

— Works —

1.



Katherine Henry (Textiles Sydney)

Bee Tea

wool, wire — knitting, natural dye

20 x 20 x 20 cm

POA

Bees are now threatened by varroa mite in Australia, their last safe harbour. Beekeepers around Australia are learning the challenges of keeping bees with this new threat. Where hives used to easily double each year, casual beekeepers are losing half of their hives. There is more work to balance the chemicals that "might" kill the mites, but not harm honey. Lavender oil is one of many natural remedies being tested with good results in the lab, but not in nature.

2.



Leonie Wright (Textiles Sydney)

Sussurus

fabric, thread, and wire — applique, hand embroidery and free motion embroidery

68 x 74 cm

\$250

The wind is a Force of Nature. It blows and shapes the tree, branches fall and leaves scatter. Sussurus means the whispering or rustling sound made by the wind.

3.



Kirsten Jakobsen (Textiles Sydney)

Hidden Industry

cotton, beads, ribbon, fabric paint — embroidery, stitching, painting

59 x 30 x 22 cm

\$200

Sometimes we forget the impact of the little things. Ants and other insects play a vital role in the environment, acting as cleaners, pollinators, pest controllers, engineers and farmers — they clean up organic matter, aerate soil and distribute seeds. We may only notice them when they're annoying us, but we wouldn't survive without them.

4.



Elizabeth Taylor (Basketry NSW)

Invasive Species I

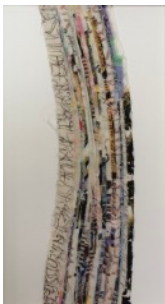
ceramic paint, copper wire and polymer clay — ceramic figure painting and sculpting
40 x 30 x 30 cm
\$500

This figure sheds light on the invasive species we humans have brought to Australia. Invasives are having a devastating impact on Australian wildlife. It is believed that the plants, insects and animals we have imported to our shores (unwittingly and on purpose) present the single biggest threat to our wildlife. She is part of a series of pieces I am working on.

My colonial lady is covered in weeds... lantana, bind weed and asparagus fern. These garden-escapees spread through the bush choking out local plants and changing our landscape. She is letting go non-native birds to compete with our local feathered friends. Did you know that the first settlers brought British birds over because they missed their sweet songs? They brought the common blackbird and the sparrows that now hop about our local cafes.

Proceeds of the sale of my piece will go to the Invasive Species Council who lobby to protect our native wildlife against invasive species.

5.



Elaine Witton (Australian Society of Calligraphers)

If Trees Could Talk

cotton fabric, thread — lettering, mark making, painting, screen printing, lino printing, machine stitching on cotton fabric
47 x 28 cm
\$210

What would it be like if we could peel back the layers of the bark of a tree? My artwork does just that. Each layer tells a story, similar and yet different, as I have decorated them in diverse ways. Some have text, as though a story had been written down, others are marks or shapes, perhaps still to be interpreted. Each layer reveals only a section of itself as if withholding hidden secrets. The threads floating between the layers make connections between the different stories.

6.



Jennifer Selinger (Australian Society of Calligraphers)

Collective Noun

paper, pencil, ink, tapestry frame — calligraphy, watercolour pencils, water dropper
40 x 50 x 1 cm
\$200

We control our fear of the forces of nature by classifying, grouping, investigating and naming. A collective noun keeps the real away.

7.



Jane Theau (Textiles Sydney)

Conflagration

repurposed tarlatan — hand embroidery

98 x 68 cm

\$1,100

This is one of a series of works made following the January 2020 bushfire that completely surrounded our tiny hamlet and engulfed Conjola National Park. The impact of the devastation continues to inform my work even five years on.

8.



Vonney Lemming (Primrose Park Photography)

Omnipresence

fine art photographic paper, framed behind glass — digital photography, edited in Adobe Photoshop and Lightroom

47 x 64 cm

\$220

Lightning bolts are a force of nature. This image was from a storm that I was monitoring and ultimately chased to the coast at Clovelly. I was fortunate to get an uninterrupted view to the ocean. Once I set up the sky lit up and I knew that I had a shot in the bag. The bolt seemed to speak to me and I felt a presence with me so I named the image Omnipresence.

