body of work that explored the properties and use of the material bloodwood sap from the large <i>Corymbia Opaca</i> tree on her front nature strip in inner urban Melbourne.			
My work is a series of drawings capturing the excretions of sap during the application of various casting processes. It also explores ways of working with the material in a domestic environment due to COVID 2019 lockdown. They included micro-waving, baking, boiling and freezing. The resulting suite of drawings are a record of these processes.			

## 125

<b>Fausto Gallego</b>	<b><i>Phototropism</i></b>	<b>Upcycled metal mail box hand painted with acrylic paint</b>	<b>\$480</b>
Born in Colombia, Fausto moved with his family to Melbourne in 2000, to broaden his horizons and find more opportunities to develop his love of art. After completing his Bachelor Degree of Arts and Interactivity, he worked in Japan for 3 months creating cell to cell animation. After returning to Melbourne his focus transition to illustration and painting. Utilising the bright, vibrant colours of his South American background and the skills and cultural influences of his time overseas, his artwork matured into the distinctive style you see today.			
Wild sunflowers are often photographed with their tall stalks and bright petals stretched towards the sun. This interesting behaviour, known as phototropism, inspired a motif that has appeared in many ancient works. The work represents humanity, our ability and inability to look towards and achieve a brighter future, it's about our connection to the earth. The world is looking towards us to be the sun, life keepers of the world, and we need to take that role seriously as a planet since we don't get do-overs.			

## 126

<b>Lucy Hersey</b>	<b>Wall Quilt</b>	<b>Naturally dyed fabric scraps, canvas, calico, earth pigment and plant inks</b>	<b>\$400</b>
<p>Lucy Hersey is endlessly inspired, soothed, healed and grounded by nature and she paints about this. Lucy is most interested in the ways in which colours and textures can be created using plants and earth, and over the past couple of years particularly she has been experimenting with dyeing, creating plant-based inks, and using ochres and earth pigments in my work.</p>			
<p>I made this work during winter in 2019 when my son was a newborn, it began as a series of tiny (manageable) paintings, which I worked on when I had time and energy. During this time, I was surrounded by flowers, both given as gifts to a new mum, but I also felt I was particularly aware of every bloom on our daily walks as winter melted into spring that year. I felt it was important to honour this time and these otherwise innocuous works that sat in a pile in my studio, so I stitched them to be displayed together.</p>			

## 127

<b>Penelope Campbell</b>	<b>Maquette for Greenhouse Garden of Infinite Possibilities</b>	<b>Textiles sculptural forms</b>	<b>Not For Sale</b>
<p>Penelope lives and works in Melbourne. Diploma in Studio Stitch Textiles and Design at Box Hill TAFE, 2002. Study and art making led to completion of Masters of Visual Art, 2013. Works predominantly in textiles, mixed media, sculptural form and currently exploring genetic inheritance and identity. Penelope also references history and the domestic with use of inherited and found domestic items and fabrics and embroidery using hand and machine stitching.</p>			
<p>This work is a quirky reference to the infinite nature of genetic diversity of plant species and their varieties of hybrid forms. I have created a unique 'plant' form that is able to sprout new and hybrid versions of itself in an array of sizes, shapes and colours. My garden of assorted species collected and contained within the birdcage to be seen and examined, observed and documented, symbolises human diversity and endurance. The ability to survive and thrive in all conditions natural and man-made relies heavily on our inherited genetic makeup. Although every living cell already contains the genetic code for life, over generations in time and the change in environment profound differences appear and evolve in any species. My sculptural plants are hand and machine stitched from new and found recycled domestic embroideries and fabrics which I have dyed and reconstructed. Within the plant world continuous adaptation and reproduction of new 'life forms' that continue to reproduce, represent the amazing unpredictability of nature. Likewise, human adaptability and creativity continues to filter down through generations via the mystery of our unique cells of DNA.</p>			

## 128

<b>Jonathan Thompson</b>	<b>The Zombie Flowers</b>	<b>Mixed media</b>	<b>POA</b>
<p>Supported by Arts Access Victoria through the Art Day South and Get Out! studios</p>			

