

Charm Offensive **JASMINA CIBIC**

29 OCTOBER 2022 — 12 FEBRUARY 2023

Exhibition Partner



30 THE OCTAGON DUNEDIN 9016
AOTEAROA +64 3 474 3240
WWW.DUNEDIN.ART.MUSEUM.DEPT.
DUNEDIN CITY COUNCIL



ARTIST STATEMENT

Charm Offensive is an installation created in collaboration with a group of international botanical illustrators. The project aims to address the colonial violence imposed by national and political powers both on nature and culture. Borrowing the phrase that was first used to describe the political tactics of adversaries in the Cold War, *Charm Offensive* denotes a calculated campaign that uses propaganda values to gain favour or support.

The project is comprised from a series of illustrations of plants that bear the names of the first European colonisers and botanists that became agents of empire, and as such facilitated a global information exchange that often contested territories and their resources. Through this process, along with the newly invented Linnaean taxonomy, local knowledge was erased and local names annulled. Botany became complicit in the destruction of worlds taking place within the colonial project. The Linnaean taxonomy system with its binomial nomenclature presents one of the last systems of patriarchal control that has not been problematised and rewritten; namely its rules do not allow for the names of organisms to be changed, even when they bear tribute to politically problematic namesakes – including colonisers and slave owners.

In *Charm Offensive*, the historical strategies of European 're-discovery' of species is reversed. Each of the collaborating botanical illustrators were only given the Latin plant name to use as the reference for its proposed appearance, altering the standard workflow of their practice. Working with namesakes of Hans Sloane, Joseph Banks, James Cook, Carl Linnaeus and George Hibbert, the final illustrations decode the language of the discipline and insert a feminist decolonial potential of rewriting the history of patriarchal domination.

The botanical illustrations sit alongside a series of engravings of iron fences and barriers of the first botanical gardens, whose networks served as laboratories for the acclimation and exchange of economically valuable plants. Instead of names of the gardens themselves, the iron bars bear phrases drawn from botany that have been directly borrowed by the political and diplomatic context: rose garden strategies, symbiotic patterns, dormant diversion, scents of persuasion...

The spaces of political and national power continue to thrive on botanical depictions and floral arrangements as 'unobtrusive' politically – either as floral attributes to conference rooms or 'benign' still lives decorating the spaces of political power. But it is the darker side of political servitude of plants that these very spaces should be debating, a side that is exponentially relevant for our society today.

From page 4 – 15

Charm Offensive (Dormant Diversion)

Charm Offensive (Paths of Coercion)

Charm Offensive (Scents of Persuasion)

Charm Offensive (Natural Intervention)

Charm Offensive (The Gardens of Alternative Histories)

Charm Offensive (Ornamental Rashes of Ideology)

Charm Offensive (The Fields of Coercion / Diffuse)

Charm Offensive (Social Amplifiers / Bloom)

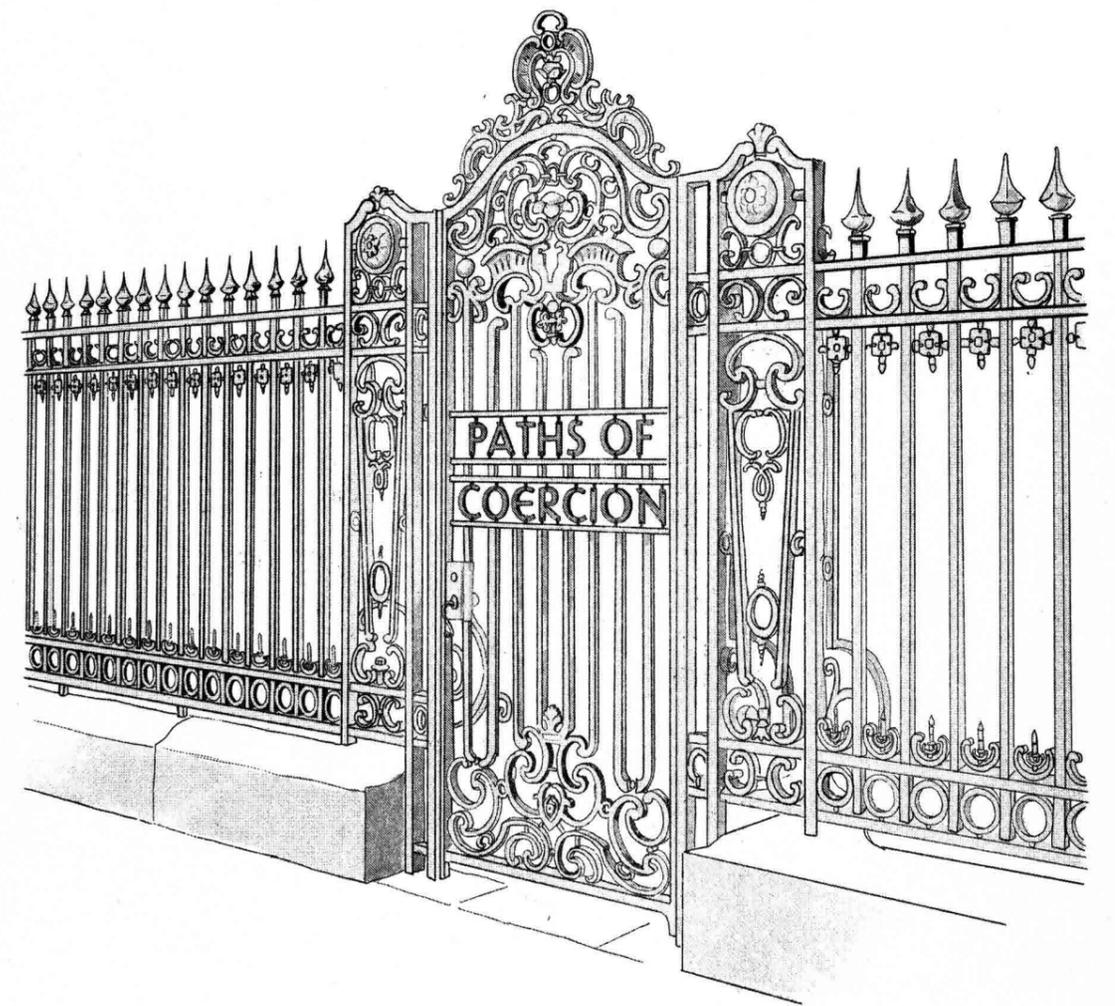
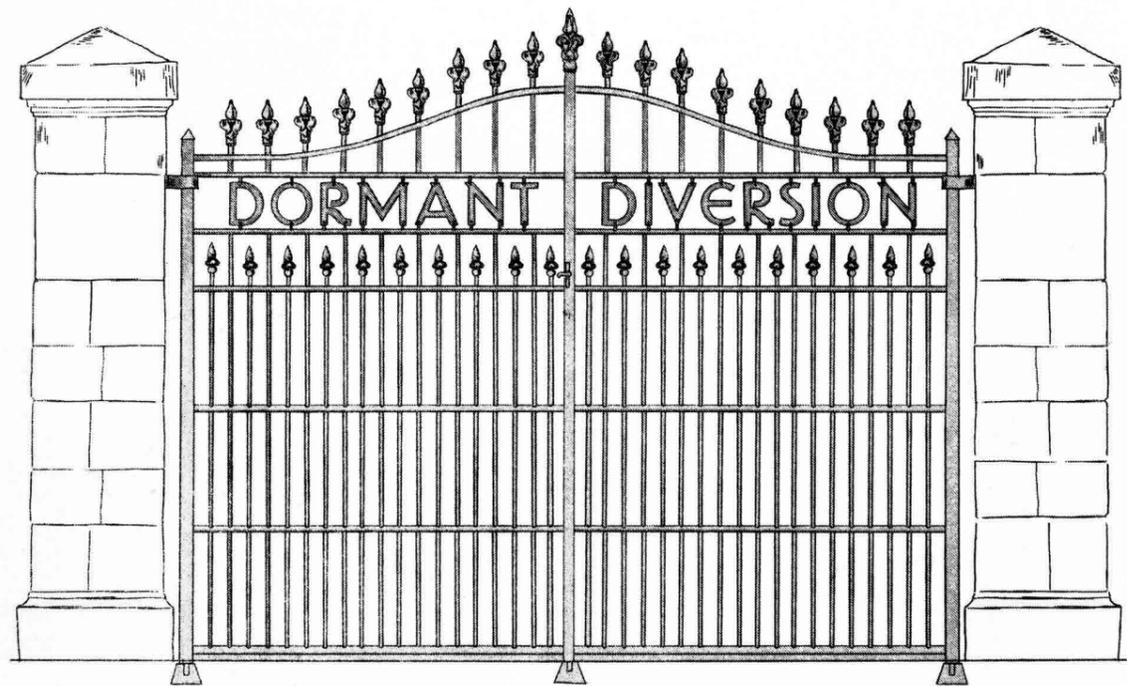
Charm Offensive (Symbiotic Patterns)

