

Rural Utopias

Artwork Labels

Wall text

Rural Utopias brings together the work of ten artists who participated in a series of residencies in remote and regional Western Australia from 2019–2023. In collaboration with their host communities, artists developed context-responsive and socially engaged projects responding to the theme of *Rural Utopias*.

Rural and remote locations have historically attracted visionaries and dreamers in pursuit of utopian goals, including alternative lifestyle or spiritual communities and economic development projects. These ventures are cast as alternatives to the dystopian urban lifestyle, which is seen as detached from nature and deprived of community bonds. In Australia, like other colonial nation-states, this notion of utopia is called into question by the realities of a society living on unceded First Nations territory and the necessity of recognising their continuing connection to Country and generations of storytelling.

Artists developed their projects in consultation with communities to respond to, challenge or question the idea of ‘rural utopias’. The exhibition is accompanied by artist-selected works from the State Art Collection, inviting artists to develop a dialogue between new and existing works and consider the boundaries between art institutions and social practice. Itself a utopian prospect, the project aims to foster relationships between contemporary artists and regional communities and provide opportunities for exchange and collaboration.

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Access the *Rural Utopias* digital catalogue here:



AGWA

SPACED


Wesfarmers Arts
AGWA Principal Partner


Australian Government
RISE Fund


Department of
Local Government, Sport
and Cultural Industries

lotterywest

Bennett Miller

born 1980 Narrogin, Western Australia
works Fremantle, Western Australia

Residency host: Mitchell House Arts, Mount Barker, Western Australia

Passing through (Buvelot)

2023

mixed media installation

Bennett Miller's residency was characterised by movement, including his journeys from Fremantle, on waterways like the Kalgan River, the journeys of residents to Mount Barker, and the journeys of SUVs on the highway, ludicrously overloaded with belongings. Miller became interested in what motivates people to seek their own utopia; the sanctuary they find in a place and the impact they have upon it. His installation brings together found objects and sculptures to recreate an Albany Highway landscape, a scene encountered repeatedly on approach to the lush greenery of Mount Barker. Alongside this, he recreates the awkwardness and isolation felt by navigating social interactions as a stranger in a tight-knit community.

Louis Buvelot

born 1814 Switzerland

died 1888 Melbourne, Victoria

Landscape

1882

oil on canvas

Purchased 1970

The State Art Collection, The Art Gallery of Western Australia

1970/00P2

I chose this work within the thematic context of aspiring toward utopia, and more specifically, European aspirations for the Australian landscape in the past. Buvelot – who was unwell – sought out the Australian environment as a tonic for his health. He was also very influential on what would later come to be known as the Heidelberg school of ‘Australian Impressionism’. By presenting his work within my own comparatively lifeless installation, it is intended as a symbol of the relative failure of these colonial aspirations, and of the passage of environmental damage over time between the 19th century and the 21st.

BENNETT MILLER

Tina Stefanou

born 1986 Melbourne, Victoria
works Melbourne, Victoria

Residency host: North Midlands Project, Carnamah, Western Australia

Back-Breeding

2023

sculpture, wool, seeds, feathers, sweat, sheep body,
muscle, 3,500 kilometres of thread, seed-stitching

Pattern maker and assistant: Donna Franklin; additional sewing from the Mid West community.

Agripoet(h)ics: Back-Breeding, The Ball, Fantasy Creatures

three channel video, six channel sound, HD and 16 mm
film, 10 min 58 sec, 16 min 10 sec, 19 min 38 sec

Cinematography: Wil Normyle; Field Recording: Eduardo Cossio; Production Assistance: Donna Franklin;
Sound design: Joseph Franklin; Colour grade: Tim Wreyford

Intertwining vocal workshops, community rituals, and farm practices, Tina Stefanou's work considers the value of grain and wool to her Wheatbelt host. Stefanou reimagines activities originating from a romanticised perception of regional life. In doing so, she draws on the emotive force of nostalgia for a past commonly seen in rural communities.

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“Back-breeding” refers to the process of breeding livestock to revive disappearing traits, including those of extinct species. This attempt to reverse the past contrasts with current realities influenced by climate crises and socio-economic shifts. Stefanou creates surreal moments that celebrate the interwoven, multi-species rhythms of labour and life in the Mid West region beyond nostalgia and into the future.