# 129

<b>Jennie-maree Tempest</b>	<b><i>Sedum</i></b>	<b>Textile sculpture</b>	<b>\$600</b>
<p>Jennie-maree lives in a small coastal village in South Gippsland and has been working with textiles for over 30 years, she has a Diploma of Textile Arts from Box Hill Institute and has been teaching for many years. She has won multiple awards, sold work worldwide and has had articles published about her work. I love the flexibility that comes with textiles, I can manipulate the fabric to form whatever shape comes to mind, which gives me the ability to construct beautiful botanical textile art sculptures that are very high in detail.</p>			
<p>I live in a world of nature with organic and rugged cliffs, rocks, planes of scrubs and wild flowers or set around the water. This and my garden inspire me every day. On my morning walks I would check out what is blooming in everyone's garden and pick a sprig or two, I really like to work directly from the reference of a live plant. I pull it apart and unfold petals so I can get a feel for the shape, how the plant is put together and how I want to reproduce it in fibre. I feel my methodology of working through building a piece has gradually become as organic as the nature I am seeking to replicate. My work doesn't seek to make perfect replicas, but rather capture the fleeting soul of the life I see before me. Sometimes that includes imperfections or even elements of decay.</p>			

# 130

<b>Anne Riggs</b>	<b><i>from A Little Library of Suffering and Joy. Nature Journals</i></b>	<b>Concertina Books, watercolour, pencil on paper</b>	<b>Not For Sale</b>
<p>Anne is a visual artist with a research and practice interest into the effects of arts practice on recovery after trauma, loss and grief. She has built her creative life around the artist's role in expressing and responding to the most profound human experiences. The foundation of much of her work is the environment. Anne spends as much time as possible in, and drawing and photographing the natural world. Her work in trauma, grief and loss has led to acclaimed installation exhibitions that speak to those profound feelings which are so hard to describe in words. Anne is involved with a ten-year collaborative visual arts project, Making Marks, with Australian women artists and women in Afghanistan.</p>			
<p>On 31 December 2019 I made a New Year's Resolution that was positive and not one which responded to some problem or deficiency in my life. I would make one artwork per day, each day, for the entire year. I would start and finish the piece on that day, and not go back to work on it. I did not miss a day. Although the drawings were not intended as a diary, many reflected what was going on at the time, such as our summer days being enveloped in smoke, or actively keeping positive as the seriousness of pandemic unfolded. The immersion into nature, the garden and nearby beach become the point of focus, comfort, transcendence and inspiration - particularly during the long periods of lockdown. This collection of books represents twelve days from 2020. They are small nature journals; each describing a plant in my garden, or picked on a walk around my home, usually made at the end of the day as a meditation. The intention is to look closely, to notice, to allow memories and thoughts to emerge and be included on the page.</p>			

## 131

<b>Evangelia Roditis</b>	<b><i>Strength and purpose</i></b>	<b>Eucalyptus leaves and bark, gold paint</b>	<b>\$90</b>
<p>Each of these leaves and pieces of bark were part of a living tree in Wachter Reserve. After that they adorned the ground around the tree. Their ever-changing beauty continues to be enjoyed in this simple weave.</p>			

## 132

<b>Laura Williams</b>	<b><i>Glisten</i></b>	<b>Installation (5 sundew paper sculptures)</b>	<b>\$1,200</b>
<p>Laura Williams is an artist from the south-west of Western Australia, now based in Melbourne. She graduated from UWA with a 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.</p>			
<p>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 a lesson I still carry with me whenever I'm exploring a place; the most interesting things are often tiny and hard to find.</p>			

## 133

<b>Elly Luks</b>	<b><i>Flowers 2</i></b>	<b>Mixed media</b>	<b>POA</b>
<p>Supported by Arts Access Victoria through the Get Out! studio.</p>			

## 134

<b>Nerea Li Santi</b>	<b><i>Everlasting</i></b>	<b>Intaglio print on paper, .925 sterling silver</b>	<b>\$180</b>
<p>Nerea Li Santi is a silversmith and printmaker whose work is described as minimalist, whimsical and contemporary. Born, raised and living in the City of Greater Dandenong her work is influenced by her diverse community and the balance she enjoys between green spaces (hanging out with 'pet' possums and chasing her beloved crested pigeons) and urban comforts.</p> <p>Her favourite tools are an antique rolling mill, second-hand jewellers' saw, torch from Argentina and decades old small, well worn, Spanish pliers inherited from her abuela.</p> <p>On my daily walk in the local park, I stopped to pick a Xerochrysum viscosum – Sticky Everlasting Daisy on a whim. Little did I know that was the last time I'd visit my park for a while. The bright yellow daisy is an everlasting reminder of the beauty of native flora, fresh air and quiet moments. The intaglio print freezes that moment in time where I stopped to</p>			

pick the daisy, the sterling silver pin (brooch) is a removable, wearable reminder to take those moments when you can get them.

