

THURSDAY 29 MARCH –
SUNDAY 20 MAY 2018
FREMANTLE ARTS CENTRE



SENSUAL NATURE BRINGS TOGETHER
TWELVE ARTISTS WHOSE WORK
SIMULTANEOUSLY SEDUCES AND
REFUSES THROUGH MATERIALISM,
DRAWING ON OUR NEED FOR NATURE
WHILE NONETHELESS ALWAYS
AESTHETICISING IT.

FINDING A PHARMAKON

LISA SLADE

Dual-sided, or double-edged, the pharmakon is a concept as old as Plato. It describes that which can simultaneously cure and harm. French thinker, and student of Michel Foucault, Jacques Derrida was drawn to the ancient idea of the pharmakon for its productive ambivalence and duplicity. I think that both Foucault and Derrida would agree that art is a pharmakon of sorts – a remedy, amulet and charm while simultaneously a spell, medicine and poison. This essay ponders the role of art, and nature, as pharmakon in the company of a number of contemporary Australian artists drawn to the matter of making, and in the specific context of the exhibition, *Sensual Nature*, staged at Fremantle Arts Centre.

Sensual Nature proffers a curatorial premise that avows the role of the senses and emotion in our experience of the world. As the title suggests, our experience of nature plays a key role in how we come to the world. The artists selected have chosen myriad pathways back to nature – many marked with ambivalence and aestheticisation, some have chosen ecological perspectives or philosophical positions, while for others experiencing nature through art offers a deeply immersive and phenomenological experience.

A playful duplicity runs through the work of Adelaide-based artist Julia Robinson. In *Early Riser*, 2016, an ornamental gourd with a curious, upward inflection is suspended from a circular

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IS ONE OF RECLAMATION AND
DECOLONISATION

ring covered in golden smocked silk. Hanging like a love-token on a chain, *Early Riser* is both bawdy and beautiful. It beckons to be worn or to be adorned. Robinson's sculptural practice relies upon her own brand of sympathetic magic where seemingly inert objects, often laden with sexual innuendo, offer to act upon each other and their users.

Rake (Troublemaker), 2009, by Canberra-based Heather B. Swann, with its serpentine tines, recasts the humble garden implement into a warning. Like the work of Robinson, Swann's objects are relational – offering to act upon the world and upon us and inviting a retort, like an ancient call and response. Swann describes her subjects and storylines as 'sensual and senseless'. Her materials, like those of Robinson, are concurrently domestic and barbaric and like the best Surrealists, she uses anthropomorphism to coax cognition from the inchoate, and to animate the inanimate.

In *Life and everything in-between*, 2017, rather than re-purposing the known and the familiar as Robinson and Swann so successfully do, Sydney-based Juz Kitson grows her own nature and her own animus. Augmenting finely wrought porcelain forms with fibre, fur and blown glass, Kitson's amorphous forms appear to emerge from and through the wall – they are both secretive and tumescent. In *Life and everything in-between*, the pendulous, textured and delicately coloured orbs conjure the ocean and remind us that all life, and everything in-between, began in the briny sea.

Penny Evans is a Gomeri/Kamilaroi artist from northwestern New South Wales. Her work *Minyaminyagal Buribara*, 2018, has been informed by her time in Yuraygir National Park, east of Grafton on the east coast. Using clay that has been scratched and carved using a sgraffito technique Evans recalls the carving techniques into the ground and onto trees too that are the distinctive practices of her people. Formed in fire her ceramic shapes are augmented with found echidna quills and other natural materials. Evans assembles delicate new environments by listening deeply to materials and to nature. In her words, 'the country speaks to me. And although I can't understand it the way our ancestors did, I get an inkling by listening, by observing, by feeling'. This act of deep listening is one of reclamation and decolonisation.

For Holly Story listening is also integral to her practice. Story listens to the tales told by objects and materials that are already redolent with their own histories. She uses embroidery, printmaking, sculpture and video to transform what she hears and senses in matter into works of art. In *Spellbound*, 2018, her deep and enduring enchantment with Deep River on the south coast of Western Australia, is spoken through the banksia flowers endemic to the area, silk organza, linen thread and plant dye.

Like Kitson and Evans, Adelaide-based artist Angela Valamanesh favours clay above most other materials. Its transformative nature – its antithetical fragility and strength – beckons her to create wall-based installations made from hand-formed clay. Made in 2013, *Various friends and enemies* originates not from the exterior world, but from the world inside the human body. Valamanesh's research into early scientific hand-drawn illustrations of parasites, drawn by hand using microscopes before the invention of photography, has inspired a constellation of thirteen unglazed, earth-coloured forms. Parasites are a true pharmakon – with each possessing the capacity to make its host sick or well, to be both friend and enemy.

