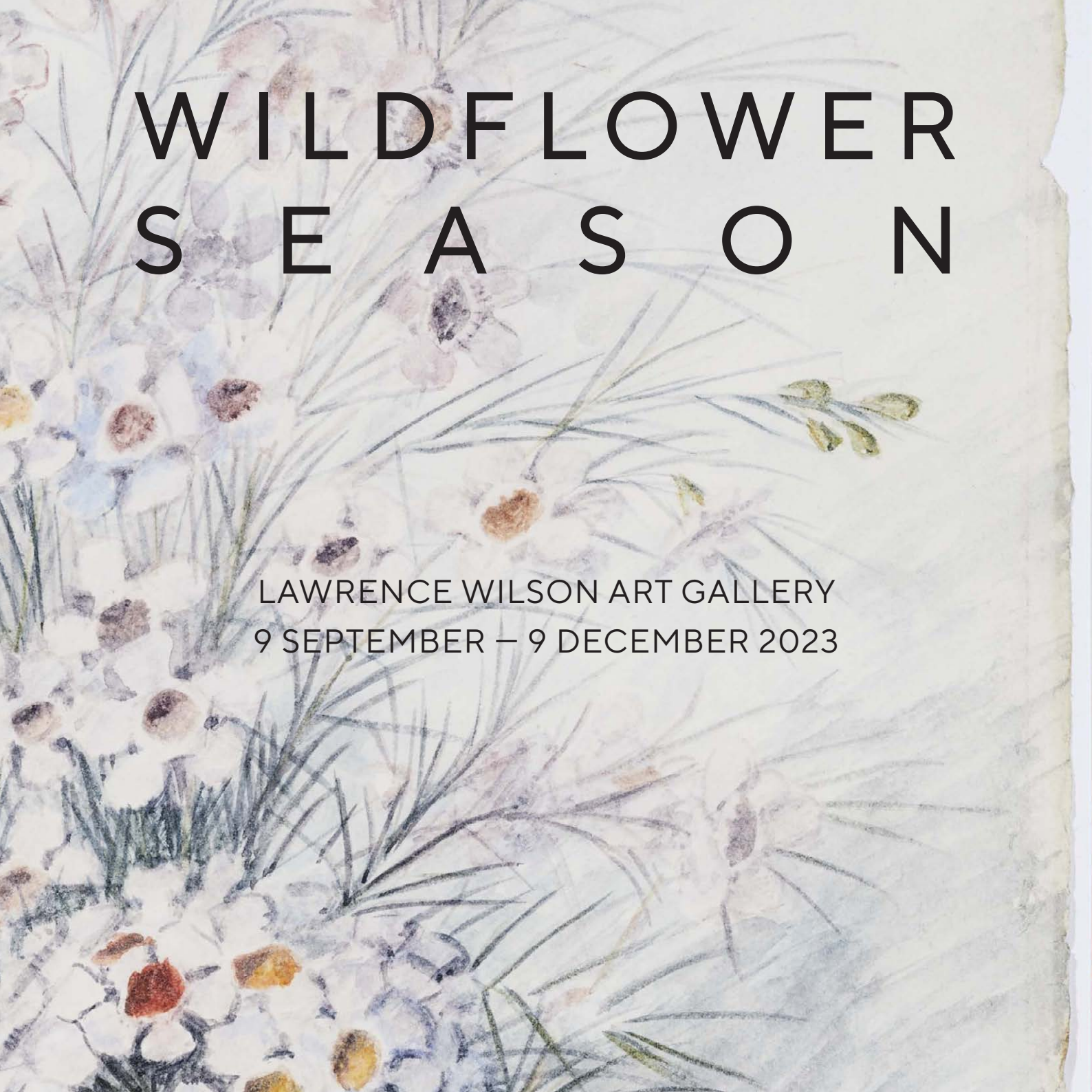
WILDFLOWER
SEASON
LAWRENCE WILSON ART GALLERY
9 SEPTEMBER – 9 DECEMBER 2023

About the exhibition

WILDFLOWER SEASON is a somewhat opportunistic title for an exhibition that coincides with the seasons of Djilba and Kambarang – a time of heavy traffic in the Western Australian South West for 'wildflower' tourism. The appearance of flowers throughout the year mark the changing of all six seasons in the Noongar calendar: as Emily Pelloe noted in her 1921 publication, there is always something flowering in Western Australia.

