



LAKE BOLAC EEL FESTIVAL

KUYANG LAPAKIRA
- PLENTY EELS -

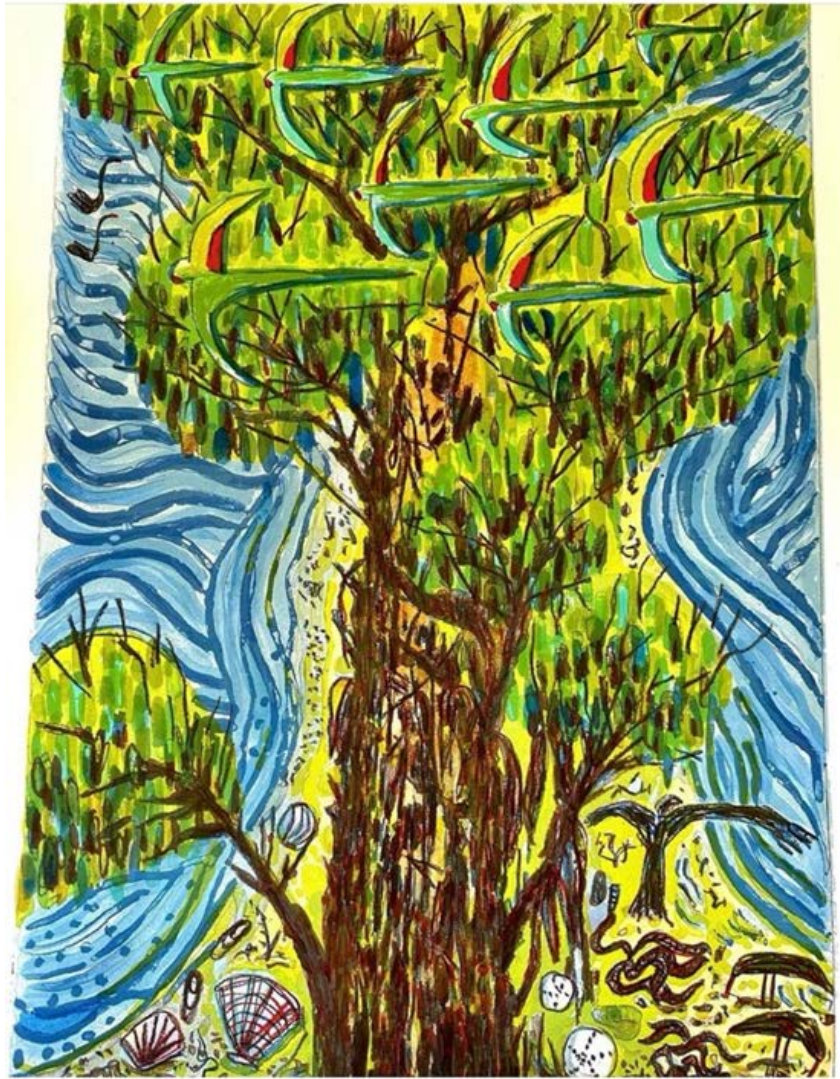


ART AUCTION CATALOGUE

FRIDAY 22 MARCH 2024

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Swift

Sue Anderson

Lithograph 59cmx42cm

'Swift' is a hand printed lithograph by master printer Peter Lancaster of Lancaster Press. The edition of 12 is made up of 7 colours.

This lithograph was inspired by walks along the Isthmus at Maria Island in Tasmania and imagining the endangered Swift parrots whizzing by in the trees above me.

I have been a practicing artist for 40 years.

My work is primarily painting and drawing, and includes printmaking, hand built sculptural ceramics and photography. Nature is my primary inspiration, its beauty and fragility often in the face of human development.

I have been regularly exhibiting with Australian Galleries for over 30 years. I have also been an Art teacher, Community Artist and Public Artist over this time.

I love to paint the Australian landscape its unique and diverse places with its astounding birds and animals. I recently moved to Point Lonsdale close to the ocean after living in the Western Plains of Melbourne for 30 years. Both areas have been and are deeply inspirational for me.



Love of Leptocephalus

**W. Howard
Brandenburg**

China marker and oil on
wood panel



(work in progress)

The Eel Festival has given me an excuse to blend my two specialized forms of art together, larval fish illustration and oil painting. In each art auction I have participated in include an artistic rendition of the stunning leptocephalus larvae of Short-finned Eel (*Anguilla australis*).



Prickly Neighbours

**W. Howard
Brandenburg**

Oil on wood panel with steel
frame. 34cm x 38cm

Below our house, along the banks of the Hopkins River is a well established ant colony tucked alongside a scratchy Kangaroo Thorn. I tend to keep my distance from these prickly neighbours yet they seem to enjoy each other company.

