

WHERE
DO I
BELONG?





WHERE
DO I
BELONG?



Our birds through art



20 June – 29 August 2026
Logan Art Gallery



Acknowledgement of Country

Logan City Council respectfully
acknowledges the Traditional Custodians
of the lands across the City of Logan.

We extend that respect to the
Elders, past, present and emerging,
for they hold the memories, traditions,
cultures and hopes of Australia's First Peoples.



Foreword

My name is Spencer Hitchen. I am a 15-year-old conservationist, environmental educator and award-winning nature photographer. I have always loved nature, especially birds, from as far back as I can remember.

Where do I belong? reflects on our relationship with the natural world through the eyes and wings of our feathered friends and the importance of caring for the planet we all call home. I think we all love birds wherever we are across the globe. Birds connect us all to the natural world around us and taught me the importance to observe, learn and protect your local environment. I now encourage everyone to do the same.

I learnt at a young age that when we pay attention to the natural world around us, we see the intricate relationships between species and our own impact on the very ecosystems we all rely upon for a healthy future.

My first conservation action was making an artwork of my local glossy black cockatoos,



whose habitat was and remains under threat from us. I didn't know how I could help them, but I knew I could draw them, and if I was a finalist my artwork would be displayed. I drew the *Tea for Two* birds at the age of 8, to raise awareness of the need to protect habitats for the fussy glossy black cockatoo. Through my artwork I gave the Glossies a voice and found a way of expressing to the world how I felt. When I became a runner-up, I was given a voice too! I felt empowered.

My conservation efforts, including photography, art, public speaking and starting a global initiative, World Stand UP 4 Nature Day, have raised global attention for the plight of the Glossies and the importance of the youth voices in habitat protection, not only now but for future generations of humans and wildlife alike.

I hope my journey helps you see that no matter your age, art really can be a way of learning about how others see the natural world around us and can give us all a voice.

That's what Stand UP 4 Nature is all about. It's about every one of us using the tools and talents we have, to protect nature in our local patch. That adds up to a massive collective creating change on a global scale. Let's Observe, Learn, Protect — our local environment, together.

SPENCER HITCHEN



WHERE DO I BELONG?

Jingeri jimbelong (hello friend)

Where do I belong? begins with a greeting and a question that resonates across species, landscapes and communities. This exhibition brings together contemporary artworks that reflect on coexistence, environmental change and the fragile relationship between humans and Australia's native birds. At its core is a shared desire that connects all living beings: the need for safety, connection and a place to call home.

Since European colonisation, Australia has experienced one of the highest rates of biodiversity loss in the world. Twenty-one bird species and 27 mammal species are now extinct, while more than 200 bird species face extinction or ongoing decline. As noted by the Australian Museum, this loss has been driven largely by land clearing, urban expansion and the introduction of invasive species. These pressures are not distant or abstract; they

are present in cities, suburbs and regional environments where population growth intersects with wildlife habitats and activity.

The City of Logan reflects this tension clearly. Its wetlands, bushlands and grassy woodlands are valued by both people and wildlife yet face increasing threat from development and climate change. Birds are often the most visible witnesses to these changes. Their presence, sometimes welcomed and sometimes resisted, reveals how ecological disruption is experienced in daily life, close to home.

Urban birds frequently occupy an uneasy position in public perception. Species such as crows, Australian white ibis, noisy miners, pigeons, cockatoos, magpies and masked lapwings are often labelled pests or nuisances. Behaviours such as scavenging, vocalising or swooping are commonly misunderstood as antisocial or aggressive rather than recognised as adaptive survival strategies shaped by environmental change.

The Australian white ibis, often pejoratively referred to as the 'bin chicken', exemplifies this misunderstanding. As wetlands were drained and river systems altered from the 1970s onwards, the ibis were forced into urban areas to survive. Its reliance on

rubbish bins reflects displacement rather than opportunism, highlighting how human patterns of consumption and disposal directly affect animal behaviour. Likewise, crows, highly intelligent and socially complex birds, have learned to navigate urban environments with remarkable skill, a success that often provokes resentment because it challenges assumptions about control and ownership of space.

The noisy miner is frequently criticised for its assertive behaviour toward other birds, yet it is deeply social and cooperative. Living in extended family groups, noisy miners communicate constantly to warn of danger and care for vulnerable young. Their calls, often perceived as intrusive, are expressions of vigilance and collective responsibility.

Christopher Trotter's *Domestic Noisy Mynah* captures this tension with humour and insight. The interactive sculpture reveals a baby bird emerging from a motor mower, an object associated with suburban order and control. By placing a vulnerable life-form within domestic machinery, Trotter highlights how birds are forced to adapt within environments shaped by human convenience. The work invites empathy and reflection, suggesting that discomfort often arises from unexpected

proximity rather than incompatibility.

The idea of home anchors both human experience and ecological survival. Nests, tree hollows, wetlands and grasslands provide protection for birds and places to raise young. As cities expand and bushland is cleared, these vital spaces are steadily lost. While housing insecurity is widely recognised as a crisis for people, it is equally a growing crisis for wildlife.

Leila Jeffreys' *Spotted bowerbird egg no. 2* draws quiet attention to this vulnerability. The egg symbolises new life as well as fragility, reminding us how easily futures can be undone by environmental damage. Jeffreys' practice, grounded in patience and respect, encourages empathy and attentiveness towards birds as co-inhabitants of shared landscapes. By isolating and enlarging the egg, the audience is confronted by the absence of the habitat expected and required to support its development. These themes resonate in Richard Lewer's *Bird Song* series, which reflects the impact of pollution, habitat loss and urban growth on living bodies. Displacement, tension and unease are brought to attention by these birds in isolation and motion. Together, their works reveal how environmental stress becomes visible at an intimate scale.

Cultural ideals of harmony between humans and animals often obscure ecological realities. Domestic cats, for example, are highly efficient predators, contributing significantly to wildlife decline. Even well-loved native species such as the tawny frogmouth, Australia's 2025 Bird of the Year, are affected by habitat loss, colliding with vehicles and poisoning. Rodenticides move silently through food chains, demonstrating how common consumer choices carry unintended consequences for other species.

Sharon McKenzie draws attention to the plight of all animals using the bird as a sort of 'Canary in the coal mine', representing all animals at risk. Logan artists Christina Lowry and Nicola Hooper, alongside the Migaloo Press Artists Collective, respond to these realities by foregrounding Australia's unique and vulnerable biodiversity. Much of our continent's wildlife exists nowhere else in the world, yet extinction rates remain alarmingly high. Their works encourage deeper attention, responsibility and care, reminding us that extinction is not inevitable. Through art, knowledge and action, change remains possible.

The exhibition concludes by returning to the spaces closest to home. Logan printmaker Rachael Lee works collaboratively with the community to represent birds commonly found in our backyards. The permanent installation in Logan Art Gallery's courtyard by Monte Lupo Arts showcases ceramic artworks of birds in their habitats.

Contributing gestures, such as planting native species, reducing waste, providing shelter and observing carefully, can nurture shared habitats.

Where do I belong? proposes that belonging is not passive, but shaped by how we live, consume and care. Through mindful choices, shared responsibility and creative action, we can foster environments where people, birds and ecosystems thrive and belong together.

CHELSI FOSKETT
CURATOR, PROJECTS OFFICER
LOGAN CITY COUNCIL

Leila Jeffreys, *Bleeding heart*, 2022, *The wound is the place where the light enters* series, Edition 1 of 8 + 2 AP. Photograph on archival fibre-based cotton rag paper, 140 x 90 cm. Image courtesy the artist and Olsen Gallery



A contemporary exhibition revealing the beauty and fragility of native birds, igniting hope for a sustainable future.



Since European colonisation, Australia has lost many native animals, with birds especially affected by habitat loss from land clearing, urban development and invasive species. This exhibition examines human impacts on birds and invites visitors to see native species with fresh eyes. Behaviours such as loud calls or defensive actions are natural survival responses to protect young, find food and adapt to change. Logan's wetlands, bushlands and grassy woodlands are vital yet under pressure from urban growth and climate change. Like birds, we seek safety, connection and belonging, sharing responsibility to create places where people and wildlife thrive together.

DEL KATHRYN BARTON

girl #8

Del Kathryn Barton's artwork *girl #8* illustrates an intimate connection between humans and wildlife. Barton's poetic depiction of a fleeting moment between a child and a bird explores how our habitats connect us. Though the direct gaze and defiant attitude of the bird and the girl, the work endeavours to engage with younger audiences visiting the gallery.



Del Kathryn Barton,
girl #8, 2004, pen,
gouache, watercolour
and acrylic on polyester
canvas, 119.7 x 86 cm,
Art Gallery of New South
Wales, donated through
the Australian
Government's Cultural
Gifts Program ARTAND
Australia 2015 © Del
Kathryn Barton, Image ©
Art Gallery of New South
Wales 312.2015



PLEASE LIKE
ME, I'M NOT
THAT BAD

Why do we often dislike birds such as crows, ibises, noisy miners, pigeons, cockatoos, magpies and masked lapwings? Many of these birds have adapted to city life after their natural habitats were lost. Crows and ibises scavenge from bins to survive, resulting in behaviour that seems messy or annoying. Others, like plovers and magpies, become defensive when protecting eggs and chicks. Noisy miners are loud and aggressive because they live in strong family groups and warn each other of danger. These behaviours are not bad habits, but natural survival responses to living alongside humans.



Daniel Wallwork, *Hello Cocky*, 2016, resin, talc, 2pac paint and custom exhaust pipe 120 x 35 x 25 cm
Purchased 2016, Logan Art Collection. Photograph Carl Warner, image courtesy Logan Art Gallery

DANIEL WALLWORK

Hello Cocky

Daniel Wallwork frequently uses birds as central motifs in his murals and sculptures to celebrate the local environment and community identity. His connection to birds is deeply rooted in his

observations of the tropical flora and fauna of Far North Queensland.

With a background in the automotive spray-painting trade, Cairns-based artist Daniel Wallwork's art practice is strongly influenced by contemporary car culture and street art.



