

Of Foresters, Farmers and Fish

Tales from the Wildwood
of the Old and New Worlds

Of Foresters, Farmers and Fish

Tales from the Wildwood
of the Old and New Worlds

Exhibition dates

Impress Printmakers Brisbane

26th November - 16th December 2019

National Botanic Garden of Wales, Aberglasney

11th April - 7th June 2020



IMPRESS PRINTMAKERS STUDIO AND GALLERY
www.impress.org.au

Aberystwyth Printmakers, UK & IMPRESS Printmakers, Brisbane, Australia

International Print Exchange 2019-21: An Art-Geoscience Collaborative Project

To societies in the modern world, trees and woodlands have come to embody a physical, and in many cases, emotional or even spiritual link to nature. They are often used to symbolise the fragility and beauty of the natural world, and the urgency of moving to sustainable ways to live. Concepts such as human loss, growth, regeneration and renewal often use tree-like metaphors, and those responsible for the custodianship of woodlands, arboreta and botanical gardens are seen as guardians of a collective past, of the present and a hope for an increasingly uncertain future.

This is further underscored by the recognition that the Earth's forests are an important producer of oxygen and regulator of atmospheric carbon dioxide levels and that large-scale deforestation has been an important factor in the long-term warming and cooling of the planet. The perceived role that woodlands play in so-called "ecosystem services" is now seen as an integral component of the survival and quality of life on earth. Important roles include flood mitigation, soil and water conservation, carbon capture, air quality in cities, protection of biological diversity of plants and wildlife and the mental and physical wellbeing of humanity.

Botanic gardens and arboreta around the world have been focussing on plant conservation programs, sometimes for rare and threatened plants, but also increasingly by participating in seed storage programs to maintain plant diversity worldwide. Botanic Gardens Conservation International has been pivotal in such work and has involved over 400 botanic gardens worldwide in developing such seed banks. Significant botanic gardens' collections developing seed banks include the Millennium Seed Bank, Royal Botanic Gardens Kew, and in Australia, RBG Sydney and the Royal Tasmanian Botanical Gardens.

The relationship of humans with their "wildwoods" has always been complex and nuanced depending on where they live – in urban or rural environments – and their livelihoods and economic status. Historically the economic uses of plants and timber have been central to human thinking.

This international art-geoscience print exchange explores these culture-nature ambiguities from a New and Old-World perspective, by bringing together artists and scientists from Australia and Wales. Themes explored include:

- The contrasting world views of the potential environmental benefits and damage caused by commercial “cash-crop” forestry;
- Strategic tree-planting exemplified by “slowing the flow” schemes in the UK and in the Brisbane valley, Australia;
- The large-scale destruction of indigenous invertebrates and fish communities in Australia;
- The long held European view of seeing wildwoods as “waste” to be reclaimed or “simply a never-ending resource”;
- The New World’s 19th-century settlers/ farmers/colonists’ existential battle with the bush;
- The first peoples’ – Celtic and Aboriginal – physical and spiritual relationships with wildwoods and how this is increasingly influencing modern thinking and practice in woodland conservation and management;
- Think pieces on how woodlands need to co-evolve with modern farming, infrastructure and urban development in the human or Anthropocene epoch.

Of Foresters, Farmers and Fish: tales from the Wildwoods of the Old and New World, provides a novel, nuanced, transdisciplinary and deep-time view of society’s changing relationship with woodlands, drawing on rich and diverse ecological Antipodean narratives.

The steering group for this exhibition comprises two international leading artists – Judy Macklin (Aberystwyth Printmakers, Wales) and Jennifer Stuerzl (IMPRESS, Brisbane Australia) a botanist, Dr David Bedford (former director of Royal Tasmanian Botanical Gardens, Australia) and a world authority in ecosystems and environmental change – Professor Mark Macklin (Director of the Lincoln Centre for Water and Planetary Health and Head of the School of Geography, University of Lincoln, UK). Exhibitions in the UK will be supported by Molly Brown (Aberystwyth Printmakers) and Flora McLachlan RE (Aberystwyth Printmakers).

*Jude and Mark Macklin,
Jennifer Stuerzl and David Bedford
March 2019*

Artists

Aberystwyth Printmakers, Wales:

Organiser Jude Macklin

Ruth Barrett-Danes	7	Maureen Morris	21
Judy Batt	8	Jane Muir	22
Charlotte Baxter	9	Kiran Sharma	23
Molly Brown	10	Dorry Spikes	24
Kit Boyd	11	Judith Stroud	25
Veronica Calarco	12	Gini Wade	26
Ruth Jên Evans	13		
Stuart Evans	14		
Jenny Fell	15		
Mari Harpham	16		
Stephen Lawlor	17		
Judy Macklin	18		
Caroline Maddison	19		
Flora McLachlan	20		



IMPRESS Printmakers, Brisbane:

Organiser Jennifer Stuerzl

Angela Cowan	27	Jennifer Stuerzl	40
Bronwyn Esteban	28	Gwenn Tasker	41
Susan Goddard	29	Sandra Taylor	42
Kate Gorringer-Smith	30	Evelyne Upton	43
Domenica Hoare	31	Kay Watanabe	44
Claudia Husband and Christopher Hagen	32		
Margarita Iakovleva	33		
Jennifer Long	34		
Sylvia Mekhitarian	35		
Cathy Magi	36		
Sue Pickford	37		
Sue Poggioli	38		
Paula Quintela	39		



Ruth Barrett-Danes

A Safe Haven

Medium: Linocut and etched lino

Size: 260 x 380mm

www.printmakerscouncil.com/artists

Making an adequate and meaningful response to the utter devastation of the forests that is occurring globally is a truly daunting prospect. After struggling with the exploration of the many avenues that might begin to portray the immense tragedy of that theme with justice or honesty, I found such images fell short at every turn.

So with my print, I have decided to portray a response to my own particular and private environment. Here at least I can exercise some control and I feel I can contribute in a tiny way to providing a rich and supported enclave that sustains and nurtures the trees and plants, and where all the animals, birds, bugs, bees and insects can be cherished and protected within my own little plot.

Thus, I honour our ancient Celtic forebears' understanding that caring for the trees and plants around us is necessary for our survival and wellbeing, and echo that respect and appreciation by creating a small patch of personal space that is cared for and sustained, and provides a safe haven.

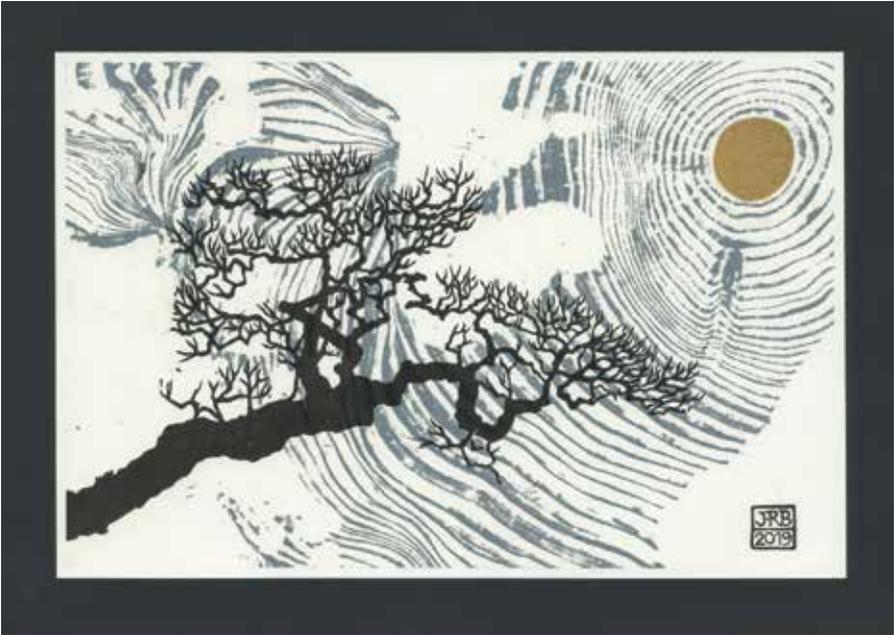


Judy Batt

Return of the Wildwood

Medium: Woodcut & found woodblock relief print

Size: 235 x 355mm



My work draws inspiration from the woods and forests around my home in the southern part of the Snowdonia National Park. This print combines two types of woodblock: the first is a huge end-grain slice of wood found in Coed Y Brenin forest. The tree, a Western Red Cedar, a magnificent giant with a gorgeous fluted trunk, had been felled as a result of storm damage and rot in the heartwood, which made it dangerous. It was possibly more than a century old, a tragic 'fallen warrior'. In fact, widespread felling is now taking place of non-native softwood forestry, mostly planted after the end of the Second World War in order to maximally exploit every possible acre of land for commercial purposes. This is now recognised as an environmentally damaging mistake contrary to the conservation objectives of the National Park. The aim now is to encourage regrowth of native broad-leaved woodland, the most celebrated of which are the pristine oak woods of the so-called 'Celtic Rainforests' along the western seaboard.

