



# Plant + Human

Education Resource



AUSTRALIAN  
CENTRE  
FOR PHOTOGRAPHY



@acp.photo #acpexhibitions2018 #acpportraitisapuzzle

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The Australian Centre for Photography acknowledges and pays respect to the past, present and future Traditional Custodians and Elders of Country featured in this exhibition and across the nation. We celebrate the continuation of cultural, spiritual and educational practices of Aboriginal and Torres Strait Islander peoples.

## Images

Cover image: Liss Fenwick, *Boab tree covered by a century of tourist graffiti, mythologised as the Hillgrove Lockup, north Western Australia*, 2016. Courtesy and © the Artist.

Unless otherwise stated all images are Courtesy and © the Artist. All installation images of *Plant + Human* are courtesy and © Michael Waite / ACP.

# The Australian Centre for Photography

## About the Schools Program



The Australian Centre for Photography is a not-for-profit arts organisation dedicated to photography and new media. The ACP provides exhibition, education and community programs to engage audiences in a dynamic conversation about the role photography plays in visual culture. Our Schools Program is developed in collaboration with our experienced team of photographers and educators to align with curriculum outcomes and to connect your classroom with the world of photography in exciting ways:

### **Teacher Professional Development: Monday, 4 March 2019, 10am – 4pm**

Share and learn ideas and practical classroom strategies that connect the work of visual artist, scientist and university lecturer Dr Erica Seccombe from ACP exhibition *Plant + Human* with the NSW and National curriculums – Visual Arts and Humanities. During the afternoon, teacher's will be invited to work with ACP photo-educator Michael Waite, to develop classroom activities that explore ways of combining analogue and digital processes.

**Workshops:** We will create the perfect workshop experience to match your students' skills and interests. We can also send one of our experienced and dedicated educators to your school for an engaging and informative photographic workshop covering a range of interests and practice.

**School Tours:** Students and teachers will experience our latest exhibition with educational tours from our experienced educators and curators. The ACP also provides Education Kits to accompany school visits to promote critical-thinking and enhance curriculum outcomes.

Visit our website for more details [www.acp.org.au](http://www.acp.org.au)

Contact **Marisa Seeley, Education Coordinator** at [m.seeley@acp.org.au](mailto:m.seeley@acp.org.au) today to schedule your next visit with the ACP.

# About the Resource

## Important information



### Curriculum:

The *Plant + Human* learning resource is closely aligned with the Australian Curriculum:

- The Arts: Drama, Dance, Media Arts, Music, Visual Arts
- Humanities and social science; history, geography, economics and business
- English

### Before using the resource:

We encourage you to visit the *Plant + Human* exhibition before using this resource. To book a tour, please call 02 9332 0555 or email [m.seeley@acp.org.au](mailto:m.seeley@acp.org.au).

### Set classroom ground rules:

Due to the nature of some of the exhibition content, setting classroom ground rules with your students before viewing is an important step in creating a safe space. It helps to develop mutual respect and understanding between the members of your classroom community.

# About the Exhibition

## *Plant + Human*



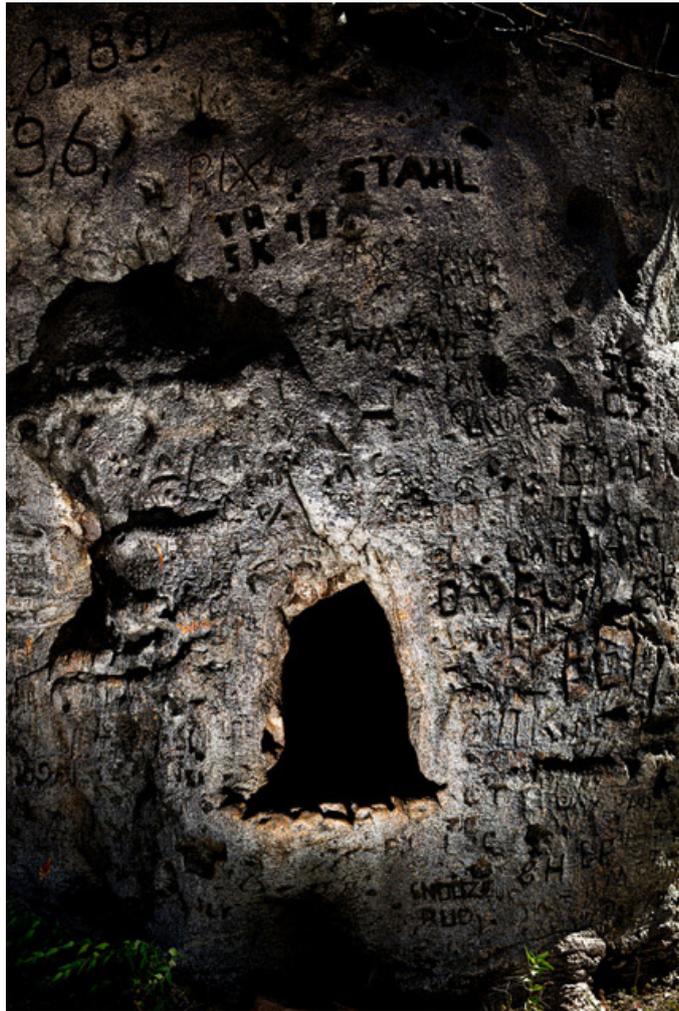
Steven Cavanagh | Liss Fenwick | Phillip George | Hayley Millar-Baker  
Polixeni Papapetrou | Pony Express | Merri Randell | Diana Scherer | Erica Seccombe

For many, the intimate connection between humans and the botanical has been assumed, overlooked or not considered. For others, plants are revered and appreciated through the filter of cultural beliefs and practices. The artists in this exhibition approach their vegetal subjects with intensity, exploring both our historical and contemporary entanglements with ecology. With biophilic intent, their works encourage an intuitive response to the current urban malaise of 'plant blindness' and stimulate in us a biospheric consciousness.

