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Southern Forest Arts presents

Resonance

Dialogues in
Art and Ecology

29th November 2025 – 1st February 2026

Artists

Tarsh Bates

Renata Buziak

Kim V. Goldsmith

Lee Harrop

Susan Hauri-Downing

Catherine Higham

WhiteFeather Hunter
with Kate Goff

Heidi Kenyon x
Friendly Conspiracy

Linda Knight

Forest Keegel

Annette Nykiel

Perdita Phillips

Jane Richens

Debbie Symons

Cassandra Tytler

Clarice Yuen

Introduction

Southern Forest Arts presents Resonance: Dialogues in Art and Ecology as an exhibition and gathering of creative voices responding to the intricate, interdependent systems that sustain life on this planet. Situated here in the richly biodiverse Southern Forests of Western Australia, the project brings together artists who listen deeply to place and translate those encounters into forms that help us see and feel our shared ecological reality anew.

Resonance represents an inaugural milestone for the Australian chapter of ecoartspace, constituting the first convening of its members and establishing a foundation for ongoing national dialogue and exchange. The accompanying residency brings six artists together in the Southern Forests, offering time for shared research, knowledge exchange, and immersion in Country. As the artists walk, gather, learn, and work alongside one another, their practices become part of a living dialogue shaped by the distinctive environment in and around Northcliffe.

ecoartspace Overview

Since 1999, ecoartspace has served as a vital platform for artists engaging with environmental issues. In 2020, the organization transitioned to a membership-based model, creating a diverse community of artists, scientists, professionals, students, and advocates who share resources and support one another's work. The platform fosters an inclusive, non-competitive environment that encourages collaboration and collective imagination toward a healthy, equitable, and resilient future. Patricia Watts, Founder ecoartspace

Origins and Early Development

1997	Ecoartspace was conceived in 1997 by Patricia Watts in Los Angeles as a venue where visitors could learn about ecological principles through immersive art environments. That same year, Watts launched one of the earliest websites featuring a directory of artists addressing environmental concerns.	exhibitions—many of them outdoors—while participating in panels and lectures internationally. Their collaborations involved hundreds of artists from across the United States and abroad, establishing ecoartspace as a leader in the field of ecological art.
1999	In 1999, Watts partnered with Amy Lipton (1956–2020), an East Coast curator, to expand ecoartspace into a bicoastal initiative. Operating under the nonprofit umbrella of SEE (Social and Environmental Entrepreneurs) in Los Angeles, the duo collaborated for two decades. Between 1999 and 2019, Watts and Lipton curated more than 60 art and ecology	
	2020	In 2020, ecoartspace evolved into an LLC membership organization based in Santa Fe, New Mexico.
	2023	Non-profit fiscal sponsorship established with the New Mexico Foundation.

Exhibitions and Publications

Each year, ecoartspace hosts a call for artists for its annual exhibition, juried by a guest curator.

2020	2020 marked the launch of the membership platform and the exhibition 'Performative Ecologies', an online exhibition and printed publication ecoconsciousness in Santa Fe, curated by Patricia Watts. Despite pandemic restrictions, the show was presented in person throughout the summer. That same year, art critic Eleanor Heartney curated an online exhibition and printed publication highlighting eco-conscious works.	
2021	In 2021, Brazilian curator Lilian Fraiji selected member works for 'Embodied Forest', presented both online and in a 264-page publication. ecoartspace also produced I AM WATER billboard projects in New York, Western Massachusetts, and Slovenia (2021–2022).	
2022	In 2022, curator Sue Spaid organized the platform's first large in-person member exhibition 'Fragile Rainbow', hosted at the Williamsburg Art & Historical Center in New York.	
2023	The 2023 collaborations included 'Bay Ridge Through an Ecological Lens' at Stand4 Gallery in Brooklyn, curated by Jennifer McGregor, and The New Geologic Epoch, an online exhibition and printed book juried by Mary Mattingly. Two Santa Fe pop-ups followed: 'Some Kind of Nature' (juried by Dominique Mazeaud)	
		and 'As Above, So Below' (juried by Toby Jurovics, Director of the Barry Lopez Center for Art & Environment). That same year, Laziza Rakhimova curated 'Re-Connections' at the United Nations Ground Floor Gallery in New York City.
2024	In 2024, ecoartspace presented Transmissions in Austin, Texas—an exhibition focused on the April 8 total solar eclipse—featuring 27 Texas artists and 61 online participants. Works were reviewed by Krista Leigh Steinke and Erika Blumenfeld, with accompanying downloadable zines. In May, thirty members from the 'Soil Dialogues project' exhibited soil-textile works at Il Conventino in Florence, Italy, during the 100th IUSS Soil Congress.	
		Later that year, Watts organized 'Where There Is No Name For Art' at Audubon Santa Fe, featuring outdoor installations by six members using natural, biodegradable materials. In October and November, she collaborated with Leonardo Martinez-Diaz, founder of The Crow's Nest Climate Hub in Baltimore, on The Ecology of Freedom, a broadsides exhibition with 24 artists whose works were distributed publicly ahead of the 2024 U.S. presidential election.
2025	The 2025 annual publication, 'Soils Turn', features 180 artists in a 332-page book launched in November. Co-edited with Dr. Alexandra R. Toland.	

Curator Note

Sharmila Wood

Through sound, fibre, film, installation, and sculpture, *Resonance: Dialogues in Art and Ecology* gives voice to worms, fungi, beetles, seeds, fibre, barnacles, lichens, wind, birdsong, heartbeats, rain, and soil. From the granular and microscopic to planetary systems, the works gathered here highlight ecological interdependence and call audiences to listen, respond, and engage.