REGINALD KNOX

Scrubby Creek

A sense of almost mystic peace pervades this canvas by well-known local Indigenous artist Reginald Knox. Despite being located among the bustling suburban centres of Logan, the creek nevertheless exerts a powerful sense of timelessness and calm. The scene is almost prehistoric: heavy vines intersect in the forefront of the canvas, while ancient trees and mist-covered pools are all depicted in fine detail. While encouraging us to reflect on the past, this beauty that is made the focus of the work is still accessible to us here and now.

Reginald Knox, *Scrubby Creek*, 1997, oil on canvas, 152 x 122 cm
Commissioned by Logan City Council. Logan Art Collection, image courtesy Logan Art Gallery



Lucy Culliton *Spring pigeon II*, *Spring pigeon VII*, *Spring pigeon VIII*, *Spring pigeon IX*, *Spring pigeon X*, *Spring pigeon XI*, *Spring pigeon XIII*, *Spring pigeon XIV*, *Spring pigeon XV*, 2016 oil on board, 40 x 40 cm
Images courtesy the artist and Jan Murphy Gallery



LUCY CULLITON

Spring pigeons

Lucy Culliton painted this series of pigeons the same year that she was a finalist in the Archibald Prize 2016 for her self-portrait *Lucy and fans*. She is pictured in a sea of fantail pigeons, all of which belong to her. Culliton says “I have many pigeons. An old fellow who lived near me died and his wife no longer wanted their pigeons. She told me, ‘Take as many as you want; the rest will go to Mogo Zoo for animal food.’ Two horse floats later, including a broken fan belt, all the guys were at my place. A local called Tiger Bobbin built the emergency extension on the existing house. I collect their eggs so there is not a population explosion.”



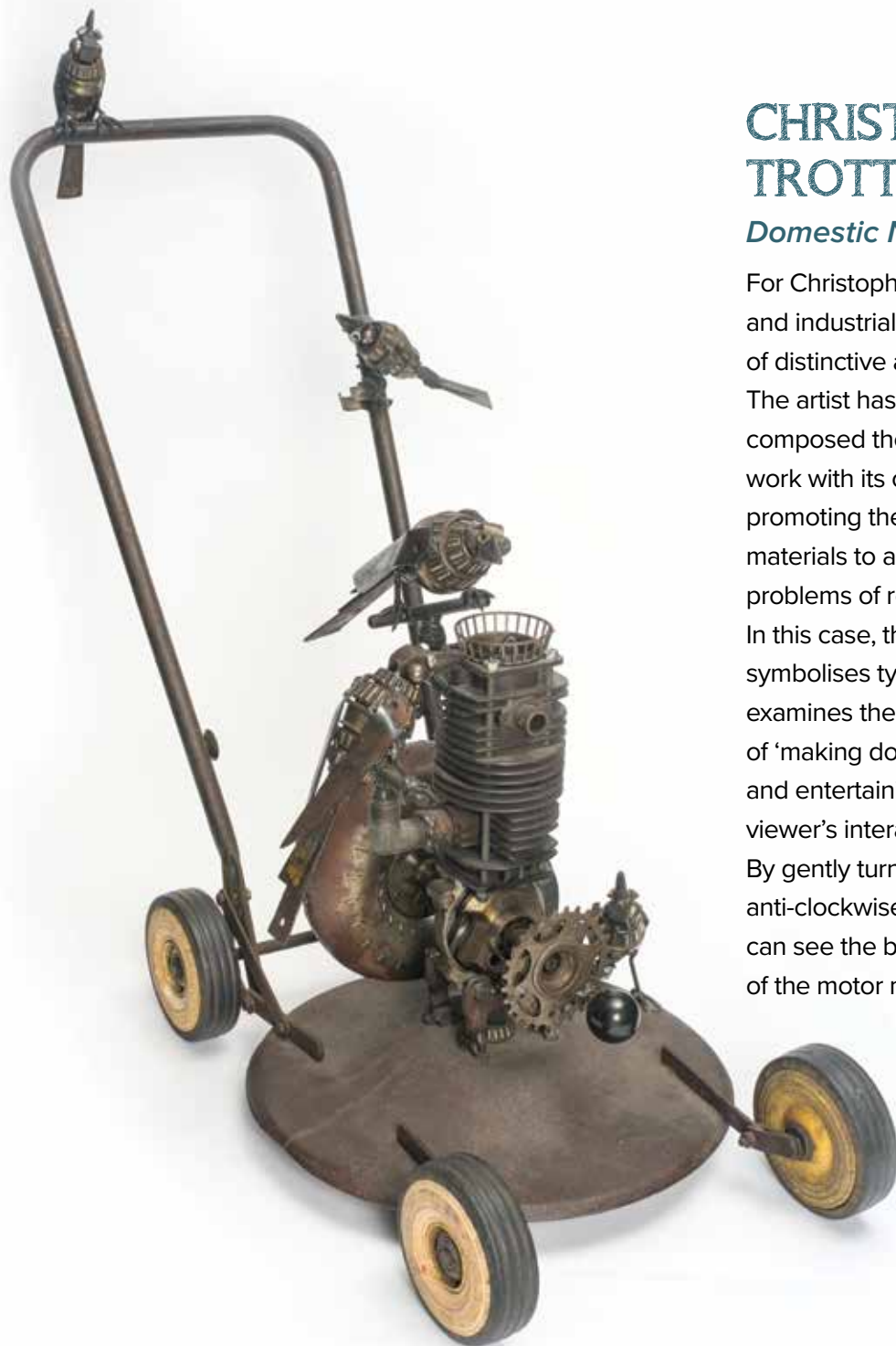


LEXI TETLEY

Maggie & Kiki

Lexi Tetley's art is a celebration of the wild lives woven into her everyday world. The digital drawings in this collection depict magpies, brush turkeys, butcher birds, currawong and ibis, birds that share her backyard and shape her routines. Through close, daily interactions, Tetley comes to recognise their personalities, rhythms and quiet dramas. These images honour that familiarity, transforming ordinary moments into vivid portraits of coexistence. By focusing on the birds that live beside her, she explores connection, observation and the beauty found in the overlooked. This body of work invites viewers to slow down and notice the life that surrounds them too.

Lexi Tetley, *Maggie & Kiki*, 2025,
digital drawing, 72.5 x 52.5 cm
Image courtesy of the artist



CHRISTOPHER TROTTER

Domestic Noisy Mynah

For Christopher Trotter, scrap metal and industrial discards form the basis of distinctive and evocative works. The artist has carefully selected and composed the materials to endow the work with its own 'personality', while promoting the concept of recycling materials to achieve creative solutions to problems of renewability of resources. In this case, the old Victa mower symbolises typical suburbia. The artist examines the classic Australian culture of 'making do', in a whimsical, creative and entertaining way, encouraging the viewer's interaction with the work. By gently turning the black knob anti-clockwise on Trotter's sculpture you can see the baby bird raise its head out of the motor mower.

Christopher Trotter, *Domestic Noisy Mynah*, 1997, recycled metal, machine parts, motor mower body and handle, 84 x 42 x 135 cm, Logan Art Collection. Photograph Carl Warner, image courtesy Logan Art Gallery

HOME
SWEET
HOME



Home is explored here as both a place and a practice. Nadya Wilson's nests consider home as a behaviour shaped by care, secrecy and repetition, while also holding space for memory and imagination, reminding us to notice the birds and creatures sharing our environments. Abdul-Rahman Abdullah's *The Days* reflects home as dignity and hope, commemorating Myuran Sukumaran through thousands of carved eggs and a dove, symbols of endurance under confinement. Anna Louise Richardson's works respond to personal loss, where birds become messengers linking grief, watching and connection. Together, these works suggest home is emotional, relational and shared, formed through care, survival and remembrance.

KRIS ESTREICH

House of Crow

During the *Queen's Platinum Jubilee* in 2022, Kris Estreich watched the celebrations from afar, including the shiny royal cars and glittering jewels on display. Feeling a disconnect between this ancient pageantry and the Australian landscape, she was inspired to imagine a different kind of royalty. As Australia has no royal houses of its own, Estreich created *House of Crow*.

The crow is an iconic, though often misunderstood bird found across urban environments and deeply connected to Indigenous culture. Placed on a ceremonial plinth, the crow reflects how these birds nest in the tallest trees. A miniature house fused to its body acts like a crown, symbolising a portable home. Unlike human royalty tied to land and stone, the crow's power lies in its freedom, able to claim sovereignty anywhere. Through this work, Estreich elevates the crow from scavenger to sovereign.

Kris Estreich, *House of Crow*, 2022, wood, ink, pens, plastic and artificial greenery, 79.5 x 35 x 19 cm. Logan Art Collection
Image courtesy Logan Art Gallery





David Morton, *Rosellas*, 2022, brass and copper, 30 x 42 x 30 cm. Photograph by David Kelly, image courtesy the artist and Dead Puppet Society

DEAD PUPPET SOCIETY

Rosellas

Dead Puppet Society's *Rosellas* is a striking sculptural work inspired by Australia's vibrant native birdlife. Crafted from polished brass and copper, each Rosella captures a moment mid-flight, balancing delicate movement with bold, sculptural form. Inspired by the pale-headed, crimson and

Eastern rosella species, native to Australia, these pieces celebrate the colour, energy and elegance of birds found right here in Australia. Creative Director David Morton has always thought that the Rosella is the clown of the bird family, remarking on their high energy and cheekiness.



NADYA WILSON

nestling/fledgling (series)

Nadya Wilson's series are spurred by ideas of home and nests as not just places but as behaviours. Not only are we shaped by these spaces, but in turn we shape the spaces in which we spend our time. Wilson contemplates the numerous forms of nests, their secrecy and dedication to their function.

Wilson's own nests and paintings offer a kind of holding space for sentimentality or imagination. Inviting contemplation of the spaces we claim, the works also ask you to be aware of the birds and creatures who share the ecosystems we are surrounded by.

Nadya Wilson, *nestling/fledgling (series)*, 2026, copper wire, cotton, found objects (twigs), artist's hair, dimensions variable. Image courtesy the artist



ANNA LOUISE RICHARDSON

I asked for a sign (wedge-tailed eagle)

Anna Louise Richardson's practice explores life and death, with animals employed as the protagonist of these stories. She has historically explored the roles animals play culturally, commercially and their ecological impacts. More recently depictions speak to personal tragedy with the passing of her mother in 2020.

