

f l o r i b u n d a

PLEASE JOIN US FOR THE OPENING OF FLORIBUNDA 24
An exhibition of contemporary artworks by 13 Western Australian artists
Based around the botanical world and all its incredibly diverse manifestations

AMANDA BENN
JEREMY BLANK
JO DARVALL
CHRISTOPHE CANATO
ELIZABETH EDMONDS
JAMES GIDDY
KATIE GLASKIN
MARCIA HADLOW
CHARLOTTE ROBINSON
JUDY ROGERS
LOUISE TASKER
MONIQUE TIPPETT
ANNETTE WIGUNA



OFFICIAL OPENING SATURDAY 27TH APRIL @ 2PM
EXHIBITION DATES FROM THURS 25TH APRIL TO SUNDAY 26TH MAY

LOSTEDDEN

58 McLarty Street DWELLINGUP www.lostedencreative.com.au 0419955863

HOME FABER Chardon by Christophe Canato

Floribunda 24

25 April – 26 May 2024. LostEden Dwellingup

Amanda Benn

Jeremy Blank

Christophe Canato

Jo Darvall

Elisabeth Edmonds

James Giddy

Katie Glaskin

Marcia Hadlow

Charlotte Robinson

Judy Rogers

Louise Tasker

Monique Tippett

Annette Wiguna



Amanda Benn

This body of sculpture work, titled *Heaven's Breath* is an ode to time passing, the fusion of nature with imagination and miniature everlasting gardens. Inspiration for my art comes from observing the natural world around me. I work with papier-mâché using recycled, found and traditional artist materials. These botanical inspired sculptures have evolved over several years. This passage of time is enmeshed in successive layers of papier-mâché. While the inevitability of change is coded into the textures and painted forms.

As the body of work grows in my studio,

I create changing arrangements of the sculptures. These arrangements form miniature everlasting gardens where art, nature, imagination and the viewer meet.

For the other 8 sculptures available during the show, please ask for additional catalogue.

Left: *Spindle 2* \$500
Paper pulp, paint, wire, wood base, 9x37x8.5cm, 2023
Middle: *Spiky Seed Pod* \$750
Paper pulp, cardboard, paint, kebab skewer, wood base, 9x33x9cm, 2023
Right: *Maiden Flower* \$670
Paper pulp, cardboard, paint, kebab skewer, wood base, 9x31x9cm, 2023

Photos: courtesy of the artist



Left: Masked Border Losing Track of Time (Adam & Eve IT) \$5,500
Oils, ochres and hand ground pigment on wooden panels, diptych. 124x124cm, 2024

Masked Border Space Place I (Dune) \$4,200
Oils, ochres and hand ground pigment on wooden panels. 124x84cm, 2024

Masked Border Flux II (Mid West) \$4,200
Oils, ochres and hand ground pigment on wooden panels. 124x84cm, 2024

Jeremy Blank

The exhibited works include three different media approaches in addressing the natural with oil and pigment paintings on panel exploring symbolic approaches to the representation of land. Plein-air digital drawings on iPad of remnant bushland in the North Metropolitan region of Perth and large format pinhole photographs of introduced flowering plants using long exposures to allow movement and time into a single image.

They are united by a concern for representation of nature in post-colonial contexts from the perspective of ongoing colonisation and the complexities of representation in current times.



Floribunda I (Lost Time Frangipani) \$840

Pinhole photograph on archival cotton rag paper. ltd ed. of 4, 41.5x33cm, 2024. Unframed prints: \$650



Photos: courtesy of the artist



HOME FABER Dandelion \$3,800

Framed archival inkjet print on Hahnemühle paper,
with silver leaves applications.
80x80cm, edition 1/5, 2003

HOME FABER Chardon \$3,800

Framed archival inkjet print on Hahnemühle paper,
with gold leaves applications.
80x80cm, edition 1/5, 2003



Christophe Canato

Christophe Canato's work is a longstanding examination of the male gender role in cultural contexts.

These patchworks composed of photographs from Canato's image bank combined with other existing images propose digital collages including fragments of male bodies, human skeleton and human anatomy imagery, flora, wildlife, religious and political symbols as well as medical objects such as lobotomy tools.