The branch which drifts Hiroshige-style across the print, is from a larger woodcut of an oak, that celebrates this species so characteristic of the country around my home.

Charlotte Baxter

Coeden Bywyd (Tree of Life)

Medium: Woodcut

Size: 245 x 380mm

www.charlottebaxterart.com



The oak tree supports the highest biodiversity of insects compared with any other tree or plant in the UK. Two hundred and eighty-four species of insects rely on the oak tree as a main food source, while many more insects and spiders use it for shelter and camouflage.

Most of the deforestation in the UK took place during World Wars I and II, and since then, there has been some effort to re-establish our UK forests. However, replanting is now reported to have slowed considerably, threatening the future of our woodlands and in particular, these native trees that are vital to the insects that rely on them.

The subject of this print is the creatures that depend on our trees: those that are not always visible at first glance, but are vital to our ecosystem. The branches of the tree are also symbolic of the evolution of many of these insects to specifically rely on certain plants and trees.

The wood used for the block was a reclaimed plank of local ash, and the insects were cut and printed from lino blocks.

Molly Brown

Earth Clamp

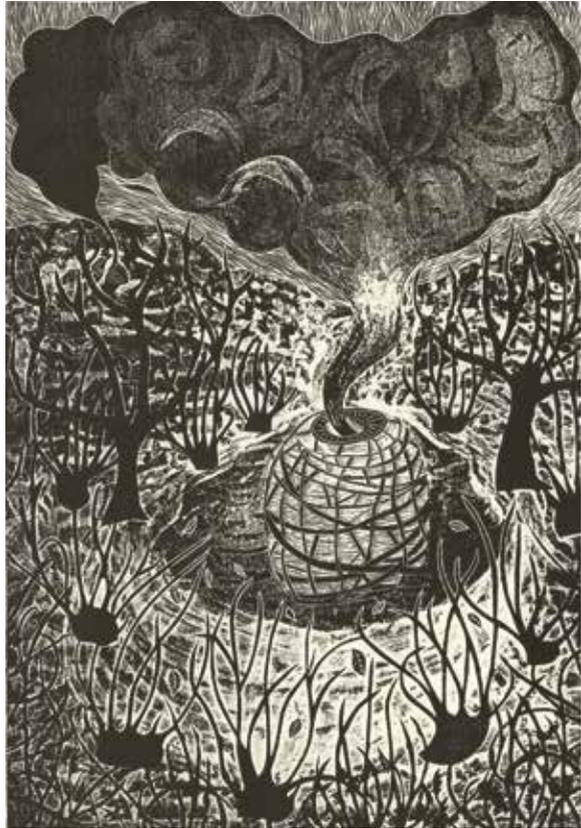
Medium: Linocut and etched lino

Size: 297 x 420mm

www.mollybrown.ink

Studies of human activity in the landscape over time (historical ecology), point to a long history where we lived in better harmony with our woodlands. Charcoal making within the forest is one of our oldest recorded human activities; pyrolysis renders hard wood into a malleable substance that artists have used as one of our most basic materials. Whilst the modern charcoal industry destroys vast swathes of forest every year researchers are now looking at using buried char to build soils and capture carbon for the long term.

My imagined 'hearth' (the forest clearing where charcoal was traditionally made) contains an organic kiln of sorts. Imagery of the furnace, athanor or cauldron in a wild setting symbolizes destruction, but also reforging: creative fires and a crucible of good ideas for the future, both artistic and environmental.



The ethereal etched smoke marks contrast with the more decisive carved lines in the surface of the plate. Smoke has long been used in Celtic traditions as a conduit for prayer and a method of dreaming and purification. The small homely plume rising up from a wooded landscape is compelling and yet not far from the raging billows above the amazon reminding us of how easily our human behaviour slides into hubris and desecration.

Kit Boyd

The Coastal Refuge

Medium: Etching

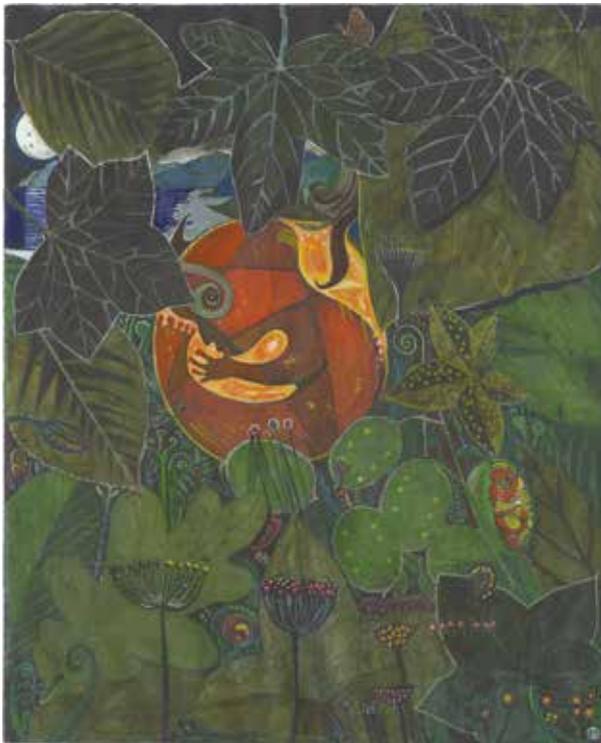
Size: 245 x 295mm

www.kitboyd.com

The Coastal Refuge is from a series of images exploring our relationship with nature which began 30 years ago with a painting of Myrrha being turned into a tree and giving birth to Adonis. The stories of the Greeks and Romans quite often involve metamorphoses into flowers and trees, and Ovid's *Metamorphoses* was an inspiration for these prints.

In this ongoing theme, trees and vegetation are pregnant with mythical children, or green men waiting to be born. Mother Earth acts as a womb-like refuge from the world, a safe place in which to be hidden away and nurtured. We find solace in trees and landscape when trying to escape the demands of the modern world and the stresses of everyday life.

Our symbiotic relationship with plants and trees is often overlooked despite these ideas being around for thousands of years. The burning of the Amazon typifies the detachment of many people from the environmental impact of their normalised patriarchal behaviours and the foresight to think what will happen as result of their desire to make money. These images instead link the feminine act of giving birth and care for a child to our need to care for the planet and ourselves.



Veronica Calarco

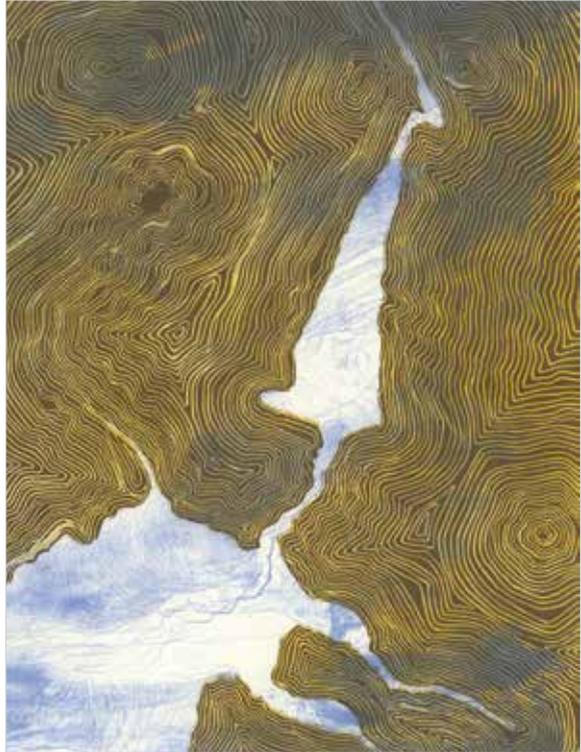
Turn/Daeare

Medium: Lithography and linocut

Size: 297 x 420mm

www.veronicacalarco.com

In her chapter, *The River Runs Backward*, in *Words for Country: Landscape & Language in Australia* Heather Goodall talks of floodplains and describes her city perception of believing that rivers and land were separate entities; land is soil and separate from rivers which are defined and contained by their banks which is similar to the original belief of the early British settlers / farmers / colonists. Rivers were meant to be defined and kept within their banks like the river lines drawn on a map; land means soil and is the stable, defining element, thus separating river and land. But rivers have a life of their own. They move and flood at their own pace and in their own places. The traditional owners of Australia would use the flooding of the rivers and the flood plains as ways to water and manage the land, whilst settler farmers would prefer to take water to their crops rather than deal with unmanageable, uncontrollable water.