After her mother's passing, Richardson was visited by birds, which she felt were like visitations from her mum. She kept notes and drew these birds of prey at a large scale, their eyes turned to look to us, creating the preternatural sensation of being watched. They are also as a reminder of the connection she felt to her mother through these visitations.

Anna Louise Richardson, *I asked for a sign* (wedge-tailed eagle), 2022, charcoal on cement fibreboard, 202 x 126 x 3 cm
Photograph Natasha Harth. Courtesy of Hervey Bay Regional Gallery Art Collection

LEILA JEFFREYS

Spotted bowerbird egg no.2

Eggs are objects of profound beauty and symbolic power. They embody not just the possibility of rebirth and transformation, but also the fragility of life. The artwork is from the *Stillness* series which explores this mysterious duality, capturing the perfection and wonder of eggs and offering a mediation on the extraordinary diversity and complexity of the non-human world. The artwork includes a hand-written inscription of prose *The dance of the pen like lines of flight*, created in collaboration with James Bradley.

Shaped by sustained research, Jeffreys' practice integrates fieldwork with collaborations that advance conservation and habitat protection.



Watch Leila Jeffreys' video *The wound is the place where the light enters* to hear the personal grief the artist

felt regarding the impact of the fires that tore through the East Coast of Australia in the summer of 2019.



Leila Jeffreys, *Spotted bowerbird egg no. 2 [Large]*, 2024. From the series *Stillness* Edition 2 of 4 + 2 AP, photograph on archival fibre based cotton rag paper, 140 x 110 cm. Image courtesy the artist and Olsen Gallery



Abdul-Rahman Abdullah, *The Days* 2017, wood, oil, paint, 240 V lighting, dimensions variable (detail). Commissioned by Campbelltown Arts Centre for the exhibition *Myuran Sukumaran: Another Day in Paradise*, 2017. Campbelltown City Council Art Collection. Purchased 2018. Photo: Document Photography

ABDUL-RAHMAN ABDULLAH

The Days

Abdul-Rahman Abdullah made *The Days* for the 2017 exhibition *Another Day in Paradise* at Campbelltown Arts Centre, curated by Michael Dagostino and Ben Quilty, which demonstrated

how art can foster hope and compassion. His work includes 3,665 carved eggs and a spotted dove to honour Myuran Sukumaran's time in prison and his fight for dignity.

JILLIAN BEARDSWORTH

A Picture is Worth...

This work honours Elizabeth Gould - a talented artist whose artistic skills were a major factor in the success of her husband's iconic folios: *The Birds of Europe* and *The Birds of Australia*. It replicates in stitch some of the birds she illustrated as well as her portrait.

While embroidery and watercolour painting were considered suitable activities for middle-class women in the 1800s Elizabeth Gould worked beyond that to diligently produce artworks that were both beautiful and scientifically accurate. These served as significant records of new ornithological discoveries while their visual appeal was a major factor in the books' success, both in scientific terms and in building the reputation and financial success of her husband John Gould 'The Bird Man'. Her works were signed with "drawn from Nature and on stone by J & E Gould" instead of crediting herself alone.

Jillian Beardsworth, *A Picture is Worth...* (detail), 2025-2026, thread on found vintage doilies, 128 x 120 x 1 cm. Image courtesy the artist



STATE LIBRARY OF QUEENSLAND

The birds of Australia Vol. 3
by John Gould



MALURUS CYANEUS, Vieill.

MALURUS CYANEUS: Vieill by Elizabeth Gould reflects her quiet dedication to her husband's scientific work. She created hundreds of detailed lithographs while raising her six surviving children of eight. In 1838, she travelled to Australia, leaving some children in England with her mother, causing deep heartache. Despite this, she balanced motherhood and artistic labour tirelessly. In 1841, Elizabeth died aged 37, shortly after the birth of her eighth child, likely from related complications.

Elizabeth Gould, *MALURUS CYANEUS, Vieill* in *The birds of Australia Vol. 3*, 1973, 55 x 38.5 cm, John Gould Facsimile ed. Melbourne: Lansdowne. RBF 598.2994 GOU John Oxley Library. On loan courtesy of the State Library of Queensland.

RICHARD LEWER

Bird Song

Richard Lewer has always been captivated by birds, and with his lifelong fixation, birds have been a recurring subject throughout his career. In *Bird Song*, a series of original lithographs made in collaboration with the Australian Print Workshop printers in 2024, Lewer highlights some of Australia's threatened species. The featured birds range from vulnerable to critically endangered. Lewer aims to create a space for these birds to be appreciated, an archive for their existence and beauty. Given that birds are so integral to the artist's practice, the vulnerability of the subject matter is not only ecologically devastating but also personally challenging.

Richard Lewer, *Bird Song* series, 2024, lithographs. Collection of Michael Fox Arts Accountant & Valuer. Image courtesy the artist and Jan Murphy Gallery



Australian painted snipe, 2024



Azure kingfisher, 2024



Black-necked stork, 2024



Gouldian finch, 2024



Grey-headed flying fox, 2024



Grey falcon, 2024



Lyrebird, 2024



Night parrot, 2024



Wedge-tail eagle, 2024



Pink cockatoo, 2024



Orange-bellied parrot, 2024



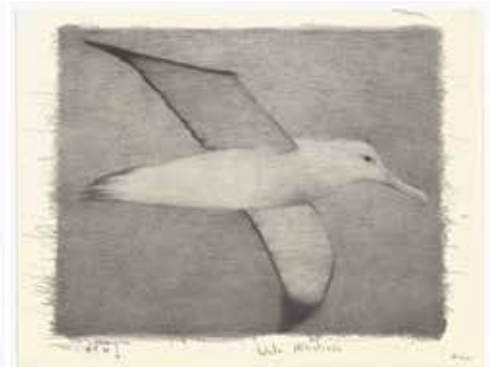
Whipbird, 2024



Providence petrel, 2024



Regent honeyeater, 2024



White albatross, 2024

NURTURE



NATURE

These works examine how human actions have damaged, and may yet heal, the natural world. Through still life, sculpture and historical display styles, artists reveal losses caused by colonisation, forced labour and introduced species. Invasive plants and birds symbolise disrupted ecosystems, while museums are reframed as both preservers and extractors of knowledge. Other works imagine futures led by Indigenous knowledge, kinship and memory. Together, they call for reflection, responsibility and care for Australia's living environments.



Michael Cook, *Broken Dreams #3* (detail), 2010, inkjet print on paper, 124 x 110 cm, Collection of The University of Queensland. Gift of Patrick Corrigan AM through the Australian Government's Cultural Gifts Program, 2014. Photograph by Carl Warner.

MICHAEL COOK

Broken Dreams #3

Michael Cook employs the camera as the supreme intermediary device, the 'third eye' which can bridge European and Indigenous worlds and perspectives. The photograph is, for Cook, that imaginary place of possibility where we can be invited to experience the other side of the coin, roles in reversal, worlds inverted, histories re-written.

Enticed into fictional scenarios, viewers are free to make their own inquiries, explore feelings, and test their relationship to aspects of Australia's colonial history. While always knowing he is Aboriginal but perhaps never feeling Aboriginal, Cook has made artworks that are complex and entangled, often provocative and sometimes preposterous, but always driven by empathy and openness.



BEN QUILTY

The Joseph Banks Project no. 1 & 2

Ben Quilty made two large metal sculptures shaped like birdcages for his 2011 exhibition *Inhabit*. He based them on a cage designed for Joseph Banks in the 1770s during his natural history expeditions. The cages include cast myna bird skulls and blackberry branches, symbolising the damage Europeans caused by introducing species to Australia.

The myna brought from Asia in the 1860s, and the European blackberry, introduced in the 1840s as a fruit plant, are now invasive pests that damage ecosystems and agriculture.

Ben Quilty, *The Joseph Banks Project
no. 2*, 2011, steel, fencing wire, resin,
enamel, 210 x 120 x 80 cm
Image courtesy the artist



19.

25.



15.



28.



4.

9.



26.



10.



23.



8.

1.



7.



20.



MIGALOO PRESS ARTISTS COLLECTIVE

Jen Conde, Glenda Hennig, Irene Killalea, Rachael Lee, Catherine Money, Sandra Pearce, Gillian Richards, Sue Poggioli, Helen Sanderson, Jennifer Sanzaro, Susanne Schroder, Judith Thompson and Patricia Zuber



It was a good idea at the time?

This installation is a collection of artworks inspired by Victorian-era natural history prints, a time when plants and animals were extensively collected, studied and documented. Displayed in a salon-style hang, the works echo historic museum collections. This collection explores the impact of introduced species on Australia's native birds since colonisation.

Many plants and animals were deliberately brought to Australia for farming, pets or decoration, while others arrived by accident. Although some seemed useful or beautiful, many caused serious environmental damage, contributing to habitat loss and bird decline. Using a historical style, the works encourage reflection on how past decisions still shape our environment today.

IT WAS A GOOD IDEA AT THE TIME?

JEN CONDE 1. 2. & 3.

Jen Conde's work investigates natural systems and patterns of human connection with the environment. Ideas for her drawings come from observing life among coastal foreshores and waterways. Depending on the intended purpose, drawings are rendered from sketchbook to etching plate, developed as painted collage or printed onto fabric and wallpaper.

GLENDA HENNIG 4. & 5.

Introduced weeds have severely affected our natural environmental balance, outcompeting native flora and encouraging predators like pigs and foxes that prey on native birds. Many of these weeds are from the dumping of garden waste. Some are beautiful to draw but are also a reminder of the consequences for our birds.

IRENE KILLALEA 6. & 7.

Irene Killalea's work explores the environmental devastation as a result of the introduction of European rabbits and the blackberry plant into Australia during colonisation and their resulting impact on native bird species. Introduced for familiarity and utility, these species have disrupted habitats and food sources, altering delicate ecological balances.

RACHAEL LEE 8. & 9.

Rachael Lee's works explore how introduced plants, brought for beauty or profit, reshaped Australian ecosystems. Lantana and prickly pear displaced native flora, altered habitats, and increased pressure on native birds. Together, they reveal how human intervention and ecological imbalance continue to threaten the delicate relationships needed to nurture our native birds.

CATHERINE MONEY 10. & 11.