## 135

Denise Keele-bedford	<i>Walking Tour II</i>	Unique State Monoprint	\$575
<p>Denise is an Australian artist who creates artwork based at Stony Creek Studio in Warrandyte Australia. Between 2005 and 2019 she maintained a work studio at Huanghua Studio in Beijing China.</p> <p>She is currently a recipient of a Manningham Creative Industries Small Fellowship in 2020. As secretary for the Artists 2000 Foundation, she has received grants for curatorial and workshop projects in Australia and China based on International Cultural Art Exchange.</p>			
<p>In 2020 for eight months plus, my life had been a whirlwind of emotions and stress, yet a hollow vacuum of lethargy and questioning purpose, of laziness, yet undertaking major sorting programs.</p> <p>For one hour per day a walk in my 5km neighbourhood, instigated looking at my environment, seeing the changes of the seasons, plants sprouting new shoots, flowers and colours. Nature has no restrictions.</p> <p>Encouraged to create prints, I watched copious videos from, across the globe, on a form of printmaking new to me. Recycling acetate sheets to create stencils and recycling papers of pre-loved prints has proven to be a good way to make space for new works.</p> <p>I blossomed into a creative functional being who looked forward through a black tunnel to the small light at the end and I have seen it grow larger as I get closer and the blackness dissipates.</p> <p>On most daily walks I have and am collecting the beauty of my neighbourhood through plants. Choosing size, shape and patterns of leaves to keep, arrange on the printing plate, layering colours and shapes that intermingle with stencils. I am moving along with a series of artworks reminiscent of the healing power of nature.</p>			

## 136

Denise Keele-bedford	<i>Walking Tour I</i>	Unique State Monoprint	\$575
<p>Denise is an Australian artist who creates artwork based at Stony Creek Studio in Warrandyte Australia. Between 2005 and 2019 she maintained a work studio at Huanghua Studio in Beijing China.</p> <p>She is currently a recipient of a Manningham Creative Industries Small Fellowship in 2020.</p> <p>As secretary for the Artists 2000 Foundation, she has received grants for curatorial and workshop projects in Australia and China based on International Cultural Art Exchange.</p>			
<p>In 2020 for eight months plus, my life had been a whirlwind of emotions and stress, yet a hollow vacuum of lethargy and questioning purpose, of laziness, yet undertaking major sorting programs.</p> <p>For one hour per day a walk in my 5km neighbourhood, instigated looking at my environment, seeing the changes of the seasons, plants sprouting new shoots, flowers and colours. Nature has no restrictions. Encouraged to create prints, I watched copious videos from, across the globe, on a form of printmaking new to me. Recycling acetate sheets to create stencils and recycling papers of pre-loved prints has proven to be a good way to make space for new works.</p> <p>I blossomed into a creative functional being who looked forward through a black tunnel to the small light at the end and I have seen it grow larger as I get closer and the blackness dissipates.</p> <p>On most daily walks I have and am collecting the beauty of my neighbourhood through plants. Choosing size, shape and patterns of leaves to keep, arrange on the printing plate,</p>			

layering colours and shapes that intermingle with stencils. I am moving along with a series of artworks reminiscent of the healing power of nature.