*Plant + Human* communicates the power-plays of this interspecies relationship. It posits the greener genera as sentient beings, with the ability to pre-empt and respond to changes in the environment. In turn, plants affect responses in us. From edible foliage to old growth forests, our wellbeing is dependent upon ingesting, being wrapped in, or surrounded by, rooted organic matter. While agriculture and genetic modifications indicate our advantage, equally they reinforce the essentialness of plants to our survival.

Over the course of human history, this dependency has become entwined in our knowledge, culture and creativity. The politics of place, plants and human habitation is tangible in our naming of locations to reflect the proliferation of certain species. As a cultural symbol of life and death, beauty and abundance, vegetation is manifest in our architecture, design and personal names. Flora has become fundamental to our collective and individual identity and trained our understanding of the world.

# Liss Fenwick



*[This tree] forms a marker for the horror of the frontier wars, but also reveals something of human nature. It pre-empts greater scars on the landscape to come through the built environment of the modern era. A shadow of guilt for the will of my predecessors to carve out space on the land.*

Liss Fenwick

## THE WORKS

Above: *Boab tree covered by a century of tourist graffiti, mythologised as the Hillgrove Lockup, north Western Australia, 2016*

Left: *Christmas tree in a church, Newcastle Waters, Northern Territory, 2016*

Knowledge and nomenclature, the act of naming, are intimately tied. The naming of plants is a mode of sharing knowledge within a community, whether that be language group or scientific enclave. In the Nyulnyulan languages of north Western Australia boabs are *larrgadiy*, in other parts of Australia they are popularly called *bullawaddey* or bottle trees. The nineteenth century botanist Ferdinand von Mueller named the species *Adansonia gregorii* after the Australian explorer Augustus Charles Gregory.

This individual boab known as Hillgrove Lockup has lived over 500 years. In that time it has borne edible fruits, captured water in its hollow bulbous trunk, and its canopy provided shade in the arid landscape. Its monumental size makes it discernible from great distances. As an iconic landmark it has earned the esteem of local Miriwoong peoples, and travellers, securing its place in history with a recognisable personality.

In contrast, the names, initials and dates that scarify its smooth skin are violent. The graffiti began to appear after European settlement and interpreted through a filter of colonial dominance are thoughtless attempts at immortality. This specific tree shares a darker mythology with another boab in the remote north as site of colonial incarceration. It is believed that the interior was used as a cell to detain Aboriginal people during their transportation to the city.

# Liss Fenwick

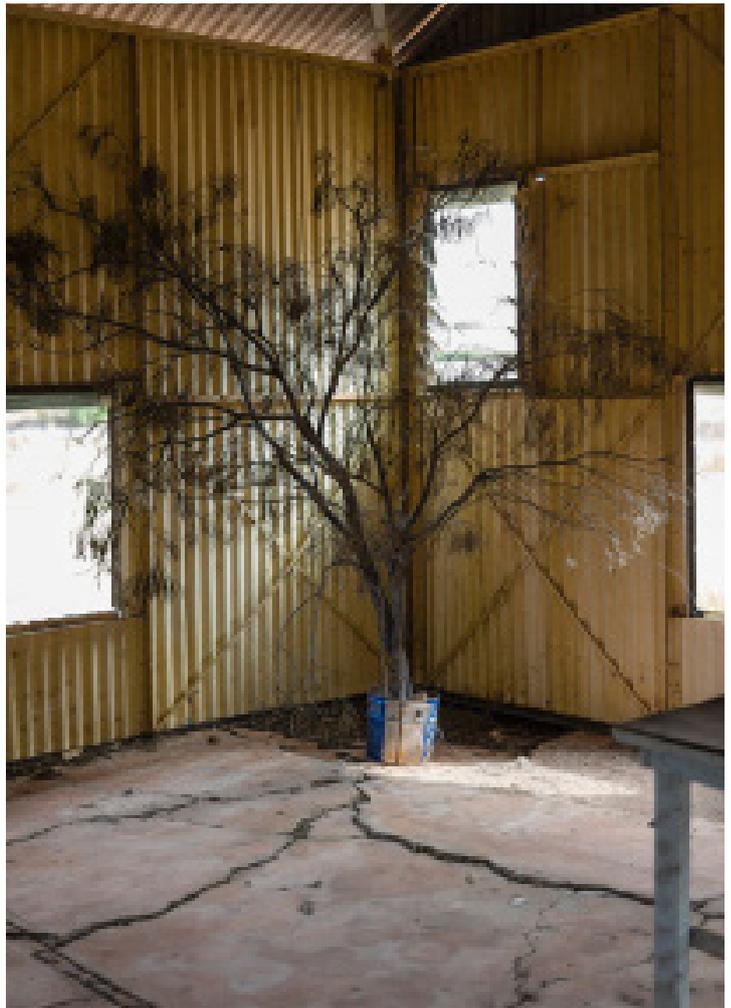
## THE ARTIST

Liss Fenwick's work combines documentary-style photography with long-term conceptual and aesthetic visions.