9.



Maggie Gilbert (Textiles Sydney)

Trifecta

fabric, perle cotton, buttons, beads, sequins, sew-on gems — gelli printing, quilting, embroidery, beading

30 x 25 cm

NFS

This piece really celebrates the diverse creative energy within our Textiles Sydney group and was inspired by our recent Open Day. I started off with this playful pattern from gelli plate printing and made it into a small quilt by combining the familiar comfort of hand quilting with the explosion and joy of embroidery.

10.



Glenn Hunt (Primrose Park Photography)

Old Faithful

digital photograph on photographic paper, created with post production in Adobe Lightroom

44 x 56.5 cm

\$80

Geysers are a force of nature. Old Faithful is probably the most famous geyser of them all. Taken on my last trip to Yellowstone National Park, Montana, August 2023. It got its name erupting on time and more frequently than any other geyser in the park. The average height of each eruption is an impressive 44 meters (145 feet).

11.



Jennifer Selinger (Australian Society of Calligraphers)

Beneath the Surface

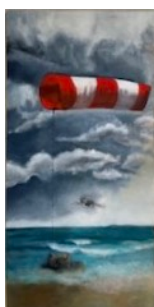
photograph, pencil, calligraphy

41 x 28 cm

\$200

Sheltered from the forces of nature, beneath the waves in rock pools, you never know what you might find.

12.



Virginia Moorfield (Artists in the Park)

Impending Storm Alert

acrylic on canvas

90 x 45 cm

\$300

I love the dramatic contrast of the heavy dark clouds and the vivid windsock over the ocean.

13.



Julianne Blunck (Artists in the Park)

Tree

oil on canvas

51 x 76 cm

\$700

Hanging Rock, Victoria.

14.



Alessandra Gottlieb (Textiles Sydney)

Seed Bark Study

felt, linen, Margilan silk, lamb curls, silk embroidery threads, bark, seeds — felting, eco printing, stitching

78 x 53 cm

\$700

My preoccupation in textile art concerns the natural world and its enormous variety of textures, shapes and colours. My work is a distillation of these elements.

15.



Bob Howe (Australian Society of Calligraphers)

The Earth

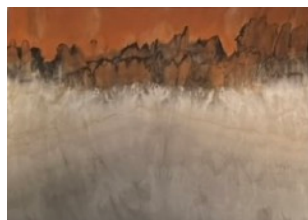
walnut ink and gouache — written with broad-edge and pointed pens

45 x 40 cm

\$220

I chose this statement because I can think of nothing better to say to certain leaders, in politics and industry, about the world's future, in particular the deterioration of the natural world and the planet itself, and their myopia in thinking that the planet will go on forever as it is, without the remedies it now needs.

16.



Alison Muir (Textiles Sydney)

Kaarla

silk, natural dyes — dyed with eucalyptus and ferrous

74 x 101 cm

\$2,000

Australian Aboriginal and Torres Strait Islander people practice cool burn to cut back the undergrowth without destroying the habitat of native animals and birds or destroying the upper stories of plant seeds.

17.



Glenn Hunt (Primrose Park Photography)

Windmills

digital photograph on photographic paper, created with post production in Adobe Lightroom

44 x 56.5 cm

\$80

Wind is force of nature that has been used to generate power for many centuries. I have many photos of windmills. This photo was taken near Palm Springs, California, September 2019. There are literally thousands of windmills in this high desert to capture the free energy from the turning turbine blades. I took this photo from inside the car, windows up, traveling at the 70 mile per hour speed limit (110 km/hour) with many trucks in the way to get a clear shot.

18.

**Glenn Hunt** (Primrose Park Photography)*Iguazu Falls*

digital photograph on photographic paper, created with post production in Adobe Lightroom

44 x 56.5 cm

\$80

This is a close-up shot of one of the many falls that make up Iguazu Falls. The massive waterfalls are made up of 275 separate falls and are the largest system of waterfalls in the world. The waterfalls that separate Brazil from Argentina are recognised as one of the new 7 wonders of the world. This photo was taken in September 2011.

19.

