

# AMBIENT | ENVIRONMENTAL ART OF THE PEEL REGION

CONTEMPORARY ART SPACES MANDURAH

4 Sept - 3 Oct 2021



*The City of Mandurah wishes to acknowledge the traditional custodians of the land, the Noongar people, to pay respect to elders past, present and future, and to recognise their continuing culture and the contribution they make to the life of this city and region.*



Cover: Stephne Sands : *Searching* | Paper and ink | 23 x 183cm | Photographer: Ross de Hoog of Fine Photos

Inside Cover: Stella Onderwater : *Shagpile and Prickles* | Rubber thong, wool, doublegee seeds | 6 x 28 x 11cm | Photographer : Ross de Hoog of Fine Photos

|  |    |
|--|----|
| Foreword                                     | 3  |
| From the Curators                            | 5  |
| Jude Evans, Annette Nykiel and Stephne Sands | 7  |
| Denise Fisher                                | 9  |
| Toni Gordon and Tanya Regan                  | 11 |
| Alana Grant                                  | 13 |
| Patricia Hines                               | 15 |
| Pam Langdon                                  | 17 |
| Liana McNeill                                | 19 |
| Sharon Meredith                              | 21 |
| Lyn Nixon                                    | 23 |
| Stella Onderwater                            | 25 |
| Claire Pannell                               | 27 |
| Deidre Robb                                  | 29 |
| Christopher Rose                             | 31 |
| Julianne Ryan                                | 33 |

Many of us who live in or visit Mandurah and the Peel Region are drawn to the area because of its waterways. From our rivers and lakes to our estuary, where resident dolphins delight visitors or 'blue manna' crabs tempt recreational fishers, to Lake Clifton, home to the thrombolites, one of the oldest life forms on earth. On the shores of our lakes and estuary each summer, migratory shorebirds arrive to feed on our abundant insect life before returning to the northern hemisphere to breed during our winter – our waterways are truly special.

Our waterways are culturally important to the Bindjareb Noongar people, the traditional custodians of the land and waterways, and have provided resources to support human populations for many thousands of years. Today our waterways are vital in providing livelihoods for many people, especially in the fisheries and tourism sectors. They also provide places where we socialise, enjoy recreation activities and appreciate nature, benefitting our mental and physical health and sense of community.

Wetlands include many different types of inland or coastal waterways such as rivers, lakes, estuaries, swamps, mudflats and salt marshes. Collectively, the Peel Inlet, Harvey Estuary, the freshwater lakes Lake McLarty, Lake Mealup and the saline Yalgorup Lakes and surrounding national parks and reserves make up the 26,530 hectare area of the Peel-Yalgorup System of wetlands. This wetland system is recognised for its international importance under the Ramsar Convention, a global environmental agreement initiated in 1971 especially to protect areas of

global importance for migratory waterbirds.

The Convention was the first modern international agreement on the conservation and sustainable use of natural resources. Australia was among the first countries to sign the agreement, committing to the 'wise use' of wetlands by maintaining the ecological character of wetlands and using the resources they provide in sustainable ways. The Coburg Peninsula (NT) was designated the world's first Ramsar Site (Ramsar Site 1) in 1974, while our own Peel-Yalgorup System was listed as Ramsar Site 482 in 1990.

There are nine criteria that define whether a wetland is recognised as internationally significant through the Ramsar Convention: the Peel-Yalgorup System meets a remarkable seven of the nine. These seven criteria relate to the importance of the wetlands for waterbirds including migratory shorebirds; the persistence of threatened species and threatened ecological communities; the uniqueness of the wetland types represented, and the importance of the wetlands as a refuge for species during critical life stages such as breeding.

Our precious wetlands face many threats, but there are many dedicated individuals and groups working hard to protect these critical ecosystems. The threats include altered flow regimes and increased nutrient inputs from human activity; land clearing and habitat loss; and invasive species such as weeds and predators over-running and out-competing our native species. Our rivers and waterways have

been drastically altered since the early days of colonial settlement to facilitate drainage and land clearing for agriculture, which has had a profound impact on our catchment's waterways and the ecosystems they support. Climate change poses additional complexity on this picture, with a drying climate predicted to further impact on water availability and quality, with impending ecological consequences.

Many wetlands are adaptable and highly resilient systems. For example ephemeral lakes can quickly turn from a dry lake bed to one teeming with insects, frogs and waterbirds with the arrival of winter rains. However with the complexity and severity of the threats that our wetlands face, especially from climate change, they need our ongoing help to prevent system collapse and loss of biodiversity.

Peel Harvey Catchment Council (PHCC) is one of many groups working hard to protect and restore our wetlands. Since forming in 2000 to respond to a need for community-led catchment management, PHCC has grown and is now implementing several large-scale projects across our catchment to protect and enhance biodiversity and the health of our waterways. Our work is highly collaborative, involving other community groups, Government departments, Local Government Authorities, industry and private landowners in working together for the benefit of our environment.

Additional to priority on-ground works that protect and enhance environmental assets and educating and advocating to decision-makers, is capturing the hearts and minds of our community. This enables us to enhance their appreciation of the ecological values of and threats to the wetlands and inspire positive behavior change.

Exploring our natural environment through the arts can be a powerful way to understand and communicate these messages. PHCC is therefore pleased to support *Ambient | Environmental Art of the Peel Region*, and delighted that the artists have been inspired by our unique local environment, helping to bring attention to the threats they face.

The conclusion of *Ambient | Environmental Art of the Peel Region* will coincide with the arrival of the flocks of migratory shorebirds, some having flown all the way from the Arctic tundra. They will spend their summer feeding on waterbugs that live in the mudflats, saltmarshes and lake beds around our Ramsar 482 site to build up their reserves for their long return journey back north in our Autumn. The worth to these birds in travelling all that way, remind us of how special our wetlands are and also remind us of the global shared responsibility of protecting wetlands for migratory birds.

We sincerely hope that you enjoy the exhibition, that it inspires you to visit our wetlands and appreciate these unique ecosystems, and to take action in your own life to protect our precious Ramsar Site 482 wetlands.

The Peel Harvey Catchment Council team

Art has a unique ability to connect people to ideas. In a world of information overload, the artist can distil an issue to a single image, powerful enough to spark a transformative experience in the viewer. To communicate the changes necessary in the future, art needs to be at the table.

