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When the idea for *Elegy* germinated, Australia was still months away from the devastation of the 2019/20 summer. Yet conversations about our dwindling biosphere, about the fear, anger and grief bubbling beneath the surface of the everyday, were becoming audible in ways they hadn't been before.

For many, these conversations had taken place for years — decades even — but by mid to late 2019, the murmur was audible in the mainstream. Even those quiet Australians unused to environmental anxiety were uneasy. Now, as we reckon with the aftermath of the fires, the floods, the incomprehensible numbers — millions, billions — and with the promise of more and worse, those conversations are suddenly loud and urgent, and this exhibition feels somehow strangely prescient.

An elegy is traditionally a poetic form that follows the recognised stages of loss: lament, praise and consolation. This exhibition invited twelve Australian jewellery artists to respond to this form and create jewellery or related objects to facilitate mourning and allow for praise, and consolation where it can be found.

Connected to mourning throughout human history and across cultures, jewellery has long been used to carry memory, make formal and public expressions of grief, and to console. These jewellers each have a history of working with natural environments, not just as source of inspiration but as co-collaborator: their work is profoundly tied to their concern for nature.

Lisa Waup's materials, each with cultural and personal significance, make for richly narrative work that describes the protective comfort and fragility of mother: mother as self, mother as country, mother as earth. Catherine Truman brings jewellery to bear only obliquely, in an etiolated, weeping arrangement of uncannily phosphorescent plants. Cara Johnson approaches materials with a reverence and sensitivity that speak of her mindful presence and work in the environment. Jess Dare brings specimen collections into the realm of heirloom in a work that feels timeless and familiar, both comforting and discomfiting. Michelle Stewart melts glass bottles into beads heavy with the weight of loss. Inari Kiuru likewise uses beads, but hers have the light sparkle of rain: an aid to memory and hope. Maree Clarke's country and identity are literally embedded in her majestic glass work. Marian Hosking creates a quiet tableau of forms that mark time and weathering. Kyoko Hashimoto embraces the devil, asking us to consider coal as treasure; dangerous but beautiful. Maureen Faye-Chauhan carves graphite, silky, grey and ashen, into simple, gestural forms, indicative of things lost as well as found. Helen Britton, watching burning leaves falling from the sky, adopts the classical forms of mourning jewellery and makes reliquaries for nature. Liv Boyle takes tangled fishing detritus washed up on one of the most polluted — yet uninhabited — islands in the Pacific and, with a jeweller's acute eye, makes a wreath to mourn this new, plastic world.

In the face of so much loss, what can art do? For those who make it, those who see it, live with it? It can't stave off disaster, can't replace concerted activism or sensible policy. It won't unburden us.

But in inviting honest reflection, perhaps it can give us permission to engage more fully. Perhaps it can help us recognise each other's unease, or fury, or optimism — so we may not be so isolated in our own.

Whatever it can achieve, in *Elegy*, there is the recognition of an urgent need: for the open acknowledgement of grief, for gazing clear-eyed on what we have wrought in the hope that, with those same clear eyes, we might finally begin to tackle what happens next. *Elegy* is not an optimistic project, but nor is it a passive one. It asks us to recognise the profound mental and emotional impacts climate change has on individuals and on society, and to acknowledge our grief by giving it a receptacle, so it may be held, carried, honoured and, most importantly, used.

Katie Scott is the director of Gallery Funaki.

# GEORGINA REID

Stunted eucalypts arc and bend atop weathered sandstone escarpments, moving to the mysterious rhythms of geology, place and time. The slowest dance. Narrow tracks lead to views capable of swallowing hearts and drawing the deepest of breaths. Unending valleys stream down from rugged cliffs and the murky grey-green tones of the treetops get darker and bluer as the land sinks lower into the earth. Diminutive heathland flora clings to the shallow, ageless soils of the ridges; delicate yellow, blue and washed out pink flowers scatter like jewels amongst banksias and boulders, grass and stone. The valleys are darker, denser, wetter. Trees reach endlessly toward the light, streamers of bark hanging from their smooth grey-white trunks; ferns and mosses cluster in the shade at their base.

This place is the one million hectare Greater Blue Mountains World Heritage Listed Area in New South Wales. In the bushfires that engulfed the East Coast of Australia at the end of 2019, over 80% of this place and billions of its inhabitants were burnt.

When a place is burnt, the landscape exposes itself. What once was a tangle of vines, scrubs, weeds, trees, becomes a forest of blackened skeletons. The ground plane is clear, the terrain becomes legible, views suddenly present themselves.

In fire, we too are exposed. No longer able to hide amongst the undergrowth of the stories we tell ourselves, and the stories we're told, we are made vulnerable, bare. The chatter of the mind evaporates in the blazing heat, and the heart, like the land, suddenly shows itself — broken, sore and vulnerable.