## 137

<b>Margaret Bishop</b>	<b><i>Sunflower</i></b>	<b>Acrylic on canvas diptych</b>	<b>\$175</b>
<p>Sunflower            I see you, Sunflower, from the corner of my eye,            waving. All beaming. Huge smile. 'Hello! Hello!'            I slow, then stop. Backtrack.            I remember, as though for the first time,            that you always make me so very happy.            I can't help mirroring your larger than life smile.            You stand there nodding at me, surrounded            by sunflower friends. You are stand-outs!            No wonder Vincent fell for you.            And now I truly understand            those lyrics, 'Let the sun shine in.'            Yellow Sunflower.            With your huge, nodding, smiling halo. Singing yellow.</p>			

## 138

<b>Janet Drougas</b>	<b><i>Raw Fingerprint of Flora</i></b>	<b>Powertex, powertex stone, resin</b>	<b>\$590</b>
<p>AKA.....Jan of Art            Janet has a long-held passion for the world of art. She has been working and crafting for many years developing and honing her skills, whilst also exploring and working with the many different mediums the world of art makes available.            Janet draws her inspiration from nature and her work combines this medium with whatever comes to hand. Janet also enjoys teaching a variety of crafts.</p>			
<p>I have thoroughly enjoyed developing each element of this art piece, from moulding and shaping each individual petal and leaf to creating a moving effect.            The thought behind it - Everything that grows out of the ground has its own finger print, design, colour and beauty, even before it is revealed to the naked eye.</p>			

## 139

<b>Zoe Keystone</b>	<b><i>Flora Feast</i></b>	<b>Digital inkjet print and digital collage</b>	<b>\$250</b>
<p>Zoe Keystone is a Melbourne based artist and art teacher. Currently teaching art at Thornbury High School, she has taught art locally and internationally for eleven years in a range of materials and techniques. Spending her spare time in and amongst nature, Zoe finds creative energy and motivation in being in the simplest natural environment. Zoe's artistic practice often informs her teaching practice and she finds inspiration and feedback in the work she makes with and for students'. Zoe's work is often colourful and she takes the simple forms; shape and line; and manipulates these elements to create abstract works. Zoe believes all students can find their individual artistic practice and style through her methods of teaching. Zoe can be found making art at the studios at BSIDE gallery in Fitzroy.</p>			

A feast of flora. Presenting the viewer with the most beautiful and delicious flora delicacies. From the humble Native Daisy to the extravagant Orchid and the exotic Chinese Lantern, the unique and organic beauty of flowers can be sampled right here. Feast your eyes on these treasures.

## 140

<b>Sally Forrest</b>	<b>New Holland Honeyeater</b>	<b>Watercolour on paper</b>	<b>\$330</b>
<p>Sally Forrest has worked in the creative field all her life and in the recent years focused on her art practice taking commissions and building on my oil and watercolours. Her work and inspiration come from my forays into nature. The fragile and delicate balance due to our human intervention, but the wonder and beauty of complex environments.</p>			
<p>This is a story of our country and plenty. The New Holland honeyeater is one of the pollinators of the banksia family, and banksia in turn feeds these birds with it's nectar. A treasure to our environment and ecology. This painting was inspired by a visit to the Botanic Gardens at Cranbourne. The gardens are beautifully designed and celebrate Australian flora. This year I have been painting a Banksia's series. To think they were on the original Gondwana land before it broke off into South Africa, South America and Australia. I absolutely love the flowers, the seed pod and the leaves. I love how watercolours can create a variety of effects, some not so planned when lots of water is involved, but creating a beautiful and surprising outcome.</p>			

## 141

<b>Yogeshwari Biju</b>	<b><i>Flaming Waratah Bud</i></b>	<b>Oil painting</b>	<b>\$390</b>
<p>Yoge is an artist and architect who specialises in Indian folk art and still life paintings. She has been experimenting natural dye extract to showcase Indian folklores and ancient epics since 2000. Yoge's two pieces submitted for Flora exhibition 2021 is a journey to pause and appreciate the beauty and her experience of the Australian urban and bushland setting.</p>			
<p>The Waratah bud overall looks like a red bright flame in the bush. The painting captures the fiery red tones of this gorgeous native flower amidst the subtle green settings of the bushland. The pop colour is highlighted by beaming light that shimmers through the edges of the petals.</p>			

## 142

<b>Luma Abu-alsaad</b>	<b><i>Protea as I see it</i></b>	<b>Acrylic on canvas with a gloss spray finish</b>	<b>\$40</b>
<p>Luma is an Australian medical scientist, originally from Iraq/Baghdad. Luma enjoys painting as a hobby. Luma lives in Perth WA.</p>			
<p>I love the look of these native flowers and their vibrant colour.</p>			