Catherine Money's artwork shows the beauty and fragility of nature. Her work highlights the impact of feral cats and the removal of key food trees, urging us to respect the delicate balance of ecosystems. She reminds us that these environments are best preserved by leaving them untouched.

SANDRA PEARCE 12. 13. & 14.

Sandra Pearce's work examines the pressures facing natural ecosystems, drawing attention to how human activity, including global commerce and travel, can accelerate the spread of diseases and invasive species. Through printmaking, drawing and collage, she highlights the quiet vulnerabilities of our native bird species to anthropogenic ecological imbalance.

SUE POGGIOLI 15. & 16.

Sue Poggioli's works reference illustrations by early naturalists

to draw attention to the impact made on the originally pristine Australian environment and its animals by species introduced through European settlement.

GILLIAN RICHARDS 17. & 18.

Gillian Richards explores the ramifications of human introductions on Australian ecosystems. Initially brought to improve cattle farms, gamba grass intensifies fires, destroys habitat, and drives native bird decline. Feral cats, introduced as pets and for pest control, prey on wildlife. Critically endangered migratory parrots, now fewer than 50, face imminent extinction.

HELEN SANDERSON 19. & 20.

The work looks at the vexed question of introduced species. Kookaburras and rainbow lorikeets are not native to Western Australia. The paradox is two birds, beloved across much of eastern Australia, were introduced to a land where

they previously did not exist. Listed as vermin, they now cause much damage.

JENNIFER SANZARO 21. & 22.

Jennifer Sanzaro lives in Quandamooka Country, surrounded by beautiful, colourful birds every day. Cockatoos, galahs, rosellas, lorikeets, honeyeaters, kingfishers and wood ducks abound. These are often predated on by feral and domestic cats (and dogs) allowed to roam at night, which could be stopped with responsible pet ownership.

SUSANNE SCHRODER 23. & 24.

For 40 years Susanne Schroder has navigated Jumpinpin, witnessing South Stradbroke Island's thinning vegetation and eroding dunes. Her work exposes a fragile ecosystem under siege. Predators such as introduced red foxes are devastating the vulnerable beach stone-curlew nests disrupting their vital life

cycles. Her artwork pleads for urgent conservation to halt local extinction and restore biological balance.

JUDITH THOMPSON 25. & 26.

Judith Thompson's works are influenced by pattern, design and text using a mainly monochromatic palette. The often unexpected results from the printmaking process provide Thompson with both pleasure and delight.

PATRICIA ZUBER 27. & 28.

Patricia Zuber's artworks examine the complex relationships between native birds and introduced species. To highlight the ecological tensions created by these relationships, she combines research, observation, traditional and contemporary printmaking techniques. Her compositions invite viewers to consider the fragile futures of Australia's birdlife and how much their lives are bound to ours.

NICOLA HOOPER

Space invaders and Morris willows and Space invaders wallpaper

Nicola Hooper appropriates William Morris' *Willow Bough* patterning to reflect the ecological impact on native species.

Referencing the 19th century introduction of willows, oleander, starlings and sparrows and other toxic flora and fauna to Australia, she highlights the destruction these 'beautiful' arrivals have caused to our native birdlife.

Space invaders and Morris willows, 2024, watercolour and gouache, papercut and wire
76 cm x 48 cm, hung over *Space invaders wallpaper*, 2026, digitally printed from watercolour drawings and lithographic print, size variable. Image courtesy the artist





CHELSEA CARKEET

Flight or fight

Chelsea Carkeet's work imagines a future where an Indigenous descendant re-enacts the Jungkil (brolga) dance, an essential part of the kinship system for Yanyuwa and Garrwa people, through embodied memory. Set against a monumental stone mural of an ancestry tree, the dance is witnessed by a Gamalgalam (willie wagtail), in the foreground. The artist amalgamates mechanical elements and biomorphic forms, speculating on the impact of evolving technology and poses colonial intervention as the invasive species, which has now metamorphosed as a new entity with the Indigenous figure. Using temporal drawing techniques in the darkrooms, chemigrams and cliché-verre, Carkeet creates ephemeral, chemically unstable photo-objects to assert the dynamic, living nature of cultural ancestry.

Chelsea Carkeet, *Flight or Fight no. 1*, 2026, cliché-verre and chemigram on silver gelatin, unfixed, 50.8 x 61 cm.
Image courtesy the artist

CHRISTINA LOWRY

RELIQUIAE

Christina Lowry is an interdisciplinary artist whose practice critically engages with museological archives to create alternative frameworks for remembering, memorialising, and responding to declining avian populations. In the context of accelerating ecological crisis and biodiversity loss, museums and natural history collections play a complex role as both sites of preservation and contested histories of knowledge, classification, and colonial extraction. This project seeks to explore how art can intervene in these institutional archives to generate new forms of ecological memory and affective engagement that go beyond traditional scientific or historical narratives.



Christina Lowry, *RELIQUIAE*, 2026, PLA (Polylactic Acid), steel, brass, 400 x 200 x 50 cm. Image courtesy the artist

SHARON McKENZIE

Exquisite Corpse Bird Hide 3

Sharon McKenzie makes work about vanishing Australian species using scientific reference collections and her own experiences in the wild. Working with the collection at the Queensland Museum making images has become part ritual of mourning, part a way of looking closer at the exquisite beauty of the varying species of birds. She finds the loss of species both alarming and compelling. Her work draws attention to the plight of all animals using the bird as a sort of 'Canary in the coal mine' representative for all animals at risk.

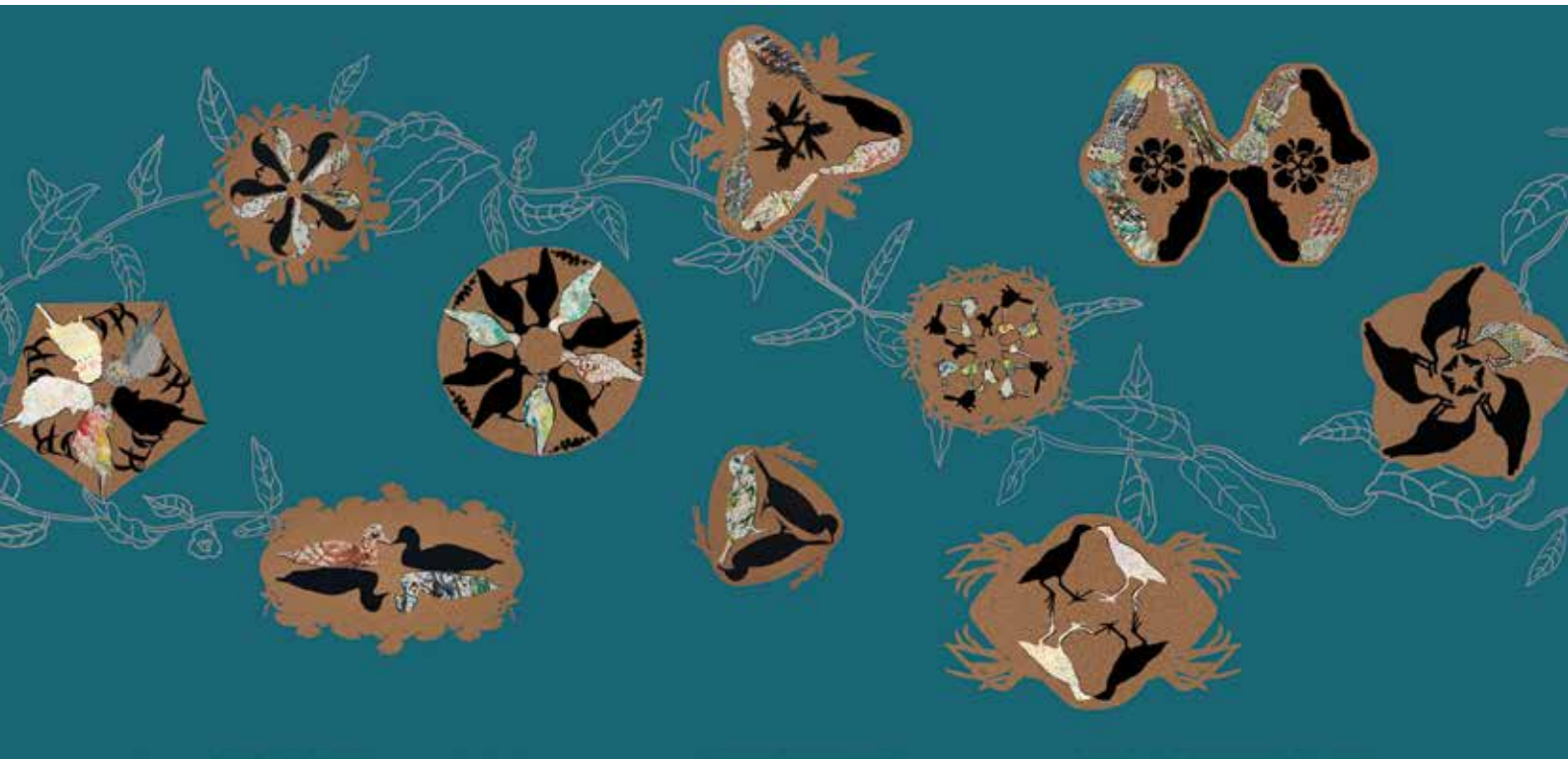
Sharon McKenzie, *Exquisite Corpse Bird Hide 3* (Blue Winged Parrot, Powerful Owl and Ecclectus Parrot), 2026, felt, embroidery thread, pins. 95 x 70 cm. Photograph by Louis Lim, image courtesy the artist.





HABITAT
CONNECTS
US

Exploring birds in our backyards, this theme calls communities to act through habitat creation, observation and conservation initiatives. Installations by Rachael Lee and Monte Lupo Arts demonstrate how we can use our surrounding habitat to connect with the birds around us.



Rachael Lee, *Within you without you* (detail), 2026, digital design for installation, cork, acrylic, paper cut, pigmented ink on watercolour paper, stencilled acrylic on watercolour paper. Image courtesy the artist

RACHAEL LEE

Artist in Residence

Within you without you

*And the time will come when
you see we're all one
And life flows on within
you and without you*

— Within You Without You
by George Harrison

Logan printmaker Rachael Lee worked with the community to craft birds found in our yards and local parks. Displayed together in *Within you without you*, the installation explores the calming patterns and rhythms of nature.