PHOTO: GEORGINA REID

‘If we love, we grieve. That’s the deal...’, writes singer Nick Cave in a letter to a fan about the death of his son Arthur in 2015. ‘Grief and love are forever intertwined. Grief is the terrible reminder of the depths of our love and, like love, grief is non-negotiable.’ We can contextualise grieving for a parent, friend, partner. But how to grieve for a world? How to grieve for the millions of species that have already become extinct, and the millions more to come? How to grieve for the brokenness that’s grown from the brokenness in us?

Feelings of anger, grief and anxiety about our world and our place in it are ‘a completely rational response to what’s going on’, says Dr Sally Gillespie, author of *Climate Crisis and Consciousness: Re-imagining Our World and Ourselves* (Routledge, 2019). We’re not just experiencing a few weird weather patterns; we’re ‘living through the collapse of a cultural view and a civilisation.’ Deep existential questions arise, forcing us to interrogate how we live and what we value; undermining the stories we’ve used to frame our lives thus far. And so, as our country ignites, our rivers run dry, our land is wiped clean of trees and our ecosystems collapse, we grieve. How can we not?

But where does it go, our grief for the world? How can it be held, our grief for the world? We have agreed rituals for human loss, both public and private. We hold funerals, we have periods of mourning, we light candles and plant trees in remembrance. We cook a favourite dish, we listen to a shared song, place flowers on a grave. These are embedded cultural practices and deeply felt individual responses. They’re accepted, validated, respected. There is not the same cultural acceptance, nor the space to create ritual, for ecological grief. ‘If our world is dying piece by piece without our publicly and collectively expressing our grief, we might easily assume that these losses aren’t important’, writes Joanna Macy and Chris Johnstone in *Active Hope: How to Face the Mess We’re in Without Going Crazy* (New World Library, 2012). ‘Honouring our pain for the world is a way of valuing our awareness, first, that we have noticed, and second, that we care.’

To grieve means not only that we love, but also that we’re processing, moving through pain rather than pushing it away. When ecological anxiety or grief is not consciously recognised and negotiated it ‘fuels an ongoing defence strategy of distancing’, according to Dr Sally Gillespie. This then becomes a force for inaction. ‘To become response-able and engaged, we need to identify, discuss and digest our fears and sadness about ecological losses’, she writes.

One way to process grief is through creation. We all have precious objects in our lives that mean something of someone. Objects that remind us, steady us, guide us. I have an old timber kitchen table I bought on the day my grandmother died. I didn’t know it was her last day on earth when I drove home with it strapped to the back of dad’s ute. But it was, and I was devastated. I spend the next few days pouring myself into the table. I sanded and cried and sanded and cried. My grief needed a place to go. I needed to make something of it, with it. It fell, I fell, sweaty and sad, into the table. Years later this simple piece of furniture is one of my most precious possessions. It’s priceless because my grandmother became part of its story.

Many traditional cultures have rituals of making that offer space for being with grief. The Kopi mourning cap, made by Australian Aboriginal women is an example. According to the Museum of Applied Arts, Sydney, grieving women would cut off their hair before weaving a net of emu sinew, which they’d then place on their head and cover with layers of gypsum. This would harden, forming a cap weighing up to seven kilograms. The length of time a woman wore the cap depended on her relationship to the deceased — anywhere between two weeks and six months. At the end of the mourning period the Kopi was placed on the grave of their loved one. Making, remembering, processing. Important work.

Mourning jewellery is another reminder of the power of objects to symbolise loss and life, whilst also making room for processing grief. Popular in Europe in the 18th and 19th century (and still created today, but often with less funerary references), rings, pendants and other objects were commissioned and worn — some including the deceased’s hair, others with inscriptions of names and dates of birth and death, and others with intricate illustrations of mourning scenes — acting as reminder of love lost and the transience of human life.

What each of these examples highlights is the importance of knowing grief: making space for it, expressing it, feeling it. Only then can transformation occur. Transformation, truly, is what making art is all about. Transformation, equally as truly, is what life is about. Things happen — dreadful, tragic, heartbreaking things happen — and we humans have the magical, and somewhat mysterious, capacity to make meaning grow from ashes. To convert grief into growth. To turn destruction into construction. We’ve been doing this for eons in our personal relationships. What is different now is scale. We need to know our grief for our planet so we can transform it. Artists, not politicians, not those with their bags packed for Mars, are best placed for this work.

Artists are the keepers of cultural imaginations; the truth tellers and the world makers. At a time requiring the greatest of imaginings and the deepest of reckonings, artists are brave enough to ask the questions that matter. What ways can we respond to this time of loss? How can we talk about it? What can we make that will hold the present and project the future? What new ways of seeing can we foster to serve us in a changing world? And, most importantly, what new worlds are waiting to be birthed?