Resonance situates the work of eighteen Australian artists within the ecoartspace transnational platform, founded in 1997 in Santa Fe, New Mexico, by Patricia Watts to support artists, scientists, and advocates addressing environmental issues. Platforms such as ecoartspace are vital because they create cultural spaces where ecological narratives can be explored in ways that science or policy alone cannot achieve. They make environmental issues emotionally engaging and accessible, drawing on storytelling, local knowledge, and centre Indigenous knowledges.

This community of artists, whose work often falls outside commercial models, is engaged with research-driven, site-specific, and collaborative practices that require time and interdisciplinary exchange.

Their work is inherently relational, grounded in dialogue with place, community, and the more-than-human world, often involving long-term research, fieldwork, and experimentation. When these artists convene, they are able to exchange methods, share field knowledge, and learn from diverse environmental contexts, strengthening the depth and rigour of their practices.

In ecology, interdependent relationships sustain ecosystems, where a single action

influences a broader network of life, creating resonance. The interconnectedness of artistic interventions, environmental custodianship, and justice-oriented frameworks provides a compelling foundation for engaging with the ongoing ecological crisis.

The urgency of the current poly-crisis is underscored by local realities. Despite decades of warnings about disastrous impacts on health and biodiversity, deforestation continues. In Western Australia, Alcoa's proposed bauxite mine will clear 7,500 hectares of forest in Perth's water catchment zone. The loss of Jarrah forests will release giga-tonnes of carbon into the atmosphere, intensifying the climate crisis.

The Southern and Northern Jarrah Forests, though geographically distinct, share ecological characteristics and species, meaning conservation concerns span both regions. *Resonance* emerges to remind us that even the smallest acts carry outward vibrations.

The residency element of *Resonance* speaks to the multiple forms of being together that underpin this project. Field research; knowledge exchange and informal structures are embraced as equal forms.

The exhibition holds these varied modes of relation, proximity, divergence, synchronicity, and exchange as equally integral to material objects.

Ultimately, *Resonance* is both an exhibition and a process—a record of what happens when artists meet in a specific landscape at a specific moment in time, and a reminder that creative practice thrives in the spaces where ideas, materials, and people intersect.

Tarsh Bates and Susan Hauri-Downing

Based in Whadjuk Nyungar Boodja / South-western Australia, Susan Hauri-Downing works at the intersections of social work and artistic methodologies. Her art practice focuses on biocultural diversity, ecological grief and loss, and interspecies relationships. Based in Ubmeje Sápmi / Northern Sweden, Tarsh Bates is a transdisciplinary artist, researcher and educator interested in the aesthetics of interspecies relationships and queer ecologies.

Together, the artists collaborate on the Scents of Solastalgia project, which examines the significance of olfactory landscapes to the rapidly changing, multispecies experiences of place through a series of eco-sensory residencies, workshops and artworks.

'There's no future in ice', digital video, 2024
Single-channel video
Duration: 07:49

Focusing on the fragile olfactory relationships between lichen, water, reindeer, and anthropogenic climate change, 'There's no future in ice' presents a ritual of apology, transformation and respect performed on Ubmeje Sápmi, the lands of the Sámi people in Northern Sweden. The Arctic is a vortex for climate change, warming nearly four times faster than the global average. Rapid, unpredictable and extreme weather events are increasing: lichen becomes frozen beneath layers of ice, and reindeer can't smell their food.

As white Australian visitors, we grappled with how to make art on Sápmi. We began by gathering water from the Ubmejeiednuo / Umeälven, the river which flows from

Byjiesmekhie / Överuman Lake in the western mountains and across Swedish Sápmi, through Ubmeje / Umeå and out to Östersjön / Baltic Sea—a precious and diverse ecology that sustains lives, matter and memories. Boiling the water, we distilled the delicate odours of jeagil / läv / lichen foraged from the forests of Gammlia, Ubmeje / Umeå. Freezing the distillate, we trapped the fragrant lichen hydrosol into ice forms to suspend scent, temperature and time.

In the rituals presented in the video 'There's no future in ice', we hold the frozen votive offerings in our hands, warming them, melting them, releasing lichen fragrance and river water into the forest as a gesture of reciprocity, culpability and apology.

'There's no future in ice' resonates beyond the Arctic: Australia too faces intensifying climate and environmental volatility—heatwaves, bushfires, floods—reshaping cultural and ecological memories, relationships and orientations. From melting permafrost to burning bushland, nowhere is unaffected.

Supported by Västerbottens Museum, Umeå, Sweden and funded by UmArts, UID & Department of Molecular Biology, Umeå University, and the Department of Local Government, Sport and Cultural Industries, Western Australia.

'There's no future in ice' is part of 'Scents of Solastalgia', a collaborative project that traces the agencies of volatile chemicals through threatened ecologies, draws attention to subtle and overlooked ways ecosystems are disrupted, and explores interspecies and olfactory experiences of ecological loss.



'There's no future in ice' still Bates Hauri

Image courtesy of the artists

Renata Buziak

Renata Buziak is a biochrome artist, researcher, educator and ECO Harmony Guide working at the intersection of art and science. Renata's experimental process, which she calls biochrome, merges her passions for nature and photography by blending photographic and organic materials. This fusion produces striking images and fosters a deeper connection with nature, enhancing well-being.

Renata holds a PhD from Queensland College of Art, Griffith University, where she has also taught. Her research delved into the healing plants of Minjerribah, in consultation with members of the Quandamooka community. Renata has completed several artist residencies; she engages in multidisciplinary collaborations and intercultural collectives. In 2022 Renata led the Art. Nature. Science. program at Binna Burra, and she currently lectures at JMC Academy.