The work is titled in Kurnai and Welsh – the language of my birth country (East Gippsland) and the language of the country in which I now live.

Ruth Jên Evans

Dod at Fy Nghoed

Medium: Linocut

Size: 230 x 370mm

www.ruthjen.co.uk



Nature writer Robert Macfarlane writes: 'The Welsh phrase "dod yn ôl at fy nghoed", meaning "to return to a balanced state of mind", literally means "to return to my trees".'

Inspired by the world and language of folktales I try and weave details of my own life and experiences with those of the creatures and spirits that inhabit my work.

As the procession of seed gatherers celebrate their oneness with the surrounding landscape and woodlands we are reminded of our own relationship with nature and how beneficial it is to our mental and physical wellbeing.

Stuart Evans

The First Cut

Medium: Linocut

Size: 297 x 420mm

www.stuartevans.eu

A walk in the forest or a park may be the healthiest thing you can do. Losing yourself in the woods, enjoying the air, the smells, the colours, the sunlight or rain, the sounds of birds and insects all have a benefit to our state of mind.

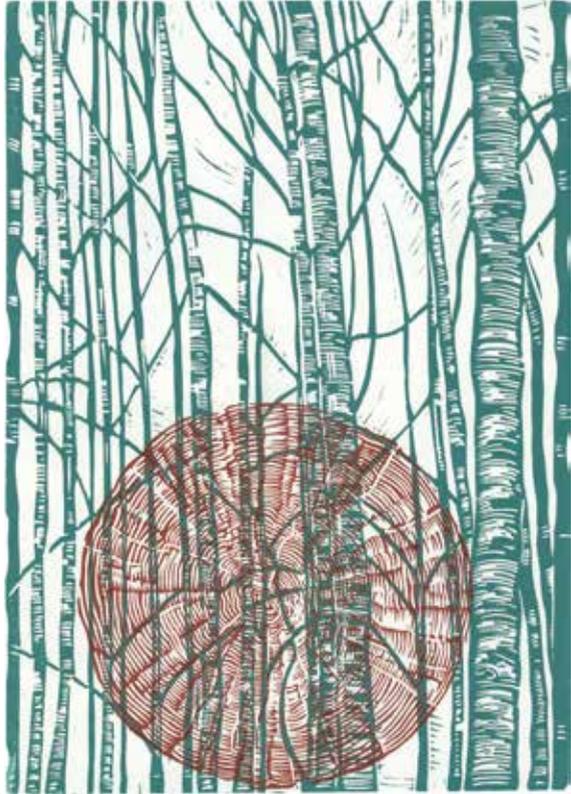
So many people have had to move from the country to work in towns and cities. It is vitally important that parks exist in these built up areas so that we can experience the power of trees, the green spaces.

I have focused my work on the silver birch. It is a tree said to be full of light, full of new energy, full of hope. It is a tree which drives out evil according to tradition and legend.

It is the wood chosen for constructing cradles so as to protect the child from harm. The birch is the 'Lady of the Woods' according to Coleridge and has an expression of energy. Birch is the first symbol of the Ogham alphabet representing the letter B. Birch can mark the threshold between this world and next; a transition.

The birch has always been associated with the spirits of the dead and with those that mourn, for, in sympathy with the sorrowing, 'weeps the birch of silver bark with long dishevell'd hair'.

Trees and How They Grow by G Clarke Nuttall, 1913.



Jenny Fell

Forest Fragments I

Medium: Linocut

Size: 270 x 270mm



As the conflagration of rainforest regions across the globe continues to rage, I wanted to focus on the Sumatran rainforest. Whether or not these fires are started deliberately is open to question but whatever the reason the destruction of forest flora and fauna is taking place on an unprecedented scale. In Sumatra the fires even threaten wildlife rehabilitation centres struggling to nurture animals for return to their diminishing forest home.

The world's rainforests are priceless but they are a rich resource for logging, agri-business and mining companies. As vast areas of rainforest are cleared, the serried rows of palm oil plantations dominate, encroaching ever deeper into wild-life habitat.

Artisanal gold and copper mining in Sumatra have taken place for centuries using very simple technologies. Environmental destruction is the most visible outcome in terms of deforestation, as well as river silting and pollution through the use of cyanide and mercury in extractive processes. The landscape left behind is so degraded that very few plant species can grow.

Forest Fragments 1 conveys the rich diversity of flora from canopy to roots. The fauna which depends on it is not visible. Instead gold fragments identify this as an area which could be plundered for short-term gain.

Mari Harpham

Leap of Faith

Medium: Linocut

Size: 210 x 300mm

The intimate journey of this drawing from sketch, to linocut, to print, reflects on the importance of Alder trees and man's enduring relationship with this humble species. A pioneer tree, Alders have deep, stone hard roots that stabilise water courses against erosion and give shelter to innumerable fish and invertebrates. Living in its small root nodules is a bacterium that absorbs nitrogen, for which the tree supplies carbon in a symbiotic relationship. This greatly improves soil fertility and nutrients for successive woodland species. The soil beneath is rich with microscopic threadlike fungi: countless species specific to different trees and vital to the environment.

The pair of clogs signify childhood memories from my father's youth, when the clog maker arrived to harvest branches for his trade. Many of these Alders grew twisted and gnarled; befitting ancient Welsh legends that tell of dark, mysterious fairies hidden within roots just above the waterline.



A passing bumblebee is busy seeking out pollen from edge of woodland blooms. Beneath, a person grows from the branches, leaping with health and vigour, but ineluctably tied to the natural world. Something to be cherished and nurtured for the future: a "leap of faith".

Stephen Lawlor

Swedish forest

Medium: Etching

Size: 130 x 145mm

www.stephenlawlor.com



I first worked in a forest in Sweden in 2008: forests have been commercially grown there since the 1400's, and 53.1% of land is covered by forest. Wolf, Moose, Lynx, Beaver, Deer, Wolverine (Jarv) and Wild Boar abound but so too does the dreaded mosquito, in great clouds. In engaging with the forest I found it a deeply spiritual experience. I found older Forest where the trees had grown to a great height and girth and the undergrowth was exchanged for a carpet of thick green moss. I still dream about that place. I exhibited those works in a show entitled 'Hinterland'. Peter Fallon wrote in the catalogue essay:

In his works the passageways and paths through the woods suggest the twists and turns of an unfolding narrative. There are, among these, birches and evergreens, patches of smoky, misty areas. In short, there is about them, too, a haunted sense, and that spectral impression devolves from the essence of the place to which they attend.

'Falu Red' covers most of the houses and barns in a natural preservative which comes from the ancient copper mines to the north and there are Neolithic sites where iron ore was smelted by hand.

Judy Macklin

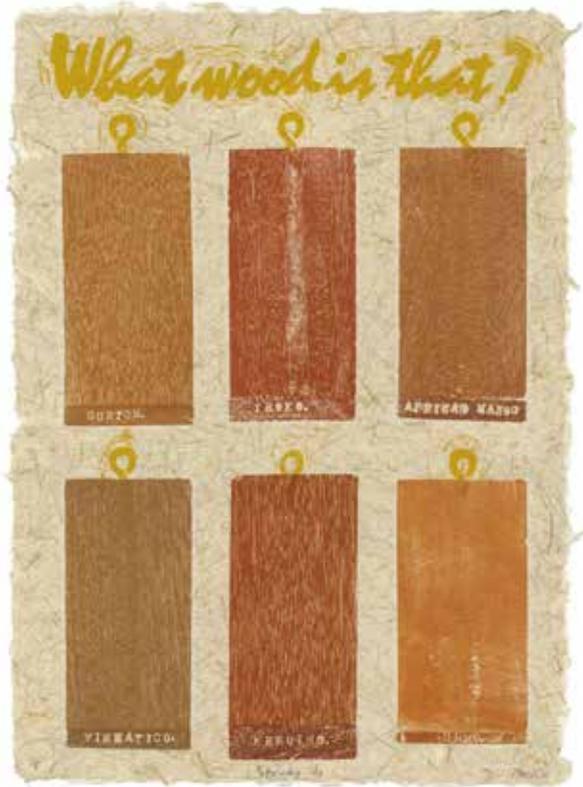
Growing Up

Medium: Woodcut & chine collé

Size: 297 x 420mm

www.judymacklin.com

The inspiration for this print, as well as the whole concept of the "Of Foresters, Farmers and Fish" exhibition, arose from my recent field trip to what has been described as one of the most polluted rivers in the world. Large-scale logging that began in the late 1800s and continues today has stripped close to 98% of the Waipaoa catchment (North Island, New Zealand) of its native woodland resulting in catastrophic erosion that has transformed formerly clear-running streams into channels of grey slurry that contain no life. I have a lifelong love of trees, and practical experience of planting and managing my own small woodland. I also use wood as an integral component of my practice as a relief printmaker; so this encounter had a huge impact on me. My print 'Growing Up' is based on samples of hardwood collected by my Dad (who nurtured my fascination for the arboreal) during his time teaching woodwork in the 1950s. These came from around the world but primarily were exported from British colonies in tropical Africa and Asia.



