

# Floras Localis: Colour + Place

*Floras Localis: Colour + Place* brings together practitioners connected by a shared exploration of colour, materiality and place. Combining natural dyeing and circular design methodologies, the works develop hyper local palettes drawn directly from the Australian landscapes through foraged, found, and reclaimed materials.

**Sally Evans + Heather Thomas**

**Joanna Fowles**

**Tammy Gilson (Waddawurrung)**

**Siri Hayes**

**Amanda Ho**

**Spiraro**

**Georgia Stevenson**

**Melinda Young**

The exhibition surveys how colour emerges from natural and urban environments. Revealing how natural hues can embody place and carry the narratives embedded within them.

The resulting works offer new insights into current sustainable design methodologies and imagine future production possibilities. Unfolding as a series of textiles, ceramics, jewellery and vessels that trace the dialogue between design and site.

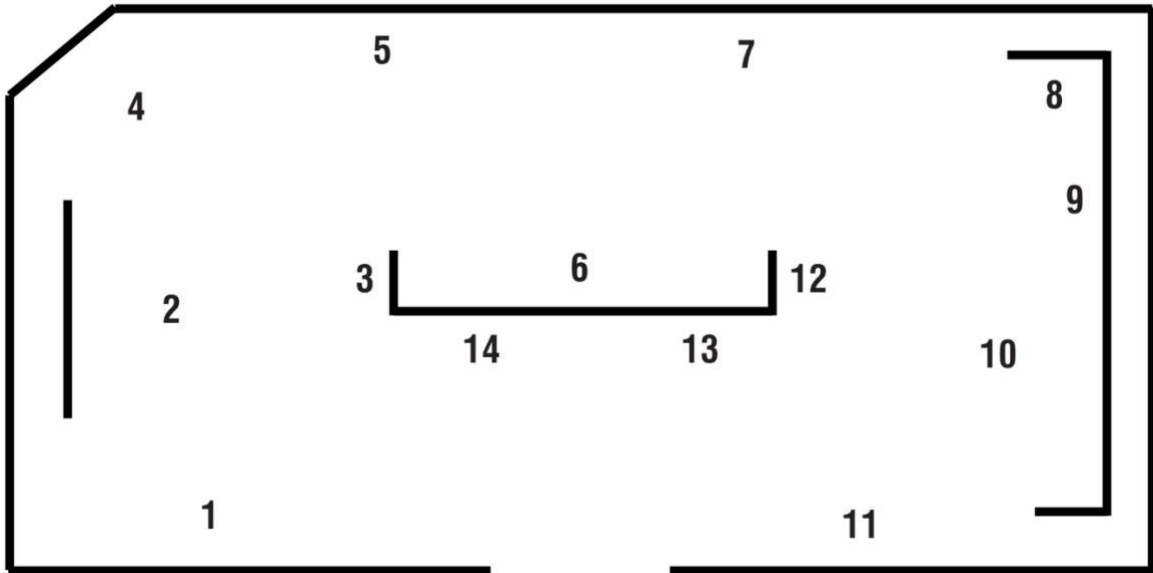
As part the ATW exhibition *Floras Localis: Colour + Place* ATW will present the community project 'Postcode Colour' by artist/designer Joanna Fowles. This interactive botanical dye project encourages participants to experiment with botanical dyeing and connect with the invisible colour around them.

Fowles has prepared over 100 swatches for participants to dye using local materials collected within their postcode.

Postcard size swatches can be collected in person from the exhibition along with simple to follow instructions and a return post envelope. As the dyed swatches return to ATW they will be exhibited in an evolving, collaborative wall of colour as part of a growing chromatic map drawn from postcodes across the nation.

*Floras Localis* curated by Sally Evans

*Colour + Place* curated Beck Jobson



**1 | Tammy Gilson**

*Ngarrimili kawirr – cultural dance skirt, 2026*

Emu feathers, jute fibre, Plants gathered from Country used in the dye pots include: golden wattle bark, cherry ballart, eucalyptus gum leaves, mistletoe bark and lemon scented gum.

60 x 40 x cm

**NFS**



*Beenyak – basket, 2026*

Natural fibre, plants gathered from Country used in the dye pots include: golden wattle bark, cherry ballart, eucalyptus gum leaves, mistletoe bark and lemon scented gum.