The 'wildflower' is itself a European construction, suggesting a flower that grows without 'cultivation'. What that means here, on Country that has been cared for and managed for 60,000 years, is worth careful consideration.

Images of flowers are nonetheless at the centre of the exhibition, which celebrates the conservation and framing of 40 watercolour paintings by Emily Pelloe from the University of Western Australia Art Collection. These are brought together with artworks and other material that expand on their context and significance.

Folios of nearly 400 drawings on loan from St Catherine's College, ephemera, original manuscripts and printed publications paint a portrait of Pelloe as an ambitious, determined and enterprising woman. In the adjacent gallery, a 'partner' exhibition of contemporary artworks complicate and critique the knowledge systems embedded in botanical art.

This group of works also draws heavily from the University of Western Australia Art Collection, featuring works by Godfrey Blow, Penny Coss, Guy Grey-Smith, Lucy Griggs, Fiona Hall, Winsome Jobling, Wattie Karruwara, Irene Mungatopi, Gregory Pryor, Marita Sambono, Robyn Stacey, Holly Story, Judy Watson, Deborah Wurrkidj and Salvatore Zofrea.

Several of these works were acquired for the collection from the 2007 exhibition *The system of nature*, curated by Lawrence Wilson Art Gallery Director John Barrett-Lennard to coincide with the 300th anniversary of the birth of Carl Linnaeus. Linnaeus's 1735 text, *Systema Naturæ* – an attempt to name all living things - is the foundation of scientific 'taxonomy'.

Taxonomy, which entered English in the 19th Century via French, combines two Greek words: *taxis*, order or arrangement, and *nomia*, law, or rules. This new arrangement continues the work of *The system of nature*, emphasising *lore*, rather than *law* – the stories we weave around plants and the places we find them. It

Kirsten Hudson, still from *Requiem (Kalyakoorl)*, 2020, 16mm camerless film (telecined using DIY frame by frame optical printer), 4min 8sec. Courtesy the Artist

Marita Sambono, *Underwater Lillies (from the RePlant folio)*, 2006, three plate colour etching, 48.5 x 39.5 cm , The University of Western Australia Art Collection, Gift of the Friends of the Lawrence Wilson Art Gallery. © The Artist and Merrepen Arts. Photograph by Rob Frith

Kylie Bracknell, *Surface Level* (detail), 2023, digital photograph on PhotoTex, audio, video and collected items featuring Western Australian wildflowers

takes creative licence with definitions and categories and makes emotional, non-linear connections. Each artwork or group of artworks has a partner that – through contrast or sympathy – builds on the story of the other.

It also aims to acknowledge the exhibition's location on Whadjuk Noongar Boodjar, and the knowledge that Western taxonomical science has overwritten.

Kylie Bracknell, known for her celebrated work in theatre, film, television and Noongar language reclamation, has been commissioned to delve into her personal archive of photographs and footage to create a new installation, titled *Surface Level*. Juxtaposing still and moving images, Bracknell critiques the reduction of Country to superficial design and decoration, and connects this desecration with the intergenerational trauma experienced by Indigenous women as a result of colonisation.

The extension of Bracknell's multidisciplinary creative and cultural practice into the art gallery is also a reminder that Western systems of categorisation – of artistic genre and medium, for example - are at work in the humanities, too.

On loan from the artist, Kirsten Hudson's *Requiem (Kalyakoorl)*– winner of the 2020 York Botanic Art Prize – is made using a variety of 'cameraless' film techniques, including burying 16mm film stock – for example, found footage or coloured 'leader' – in the soil with the seeds of the *Rhodanthe chlorocephala subsp. rosea.* as they germinated. Each day, Hudson resurrected 24 frames, collaging directly onto the soil-affected celluloid to produce a document of the flower's lifecycle from within an ecology of soil, insects, weather and changing light. *Kalyakoorl* is a Noongar word without direct translation in English but meaning, loosely, 'more than forever' – everything, eternal. It tempers the 'requiem' to the life of the flower – a seasonal daisy known as an 'everlasting' – with an acknowledgment of a cyclical process of decay and rejuvenation.

As a pair, these works bring a reminder of liveness – movement, change, growth and release – and responsibility

As a whole, *WILDFLOWER SEASON* aims to offer a meditation on how we make meaning from what the English language delineates as *'nature'*, acknowledging each artists' place *within* a complex, living world.