The five-sided shapes are inspired by the golden ratio, a pattern found throughout nature. Using simple silhouette forms, like early shadow portraits, the work highlights familiar birds and plants, encouraging us to care for nature and remember that we are all connected.



MONTE LUPO ARTS AND PETER HUGHES

Birds, Birds, Birds

Visitors to Logan Art Gallery are encouraged to wander into the courtyard and take a moment to immerse themselves in the natural and man-made surroundings, and be inspired to create a habitat that connects us. Using the designs of their artist Peter Hughes, the Monte Lupo team created a permanent installation of 2D and 3D handmade ceramic artworks of local native birds including the rosella, pied currawong, sea eagle, magpie, sulphur-crested cockatoo, kookaburra and the red-tailed black cockatoo. A bird bath in a shaded corner of the courtyard provides a haven for small birds to venture in and cool off.

Red-tailed black cockatoo (female), Rosella, 2026, Brown Rauth (clay), painted with coloured slips and mosaicked, various dimensions. Images courtesy Monte Lupo Arts



Mary Elizabeth Barron, *Feather*, 2026, wire and recycled plastic packaging, 70 x 230 x 0.5 cm, Image courtesy the artist

MARY ELIZABETH BARRON

Artist in Residence

Feather

Mary Elizabeth Barron frequently works with recycled materials in her practice. Single-use plastic packaging often features in her work. It is so prevalent in our everyday lives and so easily enters the natural environment. Like feathers, it is light and can be carried long distances by the wind. Because of this, birds often end up ingesting plastic waste, but as it has no nutritional value, it fills their stomachs and they starve to death.

This piece was made using plastic packaging collected by Logan City Council staff. The small feather sections were made in a series of community workshops held at Logan Libraries and Logan Art Gallery. These workshops brought the community together, helping to forge connections, and feelings of belonging and inclusion. They also increased awareness of environmental issues and the importance of preserving our local natural environment for the birds and in extension ultimately also for ourselves.



LOUISE WHEATLEY

Artist in Residence

Feathered friends

During her residency, artist Louise Wheatley ventured into Logan's wetlands, parks, and urban landscapes to capture the vibrant sights and sounds of our region's birdlife. Using these evocative video and audio recordings, she created a captivating sound installation that runs throughout the *Where do I belong?* exhibition and visual content for *The Birds of Australia* STORYBOX. Louise's work forges an inspiring connection between visitors, Logan Art Gallery, Logan Entertainment Centre, and the birds that bring our city to life. Audiences are invited to experience Logan from a fresh, immersive and poetic perspective.

Louise Wheatley recording vision and sound of birds in Hawthorn Park, Logan. Image courtesy the artist





Australian Museum,
The Birds of Australia STORYBOX,
2023, digital cube with a 12-minute
audio-visual, 200 x 200 x 200 cm,
Image courtesy Australian Museum
and ESEM Projects © ESEM Projects

THE BIRDS OF AUSTRALIA STORYBOX

An outdoor, digital installation showcasing the incredible world of Australia's birdlife. Presented on STORYBOX, an interactive storytelling cube, the iconic illustrations of John and Elizabeth Gould's *The Birds of Australia* are brought to life.

Follow the journey of English ornithologist John Gould and his wife Elizabeth as they travelled across New South Wales in the 1800s on a groundbreaking bird expedition. Together, they studied and illustrated more than 300 bird species new to science, including the pied butcherbird and the now extinct paradise parrot. First Nations guides and knowledge were essential to this work, reflecting a 60,000 year connection between birds, culture, and Country. This digital installation shares these stories, explores threats facing Australian birds today, and invites visitors to learn, interact, and discover ways to protect local birdlife now and for future generations.



Photograph by
Genya Baikaloff

UP LATE EVENT: PHILB

Mural artist

Phil Blunt's mural practice celebrates the quiet presence of local native birds within shared urban spaces. By painting them large and in public, he invites closer attention to species often overlooked in daily life. His work reflects a respect for place, ecology, and community,

using colour and scale to highlight the connection between people and the natural environments that surround them.

Created live during the Up Late event at Logan Art Gallery, the mural stands as a legacy work for the *Where do I belong?* exhibition, reflecting connections between place, ecology, and community.



Living Sculptures: How the birds got their colours? Photograph by Lexi Spooner, image courtesy ARC Circus

UP LATE EVENT: ARC CIRCUS

Living Sculptures: How the birds got their colours?

This stunning, Indigenous-led, contemporary performance piece fusing traditional First Nations dance, storytelling and contemporary circus. This show is a collaboration between ARC Circus, Luther Cora and his team from Yugambah Aboriginal Dancers. The work is a telling of the traditional Dreamtime story of the same name, which explores themes of belonging and our unique differences.



Edgy and Hedgy, Jasmine Wheatley playing violin and Taylor Wheatley playing acoustic guitar in Hawthorn Park, Logan
Photograph by Jonathon Wheatley

EDGY AND HEDGY

Our Feathered Friends – Dawn to Dawn

Under the mentorship of Bowerbird Collective, Logan-based sibling duo Edgy and Hedgy, in collaboration with music producer Louise Wheatley of Wheatley Street Productions, have created a suite of music that captures the day in the life of the birdlife in our Logan region.

This compositional work combines natural soundscapes of locally recorded birdlife in Logan wetlands, parks and urban settings,

segueing into music that tells the story of familiar and unique birds. It follows their daily rhythms, greeting the sun, feeding, interacting, and building to a raucous rush before nightfall, when they settle to rest and the cycle repeats.

This work, written by Taylor and Jasmine Wheatley, and co-written by Louise Wheatley, is arranged for vocals, guitar, drums, flute, violin, viola, cello, double bass and percussion. It is a fusion of electric guitar, folk-pop vocals and classical motifs throughout.



Michael Cook, *Nature Morte (Blackbird)* (detail), 2021, inkjet print on paper, 91 × 122 cm, edition 7. Logan Art Collection. Donated 2026. Photograph Louis Lim, image courtesy Logan Art Gallery

EXHIBITING ARTISTS

Abdul-Rahman Abdullah

Based on *Wadjuk Nyungar* Country, on a cattle property in the Peel region of Western Australia. Working primarily in sculpture and installation, he explores the intersections of identity, culture and the natural world. Living and working in an agricultural environment, his practice offers alternative perspectives across diverse, and often disparate communities. Since graduating from Curtin University in 2012, Abdul-Rahman Abdullah has exhibited widely around Australia, notably at the Adelaide Biennial 2016 and 2022 (AGSA), The National 2019 (MCA) and Tarrawarra Biennial 2023.

Del Kathryn Barton

Archibald prize winning artist Del Kathryn Barton's detailed and vibrant paintings explore the symbolic language of femininity, interweaving references to traditional folklore and the cosmos. Barton's practice is grounded in self-referentiality, drawing from a

euphoric, emotional inner world. Barton graduated with a Bachelor of Fine Arts, College of Fine Arts, University of New South Wales, Sydney in 1993.

Mary Elizabeth Barron

Logan-based Mary Elizabeth Barron has exhibited widely in Australia and overseas, completed multiple residencies, and taught craft-based workshops. Her work has appeared in *Lace and Fibre Arts magazines*, and in Mary Schoeser's book *Textiles: The Art of Mankind*. She often uses recycled materials in large installations, including commissions for HOTA and a public artwork in Beenleigh. Barron is also a member of InterLace, a group of Oceania contemporary lace makers.

Jillian Beardsworth

Jillian Beardsworth is a Logan-based visual artist with a BVA in Fine Arts from Queensland College of Art and Design, BA in English (Language and Literature)

and a Teaching Diploma. Her solo exhibitions include *In Your Own Image: an investigation into (self) portraiture* (2002), *Damaged* (2003), *Autobiography* (2006), *Interior* (2008). She has curated and been part of group exhibitions such as *Threads, Layers, Connections* (2010), *Vessels* (2015) and *Bloom* (2017) as well participating in numerous group exhibitions in private galleries. Her practice combines textiles, printmaking and mixed media. She worked for over 15 years at Logan Art Gallery and her artworks are held in the Logan Art Collection.

Phil Blunt

Phil Blunt grew up in the City of Logan and the Marsden-based artist started his creative practice in 2013. Shortly after, Blunt connected with Brisbane-based artists, getting into the street art scene. He has done many community-based murals, live painting and workshops in Logan and has been painting birds for the last 6 years. In 2025

Blunt was recognised for his creative contribution to Logan as a participant in the *Tattoos: Story Lines* exhibition.

Chelsea Carkeet

Chelsea Carkeet is a Yanyuwa artist with kinship ties to Gulumeridjin (Larrakia) and Wagiman Country, and Māori, Chinese and English heritage. Based in Magandjin (Brisbane), their work explores ancestral stories through Indigenous futurism, using sci-fi imagery, chemigrams and experimental darkroom methods to challenge colonial narratives. Their unstable, anti-archival photo-objects emulate Indigenous spacetime and living ancestry. They had exhibitions in 2024 at the Queensland State Archives and Woolloongabba Art Gallery. In 2025, Carkeet graduated with First Class Honours from the Queensland College of Art and Design, receiving multiple scholarships, and was featured on the Judith Wright Centre façade.



Michael Cook

Michael Cook is a highly celebrated Bidjara artist living in South West Queensland. He worked commercially in Australia and overseas for twenty-five years before he began to make art photography in 2009, driven by an increasingly urgent desire to explore issues of identity. Cook was a finalist in the *National Photographic Portrait Prize* in 2025, and in 2022 he won the *Fisher's Ghost Art Award* and the *Josephine Ulrick Photography People's Choice Award*. His works are held in all major Australian collections, and in significant international collections.

Lucy Culliton

A graduate of the National Art School in Sydney, Lucy Culliton was recognised in a major survey at Mosman Art Gallery in 2014. Her work is held in the National Gallery of Australia, Art Gallery of New South Wales, Macquarie Bank and Parliament House collections. She is a regular exhibitor in leading public awards, winning the *2006 Portia Geach*

Memorial Award and the *2026 Sulman Prize*. Culliton is a regular finalist in the *Archibald*, *Wynne* and *Sulman Prizes* at the Art Gallery of NSW.