18 x 13 x cm

**NFS**



**2 | Melinda Young**

*Sentinels 1- 13, 2024 – 2025,*

Materials: Ocean tumbled Marseilles pattern and other terracotta roofing tile fragments gathered on the beach, terracotta slurry, linen cord.

Dimensions variable

**\$350 each**



*Landlines (Speculative Vessels – carved, gathered, stitched, crusted, rusted, stained, 2021-2025*

Various materials including: driftwood, ironbark, bamboo, Japanese cedar, patinated copper & bronze, jute, cotton cord, iron, salt, rust, paper, watercolour, glass, ceramic, wax, collected objects.

Dimensions variable

**Price on Application**



**3 | Siri Hayes**

*Kanazawa Cloth*, 2018

Woollen yarn, botanically dyed by hand in Kanazawa using Japanese indigo and hand dyed in Australian using local red box, ceramic hook with gold leaf.

100 x 23 x 23cm

**NFS**



**4 | Siri Hayes**

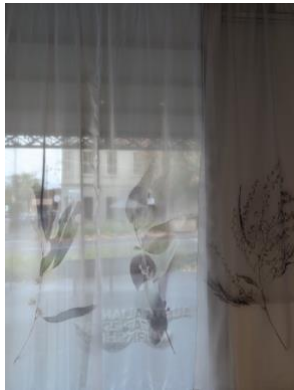
*Wurrundjeri Country – Chux Blue*, 2020

Hand spun Silk and Polwarth wool

from Tarn die, botanically dyed using *indigofera Australis* and Red Box.

294 x 78 cm

**NFS**



**5 | Sally Evans + Heather Thomas**

*Floras Localis* curated by Sally Evans, 2026

Natives printed on fabric



**6 | Sally Evans + Heather Thomas**

*Floras Localis* curated by Sally Evans, 2026

Wool skeins dyed with native plants from a trip to Port Fairy.



**Sally Evans + Heather Thomas**

*Floras Localis* curated by Sally Evans, 2026

Linen swatches dyed with native plants from a trip to Port Fairy.



**7 | Sally Evans + Heather Thomas**

*Floras Localis* curated by Sally Evans, 2026

Wool and linen swatches dyed with native plants from a trip to Port Fairy and found natural materials.



**8 | Amanda Ho**

*Light*, 2024

Paper/wool, plant dye: oxalis flowers.

30cm high x 25cm wide

**\$726**



*Coming or going*, 2026

Paper/wool, plant dye: buddleia flowers.

20cm high x 25cm wide

**\$726**



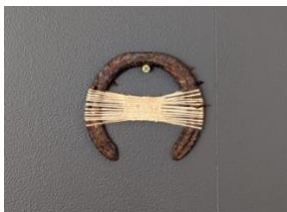
**9 | Spiraro**

*Sunken*, 2024

Towel, various inks and dyes (bark, lichen, acrylic dyes)

71 x 108cm

**\$925**

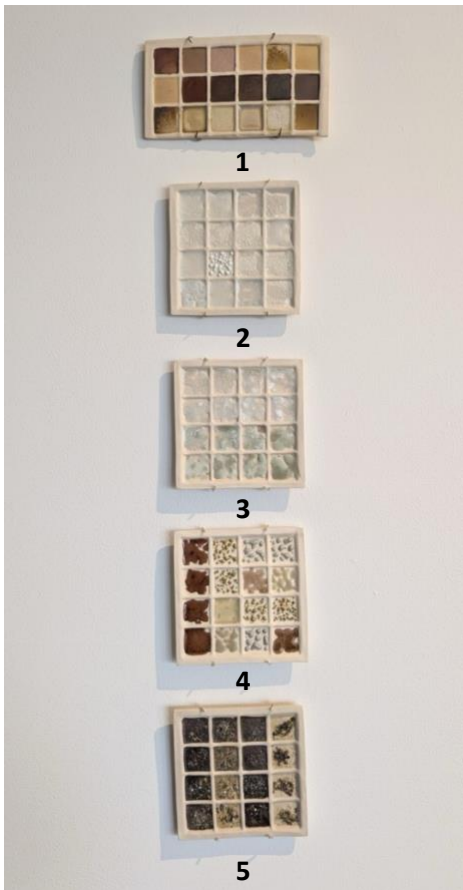


*Untitled (horseshoe)*, 2024

Found horseshoe, alpaca/silk yarn.