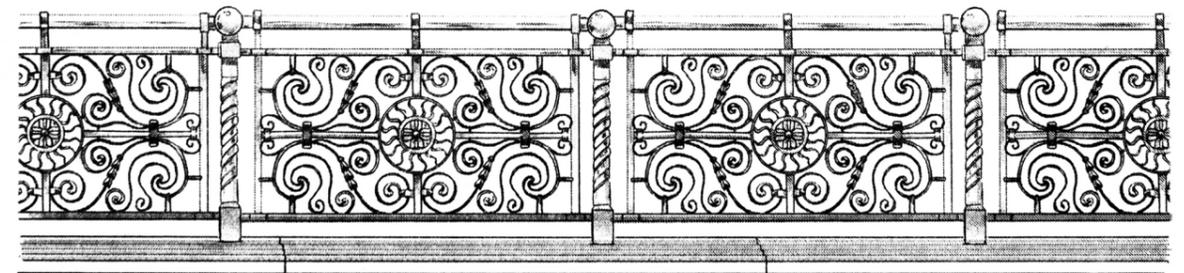
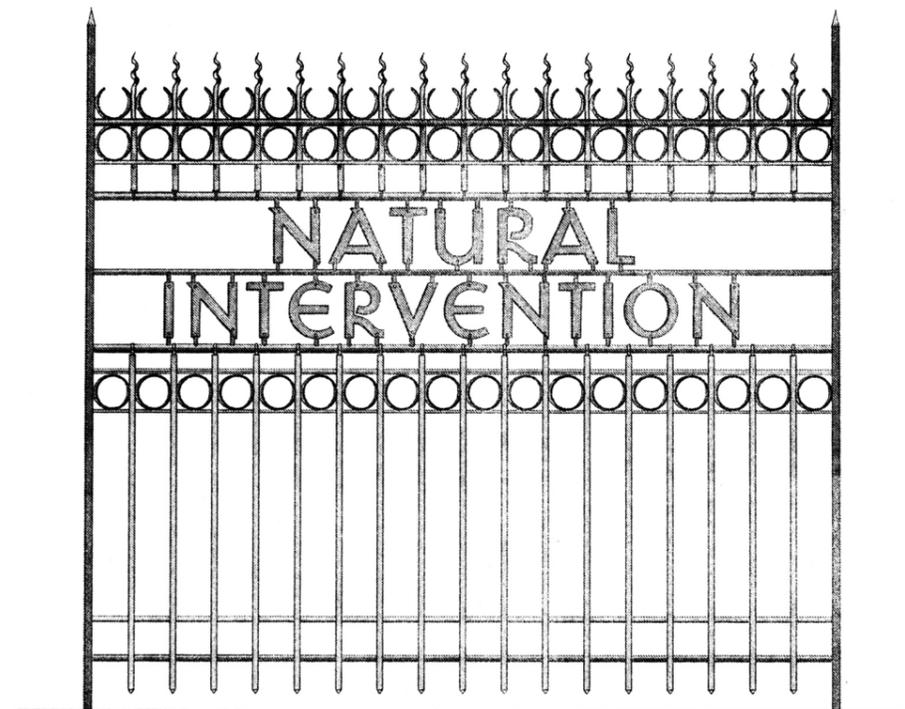
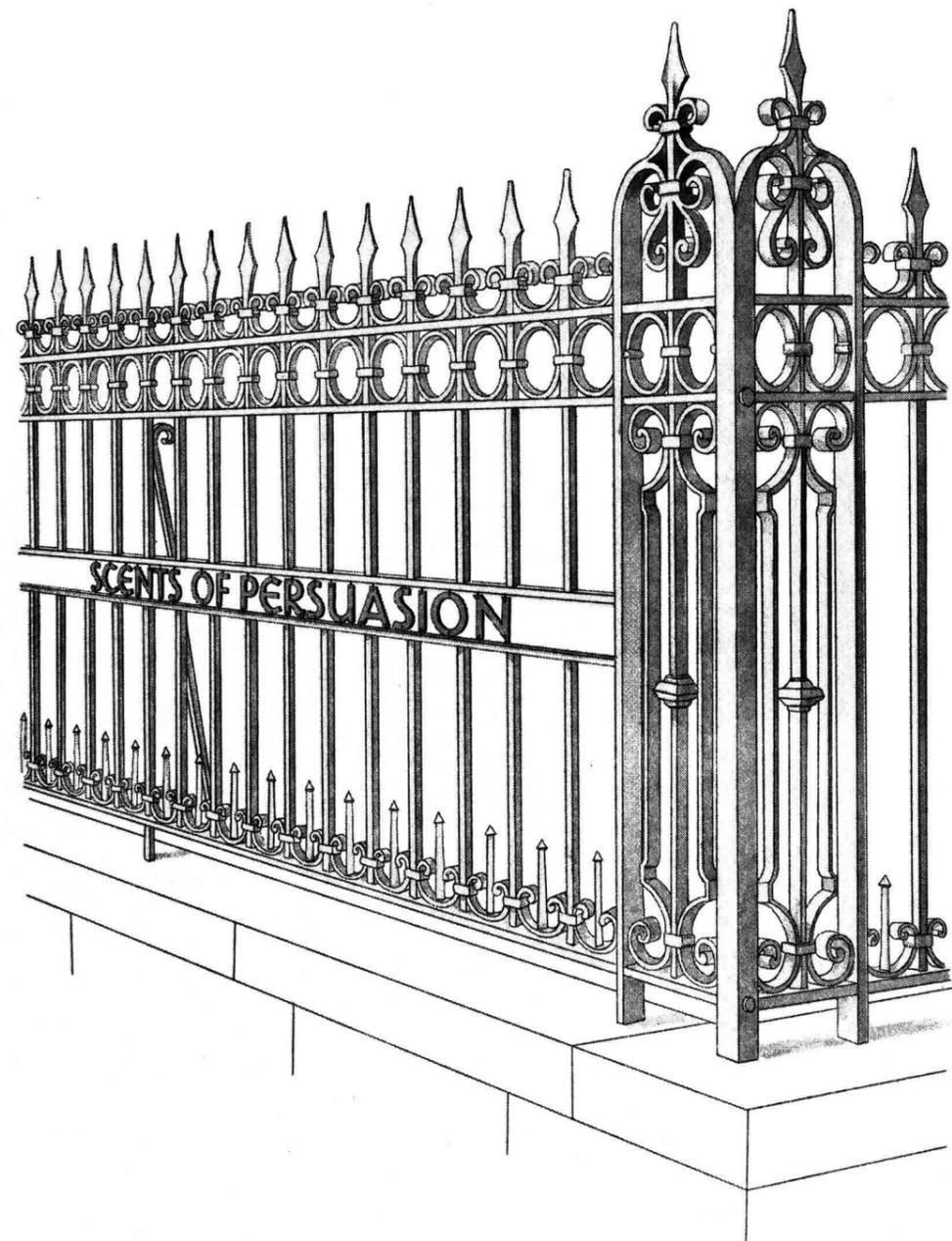
Charm Offensive (Rose Garden Strategies)

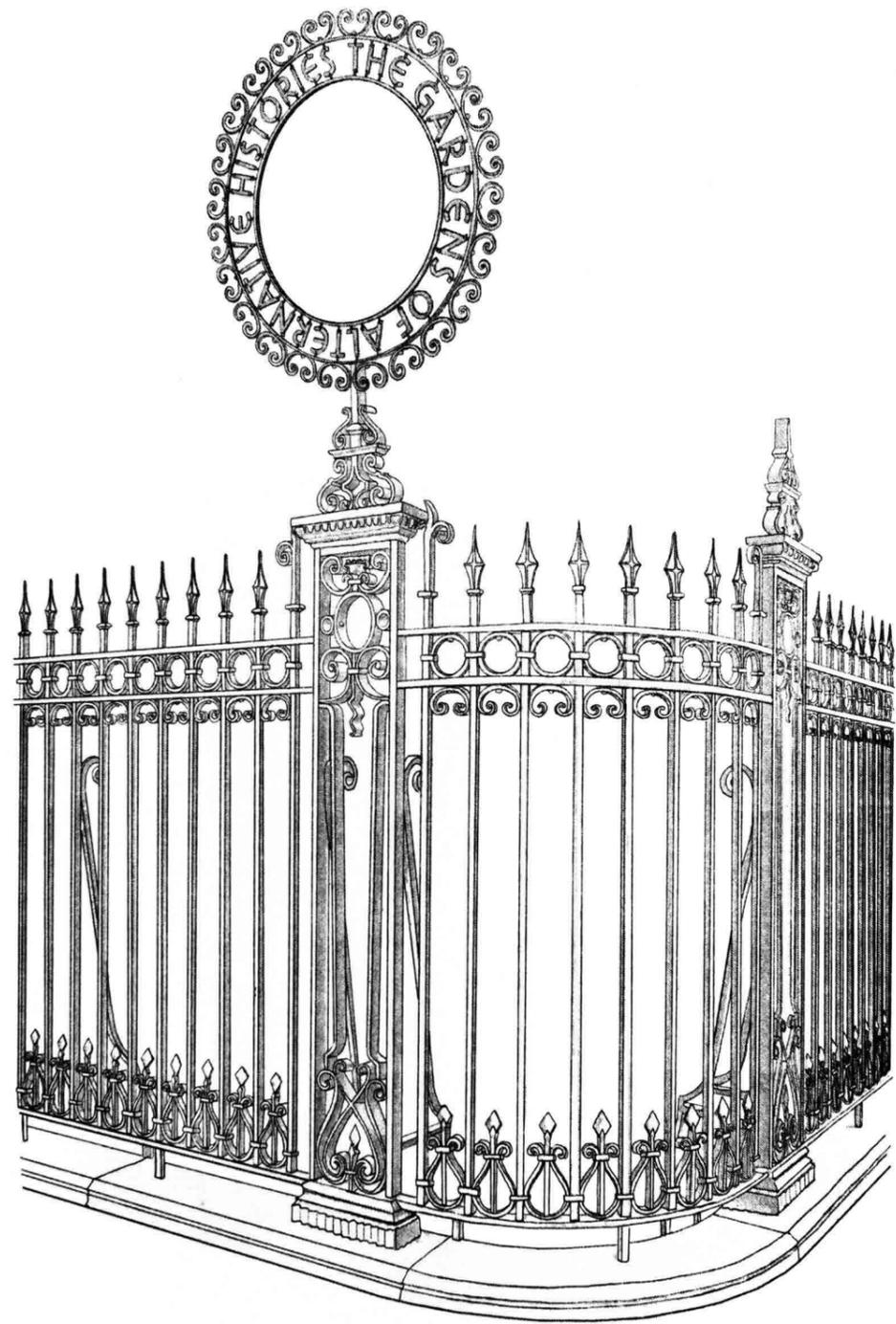
Charm Offensive (Flower Power)