The brief for *Ambient | Environmental Art of the Peel Region* was challenging: change the way we view our world. We asked our artists to harness the power that only art can deliver, to share their passion and raise awareness of urgent environmental issues around us.

This exhibition features a diverse range of 2D, 3D, installation and ephemeral artworks, exemplifying and blending practices and movements such as land art, earth art, sustainable art and conceptual art. The artworks are indeed just as diverse and individual as the artists who created them.

Printmakers Jude Evans, Annette Nykiel and Stephne Sands have used rubbish itself to raise our consciousness about the detritus of our modern lives. *What a load of Rubbish*, decorated with prints of discarded cans interspersed with leaf 'litter', creates a suspended canopy of shame, encouraging us all to do better. The haunting spectre of shorebirds searching in vain for habitat in a landscape entirely composed of garbage brings home the effect our choices have on our world heritage listed ecosystems.

In *Return to the Forest*, paper sculptor Pam Langdon reminds us of the intrinsic value and beauty of old books, once treasured but now considered a disposable commodity. In her hands

they re-connect to their organic origins, both as suspended flora and as museum-like artefacts.

The role we all play in pushing species towards extinction is explored by mixed media artist Lyn Nixon. The ceramic houses in Nixon's *Fragile Existence* are printed with dozens of Peel plant and animal species currently under threat, reminding us of the complex interplay and irreversible impacts we have on each other's habitats.

Textile artist Denise Fisher also brings our attention to the threatened flora of the Peel Region. Tapping into man's timeless fascination in the grotesque, Fisher's exquisite specimens in her *Cabinet of Curiosities* demand attention, forcing us to consider a future where preserved specimens are all we have left of today's biodiversity.

Sculptor Christopher Rose invites conversation about the effect of land clearing, with the hollowed, cold steel of *Nulla* now all that is left after the organic matter that gave it form is burned away. *Nulla* is a personal yet powerful reminder of the loss of his childhood bushland.

Through her installation *They Paved Paradise and put up a Parking Lot*, Julianne Ryan questions whether we can balance our need to live within our environment whilst also conserving it. Her observational drawing over computer-generated land title 'vegetation maps', reveal the stark truth of vegetation and species loss over time in the Mandurah suburb of Lakelands.

Visual poet Liana McNeill has shared her concern

over the rate of deforestation in a moving digital poetry performance, *Is this Progress?*. Ringing the alarm to a seemingly deaf world, it will be this young artist's generation who inherit the consequences of our action, and inaction.

Textile artist Deidre Robb's *Come to the Table* offers us a choice of two possible futures - one of unchecked climate change and biodiversity loss, the other, a utopia created from ethical decision-making. Just like the decisions Robb makes with every stitch to create these artworks, every choice we make as global citizens push us closer to one of these realities. Which one, she asks, will you choose?

In *EMbrace*, ceramic artist Patricia Hines works with text to explore the beauty and fragility of our region's birdlife. Hines respectfully entombs, embeds, embellishes and enhances dead bird remains and their sustenance, reflecting as she works on the part we play in these creatures' futures.

A recurring theme in our artists' statements was a feeling of overwhelming grief or anxiety over environmental issues too big to fix. Good news stories from the frontline are therefore essential to balance this solastalgia, and re-ignite our belief that change can come from the ground up.

In *Our Re-Change*, videographers Tanya Regan and Toni Gordon have shared inspiring stories of community initiatives to re-purpose, re-plant and re-use. They hope to empower each viewer to take an idea home, creating a ripple effect of positive change in our community.

Sharon Meredith's empowering photographic series, *The Harmony of Nature*, celebrates and honours local volunteers dedicated to protecting the Peel-

Yalgorup wetlands. Their voices, captured in intimate conversations with Meredith, reveal the strength of their commitment and inspire us to help protect these precious ecosystems.

While several of our artists encourage us to consider big picture issues such as deforestation and biodiversity loss, others bring the focus to our immediate surroundings. In *Underfoot*, mixed media artist Stella Onderwater explores the ubiquitous rubber thong as a metaphor for barriers that allow us to enter, yet separate us from the natural world.

Claire Pannell gives us a very different perspective of the world right under our feet. In *Backyard Biomes*, a visual feast of colour and movement, the microscopic universe surrounding us is revealed in all its splendour. Pannell invites you to explore earth and plant material through her stereo microscope and reflect more deeply about these complex ecosystems.

Alana Grant also asks us to consider the small things in life through her installation *Creery Wonderland*. Grant's ephemeral artworks draw us out of the gallery to experience the beauty and reality of Mandurah's wetlands. Her question, hiding amongst the beauty of natural materials, resonates across the exhibition: what can we do to make a difference?

We are deeply grateful to all our contributing artists for answering our challenge with such an exceptional exhibition, a first of its kind for Contemporary Art Spaces Mandurah. We hope that through the eyes of these artists, you too can see the world a little differently now.

Make a difference.

Helen Coleman and Carolyn Marks

# JUDE EVANS, ANNETTE NYKIEL AND STEPHNE SANDS

## WHAT A LOAD OF RUBBISH

*In this collaborative project, we consider the impact of the litter we leave, discard and ignore. We notice the rubbish that is ubiquitous and not easily untangled from the leaf litter and flotsam of the beaches, parks and wetlands where we walk. Printing with the ever-pervasive litter collected during our journeys through the landscape, each artist individually explores the issue of litter scattered and embedded in our world.*

*We collaborate to bring each artist's expression into the work using the printing press to facilitate and expand techniques, including embossing plant and man-made litter, photo-solvent transfers of local landscapes, linocuts and etching techniques. Cloth is marked with pigments extracted from local leaf litter (raked up and discarded) and incorporated into the work to foster a suggestion of the landscape through which we walk.*

Stephne Sands : *Sold Out* | Paper, ink | 75.5 x 57cm | Photographer: Ross de Hoog of Fine Photos

Jude Evans : *Rustling Leaves 2* | Paper, ink | 30 x 26cm | Photographer: Ross de Hoog of Fine Photos

Annette Nykiel : *Tuart detail* | Cotton, *Eucalyptus* botanical print | 23 x 60cm | Photographer: Ross de Hoog of Fine Photos



Jude Evans is a WA artist who has a history in weaving and textile art. She now focuses on printmaking. Evans predominantly uses relief print methods to observe the detail found in the world around her. She celebrates the local flora and fauna in her work, along with encounters and experiences in life's journey.