Dead Puppet Society

Dead Puppet Society is the brainchild of David Morton and Nicholas Paine, an international production house and design-led theatre company. They combine timeless craftsmanship with cutting-edge technology to create deeply imaginative experiences wrought with spectacle and wonder. Recent box office hits include *Peter and the Starcatcher*, *The Wider Earth*, *Ishmael*, *Laser Beak Man* and *Storm Boy*. They also create captivating activations for events and public spaces, from open-air performances and large-scale installations, to one-of-a-kind, laser-cut artefacts and exquisite, custom-made sculptures. Dead Puppet Society has a Gallery and Fabrication Workshop space in Woolloongabba, Brisbane.

Edgy and Hedgy

Edgy and Hedgy are Logan-based sibling musicians, songwriters and composers—Jasmine and Taylor Wheatley. Jasmine (*Edgy*) studied classical violin for 13 years, most recently with Warwick Adeney (QSO Concertmaster), and contemporary drums with Grace King. She is currently completing a Bachelor of Music at Griffith University Conservatorium. Taylor (*Hedgy*), a Year 11 student at Canterbury College, has studied guitar for 12 years. He also studies saxophone with Dr Martin Kay (QCMGU). Performing across Logan for the past 4 years, the duo blend vocals, acoustic folk, country, pop, rock and hip hop influences in captivating, authentic performances.

Kris Estreich

Kris Estreich is a mixed-media artist based in Logan, whose dynamic practice embraces assemblage, sculpture, handmade paper, drawing, painting and collage. With a deep curiosity for experimentation, she explores the evocative themes of home and

habitat, the symbiotic relationship between nature and animals, and the spiritual connections to place amid habitat loss and environmental change. Over the past 45 years, Estreich has presented numerous solo and group exhibitions in Sydney, Wollongong, Geelong, Lismore, Gold Coast and Brisbane. Her work is held in private and public collections including ARTBANK and the Logan Art Collection.

Nicola Hooper

Nicola Hooper is a Logan-based artist/printmaker. Her subversive work explores humans' relationships with the natural world. She completed a Doctorate of Visual Arts from Queensland College of Art, Griffith University in 2019 and has exhibited extensively. She has been shortlisted and won several art awards. Highlights include Hooper's *ZOONOSSES* 12 venue National tour 2022-25, supported by Museums and Galleries QLD and Logan Art Gallery and funded by Visions Australia. Her work is held in private and public collections across Australia.

Peter Hughes and Monte Lupo Arts

Peter Hughes is a Logan-based artist and longstanding member of the Brisbane Outsider Artists and Monte Lupo Arts groups. Monte Lupo Arts is a social enterprise creating meaningful careers for artists with disability. For Hughes, painting enables him to communicate and process his experiences, thoughts and feelings. Earlier career highlights include having artwork acquired by the *Museum of Everything*; winning the *Arts Access Australia Art Prize*; exhibiting in Sydney as part of *Practice in Motion* and showing work as part of *The Soft Knife* at Casula Powerhouse alongside a major exhibition of Carol Jerrem's photographic work from the National Gallery of Australia.

Leila Jeffreys

Leila Jeffreys is a renowned contemporary artist working across photography, moving image and installation. She is best known for images of birds, photographed at human scale, that explore and subvert the conventions of

portraiture. Jeffreys has exhibited in Australia and around the world for 15 years, everywhere from Sydney and Melbourne to Paris, Brussels and Los Angeles. Jeffreys is the author of 3 acclaimed books including *Birdland*. Her work is held in Australian and international collections including Parliament House Canberra, Artbank Sydney, the Macquarie Bank Group Collection, the Hermès Collections of Contemporary Photographs, the Western Australian Museum and the Museum of Photography in South Korea.

Reginald Knox

Reginald Knox, known as Uncle Reg, was a member of the Kamilaroi Indigenous nation and was born in Goondiwindi, Queensland in 1934 and raised on Toomelah Mission near Boggabilla. He began exhibiting art in the late 1960s, winning major prizes in Toowoomba and Brisbane. During the 1970s he studied at the Queensland College of Art and later worked for the Queensland Government in arts and Aboriginal affairs. After moving to Kingston in

1972, he became a central figure in Logan’s cultural life, opening the first Indigenous exhibition at Logan Art Gallery in 1995. He received many honours for his art and community leadership, including Logan City Citizen of the Year, NAIDOC Elder of the Year, and an Australia Day Award.

Richard Lewer

Richard Lewer was born in New Zealand and is a Melbourne-based visual artist who works with video and animation, painting, and delicately beautiful drawings, which evocatively rework some of life’s less pleasant elements. Lewer has been labelled as a contemporary social realist. He exhibits regularly in Australia and New Zealand and in 2026 won the coveted Archibald Prize. He has artworks in the collections of major state and national art institutions in Australia and New Zealand.

Christina Lowry

Christina Lowry is an award-winning fine artist, recognised for her photography and installations with central themes of nature,

memento mori, and cabinets of curiosity. She has been a practicing artist for over 2 decades and has a studio in Logan. In 2025 she was the Maroochy Wetland Sanctuary artist in residence. Lowry has exhibited at several regional and private galleries and has works in private collections and the Logan Art Collection.

Sharon McKenzie

Sharon McKenzie is a contemporary artist living and working in Ipswich Queensland. Having grown up near a national park she developed a love of the environment. Her fascination with scientific illustration led her to undertake studies in illustration at Queensland College of Art, Griffith University with further postgraduate studies in painting and museums. She has since worked with scientific collections to create works with an environmental focus. McKenzie has participated in numerous solo and group shows and has been selected for several curated shows in public and private galleries and art prizes. She has work held in public and private collections.

Migaloo Press Artists Collective

Migaloo Press Artists Collective is a group of female artists united by their love for the natural world which they express through printmaking, drawing and mixed media works on paper.

Jen Conde

Jen Conde works from her studio on Quandamooka country, Moreton Bay, Australia, and exhibits in solo and group exhibitions across Australia and internationally. She studied Graphic Design and Fine Arts at the Queensland College of Art and the Brisbane Institute of Art. Conde has won various awards and has work in the National Gallery of Australia print collection, the National Library of Australia Collection, State Library of Victoria Rare Books, Queensland State Library and Redlands Art Gallery Queensland. Conde is a founding member of Migaloo Press Artists Collective.



Glenda Hennig

Glenda Hennig is a Brisbane/ Meanjin-based artist, printmaker, papermaker and maker of artist books. Glenda has a degree in Visual Arts and a Masters in Arts Education. After living and working at the Sunshine Coast for several years she returned to Brisbane where she regularly conducts workshops in drawing and printmaking. She is also involved with community gardens, working with participants to examine and record both the natural and cultivated environments.

Irene Killalea

Born in Switzerland, Irene Killalea studied architectural drafting in Basel, where she developed a strong foundation in structure, proportion, and visual clarity. After moving to Australia, she settled at Moreton Bay, where the coastal environment continues to shape her creative practice. With a long-standing interest in design, Irene has studied Sogetsu Ikebana and completed a photography course in Brisbane. Irene creates works under the name Walnut Studio.

Rachael Lee

Rachael Lee is a printmaker living and working on Yuggera Country in Logan. She holds a Diploma of Fine Art from Southbank Institute of TAFE (1999). Her practice is shaped by care for place, sustainability and connection. Lee works from her treehouse studio, where birdsong brings a sense of calm to her days. She has lived in Logan for over 20 years and shares her practice through exhibiting, conducting workshops and producing public art. Her work builds strong connections within the community, through support from Logan City Council.

Catherine Money

Catherine Money is an artist living and working on Gubbi Gubbi and Quandamooka Country in South East Queensland. She is deeply curious about the natural world, focusing on art, science, history and deep listening. With a background in visual art and environmental education, her work explores the connections between life forms and ecosystems, highlighting the beauty and fragility of often-overlooked

habitats. Through her art, Catherine aims to raise awareness of these vulnerable ecosystems and the need to protect them.

Sandra Pearce

Sandra Pearce is a Meanjin/ Brisbane-based urban ecology artist whose practice spans printmaking, papermaking, and artist books. Her work is shaped by close observation of local environments and a deep concern for the growing disconnection between people and nature. She has exhibited widely, with several solo shows, and her artist books are held in the State Library of Queensland collection. Sandra has undertaken residencies across Australia and has extensive experience teaching printmaking and book arts. Her studio, Art from the Urban Wilderness, is in a large commercial unit in Banyo, offering classes, print studio access and other community art programs.

Sue Poggioli

Sue Poggioli is a Brisbane artist working in the fields of drawing, printmaking and book arts. Working from her home studio, drawing from observation and imagination is vital

for her work wherein the landscape is a significant theme. The drawings become a diary, recording things and feelings, then becoming source material for other purposes. She has exhibited for many years in solo and group shows and has had a teaching practice, both privately and publicly. Her work is represented in various public and private collections, including Logan Art Gallery and the State Library of Queensland.

Gillian Richards

Gillian Richards is a visual poet living and working on Bullongin Country on the Gold Coast. Her practice brings writing and image-making together through poetry, printmaking, painting, sculptural poetry, and artist books. Central to her work is the interplay between words and images, where combining these forms deepens communication and engages multiple senses. She explores the intricate relationship between humanity and the natural world, alongside varied responses to social and environmental change with storytelling as her primary means of connection. Richards

presents her practice through exhibitions, private workshops, and public programs and has work in the Logan Art Collection.

Helen Sanderson

Helen Sanderson has been an exhibiting Brisbane artist for 35 years. She has exhibited her paintings, drawings, printmaking and artist books. Her work is featured in the collection of the Australian Library of Art at the State Library of Queensland, and she also has several books in the collection of the National Library of Australia and other collections. As a keen birdwatcher, the subject matter of this exhibition is close to her heart.

Jennifer Sanzaro

Jennifer Sanzaro is a multi-disciplined artist, printmaker and designer. She was a lecturer in Print Media and Drawing for Design at QCAD for many years. Sanzaro is primarily a printmaker, and painter who often works in layers, as well as mixed media and 3D in the form of artist books, weaving and textiles.