The hardwood samples display beautifully on hooks, as objects to be handled and identified, and their textured surface is captured with unique imprint on hand-made harakeke (flax) paper that I made during the same visit to NZ.

Caroline Maddison

Paradise Lost

Medium: Reduction linocut

Size: 297 x 420mm

<https://carolinemaddison.wordpress.com>



One of the most publicly controversial and emotive topics of commercial cash crop forestry is the palm oil industry, which plays a decisive role in the lives of almost every one of us. It is a low cost resource in high demand, which is found in approximately 71% of our food products and also in detergents, cosmetics and biofuels. As populations grow, so inevitably will demand for this crop.

The negative cost of this much-used product is of course the deforestation of our planet's rainforests. The rate of this destruction is difficult to grasp, and such is the method of clearance that it is a significant contributor to greenhouse gases. These rich environments are home to numerous endangered plants and animals. The orang-utans are particularly vulnerable, and the prediction that there will be no wild orang-utans outside of protected areas within the next few years is particularly depressing.

My linocut image represents the voiceless victims of this industry: the negative effect on all species in these most treasured rainforests, including the displaced indigenous people who are also without a voice.

Flora McLachlan

Dream of the Forest

Medium: Etching

Size: 297 x 420mm

www.floramclachlan.co.uk



In my mind the wild forest looms as a place of trial and transformation, of refuge and ordeal, where myths breed, where unicorns run and where golden apples grow. The idea of the 'interior', the vast wilderness or forest as an un-mappable, trackless entity, has always fascinated me. The scientific fact that teeming networks of fungi live in symbiosis with a community of trees is also a beautiful concept. It is a breathing creature. It seems to have no definite boundary but like Mirkwood in *The Hobbit* its atmosphere in your imagination is unmistakable, and its shadows stretch all the way to the city walls. The desire of humanity to tame and exploit this locus of fear and fertility unto death is dreadful to me. Venturing forth, conquering and plundering is a human tradition, only now carried out on a giant scale. I think of smaller scale wildernesses that may survive: a microscopic wild forest of moss perhaps, but I need the wild forest to be unimaginably bigger than we are. In my etching I have made a wild forest in its imagined state, floating like a dream above the last forest fire, powerful and strange.

Maureen Morris

The Green Man

Medium: Linocut

Size: 297 x 420mm

The origin of the Green Man is lost in time. This ancient symbol of fertility and renewal was known to the Celtic people. The importance of trees as the givers of the essentials of life cannot be denied. Food, shelter, fuel and fodder all emanated from trees. Therefore, the importance of the representation of the Green Man cannot be underestimated in the everyday lives of early man. He would need to be appeased and worshipped as the overarching deity.

Often seen carved into the fabric of medieval churches, religions both pagan and Christian have realised the power of this totemic object and adopted him as their own. He has been carried through the ages and adapted to the spiritual needs of the times.

The man of the woods is sometimes depicted as sinister, sometimes benign. He is seen as essential to the rhyme of nature, to the cycles of death, decay and renewal.

Our fading awareness of nature and insular attitude regarding its resources make us increasingly removed from nature and the natural world. The symbol of the Green Man has been an integral part of our existence from early times. The Green Man has been a manifestation of our basic instincts.



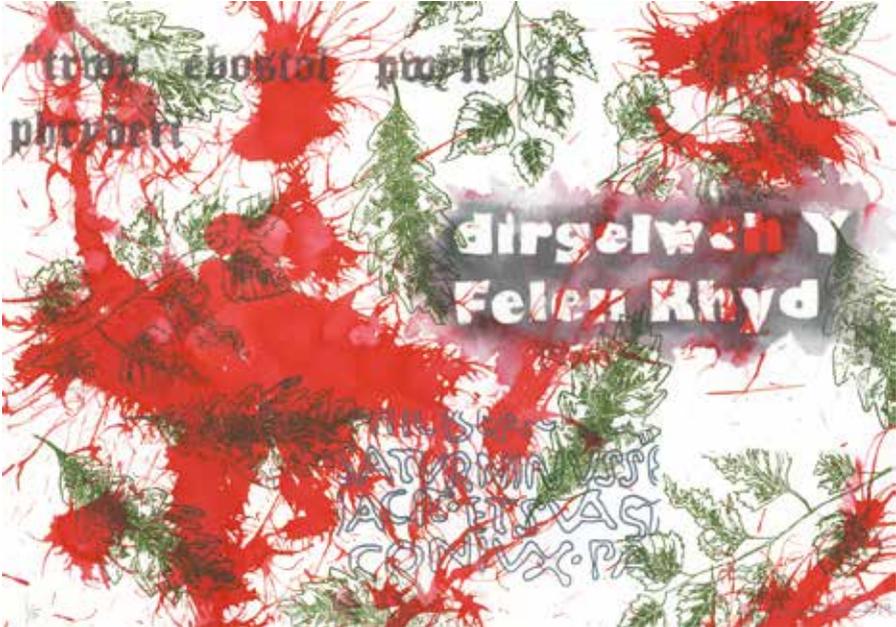
Jane Muir

Dirgelwch y Felen Rhyd

Medium: Screenprint and print gocco

Size: 297 x 420mm

www.helfagelf.co.uk/artists/Studio6



This print is inspired by the The Felen Rhyd woods, near Maentwrog, Gwynedd, North Wales and aims to represent some of the themes being explored in this exhibition.

In the 12th century Welsh legends of the Mabinogion, Coed Felenrhyd (Melinrhyd, Y Felen Rhyd) is described as the place where Pryderi, King of Dyfed was killed.

The wood dates back 10,000 years to the last ice age and is one of Europe's best remaining examples of Atlantic oak woodland, also known as temperate rainforest. It is sometimes referred to as the 'Celtic Rainforest' because it is as important globally, and as vulnerable, as some tropical rainforests.

The woods have faced many threats, including from invasive species such as rhododendron and conifer; pollution, particularly acid rain; overgrazing by livestock; timber felling from the 18th to 20th centuries; encroaching developments including electricity pylons; and nuclear and hydroelectric power stations.

The Woodland Trust has been gradually restoring the woods, for example, where rhododendron was dominant, birch has taken its place.

Kiran Sharma

To and Fro

Medium: Collograph and monotype

Size: 297 x 420mm

www.kiransharmay33.wixsite.com/website

A single leaf falls like an elegy
toward the red overworked
earth.

the absent gardener

from the soil

the seed

to the earth

the leaf -

to and fro

til the sun blackens

and a single

prayer-leaf

hole in its heart

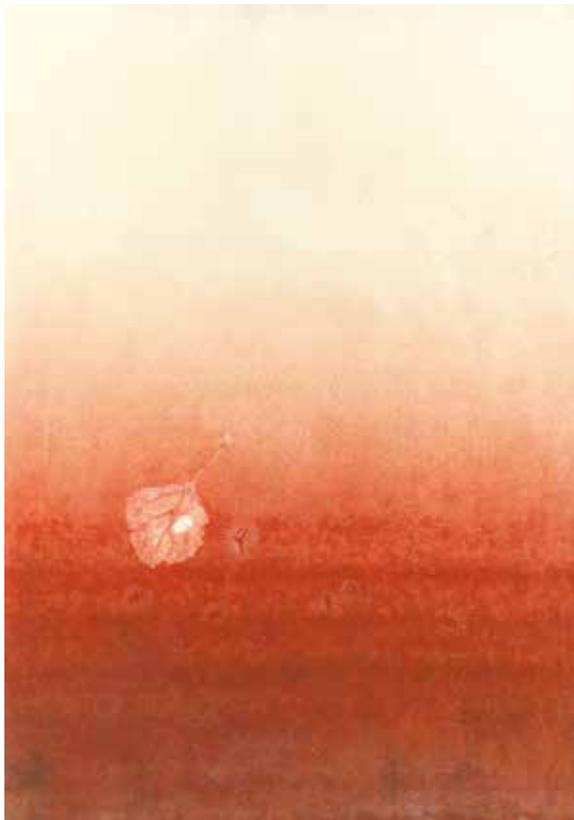
wavers -

waiting

for

a child

to protest



Dorry Spikes

Lignumvitae Key

Medium: Tetrapak etching

Size: 210 x 300mm

www.dorryspikes.com

The Spanish used to call Lignumvitae Key 'Cayo De Leña' – firewood key. I was a sea pilgrim, enchanted by its name and the fact it was home to these mythical hardwoods. We never quite made it there. The day was grey and flat when we set sail and I could smell the island from a distance over the usual sea smell. It didn't smell of America. It smelled of old magic, like turkish delight, cedar furniture and the tobacconists on Terrace Road – with an arid pepperiness that now reminds me of hot pavements in Santa Marta.