Annette Nykiel wonders about the interdependence of ecological systems in the near coastal wetlands, wandoo woodlands, and the salt lakes of the arid lands. She uses gathered natural materials to raise the awareness of the value of relating to the materiality of non-urban spaces while wandering between urban, regional and remote areas as a geoscientist, arts worker and fibre/textile artist.

Stephne Sands employs drawing, painting and different printmaking techniques as forms of expression in her art practice. Passion and concern for the natural world influences her work. Sands is keen to experiment, seek new techniques and to push boundaries in creating works that visualise and expand her ideas.

Stephne Sands, Jude Evans and Annette Nykiel : *Can Trunk* | Hessian, ink | 230 x 30cm | Photographer: Ross de Hoog of Fine Photos





Denise Fisher : *Caladenia huegelii* - Grand Spider Orchid | Textile, thread, wire, watercolour, perspex case | 28 x 14 x 9cm | Photographer: Ross de Hoog of Fine Photos

Denise Fisher : *Acanthorhynchus superciliosus* - Western Spine Bill and *Acacia pycnantha* Golden Wattle | Textiles, thread, wire, plastic base | 28 x 21 x 12cm | Photographer: Ross de Hoog of Fine Photos



*Like today's museums, pre-modern Cabinets of Curiosities attempted to tell stories about the wonders of the natural world. As an active and concerned environmentalist I have chosen the Cabinet of Curiosities as a metaphor to depict and draw attention to the relationship between global warming and degradation of habitat and their consequential impact on the declining conservation status of our native wildlife.*

*I see it as a human responsibility to preserve and nurture the natural landscape so the flora and fauna we enjoy and take for granted today will continue to be accessible for future generations and not be reduced to exhibits of extinct species in future museums.*

Raised in the southern forest of Western Australia, Mandurah based textile artist Denise Fisher is influenced by her childhood experiences of living in a small, isolated bush community. Today she references those memories using slow meditative stitch on cloth to reflect the world around her, express her thoughts, observations and emotional responses to landscape.

Having won awards for her depictions of landscape Fisher's process always starts with observation of detail, followed by problem-solving and finally, creating. She finds inexplicable joy in transforming one dimensional material into a representation of what she observes. Often seen stitching outdoors Fisher believes the spirit of place finds its way into her stitching.

# TANYA REGAN AND TONI GORDON

## OUR RE-CHANGE

*When people talk about our degrading environment it is easy to slip into fear and dread. We wanted to make an engaging, inspiring and uplifting film that addresses environmental issues and also showcases our beautiful Mandurah area.*

*We have done this by interweaving three stories of everyday people from our sea change town who have changed aspects of their lives to RE-PURPOSE, RE-PLANT and RE-USE in order to help the environment.*

*We wanted our audience to feel empowered and hopeful that there are still ways that the everyday person can make positive environmental changes.*

Tanya Regan and Toni Gordon are filmmakers and digital content creators who live in the Mandurah area. They are both driven to share inspiring stories about our community, creativity and nature.



Toni Gordon and Tanya Regan : *Our Re-Change* detail | Digital image | Photographer: Tanya Regan and Toni Gordon



Toni Gordon and Tanya Regan : *Our Re-Change* detail | Digital image | Photographer: Tanya Regan and Toni Gordon ▶



# ALANA GRANT

CREERY WONDERLAND



*Playing with scale, I take small parts from the larger to create ephemeral landscapes. All around us we are losing biodiversity, human behaviour the centre of it all. What small and big habits can we break to heal habitats?*

*This work is inspired by the efforts of the Peel Preservation Group, the Creery Wetlands Support Group (who campaigned in the 90's), Nannas for Native Forests and the WA Forest Alliance, towards the education and protection of environment.*

Alana Grant : *Creery Wonderland* detail | Wood, natural and found objects, cardboard, plastic, magnifying glass | 30 x 25 x 17cm | Photographer: Ross de Hoog of Fine Photos

Alana Grant : *Creery Wonderland* | Wood, natural and found objects, cardboard, plastic, magnifying glass | Dimensions variable | Photographer: Lyn Nixon

Alana Grant is a contemporary multidisciplinary artist. Her materials inform and reflect each work's individual intention.

Grant strongly values the environment and social advocacy and aspires to communicate this through the use of imagery in her work.

Diversity, sustainability and belonging are interwoven themes which Grant finds she returns to as a central place of importance and existence.

# PATRICIA HINES

## EMBRACE

*"Fold, clasp, enclose, accept eagerly, adopt or take in with the eye or mind."*

*EM and EN are measurements of length and width in typography. They are also prefixes to many nouns and adjectives in the English language. Homo sapiens' historical use of clay tablets to inscribe the written word are part of our evolving histories. A selection of these words are applied to both the physical and emotive aspects of my art installation - entomb, embed, embellish or endear, emerge, enfold and enhance.*

*Words such as these can describe either a state of being or of extreme loss ie.' Solastalgia'.*

*My clay tablets are impressed with various forms; a bird or its source of sustenance and are coloured with subtlety. Several have been pressed into the earth and after bisque firing and colouring marked with words. Fleeting shadowy images.*

*Although casts and impressions have been taken from dead birds they are treated with kindness, beauty and love. This continuing theme EMBRACES, mirrors my care and respect for birds in my everyday life.*

While mixing mediums and exploring techniques has become common practice among artists today, achieving results that are formally successful and visually satisfying remains a significantly more difficult challenge. Artist Patricia Hines fully understands the inherent tensions in such creative decisions. After a career of performing with the strict discipline and technical exactitude demanded of a fabric designer, Hines now delights in the freedom to experiment with both medium and motif. Her singular and unique monoprints, complemented by recent forays in the field of ceramics, reflect a seemingly boundless capacity for technical adventure that continues to be informed by creative possibilities in strong and subtle ways.