She develops visual languages on location, in areas of bush surrounding her rural hometown in the Northern Territory and across northern Australia.

Particular places, sites and objects that exist outside an artistic context are studied for their potential shifting meanings.

The aim of her practice is to explore the allegorical potential of rural Australia throughout cycles of expansion and decay.



## EXTEND YOUR THINKING

### QUESTIONING AND RESEARCH

- Fenwick's practice draws heavily on exploring her local environment, and seeks to convey the multiple and layered meanings of particular significant sites. Research significant or important sites in your local area. These can be natural or manmade.

### ANALYSIS AND INTERPRETATION

- Write a descriptive text about your site of choice. Focus on conveying the physical features and the mood of your site to your audience.
- Photograph the site. Consider technical elements such as lighting, angle, aperture, shutter speed and ISO settings, ensuring these communicate a particular mood.

### COMMUNICATION AND REFLECTION

- Ask a friend or family member to read your descriptive text, and then view your finished photograph. Get feedback from them about their own interpretation.

### CURRICULUM

ACAMAM075, ACAMAR078

# Phillip George

## THE ARTIST

Phillip George is a Sydney-based artist who lectures at the University of NSW.

His research-driven practice considers culturally and linguistically diverse Australians.

The artist draws connections between Australian beach culture and the fractured, turbulent zones of the Middle East.

He has exhibited in thirty-three solo shows and more than 100 group exhibitions nationally and internationally.



## THE WORKS

*Fogged world, Isfahan, Fog garden* (image above), *Mountain* (image below left), *Eden* (image right bottom), *Mountain 2* (image below right), *Acheiropoeta, Border crossing* (image right top), and *Trance*, from the *Fog garden* series, 2012.

The genus *Rosa* encompasses over 100 species of perennial shrub, each with an identifiable bloom. George reiterates the plant's origins in Persia and the ancient Arab world with the title *Isfahan*, the name of a province south of Teheran famous for its production of decorative textiles and carpet. Another, *Acheiropoeta*, refers to the Greek 'made without hands' – used in relation to Christian icons to imply their miraculous creation. Displayed as a grid, *Fog garden* eludes to the ubiquitous nature of the rose in contemporary life, from the aromatic heritage bushes over the neighbourhood fence to the bouquets of stemmed red roses given on Valentine's Day. Like the plant, the rose's symbolism crosses temporal and geographic, religious and political boundaries to assert a multitude of meanings from passion and carnal desire, to martyrdom and remembrance.

The artist cultivated these flawless specimens in his garden, tending to each bush with care. The flowers were cut at the perfect moment of opening and their portrait shot under studio lights. This superficial beauty, however masks a darker symbolism. Meticulously overlaid on the petals of each subject, silhouettes of military aircraft are inserted between arabesques, abstracted designs appropriated from Mosque interiors. These roses communicate conflict and the enduring nature of human borders, both ideological and material.



# Phillip George

*George engages with the medium of photography by photographing the roses and then modifying these images to reveal their ideological backdrop. His painstakingly precise and detailed technique of layering digital images is both a method of thinking about and thinking through photography as a site of multiple and complex histories.*



Uros Cvorovic

## EXTEND YOUR THINKING

### QUESTIONING AND RESEARCH

- Read '[The Military-Floral complex: Phillip George's Fog Garden](#)' by Uros Cvorovic, paying particular attention to his description of the rose's symbolic significance.

### ANALYSIS AND INTERPRETATION

- As a class, create a list of films, songs, books or artworks that use roses as a symbol. Encourage the students to watch/listen to some of these in their own time as sources of inspiration.
- Create a list of the ways in which roses are significant to you. What memories does the scent/colour/feel of a rose spark for you?

### COMMUNICATION AND REFLECTION

- Using your list of ways that roses are significant to you, create a set of instructions for 'photographing a rose'. Include details about composition, angles, colour, form, and any symbols you'd like included. Give these instructions to two people and have them complete the task. Compare the results.
- Write a reflection of the experience. Did your participants come up with representations that you had not thought of?

# Hayley Millar-Baker

*During the year of 1967, my mother was four-years old, and her mother 25-years-old. Both would not have been included as an Australian citizen until the 1967 Australian Referendum.*

Hayley Millar-Baker



## THE WORK

Above: *Untitled #1*, from the *Flora and fauna* series, 2016

Right: *Untitled (Go out and collect the grass so I can weave)*, diptych from the *Cook book* series, 2018. Courtesy the artist and Vivien Anderson Gallery, Melbourne