It lies at the north end of the Conch Republic, with its skeleton railroad, languishing African Queen and sudden squalls that could blow you off this end of the earth.

A squall blew up, and the bluegreen promise of the island and our planned mooring ball disappeared

in a fierce white-out of sea spray, horizontal rain and our spat shouting as we bumped and scraped along slippery decks to douse sails. We were swept away and had to continue on – not to set foot. I feel banished like an apple eater.



Lignumvitae Key – Cayo De Leña: 24.9025° N 80.6979° W

Judith Stroud

Poet's Tree

Medium: Etching

Size: 370 x 280mm

www.judithstroud.co.uk

In its multitudes of forms and uses, the tree has long been an inspiration for human creativity. It has often been a metaphor for life itself, or a symbol of a living being, and has carried with it a sense of being more than simply a plant.

Some might refer to this as the spirit of nature, whilst others feel that there is something supernatural and mysterious in a very ancient tree, with its shapes and forms sculpted and dwarfed by time, the weather, or the hand of man.

My image refers to these ideas, but in no fixed way. As with poetry and many art-forms, meaning can shift and change and the work can say something different to each person who sees it.



Gini Wade

Fish Forest

Medium: Lithograph

Size: 220 x 330mm

www.giniwade.com



The environmental degradation of our oceans is perhaps less obvious, but just as important as land-based pollution. The seas are as vital for our survival as are dry land and river systems. It is a sobering fact that just 13% of the worlds' oceans remain untouched by human damage. Industrial fishing, global shipping, and pollution from the land are combining with climate change to degrade the underwater environment to a frightening degree.

Undersea forests of Giant Kelp (actually brown algae) can be found along Pacific coastlines. Like the Amazon forests, they provide an environment for thousands of species. Sadly, like the Amazon forests, they are under threat as never before.

Angela Cowan

What Price the Future

Medium: Etching

Size: 297 x 420mm

Instagram: aicowan01

The loss of native vegetation and habitat is a major threat to Australia's environment. Vast areas of native vegetation have been cleared since Europeans first settled in Australia. Ongoing land degradation and erosion, invasive weeds, salinity and poor water quality, damage to marine environments, and increased greenhouse emissions pose a very real threat to biodiversity and a sustainable farming future.

This piece of work reflects the challenges of uncontrolled land clearing of the native vegetation with the subsequent overgrazing by the livestock industry. Early settlers saw this land as a harsh and unforgiving place, a land to be conquered. But perhaps there is hope in a future which recognises an increasing desire for interconnectedness with the land, and a gradual shift towards practices that minimize environmental impact and rehabilitate the land.



Bronwyn Esteban

Ray of Hope

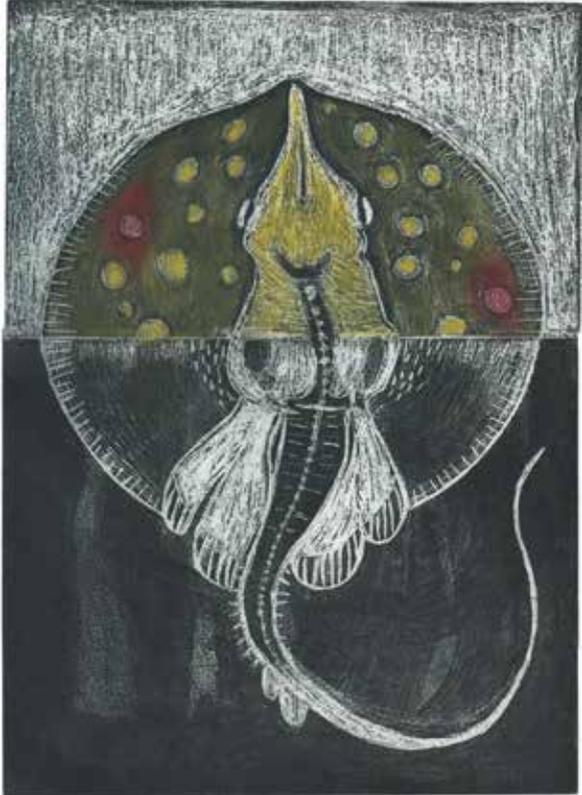
Medium: Hand coloured etching

Size: 280 x 385mm

The STINGRAY is a poetic and metaphoric symbol of stealth and power to Aboriginal society. They are treated with respect and are seen as a powerful symbol of strength and status of the oceans.

Aboriginal and Torres Strait Islander people, the Traditional Owners (evidence of their sea country connections goes back over 60,000 years) did not share the Western notion of environmental conservation. Animal species control was based on laws established by the ancestors during the 'creation period'. Species were only harvested seasonally. Rays were traditionally used to manufacture a variety of tools and weapons, including spears which were sometimes tipped with venomous stingray spines. They were a favourite food item for coastal Aborigines, with the liver being a high protein and vitamin-packed delicacy. If hunters harvested animals out of season, they could be punished by the clan responsible for maintaining ritual relations with that species. Ancestral law assured a constant supply of rays yearly without triggering the massive population decline which concerns Western 'maximum sustainable yield' fisheries.

Swimming with grace and fluidity, a slight tail belies the lightning-quick agility of the stingray, a beautiful and curious creature. A 'Ray of Hope' for the marriage of sound ecological fisheries practice past and present, traditional and sustainable ways melding for a bright and long-term strategic future.



Susan Goddard

Empress Tree

Medium: Etching on copper with embossing

Size: 340 x 240mm

Instagram: susangoddard_artist

There is a Paulownia plantation near our farm that intrigues me. When the trees are flowering it is beautiful, but at other times it looks sinister.

Introduced to the new world, it is an exotic species, which is invasive, threatening native species and fauna. Planted for the tree investment schemes because it grows so quickly, spacings are high density resulting in soft wood of little value. Native to China, it was known in the old world as the Princess tree. The custom in Japan was to plant a tree when a daughter was born. The tree was cut down and carved into wooden articles for her dowry on marriage. Traditionally, the wood was used for stringed musical instruments, chests, boxes and clogs. The genus was named Paulownia by a German botanist in the 1800's after Anna Pavlovna of Russia, Queen consort to King William II of the Netherlands.

The Empress tree has heart shaped leaves and a romantic and exotic history. It is both beautiful and sinister.



Kate Gorringer-Smith

Flow

Medium: Linocut with embossing and chine collé

Size: 420 x 297 mm

www.kategorringsmith.com.au / www.theoverwinteringproject.com

'Mangroves are trees that grow between the tides.'¹

In my print, water flows from the roots of the White Mangrove, *Avicennia marina var. australasica*, the only mangrove species in Victoria. This flow symbolises the constant movement of the seas that inundate these tidal forests, and the flow of life that stems from their existence. The silhouetted plants and animals represent species that rely in some way on Western Port's mangrove communities.

Vilified as smelly, ugly breeding-grounds for mosquitoes, destroyed for aquaculture and coastal development, Victorian mangroves are classified as rare. But mangroves are nurseries for fish, 'the trunks and pneumatophores provide habitat for epiphytic filamentous algae, barnacles, and Blue Mussels', they stabilise and accumulate sediments, filter pollutants, and provide nutrient cycling and protection from shoreline erosion.²

Time spent in mangroves is time spent in a primeval world. The tide obscures and reveals, shorebirds shelter and fish spawn. Bubbles pop as soldier crabs retreat into their burrows; insects whir, and mud glistens as this strange watery forest performs its many quiet and far-reaching roles.