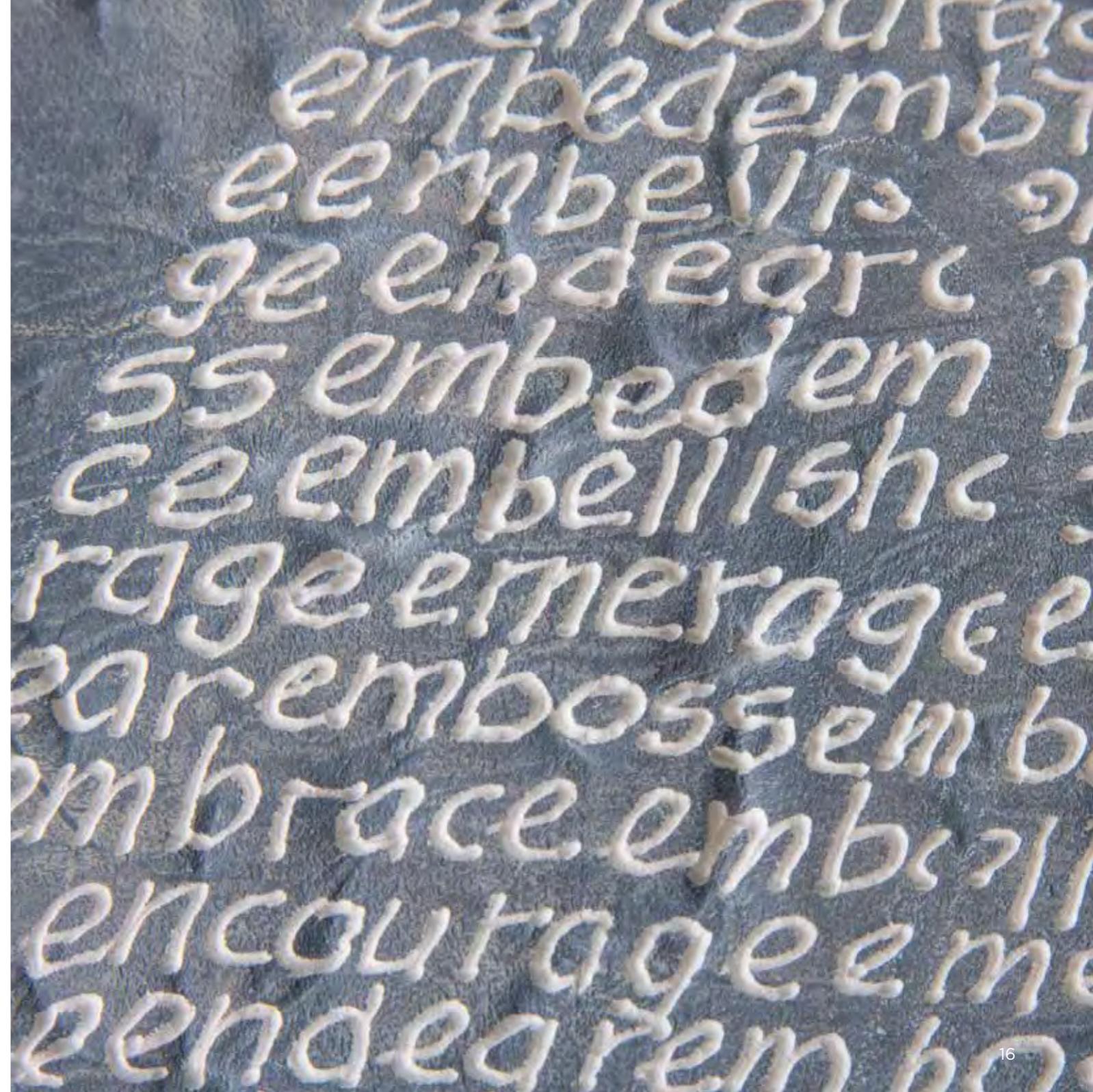


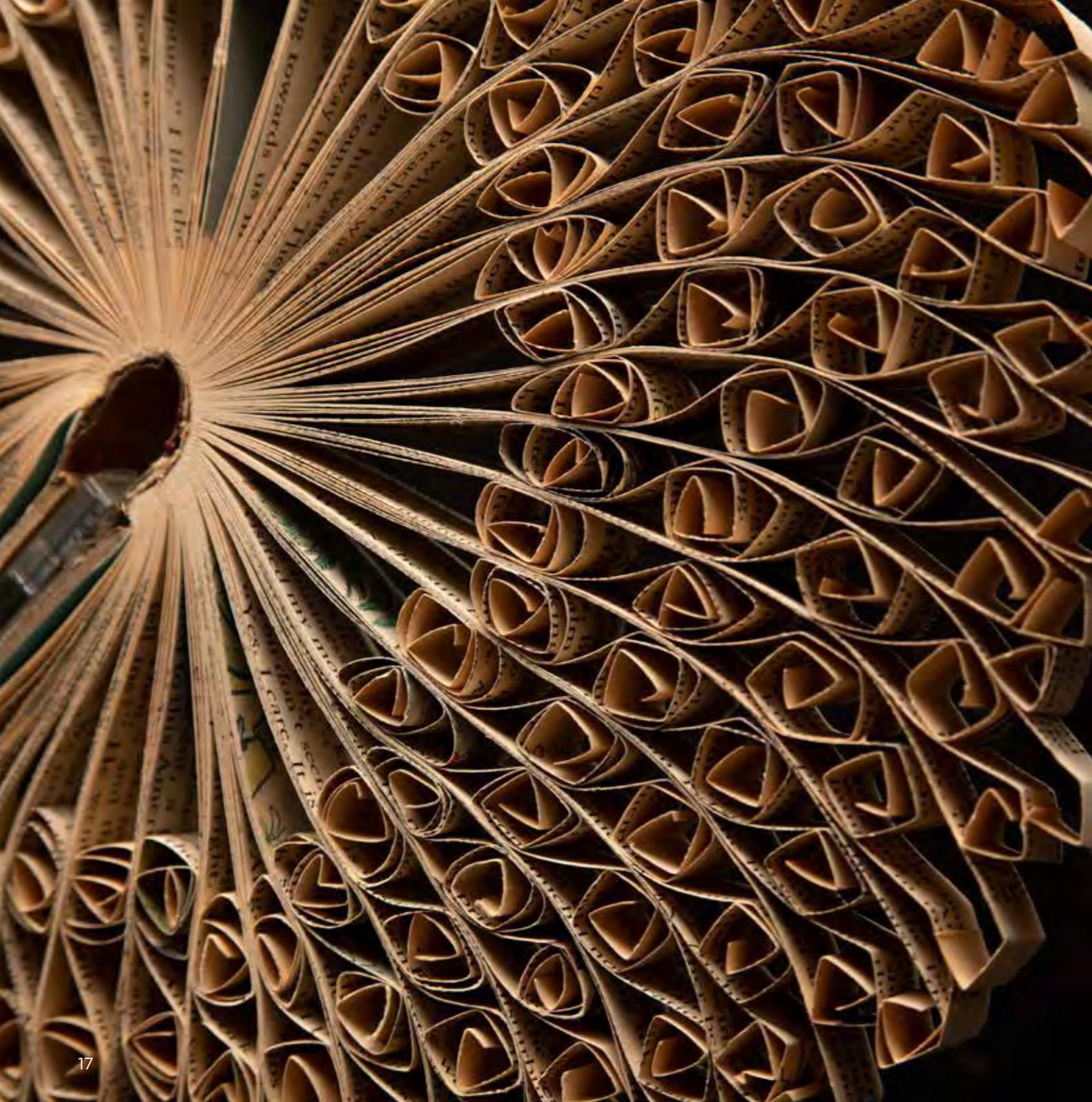
Patricia Hines : *EMbrace iii* detail | Clay | 27 x 18cm | Photographer: Ross de Hoog of Fine Photos ▶