Each work from this series has an under title including a flora name as the artist's personal reference. In his work *HOMO FABER Dandelion* and *HOMO FABER Chardon*, flora and biology reveal human bodies in metamorphosis as if to remind us where we all come from.

Photos:
courtesy of the artist



Jo Darvall

I am searching to convey cool rejuvenating rivers and friendly tree canopy's with minimal simple marks and complex colour combinations.

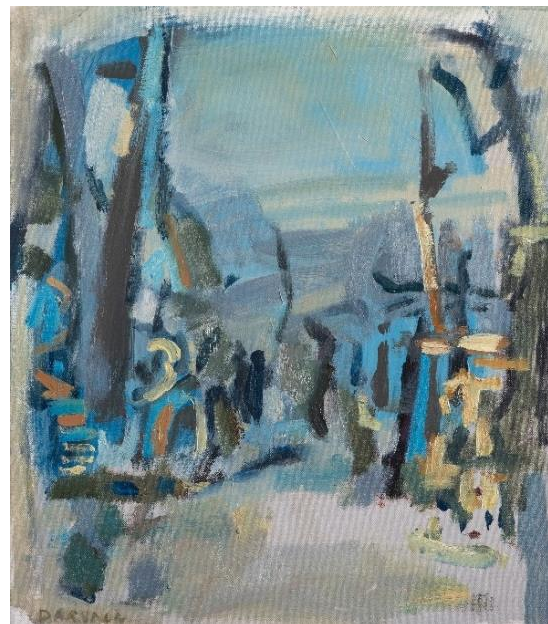
I'm patiently working and reworking the surface until I achieve a sense of harmony.

Listen can you hear anything?

Listening to Trees 2024 Blue A \$2,800
Oil on canvas, 45x56cm, 2023
Photo: Miles Noel Studio



Listening to Trees 2024 Blue B \$2,800
Oil on canvas, 45x56cm, 2023
Photo: Miles Noel Studio



Listening to Trees 2024 Blue C \$2,800
Oil on canvas, 45x56cm, 2023
Photo: Miles Noel Studio



Elizabeth Edmonds

In my ink and wax drawings, majestic old paperbark trees portray the delicate balance between fire, water and time. *Melaleuca preissiana* (stout paperbark, modong or moonah) is a sculptural tree with its twisting rough bark found in peatlands, lowland areas and on the fringes of wetlands. *Melaleuca* is derived from the Greek words *melas*, meaning black, and *leucos*, meaning white for its often described fire-blackened white bark.

With each drawing intricate lines follow and explore the trees shape or branch as a contemplation on the fragility of these species and their ecosystems as a reflection on drying climates, impacts of clearing, altered landscapes and fire regimes.

Paperbark Journey \$2,500
Ink, cold wax on rice paper with wood, 97x130cm,
2024

Photo: Judy Rogers



Sell your Seeds \$460
Oil and acrylic on board, 18x26.5cm, 2024



Peace Lily No. 15 \$2,900
Oil and acrylic on canvas, 45x75cm, 2024

James Giddy

A social commentary on human and environmental relationships, this work specifically looks at the indoor plant movement and how it has become accessible and comfortable to buy plants to enhance a living environment, neglect them and replace them when they look sad. The work ties into the artist's ongoing series "Strangers to Mortality", which looks at themes of mass consumerism in late capitalism.

Introducing techniques from design and advertising, Giddy has taken a familiar natural subject of the eucalyptus branch, stylizing and colouring it so it could sit seamlessly into a contemporary or commercial setting. The idea expands on the artist's ongoing series that looks at mass consumerism and the notion that everything is something to sell in the modern world. The use of oil paint leans into a rich historical substance, contrasting the immediacy and transience associated with advertising, whilst the wooden base ties the work back to its natural inspiration.

Photos: courtesy of the artist



Katie Glaskin

This series of multiplate linocut prints feature the waratah as a way of exploring beauty, ephemerality, and loss. I have drawn on the waratah as a motif for endangerment and vulnerability since the 2019-2020 Black Summer bushfires in south-eastern Australia, which impacted areas where waratahs are endemic. The botanical name of the waratah, a protected species, is *Telopea speciosissima*: *Telopea* (from the Greek word *telopos*, meaning 'seen from afar'). Like the waratah flower, visible from afar, climate change is something we have known about for decades.