Geebung ('Persoonia species') Healing Sweet Snack
Gondwanan Biochromes Series
Textile print
197 cm × 85 cm, [Edition of 3](#)

This work forms part of Renata's Gondwanan Biochromes series, an exploration of plants whose lineages trace back to the ancient supercontinent Gondwana. Created through the biochrome process, the work represents a collaboration between the artist and natural forces—plant matter, microbes and time—each contributing to the formation of the image through cycles of decay and transformation.

The featured Geebung ('Persoonia species'), known for its fleshy fruits and endurance across millennia, has nourished generations both as food and medicine, symbolising a deep reciprocity between humans and the natural world.

Developed during an artist residency at Binna Burra, within the Gondwana Rainforests of Australia World Heritage Area, the work reflects a profound engagement with place and native flora. In dialogue with palaeobotanist Dr Ray Carpenter, Renata explored the ecological and evolutionary stories embedded within these plants with lineages to ancient flora. By allowing natural processes to guide the creation, the artwork becomes a meditation on time, impermanence and ecological interdependence, inviting viewers to reflect on the fragile balance between growth and decay, and the unseen microbial life that sustains ecosystems.

In this intersection of art, science and custodianship, Geebung ('Persoonia species') Healing Sweet Snack stands as a visual trace of connection—between species, across time, and through the cycles of life. The Gondwanan Biochromes series honours the unseen forces that shape our world, blending photographic materials with organic matter to form images that evolve through decomposition. This body of work offers a quiet act of care and ecological listening, inviting contemplation on our shared interdependence and calling for renewed attentiveness to the wisdom of the living Earth.



Renata Buziak
'Geebung' (Persoonia species) Healing Sweet Snack
Gondwanan Biochromes Series, 2022
Textile print, 197 cm × 85 cm, Edition of 3

Works by Anette Nykiel (left) and Renata Buziak (right)

Photo: Lee Harrop

Kim V. Goldsmith

Kim V. Goldsmith is a multidisciplinary artist, writer and creative producer from Central West New South Wales, working across rural and regional Australia and internationally. Drawing on decades of work in media and natural resource management, her practice is centred on field-based exploration and collaboration with traditional knowledge holders. Goldsmith creates layered soundscape narratives from field recordings, complemented by video, installation, storytelling and text. Her interdisciplinary approach provides new perspectives on ecological and social issues, giving agency to overlooked voices.

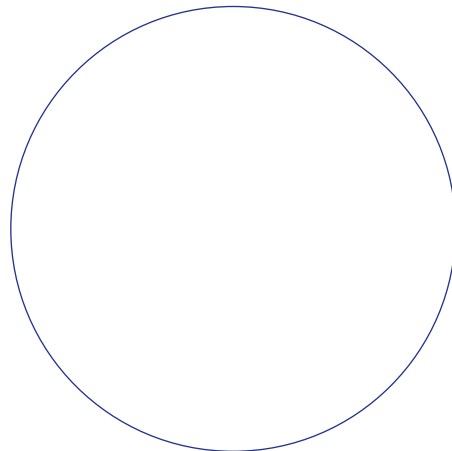
'Anywhere on Earth', 2025
Experimental soundscape composition
in wall-mounted timber vessel, with
headphones
Duration: 05:00

More than half the life on Earth is in the soil beneath our feet. It's the most biodiverse habitat on the planet. As humans, we assume this world is silent. Minuscule and microscopic species shuffle, scuttle, scamper, wriggle and burrow between particles and pores, shifting and reshaping with the seasons and time—time we cannot fathom.

Soil fauna, fungi, bacteria and plants live symbiotic, intimately connected lives attuned to circadian and circannual rhythms, interrupted by climate change and human activity. 'Anywhere on Earth' demands we lean in and listen to earthworms, ants, crickets, slaters and beetle larvae—and the microscopic life we can only imagine—challenging anthropocentric views of time, scale and value. This multi-layered, often acousmatic composition of field-recorded sound is the soundtrack to a more

collaborative and resonant dance of life, where the heartbeats of humans and more-than-humans are in sync with Earth's cyclical rhythms.

'Anywhere on Earth' is a 20-track mix including field recordings of wind, rain, invertebrates, electromagnetic fields, the melody of wind on fencing wire, photosynthesising plants, dewy sundews, birdsong, my slowed heartbeat and drone chords.



'Anywhere on Earth', experimental soundscape composition in wall mounted timber vessel, with headphones, duration: 05:00 minutes.



The soil beneath our feet the most biodiverse habitat on the planet. As humans we assume this world is silent. Minuscule and microscopic species shuffle, scuttle, scamper, wriggle, and burrow between particles and pores, shifting and reshaping with the seasons and time—we cannot fathom.

Image courtesy of the artist.

Lee Harrop

Lee Harrop's research-led art practice is ecologically oriented with an intention to bring awareness to environmental and social justice issues through her artworks. She works concurrently on self-initiated and collaborative interdisciplinary projects. Language is used in her work as both a form to communicate ideas and as metaphor and sign; it is also a visual element and the medium for the artwork itself—appearing as isolated words, sentences or as the ineliminable title of the work.

Over the past decade Harrop has predominantly used by-products from the mining industry, such as geological core samples—cylindrical forms of rock created in the process of extractive drilling in mining exploration. This has led to collaborative projects with geoscientists, connecting art and science to produce new interpretations accessible to the wider public.