13 x 13cm

**\$530**



10 | **Georgia Stevenson**

1. *Material Palette - Castlemaine stone, 2025*

Castlemaine stone with extracted materials on white commercial clay.

10.5 x 20 x 1cm

**NFS**

2. *Material Palette - city glass C, 2025*

City archaeology (~1904) discarded glass types on white commercial clay.

14 x 14 x 1cm

**\$185**

3. *Material Palette - city glass B, 2025*

City archaeology (~1904) discarded glass types on white commercial clay.

14 x 14 x 1cm

**\$185**

4. *Material Palette - city glass A, 2025*

City archaeology (~1904) discarded glass types on white commercial clay.

14 x 14 x 1cm

**\$185**

5. *Material Palette - urban mix, 2025*

Glass cutting sludge (Coburg North), pollution (Southbank), mixed concrete and studio glaze leftovers on white commercial clay.

14 x 14 x 1cm

**\$185**



6. *Material Palette - school brick A, 2025*

Demolished school brick (Brunswick) on white commercial clay.

20 x 20 x 1cm

**NFS**

7. *Material Palette - concrete A, 2025*

Concrete (Thornbury and Northcote) glaze tests on white commercial clay.

20 x 20 x 1cm

**\$320**

8. *Material Palette - concrete B, 2025*

Concrete (collected from various sites) glaze tests on white commercial clay.

20 x 20 x 1cm

**\$320**



9. *Material Palette - city glass D, 2025*

City archaeology (~1904) discarded glass types on white commercial clay.

20 x 20 x 1cm

**\$370**

10. *Material Palette - school brick B, 2025*

Demolished school brick (Brunswick) glaze tests on white commercial clay.

20 x 20 x 1cm

**NFS**

11. *Material Palette - school brick and concrete, 2025*

Demolished school brick and concrete (Brunswick) glaze tests on white commercial clay.

20 x 20 x 1cm

**NFS**

12. *Material Palette - of Easey St A, 2025*

Brick rubble, tile fragments and brick cutting sludge (Collingwood) glaze tests on white commercial clay.

20 x 20 x 1cm

**\$320**

13. *Material Palette - of Easey St B, 2025*

Brick rubble, tile fragments and brick cutting sludge (Collingwood) glaze tests on white commercial clay.

20 x 20 x 1cm

**\$320**

14. *Material Palette - brick, clay and glass, 2025*

Brick rubble (Fitzroy), excavated clay (City) and glass cutting sludge glaze (Coburg North) tests on white commercial clay.

20 x 20 x 1cm

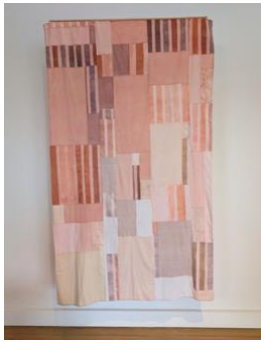
**NFS**



Various material pieces, milled materials, firing samples, material palette samples, screen-printed fabric roll with locally collected mineral materials, ceramic tiles with locally collected construction and demolition materials. Collected from sites around Naarm, 2022-2025.

**NFS**





**11 | Joanna Fowles**

*Madder Fragments. (with Nina Smith)*

Patchworked fabric panel with hand-painted and dyed stripes in homegrown madder and avocado-pip dyed, silk, cotton; linen and wool.

180 x 280cm

**NFS**



*Madder Fragments #1*

homegrown madder and avocado-pip dyed silk, cotton; linen and wool collages.

Measurements: 30 x 30cm

**\$660**

*Madder Fragments #2*

homegrown madder and avocado pip dyed silk, cotton; linen and wool collages.