1. Chris Harty, *Mangroves in Western Port Discussion Paper*, <https://coastalresearch.csiro.au/?q=node/220>

2. Western Port Ramsar Wetland Ecological Character Description, Dept. Sustainability, Environment, Water, Population and Communities

Domenica Hoare

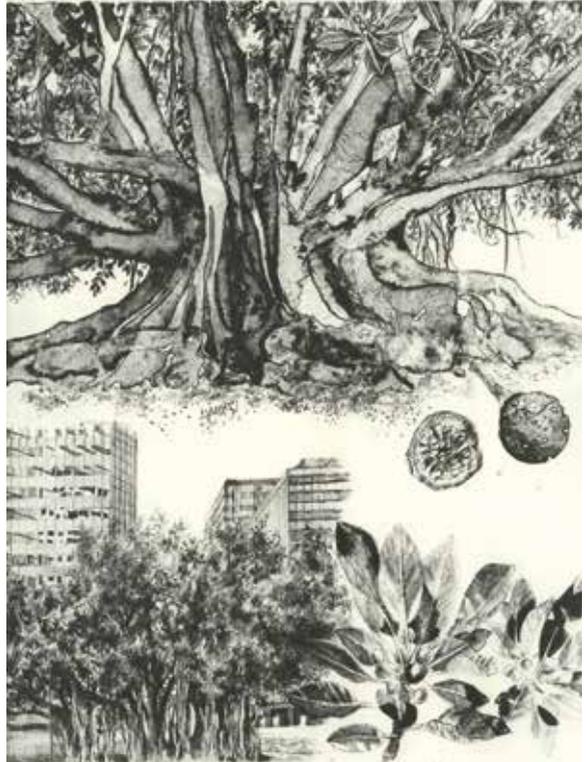
Sentinel

Medium: Lithograph

Size: 295 x 390mm

www.domenicahoare.com.au

The city of Brisbane, set in the south-east corner of Queensland, enjoys a wet subtropical climate and is the state's capital. I grew up in an old, inner-city suburb of Brisbane and that, perhaps counterintuitively, founded my love of trees. In the parks and along the footpaths of many old suburbs as well as along some streets in the central business district stand magnificent Moreton Bay fig trees (*Ficus macrophylla*) or Australian Banyan trees, named after nearby Moreton Bay. It can reach sixty metres in height and live many more than one hundred years. It is a hardy, evergreen rainforest tree with edible fig fruit; large, leathery, dark green leaves; both buttress and aerial roots; and wide, thick branches that cast welcome shade and are perfect for climbing by adventurous children.



The issue for these city trees today is that they must withstand the threats associated with pollution, habitat change and urban spread, including land clearing and road building. Due to its size, it is not a suitable tree for a suburban garden so tends not to be planted. Those trees in parks and on streets are significant. For many, fig trees are synonymous with the green shade of the Brisbane CBD and represent joyful, childhood days of play in places like river-side New Farm and Orleigh Parks and Ithaca Swimming Pool. I support the conservation of our city trees.

Claudia Husband and Christopher Hagen

Tenuous Treeline

Medium: Woodcut and relief etching

Size: 297mm x 420mm

www.claudiahusband.com / www.motiveandmotion.com

The distinctive dome-shaped crown and drooping branches of the majestic bunya pine (*Araucaria bidwillii*) are a familiar sight for many Queenslanders. It is believed that the ancient bunyas were widespread during the Cretaceous and Jurassic periods (65–250 million years ago), and they are still plentiful throughout South-East Queensland today, with the Bunya Mountains National Park currently protecting the largest forest of bunya pines in the world. The bunyas are a traditional symbol of nourishment and harmony to First Nations peoples, dropping ten-kilogram pinecones abundant with edible seeds that have provided sustenance for tens of thousands of years.

With the expansion of European settlement, many of our ancient forests have become compromised with the increase of farming, grazing and logging. Despite human assumptions about the landscape as a static constant, it is inherently dynamic and shifting while our own actions force it into a precarious state of uncertainty.



Margarita Iakovleva

Gaiya: Building Houses for Sugar Bugs

Medium: Etching Aquatint, chine collé, ala poupee

Size: 200 x 300mm

<https://margaritaartist.tumblr.com>



From history we know too many stories of gross misuse of natural resources. However, we are getting better in understanding nature and are becoming skilled in helping our forest neighbours.

There are over 1500 varieties of native stingless bees throughout Australia. Indigenous people call them 'Sugarbugs' in English and many names in native languages. For instance, Gubbi Gubbi people of the Sunshine Coast area call them Gaiya.

Most Native bees are more fragile than the European honey bees, and greatly suffer from deforestation. However, we can help solitary bees by building single houses for them in blocks of hardwood: Biome Bee Houses, and split boxes for hives of social bees. For example, the Zabel Beekeeping Australia business supports Indigenous people in box building, establishing colonies and bee keeping skills.

That is what my Wildwood story etching is about. In it I depict an Indigenous man with a Biome house. He is looking at how native bees are pollinating flowers. In the background, saved from clearing is an old tree full of holes - homes for the bees. Collecting honey from native bees is a very new business and more difficult compared to European bee businesses, but the reward will be real honey and bigger crops.

In the foreground is a complicated chine collé patch which represents the honey. On that patch I depicted the real hero: the *Austrolebeia cincta* worker, an Aussie native bee.

Jennifer Long

Network

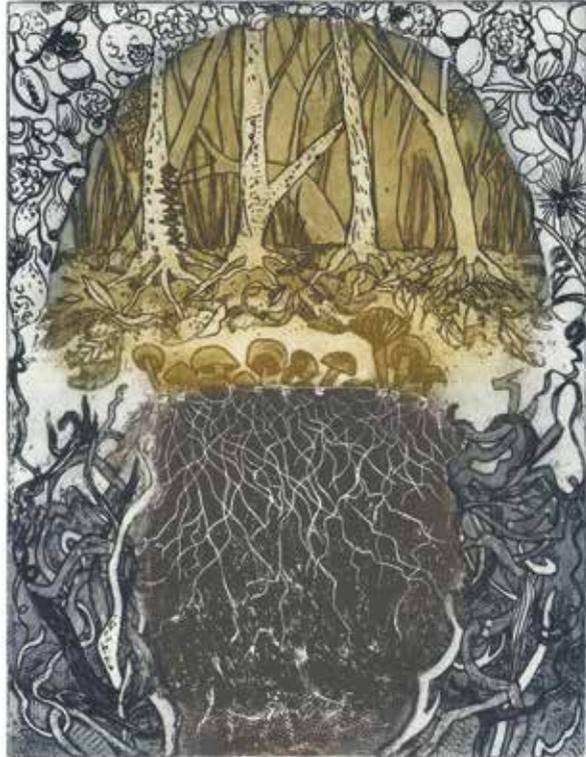
Medium: 5 colour intaglio relief etching

Size: 230 x 175mm

www.jenniferlong.net

The etching 'Network' focuses on the arrangement of fungi in a wildwoods setting and its interconnection with plant and soil. While the seeds, trees and mushrooms are the visible signs of the environment, it is the mycelium, the white web of fibrous tissue below the surface from which mushrooms spring, that binds the elements of the 'wildwoods' together.

In this neurological network of nature, mycelia, like human brains, grows new connections or adapts to existing ones in response to environmental stimuli. Mycologist Paul Stamets writes in his book *Mycelium Running* that this cellular web could be the path to the future. Mushroom-producing fungi, he believes, can knit together the lives of plants, animals and the Earth itself and serve as game changers in fields as disparate as medicine, forestry, pesticides and pollution control.



My art often depicts varied, layered and entangled objects and an interest in minutiae of collected landscape fragments. I explore links between elements of chaos and order. Past work has investigated themes of survival and adaptation focusing on connections between people and new lands.

Sylvia Mekhitarian

Preserve

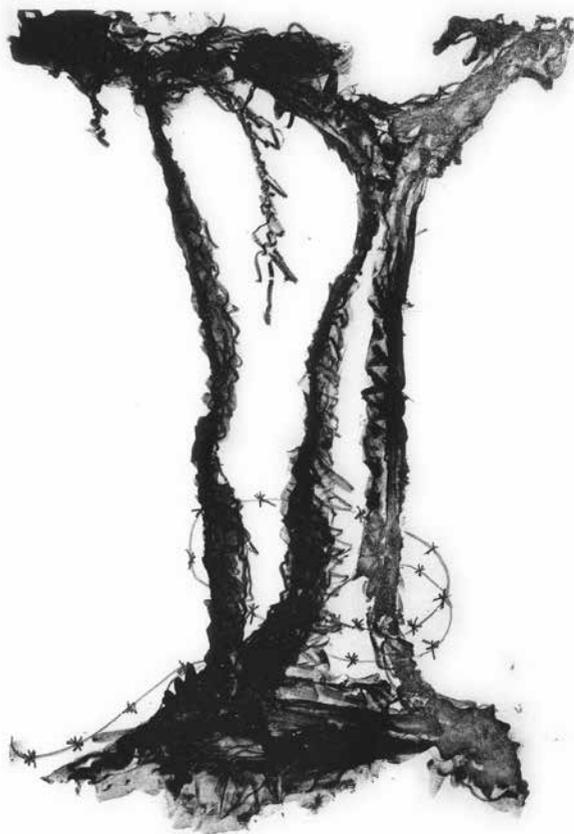
Medium: Stone lithography

Size: 230 x 340mm

The Aboriginal people may have referred to the Australian native red cedar tree, *Toona ciliata*, Roemer, as 'big fellow Wootha'.