Top from left: *Waratah(Seen From Afar) II* \$875

and *Waratah(Seen From Afar) I* \$875

Two plate linocut print and pencil on Archer 88 300gsm paper, 66x83cm, framed, 2024.

Left from top: *Waratah(Seen From Afar) III* \$875

Two plate linocut print and pencil on Archer 88 300gsm paper, 66x83cm, framed, 2024.

Hidden Wold \$875

Two plate linocut print and pencil on Archer 88 300gsm paper, 66x83cm, framed, 2022.

Photo: 3 top images Churchill Imaging



Vessel I \$960
Oil on board, 40.5 x 30.5cm, 2024



Vessel II \$960
Oil on board, 40.5 x 30.5cm, 2024



Vessel III \$960
Oil on board, 40.5 x 30.5cm, 2024

Marcia Hadlow

When visiting friends or acquaintances, there is very often a little collection of native leaves or pods displayed somewhere that will be added to over time. I have such a collection myself. It's not surprising that people find it difficult to resist gathering them up, given the beauty and variety in the different forms and structures.

The pods are perfect little vessels in which the plant grows, stores and disperses seed for the next generation of our magnificent flowering plants. Some are tiny and delicate, others large and incredibly tough and hardy. Unlike the blossom stage of the life cycle of plants, seed pods will stick around long enough for a slow painter, so ideal subject matter for a still life artist.

Photos: courtesy of the artist



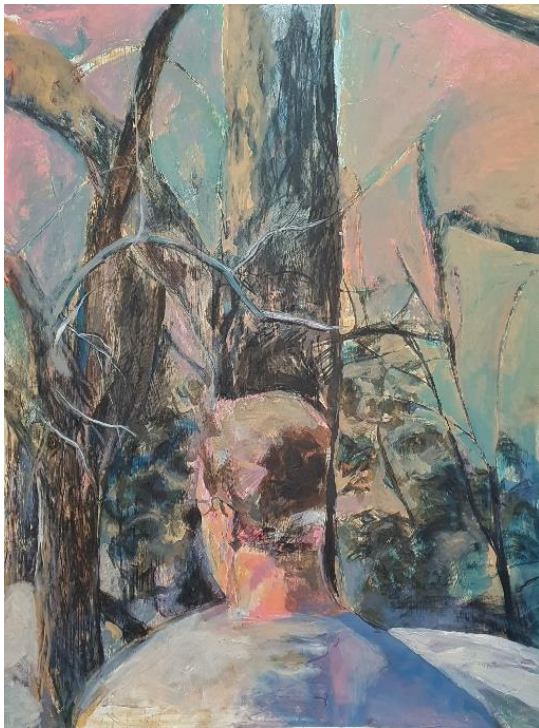
Vessel IV \$960
Oil on board, 40.5 x 30.5cm, 2024



Charlotte Robinson

In my focus of figurative landscape, my surreal use of colour in bush-land envelopes lone human figures. Bright nuclear colour and naive line render the landscape and figures so that, in their impression, the figure 'marks' the landscape similarly to the scattered flora on the land.

Evening 2 \$150
Acrylic on board, 60x120cm, 2024
Photo: courtesy of the artist



Walk2 \$500
Acrylic on board, 90x120cm, 2024

Walk \$500
Acrylic on board, 90x120cm, 2024





Floribunda 2 \$650
Mixed media on board, 55x55cm, 2024

Judy Rogers

I am in state of fanciful musing these days. In my paintings I put myself as a mediator of oblivious thoughts. I paint subjects I have a close physical and emotional connection to.

In this show, I have three paintings of a Banksia plant, depicting flowers in different stages of maturity. All disconnected from the plant like a florist's bouquet. The composition highlights my reverie observing the intense sculptural nature of the plant.



Floribunda 1 \$1,300
Mixed media on board, 55x80cm, 2024



Floribunda 3 \$600
Mixed media on board, 40x40cm, 2024

Photos: courtesy of the artist

Louise Tasker

When we arrived in Australia, my parents bought the promise of a house: lines of limestone blocks mapping the foundations, on a quarter acre bush block at the end of a limestone track. As a four-year-old, I marveled at the strange orchids that grew wild in our backyard, inhaled the hint of bushfire when I stared at the stars, and knew, with certainty, that I had been transported to the most wonderful place on earth.