30 x 30cm

**\$660**



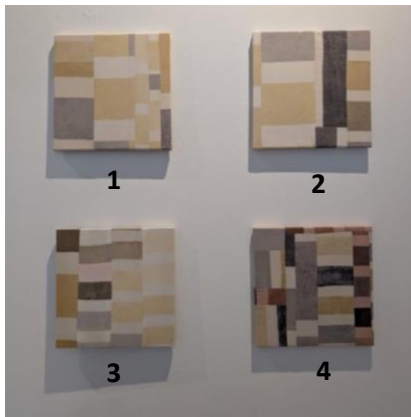
**12 | Joanna Fowles**

*Postcode Colour Community Project, 2026*

Mordant printed and naturally dyed textile swatches collected from participants

Variable

**NFS**



**13 | Joanna Fowles**

*Chroma Collage #1*

Mordant printed and naturally dyed textile collage

25 x 25 cm

**\$660**

*Chroma Collage #2*

Mordant printed and naturally dyed textile collage

25 x 25 cm

**\$660**

*Chroma Collage #3*

Mordant printed and naturally dyed textile collage

25 x 25 cm

**\$660**

*Chroma Collage #4*

Mordant printed and naturally dyed textile collage

25 x 25 cm

**\$660**



**14 | Melinda Young**

*Twofacedtileface - Shield, 2025*

Materials: Ocean tumbled Marseilles pattern roofing tile fragment, rope and floats gathered on the beach, terracotta slurry.

Measurements:

**\$750**



*Tileface - Intruder, 2025*

Materials: Ocean tumbled Marseilles pattern tile and brick fragments, cord

Measurements:

**\$1,200**

# ARTISTS

## SALLY EVANS + HEATHER THOMAS

**Sally Evans** is a designer exploring colour, materiality and the experience of space. She co-directs studio x us, a design collective collaborating across disciplines to deliver thoughtful, human-centred design outcomes. Previously at Nexus Designs, Sally led multidisciplinary teams for high-calibre clients including BlueScope COLORBOND®, PGH Bricks, Armstrong Flooring and CSR Limited, with projects recognised by Dezeen Awards Longlisting, Graphis Gold and Silvers, Transform Awards and the Victorian Premier's Design Awards. Awarded a Fellowship of the Design Institute of Australia (2025) for her transformative influence on Australian design through colour innovation, Sally also mentors emerging talent, speaks at industry events and has judged the DIA GOTYA Awards and ATW Tapestry Design Prize.

**Heather Thomas** is a Melbourne/Naarm-based textile artist and master dyer specialising in natural, plant-based colour, with a focus on Australian native flora. She operates the natural dye studio and label Wild Heather, conducting workshops, collaborating with artists and design studios and contributing to projects including NEWNEW with Nexus Designs + Cultivated and the public art commission *Ragazzi dei Millefiori* at Federation Square. At the Australian Tapestry Workshop, Heather works in the colour laboratory, leading yarn-dyeing processes and supporting artists across major tapestry projects. She was awarded a Churchill Fellowship (2019) to research botanical dye studios in Japan and North America, further informing her expertise in natural fibre and colour applications.

*This collaborative project brings together two practitioners connected by a shared exploration of colour, materiality and place. Combining expertise in natural dyeing and design, the project develops a palette drawn directly from the Australian landscape using locally sourced natural materials. Through an iterative process of research, experimentation and making, the collaboration examines how colour emerges from environment – revealing how natural hues can embody place and carry the narratives embedded within it.*

*The resulting body of work will take form as a series of textiles, accompanied by process material that traces the dialogue between nature, design and site.*

## JOANNA FOWLES

**Joanna Fowles** is an Illawarra-based artist and researcher specialising in natural dyeing and mordant printing. Her practice focuses on plant-based colour made from foraged materials, exploring the chromatic possibilities of place through geo-locality. She translates these palettes into minimal geometric artworks, site-specific installations and public projects. Recent exhibitions include *Second Look — Chromatic Care* (Australian Design Centre, Sydney, 2025), *Travelling Colour* (Northern Beaches Environmental Art and Design, 2024) and *Good Natured* (Australian Design Centre, 2023). Fowles holds a Master of Fine Arts (Research) from UNSW and a First-Class Honours degree from Chelsea College of Arts, London.