Gregory Pryor, *Herbario Nojciano (Wien)*, 2003, watercolour, pencil, spirit based ink and collage on paper, 42 x 28cm, 13 parts. The University of Western Australia Art Collection, Gift of the Friends of the Lawrence Wilson Art Gallery and the James RH Watson Watercolour Fund

Herbario Nojciano (Wien) developed from a residency Pryor undertook in Vienna studying Western Australian specimens held in the collection of the Naturhistorisches Museum.

Pryor has recorded both the plants and the casing surround them, including labels, tape, revisions and other markings collected during their afterlife as specimens. Annotations from the museum are augmented with personal reflections describing the minutia of Pryors' daily experience in Vienna, bringing time and the cycles of life into sharpest focus.

All works Emily Pelloe, The University of Western Australia Art Collection, Gift of St Catherine's College, 1970. Photograph by Rob Frith
above l-r:
Eucalyptus caesia Bentham, 1930, watercolour, 39.2 x 28.8 cm,
Callistemon speciosus, De C., 1926, watercolour, 38.5 x 28.2 cm
Banksia prinotes, Lindley, 1921, watercolour, 39 x 28.2 cm,
below l-r:
Eucalyptus Macrocarpa, Hooker, 1929, watercolour, 39 x 28.2 cm,
Clianthus Dampieri, Cunningham, 1922, watercolour, 39.5 x 29.3 cm
Macropodia fumosa, Drummond, 1925, watercolour, 36.8 x 26.9 cm,

About Emily Pelloe

Emily Pelloe's watercolours were gifted to the University after her death in 1941, to be 'held in trust for a women's college'. The gift included nearly 400 individual studies annotated with botanical and place names that are now compiled in four folios at St Catherine's College, as well as 40 larger, more elaborate 'bouquets' which, after a period housed in the University's Department of Botany, became part of the University of Western Australia Art Collection.

That these works were to be 'held in trust for a women's college' might suggest an assumption about subjects – flower studies, watercolour painting – once thought appropriate for female students, but it is a gift perfectly representative of Emily Pelloe's passions as an artist, a writer and as a citizen.

Born in St Kilda in 1878 and moving with her family to Western Australia early in her life, Pelloe returned to Perth in 1916 after a period in Mildura, where her husband Theodore had been posted as an executive of the National Bank. The pair became prominent members of Perth social circles, often connected with equestrian sports: Pelloe was for a time president of the Western Australian Hunt Club's Women's Auxiliary, and an equestrian prize was named for her at the Perth Royal Show. She was also president of the Women's Writers Club, and an early member of the Western Australian Naturalist Club.

Horseback rides through Perth and the South West fed a growing interest in Western Australian plants and flowers. Pelloe described painting many of her works during these rides, as "many of the flowers painted were too delicate and withered too quickly to allow them to be done at home."[1] She had been well known in Mildura for long-distance riding trips to Sydney; in 1917, with new acquaintance Kitty Maccully, Pelloe made a nearly three-week round trip on borrowed horses from Perth to Augusta. On her return, she produced a typewritten manuscript titled *With 'Matilda' on Horseback*[2] illustrated with photographs and sketches as a memento for Kitty, documenting the country and encounters with locals along the way. This manuscript - personable, quietly ambitious, meticulously detailed and suffused with lyrical description and references to poetry and literature – is indicative of much of Emily Pelloe's later, published writing, and also of her art.

Emily Pelloe, *Untitled (Banksia Spp)*, 1926, reproduced in Hal Colebatch's *The Story of 100 Years*. Photograph by Robert Frith

Supported by a connection from Mildura – the 'eccentric' businessman C. J. de Garis – Pelloe published her first book, *Wild Flowers of Western Australia* in 1921, combining scientific classification and detailed descriptions with personal observations and suggestions for using flowers in home decoration. It was broadly popular, critically well-received and was – although an annual 'wildflower exhibition' showcasing flower painting, crafts and arrangements had been a popular event at the Perth Town Hall since 1892 - lauded as the first detailed guide in English suitable for the amateur botanist or wildflower hobbyist.

In 1923, Pelloe inaugurated the Women's Interests column of the Western Australian Newspaper, where she published under a floral pen name: *Ixia*. The column, published every Friday, often featured stories on seasonal flowers as well as answers to queries on a broad range of topics, and generous publicity for causes Pelloe felt strongly about – for example, the importance of contributions to the Women's College Fund Committee.