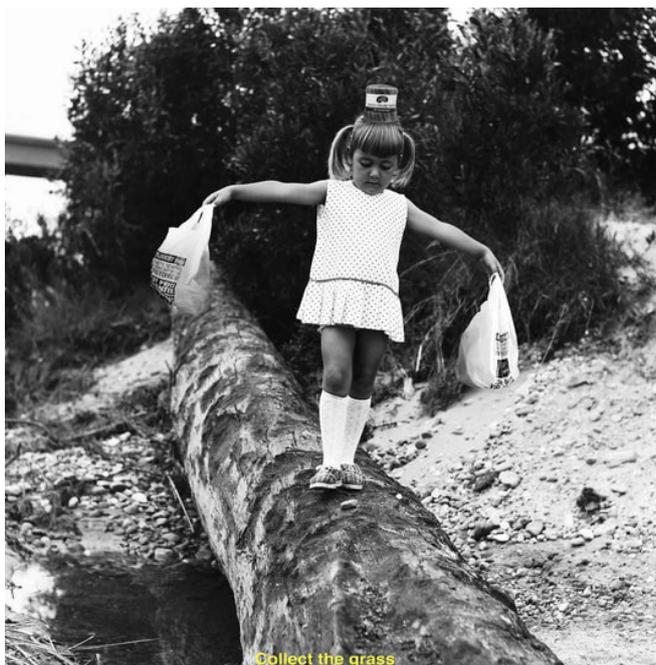
Millar-Baker's *Cook book* series evokes childhood and nostalgia, while also commenting on the fusion of traditional Aboriginal cultural practices with contemporary Western consumerism. Over the past two centuries, our timeless dependency on plants as a source of fibre and food, shelter and adornment has been supplanted by the manufacture of goods from inorganics and petrochemicals.

Like the child's tentative crossing of the fallen tree, careful attention is needed to navigate between the ancient and the modern, the natural and the synthetic, sustainable and untenable practices.

# Hayley Millar-Baker

## THE ARTIST

Through contemporary approaches to photography, Hayley Millar-Baker draws strength from her Gunditjmara bloodlines, history, and the landscape. The artist confronts and crafts the past, present, and future stories of South-East Aboriginal existence, and honours the connectedness of intergenerational experiences of Aboriginality. Millar-Baker's works draw from her grandfather's archive, family albums, and her own treasured moments captured on and off Country. Meticulously layering, cutting, and repositioning imagery, Millar-Baker depicts a coexistence of times, of cultures, of transformation.



## EXTEND YOUR THINKING

### QUESTIONING AND RESEARCH

- Visit Hayley Millar-Baker's website ([hayleymillarbaker.com](http://hayleymillarbaker.com)) and view the complete *Flora and Fauna* and *Cook* book series.

### ANALYSIS AND INTERPRETATION

- Print one of the artist's images and write a narrative to accompany it, using colour, composition and symbols in the work to guide and influence your story.
- Make two more copies of the image you printed, and ask older members of your family to write their narrative for the image.

### COMMUNICATION AND REFLECTION

- Create a breakdown of similar and different conclusions drawn by yourself and the other authors.
- Reflect on your own family history, and your individual experiences. How might these have shaped each narrative, and contributed to similarities and differences?

### CURRICULUM

ACAMAM074, ACAMAR078, ACELY1739

# Steven Cavanagh

*In our often-isolating society, joining others to mourn for a stranger helps people feel connected, part of a larger whole and a common cause.*

Steven Cavanagh

## THE ARTIST

Steven Cavanagh is an artist, curator and educator who works with photomedia and more recently, installation and performance. His art practice explores the physical and psychological landscape of masculine identity, vulnerability and loss. His work is often politically provocative and personal, referencing lived experiences.

## THE WORK

*Kittens and Sunsets, 2016*

Cavanagh visualises the contemporary phenomena of ‘event grief’ in his reconstruction of a curb side memorial – fake flowers, votive candles, photographs, messages, and toys. It evokes the largest public expression of grief for a single death in history that of Diana, Princess of Wales in 1997. Twenty years later, well-wishers continue to mark the anniversary of her accidental death by placing masses of cellophane wrapped bouquets at the gates of Buckingham and Kensington Palaces.

The laying of flowers and wreaths on individual graves and public monuments can be traced back to the civic crowns of Ancient Rome and Greece. Circular braids of verdant foliage were bestowed on war heroes, their shape representing the continuum of life as it passes into immortality.

Plant adorning human, as a signifier of bravery and recognition of meritorious service, has evolved to commemoration. With the murder of Jill Meagher in Melbourne in 2012, and Eurydice Dixon and Aila Maasarwe more recently, social media has activated public memorialization. The flowers and votives left at the sites of their trauma reflect both the innocence of the victims and an underlying collective consciousness that asserts human rights.



# Steven Cavanagh



## EXTEND YOUR THINKING

### QUESTIONING AND RESEARCH

- Consider the relationship between the work, the artist, the audience and the world. Installation works like *Kittens and Sunsets* will evolve with each installation, depending on the size, shape, and even mood of a space. In a group exhibition like *Plant+Human*, meaning can also be enhanced or informed by other works in the space. Sometimes curators refer to this as a 'conversation between the works'. The audience also bring a personal interpretation to the work.

### ANALYSIS AND INTERPRETATION

- Write down three adjectives that came to you when you viewed *Kittens and Sunsets*. Discuss them with your classmates. How do your feelings about the work differ to those of others?
- Play eye-spy with friends, and write down the different objects you find in the work.

### COMMUNICATION AND REFLECTION

- Create a quick and basic sketch of your bedroom. Using your notes as a guide, plan out how and where you would install this artwork in the room. Consider adding your own personal items, or items that are culturally significant in your family.
- Show your sketch to a friend and have them write a critique of the work, including their emotional response to it. Have you been successful in capturing and continuing the meaning of the work?