Miik Green is also drawn to the natural world within. His *Xylem series*, 2016/17, consisting of material interactions on

aluminium panels, alludes to the vascular bodies of plants and the role of the conductive cells in plant *Xylem*. Using the painting's surface as an algal plate, Green drags liquids, pigments and chemicals across the surface, observing and presenting their interactions. Although initiated by him, the paintings develop without his resolute control, becoming volatile bodies with their own trajectories and cellular structures.

Like Kitson, Evans and Valamanesh, Perth-based artist Andrew Nicholls is also drawn to clay. However for Nicholls it is often the commercially produced multiple, as opposed to the hand-wrought singleton, that inspires his work. For Nicholls, ceramics is a potent signifier of cross-cultural trade, of empire and of colonisation and by overlaying his own drawings onto new and recycled ceramics; he subverts the safe domestic reading of these clay bodies. In his series of drawings and wall-mounted ceramic works made for *Sensual Nature*, he references our anthropomorphic interventions into nature. Erotic encounters between male bodies merge with flora and fauna, functioning in his words as 'an aggressive 'camping' of the traditional use of nature imagery within the decorative arts'.

Based in Sydney, Tané Andrews hybridises the natural world in his two and three-dimensional transformations. Inspired by botanical illustration and the impossibly intricate renderings of nature, but not bound to scientific empiricism, Andrews grafts his own nature by fusing the plant and human anatomy. In *Untitled*, 2016, a pristine pupae carved in white marble hangs in space demanding to be understood – is this nature or culture and what are the implications if chrysalis is crystallised in static permanence?

In *Sacred Animate (Inversion)*, 2017, Perth-based Lia McKnight uses ink and graphite to return us to nature and to ourselves. Reconciling the interior and the exterior, McKnight transforms the fragments and filaments of the natural world collected during her regular walks around Fremantle, into interior, psychological spaces. Doubling

EROTIC ENCOUNTERS BETWEEN MALE BODIES
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pervades – inside turns out and black is blanched white. For McKnight art becomes a form of remediation and resistance as many of her 'findings' are sourced from locations that have now been 'remade' by developers.

In *Tjunti*, 1996, by Nalda Searles a discarded tennis ball is embedded with river stones – the blackened rubber sphere is colonised and encrusted with rocks in a gesture that is at once intimate and monumental. *Tjunti* refers to an important soakage, or water source, in the Northern Territory southeast of Kaltukatjara, also known as Docker River. This site is one of great significance for Pitjantjatjara people as an ancient source of sustenance and it is also the famed site where gold prospector Harold Lasseter sought refuge in his fatal quest for Lasseter's Reef, a vast gold deposit that he claimed to have discovered but has not, to this day, been found. Lasseter's Reef promised a panacea but delivered devastation. Sites and stories such as this one compel Searles as such accounts manifest the intersecting histories and experiences of Aboriginal and non-Aboriginal Australians. Searles' own story has included a lifelong friendship with Ngaatjatjarra woman Pantjiti Mary McLean, with whom she has shared language, art and country.

Like McKnight and Story, Sarah Elson is a gleaner. Drawn to nature, she gathers that which nature casts off – fallen flowers, lost leaves and the lace-like wings of deceased insects. All of these findings speak of transience, sensuality and of a return

to the earth. In the *Lament of the labellum* series, 2018, Elson removed orchid's pollinating lip (the labellum) and encased it in plaster before burning it out and pouring in molten reclaimed copper and silver known as shibuichi. Through this transformative process the impermanent becomes permanent and even talismanic. The labellum, itself a symbol that connotes fertility and the cyclical impermanence of life, becomes a physical amulet offering comfort and protection.

While an interest in the talismanic and the curative is not unanimously present in *Sensual Nature*, it certainly runs as a current through the exhibition. This current is one that, like the pharmakon, is double-edged in nature. The asylum as protector and prison is also a double-sided idea. Fremantle Arts Centre was once an asylum – opening in 1864 as the Fremantle Lunatic Asylum and Invalid Depot, male and female inmates were both protected and punished there, with the Gothic-revival architecture suggesting both benevolence and control. Purposely located on the outskirts of Fremantle on an elevated site to attract 'healing' ocean breezes, known to this day as the 'Freo doctor', the site promised remediation but in reality, rarely delivered. Like the pharmakon and like art, the asylum co-mingled cure and contagion. The site's history haunts its continuous present and art persists in its power to be curative.

