

Sacred Grove in your Street

Presented by the Tree Veneration Society of eco-artists

<https://treevenerationsociety.com>

Thursday 17th October – Sunday 3rd November 2024

Art Space on The Concourse

With this multidisciplinary exhibition, we invite you to think about trees from a variety of perspectives – physical, ecological, psychological, aesthetic, historical and spiritual.

1.

Paula Broom

Golden Thread, 2024

Sticks and twigs, crocheted sisal twine and golden thread

46.5 x 21 x 18cm

\$700.00

This structure, made of angophora sticks, houses an imaginary nest with the eponymous Golden Thread woven almost imperceptibly through it, as a sign of the interconnectedness of all life on Earth. The ladders represent human intervention; thus, the piece explores the absurdity of the situation we find ourselves in - of cutting down trees and destroying habitat with the one hand, whilst desperately trying to conserve the creatures and birds that rely on them, with the other.



2.

Jenny Brown

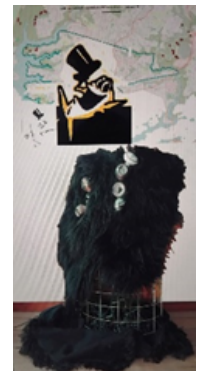
Backtrack Dieback, 2024

Moving image with found objects installation

75 x 40cm

\$2000.00

*The installation **Backtrack Dieback** incorporates moving image, sculpture and web-based educational material; and involves collaboration with CSIRO science researcher Tom Levick. The 1955 cartoon "One Froggy Evening" is intercut with new material to apply the film's message about human greed to the way that poison, drills and chainsaws were used to destroy 265 trees in Willoughby in 2023 for "better ocean views". This previously unseen scale of vandalism contributes ecosystem health problems and Tom's data-mapping identifies *Phytophthora* or Dieback, as Willoughby's largest. The sculptural form interprets Dieback whilst housing a projection and gallery-goer Dieback information 'business' cards.*



3.

Rachel Carroll

Tree Preservation I and II, 2024

Encaustic and monoprint on paper

Each work 43 x 59cm (framed)

\$450.00 each

This artwork is about TREE preservation. I used wax to encase prints of tree leaves and tree stems to explore ways nature has been traditionally preserved in a museum as a specimen. But rather than one specimen per image, I have cluttered a board with as many specimens as possible. These prints of specimens are fading and somewhat diminished. The wax seals each piece in the image in the hope it is preserved for future generations to view and admire... but is it enough to preserve the trees in a museum or gallery?



4.

Danja Derkenne

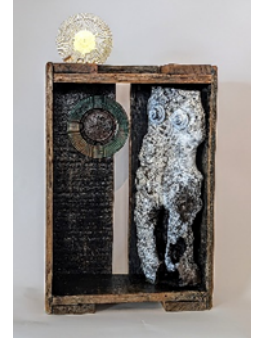
Uprooted, 2023

Recycled and found materials, steel and painted driftwood

105 x 30 x 30cm

\$600.00

December 19th, 31st 2019 and January 4th 2020 are the three dates fire ripped through our property. We are part of rare rainforest stands, nearly all on private land. Cedar trees, corkwoods, cabbage tree palms, birds nest ferns and much else grew here. However, most of our land had been cleared in the 19th century, with big cedar trees gone by 1828. Enough remained on boulder strewn slopes for rainforest to quietly flourish. Until the fires. My sculpture is hardwood found on our fireground. Hollowed out, ancient, Woman of the Trees is a symbol not to forget our rare forests.



5.

Margaret England

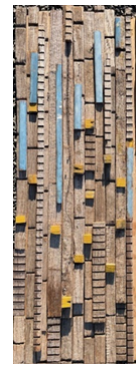
Late Winter, Retreat, 2024

Assemblage (found wood, nails) on board

125 x 40cm

\$880.00

This work depicts a grove (small planting) that is sacred to (in memory of) Box Gum Grassy Woodland, of which less than 1% remains in near intact condition in Eastern Australia. It is assembled from found timber (fence droppers, ladder, chair) to celebrate the joy of wattle among the young trees, on a frosty, blue, late winter's day on the New England Tablelands. New plantings can never take the place of intact old- growth bush and forest which, though sacred, are still not fully protected.



6.

Amanda Farquharson

Curious Nature, 2024

Found timbers on custom burl veneer column

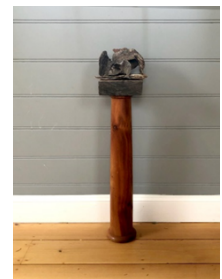
Total size -15 x 15 x 80cm

\$300.00 with column

\$220.00 without column

In this sculpture, I compose unusual shapes of tree elements 'found' while walking in nature.

*Worn by weather or tidal wash - **Curious Nature** illustrates the journey that a tree part takes in changing its form, over distance and time, how trees travel far from their roots and form.*



7.