Works from the State Art Collection

Working in a regional context made me consider the differences between art institutions in metropolitan locations versus the spaces in the regions where art occurs alongside agricultural labour. It made me think about how site-specific community-led performances can interact with a state art collection and what their connection might be. Instead of aligning my work alongside a specific object from the Collection, I chose to film part of my work from *within* the Collection. I hope to highlight the protections afforded to cultural objects compared to the damage caused by agricultural and extractive practices in regional areas.

TINA STEFANO

Alana Hunt

born 1984 Sydney, New South Wales

works Kununurra, Western Australia and Sydney, New South Wales

Residency host: Kimberley Land Council, Kununurra, Western Australia

Nine hundred and sixty seven

2021–23

967 A4 pieces of paper, 967 PowerPoint slides produced as a single channel video projection with audio, looped; 2 hrs 41 min

A very clear picture

2021

pen on three pieces of scrap A4 paper, pins

In plain sight

2023

text debossed by hand on 67 pieces of A4 paper, pins

Signs of...

2022–23

35mm film photograph on 72 pieces of A4 paper, pins

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A proposal for screening and distribution

2022

text, map and highlighter on A4 paper, pins

A very clear picture

2020–23

publication

Colonial dreams of development first materialise through the mundane language of bureaucracy. Since 1972, over 3300 applications to Section 18 of the WA Aboriginal Heritage Act have been processed, seeking legal permission to “destroy, damage or alter an Aboriginal site”. Only three have been declined.

This installation comprises summaries of 967 Section 18 applications from 2010–20 in a video narrated by Sam Walsh, former CEO of Rio Tinto, with notes from Hunt capturing phrases from each summary. Presented alongside an alphabetised list of every word from a request, and a failed attempt to circulate the video to regional airports, this collection scratches at the obscured ways in which colonisation occurs.

Elizabeth Durack

born 1915 Perth, Western Australia
died 2000 Perth, Western Australia

The inland road

c1935–c1958

crayon, ink and felt tip pen on paper

Purchased 1958

The State Art Collection, The Art Gallery of Western Australia

1958/D123

Grant Range I

c1935–c1958

felt tip marker and wash on paper

Purchased 1958

The State Art Collection, The Art Gallery of Western Australia

1958/D124

Elizabeth Durack belonged to a prominent pioneering family, who were among the first to colonise the East Kimberley in the 1880s. Her landscape drawings depict Miriwoong Country. I chose these works from the State Art Collection because they demonstrate the ongoing ways in which non-Indigenous Australians continue to disrupt this continent with the forces of colonisation, through pictorial and legal exercises in ownership.

ALANA HUNT

Ronald 'Womber' Williams

Nyoongar people

born 1959 Gnowangerup, Western Australia

died 2011 Perth, Western Australia

Warriors and droves

synthetic polymer paint on cotton

Gift of Sue and Ian Berndt, 2018

The State Art Collection, The Art Gallery of Western Australia

2018/0036

Boodja

synthetic polymer paint on laminate board

Gift of Sue and Ian Berndt, 2018

The State Art Collection, The Art Gallery of Western Australia

2018/0035

Ronald 'Womber' Williams was named after his grandfather Eddie 'Womber' Williams, whose totem was kaarl (fire). Andrea and Jo were thrilled to find these works in the State Art Collection because Andrea lived with her uncle Ronald when she grew up in Marribank Mission.

The figures in the landscape can be interpreted in many ways. Many Black trackers worked with the police, hunting for Aboriginal people who refused to assimilate into the wadjella way of life. The two men on horseback could be a party searching for men to persuade them to surrender.

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Andrea's mother Josie Stewart said Ronald didn't often paint figures, so this story was important to him. Another sister Selina Hill agreed they could be trackers, adding, "if they were in fear their spears would be up and they would be in attack stance."