Dr Lisa Slade is Assistant Director, Artistic Programs at the Art Gallery of South Australia.

ARTISTS

TANÉ ANDREWS (NSW)

SARAH ELSON (WA)

PENNY EVANS (NSW)

MIIK GREEN (WA)

JUZ KITSON (NSW)

LIA MCKNIGHT (WA)

ANDREW NICHOLLS (WA)

JULIA ROBINSON (SA)

NALDA SEARLES (WA)

HOLLY STORY (WA)

HEATHER B. SWANN (ACT/TAS)

ANGELA VALAMANESH (SA)



TANÉ ANDREWS

Tané Andrews is an artist based in Sydney, Australia. His practice explores transience, transformations, and hybridisations, often combining perishable organic materials including flowers, living cocoons, wood, and water, with the more durable such as pearls, marble, and bronze. It involves repetition, process, and a demand for meaningful contemplation.

The works featured in *Sensual Nature* reference the night-blooming cereus flower, *Selenicereus grandiflorus*, and the Australian painted lady butterfly cocoon, *Vanessa kershawi*. Both the flowers and the butterflies are short-lived, one blooming only once a year for a single night, the other hatching and living for just a few weeks. The works delicately dance around sensuality and sexuality in a sculptural and drawn representation.

In 2007 Tané completed a Bachelor of Arts (Art) at Curtin University, Perth. He has exhibited nationally and internationally since 2011. Solo exhibitions include: *Lying in Wait*, Wellington St Projects Sydney (2016), *The Collector*, Venn Gallery Perth (2015) and *Silent Distortions*, Venn Gallery Perth (2014). Notable group exhibitions include *Perspectives*, Ginza Museum of Modern Art Tokyo (2004), *Sculpture at Bathers*, Kidogo Arthouse Fremantle (2017) and *DeMonstrable*, curated by SymbioticA Director Oron Catts, Lawrence Wilson Gallery Perth (2015). In 2014 he was awarded a residency at Artspace, Sydney and in 2017 he was the recipient of the 4A Beijing Studio Program.

Untitled, 2016 | white marble and sterling
silver | 25 × 10 × 8 cm | Courtesy of the artist |
Photograph by Anna Pogossova



SARAH ELSON

Sarah Elson has lived and worked in WA for 35 years. She works largely with precious metals to investigate the nature of what is considered valuable to us as West Australians. Transience, ephemerality, sensuality and reciprocity are keywords in Sarah's practice – so too an understanding of community, relationships and the fragility (and constancy) of life. The sensuality in her work, of material and subject matter, draws out a philosophical attitude to being.

A Visual Arts graduate from Curtin University and current Sessional Academic, Sarah was a recipient of the Samstag International Visual Arts Scholarship in 2001. In 2003, she completed a Masters in Fine Art at the Chelsea School of Art and Design in London. Sarah has exhibited locally, nationally and internationally and has held three solo exhibitions to date: *Anigozanthos (eudaimonia hybrid)* Galerie Düsseldorf, 2007), *phloem poetica* (Perth Institute of Contemporary Art, 2010) and *rapier lehmanni* (Galerie Düsseldorf, 2011). Sarah's work is held in the collections of the Art Gallery of Western Australia, John Curtin Gallery, Edith Cowan University and the Janet Holmes à Court Collection.

Lament of the labellum – anaphora continued
(detail), 2018 | recycled silver and gold |
dimensions variable | Courtesy of the artist |
Photograph by Eva Fernandez



PENNY EVANS

Minyaminyagal Buribara in Gamilaraay language means 'everything is pregnant'. Everything is pregnant, fecund; capable of producing an abundance of offspring or new growth, highly fertile, producing many new ideas.

Penny is a Gomeri artist from north western NSW. Her practice includes ceramics, fibre work, collage and photography. Recent work, including the pieces in *Sensual Nature*, is informed by time spent in Yuraygir National Park on the east coast. 'All my work is an external manifestation of a decolonizing process which I've been experiencing my whole life and relates to my cultural heritage as well as more recent histories such as dispossession and the politics of identity in Australia. I listen, observe, interact and decolonize in these various neighbouring ecosystems thinking of our Ancestors and feeling the metaphysical traces of their existence through the relationships of animals, birds, plants, sky ... totemic relationships and interdependencies. The country becomes humanized. The country speaks to me. And although I can't understand it the way our ancestors did, I get an inkling by listening, by observing, by feeling.'