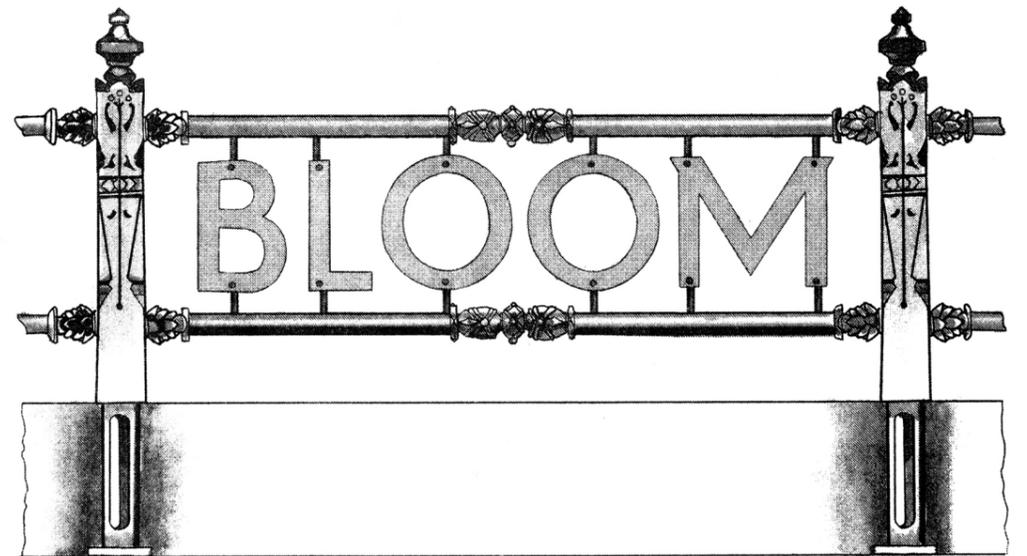
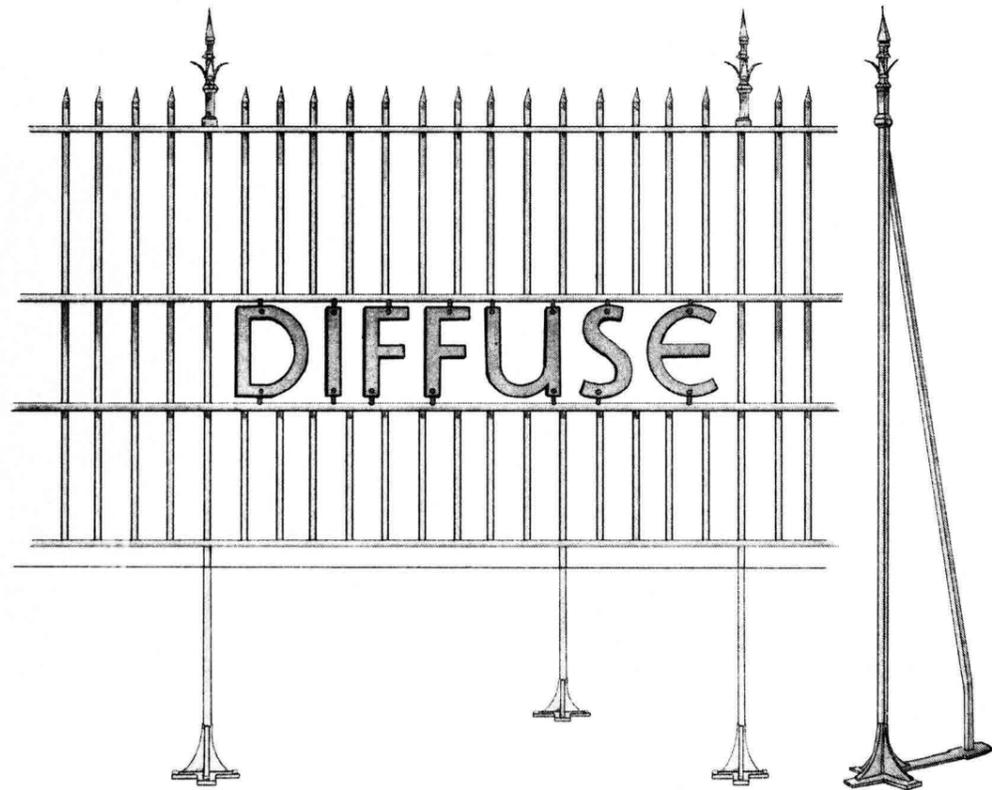
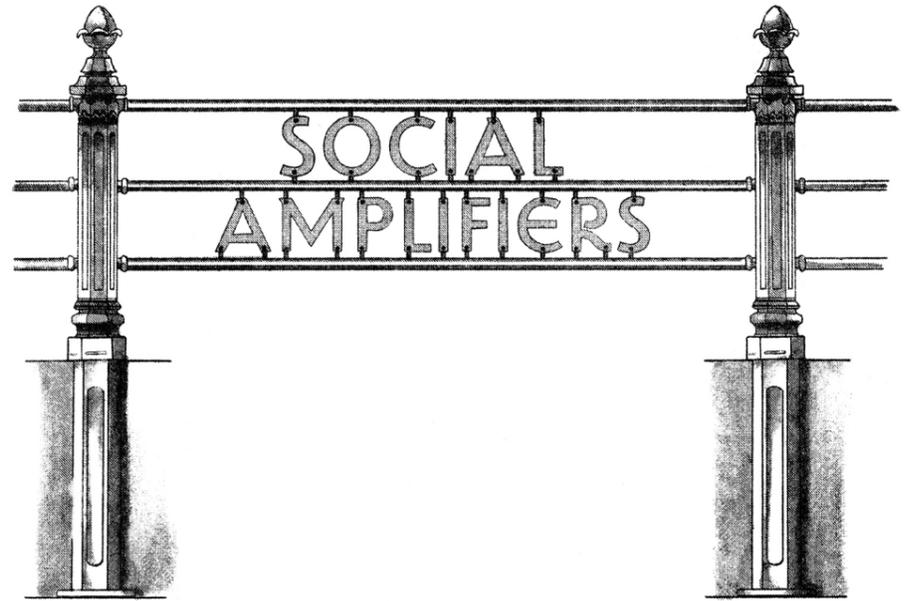
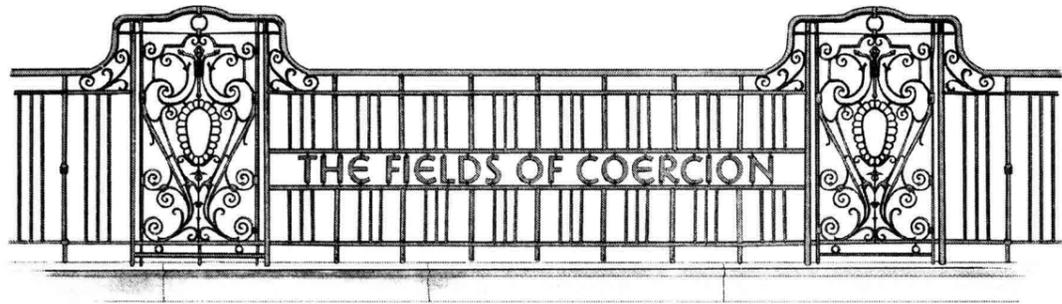
Charm Offensive (Domesticated Revolution)

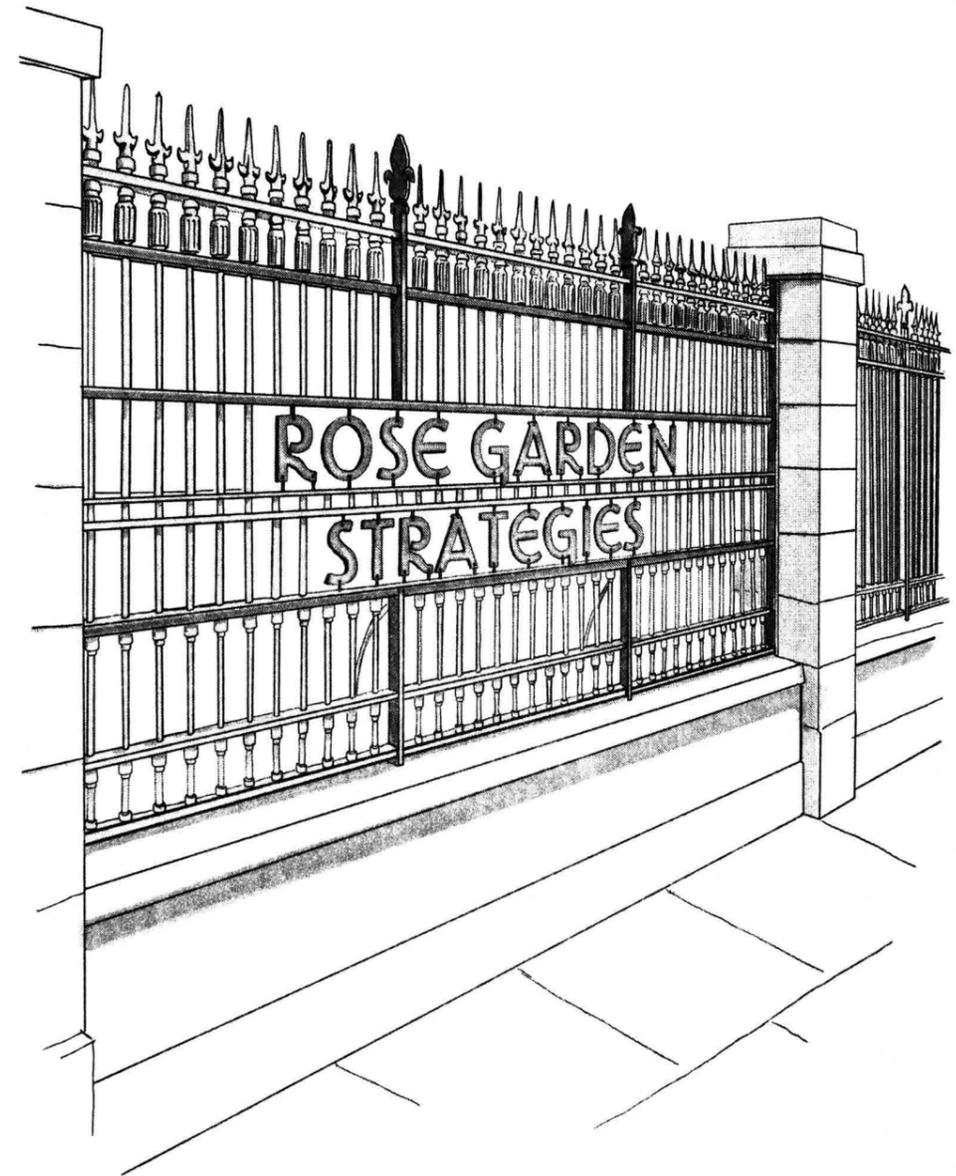
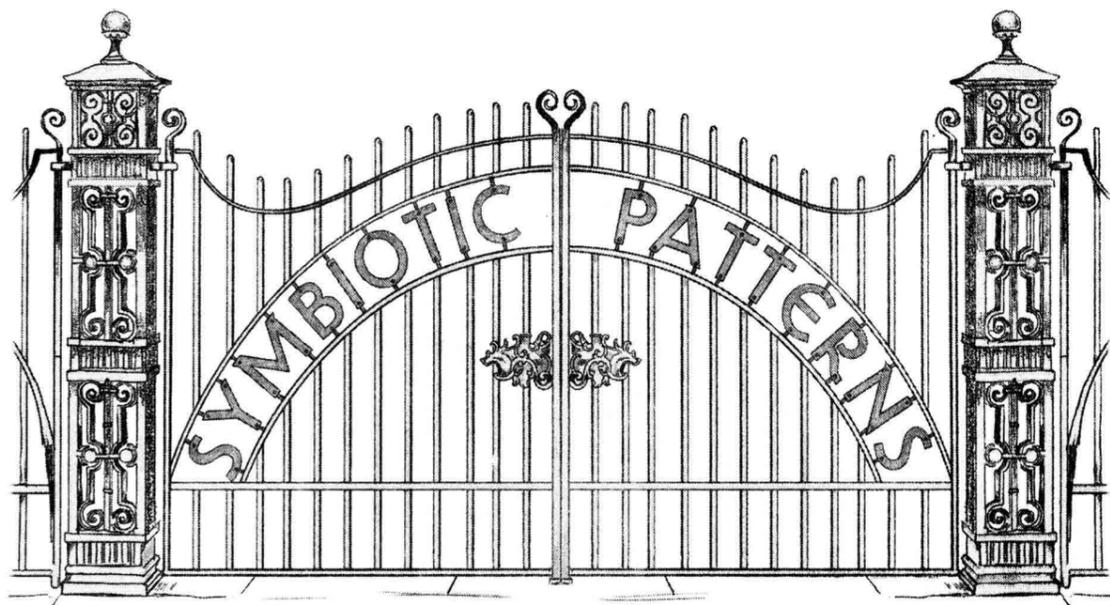
All 2022, etchings on Pescia paper. Courtesy of the artist.