'Token', 2025
30 dual-sided, polished and hand-engraved geological core sample discs from the Goldfields, Yilgarn Craton, Western Australia
Dimensions variable

To escape the burden of uncertain futures we ought to begin by acknowledging the history of a place, which can be an impetus towards truth-telling and positive change-making. This work interrogates notions of land ownership, rights and value as human constructs. Humans imbue land with different types of value supported by differing belief systems and power structures. These tokens, found and kept (or not) by the discoverer, may serve as a reminder on a micro scale of what has happened to areas of land on a macro scale. The significance of moving through and interacting with the environment is fundamental to understanding the intended meaning of the work and its potential to disrupt preconceived beliefs and motivate action.

'Down to Earth', 2021
Hand-engraved geological drill core sample
from the Goldfields, Yilgarn Craton, WA
Western Australia
37 cm × 5 cm



Write an instruction — a simple, poetic action that anyone can follow to create a moment of resonance with the living world. It should be simple enough to do anywhere.

An Invitation
Find and pick up a small rock,
Feel its weight in the palm of your hand,
Caress its surface with your fingers,
Notice its colour and texture with your eyes,
Then close them and remember it as an eternal truth.

Image courtesy of the artist.

Catherine Higham

Catherine Higham is a contemporary artist based in Menang Noongar Boodja/Albany, Western Australia. The artist has a diverse practice; this is her first weaving project. Qualifications include a Bachelor of Contemporary Art (Honours), a Graduate Diploma in Education and a Graduate Certificate in Education (Design and Technology). Higham exhibits extensively and is represented in both private and corporate collections. In addition to her practice, she is the primary carer for her husband, Geoff, who suffered a spinal injury in 2020.

'Waulking Road: Prototype 1', 2025
Wool/Alpaca fibre weaving
600 cm x 60cm

A catalyst for change, this imaginary road is a metaphor that links past, present and future. The materials are unprocessed woollen fibres of sheep and alpaca, using traditional hand-spinning and weaving techniques. These fibres are grown locally over a twelve-month period and are sustainable. They are literally part of the land from which they come and carry earth, seeds, and sometimes urine and dung.

Highways and road culture are intriguing, contradictory sites that are fixed in place yet transitory, depending on the orientation of passers-by. Previous works on this topic include *Roadside Reclaim* and *Unseen Assembly*. In 'Waulking Road: Prototype 1' the role of the road itself—how it is made, used and its potential for transformation—is evident in a 6 m x 60 cm handmade road. It is light and soft, suitable for wayfaring, in contrast to the estimated 18 000 hectares of bitumen road surfaces in Western Australia alone.

The wool, drawn directly from the land, holds within it the traces of its origin—the earth, seeds, grasses, lanolin, dung and urine of the sheep—embodying the living cycle from which the work emerges.

Thank you to Karl and Maureen James for their enthusiasm and guidance in loom setup, and to Albany Spinners for their ongoing encouragement.



'Waulking Road: Prototype 1', 2025. Wool/
Alpaca fibre weaving. 600 cm x 60cm

Photo: Kirsten Sivyer

WhiteFeather Hunter with Kate Goff

Dr WhiteFeather Hunter is a Canadian artist-researcher and SSHRC Postdoctoral Fellow at Simon Fraser University's School of Interactive Arts & Technology. She holds a PhD in Biological Art from Symbiotica (University of Western Australia), where her research integrated feminist witchcraft with tissue engineering and regenerative medicine.

Her practice spans laboratory and field settings, investigating intersections of craft, biotechnology and decolonial ecology. WhiteFeather's work blends bioart, speculative narrative and site-responsive installation to challenge dominant knowledge systems and re-orient the body's role in technoscientific inquiry. She has undertaken international research residencies across lab and landscape environments and continues to explore methods of feminist world-building through material engagement.

Kate Goff is an artist and designer based in Walyalup (Fremantle, WA). Her practice blends analogue photography, digital collage and graphic design to explore themes of memory, place and environmental aesthetics. With a background in photo media and visual arts, Goff's work often juxtaposes representational imagery with geometric forms and unexpected colour fields, striving for balance and contrast in composition.

'Trans-planted Signals: Navigating Sensory Relationships with Plants, Place and Pathways', 2025. Multi-layered single-channel video with sound

'Trans-planted Signals' explores sensory relationships with plants and their entanglement in histories of colonial and

migratory movement. Developed during a self-guided residency on Maui, the project focuses on exogenous flora—non-native species originating from Australia that have become naturalised within the Hawaiian landscape. These plants, carried across oceans through colonial and global circuits, serve as metaphors for the regulation of bodies, borders and belonging.

As both witness and participant, WhiteFeather Hunter reflected on her own diasporic trajectory across Oceania, shaped by parental migration and institutional passage. In parallel with these plants, her body has navigated unfamiliar terrain, forming connections through sensory cues—scent, sound and sight—that root memory to place. This work foregrounds how sensory intimacy with plants can evoke geospatial identity, revealing the personal and political significance of transplanted ecologies.

Developed in conversation with Perth-based artist Kate Goff, the work draws on mirrored fieldwork conducted across hemispheres. By overlaying video of the same plant species filmed in both locations, the project foregrounds not only the dispersal of botanical life but also the dispersal of human lives shaped by extractive, institutional and diasporic forces. These layered images become a meditation on echo, dissonance and interconnection.

Concept, direction, video, sound, and editing:
WhiteFeather Hunter
Contributing video: Kate Goff, Georgie Hunter
Publication: A broader research monograph about the work is featured on the Art, Research, Ecology (UK) website as Engaging Conversations III at are-research.com



'Trans-planted Signals: Navigating Sensory Relationships with Plants, Place and Pathways', 2025. Multi-layered single-channel video with sound.

Images courtesy of the artist.

Annette Nykiel

Annette Nykiel PhD is an interdisciplinary artist-researcher with a keen interest in materiality and the non-human agency of Western Australian (Nyungar/Yamatji/Wongai Country) non-urban spaces. Her geoscientist background deeply influences her slow-making process, as she attentively observes, gathers and wanders.