Penny has exhibited widely including *Walan Yinaagirbang/Strong Women* at First Draft in Sydney, and her solo exhibitions *YiiY: A Method to Decolonize* at Grafton Regional Gallery and *Death to a Stereotype* at Lismore Regional Gallery.

Minyaminyagal Buribara (detail), 2018 | ceramics, sgraffito, cadmium pooling glaze, wire, cotton, raffia, echidna quill | dimensions variable | Courtesy of the artist



MIIK GREEN

Miik Green is a Western Australian artist and researcher, whose practice extends over 20 years. Miik draws inspiration from the microscopic aspects of nature, and is interested in cross-disciplinary initiatives that involve the fields of art, science, mathematics, chemistry and physics.

The works in *Sensual Nature* showcase his *Xylem series*, aluminium panels containing resistant material, sealed within layers of resin. The works draw from cell-staining techniques and biological pigmentation, where colour can detect abnormalities or infection. In the bio-sciences, colour is often strikingly evident and can be used to identify, map, trace and visualise cells and cell components under a microscope. In a similar manner, Miik injects, drags and extracts liquid materials, pigments and chemicals, yet allows the paintings to evolve independently of his hand.

Miik has completed a PhD at Curtin University of Technology and is an associate editor of the *International Journal of New Media, Technology, and the Arts* and the *International Journal of Social, Political and Community Agendas in the Arts*. His work is held in many collections including Artbank, City of Joondalup, Macquarie University, Edith Cowan University, Royal Perth Hospital, BHP Billiton, The Horn Collection and Crown Casino. Miik is represented nationally by Linton & Kay Galleries and Gunyulgup Galleries in the South-West.

Xylem series – hoechst21 (detail), 2016 | mixed media on aluminium | 185 x 185 cm | Courtesy of the artist, Linton & Kay Galleries and Gunyulgup Galleries | Photograph by Ben Phillips