**Elizabeth Taylor** (Basketry NSW)*Fire*

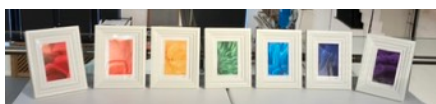
ceramic plate with ceramic paints applied

27 x 27 x 2 cm

\$100

This is part of a series of works I have produced reflecting on the horrific impact of the LA wildfires. I chose to paint this image on a plate — which reflects on the domestic and financial impact of so many people and families — unable to sit down and eat their supper at the kitchen table. In this piece I have also chosen to reflect on Hockney's famous pictures of LA houses as the fires impacted the poor, the rich and the famous. Firefighters and homeowners used water from swimming pools to fight the blazes, particularly in the Palisades Fire.

20.

**Deb Mooney** (Primrose Park Photography)*Beautiful Garden*

digital photography

25.5 x 19.5 cm each

\$30 each

My series of rainbow flowers is an interpretation of a vision or maybe an epiphany I experienced during my recovery from cancer in 2006. Toward the end of my treatment, I could barely find the strength to go on — with the combination of chemotherapy and barbaric external burns from radiation. During my evening salt bath, I remember staring into the water with tears rolling down my cheeks as I cried with pain and despair. For some reason, I looked up and saw the most curious thing, a vision of two gardens. On my left, a garden shadowed with darkness and silence, dying with disease and decay with no hope of survival. On the right, rays of sunlight glistened through a beautiful, brightly coloured garden full of exotic flowers, songbirds and bees collecting pollen. My tears of pain turned to tears of hope and joy. I knew at that very moment everything was going to be okay. This vision gave me the inner strength to fight my evil fate and go on to survive like my beautiful garden.

21.



Lisa Giles (Textiles Sydney)

All the Colours Come Back into the Picture

watercolour on paper — markmaking, hand and machine stitching

36 x 40 x 25 cm

\$950

The title of this work is inspired by Winston Churchill's frequent references to the 'black dog' in his writings, a metaphor for the cyclical nature of depression. It seeks to capture both the struggles and brief moments of relief, symbolised by vibrant colours that emerge as darkness fades. The coloured sections were created with family and friends during a joyful afternoon of pastel mark-making, embodying the support that can lift one's spirits. The black zigzag stitching was added during a contemplative time, with the repetitive process expressing the materiality of my mental health journey.

22.



Alice Shishoian (Australian Society of Calligraphers)

Bee-autiful

paper and cardstock — calligraphy and paper cutting

21 x 29.7 cm (A4s, A5, A6s)

NFS

The inspiration behind Bee-autiful came about while I was in practice writing and cutting THE HONEY IS SWEET BUT THE BEE STINGS, when I made an error with the letter B. I remembered that in my collection of decorative papers, I had a decorative bee scrapbook paper, and the theme of B and bee came together. Without bees, humans would not survive, thrive, and live. They are the pollinators of our crops and must be protected.

23.



Primrose Paper Arts

Invasive Species

various paper, wires, and twine — handmade paper, relief printing, gelli printing, collage, stitching, drawing and painting, with each leaf individually cut and carefully attached to the twisted twine

200 x 200 x 40 cm

NFS

Among living things, there is one primal force, the will to survive. We see this played out in our bushland where patches of light and soil are quickly populated by non-native species taking advantage of an opportunity. Oftentimes they are successful. Our native plants, after thousands of years living on an isolated island, are driven to the brink of extinction. This collaborative piece by Primrose Paper Arts highlights this story, using brightly coloured leaves among a sea of green.

24.



Katherine Henry (Textiles Sydney)

Wool to Wear

wool and hand spun linen — weaving and sewing

200 x 50 x 50 cm

NFS

This work is truly a work from nature to fashion. The work is predominantly made from fleece which has been cleaned, dyed, spun, woven and sewn by the artist.

25.



Pamela Reid (Textiles Sydney)

Dreaming Time to Man's Destruction

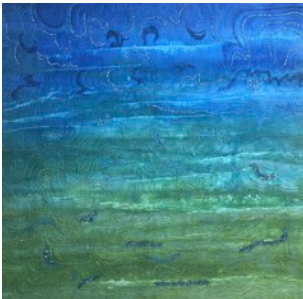
linen, organza, embroidery threads, paints — aluminium and gelli printing on fabric, wire free-form lace work with embroidery

38.5 x 28.5 cm

\$250

From the beginning of time, nature has battled the forces of the human disregard for equal balance with the forces of nature.