Patricia Hines : *EMbrace iv* | Clay | 27 x 17cm | Photographer: Ross de Hoog of Fine Photos

Patricia Hines : *EMbrace ii* | Clay | 27 x 18cm | Photographer: Ross de Hoog of Fine Photos





# PAM LANGDON

RETURN TO THE FOREST

*Return to the Forest is inspired by our environment and patterns within nature. My passion for using recycled materials has always been a major part of my art practice; especially the use of old books, with their history and nostalgia. These old books that once were trees are now redundant, unwanted and unloved. I recycle, reconstruct and re-contextualize old books, breathing renewed life into these discarded treasures. The labyrinth of intricate folds and curlicues reflect the complexities of plant forms provoking thought and conversation about our beautiful environment.*

Pam Langdon is a West Australian artist, who spent her early years in a semi-rural environment, where nature was her playground. Later in life, many years of scuba diving and travel around the world revealed environments and patterns within nature which also influenced her art practice.

A passionate collector of found objects, Langdon is best known for her unique artists' books. By reconstructing and re-contextualizing old encyclopaedias, atlases and books, Langdon breathes new life into the discarded, renewing connections between literature and nature. Retaining the dignity of their previous lives, each book is meticulously designed, cut, hand-stitched, bound and metamorphosed into precious new specimens.

Langdon has exhibited widely throughout Western Australia, including Parliament House Canberra and Australian Galleries Melbourne. Her works are held in many collections including the Parliament House Canberra Art Collection, the Mandarin Oriental Hotel London, and the Kerry Stokes' Australian Capital Equity.



Pam Langdon : *Return To The Forest iii* | Found book, string, perspex case | 35 x 35 x 9cm (in case) | Photographer: Ross de Hoog of Fine Photos

◀ Pam Langdon : *Return To The Forest i* detail | Found book, string, perspex case | 35 x 35 x 9cm (in case) | Photographer: Ross de Hoog of Fine Photos

# LIANA MCNEILL

## IS THIS PROGRESS?

*When someone says 'deforestation' you may think of it happening in places like Brazil, Indonesia, Thailand or the Philippines but Australia was actually the only nation in the developed world to make it onto the World Wildlife Foundation's (WWF) 2018 global list of deforestation hotspots. Is This Progress? centres around deforestation and land clearing in our local environment. It was inspired by a story the WA Forest Alliance shared about what happened on the Nullaki Peninsula, near Denmark. It was a smaller scale deforestation which intended to remove 100 Karri, Marri and Peppermint trees, some 200 years old, to widen an access road to a recently developed limestone pit. Many locals protested this with one man attached to machinery and trees in a tree-sit to stop the destruction from going ahead.*

*It's not just the clearing of these trees that threatens the lives of endangered species; it's all the land clearing that is constantly going on around us at a growing rate. Is This Progress? aims to evoke a deep emotional response similar to the one I feel when seeing destruction and development. I hope that it makes people think about the terror these animals must feel when their home is destroyed and them with it. It's raw and emotional and realistic. We used to have time to turn things around but if we don't start now, it will be too late.*

Liana McNeill : *Is This Progress?* |  
Digital image | Photographer:  
Sheila McNeill

Liana McNeill : *Is This Progress?* |  
Digital image | Photographer:  
Sheila McNeill ▶

Liana McNeill is still in the early stages of her artistic career. She graduated from Curtin University with a Fashion Degree in 2018. During this time McNeill also studied creative and experimental writing where she debuted her first visual poem, which received positive feedback.

After graduating McNeill was inspired to create fashion but in an environmentally conscious way. She started a small business, 'little leo', creating children's clothing from upcycled adult clothing and sustainable fabrics. She turns adult shirts into unique and functional children's clothing to reduce fabric waste and create more sustainably.





# SHARON MEREDITH

THE HARMONY OF NATURE

*The Harmony of Nature celebrates local people working in the environmental field who are involved with protecting the Peel-Yalgorup wetlands. My aim was to create a moving artwork that allows the viewer to see the vulnerability and strength of these people and to provide a very human perspective on environmental issues. Simultaneously I was interested in creating an empowering experience for the subjects, allowing them to reflect and see the inspiring individuals they truly are along with their enduring strength.*

*The artwork is the result of a layered process achieved over several photographic shoots. Using a digital camera and drone, textural images of the wetland were captured. These images were then projected onto the skin of subjects to convey the symbiotic connection these people have with the environment: that nature is part of them and they are a part of nature.*

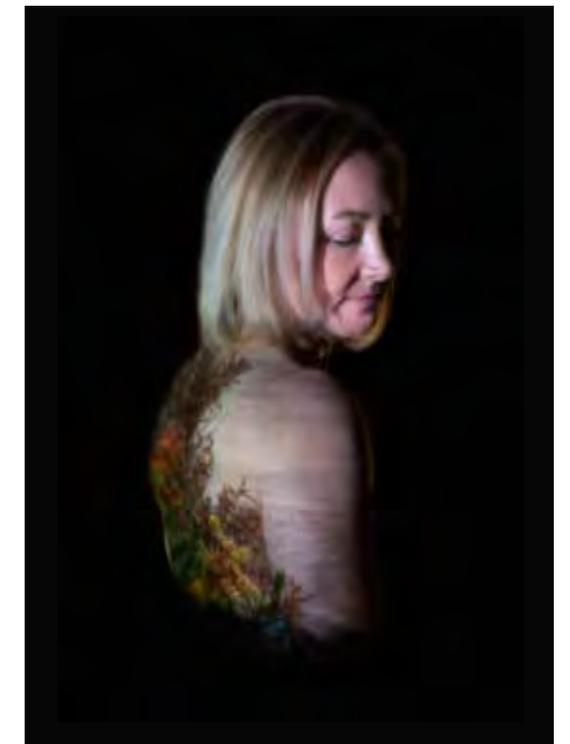
*Their stories captured in intimate audio interviews, reveal a heartening message, the ability for every person to be a protector and the potential to then lead others and galvanise the energy within the community to protect natural areas.*