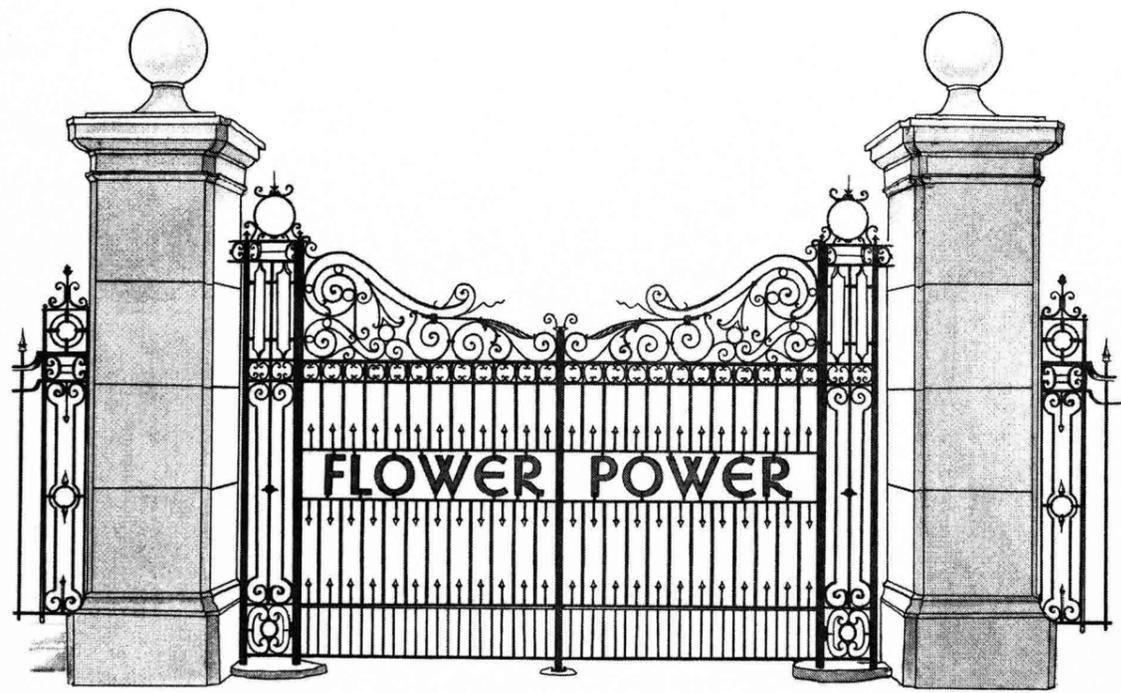












Sara Menon:

Gallirallus dieffenbachia

2022, watercolour and coloured pencils on paper. Courtesy of the artist.

A namesake of Joseph Dieffenbach who brought exotic plant specimens from Brasil to the royal courts of Vienna, where he was a head gardener at the royal garden of the Schönbrunn Palace. *Dieffenbachia* is the most toxic genus in the *Araceae*, a family known for its poisonous plants. When stems are bitten the resulting stomatitis may be severe enough to render victims speechless for several days. The plant was grown in concentration camps where experiments were undertaken on prisoners and it was used to punish slaves in Jamaica. The illustrator focused only on the onomatopoeic sounds within the plant's Latin name, which to her were suggestive of a succulent and flavoursome vegetable, similar to a cabbage.

Sara Menon is a natural science illustrator based in Italy (SBA fellow qualification for botanical artists) and she taught at the Biomedical Visualisation programme, University of Illinois Chicago with Prof. J. Daugherty.

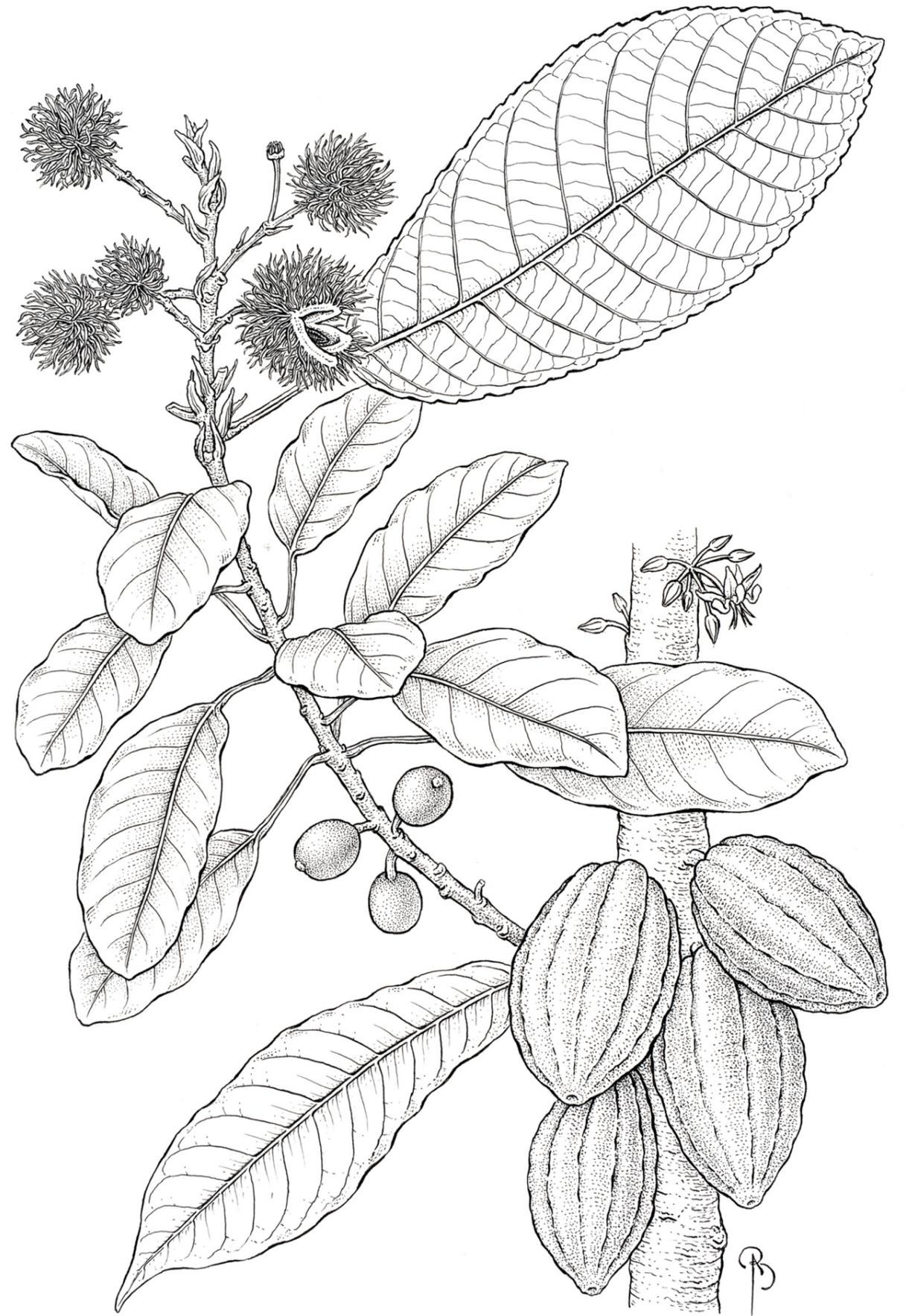


Bobbi Angell:
Mastichodendron sloaneanum

2022, pen and ink on paper. Courtesy of the artist.

The illustration blends together two plants that were accredited to Hans Sloane by name, both of which were known to the illustrator. Here, she has paired regional floras with cocoa beans, linking the credit of Sloane as the inventor of chocolate milk by the Natural History Museum in London. Sloane worked as a doctor on slave plantations and, with assistance from enslaved West Africans, assembled a vast collection of plant specimens, animals and curiosities. These would form the basis for his encyclopaedic work of natural history. He amassed a great fortune by marrying an heiress to sugar plantations in Jamaica, which were worked by enslaved people.

Bobbi Angell is a scientific illustrator. She works with the New York Botanical Garden and is co-author of *A Botanist's Vocabulary*. Her illustrations have been published in floras including *Vascular Plants of Central French Guiana* and *Vines and Climbing Plants of Puerto Rico*. She was the 2006 recipient of Jill Smythies Award from the Linnean Society of London and ASBA Award for Excellence in the Service of Science.



Sarah McNaboe:

Araucaria cookii

2022, pen and ink on paper. Courtesy of the artist.

A species of *Araucaria* named after James Cook, who was killed in Hawai'i after the attempted kidnapping of Kalani'ōpu'u, the ruling chief of the island. The illustrator based her rendition of the plant on the dramatic brightly coloured flower, similar to the wild ginger that is native to the Hawaiian Islands where she lives.

Sarah McNaboe is a scientific illustrator currently based in Honolulu, Hawai'i. Her background in geology gave her the opportunity to work as an illustrator for the International Ocean Discovery Program onboard the scientific drilling ship JOIDES Resolution. A member of the Guild of Natural Science Illustrators, she works for their *Journal of Natural Science Illustration*.



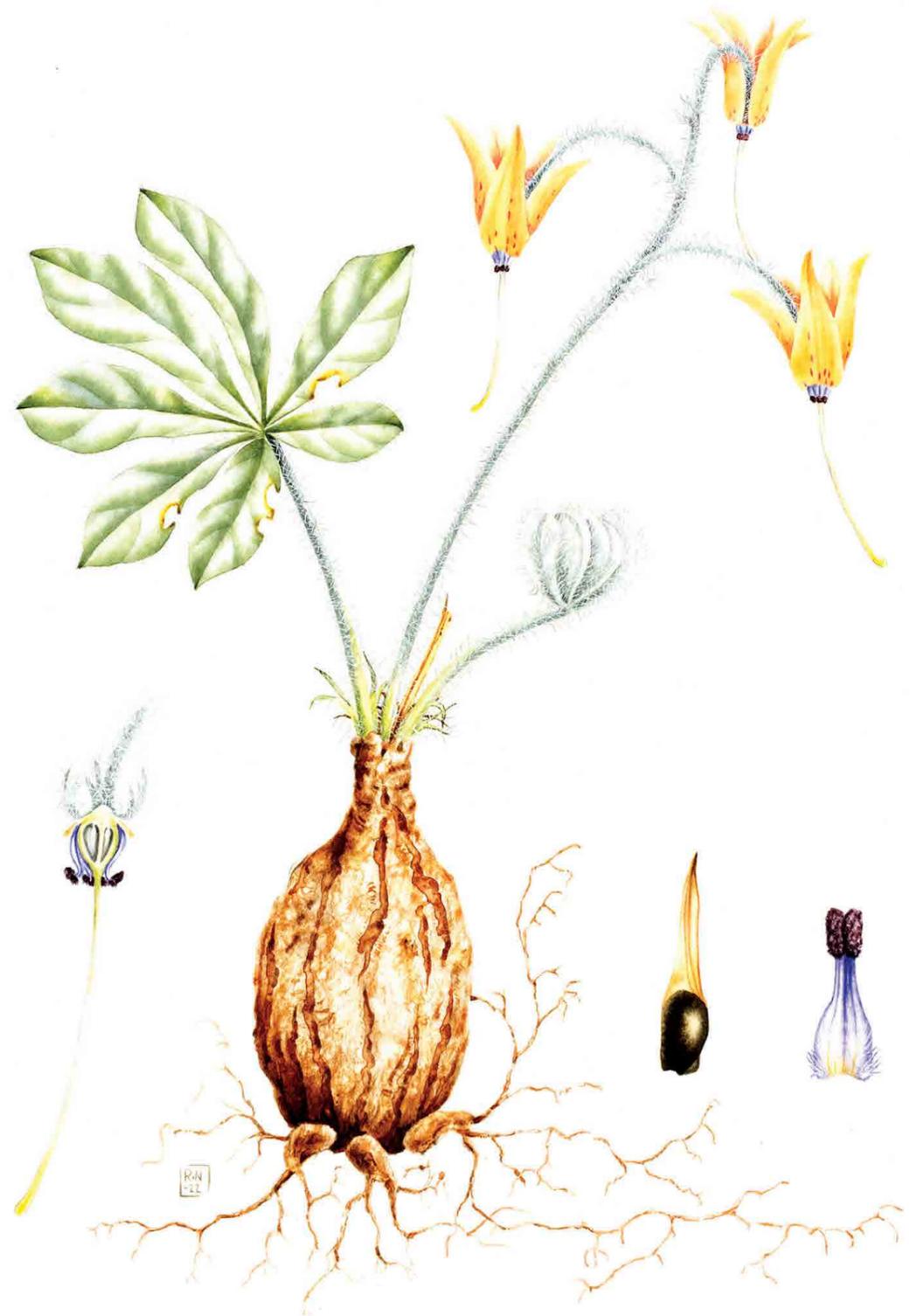
Robert Niklasson:

Anisotome hastii

2022, watercolour on paper. Courtesy of the artist.