A decade later my parents started again, buying another bush block in a newer suburb. When my father started clearing, I knew the wildflowers would again be lost, replaced by woody lavender bushes and sharp buffalo grass. When transplanting orchids failed, I pressed their memory beneath the weight of high school texts.

The wildflower rich bush I roamed as a kid no longer exists, suburb after suburb of little boxes extending the length of the metro coastal plain. Having rediscovered the pressed flowers I 'saved' from Dad's block clearing, I seek to make containers to display these relics of suburban progress – reliquaries, to be worn as a reminder of loss and its cost.



Reliquary 1 \$2,000
Vessel, grass tree root, sterling silver, steel, resin, dried flower. 10x14x13cm, 2024



Reliquary 3 \$1,200
Brooch, sterling silver, resin, copper, nickel silver, dried flower. 6x5.5x0.6cm, 2024



Reliquary 2 \$600
Pendent, woody pear pod, sterling silver, resin, dried flower. 10x4x1.5cm, 2024

Photos: courtesy of the artist

Monique Tippett

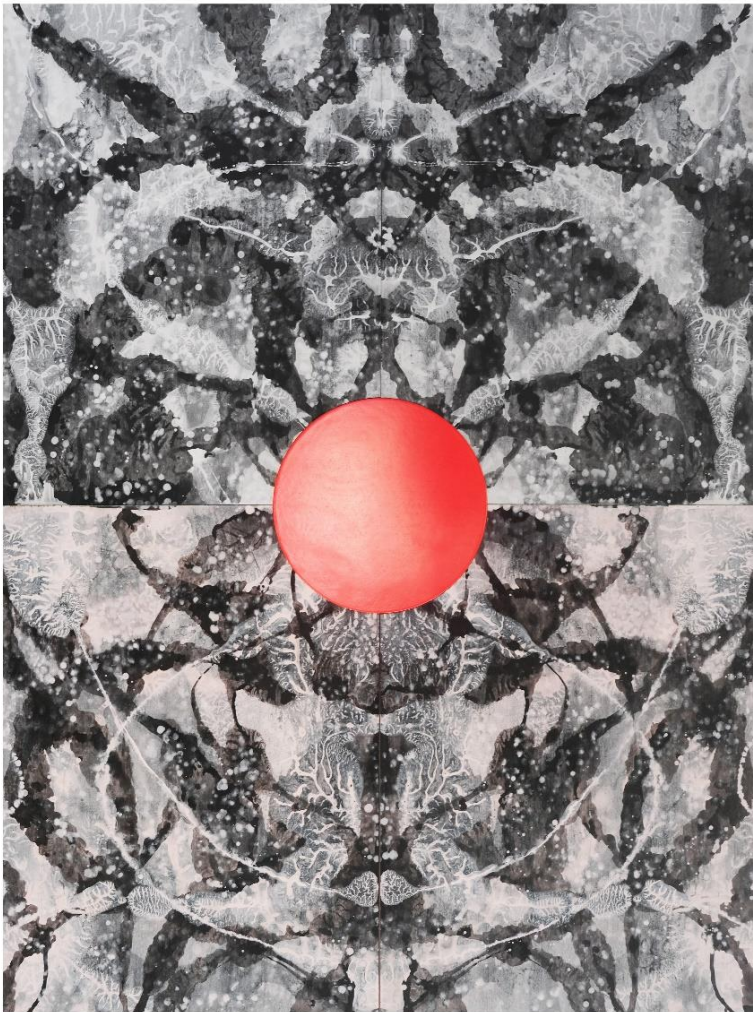


Hotspots \$4,500
Jarrah charred blocks, ash and fluorescent pegs,
120x120cmx23cm, 2024

My work is deeply rooted in the forests that surround my home in Dwellingup. Living amidst such a fragile place, I am constantly inspired by its ever-changing beauty and the intricate dance of life within it.