Nykiel contemplates the fragility of soils and the interconnectedness of ecological systems, noticing and recording things that change the patterns. As a fibre/textile artist and stringmaker, she crafts textiles and vessels using repurposed cloth, bush dyes and hand-stitching and basketry techniques. Working across urban and regional areas, Nykiel's practice encompasses solo and collaborative projects, exhibitions, residencies and the artist collective UnderFOOT. Her work is held in public collections in WA, Queensland and ecoartspace publications.

'Moments in Time', 2025
Found buds, bud caps, seed pods and basket forms

'Moments in Time' forms part of the 'Encapsulate' series—ephemeral installations of small vessels: that invite close attention to the quiet details of these resilient containers, whether human-made or vegetal. Each assemblage is unique, responding to the specificities of time, place and season.

The nuts and buds, already released by birds or the wind, are gathered along the way, pocketed as Nykiel walks herself into place. Some are used to dye the basket forms; others become part of the installation and are later returned to the site after the exhibition.

Small coiled or netted vessels are made and dyed in situ. Constructed from repurposed cotton cloth and remnant woollen or cotton threads, they are coloured with plant dyes. Each textile form is consciously created in a single sitting to hold and honour the moment—to encapsulate this time, this place and the artist's entanglement within it.

The installations are easily packed, moved, re-imagined or returned to their sites—an important consideration for a slow-maker engaged in a quiet, gentle practice grounded in making do with what is at hand. It is a practice that reflects on the implications of resource extraction—not only its physical impacts on land and consumption, but also its entanglement with the systems of taxation, royalties and the arts it helps sustain.

'Entanglement', 2025
Plant-dyed wool, cotton and threads and cloth strips

'Entanglement' is coloured using windfall leaves. During the residency, Nykiel continued this process, using fallen bark, leaves and fruiting bodies gathered on site to dye a similar selection of materials. Finger-ply into string made from locally foraged plants may also be incorporated.

The resulting threads are suspended and hang outdoors so they can move and tangle freely in response to the elements. The threads, between 1.5 and 2 metres in length (roughly adult human height), hang just above the ground, inviting wind, weather and passing bodies to interact with them. Audience members are invited to engage with the installation—to touch, knot, weave or entangle the hanging fibres—allowing traces of their presence to become part of the work.

This plant-pigmented kinetic installation records the subtle gestures of more-than-human movement through knots and tangles: a quiet reminder that ecosystems are in continual, wordless dialogue—that we are all, inevitably, entangled, messy and entwined.



'Moments in time' 2025.
Found buds, bud caps, seed pods and basket forms.

Photo: Kirsten Sivyer

'Entanglement', 2025.
Plant-dyed wool, cotton and threads and cloth strips.

image courtesy of the artist



'Moments in time', 2025. Found buds, bud caps, seed pods and basket forms

Photo: Lee Harrop



Jane Richens

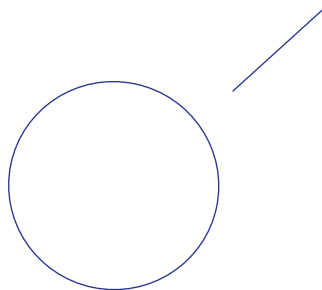
Based in Dungog on Gringai Country, Jane Richens is a multidisciplinary and socially engaged visual artist, biodiversity farmer and creator of science and arts events. Jane's practice weaves together sculptural and stitched textiles, video, sound and wearables, creating dialogues between art, science and the natural world. Inspired by the rainforest she lives within, her work explores the interconnectedness of human and more-than-human ecosystems.

'Biodiversity Brush Stroke', 2025
Textiles, threads, acrylic paint, fencing wire
157 x 70 x 20cm

'Biodiversity Brush Stroke' is a landscape fragment viewed from above. It is made up of slow, rhythmic hand stitches using a punch needle and revived rugmaking techniques—progging and hooking—incorporating used textiles and threads. Green stitches form dense canopies of forest landscapes, clearing

and revegetation, tracing the spread of tree species across hillsides. The brushstroke form suggests human gestures: is the landscape painted, tended, or scarred by our touch? In each suspended line lies a dialogue between care and incursion, between the making hand and the living ground.

This work is part of a series, 'Tessellated Landscapes'—projects that merge Richens' interests in contemporary art, ecology and science. The series draws on her research into how plant species disperse across terrains. In the steep, hilly region where this work is grounded, landscapes are often viewed from high vantage points or Google Earth imagery. These perspectives influence the visual and conceptual focus of the series, connecting creative visualisation with data about land management and ecological patterns. The texture of native vegetation overlaid with tessellated areas of clearing, fencing and revegetation is visually captured through punch-needle and rugmaking techniques.



'Biodiversity Brush Stroke', 2025
Textiles, threads, acrylic paint, fencing wire
157 x 70 x 20cm.

Photo Fiona Sinclair

Heidi Kenyon x Friendly Conspiracy

Heidi Kenyon is a contemporary visual artist based on Kurna land in South Australia. Her practice invites audiences to find meaning and magic in everyday places and rituals through sculpture, installation, sound and public art. Since 2005, she has exhibited nationally and internationally, received several major scholarships and undertaken residencies, mentorships and workshops in Italy, the US, UK and Australia. Kenyon is currently completing a PhD at the University of Tasmania from her home studio in the Adelaide Hills, exploring collaboration with nature and more-than-human entities as a catalyst for social change within contemporary sculpture and installation practice.