A plant species named after Julius von Haast, an explorer and geologist, who was assessing the natural resources of Aotearoa New Zealand as a place for German immigration. The illustrator imagines the plant as one that was found in a specific part of the world, where von Haast was working, and was already known to the local community – having been named by them, was utilised for a variety of practical uses and was well-embedded within the existing culture. The illustrator speculates its roots bore medical properties or the plant's large oily seeds were used to extract paint. The parts of the plant that are beneath the soil are as important and interesting as what lies above. The tuber is the only part of the plant that would be consistent during the year, while the leaves and flowers would wither during the dry months. Just like a fossil, it can bear witness to the plant's life even after the plant dies off. Referencing von Haast's continued search for coal, copper and gold, the plant's colour scheme shines in a palette of precious metals.

Robert Niklasson is a freelance botanical artist. He trained with Annie Farrer at Kew Gardens and is currently living in Bolivia where he volunteers at the Faculty of Agricultural Sciences, the Royal and Pontifical Higher University of San Francisco Xavier of Chuquisaca (USFX), where he illustrates for the University's publications. He is focusing on wild species of Irises and Orchids. He is the official illustrator of new species of South African geraniums for the Internacional Geraniaceae Group.



Deborah Lambkin:

Carex solandri

2022, ink on paper. Courtesy of the artist.

The plant is named after Daniel Solander, the Swedish botanist and plant hunter who accompanied Joseph Banks on James Cook's first voyage to the Pacific onboard the Endeavour. The illustrator regularly works from Herbarium Sheets in Kew Herbarium where the larger plant specimens are folded to fit the herbarium sheet, resulting in some sections of the plant being upside down. Many botanists who collect plants use this technique and it is suggested it is possible that Solander may have used it also. The proposed illustration shows this 'plant folding', depicting the plant in the form that the plant collector would have seen it. This 'plant folding' can create quite a congested, discomfoting composition for an illustration, which needs to be turned this way and that to follow the structure of the plant through from root to tip, almost like a puzzle. At the same time the stems lead a pathway through the congestion and offer the possibility of an unravelling.

Deborah Lambkin is a professional botanical illustrator. She works for the Royal Horticultural Society and the Royal Botanic Gardens Kew. She has held the position of Orchid Artist to the Royal Horticultural Society since 2005. In 2021 she was awarded the Jill Smythies Award for excellence in scientific botanical illustration by the Linnean Society of London and in 2020 she received the Margaret Flockton Award 1st Prize from the Royal Botanic Gardens, Sydney, for her illustration of a new species of *Gastrodia* orchid.

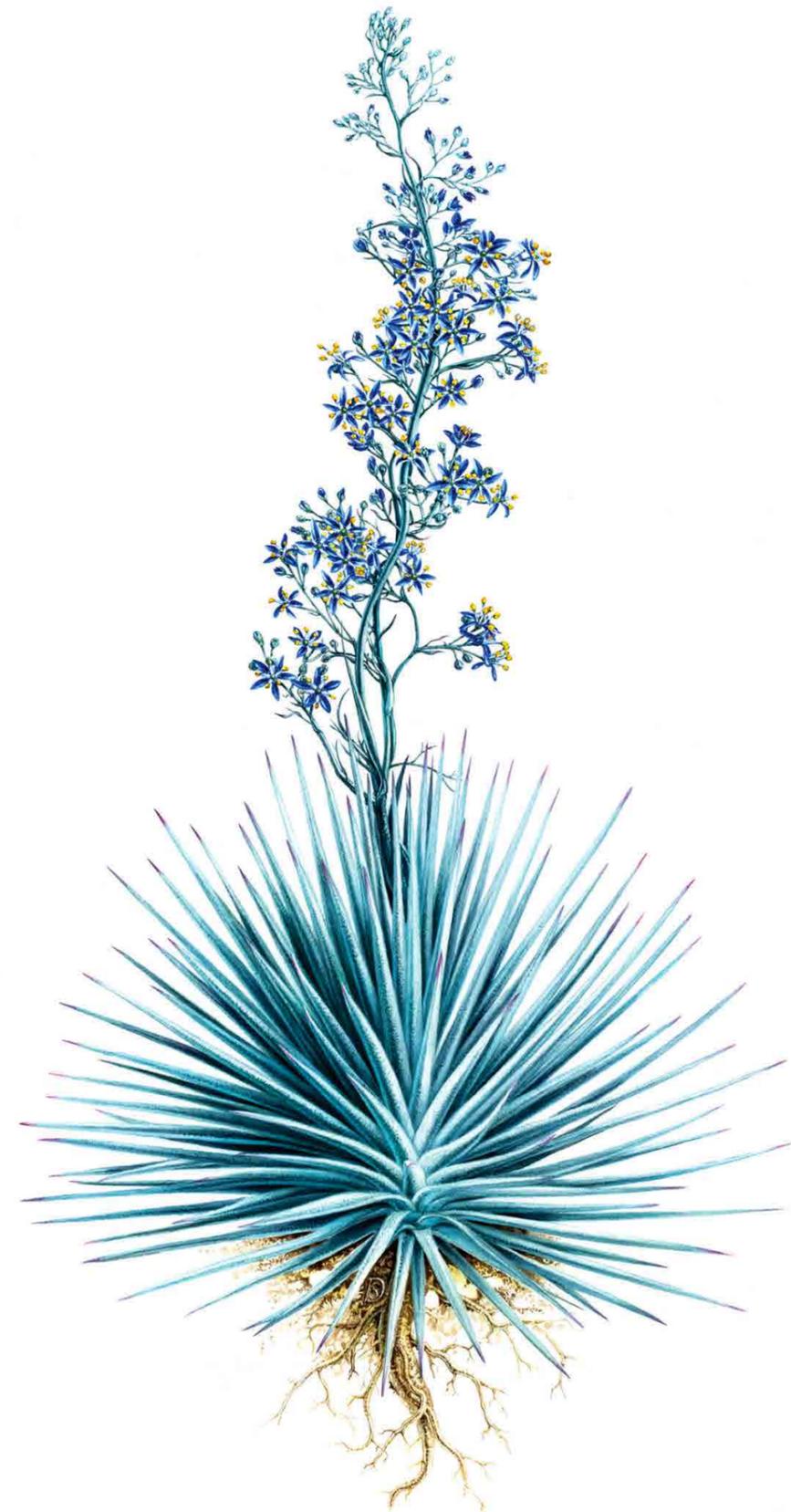


Sandra Doyle:
Aciphylla diffenbachii

2022, watercolour, acrylic ink and coloured pencil on paper.
Courtesy of the artist.

The direct translation of *Aciphylla* from Latin to English is 'needle leaves', suggesting a plant bearing fine spikes, perhaps a flower spike as well. *Diffenbachii* is a namesake of Joseph Dieffenbach who brought exotic plant specimens from Brazil to the royal courts of Vienna, where he was a head gardener of the royal garden of the Schönbrunn Palace. But the etymology of the name itself is locational and could also be derived from 'tiefenbach' (deep brook), prompting the illustrator to depict flowers in the colour blue to represent water. The final proposal is for a monumental plant with a large wavy flower spike like a river reaching for the sky.

Sandra Doyle specialised in Scientific Illustration at Middlesex Polytechnic, England and is a member of the Association of Botanical Artists. Her botanical illustrations are included at the RBGE Florilegium and RHS Lindley Library collections and her publications include the BBC Wildlife Magazine.



Marcelo Moreno: *Saccoloma sloanei*

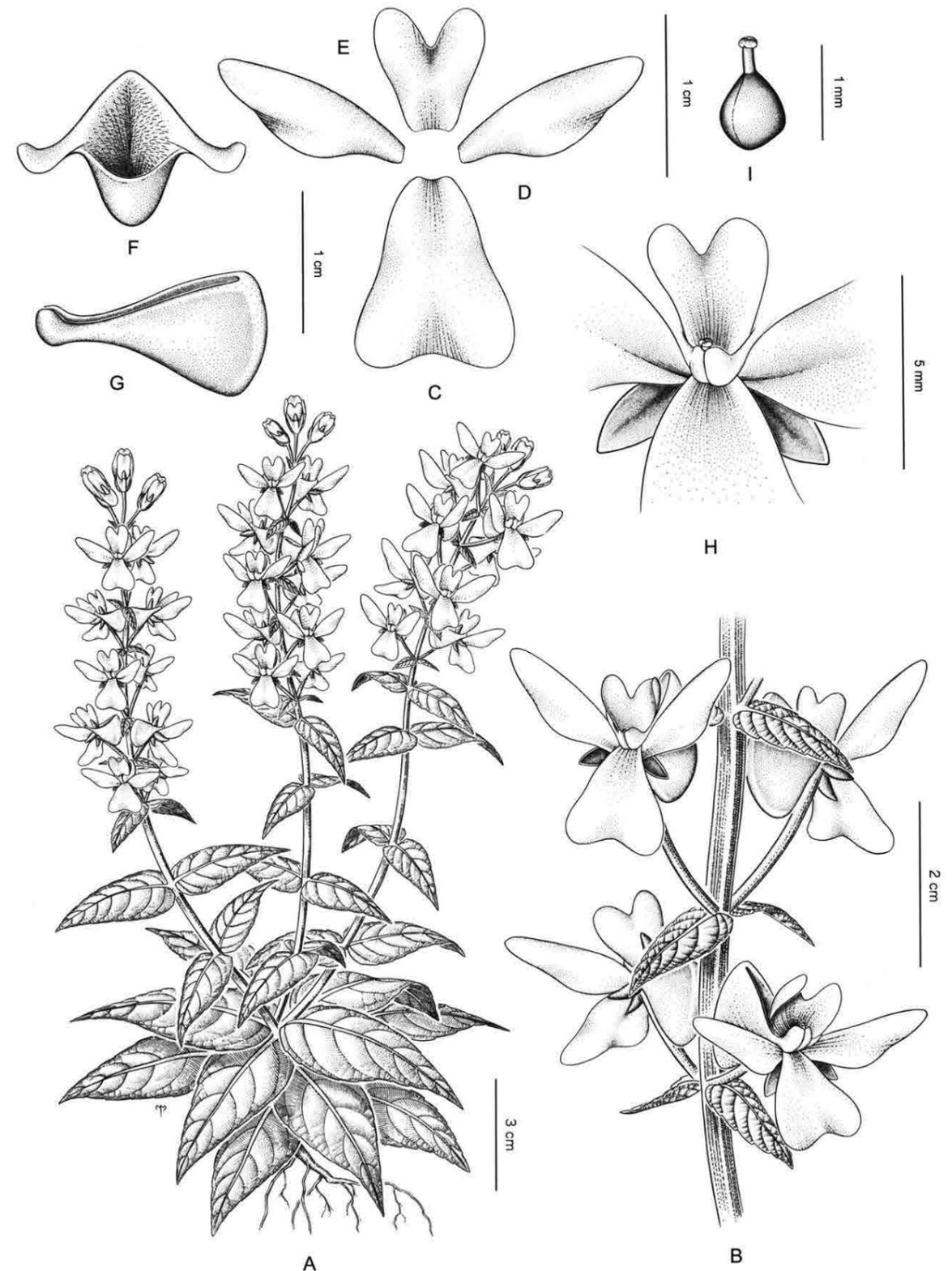
2022, digital drawing printed on paper. Courtesy of the artist.