Ronald's sister, Jenny Williams, said, "It could be about three men fishing, and those white men just happened to come their way. I don't know what they're going to do but it's not gonna be good". We wanted to include that foreboding feeling in our work about Lake Grace and why it might be warra to visit there.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

Jo Darbyshire

born 1961 Perth, Western Australia

works Perth, Western Australia

Residency host: Lake Grace Community Artspace, Lake Grace, Western Australia

Josephine and the mallees

2022

oil on canvas

Nathan Gray

born 1974 Perth, Western Australia

works Berlin, Germany

Juluwarlu Aboriginal Corporation

est. 1998, Ngurrawaana Community, Western Australia

Ngaarda Media

est. 2004, Roebourne. Western Australia

Residency host: Ngaarda Media and Juluwarlu Aboriginal Corporation, Roebourne, Western Australia

The Marlaangu Project

2023

audio in Yindjibarndi language with English captions on LED display, 18 min 30 sec

From stories told by Frank and Ricky Smith, featuring the voices of Michael Woodley, Lorraine Coppin and Wimiya Woodley. With thanks to the above for their generosity and also to Wendy Hubert. This work was made on the unceded lands of the Ngarluma and Yindjibarndi Peoples, I pay my respects to their elders past and present. It may feature the voices or names of people who have since died.

Juju (old man) Marlaangu is a mysterious Bigfoot-like creature who protects Yindjibarndi country. He is the subject of many spooky stories. These three stories show his alternating mischievous and fearsome sides, capturing one aspect of how language and culture continue to be lived on Yindjibarndi land.

The work is both an artwork for the public and a document for Juluwarlu's archive. This archive proved significant in the Yindjibarndi's historic 2021 land claim, when they became the first Indigenous people in the world to receive exclusive native title over an existing mine site. They continue to fight for compensation for the damage to their land and culture.

Wendy Hubert

Yindjibarndi people

born 1954 Red Hill Station, Western Australia

works Roebourne, Western Australia

Thalarut Pool, Pannawonica

2021

synthetic polymer paint on paper

Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2022

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The State Art Collection, The Art Gallery of Western Australia

2022/0093

Cave at Kumina

2021

synthetic polymer paint on paper

Purchased through The Art Gallery of Western Australia Foundation: TomorrowFund, 2022

© Wendy Hubert / Copyright Agency, 2021

The State Art Collection, The Art Gallery of Western Australia

2022/0094

Hubert's works were first exhibited at AGWA in *Tracks We Share*, an exhibition of artworks from the Pilbara in early 2022. I saw these works shortly before travelling to Roebourne for my residency with Juluwarlu and Ngaarda Media. During my time in Roebourne, I connected with the artist Wendy Hubert, a respected Yindjibarndi Elder and Cultural Custodian, who contributed to my work *The Marlaangu Project*. Hubert's paintings of her Country celebrate Yindjibarndi culture and connection to Country

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and provide a rich visual imagery to the Yindjibarndi stories recounted by Elders in my work.

NATHAN GRAY

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

Jo Darbyshire

born 1961 Perth, Western Australia
works Perth, Western Australia

Residency host: Lake Grace Community Artspace, Lake Grace, Western Australia

Lake Grace

2022

oil on canvas

Andrea Williams

Nyoongar, Goreng, Menang, Wilman, Balladong peoples
born 1971 Perth, Western Australia
works Perth, Western Australia

Mummarie 1–5

2023

wire and mixed media

Top to bottom, left to right

Jo Darbyshire

born 1961 Perth, Western Australia
works Perth, Western Australia

Residency host: Lake Grace Community Artspace, Lake Grace, Western Australia

Andrea Williams

Nyoongar, Goreng, Menang, Wilman, Balladong peoples
born 1971 Perth, Western Australia
works Perth, Western Australia

Detail from Norman B. Tindale's map, 'Tribal Boundaries in Aboriginal Australia'

1974 (printed 2023)
photograph

Jo Darbyshire & Andrea Williams, Lake Grace

2023
photograph

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**Mary Penny-Williams, Andrea's
grandmother holding her mother Josie
Williams c1958**

1958 (printed 2023)
photograph

**John Penny, at Gnowangerup, photo
by Norman Tindale, aged 74, 31 Mar
1939**

1939 (printed 2023)
photograph

**Mervyn and Mary (nee Penny) Williams
c1950s**

c1950s (printed 2023)
photograph

**Mervyn Williams and Norman Badger,
Mallee root picking, Nyabing, 1946**

1946 (printed 2023)
photograph

John Penny, grandfather of Mary Penny, with other family members, picking Mallee roots, Wheatbelt c1930s

c1930s (printed 2023)
photograph

Grant Riley, Dumbelyung, holding a wooden artifact given to him by a local farmer