‘Heaving the Needles’ (in collaboration with Friendly Conspiracy)

‘Heaving the Needles’ draws from Kenyon’s 2022 installation *We shall by morning inherit the earth* and her ongoing work with Friendly Conspiracy—a group due to release a debut fungi concept album in late 2025. Friendly Conspiracy began as a collaboration between Kenyon and her brother, artist and music producer Ben Davidson (UK), and grew to include William Rixon (trumpet, US) and Sergio Serra López (cello, UK). The group creates music and art drawn from the electromagnetic frequencies of fungi, exploring new ways of coexistence with the more-than-human world.

‘We shall by morning inherit the earth’ (2022) invited participants to commune with a living mushroom ‘choir’ growing in an immersive darkened room. During the creation of this work, Kenyon used a device with a musical instrument digital interface (MIDI) to read electromagnetic variations between the mycelium and fruiting bodies (mushrooms), exporting these sequences of data to be translated into a soundscape by Ben Davidson.

The sound and installation spoke to the deep interconnectivity of mycelium networks, forming symbiotic relationships with plants and communicating across vast distances. This work also investigated the potential of ecological coexistence to mitigate anxiety, creating ceremonies or rituals that move away from consumption and toward (fungal) collaboration as a gesture of expansive sustainability. The moving-image and sound work ‘Heaving the Needles’ combines time-lapse footage of oyster mushrooms cultivated by Kenyon (with photography by Grant Hancock and videography by Ben Davidson) and a new track by Friendly Conspiracy, produced by Davidson. In this soundscape, the electromagnetic signals from the oyster mushrooms shape an improvisational call-and-response between fungi, cello and synthesizer.



‘Heaving the Needles’ (in collaboration with Friendly Conspiracy). Video still. 2025.

Photo: Sharmila Wood

Linda Knight

Linda Knight is an artist and academic living and working on the traditional lands of the Wurundjeri-willam, the Woi-wurrung language group of the Kulin Nation, Melbourne, Australia. Her drawing and textile-based practices are grounded in personal identity and history, creating new narratives from blended masculine and feminine modes of recording.

'Conversing Trees 1', 2025
Pencil on paper
Unframed: 38.5 × 46.5 cm

Knight is interested in practices of mapping. She has always loved cartographic imagery, especially atlases. Poring over their huge pages as a child, she was fascinated by the outlines of countries, cities and regions. That compelling linear aesthetic has never left her; however, she now looks more critically at maps, examining their instrumental role in colonisation histories—where cartography was central to claiming,

naming and erasing. Her practice examines cartographic imagery and objects, and the possibilities of experimental and counter-mapping for reparative practice.

'In *Conversing Trees*, printed images of early colonial maps of Western Australia contain anglicised renamings and audacious map labels with declarations of colonial ownership. The obviously printed and blurred maps have a devalued authenticity, juxtaposed with the experimental, inefficient mapping overlays of trees as they move in violent winds. The gestural lurches and flickers of trees mapped on Wurundjeri Country in Melbourne emphatically cut through the printed map, connecting with the forests on Noongar Country and conversing through space and time.

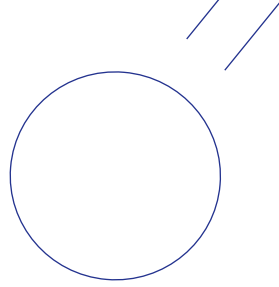
Through this work, Knight challenges the authority of maps, inviting a more entangled, more-than-human approach to how we orient ourselves in the world.



'Conversing Trees 1', 2025
Pencil on paper
Unframed: 38.5 × 46.5 cm

Image courtesy of artist

Forest Keegel



Based on Dja Dja Wurrung Country, Forest Keegel has been a practising artist since 1992. Her environmentally focused practice investigates the fragile conditions required for endangered species to thrive, drawing on more than a decade of work that evokes pre-colonial and pre-gold rush Victorian landscapes. Using Indigenous plants and waste paper, she often creates ephemeral sculptural works in public spaces that speak to ecological interdependence and material cycles. Keegel exhibits internationally and has received multiple awards, including the Lorne Biennale Sculpturescape Prize (2014).

'Kindgleaning', 2025
Process-based participatory practice

'Kindgleaning' is a thought-and-practice-driven exploration of reciprocity, nutrient exchange and gentle redistribution. Beginning with the simple act of collecting fallen twigs and sticks, the practice foregrounds the slow decomposition processes that form the foundation of future soil. It invites anyone, anywhere, to engage with the littoral surface of forest floors through a kind, attentive walk—looking closely, sensing Country, and gathering a small bundle of twigs.

These twig bundles become measures of the artist's journeys: offerings connected to Celtic traditions, gestures toward pollinating insect habitats and future soil, and quiet records of daily walks. Throughout this process, Keegel reflects on the nutrients still held within each twig, nutrients that would ordinarily return to feed the trees they fell

from. This brings forth enduring questions about extraction and reciprocity: What is taken? What can be given back? How might small gestures, tokens or transfers of energy honour the exchange?

Go for a Kind Gleaning twig collection walk

- Find a place where there are trees or shrubs that drop sticks and twigs.
- Walk around slowly noticing what you see on the ground...looking at the sticks and twigs, notice their textures, colours, shapes and forms.
- Open your self to the place you are in and see which twigs and sticks stand out to you and want to be part of a bundle.
- Ask permission to take some fallen twigs, this can be out loud or in your mind. you can even say to the twig, do you want to come with me? Are you the one?
- Pick up a twig that you are drawn to and continue walking and looking and select another trip from further up your pathway. (if you pick up any that are homes to insects or fungi leave them in place)
- Make a bundle by wrapping some fallen bark or compostable string around the twigs.
- If you see rubbish you can remove it
- You can hang the bundle outside somewhere for insects to use as shelter.