Susanne Schroder

Susanne Schroder is a Brisbane-based mixed media artist. Her artwork is inspired by many themes but particularly Australian plant forms and marine life. She holds a Diploma of Visual Arts from Southbank Institute of Technology and a Bachelor of Fine Art (Printmaking) from Griffith University. Susanne has held solo exhibitions at Logan Art Gallery and Gympie Regional Gallery. Regular participation in group exhibitions reflects her ongoing commitment to a collaborative and community-based arts practice.

Judith Thompson

Judith Thompson is a printmaker and artist book creator based in Brisbane. She uses photopolymer, relief and intaglio plates as well as collagraphs, chine collé, and collage. Thompson has been practicing as an artist for over 20 years and has exhibited at a number of local galleries.

Patricia Zuber

Patricia Zuber is a Brisbane-based printmaker whose work focuses

on nature and the environment. She studied printmaking at the Queensland College of Art and the Tasmanian School of Art. Her practice includes monoprinting, collagraph, linocut, woodcut, wood and poly plate lithography, and drypoint. Patricia has exhibited in Queensland and Tasmania in public, commercial, and educational galleries. She is a founding member of Migaloo Press and regularly participates in exhibitions, artist book projects, and printmaking workshops.

Ben Quilty

Sydney-based Ben Quilty became a regular exhibitor after completing Bachelor degrees in both Visual Arts and Design at Sydney University. His work continues to draw critical acclaim with regular and highly successful solo exhibitions both in Australia and internationally. His work is represented in numerous major public, corporate and private collections including the National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of South Australia, National Gallery of Victoria and QAGOMA.

Anna Louise Richardson

Anna Louise Richardson is an artist and independent curator living and working on Bindjareb Nyoongar Boodja in the Peel region of Western Australia. A Curtin University graduate (2013), collaboration is central to her practice as both an artist and curator. Notable projects include *When Night Falls* (2020) and *The Good* (2023–2026), a nationally touring solo exhibition exploring goodness through motherhood and rural life. In 2023, she won the inaugural *Girra: Fraser Coast National Art Prize* and has worked with institutions nationally, including through the *Venice Biennale Emerging Arts Professionals Program* (2019).

Lexi Tetley

Lexi Tetley is a 22-year-old artist, who is currently studying a diploma in animation at JMC Academy's Brisbane campus. Lexi finds her inspiration in the subjects she is interested in at the time. Her love of character drawing comes from her love of graphic novels. Tetley has always

had a very interesting connection with animals, especially birds, and her backyard bird friends are often the subjects of her work. She works mainly in the mediums of digital art and freehand drawing and sketching.

Christopher Trotter

Christopher Trotter's professional art practice of over 30 years began in 1990 exhibiting along the east coast of Australia. Using his architectural training, Trotter has been commissioned since 1994 to create over 50 public artworks across Australia for various government bodies, councils, universities, and developers. In 2001 and 2003 Trotter had solo exhibitions in Aoyama, Tokyo. In 2010 his work was selected by the Australian Government for prominent display at the entry to the Australian Pavilion at the *World Expo*, Shanghai. In 2020 Trotter was commissioned to create 3 artworks for Tokyo Bay, and in 2021 he won the Inaugural \$90,000 'Ephemera Acquisition Prize' Townsville.

Daniel Wallwork

Daniel Wallwork is a Cairns-based artist, born in Brisbane in 1975, working across sculpture, street art, multimedia and illustration. Trained as an automotive refinisher and spray painter, his practice is shaped by industrial materials and aerosol techniques. In 2022, he received a *Cairns Art Gallery Artist Fellowship*. Wallwork has works in numerous public gallery and private collections across Australia and has spent decades mentoring people in remote Indigenous communities, using art for expression, healing and storytelling through workshops and murals.

Louise Wheatley

Louise Wheatley has been in the arts sector and entertainment industry for well over 25 years. She studied Sonology, more widely known as Music Technology, at the Queensland Conservatorium of Music, Griffith University, and has a Bachelor of Music. She started her career as an audio engineer at West

End Music Studios in Brisbane, then moved to Sydney and was based at Sony Music Studios in Darlinghurst for 14 years. It was there that she naturally progressed into music production, as well as gaining qualifications in video editing that solidified her work as an editor in Sony's Video Production suite. She has worked with many local, national and international artists in her years in the industry.

Nadya Wilson

Increasingly interested in the relationships between bodies, objects and space, Nadya Wilson is an artist working across the disciplines of small-object making, poetry and painting. She investigates themes of absence, presence, ephemerality and tangibility. Having graduated with a Bachelor of Fine Arts from QCAD in 2023, Wilson has since exhibited in numerous group shows across Brisbane. In 2024 she was the inaugural recipient of the *Robyn Daw Young Visual Artist Scholarship*. Wilson had her first solo exhibition *bread bodies* in 2025.

Full list of works

ABDUL-RAHMAN

ABDULLAH

The Days,

2017, wood, oil, paint, 240 V lighting, dimensions variable. Commissioned by Campbelltown Arts Centre for the exhibition *Myuran Sukumaran: Another Day in Paradise*, 2017. Campbelltown City Council Art Collection. Purchased 2018. Photo: Document Photography

AUSTRALIAN MUSEUM

The Birds of Australia
STORYBOX,

2023, digital cube with a 12-minute audio-visual, 200 x 200 x 200 cm
Image courtesy Australian Museum and ESEM Projects
© ESEM Projects

DEL KATHRYN BARTON

girl #8,

2004, pen, gouache, watercolour and acrylic on polyester canvas, 119.7 x 86 cm, Gallery of New South Wales, donated through the Australian Government's Cultural Gifts Program ARTAND Australia 2015 © Del Kathryn Barton, Image © Art Gallery of New South Wales 312.2015

JILLIAN BEARDSWORTH

A Picture is Worth...,

2025-2026, thread on found vintage doilies, 128 x 120 x 1 cm
Image courtesy the artist

CHELSEA CARKEET

Flight or Fight, no. 1 - no. 5

2026, cliché-verre and chemigram on silver gelatin, unfixed, 50.8 x 61 cm
Image courtesy the artist

MICHAEL COOK

Broken Dreams #3,

2010, inkjet print on paper, 124 x 110 cm
Collection of The University of Queensland. Gift of Patrick Corrigan AM through the Australian Government's Cultural Gifts Program, 2014. 2014.64.03
Photograph Carl Warner
Image courtesy The University of Queensland

Nature Morte (Blackbird),

2021, inkjet print on paper, Edition 7, 91 x 122 cm
Logan Art Collection. Donated 2026.
Photograph Louis Lim
Image courtesy Logan Art Gallery

LUCY CULLITON

Spring pigeon II,

Spring pigeon VII,

Spring pigeon VIII,

Spring pigeon IX,

Spring pigeon X,

Spring pigeon XI,

Spring pigeon XIII,

Spring pigeon XIV,

Spring pigeon XV,

2016, oil on board, 40 x 40 cm. Images courtesy the artist and Jan Murphy Gallery

DEAD PUPPET SOCIETY - DAVID MORTON

Pelican,

2020, brass, birch and obsidian, 145 x 100 x 90 cm
Photograph by Christian Tiger, image courtesy the artist and Dead Puppet Society

Roosting Tawny Frogmouth,

2021, brass and obsidian, 110 x 90 x 90 cm
Photograph by Christian Tiger, image courtesy the artist and Dead Puppet Society

Rosellas,

2022, brass and copper, 30 x 42 x 30 cm
Photograph by David Kelly
Image courtesy the artist and Dead Puppet Society

KRIS ESTREICH

House of Crow,

2022, wood, ink, pens, plastic and artificial greenery, 79.5 x 35 x 19 cm
Logan Art Collection
Image courtesy Logan Art Gallery

NICOLA HOOPER

Space invaders and Morris willows,

2024, watercolour and goauche, papercut and wire 76 x 48 cm

Space invaders wallpaper,

2026, digitally printed watercolour drawings and lithographic print, dimensions variable

Invaders fainting lounge,

2026, Found object, upholstered in digitally printed twill from watercolour drawings 186 cm x 62 cm x 75 cm
Images courtesy the artist



PETER HUGHES AND MONTE LUPO ARTS

Bird bath kookaburra,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 96 x 53 x 53 cm

Currawong,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 181 x 61 cm

Garden Seat: Red capped Robin,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 53 x 40 cm

Garden seat: Magpie and banksia,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 48 x 37 cm

Garden seat: Red gum and honeyeater,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 47 x 43 cm

Magpie,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 181 x 81 cm

Red-tailed black cockatoo (female),

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 168 x 40 x 55 cm

Rosella,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 181 x 41 cm

Sea eagle,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 181 x 41 cm

Sulphur-crested cockatoo,

2026, Brown Rauth (clay), painted with coloured slips and mosaicked, 245 x 121 cm
All metal work frames and stands created by Colleen Lavendar.

LEILA JEFFREYS

Bleeding heart,

2022, from *The wound is the place where the light enters series,*

Edition 1 of 8 + 2 AP, photograph on archival fibre-based cotton rag paper, 140 x 90 cm
Image courtesy the artist and Olsen Gallery

Spotted bowerbird egg no. 2 [Large],

2024. From the series *Stillness* Edition 2 of 4 + 2 AP, photograph on archival fibre-based cotton rag paper, 140 x 110 cm
Image courtesy the artist and Olsen Gallery

REGINALD KNOX

Scrubby Creek,

1997, oil on canvas, 152 x 122 cm.