However, the threat of bushfires looms large, especially during Summer, when the threat feels most palpable. The flickering flames and smoldering embers depicted in "Hotspots" symbolize the precarious balance between nature's tranquility and its potential for destruction.

In contrast, "Coral Vine - Kennedia" reflects the shifting seasons and the cyclical rhythm of life in the forest. As Autumn settles in, there is a subtle shift in the air—a gentle cooling down that signals the impending arrival of winter. It is during this time that delicate coral vine flowers emerge, dotting the forest floor with their vibrant hues. Through this piece, I aim to capture the ephemeral beauty of this transition, celebrating the quiet moments of renewal and anticipation that Autumn brings.



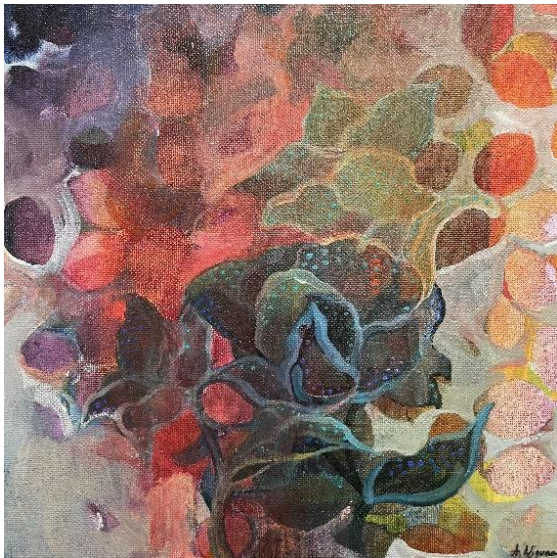
Coral Vine \$4,500
Kennedia Jarrah veneer, inks and
fluorescent paint, 118x156cm, 2024

Photos: courtesy of the artist

Annette Wiguna



Flow \$275
Textile. Ice dyed bemberg with madder, logwood, lac, mulberry, marigold. Approx. 240x170cm, 2023



Familiarity \$250
Acrylic and oil pastels on canvas, 25x25cm, 2023



Ode to Spring / Floribunda \$2,000
Acrylic and oil pastels on canvas,
(diptych), 51x76cm each, 2023

I am a multidisciplinary artist with strong practices in textiles and painting that are both presented in this exhibition. Similar to my personal journey, all my work undergoes phases of transformation and seasonal transitions as demonstrated in *Ode to Spring / Floribunda*. This diptych began with an autumnal colour palette with golden-red leaves created by a resist technique inspired by batik painting. Later on, an eruption of bright abstract floral motifs emerges in the foreground signifying a shift in the season. This pattern is repeated in *Familiarity* with the underlying batik motif and abstraction of floral arrangement. Both paintings pay homage to my Indonesian cultural roots and the flora of Western Australia that I love very much.

My textile piece, *Flow*, is a bemberg cloth (made from cotton waste) that has been ice dyed with natural dyes. Working with the element of time and heat from the sun, the minimal control of this process lends the fabric an organic flow and placement of colour. The melted pigmented water can be stored for future dyeing or converted into dried pigments. This allows me to uphold my principles in sustainable creative practice and waste minimisation.

Photos: courtesy of the artist

About the Artists

Amanda Benn

Amanda (b. 1962) is an artist, living and working in Fremantle. She completed a BA in Fine Arts (painting/printmaking, 1982) at Curtin University. She has held numerous solo exhibitions of paintings and sculptures including participating in the Perth International Arts Festival 2000, as well as in group and juried exhibitions in Australia and overseas. In 2003 she exhibited a mixed media large scale sculpture installation at Perth Institute of Contemporary Art Perth. This year she has been selected to exhibit sculpture in IAPMA Paper Art Biennale in Germany.

Amanda has work held in the Fremantle Hospital Art Collection and private collections in Australia, New Zealand, Britain, America and Israel.

Jeremy Blank

Jeremy is current Director/General manager at Victoria Park Centre for the Arts, Perth WA. Jeremy's art practice is diverse, across painting, photography, video and performance, with awards in Painting, New Contemporaries National Student Award ICA Galleries London UK, John Moores Liverpool XV National Painting Survey, Video Dance, Austria, Paris and Cannes, France, and an Australia Council Curator Award for Australia's 2005 Venice Biennale exhibition. Photography awards include City of Perth Photo Award & IRIS Portrait Award. Jeremy's work is in collections in Western Australia, Italy, Austria, France, USA, and UK and featured in James Birch's book Bacon in Moscow.

