SUSAN FLAVELL

b. 1964, United Kingdom; arrived Western Australia 1971
Lives and works in Boorloo / Perth, Western Australia

Susan Flavell's practice centres on a slow, deeply personal approach to making, using non-toxic materials that carry with them their past life; fabrics, second-hand textiles, and found objects. In *Mother Island*, Flavell processes maternal lineage, memory, and ecological loss through a commitment to slow-stitching methodologies.

Textiles act as a secondary skin, holding the intimate residues of sleep, warmth, and grief. In her flag series, including *flag - my mother's burial* (2026), Flavell rejects traditional state banners designed for conflict. Instead, she uses eco-pigments, bleach, and ink on domestic fabrics to create quiet altars where personal loss and environmental catastrophe sit side by side.

At its core, Flavell's work reflects a profound respect for nature and an awareness of how deeply we are connected to the Earth's delicate ecosystems. Through the quiet, repetitive work of patching and mending, discarded remnants become places of warmth and protection. Flavell's installations are grounded in the fragile interconnections of the natural world where discarded rags become an architecture of survival, bridging childhood memories with urgent questions about global decay.

LOUISE MONTE

b. 1965, Perth, Western Australia
Lives and works in Boorloo / Perth, Western Australia

Louise Monte explores memory, family history, and the vital, often unseen work carried out by her mother, Natalina, and women across generations. Rather than viewing domestic tasks as passive routine, she highlights caregiving as a powerful form of endurance, motherly strength and cultural survival. By transforming family shop records, domestic objects, and everyday materials into living archives, Monte brings the quiet strength of Natalina's motherhood into public view.

In *Labour of Love – Feeding, Bleeding and Weeping* (2026), capillary action draws Prussian blue ink through wicking cords, bleeding across vintage receipt book pages to honour her mother, Natalina, who worked in the family's corner store for 40 years. A weekly replenishment ritual renders the unseen cost of maternal devotion tangible. This fluid process continues in *Lament*, where fading ink traces the evolving stages of grief.

Movement and time play a key role in her work. By allowing fluid to slowly seep through paper, Monte creates visual metaphors for the constant, ongoing flow of maternal devotion and grief. These deliberate processes make the emotional and physical weight of care visible, showing that the true value of a mother's labour can never be measured by standard accounting.

Alongside these domestic archives, she creates a shared portrait of resilience. Her practice elevates individual memories into a lasting monument to women's strength, care, and visibility through both her own and Natalina's intimate journeys.

OLGA CIRONIS

b. 1963, Czechoslovakia; arrived Australia 1971
Lives and works in Boorloo / Perth, Western Australia

Olga Cironis addresses global conflict, home, and identity through a clear activist and ecological lens. Her practice examines cultural traditions, ancestral roots, and social dynamics, asking how individual lives fit into broader world events. By turning materials linked to conflict and protection inside out, she reclaims their meaning, transforming symbols of power into representations of female strength, survival, and care.

In Cironis' work, the idea of the maternal presence operates with two powerful sides: it offers safety, comfort, and deep affection, but it also holds a fierce resistance against harm. In *I hold you close for a reason* the maternal presence takes on the dual nature of the Greek Furies: offering sanctuary and celebrating love while wielding devastating power against violence and environmental destruction. Through soft-stitched shrouds, strategic texts, interactive and reflective surfaces, Cironis balances tender intimacy with vigilant self-preservation.

While her textile elements invite reflection on protection and lineage, Cironis also uses reflective surfaces to engage the viewer directly. By placing mirrors within her installations, she transforms looking into a shared experience. In the installation *Silence in Seeing You,* Cironis invites viewers to sit, activating a dialogic space of vulnerability. This active encounter with our reflection creates an intimate space to think about our own experiences, belonging, and how we are all infinitely connected to one another.