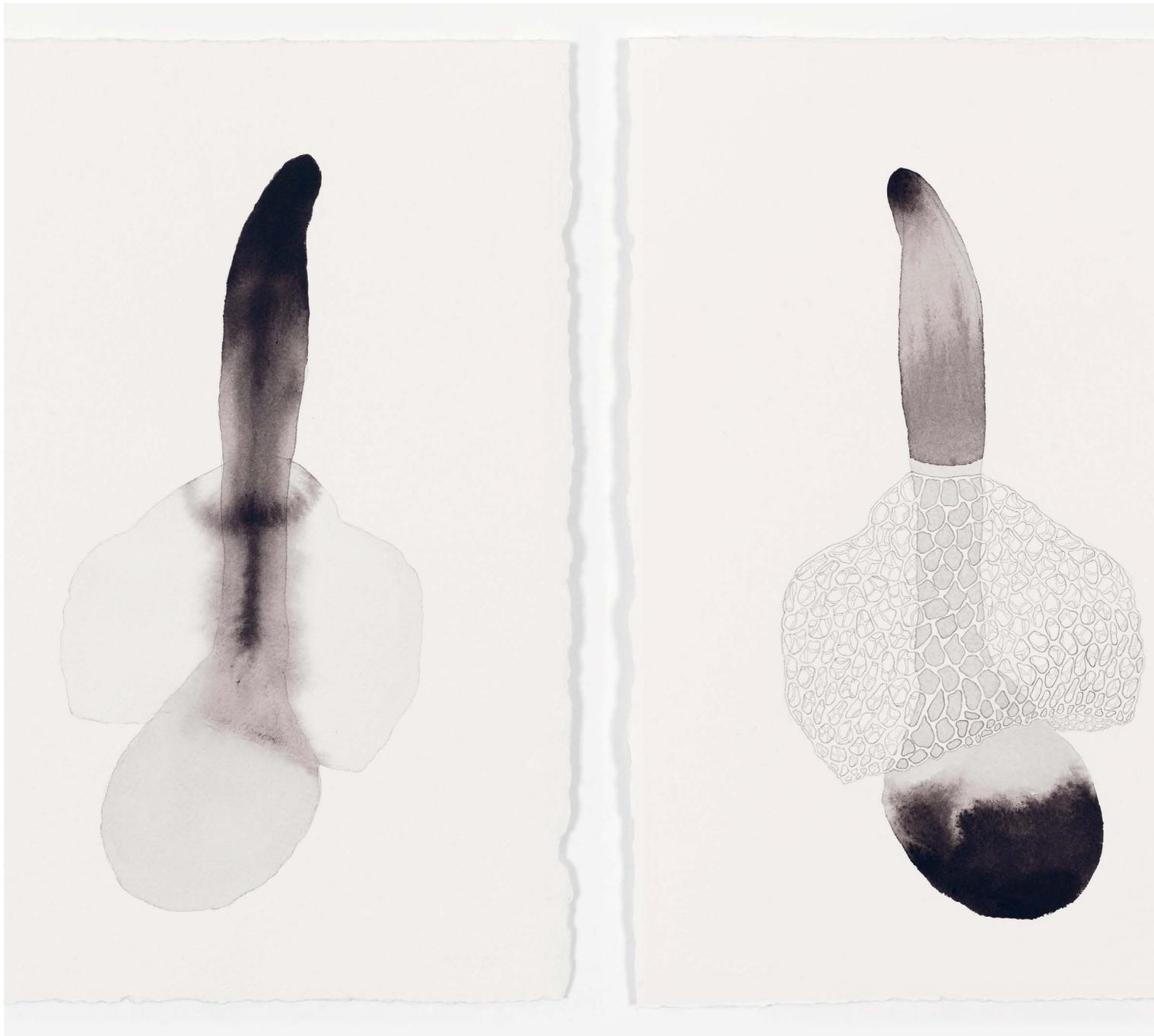


JUZ KITSON

Juz Kitson lures the viewer through her use of exquisitely crafted objects made from porcelain, glass, textiles and fur. These seductive and sensual materials depict visceral and abject elements of life, sex and death. Exploring notions of tradition, culture and customs, ritual and encounters, dance and drama, Juz explores both tangibles and intangibles in the realm of religion, rituals and traditional medicines and most significantly the surrounding jungles and flora and fauna. With collections of absurd materiality that incorporate inanimate objects and reclaimed animal pelts, husks and tusks from the Australian landscape and full of boundless, inimitable desire through the morphing of hand formed pure porcelain made while in the Ancient Porcelain city of Jingdezhen, China, her work endlessly celebrates the vital importance of both life and death, eros and thanatos and the constant reminder of our own materiality.

Juz exhibits regularly nationally and internationally, since 2011 she has been based in Jingdezhen, China and regional New South Wales. Solo exhibitions include the Australia Platform at ArtStage Singapore, London Art Fair project space, GAGPROJECTS/ Greenaway Art Gallery, Jan Murphy Gallery Brisbane and Zero Art Centre in 798 Art district, Beijing. In 2013 she was included in Primevara at the Museum of Contemporary Art and the 2016 Adelaide Biennial of Australian Art at the Art Gallery of South Australia.

Life and everything in-between (detail), 2017 | Southern Ice porcelain, Jingdezhen porcelain, blown glass, part fox pelt, merino wool wild goat hide, rabbit fur, boar tusks, marine ply and treated pine | 126 x 46 x 27 cm | Courtesy the artist, GAGPROJECTS, Adelaide and Jan Murphy Gallery, Brisbane | Photograph by Docqment Photo



L I A M C K N I G H T

Based near Fremantle in Western Australia, Lia McKnight finds inspiration in processes of growth and decay. Informed by ongoing field research, her drawings interweave imagery of collected findings from the natural environment with a process-driven 'stream of consciousness' technique. Her sculptural works combine textiles and ceramics to form uncanny assemblages. Enjoying an interplay between the real and imagined, Lia's darkly humorous works are at once alluring and disarming. They appear like mental maps to a strange and erotic terrain where suppressed desires and fears emerge as eerie dreamscapes. Lia's work speculates on the nature of being through both universal and personal perspectives. Themes of memory, ritual and transformation coexist with concepts of the 'endless' and the interconnectedness of all things.

Lia has been exhibiting in group and solo exhibitions for over 15 years. She was invited to participate in *Joondalup CIAA 2017* and *Stations of the Cross (UCIC) 2017*, and will present a solo exhibition at the soon to be launched gallery, The Lobby in 2018. Lia is the Collection Manager at the John Curtin Gallery, Curtin University where she recently curated the exhibitions *Post-hybrid: reimagining the Australian self* (2015), *ASSEMBLAGE* (2016), and *50fifty* (2017).