A species named after Hans Sloane, who provided the foundation of the British Museum, the British Library and the Natural History Museum in London. His travels and collecting in colonial Jamaica exploited slaves and his collecting was financed from the labour of enslaved Africans on his wife's sugar plantations. The illustrator deliberately omits the part of the plant bearing his namesake and follows only the Latin meaning of the first part of the species name: *sacco* and *loma* – creating an imagined plant with a type of a bag positioned at the backside of the flower – similar to the flower of the species *Calceolaria uniflora*. But unlike the latter, the flowers of the proposed plant have a ventral side showing the reproductive organs and a dorsal side, where the bag sits – reminiscent of the genera *Viola* and *Polygala*.

The *Saccoloma* genus extends from the extreme south of Argentina and Chile, through the Andean region, to Peru. It is characteristic for its showy and aromatic flowers. It bears its name due to the shape of its dorsal petal, which includes a spur that appears as a bag (*Sacco*, from Greek) that rests on the back (*Loma*) of the flower. This structure is closely involved in the pollination of the species that make up the genus, attracting the pollinator through an aroma that is secreted from the glands present on its inner face and mechanically retaining it with its trichomes for a certain time. When the pollinator (*Anastrepha fraterculus*) tries to leave, it deposits the pollen that is retained in the same trichomes. The medicinal use of some of these species is known by the people who live in these regions. Healing properties for headaches are attributed to it, as well as some of these species are used in local gastronomy, due to its astringent and minty aroma.

Annual herb 16-25cm tall, erect, rhizomatic root, 5cm long. Opposite leaves, sessile, glabrous on both sides, coriaceous on the upper side, with toothed margin, the cauline ones up to 3.5cm long, 2 per node, ovate, slightly acuminate apex, the basal ones roseate, 5-7cm. Central vein thick, whitish, protruding on the underside. Stems faceted, glabrous, with marked nerves. Inflorescence with opposite flowers, in 5-7 nodes, with bracts at the base, similar to cauline leaves. Flowers 2cm high and 3cm wide, cylindrical pedicel up to 2cm long. Sepals 4, ovate, fleshy, 6mm long, reddish purple glabrous. Petals whitish, the sides spatulate, slightly cuneate, 1.5cm. Bilobed keel, 1 cm long, upper petals 8mm long, welded up to 2/3 from their base. Dorsal petal with a globose spur, glabrous on its external face, with appendages that wrap the upper petals and the ovary. Pubescent on its inner face, with simple, whitish trichomes, 0.5mm long. Ovary globose, widened at its base. Linear style, 0.2mm long. Stigmas 3, inconspicuous, roseate.

Marcelo Alejandro Moreno (Associate Professional Technician of National Council of Scientific and Technical Research) works at IBODA (Darwinion Institute of Botany) as an illustrator of vascular plants. He has published in international journals such as "Systematic Botany", "Plos", "Phytotaxa" and "Plant Systematics and evolution". He has exhibited at "Margaret Flockton Award" in the Royal Botanical Gardens, Sydney and Museum of Natural Sciences in Buenos Aires, Argentina.



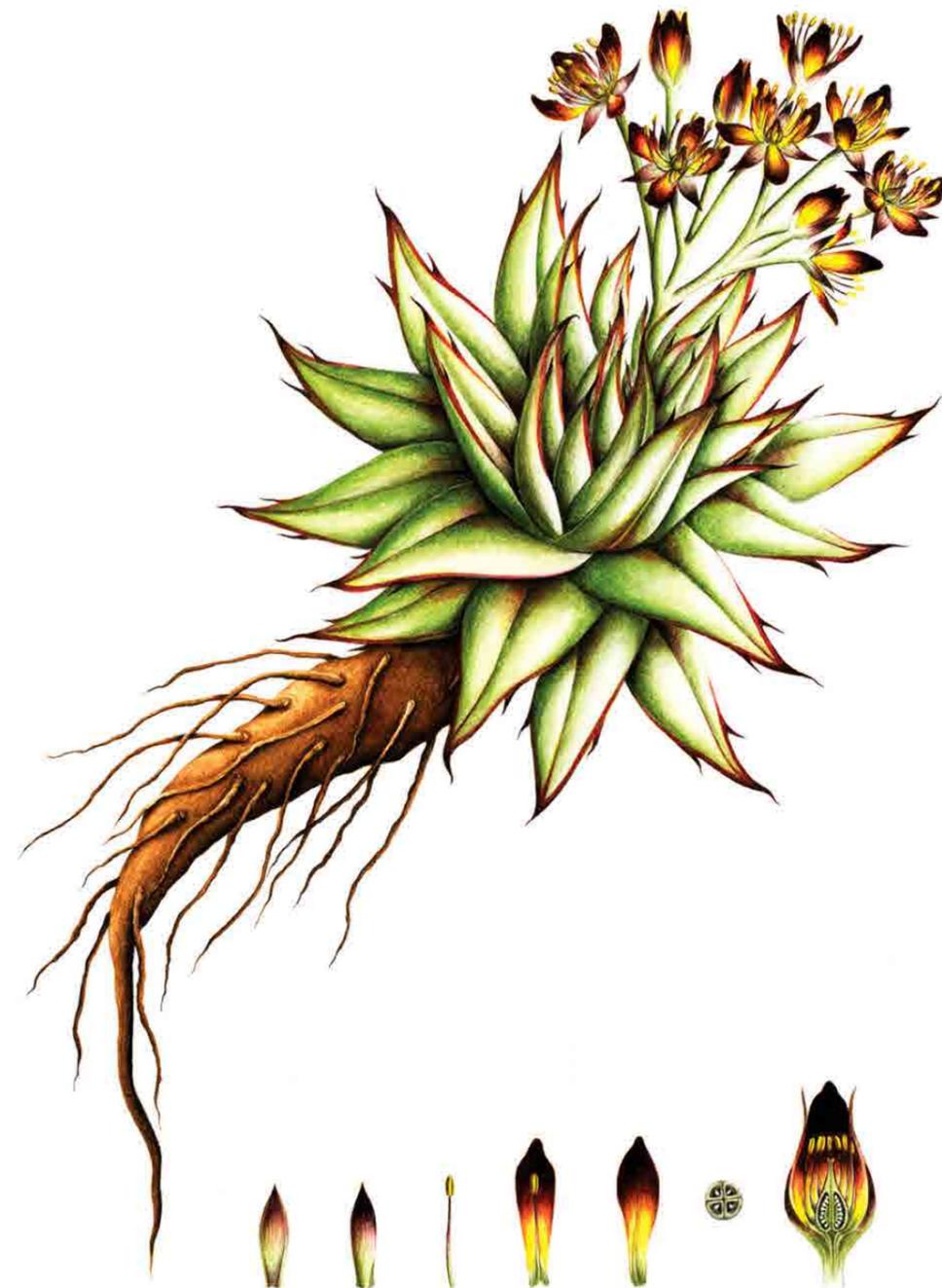
Telma Cavalieri Victorio:

Sloanea massonii

2022, coloured pencil on paper. Courtesy of the artist.

The species is named after Hans Sloane, the founder of the British Museum in London, whose wealth mostly derived from slavery. The illustrator purposefully discounts the namesake placement within the Latin name and instead interprets the plant's characteristics based on the literal meanings of *Sloanea* (Gaelic) and *massonii* (Latin). Sloane is a name found both in Scotland and Ireland, which means "raider" and *massoni*, which means "mason". Following the methodology of ancient herbologists, who looked to the natural environment to define plants and their respective properties, such as cold, hot, dry or humid, the illustration positions the plant as one with a strong base, capable of taking root in the rocks of the great Scottish cliffs facing the sea. The plant's large and succulent leaves, thorns, and delicate flowers of contrasting colours make it able to survive strong winds and still attract pollinating agents.

Telma Cavalieri Victorio holds an MA in Scientific Digital Documentation of Artistic Heritage, Universidade Federal da Bahia - Brazil. She participates in education programmes related to reforestation and afroecology at the Matutu Nature Reserve in Serra da Mantiqueira (Minas Gerais - Brazil). Since 2020 she is a student of Botanical Illustration at Kew Gardens, London, UK.



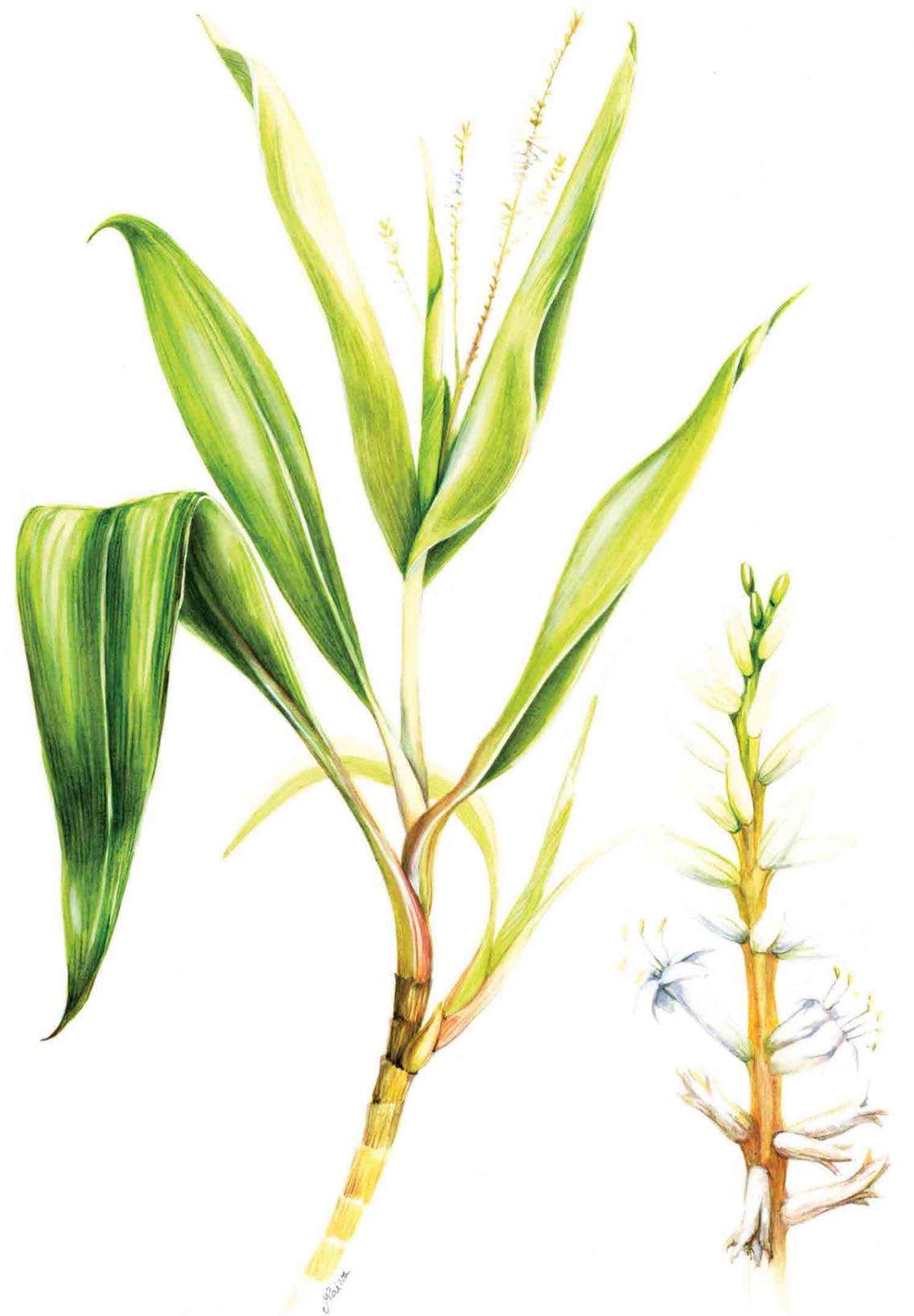
Mafalda Paiva:

Cordyline banksii

2022, watercolour on paper. Courtesy of the artist.