I am a fine artist, science illustrator, and fish biologist from New Mexico (USA). I have been painting in oils for over 25 years and have exhibited extensively in the US and Australia. I recently migrated with my family to southwestern Victoria to live on the family farm. Acclimating to

the southern hemisphere has been slow, revealing, and beneficial in expanding the imagery that fuels my process of painting.

The ideas behind my paintings are concept driven. They revolve around notions pertaining to environment, memory, shared stories, and human capability (for better or worse). I am fascinated by the qualities that make our species so successful and what that success means for the balance of nature. The concepts in my work speak about human ingenuity and creativity, but equally, our lack of foresight, and destructive nature. My paintings have been described as thought-provoking, multi-layered, challenging, and sometimes uncomfortable.



Mudlark moves under the sun, intent on a feed

Jeanné Browne

Screenprint on black cotton duck fabric, using hand cut stencils
27x148 cm

This sequence was created as an assemblage from diary drawings and photographs taken down on Princes Pier, in Port Melbourne, observing the mission of a single busy mudlark who was fossicking around the feet of fishermen for remnants of their bait.

As part of my residency at Albert Park College, I have been documenting any remnant local native species that manage to persist there, on the fringes of Port Phillip Bay - originally the home country and bounteous hunting grounds of the Yalukit Willem people - though now sadly increasingly urban in nature.

I cut stencils from fine plastic sheet, with the help of my reference drawings and photographs, to render the silhouette shapes and quirky shadows the bird's form cast in full sun. Step two involved separating out the whites of the mudlark's plumage markings as a secondary print layer, overprinted. I find the bird's curiosity and intent quite comical but found the physical arrangement and printing of this skinny-leg stencil sequence, in the bid to capture it, quite challenging.

I am a Melbourne artmaker, whose other work has ranged from bushland management, to teaching and work on film. I presently operate a Small Business as an artist, under the mantle of 'Ears2ground'.

Since 1992, my artwork and focus has been significantly taken by extended time spent north of Broome, with the Goolarabooloo community, traditional custodians, whose land knowledge and relationship remains dynamic and alive. Over this time I have kept extensive visual diaries in the vein of old naturalists' journals documenting the local understanding of place, language and the six-seasonality of the area adjacent to the coast, especially in terms of its traditional food sources, and the functional uses of plants.

This NW immersion and learning has prompted me to explore similar dimensions of my home Victorian bushland, freshwater and marine coast context where I spend my southern time, in conservation and art-making work. I am presently engaged as an Artist-in-residence at Albert Park College, Port Melbourne, where I am teaching forms of printmaking to students, alongside working on my own projects.



Painted Cray, Manari reef, Broome coast, WA

Jeanné Browne

Screenprint using photographic silkscreen create from drawings, and cut silhouette stencils, with extra hand-painted detail. On green Thai silk 60x60 cm

The painted cray image derives from drawings and watercolour records I made of beautiful coloured fragments of carapace that were washed up on the shoreline, at Manari reef, about 50 kms north of Broome. Sadly the potency of the colour fades quickly as the shell dries out, and they are very fragile. Thus I resorted to visual records and photographs, to capture its ornate lustre.



Yellow Tail Black Cockatoo

Tinika Clifford

Mixed medium A3

My personal totem.

She is surrounded by Native vegetation.



Linguistic Communication

Tinika Clifford

A combination of Ink & Acrylic Paint
on Stretch Canvas 50cmx40cm

The linguistic communication held within the elements, the geographical voyager, with direction & guidance, from the sky. Observational studies Written in the land. All living beings, create their own unique chapter. Collaboration and understanding, experiencing & thriving together in harmony. A monumental story, is told. And retold, time and time again.

Tinika's people are the Tubbah-Gah Clan, which is a part of Wiradjuri Nation. They are the Traditional Land Owners of Dubbo.

As a proud Aboriginal Woman, I dedicate my time & creations to connecting with people, through a visual representation of respect and honour, while keeping my Ancestors memories alive

"I moved to Warrnambool almost eleven years ago, and my four young children were born on Gunditjmara land. They had their Naming Ceremony here and we were also welcomed to Country on that day, which was incredibly special and will be a moment in my life that I will never forget."



Karra

Stuart Davidson

Hand turned wooden bowl of salvaged Birdseye Redgum

This piece has been hand turned on a large *Eucalyptus camaldulensis*. They are a significant species of tree and can live for several hundred of years, River red gums are an important cultural species providing shelter, materials, food and medicine for the First Nations People.