*Colour is not a fixed thing. It shifts with season, soil, weather and time of harvest. My practice begins with looking closely at what grows around us.*

*I work with a slow, multistage process. I forage locally, collecting weeds, windfalls, bark and food waste. I mordant print onto natural fabric using hand painting and screen printing, applying mordants of varying strengths that guide where and how colour adheres, resulting in chromatic responses as the dye reacts with the mordant. The fabric is then immersed in plant-based dye baths, allowing colour to emerge through steeping and transformation. What results is never entirely predictable. Each piece becomes a chromatic record shaped by harvest time, fibre, plant chemistry and the conditions of its making.*

*The Chroma Collage series (2025) draws on this process, revealing the spectrum of colour held within single plant sources. Madder Fragments (2023) grew from a collaboration with Nina Smith and a shared concern with waste in textile practice. Madder was planted, grown and harvested over two years. Imperfect and leftover swatches from my dye practice were gathered by Smith and meticulously stitched into geometric compositions, revealing the variation in tone, texture and colour possible from one locally grown plant.*

*The collaborative artwork Postcode Colour (2024) invites public participation to connect with plants and colour. Participants are invited to forage plant material from their own postcode, from gardens, kerbsides, bushland and kitchen waste, and use it to dye a fabric swatch. Each returned swatch reveals two coloured dots. One joins a growing wall of colour. The other is archived in the Postcode Colour record book. The project is ongoing, and the growing collection will be accessible at [dyevert.com](http://dyevert.com). It is a record of biodiversity, of attention, of what we notice when we slow down and look.*

## **TAMMY GILSON (WADDAWURRUNG)**

Tammy Gilson is a proud Wadawurrung woman renowned for her expertise as a multi award-winning traditional weaver and Blak Designer. Inspired by Country and culture, Tammy's work serves as a powerful medium for cultural expression and preservation. Tammy is a Wiyn (fire) Ranger, living on Wadawurrung Country and inspired by the natural environment daily. Tammy's work is a product of lived experience through exploration, each woven piece holds its own narrative and dynamic form.

### ***Ngarrimili kawirr – cultural dance skirt with emu feathers, jute fibre and emu feathers***

*Ngarrimili kawirr was designed to showcase a traditional woven string bag, incorporating natural dyed jute fibres and emu feathers. The design is a modern idea of a ceremonial dance skirt. Plant materials include: golden wattle bark, cherry ballart, eucalyptus gum leaves, mistletoe bark and lemon scented gum.*

### ***Beenyak – basket, natural fibre***

*This body of works incorporates natural fibres developed through process of using plant materials and natural fibres created during my artist in residency with ATW under the mentorship with dye specialist, Heather Thomas. The plants gathered from Country used in the dye pots, include: golden wattle bark, cherry ballart, eucalyptus gum leaves, mistletoe bark and lemon scented gum.*

## **SIRI HAYES**

Siri Hayes works with photography, video and textiles to examine where the art historical, contemporary culture and her every day, meet place. She likes to record highly detailed indexical markers of human impacted but less peopled spaces.

She has exhibited extensively in galleries such as the National Gallery of Victoria, Heide MOMA and the National Portrait Gallery. She has won numerous art awards including the Olive Cotton Award, and her work is held in over 20 public collections including the National Gallery of Australia and NGV.

Siri collaborates with Paradoxa Collective and InPlace to preface care for place through artistic practice. She lectures at the Victorian College of the Arts.

### ***Kanazawa Cloth***

*In 2018 I travelled to the Kanazawa Yuwaku Sousaku no Mori Centre for Crafts and Culture in Japan on a research scholarship. Before leaving Naarm for Japan I packed some undyed yarn and some that I had dyed with Red Box eucalyptus. I knew the Yuwaku Sousaku no Mori centre was setup with proper fermented indigo dye vats and a weaving studio. So, upon arrival, I promptly began dyeing the undyed yarn I brought with me in the indigo dye vats and wove it with the eucalyptus dyed yarn to create Kanazawa cloth. The cloth was woven as a backdrop for photographs I took of my children eating ice cream with gold leaf – a sweet treat offered to tourists that points to the gold leaf lacquer craft specialty of Kanazawa.*

*I trained in the photography department at the VCA in the mid 1990's but grew up making domestic craft objects as it was encouraged at the Steiner School I attended and my mother and grandmother were both knitters and makers. Since around 2012 I have brought domestic crafts into my practice as a method to investigate notions of place, family, intimacy and to reiterate philosophical ideas around the photographic medium itself. I have been particularly interested with using botanical dye to record place in a similar indexical way that photographs contain the trace of light from the place it was recorded.*