These big red cedars grew in Wootha close to Maleny & Blackall Ranges. These valued trees are highly sought after and fell into the hands of loggers for the timber industry to flourish, leading to their tragic loss. Today Mary Cairncross Scenic Reserve is the last remnant of rainforest trees in this area. When going on walks I think about all the precious trees that are preserved in this protected environment.

My passion is to work spontaneously onto the lithography stone. I enjoy the exploration of lithography and love the initial part when drawing from memory. I will start to draw onto my stone, the mark begins to form and flow in combination using tusche and crayon.



Cathy Magi

Whither?

Medium: Cyanotype

Size: 240 x 200mm



'Whither?', it's an old fashioned, lost-in-the-wildwoods word meaning 'which way?' It's also a homophone for wither, or 'to dry and shrivel', and describes our existential predicament, as we face climate change.

This print is a cyanotype, used traditionally for making plans. 'Burnt' onto the paper by the sun, the cyanotype reveals a dry landscape with bent and weathered trees. This process echoes how our shortsighted hubristic plans to dominate the bush have been burnt onto the landscape. Within the image is a hand, entangled in or supported by the leaning trees. It may bring to mind Michelangelo's hand of man, searching, reaching, pointing. Perhaps this is the Garden of Eden, now. Perhaps there's an equivalence in our separation from nature to our secular separation from God.

We need to reevaluate the failures and successes of our manmade world. At the intersection of science and art is the careful observation, collection and interpretation of images, data and ideas. Collaboration can generate new ways of thinking, and engage more people - visually, emotionally, and factually - to find a better path.

A final thought: 'Whither' also reflects the recent words of the Uluru Statement of 2019 - born 'therefrom'... remain attached 'thereto'... and will return 'thither', describing the spiritual link of Australian Indigenous people to their land. Ashes to ashes, dust to dust. We all have a responsibility to this earth.

Sue Pickford

Goodbye Darling - Menindee

Medium: Linocut

Size: 250 x 420mm

www.suepickford.net



Trees destroyed by dry land salinity and drought; low river flows and temperature changes which caused toxic algal blooms; and low oxygenation of the water leading to massive numbers of fish kills in the Murray Darling River system near Menindee, Australia, last summer, are the events that formed the image for *Goodbye Darling - Menindee*.

Sue Poggioli

The Pear Block

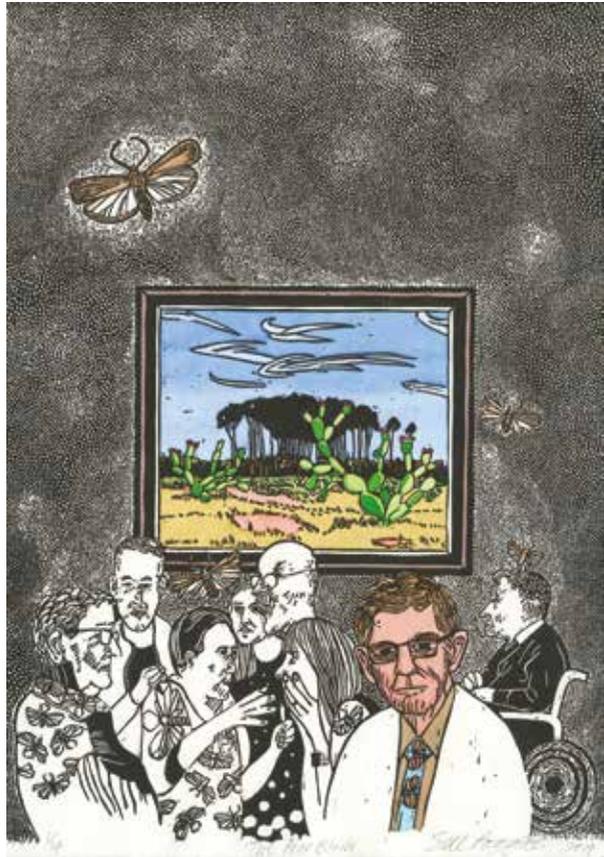
Medium: Etching hand coloured

Size: 297mm x 420mm

www.suepoggioli.com

This image is part of an ongoing series paying homage to iconic works of art, shown in an art museum surrounded by gallery crowds.

Kenneth Macqueen (in the foreground) was an artist and a farmer living with his brother on the Darling Downs in Queensland on properties that were part of the Soldier Settlement Scheme. The Macqueen's 'Pear Block' was so called for the prickly pear that made thousands of square miles of land unusable. This troublesome weed was originally brought to Australia with the first fleet in the hopes of developing a cochineal industry. A later importation of another variety as a pot plant saw prickly pear spread disastrously. The introduction of the *Cactoblastus cactorum* moth in 1925 almost wiped it out, creating useable farmland again. Following this, the 'Pear Block' became simply the 'Block'.



Other paintings of his demonstrate his practice of ploughing contours to reduce run off and thus erosion. The Macqueen brothers saw themselves as custodians of the land. They set aside 100 acres calling it the 'National Park', reflecting respect for the land unusual at the time. Macqueen was also conscious of the Indigenous inhabitants of the area, the Kambuwal people.

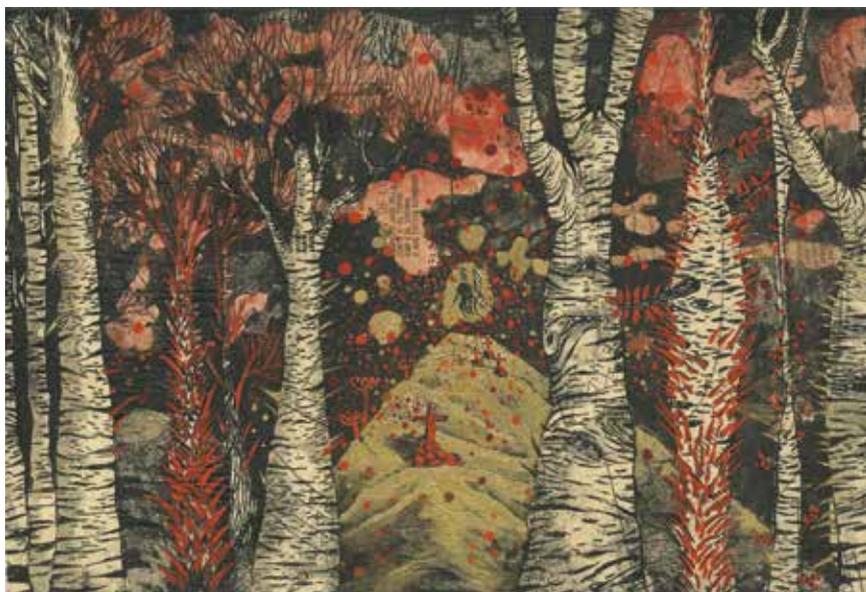
Paula Quintela

Lupa in the Sky

Medium: Mixed media

Size: 300 x 430mm

www.paula-quintela.com



The Forest explores an ongoing interest into cultural experiences and connections between time, migration and memory. From a young age, living in Chile I recognised and identified with the predicament and journey of the traditional landowners. Their strong spiritual connection with nature was expressed through the visual cues of body painting; imagery woven into the rituals of death and dance. The resulting tradition remained strongly connected to the popular belief in the power of nature.

The destruction of forests, in particularly those of South America, have left a permanent reminder as to the cost of mass farming. Mountains, rivers and wildlife all bear the full devastating effect of urban development.

Nature and memory are the main drivers of my arts practice. In one way or another, I consistently refer to these elements throughout my work. From the dark oceans of South America, to the textures of Canadian forests, the star-lit skies of the Atacama Desert to the mountain-enclosed city of Santiago, and finally the tropical forests of Australia.

These ongoing investigations and research into the stories and traditions behind the people and places has allowed me to identify an important part of my own personal journey in life, one impassioned from the heart with the memories of my ancestors.

Jennifer Stuerzl

Wildwoods to Ash?