The rain has come and life has begun to creep back into the blackened forests, the scarred escarpments, the graveyards of trees. Tiny blades of grass begin to emerge, leaves shoot haphazardly from eucalyptus skeletons, and seeds sprout. The land is transforming and will continue to transform. We, too, are transforming and will continue to transform. And so we grieve, even as the new shoots push their way through the blackened earth. Because we have to. Because grief is an acknowledgement of love. Because grief is a process of making meaning from loss. Because grief reminds us that we cannot truly move forward without seeing where we truly are. Because grief is a potent force for action. As Nick Cave writes, ‘grief trails bright phantoms in its wake... these spirits speak of possibility. Call to them. Will them alive. Speak to them.’

Georgina Reid is a writer and designer, and the founding editor of *The Planthunter*. In addition to editing *The Planthunter*, Georgina contributes to a range of design and culture publications and speaks regularly about her work. Georgina’s first book, *The Planthunter: Truth, Beauty, Chaos, and Plants* was released in Australia by Thames and Hudson in 2018, and in the USA by Timber Press in 2019.



New Zealand born artist Liv Boyle works in Melbourne, transforming discrete materials into contemporary jewellery and objects. Often observing coastlines and waterways as accumulation points or signifiers, Liv's work is concerned with environments in flux. Collaboration underpins and enriches her research-based approach. Liv completed a BFA in Sculpture at Elam School of Fine Arts, The University of Auckland (2005), and an Advanced Diploma of Jewellery Engineering at Melbourne Polytechnic (2013).

*Highs and lows* is made as a mourning wreath for the Pacific Ocean, for its custodians on the periphery of ever-rising tides, and its full spectrum of life choking on plastic waste in warming waters. It's a small gesture for a big problem.

As corals bleach to become skeletons, seabirds fill the bellies of chicks with the flotsam of our throwaway culture. Reefs and rookeries, once loud with life, grow quiet as graveyards. What we see is merely the tip of the proverbial iceberg — I want to look closer, I want to go microscopic. Grief sits bloating in the back of my throat.

Traditionally cast out to sea in ritual bereavement, mourning wreaths acknowledge great loss through death. The romance associated with one's soul drifting out toward the horizon strikes deep; that we might find salvation, a new beginning, an ever after. In reality what we find at this edge of knowing is another shore, and our plastic finds it too.

This rainbow tangle of rope hails from East Beach on Henderson Island, one of the most remote places on earth. Scientists have exposed a hard truth in this would be paradise: an uninhabited coral atoll of the Pitcairn Islands harbours the highest concentration of anthropogenic debris on record. Collected by Dr Jennifer Lavers during her first Research Expedition to Henderson Island in 2015, this work emerges from our ongoing art science collaboration.

Based on observations as a beachcomber, and studies of rafting as a means of species dispersal, the rope is populated with a colony of repoussé molluscs.

The wide distribution of mussels coupled with their role as ocean filters, feeding on detritus and plankton, makes them a key indicator for microplastic pollution globally. Studies show microplastics affect their ability to adhere to substrates — to anchor themselves, as well as fertility. Their abundance and availability to predators means widespread toxicity enters the food web at a fundamental level. The problem is almost invisible, and the implications are beyond comprehension.

It's the jewellery scale and materiality of the shells that draws me in, and when seen en masse, a bed of mussels so exquisitely arranged somehow expresses this overwhelming sense of eco-anxiety for me. In the minutiae of the environment we make findings of deep significance. Sometimes the little things speak loudest.

*Highs and lows*  
Necklace, 2020  
Nylon fishing braid (found on Henderson Island),  
fine silver, copper, 18k gold  
45 x 28 x 5cm



# HELEN BRITTON

Germany

Helen Britton is an Australian artist based in Munich and Australia. Alongside jewellery, her practice is formed with drawings, objects, video and installation. Helen's work draws on her experiences of the vast and layered history reflected in built and natural environments. It is also a meditation on her own history as she engages with artefacts that act as powerful triggers to memory and association.

After completing her MFA by research at Curtin University in Western Australia, Helen studied at the Academy of Fine Art, Munich and established her studio there in 2002. Her work is exhibited internationally and is held in the permanent collections of the Metropolitan Museum of Art, New York, the National Gallery of Victoria, Melbourne, the National Gallery of Australia, Canberra, and the Stedelijk Museum, Amsterdam, among others.

All over Australia black leaves were falling from the sky, caught up by the fire fanning winds, delivering their sad message many kilometres away from where it was burning. We drove along the blackened highways, past the melted signs, to get to the beaches that were covered in ash. We left a town we went to regularly because we could no longer breathe. This was just the beginning. By the time the first leaves were carved, the worst was still to come. And then in grief and rage these cold hard stone mementos seemed like they would be all we had left.