*This weaving is a record of me living and growing up in Naarm and travelling to Kanazawa as a tourist, mother and artist researcher.*

### **Wurundjeri Country – Chux Blue**

*Wurundjeri elder Uncle Dave Wandin says it is important to intimately know the couple of kilometres around where one lives. Back in the 2020 Covid19 lockdowns, Naarm residents were given a chance to do this when they were unable to travel outside the 5km radius they lived in. During this time of heightened hygiene awareness and stay-at-home orders, I was commissioned to make artwork responding to these Covid19 conditions.*

*Like people embracing sourdough baking at the time, I had dabbled in extracting pigment from *Indigofera Australis* pre 2020 but decided this was a good time to hone in on this skill. What I know now is that this is often difficult to identify bush, continually humbles me. There are many scientific stages that go into the process of extracting indigo pigment that experts can recognize by look, smell and feel that vary significantly depending on many variables. In 2020, I thought I had the process down pat but recently *Indigofera* has, again, told me otherwise!*

*Woven into the middle of my work are a few fine bands of Red Box dyed yarn with some iron modifier on a couple of the stripes. Red Box are also synonymous with the northeast Naarm area I live and further emphasize place in the work, alongside time.*

*I worked with botanical dye expert Robyn Heywood, small-scale sheep farm Tarndie who supplied Polwarth wool and silk tops to spinner Jill Smith who spun it into fine yarn. I also worked closely with friend, weaving teacher and fellow artist Amanda Ho who helped realize the project.*

## **AMANDA HO**

Amanda Ho is a Melbourne based weaver. Born in Melbourne and spending part of her childhood in Hong Kong, she draws on the duality of her heritage to influence her practice.

After further studies in Japan, she began to refocus her practice from architecture to weaving, starting the weavers' workroom and transitioning to weaving full time in 2015. With over 20 years of experience in architecture, her interest in design, materials, patterns and structures continues to be reflected in her work. Amanda's work is inspired by Yoshiko Wada's lecture: Slow Fibre - the idea in understanding of the property of different fibres, how they behave individually and their interaction with each other.

### **Work 1 - LIGHT**

*Sunshine definition: a spot or surface on which the sun's light shines*

*Yellow is often associated with the sun and sunshine.*

*Light becomes visible when it is reflected off a surface.*

*Shadow forms when light is blocked.*

*Brightness is evident when compared to dimness,*

*Is light 2-dimensional or 3-dimensional reflection?*

*In this study, it is of the light expressed in yellow against shadows, intensity and textures, observed at my loom during artist in residence at ATW, and dyed with local oxalis flowers.*

### **Work 2 – COMING OR GOING**

*Play of shadows on the steps in the backyard.*

*Play of light and dark of the Buddleia leaves next to the back door.*

*In this study Ho continues her exploration of 'place' through material and conceptual connection. Fixing on the geometric manifestation of light and shadow within architectural thresholds, using home grown botanical dye stuffs she amplifies tonal shifts across two planes to literally bring the work back to her door.*

## **SPIRARO**

Spiraro is a Naarm/Melbourne-based artist working across textiles, sculpture, biomaterials, and lighting. Their work explores the material life of textiles, both living and lived, through a heightened sensory experience. They work with natural pigments derived from rust and plant matter, biomaterials such as seaweed and bacterial leather, metal, found objects, and discarded textiles, interweaving these elements into sculptural pieces that question how future materials might coexist with those of the past. Blurring the line between organic and human-made, their work sits in the tension between what is grown and what is discarded.

*Sunken and Untitled (horseshoe) are shaped through acts of wear and care. Both pieces aren't trying to hide where they come from, but rather revealing the memory they hold. Woven from a studio rag, Sunken honours the humble towel. It is a towel that has been used over and over in the studio, holding traces of past work in its fibres. Marks, stains, and wear become a kind of record — an ode to the faithful textiles that witness our daily lives. Untitled (horseshoe) holds onto memory through the act of repair, not to restore function, but to shift attention toward what remains. Together, the works resist the urge to move on quickly in a culture of constant replacement.*

## **GEORGIA STEVENSON**

Georgia Stevenson is a Naarm/Melbourne-based ceramic designer and material researcher working with locally collected materials in ceramics. Her practice is guided by the self-initiated research project *Breaking Ground*, which investigates how construction and demolition materials can be incorporated into ceramic architectural applications and used as pigments in collaboration with other craftspeople. With a background in architectural studies, Stevenson is passionate about innovating with site specific materials to give colour, texture and meaning to our surroundings.