This *Cordyline* is a namesake of Joseph Banks, who combined a passion for botanical knowledge with a vast inherited fortune. Becoming an agent of the British Empire, he collected thousands of specimens previously unknown in Europe on his voyage through the Pacific with James Cook. The illustrator imagined this *Cordyline* as a mixture of the two plants known to her from the family: *Cordyline australis* and the *Cordyline fruticosa*, creating an imaginary hybrid between the two, native to the territories explored and catalogued by Banks.

Mafalda Paiva (MA "Scientific Illustration", ISEC and University of Évora) is the resident Illustrator at the Lisbon Archaeology Center, the Museum of the Lisbon Sappers Firemen Regiment and the scientific illustrator of the zoology research team at the University of Antofagasta, Chile. She has published dozens of works in scientific publications worldwide and was awarded the 2nd Prize Casa das Ciências 2013, Calouste Gulbenkian Foundation.



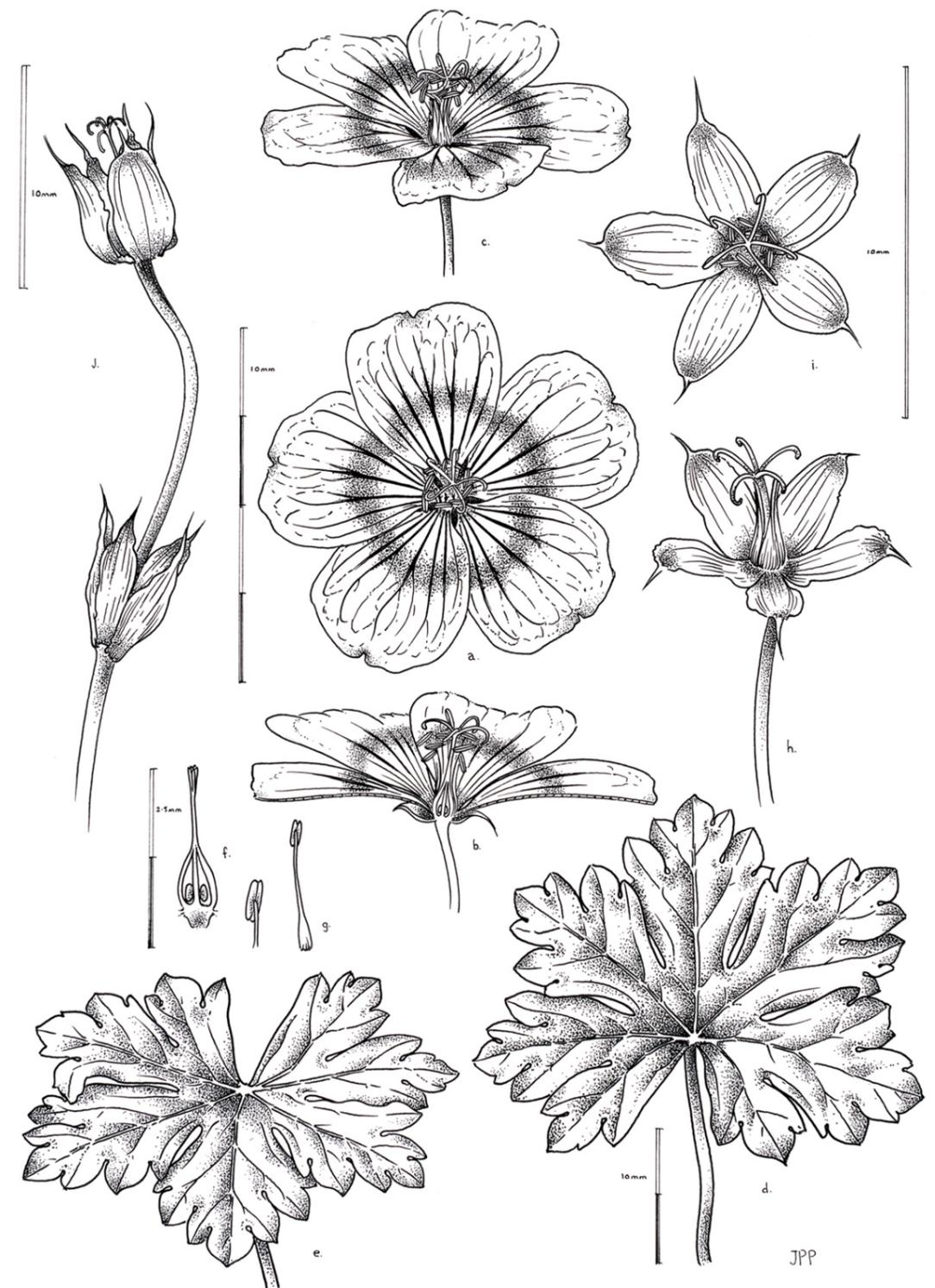
John Pastoriza Pinol:

Geranium solanderi

2022, pigment ink pens on 300gsm paper. Courtesy of the artist.

The proposed illustration of a geranium species, named after Daniel Solander, derives from the complicated histories of Indigenous Australians and how the landscape was documented and altered to accommodate colonial ideals. Solander was a university educated scientist and this plate conveys the strictness of scientific observation and documentation which he embodied. The stippling effects on the geranium flowers reflect Aboriginal painting and the layout of the plate is a nod to the solander box. This book-form case was invented by Solander whilst working at the British Museum and is used for storing natural history objects and manuscripts.

John Pastoriza Pinol is a contemporary artist based in Melbourne, Australia. His work is included in the 'Highgrove Florilegium' and 'Transylvania Florilegium', projects created under the aegis of the H.R.H Prince of Wales' Charitable Foundation and numerous public collections including National Gallery of Victoria; Art Gallery of Ballarat; Hunt Institute, USA; Royal Botanic Gardens, Kew, UK; Royal Botanic Gardens, Melbourne; RMIT University and the Collection of Alisa and Isaac M. Sutton.



Iñaki Díez Cortaberría:

Phormium cookianum

2022, watercolour and pencil on paper.

A namesake of James Cook, the plant is imagined with its base leaves large and strong, and bearing a remarkable resemblance to the shapes of the British Isles, which gradually morph into the shape of the islands of Aotearoa New Zealand as they reach the top of the plant. The plant bears disproportionately large roots, and its general aspect is primitive and radically different to any plant native to Europe.

Iñaki Díez Cortaberría graduated in veterinary medicine from the Complutense University of Madrid. Since 1985 he has been professionally dedicated to scientific illustration, mainly at the National Museum of Natural Sciences in Madrid, where he has worked with numerous researchers on a multitude of projects and publications. He has been a Professor of Scientific Illustration in a postgraduate Master's programme at the Faculty of Fine Arts of the Complutense University of Madrid.



Silvana Montecchiesi:

Hibbertia orientalis

2022, graphite on paper. Courtesy of the artist.

A namesake of George Hibbert, an English merchant, politician, slave owner and amateur botanist. The illustrator focuses solely on the second part of the plant's Latin name, intentionally erasing any reference to the namesake. She merges two plants that have a special relationship to the women in her family: *Billbergia nutans* and *Tillandsia jucunda*. The illustrator's great-grandmother cultivated the *Billbergia* in her greenhouse, where she continuously invented plants through grafting. The plant then passed from one generation of women in the family to another, interweaving generations and indigenous knowledge. The second reference, *Tillandsia jucunda*, is native to Salta, a province in northern Argentina located in the Yungas – a dense humid forest where the illustrator and her partner are planning their future.

Silvana Montecchiesi is a scientific botanical illustrator who specialised in scientific illustration at IADIZA Conicet, Mendoza and the Argentine Society of Botany. She holds a permanent position as scientific illustrator in the Botanical Museum, National University of Córdoba. She won the First Prize for Scientific Illustration (Ecuador) and the International Prize for Scientific Illustration and of Nature-Illustraciencia-Spain, 2021. Montecchiesi leads the research project "Medicinal City" based on pigments, dyes and natural aromas of native plants of Córdoba (Argentina) and has been appointed as Godmother of the Municipal Botanical Nursery of Isla Verde, Córdoba (Argentina).



Emma van Klaveren:

Linnaea borealis

2022, watercolour on paper. Courtesy of the artist.

A namesake of Carl Linnaeus, who was the creator of binomial nomenclature – the system of formally classifying and naming organisms according to their genus. Linnaeus' work on the classification of animals and plants forms one of the roots of modern scientific racism, which has had devastating and far-reaching consequences for humanity, including the dehumanisation of non-Europeans and justification of evils like slavery and indigenous genocide. Unknown to the illustrator, this plant specimen is represented by focusing on the second part of its Latin name: *borealis*; referencing colours of aurora borealis to inspire the flower.

Emma van Klaveren (Dip CSBA) is a freelance Botanical Artist and Illustrator. She has a Diploma with Merit from the Chelsea School of Botanical Art, and is a Painting Member of the Chelsea Physic Garden Florilegium Society, the Association of Botanical Artists (ABA), the American Society of Botanical Artists (ASBA) and Amicus Botanicus. She has exhibited with the Society of Botanical Artists, London; the Association of Botanical Artists (ABA); the Shirley Sherwood Gallery, Kew Gardens; and the Wuhan Botanical Gardens, China.



Carol Woodin:

Eucalyptus banksia

2022, graphite pencil on paper. Courtesy of the artist.

A Eucalyptus plant which is a namesake of Joseph Banks, a keen botanist with particular interest in economic plants and their introduction into other countries. He became an agent of the British Empire and collected thousands of plant specimens previously unknown in Europe on his voyages to the Pacific with James Cook. The illustrator proposes the *banksia* to be a plant bearing circular seed pods that are translucent and which mimic magnifying glasses - presenting a metaphor for Banks' inexhaustible thirst for otherness, which came alongside his advocacy for the expulsion of British prisoners to Australia.