2022
photograph

Arthur Slarke, local farmer with photos of two kylies found on Bennett's farm in 1911, and now held in the WA Museum, Lake Grace Artspace

2022
photograph

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This collaboration draws on the artists' connection to Lake Grace to explore how history resonates across generations. Aboriginal people were displaced when European farming began in the area in 1911. Darbyshire's parents settled in the town in the 1960s, with the utopian view that "it was a great place to bring up a family", while Williams' grandparents Mary Penny and Mervyn Williams were forced to move around for seasonal farm work. Their shared installation challenges the erasure of Aboriginal peoples' presence in a town that is considered warra, a place of bad spirits; especially by the presence of woodarchies or mummeries; evil creatures known for their supernatural speed and strength.

AGWA values artist-led information and knowledge sharing. Differences in name, place and language spellings may result from different languages and dialects in use.

Georgie Mattingley

born 1988 Melbourne, Victoria

works Alice Springs, Northern Territory

Residency host: Goldfields Arts Centre (Kalgoorlie, Western Australia)

Golden Utopia

2022

hand-tinted silver gelatin print in resin frame embellished with 24 karat gold and semi-precious gemstones

Golden Utopia (Diggers and Dealers)

2022

digital photograph

Golden Utopia (Boulder Camp)

2022

digital photograph

Golden Utopia (Main Reef Tavern II)

2022

digital photograph

Golden Utopia

2022

digital video, 25 min 50 sec

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Super Pit Curtain (Quarry)

2022

digital print on vinyl banner

Super Pit Curtain (Boulder Camp)

2022

digital print on vinyl banner

Georgie Mattingley

born 1988 Melbourne, Victoria

works Alice Springs, Northern Territory

Residency host: Goldfields Arts Centre (Kalgoorlie, Western Australia)

Golden Utopia (Main Reef Tavern I)

2022

digital photograph

Georgie Mattingley's project arose from her fascination with the dual histories of Kalgoorlie, where Gold Rush-era opulence sits alongside skimpies and mining culture. She invited locals to collaborate on a painting recreating the Goatcher Curtain in Kalgoorlie-Boulder Town Hall, one of the last working stage curtains in the world. However, the central scene in her painting depicts the Super Pit Mine in place of the original shipwreck scene in Italy. This curtain forms the backdrop for a series of portraits taken of community members, capturing the broad range of local and visiting interests in the town and the ways in which race, class and gender impact social inequalities.

George Addis

born 1864 Melbourne, Victoria
died 1937 Perth, Western Australia

Brooch

c1900

18-carat gold

Purchased through The Art Gallery of Western Australia
Foundation and Linton Currie Trust, 2018
The State Art Collection, The Art Gallery of Western Australia

2018/0088

This brooch was crafted during the gold rush era in Kalgoorlie-Boulder WA, which sparked a significant period of development. I love how the embellishments take on geometric forms commonly found in the art, design and architecture of Kalgoorlie during this period, in particular the *Goatcher Curtain*, 1908. This brooch, like the *Goatcher Curtain*, is an accessory of the Gold Rush. It embodies the endgame of Kalgoorlie's complex social divisions of labour, wealth and ownership. While I love to appreciate the craftsmanship required to create this mini-masterpiece, I think it's also worth questioning the value of this endgame itself. Who benefits from the brooch and at what cost?

GEORGIE MATTINGLEY

Ana Tiquia

born 1984 Melbourne, Victoria
works Melbourne, Victoria

Residency host: Cannery Arts Centre, Esperance, Western Australia

Seeder Futures

2023

shared folder; P2P file synchronisation application built on BitTorrent protocol; high-resolution .jpg files of public domain artwork from the State Art Collection; digital videos with sound, 1 hr 17 min

Rural Utopias Producer: Katie Witt; Director of Photography: Dan Paris; Technical Lead (AV installation): Evan Davies

Seeder Futures establishes a peer-to-peer file-sharing protocol between Esperance and The Art Gallery of Western Australia (AGWA). The artwork proposes an alternative model for collection storage and distribution, inspired by practices of giving and sharing witnessed in Esperance. A shared folder includes Collection images alongside interviews with community members, hosted by the Esperance community and a PC at AGWA. The term 'seeders' describes those who make files available to download, but also agricultural machinery used to sow seeds across paddocks. This work places the actions of sharing in Esperance into dialogue with a collection managed by a community of curators who wish to make it more accessible.