Commissioned by Logan City Council. Logan Art Collection. Image courtesy Logan Art Gallery

RACHAEL LEE

Within you without you,

2026, digital design for installation, cork, acrylic, paper cut, pigmented ink on watercolour paper, stencilled acrylic on watercolour paper.
Size variable. Image courtesy the artist

RICHARD LEWER

Australian Painted Snipe,

Azure Kingfisher,

Black-necked Stork,

Gouldian Finch,

Grey Falcon,

Grey-Headed Flying Fox,

Lyrebird,

Night Parrot,

Orange Bellied Parrot,

Pink Cockatoo,

Providence Petrel,

Regent Honeyeater,

Wedge Tail Eagle,

Whipbird,

and White Albatross from *Bird Song* series,

2024, lithograph on 250 GSM paper (printed at Australian Print Workshop), 38.5 x 49.5 cm
Collection of Michael Fox Arts Accountant & Valuer
Images courtesy the artist and Jan Murphy Gallery

CHRISTINA LOWRY,

RELIQUIAE,

2026, PLA (Polylactic Acid), steel, brass, 400 x 200 x 50 cm
Image courtesy the artist

DAVID MARPOONDIN

Nesting bird,

2017, acrylic on milkwood, 37 x 17.5 x 16 cm
Purchased 2017
Logan Art Collection
Photograph Carl Warner
Image courtesy Logan Art Gallery

SHARON MCKENZIE

Bird Hide Pair 1 Golden Shouldered Parrot,

2025, Felt, embroidery thread, pins, 40 x 40 cm

Bird Hide Pair 2 Red Gosshawk,

2025, Felt, embroidery thread, pins, 55 x 55 cm



Exquisite Corpse Bird Hide 2 (Golden Shouldered Parrot, Swift Parrot, Red Gosshawk and Glossy Black Cockatoo),

2026, Felt, embroidery thread, pins, 120 x 90 cm

Exquisite Corpse Bird Hide 3 (Blue Winged Parrot, Powerful Owl and Ecclectus Parrot),

2026, Felt, embroidery thread, pins, 95 x 70 cm

Exquisite Corpse Bird Hide 4 (inside wing Blue Winged Parrot, Powerful Owl and Ecclectus Parrot),

2026, Felt, embroidery thread, pins, 95 x 70 cm

Photographs by Louis Lim
Images courtesy the artist

MIGALOO PRESS ARTISTS COLLECTIVE

JEN CONDE

1. Boobook owl and myna birds,

2026, etching on rice paper, collage on designed and printed wallpaper, 37.4 x 29.8 cm

2. Boobook owl and myna birds - triptych,

2026, etching on rice paper, collage on designed and printed wallpaper, 34.6 x 22 cm

3. Some introduced birds from the United Kingdom,

2026, digital image, 24.5 x 13.3 cm
Images courtesy the artist

GLENDIA HENNIG

4. Evicted,

2026, drypoint with collage, watercolour, 29 x 23.5 cm

5. Where we will live now?,

2026, drypoint, watercolour, 22 x 17 cm
Images courtesy the artist

IRENE KILLALEA

6. Colonial planting,

2026, cats claw vine, rusted paper, waterbased sealer, watercolour pencils, acrylic print on transparent paper, 30 x 54 x 22 cm

7. Where the birds once nested,

2026, acrylic paint, water colour pencil, sand mixed with glue, stuffed toy rabbit head, wire, wooden piece, dried reeds and water-based sealer, 47 x 37 cm
Images courtesy the artist

RACHAEL LEE

8. Camouflage,

2026, relief print, pencil, pigmented ink on paper, 29.5 x 24.5 cm

9. Entangled,

2026, relief print, monotype, collage, photocopy, pencil, ink on paper, 44 x 54.2 cm
Images courtesy the artist

CATHERINE MONEY

10. Going, going... gone?,

2026, gouache, pencil and pen on paper, 34.5 x 29.5 cm

11. Kitty's hungry,

2026, embroidery on calico, 21.7 x 26.6 cm frame
Images courtesy the artist

SANDRA PEARCE

12. H5 bird flu (H5N1),

2026, photopolymer relief print and gouache/pencil drawing collage, 63 x 39 cm

13. Spotted Pardalote and the Fire Ants,

2026, photopolymer intaglio print on handmade paper, 20 x 15 cm

14. Superb Fairy Wren and the Fire Ants,

2026, photopolymer intaglio print on handmade paper, 20 x 15 cm
Images courtesy the artist

SUE POGGIOLI

15. Feral Goats upset Malleefowl,

2026, pen with sepia ink, coloured pencils, 54 x 34 cm

16. Feral pigs play havoc with the Southern Cassowary,

2026, pen with sepia ink, coloured pencils, 49 x 42 cm
Images courtesy the artist

GILLIAN RICHARDS

17. Requiem for a wing,

2026, monoprint including collagraph, linoprint and letterpress, 55 x 55 cm

18. Shadows in the undergrowth,

2026, linoprint with chine-collé and digital text, 30 x 30 cm. Images courtesy the artist

HELEN SANDERSON

19. And the winner is,

2026, watercolour, 42 x 34.2 cm

20. circa 1893,

watercolour, 46 x 56.5 cm
Images courtesy the artist

JENNIFER SANZARO

21. Hunted/hunter,

2026, watercolour, gouache, pencil on paper, 67 x 53 x 3 cm

22. *Pets/pest,*

2026, watercolour, gouache, pencil on paper, 27 x 32 x 3 cm
Images courtesy the artist

SUSANNE SCHRODER

23. *Now I see you,*

2026, watercolour, gouache, pencil on paper, 29 x 29 cm

24. *Now you see me,*

2026, watercolour, gouache, pencil on paper, 58 x 29 cm
Images courtesy the artist

JUDITH THOMPSON

25. *Can we reverse the trend?,*

2026, potopolymer plate etching and collage, 44.4 x 54.2 cm

26. *Wreckage,*

2026, potopolymer plate etching, 35.7 x 44.4 cm
Images courtesy the artist

PATRICIA ZUBER

27. *Plate XXIV - Birds of Northern Queensland,*

2026, hand-coloured, screen print, 61 x 51 cm

28. *Plate XXV - Night Parrot Predator,*

2026, hand-coloured, screen print, 46 x 41 cm
Images courtesy the artist

BEN QUILTY

The Joseph Banks Project no.1,

2011, steel, fencing wire, resin, enamel, 224 x 158 x 158 cm

The Joseph Banks Project no.2,

2011, steel, fencing wire, resin, enamel, 210 x 120 x 80 cm
Images courtesy the artist

ANNA LOUISE RICHARDSON,

I asked for a sign (wedge-tailed eagle),

2022, charcoal on cement fibreboard, 202 x 126 x 3 cm
Photograph Natasha Harth. Courtesy of Hervey Bay Regional Gallery Art Collection.

STATE LIBRARY OF QUEENSLAND

Dacelo Cervina hand coloured lithograph,

1838, Elizabeth Gould. Acc 31793 John Oxely Library. On loan courtesy of the State Library of Queensland.

The birds of Australia Vol. 3,

1973, John Gould

Facsimile ed. Melbourne: Lansdowne. RBF 598.2994 GOU John Oxely Library. On loan courtesy of the State Library of Queensland.

Mr. Gould's tropical birds: comprising eighteen plates selected from John Gould's folios together with descriptions of the birds taken from his original text,

1970, Edited and introduced by Eva Mannering
London: Ariel Press. RBHMONF GOU John Oxely Library. On loan courtesy of the State Library of Queensland.

LEXI TETLEY

Ibis Preening; Maggie & Kiki,

2025, digital print, 68 x 49 cm each

Jono Thinking;

Jono Walking,

2025, digital print, 49 x 68 cm each

Kevin; Kiki Look Up;

Kiki Singing; Maggie,

2025, digital print, 59 x 39 cm each

Kiki's Foot;

Kiki Play Time,

2025, digital print, 39 x 59 cm each
Images courtesy the artist

CHRISTOPHER TROTTER,

Domestic Noisy Mynah,

1997, recycled metal, machine parts, motor mower body and handle, 84 x 42 x 135 cm.

Logan Art Collection. Photograph Carl Warner
Image courtesy Logan Art Gallery

DANIEL WALLWORK,

Hello Cocky,

2016, resin, talc, 2pac paint and custom exhaust pipe 120 x 35 x 25 cm
Purchased 2016, Logan Art Collection. Photograph Carl Warner. Image courtesy Logan Art Gallery

LOUISE WHEATLEY,

Feathered friends,

2026, audio-visual, length variable. Image courtesy the artist

NADYA WILSON

nestling/fledgling (series),

2026, copper wire, cotton, found objects (twigs), artist's hair, dimensions variable

looking through mine to yours,

2026, oil on found timber, dimensions variable. Image courtesy the artist

Acknowledgments

The curator wishes to thank all those who contributed to the *Where do I belong?* exhibition and associated public programs, as well as the funding bodies for their support.

Artists

Abdul-Rahman Abdullah	Glenda Hennig	Sue Poggioli
Arc Circus	Kris Estreich	Ben Quilty
Australian Museum	Nicola Hooper	Gillian Richards
Del Kathryn Barton	Peter Hughes and Monte Lupo Arts	Anna Louise Richardson
Mary Elizabeth Barron	Leila Jeffreys	Helen Sanderson
Jillian Beardsworth	Irene Killalea	Jennifer Sanzaro
Phil Blunt	Reginald Knox	Susanne Schroder
Chelsea Carkeet	Rachael Lee	Lexi Tetley
Jen Conde	Richard Lewer	Judith Thompson
Michael Cook	Christina Lowry	Christopher Trotter
Lucy Culliton	David Marpoondin	Daniel Wallwork
Dead Puppet Society	Sharon McKenzie	Louise Wheatley
Edgy and Hedgy	Catherine Money	Nadya Wilson
	Sandra Pearce	Patricia Zuber

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Project team

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Editing: **Sienna Harris, Georgie Major
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Seeda Signs**
Catalogue printer: **Printcraft**
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Sarah Empey**
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and volunteers**
Photography: **Louis Lim and Marty Pouwelse**

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Michael Fox Arts Accountant & Valuer
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The University of Queensland Art Museum





David Marpoondin, *Nesting bird*, 2017, acrylic
on *milkwood*, 37 x 17.5 x 16 cm.
Purchased 2017 Logan Art Collection
Photograph by Carl Warner,
Image courtesy Logan Art Gallery



Dedication

The curator dedicates this project to Janice Patricia Carey, 1941–2013, a gentle and deeply caring person whose quiet voice was not always given the space it deserved.

Jan loved birds and the Logan arts community, finding joy and purpose in both. In her final years, she gave her time, care and heart to nurturing these passions. This exhibition honours Jan's kindness, her quiet strength, and the love she held for both community and the natural world.



Community Bank
Logan and Helensvale



This project is supported by Community Bank Logan and Helensvale, a franchise of Bendigo Bank, the Queensland Government through the Queensland Arts Showcase Program and the Regional Arts Development Fund, a partnership between the Queensland Government and Logan City Council to support local arts and culture in regional Queensland.

loganarts.com.au/wdib  [@loganartgallery](https://www.instagram.com/loganartgallery)