*Grief*  
Ring, 2020  
Onyx, silver  
Top 3.7 x 1.5 x 0.6cm

*Grief*  
Brooch, 2020  
Onyx, silver, paint  
6 x 9 x 1.3cm



# MAREE CLARKE

Victoria

Maree Clarke is a Yorta Yorta/Wamba Wamba/Mutti Mutti/Boonwurrung woman who grew up in northwest Victoria, mainly in Mildura, on the banks of the Murray River. Maree has been a practicing artist living and working in Melbourne for the last three decades.

Maree Clarke is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost — or laying dormant — over the period of colonisation, as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists.

Maree's continuing desire to affirm and reconnect with her cultural heritage has seen her revivification of the traditional possum skin cloaks, together with the production of contemporary designs of kangaroo teeth necklaces, river reed necklaces and string headbands adorned with kangaroo teeth and echidna quills. Maree Clarke's multimedia installations of photography including lenticular prints, 3D photographs and photographic holograms as well as painting, sculpture and video installation further explore the customary ceremonies, rituals and language of her ancestors.

My work is about regenerating cultural practices, making people aware of our culture, and that we are really strong in our culture, cultural practices, identity and knowledge. We haven't lost anything; I think that some of these practises have just been lying dormant for a while.

The traditional body adornments such as the reed necklaces and kangaroo tooth necklaces are authentically reproduced but are supersized to reflect the scale of the loss of our knowledge of cultural practices. The production techniques are reclaimed through my examination of anthropological text and photography held in academic institutions around the world.

I love to go about this process. I don't do a lot of sketches, I think... I think a lot... and once I have the artwork finished in my head... I will then make the work. I like to look at new ways to tell stories through art.

## *River reed*

Neckpiece, 2020

Glass, charcoal, white ochre, cockatoo feathers

Approximately 800 x 5cm

Maree Clarke is represented by  
Vivien Anderson Gallery, Melbourne.





# MICHELLE STEWART

Victoria

Michelle Stewart completed her Bachelor of Fine Art (Hons) at RMIT in 2017 and has exhibited extensively across Australia and Europe. Working with glass since 2008, Michelle is working towards a minimal impact with her practice through experimentation and a careful consideration of materiality. She uses recycled materials and particularly glass to explore the natural landscape and the premise of human impact within it. Primarily working in the jewellery field, she also presents installation, small sculpture and environmental art. She was an artist in residence at Glasgow School of Art in 2018–19.

Marking the passage of life... and death. 100 Australian species have become extinct in the last 232 years. With masses of data collected, collated and presented in ways that make the scale of the loss difficult to visualise, I wanted to make something that represents the data in a way that's easier to understand. Each of the 232 beads is made in the flame, with glass sourced from British gin and whisky bottles. It is a slow and measured process. The time it takes allows for reflection on my intent, for meditation on loss. The collection of beads together makes a weight that when worn, cannot be ignored. It is a weight we should, we must, carry — there will be more to come.

*Marking life. And death.*  
Necklace, 2020  
Recycled glass, hemp cord  
Length approximately 140cm  
Photo: Shannon Tofts



Contemporary jeweller and glass maker Jess Dare completed a Bachelor of Visual Arts specialising in Jewellery at the Adelaide Centre for the Arts TAFESA in 2006. She joined Gray Street Workshop as an access tenant in 2007 and in 2010, became a partner of the workshop, alongside Catherine Truman and Sue Lorraine. She exhibits nationally and internationally and is represented in public collections including the National Gallery of Australia, the National Gallery of Victoria, the Art Gallery of South Australia and the National Glass Collection.

Jess has undertaken international residencies researching floral culture in Thailand (2014) and China (2015).

In 2016/17 she worked closely with Professor Richard Johnson creating a permanent memorial in Martin Place, Sydney, symbolising the sea of flowers laid by thousands of people following the December 2014 Martin Place siege.

## Inheritance

Collecting, collections, family, passing on, passing down, memory, loss.

A collection of faded ivory glass plants beginning to wilt in vintage cardboard boxes; heirlooms passed down, similar to the way family treasures are gifted to me by my grandmother, in their original cardboard boxes.

What began as direct references to endangered, critically endangered and extinct native Australian plants evolved through the making. Daily, the plants on my bench seemed to grow further from reality, more abstracted, perhaps as the pain, grief and loss was too hard to face, too unfathomable as the bushfires raged across Australia.

Using elements and structures from my memory of plants such as Wattles, Acacias, Eucalyptus, Grevilleas etc. I began to draw on my personal experience of years spent in the garden, a lineage of domestic plant knowledge, of toiling in the garden. Plant knowledge, a deep respect for life, gifts from my grandparents, nurtured by my parents and hopefully passed on to my son. A fragile inheritance.