26.



Lisa Walton (Textiles Sydney)

Ocean Dream

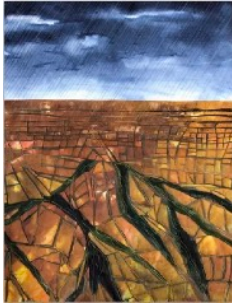
hand dyed fabric overlaid with beading

102 x 99 cm

\$850

This quilt captures the shimmering beauty and layered textures of life beneath the ocean's surface. Inspired by coral reefs and shifting currents, I used rich colours, fluid stitching, and textured fabrics to evoke a world both delicate and resilient. The forces of nature — tides, storms, and rising temperatures — shape and threaten this hidden realm. My work is a celebration of underwater wonder and a reflection on its fragility, reminding us of the urgent need to protect these vital ecosystems.

27.



Lisa Walton (Textiles Sydney)

Breaking the Drought #2

hand dyed & painted fabrics — hand-painted background with an overlay of raw edge appliqué hand painted fabrics

102 x 102 cm

\$850

This quilt reflects the harsh reality of drought in Australia, where the land cracks and curls under relentless sun. I used scorched colours, fragmented textures, and layered stitching to evoke the parched earth and the tension between beauty and desolation. Natural dyes and raw-edged fabrics speak to the unpredictability of the environment and the resilience of the land. Forces of nature — wind, fire, and time— shape and scar the surface, just as they shape our connection to place. This work is both a warning and a tribute to the enduring spirit of the Australian landscape.

28.



Sarah Dunk (Artists in the Park)

Storm

watercolour

44 x 32 cm

NFS

We live in politically stormy times when it often appears darkness pervades. Painting a lighthouse in stormy weather reminded me of the hope that it is essential to keep in our hearts, holding the vision that our world and communities can be guided to safe harbour.

29.



Frances Ergen (Textiles Sydney)

Homage to Water

recycled denim and calico — stitching and cutting

95 x 38 cm

\$150

Through my work manipulating textiles and clothing I have created my homage to water; endeavouring to reflect its movement, a life-giving force quenching our thirst, giving us energy and a serenity when walking next to it.

30.



Cathie Griffith (Textiles Sydney)

Signature Patterns in Nature: I Water & II Earth

recycled canvases, recycled fabric and paper, paint, mediums, threads — recycled fabric collage, painting, drawing

122 x 41 cm each

\$900 for pair

As I walk, grateful to feel the sun on my skin, my eyes are drawn to the myriad patterns in nature. Many are such signature designs; we know immediately to what they belong. The

distinctive patterns and textures of honeycomb, a lotus pod, the suckers of an octopus, the veins on a leaf, the grain of a piece of wood, the unfurling of a fern and the wing of an insect... all these patterns remind us of the wonder and intricacy of nature. As nature renews and recycles, I have also repurposed my materials and collaged the surface, integrating the components together with paint and thread.

31.



Alison Muir (Primrose Paper Arts)

Balmoral 1

paper, textiles, feathers, seaweed, leaves — print, stitch, glue, pressing

60 x 66 cm

\$250

Balmoral Beach was a place I spent a lot of time at as a teenager. Now in my 70s, I visited Balmoral again as a location for a Shelley Rhodes workshop. I discovered that human impact had caused a lot of change, and mother nature had continued her steady process of erosion, replacement and maintenance.

32.



Alison Muir (Primrose Paper Arts)

Fox in the Hen House

egg cartons, recycled letters, egg shells, fox fur, feathers — indigo dye, papier-mache, glueing

30 x 30 x 9 cm

NFS

A friend has a farm and was providing me with beautiful blue fresh farm eggs on a regular basis. Until the day the fox got into the hen house and since then there have been no more eggs. The work is my tribute to the chickens and the farmer.

33.