Jeremy's current works are united by a concern for symbolic representation in post-colonial contexts and the complexities of representation in current times.

Christophe Canato

Christophe (b. France) is a Perth based artist since 2005. His subject includes the notion of

belonging or rejection and the status than man is supposed to hold in society.

His work has been exhibited in more than fifty-five exhibitions. His Anima series was showing at BBA gallery in Berlin 2023. In Sept. 2021 the Monash gallery of Art presented his photography as part of the prestigious Bowness Photography Prize. In 2020 his work has been included in collective shows such as Perth Centre for Photography, the National Portrait Gallery in Canberra and Espace Valles in France in 2018. His series Ricochet was successfully showing at Gallerie Basia Embiricos Paris 2017, ION Art Gallery Singapore 2016 as well as Turner Galleries Perth and Queensland Centre for Photography. Canato's photographs had been awarded eleven time in Fr, Aus, USA and Northern Ireland and been twenty-seven times shortlisted in art prizes. His prints are also in numerous public collections including Artbank (Australian Federal Government collection). His series are published internationally in France, England, Australia including the Chinese magazine Photoworld with an eight pages publication, March 2020. Recently, he have received a commission from the city of Perth to photograph the LGBTQIA+ community and an exhibition.

Jo Darvall

Jo is an established and versatile painter and printmaker whose art is driven by the joy of conveying stories about places and people. From Naarm (Melbourne), her career has spanned over thirty years and three continents. Winner of Australia's richest regional art prize, the Collie Art Prize in 2023, she continues to push the boundaries with landscape painting and printmaking to international acclaim. She graduated from Victorian College of the Arts in 1990, and has been practicing in Western Australia for the last decade, while moving between her studio in Walyalup (Fremantle), Singapore, Gadigal country (Sydney), Naarm (Melbourne) and recently, Fiji. She was a founding creator of the Artists for Kids Culture Trust and the Swan River Print Studio at Goolagatup Heathcote Gallery.

Elisabeth Edmonds

Dr Elizabeth Edmonds is an artist and palaeoecologist who lives on a family farm surrounded by the Walpole Wilderness. Elizabeth's art combines her understanding of the physical environment, studying changing landscapes at various spatial and temporal scales. She works primarily with ink and watercolour paints, often outdoors or in her studio.

James Giddy

James is a multidisciplinary artist who has gained recognition for his large-scale public art works both domestically and internationally. Based in Boorloo (Perth), he was initially recognised through mural work for Form WA's Public Project (2015) and completed a Bachelor of Fine Arts at Curtin University (2016 Degree Show). With foundations in watercolour painting, he pays homage to contrast and composition, looking to the natural environment and his near surroundings for inspiration. The immediacy and sense-of-place achieved by the French motif of 'en plein air' painting, translates through a lot of his mural and studio work. His works encourage the audience to question and bring their own contextual understanding to the composition, whilst providing a platform of familiarity in the subject and its action. Through these dynamics of a subject and its ground, he often visits themes concerning the every-day and the common civilian, whilst using the public reach of his mural work to look at environmental awareness and conservation, drawing focus to nature in an urban environment or on a man-made structure.

Katie Glaskin

Katie is a West Australian painter and printmaker working from her studio at Goolugatup Heathcote since late 2021. Prior to this she juggled her creative practice with a career as an anthropologist, academic, and journal editor. Much of Katie's work draws on the environment to explore themes of loss,

endangerment and extinctions. The extinct thylacine and the endangered waratah (in the wild) are recurring motifs in her work. Katie's work has been collected by the Art Gallery of the University of Western Australia and by the City of Melville for their Art Collection. She has been a finalist in numerous art awards including the Mosman Art Prize, the Perth Royal Art Prize for Landscape, and the Melville Art Award, in which she was awarded the Melville Resident Award in 2023.