## Inheritance

Soda lime glass, foam, vintage jewellery box, copper  
Various dimensions, largest 23cm



# MAUREEN FAYE-CHAUHAN

Victoria

Maureen Faye-Chauhan is an Australian artist and jeweller who lives and works amongst the gum trees in a semi-rural community just outside of the city of Melbourne. Her works are held in the collection of the The Musée des Arts Décoratifs, Paris, the National Gallery of Australia, Canberra, the Art Gallery of South Australia, Adelaide, and the Bluestone Collection, Melbourne. Maureen completed a Masters in Fine Arts at Monash University in 2008. Her work has been included in curated group exhibitions in Australia and internationally for over a decade.

Every day I walk the same path through the Victorian dry sclerophyllous bush that surrounds my home. I observe the change of seasons. A harsh north facing landscape that has evolved to cope with hot dry summers. On some of the older trees, I can still see evidence of a fire that swept through years before I moved here. Awareness of bushfire is something that I live with. The local CFA have told me that the megafire on Black Saturday was within 10 minutes from my home when a wind change sent the fire in another direction. Members of my beloved community suffered tragic losses.

During the decade that followed, the burnt forest has regenerated, because Victorian forests are used to fire and that is what they do. However not all Australian forest has evolved to cope with such conditions. Before this it was thought that the shady canopy and moist undergrowth of Australia's heritage listed Gondwana wet forests were fire retardant. This summer has seen some of this most precious resource **burnt**.

Our wet tropical forests are a resource of known and unknown quantities. As the lungs of the earth, they are crucial. As a nursery for plant species that have been around for over a million years, they are imperative. As a repository of medicinal compounds, they are vital.

This work consists of a neckpiece and still life arrangement representing wet forest seeds, such as those from the *Idiospermum australiense* and *Hylandia dockrillii* trees.

*I follow a path that leads me through the woody vines and creepers that create a forest wall and continue through to the verdant green within...*

*I place a hand against the ancient trunk of a giant and sense a long slow pulse.*

*I look at the moist forest floor and see an abundant diversity of moss and ferns, as well as other unusual plants that seemed to be an amalgamation of both.*

*I catch sight of blue butterflies, ruby red dragonflies and a tiny yellow frog.*

*I hear bird song, and the sound of the undergrowth making way for the critters that scurry away as I walk along.*

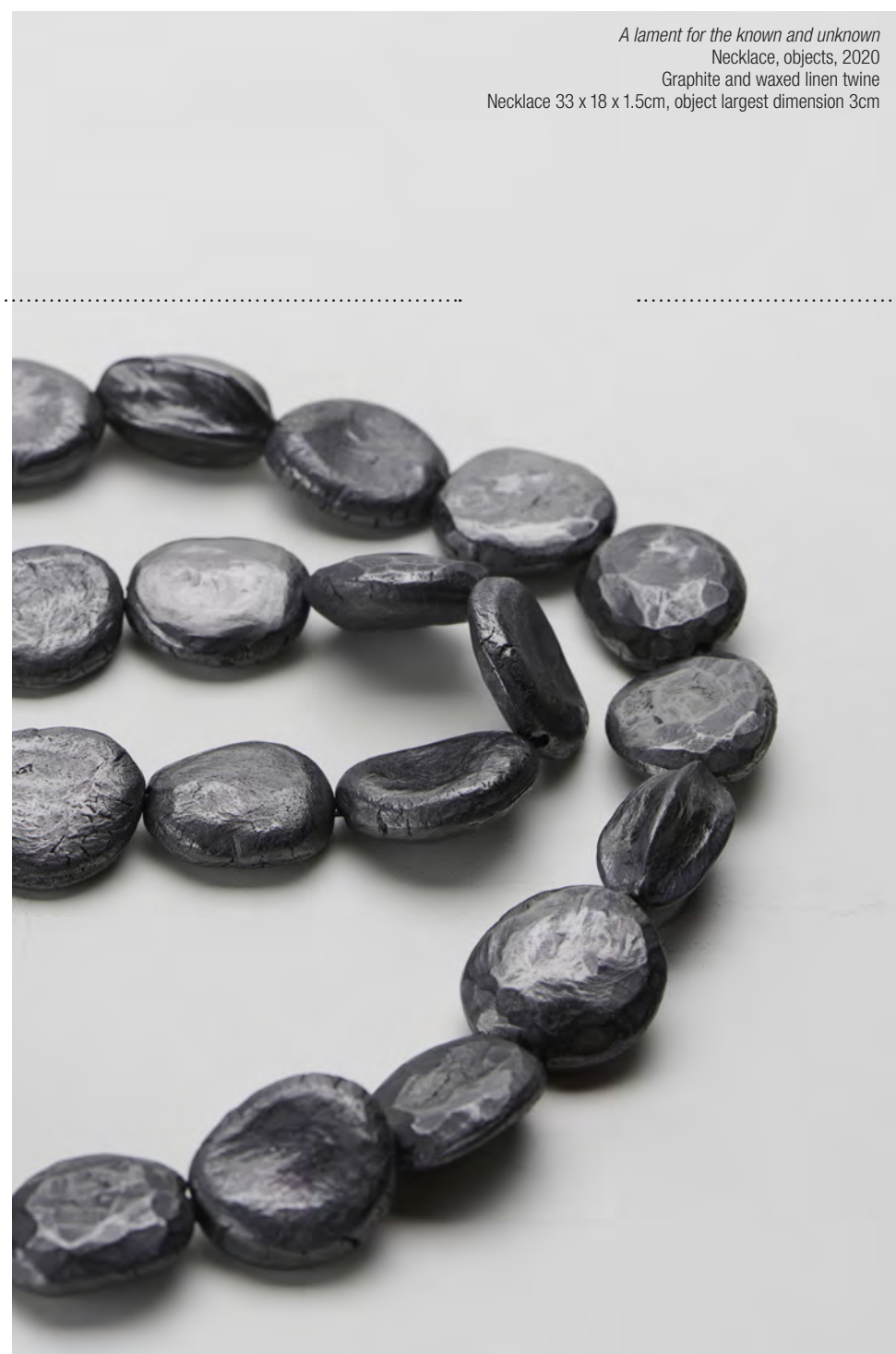
*I marvel at the colourful fungi and the strange way fruit is growing from the woody trunks of trees...*

