

Katherine Boland lives on the Far South Coast of New South Wales and works across the disciplines of painting, photography and digital media. Her work is inspired and informed by the beauty of the natural world and, since the 2019/20 bushfires which devastated the south east coast of Australia, she has been compelled to make art, often with fire itself, to raise awareness about climate change and the ecological perils facing the planet.

Michelle Burns is a painter interested in creating multi-panelled artworks that document time-passing, perception & collections. She has a qualification in animation and worked in community arts prior to pursuing a scientific career.

Olga Dziemidowicz is a Polish-born, Melbourne-based visual artist. She moved to Australia in 2013 and was amazed by the Australian light, colours and the beauty and diversity of local nature. She's exploring nature and landscape themes because she believes in the importance of our internal emotional states and is interested in nature's positive impact on our wellbeing. By showing nature in abstracted and different ways, she invites viewers into seeing it anew, inspiring gratitude and appreciation of nature. Often immersed in creating plein air, she finds inspiration and refuge in nature and wants to bring that aliveness and positive energy through her works. She also engages in art projects and initiatives around climate change, climate action and sustainability. She has a Masters in Architecture and Urban planning and experience in corporate innovation design, and currently studies art at the VCA. She exhibits widely and works from her studio in St. Kilda.

Erica Elgin is an emerging Melbourne-based printmaker, working primarily in intaglio copper plate etching and aquatint. She is a graduate of RMIT's Honours program majoring in printmaking, following completion of her Bachelors degree in Fine Art at the Queensland College of Art, Brisbane, and time studying printmaking internationally in Aberystwyth, Wales. Her floristry and horticultural training imbues her artistic practice with a background of detailed observation and appreciation of flora providing an intimate understanding, adoration, and close ties to plant life. She aims to express this awe of plant life in emotive copper plate etchings by representing the dynamic emotions flora's captivating natural forms, colours, and textures stir. Erica's etchings have been selected as finalists in multiple art prizes across Australia, and most recently she was selected as a finalist for fortyfivedownstairs's Emerging Artist Award. Currently she practices from Firestation Print Studio, Melbourne.

www.theprintmakingflorist.com

Ariella Friend is a multidisciplinary artist working in an expanded field between painting, sculpture and installation. Friend's practice investigates the relationships humans have with the natural world and the spaces that exist between the virtual and physical worlds. She holds a Master of Art (Sculpture, Performance, Installation) with Excellence from UNSW Art & Design. Friend has been selected as a winner and finalist in awards including: 'Meroogal Women's Art Prize' (2022, 2015), 'North Sydney Art Prize', Winner Works On/With Paper Prize (2022, 2019), 'Northern Beaches Environmental Art & Design Prize' (2022, 2021), 'Ravenswood Australian Womens' Art Prize' (2022, 2018), 'Fisher's Ghost Art Award' (2021, 2018), 'Little Things Art Prize' (2021, 2020), 'Greenway Art Prize' (2018), 'Macquarie Group Emerging Artist Prize', 'Blacktown City Art Prize' (2017) and 'Chippendale New World Art Prize' (2016). Selected solo and group exhibitions include 'Zoom In, Zoom Out', Woollahra Gallery At Redleaf, Sydney (2022), 'Not All Is Lost', AIRspace Projects, Sydney (2021), 'Women and the Landscape', Hazelhurst Regional Gallery (2021), 'Plants', Lion Gate Lodge, Botanical Gardens, Sydney (2020) and 'Friends and Family', Daine Singer, Melbourne (2019). Friend's work is held in the Macquarie Group Collection and private collections both nationally and internationally.

Janice Gobey is a Melbourne based artist, working in the mediums of oil painting and installation. Her work draws inspiration from the world around her and of particular interest is the natural environment. Her most recent work has been exploring the seasons, representing local trees, see from different points of interest.

Rod Gray has Scottish and Danish seafaring ancestors. Since discovering a Scottish great great grandfather who was a shipwright building paddle steamers on the Murray River Gray has been deeply focussed on creating works that explore connections, responsibilities and traces of influence in his intuitions and tactile painting practice pertaining to trees, timber, fire and the night. Gray graduated as a Bachelor of Arts in Fine Art Painting from VCA/Melbourne University in 1991 Gray was awarded a fellowship at The Australian Print Workshop in 1997 where he exhibited from a suite of more than 300 monotype prints created in the six month Ron Burke fellowship. Gray curated two group exhibitions in 2011 based on the concept of a 21st Century Wunderkammer which analysed the three founding categorisations of art galleries and museums, Natura, Artefacta (the cultural) and the Scientifica from a 21st century perspective. The power and vulnerabilities of the natural world and its' real and imagined phenomenology recurs in his creative output. The poetics and harsh realities of Fire, its' expressive capacities, and traumatic resonance has overtaken his works since residencies at Mildura's The Art Vault in 2013-14. Exhibiting in group and solo shows since 1992 in Melbourne and in the UK, Gray has works in the National Gallery of Australia and many private collections. Gray continues to work in his studio in Clifton Hill where he produces paintings, works on paper and painted objects.