Carol Woodin specialises in botanical illustrations of orchids, rare wildflowers and heirloom fruits. In 1995 she received a Gold Medal from the Royal Horticultural Society for her watercolours of *Paphiopedilum* orchids and was the recipient of the 1998 "Bouchier ASBA Award for Excellence" from the American Society of Botanical Artists. In 2013 she received the first Lankester Award for Orchid Art in Cartago, Costa Rica and in 2016, the Orchid Digest Medal of Honor.



Amanda Zimmerman:

Lomatium cookii

2022, watercolour and pencil on paper. Courtesy of the artist.

The illustration of the *Lomatium* species named after James Cook, focuses on the literal meaning of *loma* (Latin root for hill or earth) presenting the *cookii* as a climbing vine-type plant. The flowers are reminiscent of orchids which tend to favour trees and dense canopies and are among more than 1000 plant species that were collected, classified and named during Cook's voyages. These include the orchids *Liparis revoluta* and *Oberonia equitans* and the flowering plant *Ophiorrhiza solandri*, collected in the first extensive colonial botanical study in Polynesia.

Amanda Zimmerman is a scientific illustrator whose works include a series of illustrations produced in collaboration with Dr. Sandra Olsen, Head of Anthropology and Director of the Centre for World Cultures at Carnegie Museum of Natural History, Pittsburgh.



Alona Hrinchuk:

Hibbertia scandens

2022, watercolour on cotton paper. Courtesy of the artist.

The species is named after George Hibbert, an English merchant, politician, slave owner and amateur botanist. As a leading member of pro-slavery lobby, he gave evidence to UK Parliament in 1790 supporting the slave trade and making claims for compensation. The illustrator purposefully discards his namesake within the plant's Latin name and illustrates the species based only on the second part of the name: *scandens* (Latin: climbing). The plant is presented as a creeping plant, with a focus on a single branch with fleshy, richly green leaves. Its white flowers are arranged in leaf axils. The center of the flower has stamens, which are densely congested and numerous to attract various insects.

Alona Hrinchuk is a professional botanical artist based in Ukraine and a regular member of the Society of Ukraine Botanical Artists. Her recent exhibitions include the National Museum of Natural History at the National Academy of Sciences of Ukraine.



Klei Sousa:

Rhabdothanmus solandri

2022, pen, ink-coloured pencils and graphite on paper.
Courtesy of the artist.

With the plant's characteristics unknown to the illustrator, he decided to let his current work guide his choices for this rendition – namely the specifics of the plants from families including *Melastomataceae*, *Callophylaceae* and *Asteraceae*. The illustrator merged their structures and arrangements and included trichomes all over the plant.

Klei Sousa is a biologist who has worked with scientific botanical illustration since 2007. He studied at the Instituto de Botânica de São Paulo and he dedicates his work almost entirely to scientific publications.



Vicki Jones:

Banksia squarrosa

2022, coloured pencils, graphite pencils and ink on paper.
Courtesy of the artist.

A namesake of Joseph Banks, one of England's wealthiest men who travelled with James Cook as a botanist. By transplanting species between countries and continents, Banks saw his influence transform entire landscapes and economies. He was also an outspoken supporter of slavery, which he considered vital to the wealth and economic power of the British Empire. The illustrated *Banksia squarrosa* follows the illustrator's general knowledge of the *Banksia* genus; its typical flowers, leaf types, stems and seed bearing structures. The depiction opts for large, colourful, and complex structures with leathery and sometimes serrated leaves. The stems are robust to support the large flower structures and, as a seed bearing structure, follow the meaning of *squarrosa* (scale-like and rough).

Vicki Jones holds the Certificate of Horticultural Theory from the Waikato Polytechnic and she is a member of the Botanical Art Society of New Zealand.



Laia Pascual:

Hibbertia banksia

2022, watercolour on paper. Courtesy of the artist.

The species is named after George Hibbert, a leading member of the proslavery lobby who acted as the Chairman of the Society of West India Merchants. He gave evidence to UK Parliament in 1790 to support the slave trade and make claims for compensation. Due to his family's assets in sugar plantations in Jamaica, he became interested in botany, bringing a collection of exotic plants to London and establishing what was considered one of the best flower gardens in the city. Hibbert and his family were compensated by the Slave Compensation Act 1837 – which authorised the Commissioners for the Reduction of the National Debt to compensate slave owners in the British colonies in the amount of approximately £20 million for freed slaves. Based on a government census of 1 August 1834, over 40,000 awards to slave owners were issued. Since some of the payments were converted into 3.5% government annuities, they lasted until 2015. The illustrator purposefully discards Hibbert's namesake within the plant's Latin name and illustrates the species based solely on the onomatopoeic sounds of the Latin wording, which to her suggested a majestic, dry climate plant in golden tones.

Laia Pascual is a botanical illustrator from Spain, based in Switzerland. She has recently been collaborating with naturopathic doctors who use essential oils and plants for the prevention of diseases.



Laura Montserrat:

Ilex cookii

2022, ink on paper. Courtesy of the artist.

A namesake of James Cook is imagined as native to Puerto Rico, bearing fruits and stems that resemble the shapes of the ancestor spirits "Zemís" of the Taíno people. These spirits are represented in many objects with religious meaning for the Taíno and they have a special reverence for their ancestors. *Ilex cookii* is illustrated displaying a visual connection to its homeland, reversing the colonising process that gave it its Latin name but that does not consider the species' origin.

Laura Montserrat (BA Biology, University of São Paulo, Brazil) has illustrated professionally since 2011 and is one of the founders of the Scientific Illustration Nucleus of the University of São Paulo. Her clients include national publishers and institutions including the Biosciences Institute, the Oceanographic Institute, and the Zoological Museum of the University of São Paulo. Her work was featured in National Scientific Illustration Exhibitions in Brasil and the 4^o Ilustraciencia - International Scientific Illustration Award exhibition.



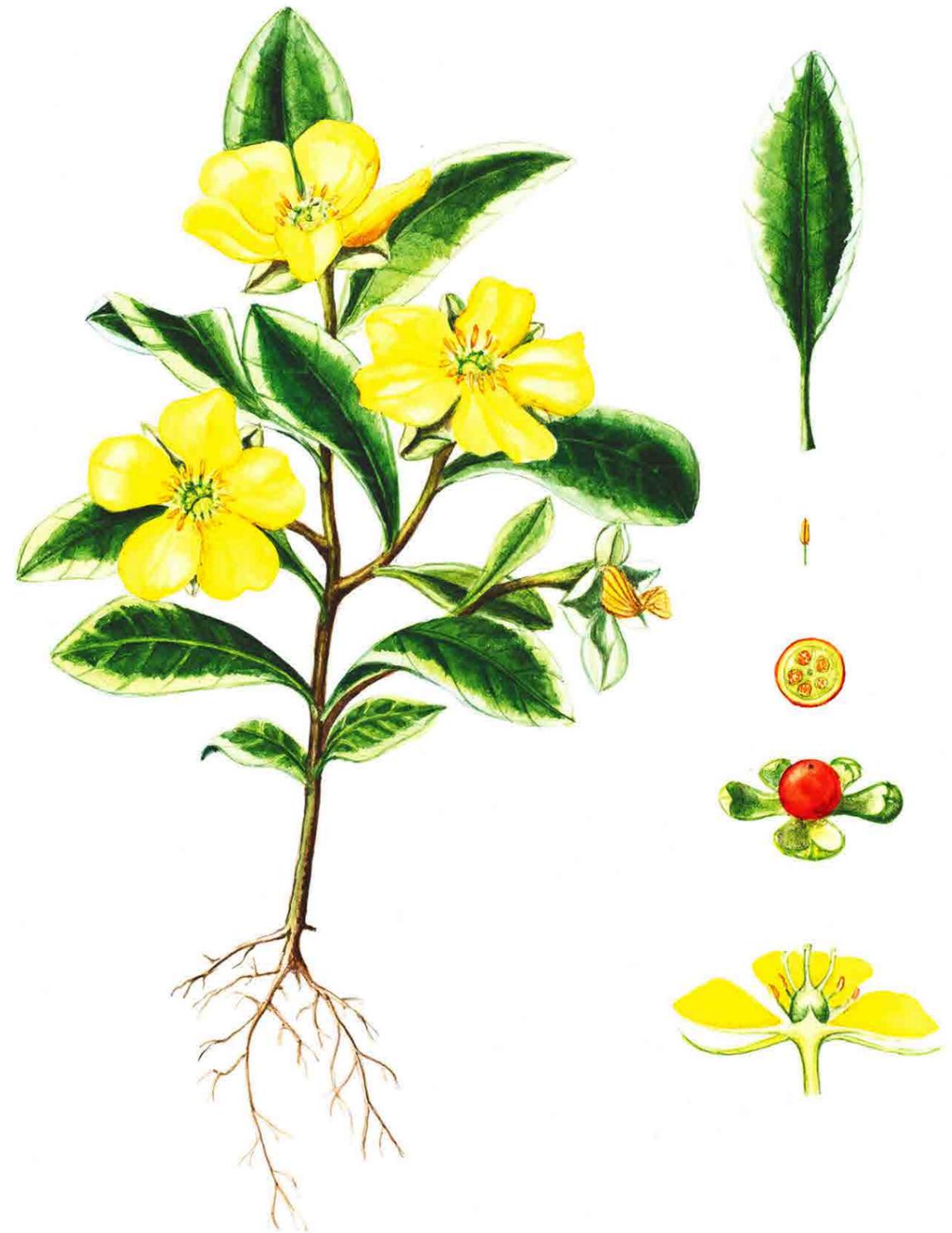
Anneli Frisk:

Hibbertia marginata

2022, watercolour on hot pressed paper. Courtesy of the artist.

The species is named after George Hibbert, an English merchant, politician, slave owner and amateur botanist. Unknown to the illustrator, this species of *Hibbertia* is imagined as a bush, probably bearing yellow flowers, native to Australia or nearby, where Hibbert had most influence. Referring to the Latin meaning of the name (*marginata*), its leaves almost certainly bear a visible coloured outline.

Anneli Frisk studied *Technical Illustration and Information Design* (Mälardalen University) and is a member of the *Society of Botanical Artists, London*. Her recent commission was a series of stamps with common Swedish wildflowers for the Swedish Postal Service, PostNord. Frisk lives and works in Torshälla, Sweden.



JASMINA CIBIC

Charm Offensive (2022)

Mixed media on paper, each 297 x 420mm,
and curtain.

In collaboration with botanical illustrators.

Courtesy of the artist.

Commissioned by Dunedin Public Art Gallery.

The artist wishes to thank Marion Wassenaar,
Print Studio, Dunedin School of Art.

Charm Offensive was exhibited alongside
The Gift (2021) in the exhibition *Jasmina Cibic:
Charm Offensive*, at Dunedin Public Art Gallery
from 29 October 2022 – 12 February 2023.

All texts in this document were supplied
by the artist, with contributions from the
botanical illustrators.



30 THE OCTAGON DUNEDIN 9016
AOTEAROA +64 3 474 3240
WWW.DUNEDIN.ART.MUSEUM DEPT.
DUNEDIN CITY COUNCIL

Exhibition Partner