Sacred animate (inversion) #1 (diptych), 2017 | ink and graphite on paper | 38 x 57 cm | Courtesy of the artist | Photograph by Eva Fernandez



A N D R E W N I C H O L L S

Highly-aestheticised imagery of nature has been a staple of interior and product design for close to three centuries, bringing the natural and exotic into the domestic sphere in a controlled and mannered way. Andrew Nicholls' work for *Sensual Nature* subverts this history by depicting surreal, eroticised encounters between male bodies and flora and fauna. This aggressive 'camping' on the traditional use of nature imagery within the decorative arts seeks to articulate subjectivity historically excluded from Western cultural narratives.

Andrew is an Australian/British artist, writer, and curator whose practice is concerned with power, and how it is expressed through aesthetics in both a contemporary, and an historical context. He has exhibited and undertaken residencies across Australia, Southeast Asia, England, China, Italy, and the United States, been the recipient of two Creative Development Fellowships from the Western Australian Government, and undertaken commissions for organisations in Australia and the United States. His work is represented in collections including Artbank, the Art Gallery of Western Australia, the City of Perth, and the Kedumba Collection of Australian Drawings.

Tom with Desert Pea, 2018 | decal transfer
on recycled Wembley Ware dinnerware |
24.5 × 24.5 × 2 cm | Courtesy of the artist



JULIA ROBINSON

Julia Robinson is a South Australian visual artist working in the fields of sculpture and installation. Her current practice centres on ancient yet enduring ceremonies and folklore that pertain to fertility, the harvest and calendric rites. Recent works have drawn on rituals that invoke sexuality and the phallus as symbolic wards against death. The works in *Sensual Nature* utilise the gourd, a strange fruit rich with cultural, physical and metaphysical associations. Hybridising gourds and seeds with the material languages of costuming and adornment, the works attempt to be both playful and delicately rude.

Since graduating from Adelaide Central School of Art Julia has exhibited regularly and been the recipient of numerous grants and awards. Recent exhibitions include *Versus Rodin: Bodies across space and time* at the Art Gallery of South Australia, *Long Ballads* at Ideas Platform, Artspace and *The Song of Master John Goodfellow* at GAGPROJECTS. Julia is currently lecturing at Adelaide Central School of Art. Her work is held in the Art Gallery of South Australia, Artbank and private collections.

Early riser (detail), 2016 | gourd, silk, thread, copper, copper plated eyelets, fixings, stainless steel | 95 x 80 x 28 cm | Courtesy of the artist and GAGPROJECTS, Adelaide | Photograph by Sam Roberts



NALDA SEARLES

‘To place one’s hands on the body of a tree with awareness, no matter how crusty or smooth it maybe, is surely one of nature’s primal experiences. My entire life I have been aware of and aroused by the sensuality of plants and other natural forms; be it seeds, stones, bones or shells.’

Much of Nalda’s work has a sensual undertone. The work in *Sensual Nature* includes *Tjunti* (1996), a tennis ball with river stones, *Grass Skull* (2009) and *Sixteen chambers with velvet upholstery* (2014), derived from a process of Bardie collecting by indigenous women. ‘So many times I watched Pantjiti (lifelong friend Ngaatjatjarra woman Pantjiti Mary McLean) digging bardies before tossing the root away... covering the ends of these roots with velvet they became quite Freudian, lush and erotic, sensuous and sexual. *Tjunti* the tennis ball with river stones has a certain delicate sensuality while the grass skull is a starting point of a kind though only recently made and it harks of my fascination with the mind.’

Nalda is a Western Australian State Living Treasure; she has exhibited widely nationally and internationally including in Japan, Italy, Thailand, Poland and the USA. Her 2009 solo exhibition *Drifting in My Own Land* opened at John Curtin Gallery before travelling extensively around Australia.



HOLLY STORY

As an artist Holly Story brings into being objects to delight in and to muse over, and which open an imaginative space to consider the limits of the possible. She works with craft based materials and techniques, drawing on their deep history in the human story whilst seeking new meanings for this century's material culture. Central to her practice is a focused dialogue with the natural world.

Spellbound is made from the flowers of *Banksia grandis*, enclosed in the woven secretion of a moth caterpillar and then dyed in their own liquor. They are held, like a cocoon, in a suspended moment. The forms reveal a vegetative pelt, now more animal than plant. They offer a chance to pause, to be curious and to contemplate the entangled nature of being alive.

Holly Story has been a practicing artist since graduating from Curtin University in 1991. She lives in Fremantle, Western Australia and maintains a research studio in the bush on the south coast of WA near the Deep River. She is represented in many public and private collections in Australia.