### CURRICULUM

ACAVAM128, AC9, ACAVAM130

# Polixeni Papapetrou

## THE ARTIST

Polixeni Papapetrou is a photographic artist who explored the relationship between history, contemporary culture, identity and being.

From 2002, Papapetrou began to explore the cultural positioning of childhood. Creating fantastical worlds that featured her children, transformed with masks and costumes and set against both real and imagined backdrops, the characters in her images inhabit other times and places.

By focusing on the theatricality and face of childhood, she explored an unconscious realm between the real and the imaginary, archetype and free play, child and adult and photography's capacity to bridge truth and fiction.



## *The Rhodora, On Being Asked, Whence is the Flower*

*In May, when sea-winds pierced our solitudes,  
I found the fresh Rhodora in the woods,  
Spreading its leafless blooms in a damp nook,  
To please the desert and the sluggish brook.  
The purple petals fallen in the pool  
Made the black water with their beauty gay;  
Here might the red-bird come his plumes to cool,  
And court the flower that cheapens his array.  
Rhodora! if the sages ask thee why  
This charm is wasted on the earth and sky,  
Tell them, dear, that, if eyes were made for seeing,  
Then beauty is its own excuse for Being;  
Why thou wert there, O rival of the rose!  
I never thought to ask; I never knew;  
But in my simple ignorance suppose  
The self-same power that brought me there brought you.*

# Polixeni Papapetrou

## THE WORKS

Left: *Amaranthine*, from the *Eden* series, 2016  
Right: *Rhodora*, from the *Eden* series, 2016  
Courtesy of the Artist's Estate and Michael Reid Sydney

Despite being a short-lived perennial *Amaranthus* has a linguistic root in the Greek *aramantos*, meaning immortal or unfading.

Papapetrou, a Greek-Australian, produced this series to be as abundant with linguistic and visual references as the frame is with flowers.

The young women merge with the flora, their body and hair camouflaged against the designs of fabric and wallpaper. The perfume that clings to their skin is almost discernable. These are joyous images of life and vitality.



## EXTEND YOUR THINKING

### QUESTIONS AND RESEARCH

- Curator Allison Holland refers to Papapetrou's work as being 'abundant with linguistic and visual references'. Consider the work *Rhodora* and list the ways in which the image reflects Emerson's poem.
- Research some art historical traditions in portraiture. Note the rules she has followed and those rules the artist has disrupted.

### ANALYSIS AND INTERPRETATION

- Consider your favourite poem or text. If it was a portrait, how would it look? What visual elements would it include? If you were to include a 'piece of yourself' in it, what would you add?

### COMMUNICATION AND REFLECTION

- Ask a friend what is their favourite poem or song. Create a plan for a portrait that references both the poem and your friend. Ask your friend to do the same, and then compare the results.

### CURRICULUM

ACAMAM075, ACAMAR078, ACELY1744

# Merri Randell

*I am fascinated by the Māori concept of Mauri, the life-force within all natural things. This work plunges into the void of my lost Māori identity to retrieve my First Nations voice so that I may experience a sense of peace and harmony through resonance with my unique soul note.*

Merri Randell



## THE WORK

*Touching the Mauri*, 2018

For Māori, all parts of the environment – animate and inanimate – are infused with mauri. Stones hold resonance, plants and animals are interconnected with people, and all express the mana, or cosmic power. In Randell's ancestral forest, trees from Australia, Hawai'i, Peru and New Zealand are imbued with sentience. Their entanglement visualises the First Nations concept of folded time, where the past, present and future simultaneously co-exist. The healing energies – as frequency and vibrations – that pulse from roots to canopy are made audible by the sacred sonic Māori weaver Whaia Whaea.

The artist's imaginings reveal a desire to know her ancestry, her family tree. Her childhood was influenced by Māori, Australian and Mormon beliefs and rituals. Later she deepened her understandings of Indigenous and colonial histories. Randell's creativity is currently overlaid with the philosophies of Julia Kristeva and theories of the psychologist Forrest Green. The latter promotes that every person has a unique vibration, frequency or soul signature. Through self-knowledge, an ability to listen and know, one resonates peace and power to invigorate a harmonious environment.

# Merri Randell

## THE ARTIST

Born on the Victorian wheatbelt, Merri Randell has travelled, lived and worked all over the world. Randell works with a wide variety of visual materials to communicate different meanings.

Since 2014, the artist has playfully explored Australian cinematic landscape myths to explore identity and her relationship with the land.



## EXTEND YOUR THINKING

### QUESTIONING AND RESEARCH

- *Touching the Mauri* explores reconnecting with one's culture and ancestry through nature, with Randell travelling to several countries and working with other artists to complete the work.
- Research your family history and ancestry, and reflect on your connection, or lack of connection, to your family culture.

### ANALYSIS AND INTERPRETATION

- Based on your research, create a storyboard for your own short moving image work, and invite a small group of other art/drama/music students from your school to collaborate with you. Be selective, and approach those you think will be suited to the project and understand your vision.
- After each meeting with your crew, write a short reflection, focussing on your feelings about the collaborative experience and noting if and how your idea is evolving with collaborative input.

### COMMUNICATION AND REFLECTION

- Present your finished work to your class, and follow this with a critical discussion of the work. How does the audience interpret your work, and does this match your original intention? Did the work evolve with the contribution of your other group members? If so how?

