

anna fitzpatrick — *botanica maxima*



Botanica Maxima brings together two interwoven bodies of work that explore the quiet monumentality of the natural world - its resilience, its rhythm, and its enduring presence across time.

At the heart of the exhibition are twelve oil paintings of banksias, each set against deep midnight blue backgrounds. Suspended within these nocturnal fields, gold leaf moons hover as both symbol and witness. The banksia - ancient, sculptural, and uniquely adapted to fire and harsh conditions - becomes a central figure of endurance and transformation. Rendered with care yet allowed moments of looseness, each form sits somewhere between botanical study and quiet reverence. The gold leaf introduces a sense of the sacred, elevating these native forms into something timeless and celestial. Together, they suggest cycles of burning and renewal, darkness and illumination.

Complementing these works are six expressive landscapes inspired by the Three Capes Track. These paintings shift in energy - looser, more gestural, and responsive to movement, weather, and memory. Rather than documenting specific locations, they evoke the sensory experience of walking through vast coastal terrain: the pull of wind, the weight of sky, the shifting edge between land and sea. Layers of oil paint are built, scraped back, and reworked, echoing the physical and emotional imprint of the journey.

Across both series, there is a dialogue between stillness and motion, detail and atmosphere, intimacy and scale. The works ask us to pause and look closely, while also inviting us to feel the larger forces at play - time, erosion, regeneration. *Botanica Maxima* is ultimately a meditation on endurance and connection: to place, to memory, and to the quiet grandeur of the natural world.

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