Works from the State Art Collection

I'm interested in systems and infrastructures that govern the management, storage and access to a state art collection. Digitisation of collections promises to increase access, particularly for rural populations. However, I discovered that access to high-resolution files of public domain work is restricted by many Australian state galleries. I wanted to explore what a collection truly owned by the people of Western Australia might look like and invited AGWA to share their public domain collection with the community in Esperance. *Seeder Futures* enacts an alternative way this state collection could be stored, distributed and made accessible to a rural community.

ANA TIQUIA

Elizabeth Pedler

born 1988 Perth, Western Australia
works Perth, Western Australia

Josten Myburgh composer

born 1994 Perth, Western Australia
works Perth, Western Australia

Residency host: Windi Windi Pastoral Company and Wellstead Community Resource Centre, Wellstead, Western Australia

What is written upon a leaf, what is held within a seed

2023

mixed media installation

During her residency, Elizabeth Pedler recorded interviews with community members, capturing documentation of plants and land management practices. The participants included farmers, Noongar Elders, biologists, and artists, who focused on the changing landscape, shaped by geographical and human factors. Amongst the stories are the voices of Juno and Esmæ, two girls born into the project – Juno to Pedler and her husband Andrew and Esmæ to local hosts Kerry and Richard. Bringing together human stories, site recordings, plant life, and a clay sculpture partially sourced from a local dam, the artwork shares stories written across the landscape of Wellstead, and looks to the shifting future these two girls may yet see.

Clockwise from right

Sydney Parkinson

born c1745 Edinburgh, Scotland, died 1771 at sea

Editions Alecto Ltd publisher

est. 1962 London, England

Alecto Historical Editions (imprint of Editions Alecto Ltd)

est. 1979 London, England

Baeckea imbricata (Banksian name: **Philadelphus imbricaus**)

from Joseph Banks' *Florilegium* Parts V & VI

1772–1784 [plate made]; 1982 [date published]

colour engraving on paper

Purchased 1982

The State Art Collection, The Art Gallery of Western Australia

1982/00Q5.18

Darwinia fascicularis

from Joseph Banks' *Florilegium* Parts V & VI

1772–1784 [plate made]; 1982 [date published]

colour engraving on paper

Purchased 1982

The State Art Collection, The Art Gallery of Western Australia

1982/00Q5.16

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Utricularia Caerulea

from Joseph Banks' *Florilegium* Parts XI & XII
1772–1784 [plate made];
1983 [date published]
colour engraving on paper

Purchased 1983
The State Art Collection, The Art Gallery of Western Australia

1983/00Q4.9

Melaleuca angustifolia

from Joseph Banks' *Florilegium* Parts V & VI
1772–1784 [plate made];
1982 [date published]
colour engraving on paper

Purchased 1982
The State Art Collection, The Art Gallery of Western Australia

1982/00Q5.26

Stackhousia monogyna

from Joseph Banks' *Florilegium* Part II
1772–1784 [plate made];
1979 [date published]
colour engraving on paper

Purchased 1979
The State Art Collection, The Art Gallery of Western Australia

1979/0Q40.42

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Lomandra Multiflora

from Joseph Banks' *Florilegium* Part XV

1772–1784 [plate made];

1984 [date published]

colour engraving on paper

Purchased 1983

The State Art Collection, The Art Gallery of Western Australia

1984/0Q34.16

Hemigenia Purpurea

from Joseph Banks' *Florilegium* Parts XI & XII

1772–1784 [plate made];

1983 [date published]

colour engraving on paper

Purchased 1983

The State Art Collection, The Art Gallery of Western Australia

1983/00Q4.31

This selection of engravings was chosen by members of the Wellstead community, selecting the flora that they recognised growing in their area, entwined with the daily lives of the community. The scientific and detail-oriented recreations of each plant species is juxtaposed with the varied stories of agriculture, conservation, revegetation, and regenerative initiatives from interviews with community members, occasionally overlapping with the sounds of children chattering or crying, to present a story of how the landscape is impacted by and impacts human stories, a messy entangling rather than a precise engraving.