Lauren Guymer is an emerging visual artist who lives and creates on Boon Wurrung / Bunurong country in Victoria, Australia. Inspired by the bushland near her home and her travels further afield, Lauren creates immersive watercolour landscapes and pencil drawings on paper that explore her experiences and connections to the natural world.

Lauren's appreciation and connection to nature began at a young age while growing up on a small horse property near the Mornington Peninsula in Victoria. In 2014 she received a Bachelor of Design, and in 2015 she began practicing as a self-taught artist. Lauren has held three solo exhibitions, including her most recent '*Among The Trees*' at Mornington Peninsula Regional Gallery in 2021. She has been a finalist in prize shows including the *Doyles Art Award 2022*, *Agendo Young Emerging Art Prize 2021*, *SBS Landscape prize 2019 & 2020*, *Lloyd Rees Memorial Youth Art Award 2019*, and the *M16 Prize for Drawing 2018*. She has also had opportunities to participate in artist residency programs in Australia and abroad, including BigCi Australia 2020, Police Point Australia 2019, Arteles Finland 2016 & 2018, and NES Iceland 2017

Robbie Harmsworth is a multidisciplinary artist based at Gasworks Art Park in Albert Park, Victoria. She completed a Diploma of Fine Art at RMIT majoring in ceramics, and a Master of Fine Art by Research at Monash University in 2008.

Robbie began her career as a ceramist. The large sculptural works she produced served as a canvas onto which imagery was etched. During her period of study at Monash, Robbie was invited to change focus from sculpture to drawing and painting, essentially due to her passion for linework, which remains an integral component of her practice.

Ever evolving, Robbie's focus has turned to painting and drawing landscape post the extended covid lockdown in Melbourne. Her interest is focussed on the environment and the fate of the rainforests in Australia. She has recently completed two large-scale drawing commissions based on the Otways in Victoria, and is currently working on a series of paintings highlighting the fate of the Tarkine and Florentine forests in Tasmania.

Robbie was a finalist in the Paul Guest Drawing Prize at Bendigo Art Gallery in 2012, 2014 and 2016, and the Kedumba Drawing Award in NSW in 2014 and 2016. She exhibits regularly in solo and group shows and recently completed a residency at Bundanon based on her drawing practice. She has

been offered a residency at Falls Creek in February 2023, based on her interest in environmental issues.

Her work is represented at Shepparton Art Gallery, NGV and numerous private collections.

Zoe Haynes-Smith lives on the Mornington Peninsula with her children. "I studied photography and sculpture at uni in the '90s though it wasn't until 10 years ago that my passion for photography was reignited. I am multidisciplinary in my approach and enjoy experimenting with both analogue and digital techniques of still and moving image. I am constantly creating and refining and learning new techniques. The passage of time and the changes and transformations that occur has been a strong theme throughout my work and I enjoy documenting and presenting it in innovative ways."

Heather Hesterman is an artist/educator/researcher based in Naarm/Melbourne interested in the intersections of plants, people and places informed by research in climate change, history and plant studies. With a background in print, installation and landscape design, Heather activates spaces through plant-human relations, aiming to foster 'vegetal-love' through gifting, walking practices, collaborative acts and conversations. Reflecting upon plant methodologies, she encourages humans to increase 'botanical literacy' by slowing down and becoming attuned to the vegetal beings upon whom humans rely for survival. Growing gardens, walking amongst vegetal beings and planting more trees are all forms of active care. Heather works casually within the School of Art, RMIT University whilst undertaking a PhD at the University of Tasmania, addressing human 'plant blindness' by cultivating chlorophilia- a love for plants and investigating how plants might inform creative practice. <https://heatherhesterman.com/>

Bridget Hillebrand completed her practice-based PhD at Monash University and a Master of Arts (Fine Art) from RMIT University. Her recent projects explore the links between the experience of place, belonging and the impact of cultural histories on the landscape. Her work has been acknowledged in a number of art awards including winner of the 2021 Experimental Print Prize, Castlemaine Art Museum. Bridget is represented in numerous major public collections in Australia and internationally, including the National Gallery of Australia, Art Gallery of NSW, Tasmanian Museum and Art Gallery, University of West England, Bristol, UK and Chiang Mai Contemporary Art Museum, Thailand.