Women, Pelloe wrote in the early days of her column: "possess administrative ability and business acumen of the highest order. And women with intellects awakened from apathy by a national crisis are not content… to slip back into the centuries-old slough of just taking life and its responsibilities as a matter of no moment to them individually"[3].

Her talents and her position in Perth society saw Pelloe become deeply involved in the 1929 commemoration of a centenary of the Western Australian colony, organising horse riders for a parade[4] and contributing an illustrated chapter, titled *Floral Glory*, to a commissioned history of the colonial Western Australian colony edited by Sir Hal Colebatch: *The Story of 100 Years*. A second full length book, the self-published *West Australian Orchids*, followed closely in 1930, as did a commission for illustrations and text for a Government Tourist Bureau brochure, which remained in print until the mid-1960s. The original paintings for this brochure hung for a time in the Premier's office, in Curtin House.

Outside of secondary school lessons, as an artist Pelloe appears to have been self-taught and public exhibitions of her work appear to only have been held posthumously. Pelloe was during her life well-known as a painter – references to her paintings appear often in newspaper social pages, adding a 'delightful' or 'charming' focal point at various soirees for visitors to the Pelloe house on Kings Park Road.[5] However, even as *The Story of 100 Years* is illustrated with her work and includes a paragraph devoted to artists who depicted Western Australian flowers – *"Lady Forrest and Mrs A. Dorrington (collections now in the Perth Museum), Miss Florence Fuller, Miss C. Miller, Miss May Gibbs, Miss Daisy Rossi (Mrs G.T. Poole), Miss Janie Craig and Mr Stanway Tapp"* – Pelloe did not include herself among them.[6]

Collected together, her paintings attest to an authentic love for and commitment to their subject. Smaller studies of individual flowers - likely those produced in situ, while riding- reveal a careful attention to detail, and a particular aptitude for the colour and texture of the South West's unique flora. Pelloe's larger paintings hover in a genre between botanical illustration and 'flower painting', clustering flowers together that may not appear as such in nature, and occasionally forsaking scientific accuracy for a streamlined, genteel treatment.

Eucalypts and banksias offer exceptions to the format of the bouquet, prompting a dynamic composition using the full surface of the page that is almost modernist in simplicity and rhythm.

Emily Pelloe's work in both publishing and art inspired curiosity and pride in local biodiversity for generations of both amateur and professional botanists – Rica Erikson, for example, has cited Pelloe's 1921 book as inspiration for her own work in botany and naturalism.[7] A flower has been named for her: *Pelloe's Babingtonia* (*Babingtonia pelloeae Rye & Trudgen*); Pelloe supplied an early specimen of the plant to the Western Australian Herbarium, collected near Kalamunda in 1925.[8]

As a public citizen and private acquaintance, each of her endeavours - in journalism and writing, art, sports, and in hosting and chairing various committees - appears to have been made in the pursuit of what Pelloe believed to be the greater good, to *living a good life*: offering guidance and encouraging participation, devoted to independence of thought and action, and enacted with a gently effusive, contagious joy and pride in the place she came to call home.

1. Pelloe, E H, *Wild Flowers of Western Australia*, C. J de Garis Publishing, 1921 p 29. See also, Sandra Murray and Silvia Conroy, *Emily Pelloe: Western Australian Wildflowers*, Lawrence Wilson Art Gallery, 1995.
2. Collection of the State Library of Western Australia; *With 'Matlida' on Horseback* is digitised can be read in part online.
3. Emily Pelloe, Quoted in Noel Stewart, "Remembered for Many Talents", *The West Australian Newspaper*, 21 August 1967
4. Pelloe, E. "Centenary Celebrations'" (to the Editor), *Western Gazette* (Goomalling), 6 September 1929
5. "Airlie" (pseudonymous), "Lady Athlumney Entertained", in SOCIAL AND PERSONAL NOTICES, *The West Australian*, Friday September 13, 1935
6. "Floral Glory", in *The Story of 100 Years*, Edited by Sir Hal Colebatch, Western Australian Government Printer, 1929, page 133
7. Erikson, R, Emily Pelloe, in Kerr, J. *The National Women's Art Book*, pg 179
8. Plant of the month, January 2022, florabase.dpaw.wa.gov.au/in-focus/