### CURRICULUM

ACAVAM125, ACAMAM073, ACAMAM076

# Diana Scherer

*In my work I explore the relationship man has with his natural environment and his desire to control nature. I've been captivated by the root system, with its hidden, underground processes; it is considered to be the brain of the plant by plant neurobiologists. Charles Darwin was the first to watch the behaviour of plant roots. [He] discovered that plants are a lot more intelligent, than everybody thought. For contemporary botanists, this buried matter is still a wondrous land. I also want to explore it and apply the 'intelligence' of plants in my work.*

Diana Scherer



## THE WORK

Above left: *Rootbound #3/1*, 2018

Above right: *Rootbound #4/1*, 2018

Far left: *Rootbound #2*, 2017

Over five years, German artist Diana Scherer has collaborated with botanists and ecologist at Nijmegen's Radboud University in The Netherlands. Studying the intricacies of grass root systems, the artist has developed and refined her cultivation methods to produce innovative fabrics for wrapping and clothing the body.

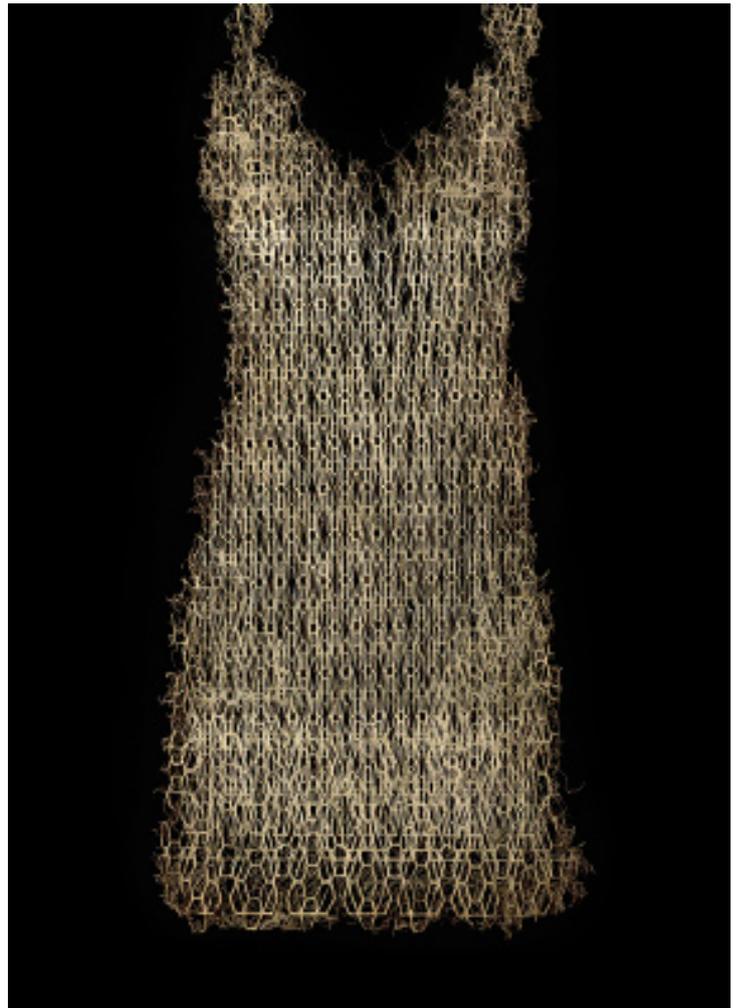
Under grow lights in her studio, Scherer cultivates beds of oat and wheat grass spread over a variety of synthetic matrices. The domestication process takes about two weeks from seed to harvesting. Nurture and nature result in an exquisite fibrous lace that opens up future possibilities of sustainable materials.

# Diana Scherer

## THE ARTIST

Diana Scherer is a visual artist living and working in Amsterdam. Her practice encompasses photography, material research, plant root-weaving and sculpture.

Scherer explores the relationship of human's to their natural environment and their desire to control nature.



## EXTEND YOUR THINKING

### QUESTION AND RESEARCH

- Watch the documentary [The future of fashion: Diana Scherer \(https://www.youtube.com/watch?v=ySuzQ5TE3Eo\)](https://www.youtube.com/watch?v=ySuzQ5TE3Eo)
- Consider the skills the artist needed to complete these works from start to finish. Scherer works as a gardener, textile specialist, seamstress and photographer to create her work. Do you have other skills that you could use to extend on and inform your practice? What are they?
- Research an eco-artist who works with several mediums. Suggestions include: Andy Goldsworthy, Jeff Hong, Aviva Rahmani, Janet Laurence, Diane Burko, Alan Sonfist and Andrea Polli.