Jude Fowler-Smith

Home, 2024

Found birds nest - vine, leaves and twigs, photo framed in metal and perspex

20 x 20cm

\$600.00

I found a part of this nest as I walked in the semi-forested gully near my home. It lay on the ground alongside the well-trodden path. A simple reminder that my built home was once a tree filled landscape, a home to the innocent victims of humankind's never ending desires.



8.

Louise Fowler-Smith

UrbanForest/Gridded Horror, 2024

Full colour high resolution digital print on white permanent self-adhesive vinyl adhered to Colourbond, magnets and wood

Shelf: MDF board, self-adhesive digital print and brackets

100 x 40cm

\$890.00

Trees are life. They provide essential oxygen, clean the air of greenhouse gases plus provide shade. Suburbs with no trees are suffering from the "urban heat island effect". Treeless areas can be up to 7°C higher than areas that have maintained a healthy urban canopy.

*My work, titled **Urban Forest/Gridded Horror** is a jigsaw puzzle. Initially we see an image taken in a small but healthy Urban Forest in the middle of Chatswood. When we take away the leaf-like pieces, we reveal what is happening in many of our cities – a gridded horror that is hot and lifeless.*



9.

Jan Garben

Shrine to the Forests of Willoughby, 2024

Acrylic painting on plywood and timber frame

200 x 40 x 40cm

\$1000.00

The species diversity of the Sydney basin is one of the richest in Australia. However, Sydney's ongoing development has destroyed much of its natural environment. Pockets of native bush in gullies and reserves are sometimes all that remain of extensive forests. Blue Gum High Forest once dominated the plateau where Chatswood and Willoughby are today; angophoras and scribbly gums encircled Middle Harbour; blackbutt and turpentine met casuarinas and mangroves by the Lane Cove River, and tree ferns, coachwoods and paperbarks sheltered in the sandstone gullies. This artwork honours the lost forests of Willoughby.



10.

Elizabeth-Anne Gervay

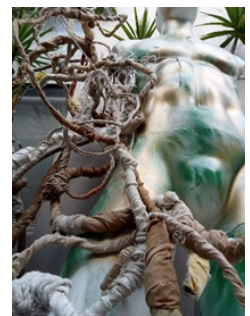
David, call me Brad, 2024

Sculpture, mixed media with naturally dyed, wrapped agricultural water pipes

180 x 40 x 30cm

\$1600.00

***David, call me Brad** - metaphor for the everyday person on the street, represents human entanglement with the life of trees. The hardwired outcomes of this relationship are food, oxygen, shade, medicine, shelter, rain, carbon sink, habitat and life. Let's not forget the miracle of trees.*



11.

Jane Green

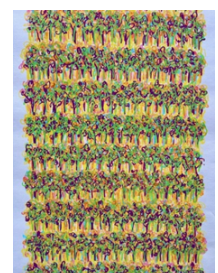
These Trees Make a Forest, and this Forest Travels with Me, 2024

Acrylic painting on re-purposed wallpaper

40 x 160cm

\$400.00 unframed

Experimenting with scribbling and colour overlay, this work celebrates significant trees and remembered forests.



12.

Terhi Hakola

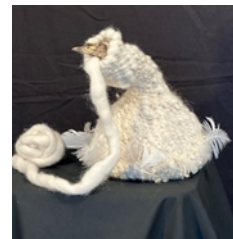
Perpetual Weaver, 2024

Wool, feathers, hair and found object

40 x 30 x 30cm

NFS

A bird weaves her nest from whatever is available. We know about the labour of birds. But what do we know about the soul of a bird? Of the one who died in the bushfire? Or her whose habitat fell under a forestry harvester? Birds for our ancestors were the vital messengers between this world and that beyond our vision. Here she weaves a song for the bones of the dead.



13.

Hobart Hughes

Tree Breath, 2023

Carved Wood and Projection Mapped Animation

39 x 30 x 39cm

NFS

The Green Man of Celtic, Roman and Indian origins is a figure of rebirth, composed of plant and human. In this interpretation, he speaks of the simple power and beauty at play.



14.

Adrienne Hunt

Portal Between Mystery and Reality 1-4, 2024

Giclée photographic prints on aluminium

30 x 30cm

\$300.00 each, \$1100.00 for 4.

The bushlands of Willoughby are mysterious treasures - offering insights into life of all kinds. Using a combination of photography, painting and construction, I aim to draw attention to these special areas around the edges of Sydney's Middle Harbour - of trees and their related, established ecosystems, that must be admired and preserved.



15.

Diane Mah

Tree Totem, 2024

Mixed media and watercolour

140 x 9 x 9cm

NFS

Tree Totem examines the realist and abstract expressions of tree forms in the landscape. Since the trees are an integral part of all urban developments as in Willoughby Council and other local councils in Sydney, it seeks to depict the internal structures of trees and soil as continuous living organisms. By understanding these interconnected mycorrhizal networks in trees and soil, one can raise awareness of the responsibility that living with trees entails.



16.