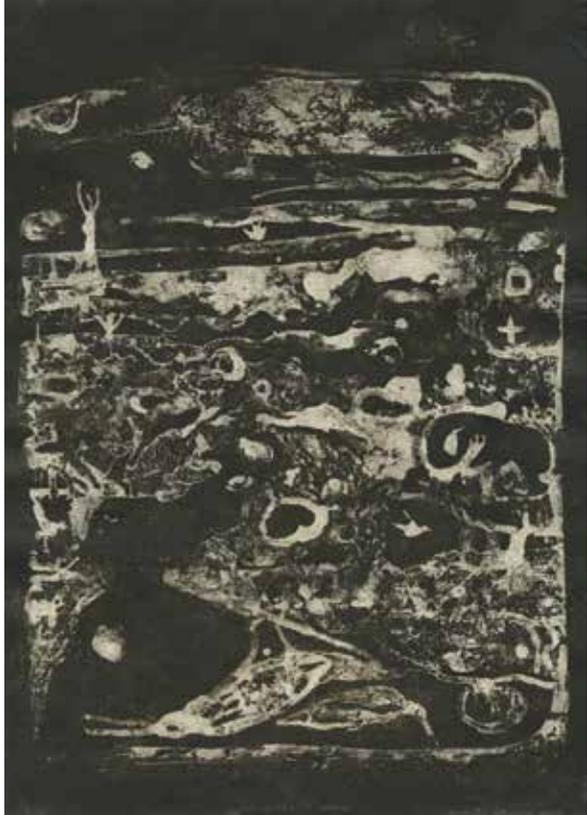
Medium: Etching and chine collé

Size: 300 x 430mm

www.jenniferstuerzl.com.au / Instagram: [jenniferstuerzlart](https://www.instagram.com/jenniferstuerzlart)

Before the colonisation of Australia, the Aboriginals are believed to have managed the land to prevent catastrophic fires, although much of the continent is a fire-climax ecosystem. After colonisation, the process of clearing vegetation has frequently been total ecosystem removal, sometimes achieved by high-temperature burning, destroying plants, their seeds and all the native animals.

Locally in Queensland, fires from an out-of-control reduction burn in the Bribie Island National Park, Moreton Bay, have recently caused the death of many kangaroos and birds, which were later found washed up on Caloundra beach. We are yet to evaluate the destruction from the extensive 2019 wildfires in Queensland. The recent clearing and out-of-control burning in the Amazon forests is indicative of this destructive practice elsewhere in the world.



In my print "wildwoods to ash" I seek to evoke the devastation caused by human land practices in ancient forests. It is a wake-up-call to question the way that we live and how we connect with the world that sustains us. Loss, devastation and hopelessness appear to prevail. But, that does not have to be the case if we act as artists and scientists to ensure that positive approaches are taken and we work together to seek a better alternative for the world's biota. One example is botanic gardens; these historically important collections of plants have, in recent years, begun to develop seed banks with the idea of protecting plant species for the future.

Gwenn Tasker

Speaking the Names (Land Clearing)

Medium: Etching and chine collé

Size: 420 x 297mm

The rate of land clearing for mining, farming and land development is accelerating exponentially, with significant negative consequences for loss of biodiversity and increasing greenhouse gas emissions. Australia has one of the highest rates of land clearing in the world, and the Australian government refuses to acknowledge the scale or significance of environmental destruction and climate change. Speaking the Names (Land Clearing) provides a list of forest and scrub fauna and flora listed by the United Nations as endangered. The names are embedded in an image which references the cleared land, the box (representing a major product of forest clearing) and also the shape of a memorial cross, a reminder that the simplest of consumer items comes with a significant cost beyond the economic.



Sandra Taylor

Survivor

Medium: Etching, dry point and solvent release of hand drawing

Size: 285 x 385mm

My print is of a magnificent Tallow wood tree (*Eucalyptus microcorys*) which has been preserved under a Brisbane City Council 'Natural Asset Law' in a small corner block in an outer suburb of Brisbane. This tree species was fairly common in the forests of southeast Queensland before white settlement. However, many were lost due to widespread land clearing, and Tallow wood trees came to be sought for their high quality timber, used for house building and particularly for flooring.

This particular tree is growing near to a small creek, which runs down from Mt Coot-tha to join Enoggera Creek in The Gap. The park where the tree is located was planted with native plants in 2003 by local community groups and children from the nearby primary school.

It is a significant tree, not only because of its age and beauty, but because it has a canoe scar on one side of the tree where bark has been removed to make a canoe. This method of making a bark canoe, used by the local Indigenous people (the Turrbal), allowed the tree to continue to live and survive. In recognition of this feature of the Tallow wood, and its great age, I have called my print 'Survivor'.



Evelyne Upton

Footprint

Medium: Mixed media, gold, collograph

Size: 297 x 420mm

www.evelyneuptonart.com.au

Trees, so I was taught at school in Switzerland, attract clouds; in turn clouds create moisture which then falls as rain to nourish the soil so nature can replenish, trees can grow, the lifecycle is nurtured.

We become more and more disconnected from nature, in a world of consumerism and waste.

Perhaps the early settlers had no special connection to birds and insects, as they were of no food value, therefore cutting vegetation in favour of crops was necessary for survival. This however is no less reflective of the society in which we live in today.

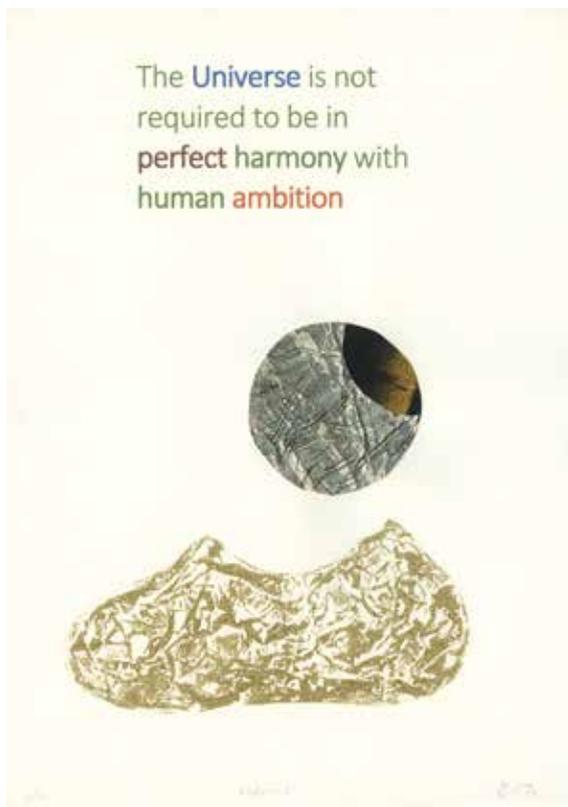
'History is to learn from, not to repeat.' – Carl Sagan.

I find it difficult to write about this work, my mind is trailing off, looking at the keyboard, noticing all the dust as the wind howls through a gap in the window and I watch with mounting dismay the garden getting brown and dry, the trees look sad. Gone are the days when the weather was predictable.

Has the world gone too far already to turn around?

I read the statistics of all animals on the list of endangered, critical, and extinct with sadness in my heart.

Big, bushy blocks of land with small houses turn into wastelands of three bigger houses, with little room for growing trees or bushes for insects and birds.



Kay Watanabe

Angle-stemmed Myrtle in Queensland

Medium: Linocut

Size: 300 x 210mm

Facebook: KayWatanabePrintmaker / Instagram: kayw_artist

I have been increasingly aware of environmental destruction caused by global warming, natural disasters and human activities and have created prints while considering disappearing nature and its consequences.

BBC reported on 11 June, 2019 that Royal Botanic Gardens, Kew, and Stockholm University found 571 plant species had disappeared in the last two and a half centuries, up to 500 times faster than what would be expected naturally. It quoted Dr Eimear Nic Lughadha, co-researcher and conservation scientist at Royal Botanic Gardens, Kew, as saying: "plant extinction is bad news for all species because humans and other species depend on plants for their survival."

In Australia, where I've lived since 2005, some plants are being threatened with extinction and Angle-stemmed Myrtle

(*Austromyrtus gonoclada*, now re-named *Gossia gonoclada*), once common in rainforest scrub around Brisbane in southeast Queensland, is one of them. Brisbane City Council says on its website, "much of the dry rainforest where Angle-stemmed Myrtle grows has been cleared for urban and rural development," adding that "trampling of plants by cattle and people, rubbish dumping, and competition from weeds and native vines prevent new plants from growing." Fencing has been introduced to protect them from grazing cattle and weeds have been removed to reduce competition.