*This work forms part of Breaking Ground, an ongoing research project exploring how construction and demolition materials can be re-used as both raw ceramic materials and pigments. Sourced through a network of architects, designers and building sites, these materials, including brick, concrete, stone, tile and industrial by-products, are typically destined for landfill, yet hold specific histories of place. Through processes of sorting, crushing, milling and firing, these fragments are transformed into ceramic bodies, glazes and printed pigments. The works presented, including test tiles, raw samples, screenprinted fabric and 'material palettes', trace this process from collection through to application.*

*The installation foregrounds research and development as a critical part of practice. It reveals a process- and material-led approach, where each material is tested, catalogued and worked with in dialogue, guiding its potential use. Uncertainty, variation and repetition are embraced as essential to the making process.*

*By working with finite, hyper-local materials, the project asks: what might our built environment look like if it were coloured by the materials already in situ? In doing so, it proposes a shift in how we value waste, reframing it as a resource, and highlights the cultural and material narratives embedded within the urban landscape.*

## **MELINDA YOUNG**

Melinda Young lives and works on Dharawal Country. Her research-based craft practice reflects experiences of being in and understanding place, underpinned by complexities of place-based making in contemporary Australia. She is interested in materiality - the traces of human and non-human interactions left behind on the body and the land, working with the narratives inherent in gleaned or re-purposed materials.

Exhibiting extensively in Australia and internationally since 1997, her work is held in public collections and included in numerous publications. Melinda has spent the past 25 years working within the contemporary craft and design field as an educator, curator and writer. She has a Master of Visual Arts from Sydney College of the Arts and is currently undertaking a cross-disciplinary PhD in Human Geography and Creative Arts at the University of Wollongong. Melinda is an Associate Lecturer in the School of Art and Design, Faculty of Arts Design and Architecture, UNSW.

***Landlines/tracelines** is the outcome of time spent observing, walking and researching the ephemera that appears under my feet. On the shore near my home on Dharawal Country, in my garden, and occasionally further afield. I gather drift matter, fallen, blown or washed ashore in the dark of night. These are migratory materials, marked by a lack of belongingness.*

*Over years of observing, listening, and reflecting on the land and seascape, a deeper understanding of place is formed, and with it a vocabulary of marks and materials. Work emerges through gathering, gentle transformation, reflection and collaboration, a co-making in place with human, non-human and more-than human occupants, weather and water; tools and flame - to land, in place, with the wearer/viewer.*

*These works hold the lines and traces of shore and land, at once part of the stories of the place of before and the place of now, underpinned by the tensions and complexities of contemporary Australia. Stories shared here through the language of making.*

### **Sentinels**

*The beach where I walk has revealed, over the years its history and in learning about the landscape, I have come to a deeper understanding of the materials of this place. Usually, autumn swells bring driftwood. Sometimes in winter shoals of pebbles are exposed, amongst them weathered and tumbled bricks from the old brickworks and coal from the mines that were once up the hill. Tile shards also appear - their leering faces simultaneously a symptom of pareidolia and a signifier of otherness.*

### **Speculative Vessels**

*An ongoing collection of work commenced in 2021 with a group of speculative vessels that consider the properties of wood, made during an artist residency at Gunyah, a timber pole house on the water at North Arm Cove on Worimi Country in NSW. Over time and in response to different immersive place-based encounters on Dharawal, Barkindji and Wilyakali Country, and overseas in Japan and Thailand, the collection of vessels has continued to morph and grow; with the inclusion of objects gathered in place, and experiments with metal texture, patina, paint, rust, salt and wood carving. The body of work has developed to encompass a group of neckpieces that reflect my aesthetic, conceptual and materials-based research into ideas of the trace, surface and the line.*