*A lament for the known and unknown*

Necklace, objects, 2020

Graphite and waxed linen twine

Necklace 33 x 18 x 1.5cm, object largest dimension 3cm





# KYOKO HASHIMOTO

New South Wales

Kyoko Hashimoto was born in Japan and migrated to Australia when she was 10 years old. After completing a Bachelors degree in jewellery making in Sydney, she moved back to Tokyo, then Eindhoven in the Netherlands, and later to Berlin where she co-founded the concept store *We Are All Made of Stuff* as a platform to promote up and coming designers of jewellery and objects from around the globe. Kyoko moved back to Australia and in 2014, took up a position as Production Manager in the Metal Design Studio at JamFactory Craft and Design. She is currently undertaking a research Masters degree at UNSW Art and Design, Sydney.

Coal is possibly the most contentious material of our time. This ancient material formed from trees that fell 300 million years ago before bacteria and fungus had evolved to decompose their lignin. Now it's burnt to fuel infrastructure and economy at the cost of the environment and our future.

I have been working with this material for the past 18 months. It charges me with emotion. From the challenge of obtaining it through to the challenge of working it, my relationship with coal has been one of respect and reverence. Unable to buy it through normal channels, I forced myself to trespass and take it from decommissioned mines. In the studio, I found coal to have an unparalleled blackness, unlike any other material I've worked. It is lightweight, but dense. It needs diamond tools to carve. It has a beautiful structural irregularity that present as grooves filled with shiny, crystal-like grains. Coal inspires me to imagine the forces of the earth, the geological compression, the massive power and time it took to create, buried within the ground.

For this exhibition, I present coal within the context of contemporary jewellery. The coal spheres are set inside sterling silver claws in place of precious gemstones. The contextualisation of this fossil fuel into the typology of gems and jewellery allows the examination of the material from different vantage points: political, ecological, aesthetic and temporal.

Kyoko Hashimoto is represented by  
Gallery Sally Dan-Cuthbert, Sydney



*Coal Necklace*  
2020  
Coal, oxidised sterling silver  
20 x 15 x 2cm



# MARIAN HOSKING

Victoria

Marian Hosking has been a driving force in Australian jewellery for 50 years. She studied Gold and Silversmithing at the Royal Melbourne Institute of Technology in the 1960s and completed further studies and studio work in Germany in the early 1970s. Returning to Melbourne in 1973, Marian was key in forming some of the courses, studios and organisations that put Melbourne on the map in terms of metal craft. She received a Master of Arts in 1996 and completed her PhD at Monash University in 2009. In 2007, Marian was named 'Living Treasure: Master of Australian Craft' and in 2012 she won the Cicely & Colin Rigg Contemporary Design Award. Marian has lectured and exhibited internationally and was Senior Lecturer at the Monash Art Design and Architecture department until 2014. She lives and works in Rye, Victoria.

My known and encountered environment has long been a source for my practice. Timber that shows the ravages of fire, storm and flood have increasingly attracted my attention as I, too, age.