*It is my aim that by demonstrating the commitment these local people have to protecting the wetland, it will inspire other local people to do the same and instil a sense of responsibility for these beautiful places.*

Sharon Meredith : George Walley |  
Digital image | Photographer:  
Sharon Meredith

Sharon Meredith : Kirstin Field |  
Digital image | Photographer:  
Sharon Meredith

Sharon Meredith is a fine art photographer with extensive knowledge of environmental and social issues and a passion for community projects. She is inspired by the natural environment and the people who work to protect it. Her photographic approach is holistic and playful, and she embeds community engagement practices into her methodology. Through her work Meredith explores concepts of transformation, creating thought-provoking pieces that are empowering both for the viewer and the subjects she works with.



# LYN NIXON

FRAGILE EXISTENCE

*In the work *Fragile Existence* I seek to highlight the tension that exists between the way we live in and develop the built environment and the plants and animals with which we co-exist. I have printed onto porcelain houses images of over 60 Peel region plants and animals that are listed as vulnerable, endangered or highly endangered. Placed in amongst suburban homes, the installation of these 'fragile' species and their 'homes' aims to highlight their vulnerability. The houses are installed on a background that references the way the landscape has been modified, and habitats destroyed over time, to make way for urban development. The use of porcelain as a material for the works and the arrangement of the installation also poses a broader question: that perhaps it is not just the plants and animals that are vulnerable and fragile?*

*The work is accompanied by the *Fragile Existence* Facebook page, where more information regarding the threatened species in the region is posted and the community can join in a discourse for change. I invite you to join the discussion! Perhaps changing the way we see the world around us and the impact we have, both positive and negative, will contribute to a more sustainable future.*

Lyn Nixon is based in Falcon, Western Australia and works in print, photography, mixed media and installations. Her practice explores the fragility of existence, focusing on notions of impermanence and the human condition. She uses a combination of media to investigate our collective vulnerability to change.

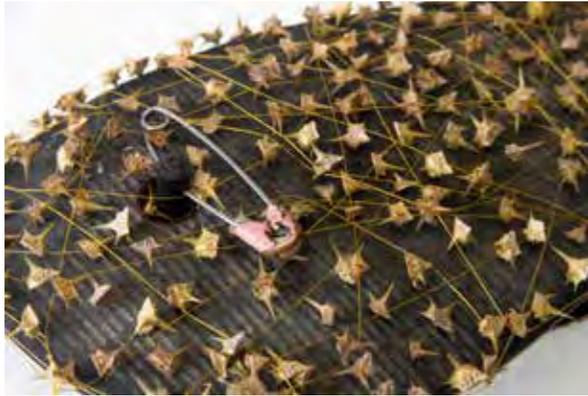
Lyn Nixon : *Fragile Existence* detail |  
Clay, print transfer | 5 x 6 x 3cm |  
Photographer: Lyn Nixon ▶

Lyn Nixon : *Fragile Existence* | Clay,  
print transfer | Dimensions variable |  
Photographer: Lyn Nixon



# STELLA ONDERWATER

## UNDERFOOT



*I am bringing objects together to build a narrative to explore the barriers between people and the natural world. These objects speak of a suburban domestic lifestyle that is considering its environmental impact. Using identifiable everyday items, I can tune in to a common conversation of "What is my relationship with the natural world?", then question how experience develops or destroys that relationship.*

*Underfoot explores the relationship using feet. I'm interested in using proprioception, the awareness of the position of one's body, and the senses of the foot to discover and understand the natural world. I use objects to realize a somatic response, a reinstating of feeling, a new way of seeing. Anyone's experience with a prickle patch, hot sand or sharp rocks sees the thong become an essential piece of safety equipment, but it has also enabled us to trample through the bush as a barrier to that experience. By identifying the barriers, I can interrogate what a mutual and reciprocal relationship with nature might look and feel like.*



Stella Onderwater : *Gazania and Cobwebs* | Rubber thong, nylon thread, *Gazania* seeds, cobwebs | 5 x 26 x 10cm | Photographer: Ross de Hoog of Fine Photos

Stella Onderwater : *Double Gee* | Rubber thong, double gee seeds, safety pin, nylon thread | 7 x 29 x 12cm | Photographer: Ross de Hoog of Fine Photos

Stella Onderwater is Perth-born and raised and lives on the coast in the Rockingham Region with close connections to the Peel. After graduating from Curtin with a Bachelor in Fine Arts, seemingly over a century ago, she now works as an artist and educator within her local community, focusing on and supporting environmental issues. Onderwater's work uses domestic waste, integrates traditional crafting techniques, and incorporates themes of relationships to nature. Her practice has focused on giving waste resources value. That value lies in the potential of the properties of the materials and the crafting skills and processes of fabrication needed to find it.



Stella Onderwater : *Fennel Foot* | Rubber thongs, fennel seeds | Dimensions Each: 6 x 29 x 10cm | Photographer: Ross de Hoog of Fine Photos

# CLAIRE PANNELL

## BACKYARD BIOMES

*The work I have created invites you, the viewer and listener, to think about the microbiomes that exist within your backyard. A microbiome is a mix of organisms that coexist in a defined space on a small scale, such as the human microbiome of microscopic organisms that live on and in us, or at the scale of the microbiome in a clump of moss.*

*Have you ever wondered how far back the food chain goes? Some birds eat insects, but what do insects eat? Where do they find their food? I explore these questions and invite you to experience this journey into the backyard microbiome.*

*Using a digital microscope as a camera, I created a short-animated film from captured images from the microbiomes in my coastal backyard. The soundscape was created from field recordings from the same locations.*



Claire Pannell : *Backyard Biomes (Microscope)* | Purchased microscope, botanical sample, petri dish | 21 x 12 x 14cm | Photographer: Ross de Hoog of Fine Photos

Claire Pannell uses art and technologies to explore the relationship between science and the world we live in. Ever since studying how human behaviour alters the relationship between the environment and living things in her PhD, she has been fascinated by the understanding of how we alter the balance of the ecosystem.