Marcia Hadlow

Marcia is a Fremantle based artist who predominantly paints still life. After studying at the Claremont School of Art, she became a founding member of the 'Open Bite Studio Collective' in North Fremantle. She was also a painting tutor at Applecross Senior High School's Gifted and Talented program where she taught for nine years. Drawn to all things domestic, still life is her preferred subject matter, whether it's the formal aspects of painting or a focus on her collection of nostalgic objects from the mid 20th century. Marcia's work is held in the collections of the City of Cockburn, City of Melville, St John of God Murdoch, and numerous private collections both nationally and internationally.

Charlotte Robinson

Charlotte is a Boorloo (Perth) based expressionist painter who recently graduated from Edith Cowan University (ECU) and currently works as a Creative Assistant and Workshop Facilitator for REMida in Perth and is a Founding Member of the newly-established Holmes Studio artist collective. Through her painting practice, Robinson explores how expressive imagery can trigger empathy through the repetition of portraiture to juxtapose shifting idiosyncrasies.

Judy Rogers

Hungarian-born and science-trained, Rogers arrived in Perth in 1995. Observing the uniqueness of the Australian landscape, and

energised with a fresh and passionate vision, she has for the past seven years studied the flora of WA. With fine observation skills and delicacy of technique, Rogers' paintings are an exploration of creative ways to envisage plants and contemplate our world. Rogers' work spans intricate paintings and public sculpture. Recognized internationally, she participated in the 18th Asian Arts Biennale in 2018 and the G20 Exhibition in China in 2016 and, was invited to Mexico to play a part in the Sinergia International Painting Festival in 2019. She has had 20 solo shows in Australia and solo exhibitions in Budapest (2016) and St Petersburg (2018). Recently her commissioned botanical work was installed at the City of Melville. She won the Cossack Art Award North West Flora and Fauna Prize in 2023, sponsored by Rio Tinto.

Louise Tasker

Louise graduated from Curtin University in 2002 with a First Class – Honours, Bachelor of Arts (Art), majoring in Jewellery and 3D Design. In the same year Louise won The Jewellers and Metalsmiths Group of Australia (JMGA WA Inc) top award for Artistic Concept and was a finalist in the OZGOLD Award, an exhibition to promote Australian gold in Australia and overseas. Louise received a Barcelona Studio Residency from the Australia Council for the Arts in 2005. She has exhibited in numerous group exhibitions in Australia, England, Italy and Poland and has worked included in the National Contemporary Wearables Collection. Louise's work has featured in newspapers and numerous publications including Crafts Art International, and the Qantas in-flight magazine. Louise's arts career has included Arts education, having taught at University, TAFE, Secondary and Primary levels. Recent exhibition history includes a solo exhibition in 2019, The Alternative Archive at Curtin Gallery in 2021, SWAN at BRAG in 2022, Bunbury Biennale at BRAG and Open Borders at Curtin Gallery in 2023, and SWAN in 2024. Louise works from her home studio in Smithbrook, Western Australia.

Monique Tippett

Monique is a regional artist and curator based in Dwellingup, Western Australia. Initially trained as a fine furniture maker, she has dedicated the last 22 years to creating wood sculpture and 3D wall installations. Monique's work, spanning over two decades, has delved into her profound connection with the natural environment surrounding her home in Dwellingup and the forest landscapes of southwest Western Australia. Through her work she strives to portray its scale, its light, texture, and beauty. She hopes to bring focus to its fragility in the face of the grave man-made threats before it.

Annette Wiguna

Born in Indonesia, Annette is a multidisciplinary artist with a strong practice in textiles and abstract painting. She completed a Bachelor degree in Visual Arts from Curtin University, Arts Management and Post Graduate Diploma of Education (ECU). With a background in education and arts events coordination, Annette has a deep passion in empowering others to choose sustainable and ethically sourced dye materials including native plants, kitchen waste, and extracts featured prominently in her dyeing and printing workshops. Her love for the natural world is also echoed in her paintings in which she often employs organic and earthy pigments on canvas, board, or paper. Building rich layers with different media is integral to her process as this allows her to build complexity, peer through, scrape back and revisit layers. This process enables her to weave intricate narratives, akin to revisiting familiar landscapes and retracing memories influenced by the ever changing environment.