Emily Pelloe, *Anigozanthos Viridis. Endlicher* (detail), 1923, watercolour, 39.7 x 28.5 cm, The University of Western Australia Art Collection, Gift of St Catherine's College, 1970

List of works:
Watercolours by Emily Pelloe

The majority of Pelloe's works in the University of Western Australia Art Collection depict flowers collected and painted on Noongar Country, although some are only found in particular regions – for example, the *Euycalptus tetraptera*, which is endemic to the south coast, through Minang and Koreng Country. These have been arranged in the gallery and the exhibition catalogue reflective of the order in which they flower – also honouring the chapter order of Pelloe's 1921 book, which discusses its subject in order of flowering over the calendar year.

This order takes an **average** of the full flowering season, and has been determined by crosschecking Florabase – the Western Australia Herbarium's publically accessible online database – with expert advice.

It should be considered as a creative interpretation of data only.

The watercolours are titled with the botanical taxonomy correct at the time of making.

For this exhibition, Vivienne Hansen, author of *Noongar Bush Tucker and Noongar Bush Medicine* (with John Horsefall, UWA Publishing, 2019 and 2016) - has been commissioned to research the original names of the plants Pelloe illustrated. These, with some of their known uses, are also included in the pages following.

Several works also include an updated botanical taxonomy reflective of contemporary scientific research.

From Noongar Country;

Birak: December – January

Callistemon speciosus, De C. 1926

Noongar name: Burarup

Noongar uses: Bottlebrush flowers are a source of food for the Noongar people and was also used to treat numerous diseases. Like all the bottlebrushes the flowers were sucked for the nectar. The leaves crushed and inhaled for clearing sinus passages.

Current Botanical name: *Callistemon speciosus* (Sims) Sweet

Common name: Swamp/Showy bottlebrush - Albany bottlebrush

Verticordia Nitens, Schauer, 1925

Noongar name: Kotyeningara

Noongar uses: Medicinal

Common name: Christmas Morrison/ Morrison feather flower

Nuytsia floribunda, Brown, 1920,

Noongar name: Moodjar

Noongar uses: of spiritual significance – flowers should not be picked without consultation; Medicinal, Tools.

Common name: Christmas Tree

Anigozanthos flavida, Red. & De C. 1925

Noongar Name: Kurulbrung

Noongar uses: The starchy rhizomes were an abundant food source for the Noongar people of the Southwest of Western Australia.

Current Botanical Name: *Anigozanthos flavidus* Redoute

Common name: Tall Kangaroo Paw

Xylomelum angustifolium, Kipp., 1929

Noongar name: Djanda/ Quobba; Dumbung, Janjin (Moore ,1824)

Noongar uses: Food from the large pear-shaped nuts; Medicine

Common name: Sandplain Woody Pear

Note: this plant grows largely in the Gascoyne area, but also crosses into Noongar Country. It may have other Aboriginal names.

Verticordia grandis, Drummond, 1926

Noongar Name: Unknown

Note: flowers intermittently all year, peaking August to January

Bunuru: February - March

Banksia prinotes, Lindley, 1921

Noongar name: Manyret

Noongar uses: The flowers of the banksia were traditionally sucked for the sweet nectar or soaked in water to make a sweet drink by the Noongar people and an infusion of the flower spikes were used to relieve coughs and sore throats. Noongars also made a weak form of alcohol during times of celebration, gathering the spikes to make "neip"

Common name: Acorn Banksia – Orange Banksia

Djeran: April – May

Templetonia retusa, Brown, 1922

Noongar name: Yackal djaar

Wadandi name: Injid

Noongar Uses: The flowers were sucked for the nectar.

"In hard times the seeds inside the pea pods were crushed into a flour, and the taste is like almonds" – information via Annie Dab

Common name: Cockies Tongue or Coral Bush

Makuru: June – July

Eucalyptus caesia, Bentham, 1930

Noongar name: Gungurra

Noongar uses: Gum trees are very common across Australia and were named because of the thick gum or sap oozing from their trunks which is highly regarded for its high antibacterial properties. Used for medicinal purposes and tool making