Cooba Bowl

Stuart Davidson

Hand turned wooden bowl

This piece has been hand turned on a lathe, It's an Acacia salicina (semi-arid timber).

A tree that

- provides deep green pendulous shade
- showing us where underground water moves
- heals damaged ground.

Shade provides refuge for animals on tough country. It's a tough durable and useful timber for the First Nations People.

I am a local artis/craftsman interested in creating heirloom unique and handmade crafts inspired by the natural landscape and our environment. I have gained various skills and techniques and apply them over a number of mediums but have a love and passion for beautiful timber and like creating objects that are unique and are executed to a high standard and made to last.



Mother and Child

**Dr Aunty Eileen
Harrison**

Acrylic on canvas

This art work was commissioned by Baw, Baw Shire Council, for the National Reconciliation Week Flag's and then again Commissioned by Breast Screening Victoria, for shawls for covering Women when having their Breast Screen done.



Paynesville Koalas

Dr Aunty Eileen Harrison

Acrylic on canvas

Koala's are represented in the Songlines or Creation Journey's of our ancestors.

Born at Lake Tyers (Bung-yarnda) a Kurnai woman, an artist, author and a doctor, a respected Elder in my Communities of Warragul, Drouin, Moe, Morwell and Lake Tyers, (Bung-yarnda).

I have been busy on a Garden Project with the Warragul Rotary Club, "Art From The Air" which they are using one of my artworks to design a garden, the work is representative of my culture in a figurative way that's easy to connect with. It's a place where everyone can

come together the garden "Art from the Air" will be finished in April hopefully, we will then have an opening Ceremony-

Through the discovery of my artistic talent I learnt from both my parents as a young child, my mother painted on artifacts my father made, and sold,

My art is about where I come from for instance my inspiration comes from within ♥ I'm telling my stories when I paint.



*Will house native animals and birds
(work in progress)*

I found this old cows head lying in a farmers paddock – what a beautiful piece of creativity it could be moulded into – the inspiration was already being presented – with beetles, spiders and worms making their stable homes in, just up to the wild imagination!

It feels so good to work with such sculptures, to learn more about the anatomy of the object.

Love working in bright colours to bring to life the presentation of such an art piece.

ENJOY!

Sculpture

Willow Ingram

The message of this Art Piece is let's all unite and work and share our knowledge together!

Willow loves to record wildlife species, their habitat, their personalities and their movements. She is currently working on a mural on the wall of the Willaura supermarket that is 16mx4m!

During her life Willow has always been creating - working with birds and animals - trying to present the realism of what we have living with or around us.

Willow now works as a full-time artist - painting on old historic relics, murals, studying and using the beautiful unique native flora and fauna.

Her medium is acrylics, pastels or natural ochres from the earth.

Willow has had three successful art exhibitions but now loves to work with commissions which gives space to studying on a more personal level looking through the eye of the beholder.

By quietly observing and living with animals it makes her think that we Humans know very little of our earthly home - they are the best and most reliable weather forecasters - they either dig deeper, relocate or disappear when there is a disaster looming which can be quite unsettling if your awareness is up.

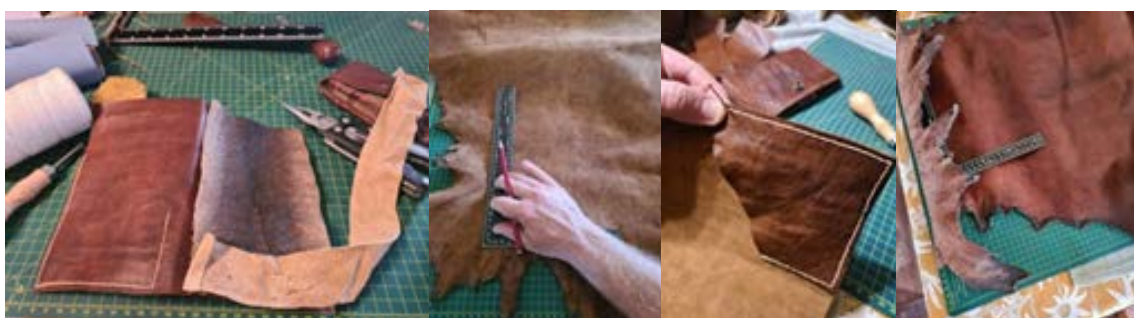


Eel, kangaroo and lamb skin phone wallet

Josh McLean

It's a long journey from culled kangaroo skin and hand collected bark and oil tanned eel at the festival...

The hardest part is always the design and getting everything lined up. Stitching is always the most enjoyable and quickest part.