ELIZABETH PEDLER

Jane Whiteley

born 1958 Bromley, England

works Fremantle, Western Australia

Sides to the middle

1992

hand-stitched, quilted, darned cotton bed sheet

Purchased 2001

The State Art Collection, The Art Gallery of Western Australia

2001/0222

Our installation brings together our joint interest in the ways in which materials hold memories of the past, capturing and celebrating the often-unnoticed traces of living. Whiteley's works resonate with this approach, in which the imprints of bodies on everyday materials, in this instance a bedsheet, preserve ephemeral moments. Her use of materials that have been used, mended and repaired is reflected in our installation and the work of Salvatore and Nigel in mending, repairing, and honouring the history and memories of materials and buildings while contributing to their future transformations.

JACKY CHENG, SALVATORE CARUSO AND NIGEL SMITH

Jacky Cheng

born 1977 Kuala Lumpur, Malaysia
works Broome, Western Australia

Residency host: Margaret River Makers, Margaret River, Western Australia

The cadence of time

2023

kozo fibres

This installation by Jacky Cheng with local collaborators responds to their business and significant historical building *The Witch and Windmill* in Witchcliffe, refurbished using salvaged and heritage materials. Building on a shared fascination with architecture and the relationship between materials and memories, each artist's contribution captures their unique approach to making. Cheng's work was made by casting traces of architectural elements from the building's interior, impressions of nails, joints, and crevices that mark the changing space over time. Caruso and Smith's works respond to one another, using the found materials that they accumulate through their lives to celebrate the value of historical materials and their built and natural environment.

Nigel Smith

born 1961 Derbyshire, England

works Margaret River, Western Australia

Altarpiece: alter ego

2023

synthetic polymer paint, found wood, cast iron lace frame,
copper wire

Salvatore Caruso

born 1961 Sicily, Italy

works Margaret River, Western Australia

Forged in toil this mortal coil

2023

kerosene and oil box timber, iron from plough, fire grate
rail, grave railing ends, heavy machinery cog and washer,
incense burner with paperbark, iron lacework, wood and
iron vice

Sarah Rodigari

works Sydney, New South Wales

Residency host: Ravensthorpe Regional Arts, Ravensthorpe, Western Australia

Biosphere

2023

single channel digital video with sound,

18 min 33 sec

Video Editing: Garden Reflexxx; Sound Composition: Evelyn Ida Morris; Camera: Dave Riggs, Jarvis Smallman; Drone: Drave Riggs; Production Assistance: Emily Dawn

Biosphere collages text, video and sound to address notions of belonging in relation to utopian ideas of what makes an ideal community: love, work, death, land, money and community. The monologue reflects on the collective daily rhythms that form a sense of place. The body in the gym, like a mine within the landscape, is broken down and recomposed to produce a unified image of growth. The monologue weaves together contrasting narratives addressing the politics of this location. In doing so, Rodigari draws attention to the fractured notion of utopia as a flawed idea that cannot exist in colonised Australia without erasing the history of Aboriginal people on this continent.

Ian Hamilton Finlay

born 1925 Nassau, Bahamas
died 2006 Edinburgh, Scotland

Blue/Lark

1983
card

Gift of Mary Hill in memory of Christopher Hill, 2021
© Estate of Ian Hamilton Finlay
The State Art Collection, The Art Gallery of Western Australia

2021/0091

Willow

1987
card

Gift of Mary Hill in memory of Christopher Hill, 2021
© Estate of Ian Hamilton Finlay
The State Art Collection, The Art Gallery of Western Australia

2021/0085

Rowan

1987
card

Gift of Mary Hill in memory of Christopher Hill, 2021
© Estate of Ian Hamilton Finlay
The State Art Collection, The Art Gallery of Western Australia

2021/0084

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I deeply admire how Finlay breaks down language and image to form re-readings of situations. I relate this to the process of unravelling the idea of 'utopia' when making *Biosphere*. Like my work, Finlay's take time to engage with, as does getting to know a community. A significant event in the Shire of Ravensthorpe is the Wildflower Show, which draws a large international attendance, and the locals are very passionate about; but I never quite managed to engage with it. The botanical references in these works are a nod to the wildflowers and Eucalypts in the Shire, after all, what is a utopia without a tree or a flower?

SARAH RODIGARI