'Kindgleaning', 2025
Process-based participatory practice.

Photo: Kirsten Sivyver

Perdita Phillips

With a diverse conceptual practice, Dr Perdita Phillips spends time 'listening' and responding to landscapes, undertaking projects that incorporate walking, ecology and resensitisation to the physical environment. Her field practices, installations and sound/video works reflect deeper investigations into the underlying causes of the environmental crises we face. Phillips' works often enfold past and future conditions in complex ways.

Recently staging the solo shows 'Rock Love' (Kalgoorlie–Boulder) and 'Collected Habitats' (Ellenbrook Arts) and completing the Joondakammer commissioned sculpture for the City of Joondalup, Phillips has had her short films shown on Labocine and as part of 'MINE: What is Ours in the Wake of Extraction' and the 'Living Maps' conference. Her work has recently been exhibited with the Australian Walking Artists (2024–25), 'Mélange' (as part of IOTA24), Bunbury Biennale: 'A Cultural Ecology', WAMA Art Prize (Ararat Gallery TAMA), 'Bird' (Climarte) and 'The New Geologic Epoch' (ecoartspace).

'High Tide (folly)'; 2025
Found objects (chairs, corks) and
locally collected plant material
1800 x 1000 x 600 cm

You come across three chairs in a forest: one suspended from a tree, one pseudo-colonial chair close by, and the third, in distant conversation with the other two, is made of flimsy plant material, decaying over time.

This is 'High Tide (folly)'; mixing pasts with future options both absurd and frightening: one chair, barnacled with corks, floats as a folly or warning of the time ahead. Nearby, you can take a seat for a moment—you are the present person, asked to dwell on what might be coming next. Away, out of sight, are the traces of those wise ones who watch.

The corks were collected from Derbarl yerrigan (Swan River)), in Niergarup, an area already subject to storm surges, but

Northcliffe is 104 metres above sea level, and the absurdity of a chair up a tree is a metaphor for the unearthly and irresponsible behaviour of Western culture. The work began with rubbish collected over 21 years from East Fremantle streets and Derbarl Yerrigan, combined with gathered, site-specific sticks and grasses.

If all the ice in the world melted in the future, Niergarup would be under water, Northcliffe would still be 44 metres above sea level, but even that would still be climatically devastating for the southern forests. The spaces between (times, places, and chairs) creates connections between present and future and asks you—and others—to put yourselves into the ecological equation.

Perdita Phillips and Annette Nykiel 'A Letter to the Forest'

Perdita Phillips, Annette Nykiel and contributors

Perdita Phillips and Annette Nykiel have combined their skills to produce the collaborative artist's book *A Letter to the Forest*, which features text and images submissions from around the world.

"Write a letter to a forest: the forest is there outside, over the horizon, cresting the steep hill, licking the valley floors. It is waiting for you to reply."

'A Letter to the Forest'; 2025
Hand bound paper, botanical printing,
twine, scent
20 x 23 x 5 cm



'High Tide (folly)'; 2025
Found objects (chairs, corks) and
locally collected plant material
1800 x 1000 x 600 cm

Photos: Kirsten Sivyer.

Debbie Symons

Dr Debbie Symons is a multidisciplinary artist based in Naarm/Melbourne, Australia. She holds a Bachelor of Fine Arts (Painting) from Victoria College Prahran, Melbourne University, and a Bachelor of Communication from RMIT University. In 2014, she completed her PhD in Fine Art (Drawing) at the Faculty of Art and Design, Monash University, titled 'Anthropocentrism, Endangered Species and the Environmental Dilemma'. She is an Associate in the School of Art within the College of Design and Social Context, RMIT. Symons' works explore humanity's complicated relationship with the natural environment, the dynamics of the global political economy and consumer culture's effects. Since 2009, she has exhibited in over 50 group and solo exhibitions, and her works are held in several private collections within Australia.

'Sing', 2022
12 handwoven pendant nests
containing individual speakers emitting
bird calls
Palm fronds, wire, speakers and string

'Sing' was created in response to Symons' 2018 Amazonia residency with LABVERDE—a once-in-a-lifetime opportunity to engage with this rapidly diminishing 'wild' environment as part of a multidisciplinary team.

Symons was captivated by the nests of the yellow-rumped cacique bird. Pendant in

shape and made from pliable materials such as grasses and plant fibres, this nest form is common among many tropical bird species predominantly found in equatorial regions.

During the last 30 years, many of these regions have witnessed an explosion of deforestation. In 2019, the World Resources Institute recorded that a football field of primary rainforest was destroyed every six seconds. These forests are often replaced with rows of oil palm trees, cultivated as an industrial agricultural crop that now accounts for 10 per cent of permanent global cropland.

Symons' nests are woven from the fronds of the oil palm—a deliberate act drawing attention to the rapid loss of biodiversity so crucial for the continuation of native species.

'Sing' seeks to explore emotions of loss and wonder and to encourage reflection on notions of home and what becomes of species when their habitats are forever lost. Humanity's removal of wild spaces is a significant factor in what scientists are calling the sixth mass extinction event currently occurring across the globe.



'Sing', 2022
12 handwoven pendant nests containing
individual speakers emitting bird calls.
Palm fronds, wire, speakers and string.

Photo: Mark Ashkanasy.

Cassandra Tytler

Cassandra Tytler is an artist and researcher working on unceded Whadjuk Noongar land. Her practice spans experimental moving image, performance, site-based installations and socially engaged activations. Her work explores the complex power hierarchies that shape relationships between human and more-than-human ecologies, examining how these dynamics contribute to exclusion, oppression and the climate crisis.