Lakshya Ahluwalia (Australian Society of Calligraphers)

Absolute Now

acrylic on canvas paper

59.4 x 42 cm

NFS

Absolute Now is a Gurmukhi calligraphy artwork inspired by the Sikh understanding of time, nature, and spiritual presence. Drawing from the five elements — air, water, fire, earth, and space — the work reflects how all of creation moves within the divine Hukam (order). Yet, amid this constant flow, Gurbani reminds us of the one Timeless Truth: the present moment is where the Divine resides. The central smoke in the artwork symbolizes the present — fleeting yet real. The left side represents the past, already dissolved; the right side, the future, still forming. The smoke invites the viewer to pause and align with the *Absolute Now*, where ego dissolves and presence begins. In this space between breath and thought, we encounter the Eternal — the formless force that animates all life.

34.



Lakshya Ahluwalia (Australian Society of Calligraphers)

Time Keeps Slipping

digital calligraphy created on Procreate

59.4 x 42 cm

\$1,000

Time Keeps Slipping is a Gurmukhi calligraphy artwork inspired by Sikh spirituality and the natural forces that shape our world. The piece reflects on the fleeting nature of time — how it flows like water, unseen and unstoppable — while pointing to a deeper truth: above all forces of nature is Akal Purakh, the Timeless One.

Through expressive script and symbolic form, the artwork invites reflection on life's impermanence and the need to live with awareness and devotion. In Sikh teachings, time is a reminder of our limited breath, urging us to move beyond illusion (Maya) and connect with the eternal. As moments slip away, we are called to centre ourselves in the Divine presence that never changes.

35.



Lakshya Ahluwalia (Australian Society of Calligraphers)

The One

acrylic on canvas paper

59.4 x 42 cm

\$800

This calligraphy artwork, rendered in the Gurmukhi script, represents the elemental forces of nature — earth, water, fire, air, and space — as seen through the spiritual perspective of Sikhism. While these forces shape the physical world, the script invokes the timeless truth that above all creation is One Supreme Power — Ik Onkar — the singular, eternal force that governs all existence.

36.



Linda Rosenman (Artists in the Park)

Formed by Nature: Kelgoola

acrylic on canvas

45 x 45 cm each

\$170 for 1; \$300 for both

Kelgoola is an ancient landscape of folded rocks and stark ghost gums beneath a brilliant blue sky: Nature's own creation.

37.



Amanda Waterhouse (Artists in the Park)

Cocky

acrylic on canvas — intuitive painting with stencils, negative space painting and printing, overlaid with focus work

60 x 50 cm

\$350

Australia's own comedian, the sulphur-crested cockatoo, refuses to blend into the landscape, raucously advising us of its joyous presence.

38.



Maria Johnson (Artists in the Park)

David

acrylic on cotton — hand painting and embroidery

45 x 45 cm

\$450

The first thing I thought of when I heard the theme, 'Forces of Nature' was of the incredible David Attenborough (recently aged 99 years) and how he has changed the world: How he has illuminated the impact from human society and greed on the natural world and showed us the beauty and fragility of nature.

39.



Amanda Waterhouse (Artists in the Park)

Tawny

collage and acrylic on canvas

51 x 40 cm

\$250

I use an intuitive approach to start an underpainting, building up layers, until the subject presents itself. I tend to gravitate to

Australian fauna, which I find comedic and captivating.

40.



Basketry NSW Inc

All Adrift

driftwood, monofilament, jewellery wire, coconut palm fibre, raffia, seagrass, shells, rusty bits & pieces, sea glass, waxed linen thread — looping, wrapping, twining, knotting, random weave

44 x 90 x 106 cm

NFS

All Adrift is about the force of water, specifically rivers in flood and the crashing, rolling waves of the ocean. Trees, which are washed into the ocean are broken up and turned over and over by the force of the water. The timber, stripped of its bark, becomes smooth and light. Driftwood is created. It often becomes entangled with fishing line, seaweed and debris and is washed onto the sand or water's edge.

41.



Amanda Waterhouse (Artists in the Park)

Moreton Bay

acrylic and collage on canvas — intuitive underpainting and collage, overlaid with acrylic detail

76 x 50 cm

\$450

This beautiful specimen stands sentinel in Wendy Whitley's Garden, and has demanded the attention of tree huggers and artists, shade seekers, picnickers and adventurous children for as long as we have been welcomed into its sphere.