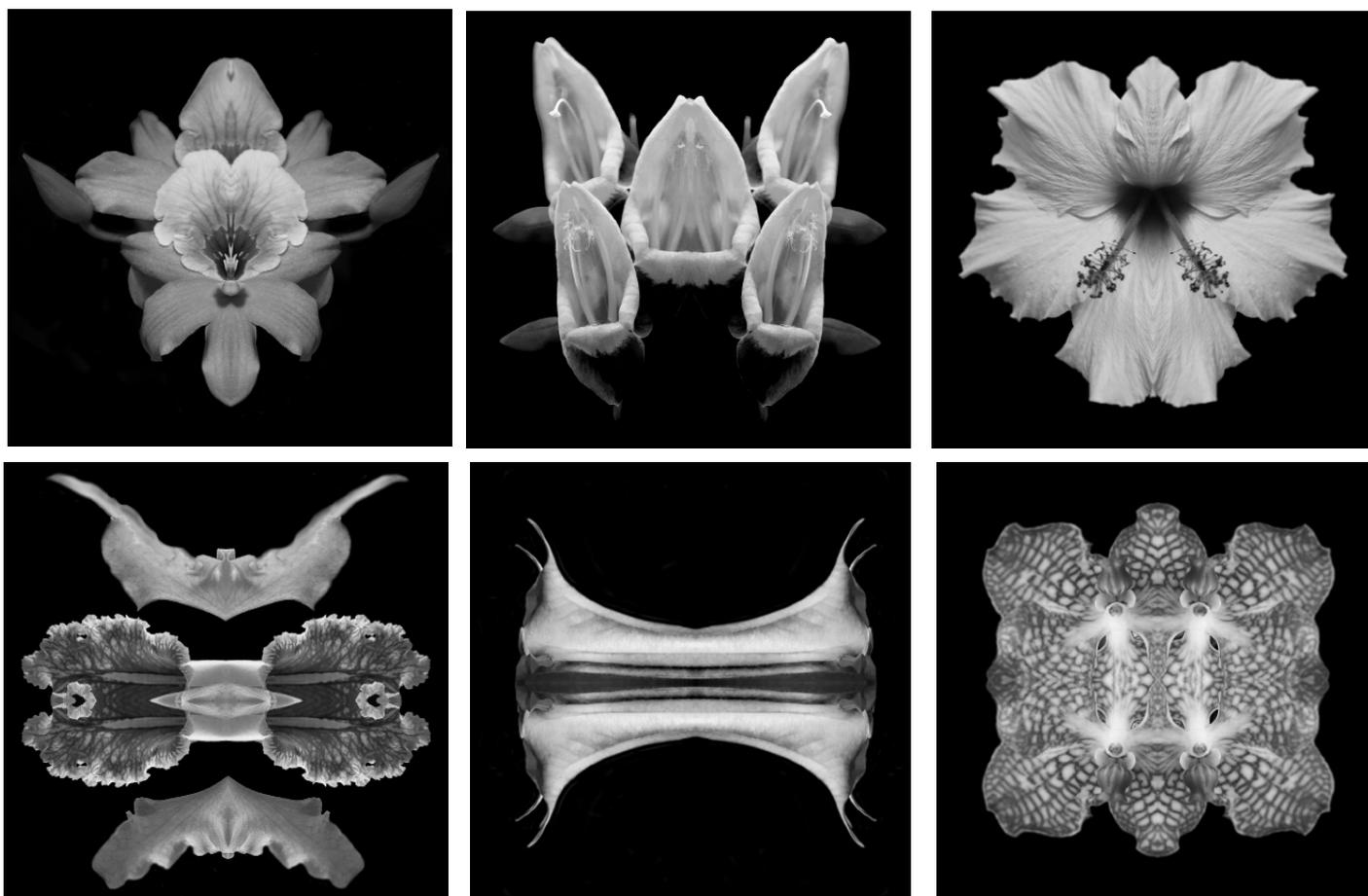
### COMMUNICATION AND REFLECTION

- Choose an eco artist whose practice interests you, and write a report about them. Include:
  1. Artist background and qualifications
  2. Skills and materials utilised by this artist
  3. Common themes and concepts explored in their work.
  4. Reasons their practice interests you.

### CURRICULUM

ACAVAM 125, ACAVAM126,

# Erica Seccombe



## THE ARTIST

Erica Seccombe is a visual artist based in Canberra. Her practice ranges from traditional and photographic print media and drawing to experimental digital platforms using scientific visualisation software. Since 2006, the artist was a resident researcher at the ANU Department of Applied Mathematics and Vizlab, NCI.

## THE WORKS

*Purity in form, Safe return, Fixed pleasure, Ritual thought, Offering of death, and Standing ceremony, from the Permutations series, 2018*

Seccombe evokes an intimate intersection between human and plant by naming each work in this series after the ritualised traditions of Japanese Ikebana, or art of floral display. Also inspired by the philosophical approaches of creatives from the lineage of Western culture, such as William Morris and Paul Klee, the artist recreates aberrant portraits of the 'friends' that she has met.

Nodding to scientifically-based, genetic modification as well as naturally occurring mutations, these flowers demand our curiosity. They belong neither to the cultivated garden nor the wilderness. The placement of stamen, petals, voids and buds morph into the otherworldliness of Rorschach inkblots. Intuitively we grapple with our recognition of the perfect specimen, while simultaneously overlaying self-referential imagery from our subconscious.

# Erica Seccombe

*Permutations has developed from my interest in how artists respond to nature, the way nature is formalised and perfected through aesthetic explorations, and how we seek order and structure in nature to give meaning to existence through repetition, symmetry, rhythm and geometry.*

Erica Seccombe

## EXTEND YOUR THINKING

### QUESTION AND RESEARCH

- Photography and science have often been linked, particularly with regard to botanicals. Research the ways in which plants have been documented throughout history, and the purpose of this documentation. Make a brief list.
- Choose one of the activities below:

### COMMUNICATION AND REFLECTION

- The *Permutation* series began with Seccombe photographing plants she 'met' in her daily travels. Create a photo diary of your journey to school, photographing 'plants that you meet'. Be selective with your choices and consider light, framing and composition in your images. Give them a name and write a few sentences to describe them. Consider printing a copy for a friend and asking them to write their own text to describe the plants. Compare.
- Seccombe's artistic practice links strongly with her scientific knowledge. What is your favourite non-arts subject at school? Explore ways in which you could combine your skills or expertise in another subject area with photography. Note these ideas in your visual diary.