## 143

<b>Marion Chapman</b>	<b><i>Alowyn Gardens</i></b>	<b>Gouache on mountboard</b>	<b>\$400</b>
<p>Marion studied in London at Sir John Cass School of Art and City &amp; Guilds School of Art. She has exhibited in England and Australia for 40 years in both group and solo shows, and she is a member of Melbourne Society of Women Painters &amp; Sculptors and Victorian Artist' Society.</p>			
<p>I have loved flowers and gardens since I was a child. Here I am interested in the randomness of the plants and foliage against the structural elements of the path.</p>			

## 144

<b>Marion Chapman</b>	<b><i>Forest, Tasmania</i></b>	<b>Gouache on mountboard</b>	<b>\$600</b>
<p>Marion studied in London at Sir John Cass School of Art and City &amp; Guilds School of Art. She has exhibited in England and Australia for 40 years in both group and solo shows, and she is a member of Melbourne Society of Women Painters &amp; Sculptors and Victorian Artist' Society.</p>			
<p>I am fascinated by the majesty of old growth forests and their importance in our climate challenged world. Here I have tried to recreate the calming, contemplative nature of being surrounded by these magnificent trees.</p>			

## 145

<b>Jude Hotchkiss</b>	<b><i>Savage Tree</i></b>	<b>Acrylic on canvas</b>	<b>\$2,200</b>
<p>The recent devastating bushfires brought trees and forests to the forefront of our concern for the environment. During last summer bushfires devastated our bushlands, leaving huge empty stretches of land that were blackened and seemingly uninhabitable. The scale and extent of the catastrophe meant that huge tracts of forest seemed to evaporate into the stratosphere, leaving an intense feeling of uneasiness about the future of our fragile environment. To see trees on fire, and whole forests disappear into smoke is hugely destabilising. We are unsure of what the future holds.</p>			
<p>This series of painting refers to the symbolic nature of trees, as they represent life, strength and resilience. They have a spiritual connection that in many religions and mythologies represents the sacredness of life. They are a link to our future, they take us from the earth to the sky, and our lives depend on them.</p> <p>Recent rains saw a regeneration of sorts, but our precious bushland is still under threat from extreme weather events.</p> <p>Early childhood experiences of powerful natural energies such as hailstorms are the basis of my painting content and technique. Earlier work references weather maps and cloudscapes, and this now extends to explore abstracted landscape ideas.</p>			
<p>This painting originated from digital sketches that I resorted to during the pandemic lockdown. The pastel colours and clean palette of digital imagery influenced my use of acrylic reds, blues and yellow. I was looking at the way trees connected the earth to the sky. The tree became a fascinating symbol of both strength and fragility. By using trees as a basis for imagery, I wanted to include both the threat that trees are under, but also the hope and renewal that our bushlands offered once the rains came.</p>			

I used a fragmented stencilled effect to create depth and movement, with painted plates overlapping in shards of texture and colour. To get strong wide sweeps of colour some areas are painted with a broom. I wanted a rawness to the work, a throwing about of paint that still visually holds together as a single three-dimensional form.

A sense of movement, disturbance and upheaval infuses the work, as current issues such as catastrophic bushfires and the impact on our way of life are referred to. Early childhood experiences of powerful natural energies such as hailstorms are the basis of my painting content and technique.

## 146

<b>Paula Whiting</b>	<b>Untitled</b>		<b>POA</b>
Supported by Arts Access Victoria through the Art Day South studio			