The starting point for these works was a small log found amongst river debris, it may have been burnt and then river worn, the brooches utilise empty gum flower caps in a nod to a pictorial trope in gem jewellery. Leaves suggest growth and renewal — ever the optimist. Time is exemplified in the fine growth rings of Tasmania's cold climate timbers.

I have also made a couple of flat southern oysters which used to be prolific in port Phillip Bay and if successfully reintroduced, will help to clean our water. Not quite a locket — more a suggestion of a locket by a bivalve shell.

Banksia, boronia, mallee and eucalyptus are the plants in 925 silver and Huon pine and casuarina display their beauty in timber. These pieces are about diversity and respect for our indigenous vegetation, to honour and recognise the complexity of our specific environments and interdependence of species.

25

*Untitled*

Object, brooches, pendant, 2020  
Weathered timber, blackened sterling silver, heat  
coloured sterling silver, casuarina wood  
Various dimensions, largest 45 x 12 x 13cm



# CARA JOHNSON

Victoria

Cara Johnson works closely with found materials to interrogate land management through craft-based works. She completed her Bachelor of Fine Art (Hons) at RMIT in 2016 and is a current PhD candidate in RMIT's School of Art. Recent solo exhibitions include *Understory* (2019) at the Royal Botanic Gardens Victoria and *Three Trees* (2018) at Craft Victoria. Cara has exhibited widely in group shows including *Paper Art 2017* at CODA Museum in the Netherlands. She won the National Contemporary Jewellery Emerging/Residency Award in 2016 and her work is held in the collection of the National Gallery of Victoria and the Toowoomba Regional Art Gallery.

Through my practice I always come back to the preciousness of materials. All material has value, each having come from the earth and deserving of being honoured. I seek to work with existing narratives connected to a material's past use and history, each selected to help reconcile threads that I'm working through.

Through intent and care value becomes imbued in an object. This piece, made from thousands of beads hand-cut from a single tree guard and an unravelled silage net, is for contemplating the grief of incomprehensible land clearing while also cradling hope for a semblance of repair.



*Hollow*  
Neckpiece, 2020  
Found tree guard, found silage net  
42 x 34 x 4cm

# INARI KIURU

Victoria

Inari Kiuru's practice encompasses jewellery, objects and images, focusing on interpreting phenomena in the natural world with industrial materials such as steel and concrete. She's also passionate about plants and designs permanent green installations. Inari grew up in Finland and first spent a year in rural Western Australia as an exchange student, falling in love with the people, the landscape and the heat. She permanently migrated to Perth in 1995 working as a graphic designer and art director, and in 2006 moved to Melbourne where she currently lives with her partner and two young children. Inari has Honours degrees in Visual Communication (Curtin University, 2002) and Fine Art / Object Based Practice (RMIT University, 2013). She has exhibited in curated group shows in Australia, USA and Europe, and her pieces have been acquired by the Palais des Arts Decoratifs, Paris, the Sherman Contemporary Art Foundation, Sydney, the Toowoomba Regional Art Gallery and the MacMillan collection of RMIT University.

The clear glass depicts the flow of water in its many forms. Streams, rivers, oceans, our tears. A necklace like a rosary for drought and fire, to hold close for consolation during a time of grief. Or, a story told by a grandmother, from a distant and different past: 'I remember rain'.

The piece also carries hope in the light it reflects, being a reminder of what we still have. It could be a powerful talisman of protection when fighting for better leadership and clarity; a sparkling jewel to wear in celebrating the return of the rains.

Most of all, I was thinking of my young children and their possible futures while making this work. The slow and repetitive threading became a meditation and a source of solace during this difficult summer in Australia, each small part containing a wish for wisdom, strength and action to preserve our natural environment.

*I remember rain*

Necklace, 2020

Glass (including repurposed, vintage, collected) stainless steel, nylon  
Folded length approximately 160cm



# CATHERINE TRUMAN

South Australia

Catherine Truman has a diverse practice that explores the parallels between art and science. Renowned for her meticulous carving skills, in 1990 she was awarded the Japan/South Australia Cultural Exchange Scholarship sending her to Tokyo to study with contemporary Netsuke carvers. Catherine is qualified in the Feldenkrais Method and maintains a deep interest in explorations of anatomy and human form in artistic and scientific contexts. Since 2007 she has collaborated with neuroscientist, and poet Ian Gibbins in numerous projects exploring themes of touch, gesture and the study of anatomy. She is currently a visiting scholar in the Flinders Centre for Ophthalmology, Eye and Vision Research at Flinders University in Adelaide. Catherine is one of the founding members and a current partner of the Gray Street Workshop in Adelaide, her work is held in numerous public and private collections worldwide.

Email sent 15th January, 2020

Re: Elegy

Hello Katie

Hope you are well given the horrendous start to the new year. So devastating.