Louise Nade

Tree Adrift, 2024

Reclaimed driftwood, reclaimed rim tape and acrylic pen

118 x 25 x 28cm

\$350.00

*Description of trees - strong, calming, majestic, lush, graceful, serene, verdant, gentle, beautiful, ancient, towering, majestic. Importance of trees - nurturer, protector, soil stabiliser, climate regulator, carbon sequester, sustainer, life giver, habitat provider. **Tree Adrift** - Fallen, forgotten, lost, broken, pressured, worn, depleted. Future for trees -?*



17.

Liz Perfect

Written in the Wood, 2024

Silkscreen, woodcut and collagraph on rice paper

182 x 42cm

\$1350.00

***Written in the wood** describes the stories in tree bark. I use rubbings made from bark to make silkscreens, relief prints, collagraphs and etchings. The tree's history can be seen - complex patterns and rhythms, and traces of other creatures who have inhabited it. Printmaking as a medium, allows repetition of the elements too. These life-giving forms have withstood so much through the test of time and their interaction with the world around them is written there.*

Contemplating bark takes me out of my city 'everydayness' and gives me a deeper respect and understanding of the nature we are part of.



18.

Catriona Pollard

Transforming in our cocoon, 2024

Bangalow Palm

160 x 30 x 20cm

\$1500.00

My sculpture of a cocoon symbolizes transformation, growth, and protection, mirroring the natural cycles within trees and forests. It reflects the nurturing role of forests as cradles of life and ecosystems of constant change. The cocoon, made from the Bangalow Palm Inflorescence, echoes the textures and patterns found in trees, drawing a direct connection to nature. By representing a transitional phase, the sculpture speaks to the regenerative power of forests, the delicate balance they maintain, and humanity's role in safeguarding these ecosystems. It encapsulates the idea of renewal and the potential for growth within nature's embrace.



19.

Zorica Purlija

Love-heart Tree, Killcare, 2024

Digital photographic print on cotton fabric with hand sewn red thread

145 x 40cm

\$1100.00

Love-heart Tree traces the bushland of the Killcare area. Trees give us life, in return we need to honour and protect them.



20.

Penny Simons

Harmony, 2024

Black willow and coastal grasses

192 x 50 x 27cm

\$800.00

Harmony is a work balance and fragility. The balance and therefore equilibrium between: humans, all living beings and our natural ecosystems. This work is a metaphor for this balance and a symbol of hope, that we can work with nature to recreate this balance. There is a fragility to the work, symbolic of the tipping point we have arrived at. In this myriad of ways, it raises awareness of and for our trees, forests and natural world. It is made with forged materials, is sustainable, and has a zero environmental footprint.



21.

Bernadette Smith

Encounter 1-4, 2024

Quadriptych photographs printed on paper

unframed

each approx. 35 x 24cm

\$80.00 each, \$280 for the set.

This vertical quadriptych, comprising four photographs, is an intimate portrait of fig trees modelled by the shadows and light of a setting sun in our urban forest. Portraying the will to survive and defiant strength of the non-human world, it highlights nature's dependence on the positive actions of humans to survive and the tenuous quality of that relationship.



22.

Jane Theau

Precious, 2024

Leaves, gold leaf and brass

120 x 40 x 35cm

\$300.00 for each of 2 sculptures

These leaves represent the native forests of the takayna/Tarkine in Tasmania and those of northern NSW. Both are still being logged by loss-making government companies subsidised by taxpayers. These forests are as rare, precious as gold, and should be treated as such.

The taller sculpture holds a *Eucalyptus regnans* leaf. This majestic species is the tallest flowering plant in the world. The smaller one holds a leaf of the spectacular rainforest species *Stenocarpus sinuatus*, commonly known as the firewheel tree. I'm lucky to have a firewheel tree near my house, and I walk under it every day.



23.

Peggy Wallach

LOVE LIFE, LOVE TREES, 2024

Sandwich board, cardboard, wood and acrylic paint

90 x 50cm

\$400.00

***LOVE LIFE LOVE TREES** says it all. The work is performative and engages the audience and community to directly appreciate and respect trees in their natural environment. **LOVE LIFE LOVE TREES** encourages active participation and a poetic or critical reflection of trees. Peggy Wallach's work is committed to making the world a better place through love/action/respect and creativity for the environment.*



24.

Miho Watanabe

Awareness of Between-ness: Are You Still Alive? (Self Portrait), 2024

Mixed media, photo transfer and painting on Japanese silk scroll

103 x 40cm

\$333.00

*This tree carries a hidden influence from the bamboo grove in Ferndale Reserve, Chatswood. I was created an artwork for the Willoughby Council's Lunar New Year program this year, *Passage of Night; Luminary Rising*, drawing inspiration from the bamboo's energy. At the same time, I was going through hardship in my life, including homelessness. I encountered this tree during that period and began creating an artwork as a low-key self-portrait. However, working with the bamboo grove in Chatswood profoundly shifted my perspective of this tree, and its secret energy found its way into this work.*



Willoughby City Council is gratefully acknowledged for the provision of Art Space on The Concourse.