Kathy Holowko has a sculpture based practice and creates installations, public art and playful projects in a variety of media. Interested in the effects that urban life has upon our understanding of ecology, in busy, human centric environments, she searches for narratives and connections that can help us reconsider our world as a cyclical, and shared habitat.

Sarah Moore works with sculptural installations, photography and drawing. Sarah's practice explores human ecology in an urban context. She is particularly concerned with the human cultivation of wilderness and how the commodification of nature has led to an increasingly mediated experience of the natural world.

Todd Johnson is an Australian artist and University Lecturer who employs analogue techniques to investigate the materiality of photographic images. His photographs result from a physical exchange between the camera, film and elements of the environment. Todd has exhibited his work nationally and internationally, including *Traces Unseen* (2021) at Photo Access Gallery in Canberra; *Abstract Prospectus*, SE Centre for Photography, North Carolina, America (2020); *Surfaces* (2019) at Millepiani Exhibition Space, Rome City, Italy. *The Found Object* (2018) at Praxis Gallery, Minneapolis, United States. *Materialist Photograph* (2018) at Jarvis Dooney Gallerie in Berlin, and *Fossils* (2017) at Kaunas Photo Festival (2017) in Lithuania.

Linda Judge is an artist working with a variety of media including poetry and prose. "I have had extensive exhibitions over the last forty years in mostly artist run spaces. Last year I was selected as a finalist in the Geelong contemporary art prize and am a previous winner of the Darebin Art Prize. My work can be seen in collections including the NGV. My recent work focuses on my local environment, often incorporating found plastics to highlight concerns around our climate emergency."

Martin King has had over 50 solo exhibitions throughout Australia and has exhibited in many group exhibitions both in Australia and Internationally. His practice includes, drawing, watercolour, printmaking, artist books and animation.

Recent prizes include (although there are many) Swan Hill Regional Gallery National Print and Drawing Award (Winner Drawing Award), HazelHurst Works on Paper Award, (Winner) Gallipoli Art Prize (winner), Muswellbrook Art Prize, Works on Paper (Winner), State Library of Victoria Creative Fellowship and First Prize Inaugural Gippsland Print Award, Gippsland Regional Gallery. Some of his selected Solo Exhibitions are :

2021 *Strangerlands*, Australian Galleries, Melbourne, 2019 *Unnatural History*, King Street Gallery on William, Sydney, 2018 *recess*, Gallerysmith, Melbourne, 2017 *'hoodwinks and lyres'* King Street Gallery on William, Sydney, *'Naturopophilia'*, Lab 14, Melbourne University, 2016 *'blind faith'* Gallerysmith, Melbourne, 2015 *'forest of dreams'*, Gallerysmith, Melbourne and *'dawn survey #3'*, King Street Gallery on William, Sydney as well as in 2014 *'dawn Survey #2'*, Port Jackson Press, Melbourne. He is represented in collections including British Museum, London, Carleton College Library, Minnesota, USA, Bihar Museum, Patna, India, National Gallery of Australia, National Gallery of Victoria, Art Gallery of NSW, State Library of Victoria And Parliament House, Canberra

Susie Lachal trained in sculpture she works across social practice and object making. 'I am interested in developing methods of relationally engaging humans with environmental justice and human equity. It is via physical experience with the art object, reading this bio and/or participating in the purchase of the art object that new understandings regarding environmental justice and human equity have the potential to emerge.

This object-based artwork focusing on environmental justice transitions to include human equity through the acquisition process. If this art object is purchased the collector will contribute directly to human equity and environmental justice. The collector will make donations to two not for profits: 'Climarte' and 'running water project' and reimburse me for the cost of casting the object in bronze. The donations are tax deductible.

'Running water project' has connected running water to toilets and handbasins in 55 government schools in the province of Kampong Thom Cambodia. Two Cambodian friends and I have worked and volunteered together for 16 years in the education sector and we established 'running water project' 6 years ago. <https://www.runningwaterproject.org/>

My arts practice and educational practice entangled during my recently completed PhD titled *Toward Equitable Entanglements*. An artistic outcome of the PhD is the digital book that can be found on my website.

Nancy Liang is a practicing Australian born Chinese artist who predominantly works with paper and collage. Through her projects, she explores subjects such as place, history, and her relationship with the environment as mostly illustration and moving image.