Which brings me to the work...

As you can see it has shifted on from my original plans. The work I originally proposed was usurped by my immense sadness. Rather than go on holiday, I found solace in my studio making this piece for *Elegy*.

Entitled *Ghost*, it is a freestanding 'arrangement' held in a domestic glass 'frog' used for flower arrangements and the 'vase' is a vintage piece of laboratory glass from the Microscopy Department.

The plants are all made by hand. They are thermoplastic (recyclable!) and embedded with two different kinds of phosphorescent powders, so that in low or no light the stems and buds will glow green, whilst the leaves glow a soft electric blue. The stems are all hand-rolled. The buds are cast from moulds — impressions of onion buds grown in my home garden. The leaves are moulded from young bok choy leaves. There are three Aquamarine crystal-cut tears that are 'dripping' from three of the plants. There is an invisible thread embedded inside the bud securing each stone.

It sits on a flat surface and can potentially be arranged in infinite variations, but I like the movement of this particular arrangement. It is a bit 'springy' and will tremble with vibration.

I think it looks best on a light pad. It can however work without one too, but the uplighting is dramatic and if it was on a timer it could periodically be turned off to be left glowing for several hours into the night.

And so, it is an arrangement of sorrow and solace.

Let me know your thoughts...

Love from  
Catherine



*Ghost*  
Object, 2020  
Thermoplastic embedded with phosphorescent powders, crystal cut aquamarine, vintage glass frog, vintage lab glass flask  
Overall 68 x 49 x 40cm



# LISA WAUP

Victoria

Lisa Waup is an award-winning artist descended from the Gunditjmara and Torres Strait Islander peoples, as well as having Italian heritage. She received a Bachelor of Arts in Fine Art from RMIT University where her love of printmaking and photography developed. Lisa works with paper, objects and jewellery, using objects found from nature. She has also developed a distinctive weaving practice. Lisa has an affinity with Melanesian culture through her experiences living and teaching at the University of Papua New Guinea in Port Moresby and Lae, where she raised a family. Her work is made of many materials or pieces that represent layers of history and story, while her stitching symbolises reattaching the fragments. The symbols and materials used in Lisa's work connect her to family, Country, history and story. Lisa is also a curator and currently works as Program Coordinator at Baluk Art; an Aboriginal Art Centre in Mornington.

*Mama* has been created to honour Mother Earth and the innate connection I have with Country and nature. It details her fragility and her yearning to be loved, respected and taken care of. The porcelain breastplate has an imprinted string bag on its surface — this, for me, represents mother. My children have always been taught to never go into my bilum (string bag from Papua New Guinea). My bilum is magical; it holds an element of surprise as well as items that, when needed, always magically appear right on time. But once you know what is inside it, its preciousness dulls, its power weakens.

The shape of the string bag also signifies a womb — my babies were carried in string bags, they slept in string bags hung in trees to capture the cool breeze in a hot tropical climate. String bags nurtured my children, they still do.

The brilliant white porcelain represents white ochre, which is a symbol of mourning. The ochre covers the mourner's body, rendering it near invisible; denoting loss and the pain within. Jobs Seeds/ Jobs Tears (Coix Lacryma-jobi) are also used in mourning practice, here encircling the neck.

The woven motif is white, again referencing ochre. The black and white feathers in the central area represent the positive and negative aspects of life, and the choices we have in our own power to make. For me, the circular design represents family; connections held and cared for. It holds the idea that life is never-ending and are all connected, especially to Mother Earth. The design-painted skulls and bones — which can be added or removed as preferred — indicate the loss of animals due to ecological damage that also affects the land, waterways and in time, every living creature relying on our Mother Earth. We need to protect her, in order for her to protect us and future generations. *Mama* represents a journey within for those who adorn themselves with it.

## *Mama*

Neckpiece with attachable objects, 2020  
Porcelain, assorted feathers, silk thread, recycled sterling silver, copper, jobs seeds, assorted animal skulls, animal bones, enamel paint, steel  
Neckpiece 16 x 50 x 1cm



# THANK YOU

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All proceeds from the sale of this catalogue and 25% of the profits from sales of work exhibited in *Elegy* will go to support the Environmental Defenders Office. Environmental Defenders Office (EDO) is the largest environmental legal centre in the Australia-Pacific, dedicated to protecting our climate, communities and shared environment by providing access to justice, running ground-breaking litigation and leading law reform advocacy.

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Thank you also to Gabrielle Chan, journalist at The Guardian and author of *Rusted Off: Why country Australia is fed up*, for speaking at the opening of *Elegy*.

**MEL  
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2020

This exhibition is part of Melbourne Design Week 2020, an initiative of the Victorian Government in collaboration with the NGV.