Spellbound (detail), 2018 | *Banksia grandis* flowers, plant dyed silk organza, silk thread, plywood, xanthorrhoea resin and acrylic paint | 20 x 19 x 300 cm, variable | Courtesy of the artist | Photograph by Robert Frith



HEATHER B. SWANN

Heather B. Swann's work encompasses drawing, sculpture, installation, performance and video. She works with forms and images derived from animal and vegetable subjects and from the human body, from prehistoric and historical cultural traditions and from domestic artefacts. She combines these inspirations in metaphors or narratives which are at once sensual, senseless and dreamlike. Swann has described her process as beginning with 'curious gatherings' of such signifiers; these she refashions into finished works through visual instinct and tactile engagement, through gradual refinement and occasional accident.

Superbia incorporates ornithological observations of peacocks' mating display with emblems from the classical and Christian traditions and subtle echoes of 19th century craftsmanship and modernist geometrical reduction. *Rake*, from the 2009 exhibition *Troublemaker*, is not to be trodden on. Its tines rise up into a dozen s-curved serpents, rearing to strike. The finger-petal-beak-tongue-nipples of *Honey sucker* find golden nectar within dark shadows.

Heather B. Swann has shown extensively in galleries and museums across Australia, including her solo exhibition *Nervous* at the National Gallery of Australia in 2016 and her work was included in the 2016 Adelaide Biennial of Australian Art: *Magic Object*, at the Art Gallery of South Australia.

Rake (Troublemaker), 2009 | wood, leather,
copper tacks, Indian ink | 171 x 88 x 41 cm |
Courtesy of the artist and Michael Bugelli
Gallery, Hobart



ANGELA VALAMANESH

Angela Valamanesh was born in Port Pirrie, South Australia. As a graduate of South Australian School of Art in 1977 her practice primarily involved ceramics. In 1993 she completed an MA in Visual Arts at University of South Australia and a PhD in 2011. She was awarded an Anne & Gordon Samstag International Visual Art Scholarship with a one year residency at Glasgow School of Art in 1996.

Since then her practice has broadened to include a wider range of media and a number of collaborative public works with Hossein Valamanesh such as *An Gorta Mor* (The Great Irish Famine Memorial) Hyde Park Barracks, Sydney, 14 pieces, North Terrace, Adelaide and the *Ginkgo Gate* at Adelaide Botanic Gardens.

Her recent works consist of simple forms that often make links between plant, human and animal. They explore our fundamental connections to the world around us and in the case of *Various friends and enemies* inside of us all. *Outside / Inside*, composed of both positive and negative forms, suggests the presence and absence of life and like fossilised remains remind us of life forms that pre-date us, that all life comes from a common origin and that perhaps everything that ever existed left a trace or impression.

Various friends and enemies no 6, 2016 |
ceramic, 13 parts | 144 × 139 × 10 cm | Courtesy
of the artist and GAGPROJECTS, Adelaide and
Turner Galleries, Perth | Photograph by
M Kluvanek

LIST OF WORKS

Tané Andrews

Untitled, 2016
white marble and sterling silver
25 × 10 × 8 cm

Transition Two (Cereus Flower I), 2016
pen, pencil and ink on archival paper
83 × 66 cm

Transition Four (Cereus Flower II), 2016
pen, pencil and ink on archival paper
83 × 66 cm

Sarah Elson

Weapons for a new ecology, 2004–2018
recycled silver and copper
dimensions variable

*Lament of the labellum – anaphora
continued*, 2018
Recycled silver and gold
dimensions variable

Penny Evans

Minyaminyagal Buribara, 2018
ceramics, sgraffito, cadmium pooling glaze,
wire, cotton, raffia, echidna quill
dimensions variable

Miik Green

Xylem series – haplostele38, 2016
mixed media on aluminium
185 × 185 cm

Xylem series – hoechst21, 2017
mixed media on aluminium
185 × 185 cm

Xylem series – hoechts22, 2017
mixed media on aluminium
185 × 185 cm

Juz Kitson

Something Sacred, 2015
Jingdezhen porcelain, Southern Ice
porcelain, terracotta, raku clay, paraffin
wax, resin, horse hair, fox fur, cashmere
goat hide, marine wool, teeth, bone and
animal husks, chinese silk thread,
treated pine and marine ply
240 × 110 cm approx

Life and everything in-between, 2017
Southern Ice porcelain, Jingdezhen
porcelain, blown glass, part fox pelt,
merino wool wild goat hide, rabbit fur,
boar tusks, marine ply and treated pine
126 × 46 × 27 cm