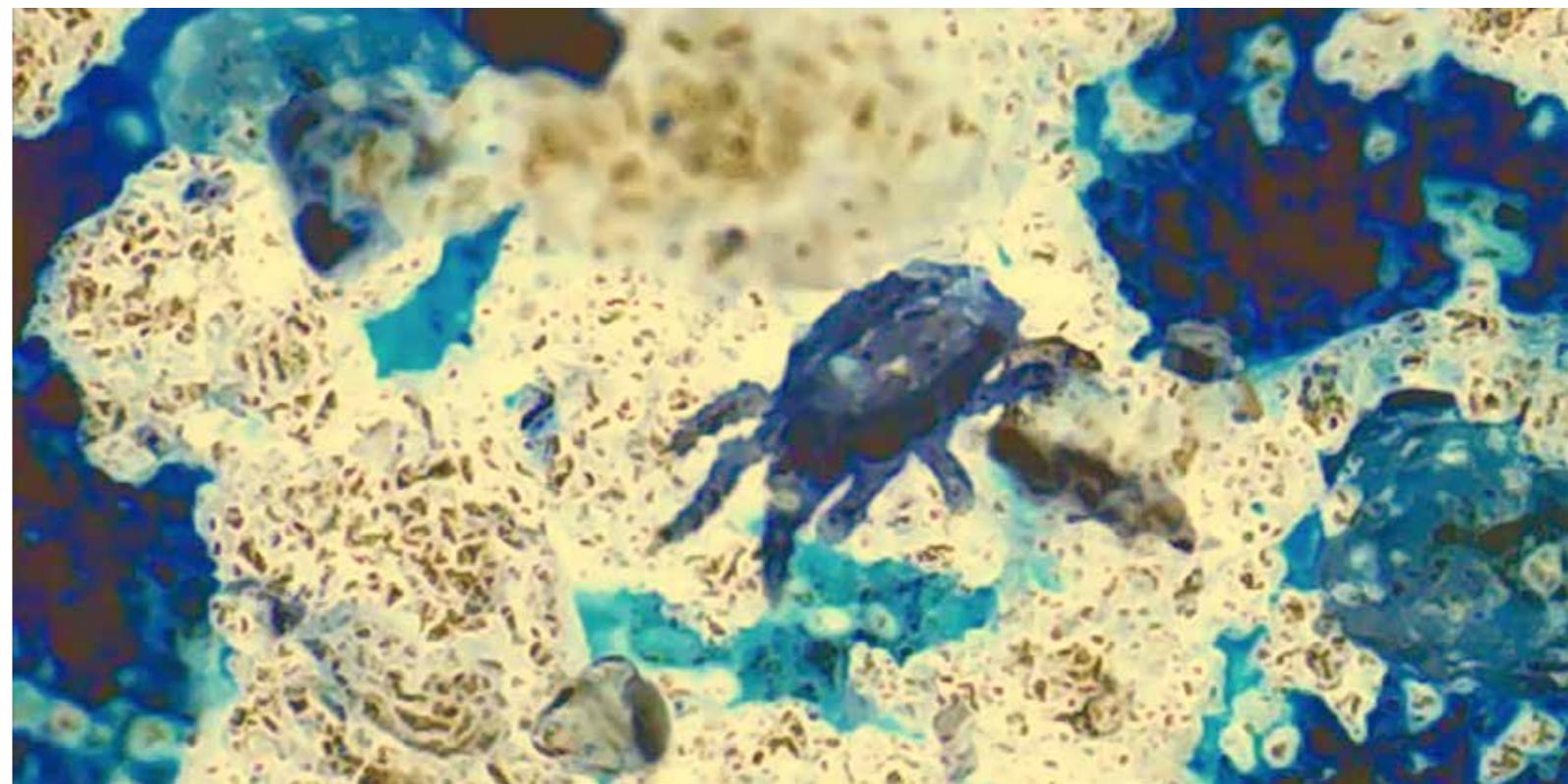
In her art practice, Pannell focuses on listening and visual experiences through field recordings and stop motion animations. In this way she invites the audience to view the world through fresh eyes, asking viewers to think about acting local on a small scale.

Pannell is also a STEAM educator and sound artist who uses performance and stop motion to communicate ideas and concepts. She has created sound designs for dance companies across the world, and has been recognised by Scinema Film Festival. In 2017 Pannell was awarded a WAMI for best experimental musician and is a nominee for WAM Song of the Year in 2021.

A catalogue of work can be found on her website <https://furchick.com>.

Claire Pannell : *Backyard Biomes* | Digital image | Photographer: Claire Pannell

Claire Pannell : *Backyard Biomes* | Digital image | Photographer: Claire Pannell ▶





# DEIDRE ROBB

COME TO THE TABLE

*Come to the Table* references familiar household textiles that presented an idealised version of the world. Souvenir textiles celebrated unique and precious flora, fauna and landscapes. Vintage embroidered homewares often depicted a fantasy of living the good life in a bucolic setting.

We are at a pivotal time in history and I've depicted two extreme possible futures. I'm commenting on global environmental issues from a domestic perspective as our homes and everyday lives are places where many of us have already made considerable effort to live more sustainably. From there, we look on with feelings of solastalgia and eco-anxiety as governments and corporations make decisions that condemn future generations to a grim future. In the face of this, even the most unlikely people have felt compelled to become environmental activists.

Imagine that climate change, biodiversity loss, and environmental degradation have wrought havoc on the world. Imagine mass extinctions, devastating bushfires, extreme weather, widespread pollution, desertification and famine. Imagine mass population displacement and fighting to survive.

Now imagine all sides of politics urgently coming together to shape a more sustainable world for future generations. Imagine it being standard practice for businesses to address their environmental impact. Imagine people investing and shopping carefully and using every other trick in the book to live in harmony with our planet. Imagine living in a positive, vibrant and healthy future world.

What future do you choose?



Deidre Robb : *Come to the Table - Bright* detail | Found tablecloth, cotton and synthetic thread | 134 x 134cm | Photographer: Lyn Nixon

Deidre Robb : *Come To The Table - Dark* | Found tablecloth, cotton and synthetic thread | 134 x 134cm | Photographer: Lyn Nixon

Deidre Robb is a life-long maker and emerging artist. She studied clothing and textiles and her interest in historical textiles and handcrafts strongly informs her work. Robb loves working with found and imperfect materials and reinterpreting traditional textile and needlework techniques in contemporary ways. Her artwork explores themes of identity, home and belonging, and the environmental issues impacting on the places we live.