## 147 – in garden

<b>Liz Walker</b>	<b>Listen Up</b>		<b>Not for sale</b>
<p>Collecting, repurposing and extending the material possibilities of natural ephemera and recycled domestic objects play a key role in Liz's practice which investigates contemporary social and environmental concerns.</p> <p>Liz uses an extensive range of resources to construct sculpture, assemblage, installations and ephemeral site specific responses to people, time and place. She is fascinated by the visual language created by the passage of time; willingly exploiting this to magnify the underlying issues explored in her work.</p> <p>Moving to Red Hill from inner city Melbourne three years ago has created regular opportunities to explore local bushland and nearby coastal areas where the periodic and seasonal changes continuously present new ideas for exploration.</p> <p>Liz is a member of the Mornington Peninsula Shire's Arts And Culture Advisory Panel , Cook Street Collective and is a member of the Peninsula Studio Trail . She has exhibited widely in group and solo exhibitions, undertaken public artworks, received awards, grants and residencies and her work is held in public and private collections in Australia and overseas.</p>			
<p>John Muir (1830 – 1914), one of Americas most famous conservationists said <i>Between every two pines is a doorway to a new world.</i></p> <p><i>Listen up</i>, an installation of suspended recycled metal fragments inspired by the variety of peeling eucalyptus bark I admired while undertaking a residency at Montsalvat in 2015 and represents a swag of amulets celebrating our precious natural environment.</p> <p>The importance of valuing and preserving our native flora and natural environment seems obvious. Yet to some, our planet is regarded as a playground and infinite provider and life source, regardless of how we disregard its importance or ignore the many warnings that our earth is in trouble.</p> <p>Contemplate an existence without our green spaces and all they entail. Decide to create change and encourage others to do so. Take pride in our planet- it's beautiful, it's rich and it's more than we could ever have dreamed of. Our planet needs protection; it needs protection from us.</p>			

## 148

<b>Marie-Therese Wisniowski</b>	<b>Banksia's amidst the Lichen</b>	<b>Multi-dyed, over-dyed and screen-printed employing metallic pigments on cotton</b>	<b>\$525</b>
<p>Marie-Therese Wisniowski works full time as a studio artist, author, and tutor and is the Director of Art Quill Studio at Arcadia Vale, NSW.</p> <p>She is the former Co-Editor of Australia's flagship textile art magazine, 'Textile Fibre Forum'.</p> <p>She specialises in the area of ArtCloth, and limited-edition prints. She has created signature printing techniques termed 'Matrix Formatting' and 'Multiplexing' in her works on natural fibres and 'MultiSpurse Dye Sublimation' (MSDS) in her works on synthetic fibres. Her current work explores her two major passions - contemporary environmental landscapes, and post-graffiti urban landscapes.</p> <p>Her ArtCloth, and works on paper have been widely exhibited nationally and internationally and are held in major public and private collections internationally.</p>			
<p><i>Banksia's amidst the Lichen</i> is based on one of Australia's truly unique flowering native plant species, the Banksia.</p> <p>Heavy producers of nectar, the banksia is a vital part of the food chain in the Australian bush. They are an important food source for all sorts of nectarivorous animals, including birds, bats, rats, possums, stingless bees and a host of invertebrates. Furthermore, they are of economic importance to Australia's nursery and cut flower industries. However, these plants are threatened by a number of processes including land clearing, frequent bush fires and disease. A number of species are now rare and endangered.</p> <p>The interaction between man and the environment is of growing concern as the human population is accelerating towards the 9 billion mark. Our quintessential needs for food, clothing, shelter, minerals and energy has placed enormous pressure on the biosphere. The philosophy underlying my, 'Environmental Art', strives to prick the viewer's consciousness to garner support for sustainability, thereby making it a necessary gift of life in general. 'Banksia's amidst the Lichen' is one artwork in this genre, which rests on the premise that native plant species are fragile in the modern world and are a threatened biological resource.</p>			

## 149

<b>Yogeshwari Biju</b>	<b>Gum Blossoms</b>	<b>Oil painting</b>	<b>\$490</b>
<p>Yoge is an artist and architect who specialises in Indian folk art and still life paintings. She has been experimenting natural dye extract to showcase Indian folklores and ancient epics since early 2000s. Yoge's two pieces submitted for Flora exhibition 2021 is a journey to pause and appreciate the beauty of the Australian urban and bushland setting.</p>			
<p>Eucalypts are an iconic group of Australian trees and they occur right across the country. It's widely loved for its peeling bark and of course, its large pink to red flowers. My painting 'Gum Blossoms' captures the vivid colour, the texture and the beauty of the pink gum blossom against the bright blue sky!</p>			

## 150

<b>Correne Ludica</b>	<b>The Bride Flower</b>		<b>POA</b>
Supported by Arts Access Victoria through the Get Out! studio.			