Lia McKnight

Follic #1, 2018
ink, graphite and pencil on paper
28.5 × 19 cm

Follic #2, 2018
ink, graphite and pencil on paper
28.5 × 19 cm

Edo, 2018
glazed paper clay, silk, thread,
wool/rayon felt, natural and synthetic
dyes, synthetic filler
82 × 8.5 × 6 cm

Bolete, 2018
wool, mohair and acrylic yarn,
glazed paperclay
30 × 8 × 14 cm

Filum, 2017
ink, graphite and pencil on paper
57 × 76 cm
Courtesy of the City of Joondalup
Art Collection

Aurum, 2018,
ink, graphite and pencil on paper
57 × 76 cm

Pullulate, 2017,
ink, graphite and pencil on paper
56 × 27.5 cm

Lobi, 2018
paperclay, silk, silk thread
66 × 13.5 × 6 cm

Sacred animate (inversion) #1
(diptych), 2017
ink and graphite on paper
38 × 57 cm

Andrew Nicholls

Self-portrait with Acacia, 2018
decal transfer on recycled Wembley Ware
dinnerware
24.5 × 24.5 × 2 cm

Tom with Desert Pea, 2018
decal transfer on recycled Wembley Ware
dinnerware
24.5 × 24.5 × 2 cm

Brent with Spider Orchids, 2018
decal transfer on recycled Wembley Ware
dinnerware
24.5 × 24.5 × 2 cm

Shannon with Banksia, 2018
decal transfer on recycled Wembley Ware
dinnerware
24.5 × 24.5 × 2 cm

Daphne (portrait of David Charles Collins),
2018
ink pen on wall
dimensions variable

Julia Robinson

Snood, 2016
gourd, chiffon, thread, gold plated eyelets,
gold plated steel and fixings, wire
115 × 35 × 60cm

Lark's hitch, 2017
gold plated gourds, fixings
dimensions variable

A Sunny Pleasure Dome, 2016
copper plated gourd, silk, thread, ribbon,
stainless steel
65 × 35 × 25cm

Galligaskins, 2017
gourd, silk, thread, gold plated steel
and fixings, cord, stuffing
130 × 30 × 30 cm

Early riser, 2016
gourd, silk, thread, copper, copper
plated eyelets, copper plated steel
and fixings, hoop
95 × 80 × 28 cm

Hanging Johnny, 2016
gourd, silk, thread, fixings
125 × 25 × 20 cm

Golden root, 2017
gourd, silk, thread, gold plated steel
and fixings, mixed media
110 × 30 × 20 cm

Nalda Searles

Tjunti, 1996
found worn ball with river stones
8 × 10 × 6 cm
Private Collection

Grass Skull, 2009
meadow hay stitched with linen
thread, hollow form
lifesize

*Sixteen chambers with velvet
upholstery*, 2014
roots from process of Bardie collecting
by indigenous women, gathered by
the artist over the years
dimensions variable

Holly Story

Spellbound, 2018
variable, Banksia grandis flowers, plant
dyed silk organza, silk thread, plywood,
xanthorrhoea resin and acrylic paint
20 × 19 × 300 cm

Heather B. Swann

Honey Sucker, 2014
ink and wash on paper
56 × 76.5 cm (unframed)

Superbia, 2007
wood, leather, resin, glass eyes,
cut blued steel tacks
2 units, each 70 × 80 × 40 cm

Rake (Troublemaker), 2009
wood, leather, copper tacks, Indian ink
171 × 88 × 41 cm

Angela Valamanesh

Various friends and enemies no.6, 2016
ceramic, 13 parts
144 × 139 × 10 cm

Outside / Inside #A, 2008
unglazed ceramic, 10 parts
55 × 155 × 5.5 cm

Sensual Nature

Fremantle Arts Centre
29 March–20 May 2018

Developed from an original
idea by Lia McKnight and
curated by Dr Ric Spencer

Catalogue published
and distributed by
Fremantle Arts Centre,
1 Finnerty St, Fremantle, WA
+61 (0)8 9432 9555
fac.org.au

Design: Isabel Krüger
Print: Advance Press

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and Fremantle Arts Centre
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ISBN 978-0-9872930-9-1



Department of
**Local Government, Sport
and Cultural Industries**



Fremantle Arts Centre is supported by the State
Government through the Department of Local
Government, Sport and Cultural Industries.



**FREMANTLE
ARTS CENTRE**

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