Common name: Silver Princess

Hovea trisperma, Bentham, 1922

Noongar name: Unknown

Common name: Common Hovea

Blancoa canescens Lindl, 1929

Noongar name: Unknown

Noongar uses: Food source

Common name: Winter Bell

Boronia Purdieiana, Diels, 1929

Noongar name: Korumup

"The old fellas say our name is a bit different for our Pibulmun Wadandi - wongkaa and Boronia 'is Koriumba/Goriumba. Depends on which mob it's for. But I think in Menang & Goreang country it is called Koromup or Goromup" - Elder and Custodian Wayne Webb, 2022

Current Botanical name: *Boronia purdieana* Diels

Noongar uses: Unknown

Chamaelaucium uncinatum schau, 1923

Noongar name: Unknown

Yamatji name: Jambuna

Current Botanical name: *Chamelaucium uncinatum* Schauer

Common name: Geraldton Wax

Hypocalymma robustum, Endlicher. 1921

Noongar name: Unknown

Noongar uses: Medicinal

Common Name: Swan River Myrtle

Calothamnus sanguineus, Labillardiere , 1922

Noongar name: Boolgalla

Noongar uses: Food Source

Common name: Silky leaved blood flower

Djilba: August – September

Hardenbergia Comptoniana, Link, 1926

Noongar name: Koorla

Noongar uses: for shelters and making ropes

Common Name: Native Wisteria

Acacia cyanophylla, Lindley, 1922

Noongar name: Coojung/Cujong/Kalyung

Noongar uses: Seeds and gum are a food source; Tools

Current Botanical name: *Acacia saligna* (Labill.) H.L.Wendl.

Common name: Orange Wattle

Anigozanthos Viridis. Endlicher, 1923

Noongar name: Koroylbardany

Noongar uses: Starchy rhizomes were an abundant food source

Common name: Green Kangaroo Paw

Pimelea physodes, Hooker, 1925

Noongar name: Kwalep

Noongar uses: Bark used for twine.

Common name: Qualup Bell

Kennedya Coccinea, ventenat, 1923

Noongar name: Waalang

Common Name: Coral Vine, Eggs and Bacon

Thysanotus multiflorus, R. Br, 1926

Noongar name: Adjiko

Noongar uses: Tubers consumed as a food source

Common name: Fringe Lily

Leschenaultia biloba, Lindley, 1922

Noongar name: Beljieah yootah boolyah; Worl djet (sky flower)

Common name: Blue Leschenaultia

Eucalyptus tetraptera, Turcz, 1923

Noongar name: Unknown

Common name: Square fruited Mallee

Kambarang: October – November

Verticordia grandiflora, Endl. 1924

Noongar name: Unknown

Common name: Claw feather flower

Eucalyptus Macrocarpa, Hooker, 1929

Noongar name: Mottlecah

Common name: Moon Rose

Noongar uses: Medicinal

Grevillea leucopteris, Meissn 1931

Noongar name: Unknown

Noongar Uses: Water source. Sucking the dew off the flower early in the morning

Common name: White plume grevillea - Old socks

Note: this plant grows largely in northern Western Australia, but also crosses into Noongar Country; it may have other Aboriginal names.

Boronia heterophylla, F von M. 1927

Noongar name: Korumup

Common name: Red boronia or Kalgan Boronia

Verticordia insignis, Endl. 1925

Noongar name: Unknown

Verticordia grandiflora, Endl. 1926

Noongar name: Unknown

Xanthosia rotundifolia, Dc. C. 1930

Noongar name: Unknown

Macropodia fumosa, Drummond, 1925

Noongar name: Gnollamarra

Current botanical name: *Macropidia fuliginosa* (Hook.) Druce

Common name: Black Kangaroo Paw

Banksia Grandis ,Wildenow 1923

Noongar name: Poolgarra/Mungite/Beera

Common name: Bull banksia or Giant banksia

Noongar uses: See above

Hibiscus Huegelii, Endl 1922

Noongar name: Unknown

Current Botanical name: *Alyogyne huegelii* (Endl.) Fryxell.

Common name: Blue Hibiscus

Actinotus leucocephalus, Bentham 1921

Noongar name: Unknown

Lobelia tenuior, R. Br. 1923

Noongar name: Unknown

Common name: Slender Lobelia

from Northern Western Australia

Cassia Sturtii R. Br.

Current Botanical name: *Senna artemisioides* subsp. ×sturtii (R.Br.) Randell.