She has a keen interest in Chinese and Korean folk-culture, mythology and the traditional arts, and recently they have been catalysts to inspire her creative endeavours and explore her own culture. Her recent projects include: 'The Rabbit Lantern', Sydney Lunar Festival with The City of Sydney, 'Family Murmurings' at The Museum of Chinese Australian History, and 'Women's Work' with The Sydney Women's Fund.

Jan McLellan Rizzo is a Melbourne artist and art project coordinator. Her practice focusses on drawing and mixed media work and has been maintained through her 35 year teaching career which has spanned primary, secondary and tertiary Visual Arts courses. Most recently she was for ten years Head of Visual Arts at a Melbourne private school. During Melbourne's Lockdowns, her practice became focused on the value of Nature in the lives of all of us, especially children. She made daily records of the local park, including large works on paper depicting storm damage inflicted on much-loved old trees. She is passionate about the restorative quality of engaging deeply, including through art-making, with those places outdoors which nurture us and she sees Climate Change as a threat to all we know and love in the natural world. She remains adamant that the children of the world deserve better than political and community apathy or existential numbness.

Zahra Marsous (b. Tehran, Iran) is a visual artist based in Melbourne. Marsous holds a BFA in Painting from the Tehran University of Art in 2010 and a Diploma in Painting from Visual Art School in Tehran. She has held four solo exhibitions in Melbourne and Tehran and participated in several group exhibitions, festivals, and biennials.

Jarrad Martyn (b. 1991) is an Australian artist based in Melbourne. His practice explores humanity's relationship with the natural environment and how different historical events are framed. Through painting and drawing Martyn employs the principle of bricolage, something constructed from a diverse range of things, to collate academic research and its associated imagery to create an alternate conversation.

In Martyn's work, the handling of paint is characterised by making adjustments to the opacity, texture, and clarity of the paint. The aim of which is to make the surface of the painting interesting and at times to hinder the representation of motifs. This in turn encouraging the audience to look longer, to deduce links between, and decipher their own conclusions as to what events are unfolding, and the symbolic meanings within.

Martyn's work is in a number of public and private collections including the University of Western Australia, Edith Cowan University, Curtin University, City of Perth, City of Joondalup, and St John of God Hospital Art Collection. Martyn has been selected as a finalist in numerous national art awards, most significantly winning the John Stringer Art Prize (2018), the City of Joondalup Community Invitation Art Award Overall Acquisitive Award (2017) and the Fifty Squared Art Prize (2021) at the Brunswick Street Gallery. In 2022 he has exhibited in the John Leslie Art Prize, Gosford Art Prize, Kangaroo Valley Art Prize and Wyndham Art Prize.

Julia Schmitt is a Melbourne based artist specialising in fine liner pen drawings of urban and natural scenes. Both landscapes are complex ecosystems, and my drawings invite the viewer to imagine the teeming life within natural and built environments. The permanent nature of fine liner pen solidifies landscapes that while appearing solid and permanent have the potential to be destroyed at any moment.

Benedict Sibley is a contemporary artist who lives and works between Melbourne and the Kinglake Ranges in Victoria, Australia. After completing a Bachelor of Arts (Fine Art) at RMIT University in 1991 he had a 20-year career as a successful furniture designer, maker and architectural joiner. In 2015, a combination of personal loss and an alertness to urgent and escalating global issues led Sibley to make a return to full time visual art. After studying at the New York Studio School in 2016, he commenced a Master of Contemporary Art at Victorian College of the Arts (VCA) the following year.

Sibley's practice is drawing and print-making based, informed by research, observation and photography. Since 2017 he has developed a series of works investigating personal and cultural dispossession, migration and environmental uncertainty. Sibley's works have been selected for a

significant number of high-profile exhibitions and prizes, including the Rick Amor, Paul Guest, Swan Hill and Kedumba Drawing Prizes. As a drawing instructor at VCA Sibley runs workshops in the Design Visualisation: Analogue course.

Charlotte Watson is from Queenstown, Aotearoa New Zealand and is a visual artist and writer. Her work expands across drawing, printmaking, ceramics and installation, often looking at the edge between myth and history. She is particularly interested in the stories that inhabit a place, and how place inhabits us. Watson graduated from the University of Canterbury (Ōtautahi Christchurch, NZ) with a BFA in Sculpture in 2011 and is currently based in Narm Melbourne.

Barbara Wheeler is an Australian artist communicating through the mediums of textiles and fibres, employing craftswomanship as a quiet disruption to catalyse change and encouraging us to rethink our connection to planet earth.

Barbara's studio-based practice builds on her earlier visual arts (photography), community cultural development and placemaking practice. Barbara lives in Australia and New Zealand and is currently curating exhibitions and developing collaborative projects in Wellington NZ.