*The bushland that I played in and explored as a child is long gone save the small pockets here and there that have been transformed into parks. Everything else has been bulldozed and mulched. It is hard seeing it lost forever. The new neighbourhood is exposed, dominated by bare tarmac, Colourbond and tiles.*

*Nulla embodies this substitution of nature in our cities with steel and concrete. The cold, hard and lifeless steel wire I use binds the branch and engulfs its form while the warm organic interior is hollowed out by fire. The seams I weld along the branch mimic the trailing tunnels left behind by damaging woodboring insects while giving the structure its unyielding strength.*

*Cities will grow and nature inevitably recede, taking with it its invigorating shade, its birds and its bees, its humbling beauty and our mental wellbeing unless we demand and actively participate in the reimagining of our built environment.*

Born in Pinjarra and based in Mandurah, Christopher Rose has been developing and evolving his art practice since 2014. Having discovered a passion for art while studying product design at Curtin University, Rose began to combine sculpture and furniture with the desire to create functional objects that do not conform to traditional notions of beauty.

His inspiration is drawn from an array of subjects ranging from organic forms and structures to discarded material, as well as exploring the juxtaposition of positive and negative spaces. Steel wire and timber currently dominate his work creating rich, dense and unexpected sculptures and crafted furniture. Rose's focus on experimentation generates his unique and inventive aesthetic vocabulary.

CHRISTOPHER ROSE  
NULLA



Christopher Rose : *Nulla* |  
Steel | 98 x 25 x 30cm |  
Photographer: Ross De Hoog of Fine Photos

Application 39818/66 KM  
Volume 1278 Folio 505



WESTERN AUSTRALIA.

ORIGINAL  
REGISTER BOOK.

Vol. 1312 Fol. No. 710

DIAGRAM 29458

D 39518  
D 52757  
P12757  
P12758  
ORA 63564.

# Certificate of Title

under "The Transfer of Land Act, 1893" (44 Ed. 14, 16, 17)

Harry John Perry, Estate Agent and Nancy Grace Perry, Married Women, both of 14 Mandurah Terrace, Mandurah, are now the proprietors as tenants in common in equal shares of an estate in fee simple subject to the easements and encumbrances notified hereunder in all that piece of land delineated and coloured green on the map hereon containing three hundred and forty-seven acres or thereabouts, being portion of Cockburn Road Location 16 and being part of lot 2 on Plan 3044.

Dated the 15th day of June, 1966.



Administrators of Titles



As to the one undivided half share of Harry John Perry, Application 28918/62, Phillip Richard Perry is the Administrator of the Estate of Harry John Perry who died on 15-2-1956. The registered proprietors are now Phillip Richard Perry of 137 Mandurah Terrace, Mandurah, as Administrator and Nancy Grace Perry of 14 Mandurah Terrace, Mandurah, as tenants in common in equal shares. Registered 15th January 1958 at 14.46 hrs.

TOTALLY CANCELLED  
DISCHARGE 6471620  
TRANSFER 6471624  
Vol. 2124 Fol. 549



For encumbrances and other matters affecting the land see back.

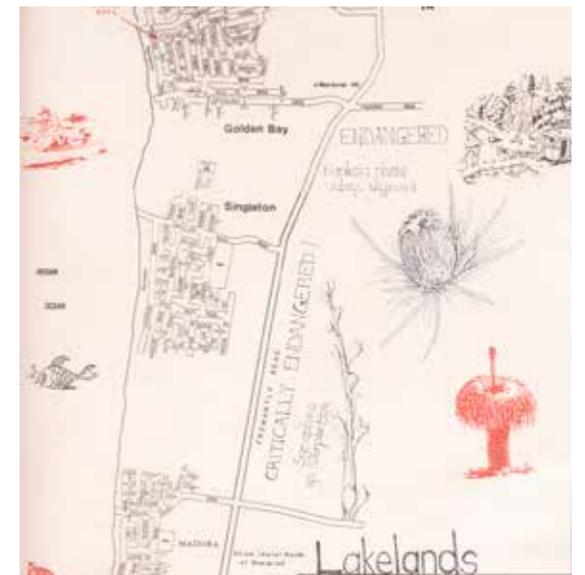
Cancelled

## JULIANNE RYAN THEY PAVED PARADISE AND PUT UP A PARKING LOT

My installation *They Paved Paradise* and put up a *Parking Lot* seeks to draw attention to impacts of urbanisation. *Lakelands* is undergoing a current building boom. By examining changes in vegetation in the *Lakelands* area, I am seeking to show the impact of urbanisation through *Normalised Difference Vegetation Index (NDVI)* mapping. *NDVI* data allows a comparison of live green vegetation over time, providing a graphic representation of these changes. Not only is vegetation within an area reduced by urbanisation, but local species are removed, impacting native wildlife. Although developers must comply with environmental offsetting, they do not address the habitat loss and fragmentation in the local vicinity.

Rather than coexisting with the environment, we seek to dominate it, recreating it into an environment that supports us. How can we offset this? Is it possible? Can we reduce our impacts, or will we always dominate the landscapes we inhabit? By creating new habitats for native plant species from building site plastic waste I'm seeking to highlight our predilection to recreate, to change and to affect our local environment, making it for our habitation.

Julianne Ryan has always found the natural environment to be a place of refuge and rejuvenation and her art practice is focused on the interplay between personal experiences and the environment. Conceptual themes in Ryan's work explore our ecological impact as the dominant species and our ability to create and yet also destroy.



Julianne Ryan : *You don't know what you've got till it's gone - Eucalyptus argutifolia* | Paper, ink | 30 x 21cm | Photographer: Ross De Hoog of Fine Photos

Julianne Ryan : *Paved Paradise* detail | Paper, ink | 30 x 21cm | Photographer: Ross De Hoog of Fine Photos

Contemporary Art Spaces Mandurah  
63 Ormsby Terrace, Mandurah WA  
[www.artspacemandurah.com.au](http://www.artspacemandurah.com.au)

# AMBIENT | ENVIRONMENTAL ART OF THE PEEL REGION

CONTEMPORARY ART SPACES MANDURAH

4 Sept - 3 Oct 2021

