**Non-traditional Research Output Cover Sheet**

Please complete the following form for submission of a Non-Traditional Research Output (Published Work, Recorded Work, Curated Exhibition, or Performance).

**Name of output:** *Title of works and exhibition/event/performance title if appropriate*

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| The Paths. The Women, Wildflowering by Design exhibition, Bundaberg Regional Art Gallery & Hervey Bay Regional Art Gallery |

**Authors:** *Please list all authors to be included in Publication*

|  |  |  |
| --- | --- | --- |
| **Author** | **Affiliation** | **% Contribution** |
| Marni Stuart | Torrens University | 100% |

*Include any further authors by inserting a new row*

**Publication location (venue) and Dates:** *please list all venues if multiple locations and all dates of exhibition/event/performance*

|  |  |
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| **Location** | **Date** |
| Bundaberg Regional Art Gallery | 13 November 2021 – 30 January 2022 |
| Hervey Bay Regional Art Gallery | 16th April 2022 - 29th May 2022 |
| Arts Bundaberg Website  https://www.artsbundaberg.com.au/galleries | September 2021 - Continuing |
| Wildflower Women Website https://www.wildflowerwomen.net/2021-exhibition.html | September 2021 - Continuing |

*Include any further locations by inserting a new row*

**Other participants:** *for example Curator(s) and other Artist(s)*

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| Curator: Dr Susan Davis.  Bundaberg Artists: Julie Appo, Karen Hall, Nicole Jakins, Marlies Oakley, Shelley Pisani, Edith Rewa, Cara Ann Simpson,  Emma Thorp, Annette Tyson, Cate Verney.  Hervey Bay Artists: Julie Appo, Karen Hall, Nicole Jakins, Marlies Oakley, Shelley Pisani, Edith Rewa, Cara Ann Simpson,  Emma Thorp, Annette Tyson, Cate Verney, Karen Hall, Rose Barrowcliffe, Nai-Nai Bird, Francis Blair, Jan Williams and Joolie Gibbs |

**Funding:** *Was the publication supported by funding if so please list funding body: For example: The performance was funded by Create NSW.*

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| The Bundaberg exhibition was hosted by the Bundaberg Regional Art Gallery and funded by the Bundaberg Regional Gallery, and the Regional Arts Development fund a partnership between the Queensland Government and the Fraser Coast Regional Council.  The Hervey Bay exhibition was supported by Hervey Bay Regional Gallery and Fraser Coast Regional Council through its RADF Program. The Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and Fraser Coast Regional Council to support local arts and culture in regional Queensland. |

**List of Works or description of work;** *Please include the following information for all works in output*

|  |  |
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| **Title** | The Paths. The Women |
| **Year** | 2021 |
| **Medium** | Digitally printed fabric wall hanging and support sketches. |
| **Dimensions/**  **Duration** | 140x400cm. Support sketches are 4 x 297x420cm |
| **Description of Work** | The work, *The Paths, The Women* is a bolt of linen fabric that hangs from ceiling to floor. The surface of the fabric features a digital printed repeat pattern featuring two intertwining paths. The fabric is accompanied by 4 sketches used to create the pattern.  The work talks of the conservation work of Kathleen McArthur and Vera Scarth-Johnson. Their tireless work, alongside many others, led to acts of ecological appreciation and conservation. Conservation reserves were preserved and named in their honour in Currimundi, on the Sunshine Coast, and Coonarr, near Bundaberg. These reserves were walked by Kathleen and Vera as they built their knowledge.  Through walking and drawing they passed this knowledge on. Observing this approach; this artwork formed following walks in Autumn 2021. These drawings note the flowers that bloomed along each path, the Wallum Banksia, Midyim and Queensland Waxflower on one path. On the other were Wide Bay Boronia Phebalium and Flat-stem Wattle. The paths are connected by the winding Mirbelia. Through these drawings and surface designs the knowledge passes on once more. |

*Please copy and paste this table for list each new work*

Did your project require ethics approval? Yes

No

If yes, please provide Human Research Ethics Approval Number:

**Evidence:** *Please provide a description of the evidence that you are submitting. ie: printed invitation distributed by mail, website with web link and access date, printed catalogue:*

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| --- |
| Photographs from the Wildflowering by Design exhibition, photographs of progress design developments, documentation of the workshop hosted in the lead up to the exhibition, documentation of the use of the work within the marketing collateral. |

**Additional Information:** *Please list any additional information you believe is relevant to the NTRO*

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**Copyright and proprietary content in your NTRO:**

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|  |  |  |  |
| --- | --- | --- | --- |
| **Material Type** | **Name and contact details of original copyright owner** | **Owner has provided their licence to include**  **materials in your** **NTRO** | **Date licence given** |
| Photographs and screen shots | Marni Stuart | Yes | 29 October 2021 |
| Photograph of Marni Stuart | Thomas Stuart | Yes | 29 October 2021 |

*Include any further locations by inserting a new row*

# Non-Traditional Research Output – Research Statement

Please complete your research statement for your Non-traditional Research Output in the box below. Please label the three required sections: Research Background (RB), Research Contribution (RC) and Research Significance (RS).

|  |
| --- |
| The artwork *The Paths. The Women.* creates the framework botanical culture as means of environmental conservation.  RB  This project sits within the fields of ecology, conservation, and design.  Wandersee & Schussler (1999) suggest that plant blindness is our inability to see unfamiliar plants. Dr Sue Davis (2020 p. 73) who supports the creation of botanical culture to address the nature/culture duality. Artist and conservationist Kathleen McArthur (1989) sought to use artefacts of botanical culture to engage a public pedagogy (Giroux, 2000).  Emerging from Stuart’s PhD research asking: How can botanical observation be used as an ecofeminist act of ecological activism?  RC  A portion of ongoing research, *The Paths. The Women* is a printed fabric that hangs from the ceiling of the gallery, resting on the floor. The pattern printed onto the surface references two paths named in honour of two wildflower conservationists, Kathleen McArthur and Vera Scarth-Johnson*.* Echoing Stuart’s commercial patterning practice, the pattern depicts endemic plants of the Sunshine and Fraser Coast regions.  The artwork, using the cultural artefact of patterning (Davis, 2020 p. 73) discusses the relationship between wildlife reserves and the people who worked to protect them, whilst questioning the colonialist approach of this practice.  RS  *The Paths. The Women* was developed in response to an invitation to show in the exhibition *Wildflowering by Design* based on the quality of the artists practice and ability to deliver the message of the exhibition. The exhibition is a contemporary response to the connection between women, art and wildflower walks. The was artwork accepted for exhibition by the curator, Dr Sue Davis and chosen as the hero image for the exhibition. The exhibition was held at the Bundaberg Regional Gallery publicly viewable for 2.5 months and received 3835 visits and the Hervey Bay Regional Gallery for just over 1 month and received 1000-1200 visits. |

**Nomination of Field of Research Code(s):**

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| **2 digit FoR(s)** | **4 digit FoR(s)** |
| 33 | 3303 |

**Declaration by you as the creator/ author:**

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Signature: A picture containing tool

Description automatically generated Date: 29/11/21

References

Branagan, M. (2005). *Environmental education, activism and the arts.* Convergence, 38(4), 33-50

Davis, S. (2020). *Wildflowering culture: Kathleen McArthur and creating a popular wildflower consciousness’,* Australiasian Journal of Popular Culture, 9:1, pp.67-82, doi: https//doi.org/10.1386/ajpc\_00016\_1

Giroux, H. A. (2000). Public pedagogy as cultural politics: Stuart Hall and the crisis of culture. *Cultural studies*, *14*(2), 341-360.

McArthur, K. (1989). *Living on the coast.* Kenthurst, Australia: Kangaroo Press.

Wandersee, J. H., & Schussler, E. E. (1999). *Preventing plant blindness*. The American Biology Teacher, 61(2), 82-86.