Through a feminist, anti-colonialist and critical lens, Tytler's practice creates speculative, immersive experiences that invite audiences to interrogate structures of power and disrupt normative ways of being. She is a Forrest Creative and Performance Fellow with the Centre for People, Place and Planet, and a postdoctoral fellow in Wellbeing and Education at Edith Cowan University. Her work has been performed, exhibited and screened nationally and internationally.

'In the Shadow of Small Acts', 2025
Digital video with sound by W. Sze Tsang

'In the Shadow of Small Acts' begins in the Jarrah Forest of Western Australia. At its centre is the polyphagous shot-hole borer, a tiny beetle whose movements destabilise entire ecosystems. The film draws parallels between this slow biological destruction and broader colonial systems of extractivism and control over land and people, including the ceremonial cutting down of a Jarrah tree to proclaim the British colony in 1829.

Rather than presenting history as a fixed record, the work unsettles and re-performs archival materials to expose how stories are constructed through fact, omission and fiction. It considers the Jarrah Forest not only as a site of ecological change but also as a witness to layered histories of dispossession, industrial transformation and resistance.

By exploring connections between small, cumulative acts and large-scale environmental change, the artwork asks viewers to consider their own place within these interdependent systems.



'In the Shadow of Small Acts', 2025
Digital video with sound by W. Sze Tsang.

Digital still image courtesy of the artist.

Clarice Yuen

Clarice (Cheuk Kwan) Yuen is a multidisciplinary artist working between Western Australia and Hong Kong. Her practice combines visual art with bioart to investigate the entangled relationships between humans, plants, non-humans and hybrid forms. Since 2016, when an encounter with peas growing in a laboratory influenced her direction, she has been uncovering hidden aesthetics within scientific processes.

Yuen is particularly interested in the obsessive relationships scientists form with their research and how this shapes contemporary understandings of ecology. Through installations and hybrid projects, she brings together art and science to explore layered connections in the natural and cultural worlds.

'Humuncules'

DIY microscope, colour pencils and archival ink pen
230 x 70 cm each; DIY microscope 16 x 15 x 15 cm
Dimensions (Unframed) : 230 x 70 cm (X2)
3 Dimensional : 16 x 15 x 15 cm

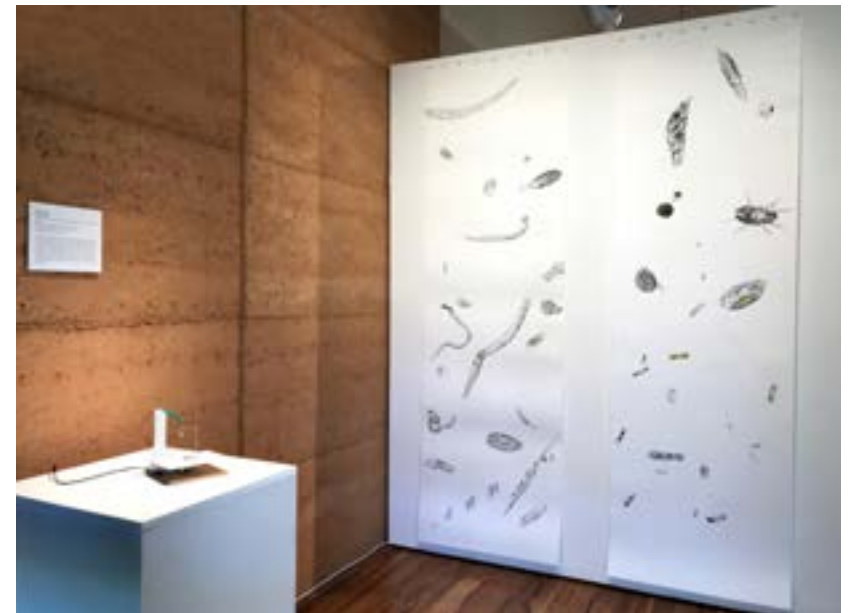
'Humuncules' merges humus (the organic layer of soil) and animalcules (microscopic animals). The work uses a DIY microscope and drawing as methods of observation

through the lens of Jakob von Uexküll's theory of Umwelt—the idea that every organism experiences a unique perceptual world shaped by its senses and cognition.

The observations take place in an inland suburb where native plant species appear to have been poorly documented before urban expansion. Small-scale ecological reports remain difficult for the public to access. Remnants of native flora, such as *Agonis flexuosa* (peppermint tree), persist across road verges, reserves and backyards. The project investigates how the Umwelten of microorganisms differ beneath the *Agonis flexuosa* growing in the backyard and in a small garden bed—a cultivated, colonial space where peas and herbs grow.

Soil samples are collected each morning. The microscope's limited magnification quickly reveals interpretive bias. Rather than classifying species through taxonomy, the drawings approach microbes as sentient beings and trace their interactions.

The work seeks ritual, embraces an Umwelt multiverse and highlights our uncertain capacities with designed technologies. It aims to foster awareness and long-term change toward a more holistic understanding of our immediate environment.



'Humuncules'

DIY microscope, colour pencils and archival ink pen
on archival paper
230 x 70 cm each; DIY microscope 16 x 15 x 15 cm
Dimensions (Unframed) : 230 x 70 cm (X2)
3 Dimensional : 16 x 15 x 15 cm.

Image courtesy of the artist.

About Southern Forest Arts

Southern Forest Arts is a regional arts organisation based in Northcliffe, WA, dedicated to connecting art, community, and environment. Through exhibitions, residencies, and cross-disciplinary programs, it fosters dialogue between culture and ecology in one of Australia's most biodiverse regions.

Southern Forest Arts presents

Resonance

Dialogues in
Art and Ecology