### CURRICULUM

ACAMAM075, ACAMAR078

# Glossary

- aberrant** - diverging from the normal type - also abnormal, irregular
- abundant** - existing in large quantities - plentiful.
- adorn** - make more beautiful or attractive - embellish, decorate
- appropriate** - take (something) for one's own use, typically without the owner's permission.
- arid** - (of land or a climate) having little or no rain; too dry or barren to support vegetation. Dry.
- assimilate** - regard as similar; liken.
- biophilic** - an innate and genetically determined affinity of human beings with the natural world.
- biospheric** - The part of the earth and its atmosphere in which living organisms exist or that is capable of supporting life.
- botanical** - relating to botany
- carnal** - relating to physical, especially sexual, needs and activities.
- collaborate** - work jointly on an activity or project.
- collective consciousness** - is the set of shared beliefs, ideas, and moral attitudes which operate as a unifying force within society.
- commemorate** - mark or celebrate (an event or person) by doing or producing something.
- contemporary** - belonging to or occurring in the present.
- continuum** - a continuous sequence in which adjacent elements are not perceptibly different from each other, but the extremes are quite distinct.
- cultivate** - prepare and use (land) for crops or gardening.
- discernible** - distinguish (someone or something) with difficulty by sight or with the other senses.
- ecology** - the branch of biology that deals with the relations of organisms to one another and to their physical surroundings.
- enclave** - a place or group that is different in character from those surrounding it.
- entangle** - cause to become twisted together with or caught in.
- evoke** - bring or recall (a feeling, memory, or image) to the conscious mind.
- exquisite** - extremely beautiful and delicate.
- fibrous** - consisting of or characterized by fibres.
- genera** - plural of genus.
- genus** - a principal taxonomic category that ranks above species and below family, and is denoted by a capitalized Latin name, e.g. Leo.
- grapple** - engage in a close fight or struggle without weapons; wrestle.
- ideological** - based on or relating to a system of ideas and ideals, especially concerning economic or political theory and policy.
- Ikebana** - the art of Japanese flower arrangement, with formal display according to strict rules.
- imbued** - inspire or permeate with (a feeling or quality).
- immortality** - the quality of deserving to be remembered for a long time; timelessness.
- incarceration** - the state of being confined in prison; imprisonment.
- innovative** - introducing new ideas; original and creative in thinking.
- interconnected** - having all constituent parts linked or connected.
- intersection** - a point at which two or more things intersect, especially a road junction.
- intuitive** - instinctive
- invigorate** - give strength or energy to.
- linguistic** - relating to language.
- malaise** - a general feeling of discomfort, illness, or unease whose exact cause is difficult to identify.
- martyrdom** - the death or suffering of a martyr.
- memorialisation** - change to commemoration.
- meritorious** - deserving reward or praise.
- mythology** - a collection of myths, especially one belonging to a particular religious or cultural tradition.
- nomenclature** - the devising or choosing of names for things, especially in a science or other discipline.

# Glossary

**onslaught** - a fierce or destructive attack.

**perennial** - (of a plant) living for several years.

**phenomena** - a fact or situation that is observed to exist or happen, especially one whose cause or explanation is in question.

**philosophical** - relating or devoted to the study of the fundamental nature of knowledge, reality, and existence.

**posits** - put forward as fact or as a basis for argument.

**proliferation** - rapid increase in the number or amount of something.

**reiterate** - say something again or a number of times, typically for emphasis or clarity.

**resonance** - the quality in a sound of being deep, full, and reverberating.

**self-referential** - making reference to itself, its author or creator, or their other work.

**sentient** - able to perceive or feel things.

**signifier** - a sign's physical form (such as a sound, printed word, or image) as distinct from its meaning.

**simultaneously** - occurring, operating, or done at the same time.

**subconscious** - of or concerning the part of the mind of which one is not fully aware but which influences one's actions and feelings.

**symbolism** - the use of symbols to represent ideas or qualities.

**temporal** - relating to worldly as opposed to spiritual affairs; secular.

**ubiquitous** - present, appearing, or found everywhere.

**vegetal** - relating to plants.

**verdant** - (of countryside) green with grass or other rich vegetation.

**vitality** - the state of being strong and active; energy., the power giving continuance of life, present in all living things.

# Resources and Links

**Steven Cavanagh**

<http://www.stevencavanagh.com.au/index.html>

**Liss Fenwick**

<https://www.lissfenwick.com/>

**Phillip George**

<https://phillipgeorge.net/>

**Hayley Millar-Baker**

<https://www.hayleymillarbaker.com/>

**Polixeni Papapetrou**

<https://www.polixenipapapetrou.net/>

**Pony Express**

<http://helloponyexpress.com/>

**Merri Randell**

<https://www.merrirandell.com/>

**Diana Scherer**

<http://dianascherer.nl/>

*The future of fashion: Diana Scherer* (<https://www.youtube.com/watch?v=ySuzQ5TE3Eo>)

**Erica Seccombe**

<https://www.ericaseccombe.com/>