Crotalaria Cunnighamii R. Br. 1926

Common name: Green Bird Flower/Roller flower

Clianthus Dampieri, Cunningham. 1922

Current Botanical name: *Swainsona formosa*

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All works watercolour on paper, The University of Western Australia Art Collection, Gift of St Catherine's College, 1970

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Illustrations from *The Story of 100 Years*

Untitled (Banksia Spp), 1926, 39.3 x 28.2 cm

Untitled (flower study), 1928, 38 x 25.8 cm

—

(Four bound folios of watercolours by Emily Pelloe), Courtesy of the St Catherine's College Collection, UWA

Manuscript: *With 'Matilda' on horseback: Or the record of a holiday ride in the South West of Western Australia,* 1917. On loan from The State Library of Western Australia

Manuscript: *Short stories* by Emily Pelloe, 1902. Courtesy Naomi Tupper and Rebekah Batka

WILDFLOWER SEASON Part Two

List of works:

Godfrey Blow, *Over the Land,* 1984,synthetic polymer paint on cotton canvas, 177.8 x 365.5cm, The University of Western Australia Art Collection, University Senate Grant

Kylie Bracknell, *Surface Level,* 2023, inkjet print on phototex on custom wall, audio, and collected items featuring Western Australian wildflowers. 315 x 420cm.

Kylie Bracknell, *She has so much beauty (sacred Country on loop),* 2020, looped digital video.
Commissioned for WILDFLOWER SEASON, Courtesy the Artist.

Penny Coss, *Strip Stain/Purple Stain,* 2018, Acrylic on canvas, 160 x 180 cm. The University of Western Australia Art Collection, University Senate Grant

Guy Grey-Smith, *Banksia,* 1975, etching, 54 x 51.5cm (frame size).The University of Western Australia Art Collection, University Senate Grant

Lucy Griggs, *(six cyanotypes),* all works 2017, 46 x 36 cm. The University of Western Australia Art Collection, University Senate Grant

Kirsten Hudson, *Requiem (Kalyakoorl),* 2020, 16mm camerless film (telecined using DIY frame by frame optical printer), 4min 8sec. Courtesy the Artist

Wattie Karruwara, *Kimberley Story,* 1965, pen, ink and watercolour, 54 x 77.5 cm, The University of Western Australia Art Collection, Gift of Dr and Mrs R K Constable

Gregory Pryor, *Herbario Nojciano (Wien),* 2003, watercolour, pencil, spirit based ink and collage on paper, 42 x 28cm, 13 parts. The University of Western Australia Art Collection, Gift of the Friends of the Lawrence Wilson Art Gallery and the James RH Watson Watercolour Fund

The RePlant Folio, featuring etchings by: Marita Sambono, Fiona Hall, Winsome Jobling, Irene Mungatopi, Judy Watson and Deborah Wurrkidj, The University of Western Australia Art Collection, Gift of the Friends of the Lawrence Wilson Art Gallery

Robyn Stacey, *Leidenmaster I,* 2003, Type C Print, 96 x 150 cm.The University of Western Australia Art Collection, University Senate Grant

Holly Story, *Belongings,* 2003, Old wool blankets, Plant dyes, wooden Cheese boxes, 125 x 245 x 45 cm.The University of Western Australia Art Collection, University Senate Grant

Salvatore Zofrea, *The child Buddha in the garden,* 1974, oil on canvas, 128 x 152.7cm. The University of Western Australia Art Collection, The Ruby Rose Maller Fine Arts Acquisition Fund.

Curator's Acknowledgements

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Thankyou to Naomi Tupper and Rebekah Batka, the State Library of Western Australia, St Catherines College and the University of Western Australia Library for generous loans of archival material.

Thankyou to Kylie Bracknell for having confidence in me, and leaning in to the gallery as an experimental context for a deep and expansive creative practice; to Kirsten Hudson for the loan of a beautiful and incredibly moving work.

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And to Dr Sally Quin, who provided the curatorial groundwork for the exhibition

Godfrey Blow, *Over the Land* (detail), 1984, synthetic polymer paint on cotton canvas, 177.8 x 365.5cm, The University of Western Australia Art Collection, University Senate Grant © The University of Western Australia.

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The University of Western Australia would like to acknowledge that this exhibition takes place on Noongar boodjar, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practice their values, languages, beliefs and knowledge.

cover image: Emily Pelloe, *Chamaelaucium uncinatum, schau* (detail), 1923, watercolour, 39.5 x 28.8cm, The University of Western Australia Art Collection, Gift of St Catherine's College, 1970

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