Josh learned how to tan fish skins while living in a reindeer herder village seven years ago in the Arctic of Lapland, Sweden.

Inspired by the Saami (reindeer herder people) and Swedish tanning/ leather craft, his first teacher was Lotta Rahme, a woman who has travelled all over the world to learn, preserve and share the knowledge of traditional tanning and leather crafting.

Josh has exhibited his work at events like the Lost Trades Fair, Off Grid Living Festival and various grass roots events that support the art form.

He says, "I want to help keep the knowledge alive, as we are losing so many of our ancestral skills that connect us to the land and each other in community. My most rewarding work has come from working alongside our First Australians and helping piece knowledge together."



Buluk Puae Buae (Bolac aurora)

Kylie Moroney

Photograph 81cmx40cm.

Taken on the 2nd September 2023, this image came as a bit of a surprise, intending to capture the milky way over Lake Bolac, Kylie noticed a hint of pink on the horizon. After checking an aurora app and a quick reposition of camera, Kylie captured the Aurora Australis over Lake Bolac, a rare phenomenon this far north, however not unheard of.

The Gunditjmarra people called aurorae Puae buae, (Poo-ah-ee boo-ah-ee?) meaning “ashes” (Dawson, 1881:101). Since aurorae generally appear red in the sky as seen from Australia, they were commonly associated with fire. This association may include flames, smoke, or ashes, seen as campfires

of the dead or bushfires in the spirit world. (Hamacher, D.W. (2014) *Journal of Astronomical History & Heritage*, Vol. 17(1), preprint)

A teacher by day and photographer by night, Kylie has been capturing the iconic south west landscape for the past 10 years. Her photographic passion is the big skies and dramatic weather the south west gets, all leading to a moody and distinct image. Her images have inspired artists such as Caroline Healy to paint her landscapes. From the coast to Lake Bolac, Kylie has captured the milky way, storms and auroras in places many people would otherwise overlook.



Always was, always will be Djab Wurrung Country

Michael Murray

Acrylic paint, coloured gesso,
coloured pencil and paper collage
100cmx76cm

My painting acknowledges the ongoing presence and continuing culture of the Djab Wurrung People on their Country today. This Country has never been ceded by the Traditional Owners.

Djab Wurrung Country generally extends from Stawell in the north, Halls Gap, Dunkeld and the Wannon River in the west, Mt. Napier and Hexham in the south, and Salt Creek, Lake Bolac, Fiery Creek and Mt. Cole in the east.

The painting is a symbolic “map” of the land, waterways and sky which make up Country and through which culture, language revival and spirituality continues to be shared and celebrated.

(Map Source: Ian D Clark, ‘We Are All of One Blood’ – A History of the Djabwurrung Aboriginal People of Western Victoria, 1836-1901 (Createspace, 2016), vol 1, Page 53)

I am an abstract, expressionist artist working largely with acrylic paint and occasionally with collage and mixed media.

My current painting practice explores the landscape of the Western District of Victoria as a repository of narrative and story, ritual and memory, dislocation and change through the experiences of hundreds of generations of people including both the Djab Wurrung Clans (dating back 12,000 years in this area) and the recent European presence.

I use colour, line and non-representational forms to create a symbolic and subjective understanding of the land through which I can explore my emotional responses to a particular geographic location.



Oodnadatta Track

Rachel Peters

Acrylic, sand & string 45cmx60cm

I painted this years ago after a trip along the Oodnadatta track. The sense of space, bigness and smallness has stayed with me. What a great country we walk on.

Billabong peace

Rachel Peters

Mixed media on paper 73cmx91cm.

I made this piece following one of the healing walks. We came to an exquisite billabong at the end of a long track and were refreshed by a swim in the water and a big rest. I've used stitched paper, acrylic paint and markers to create this vignette of peace.

I am a visual artist from S.W. Victoria. I have always painted and love to respond to my environment or experience. My work ranges from using mixed media and found objects, through to pure thick luscious paint! I've loved being involve with the healing walks-some of my painting s & collages reflect on these precious times.



White-faced Heron

Ken Rookes

Linocut on Fabriano Unica paper
30cmx20cm

In regular walks around the lakes at Eaglehawk, (Neangar and Tom Thumb), I marvel at the adaptability and survival of the water-birds.

I enjoy the beauty and dignity of the wading birds. The White-faced Heron seems to be a seasonal fixture of the lakes; it is a common bird throughout Australia, but I still get excited to see them.

I based this image on a photograph of my own. I enjoy the challenge of capturing the heron through the medium of linocut, and plan to continue exploring the avian theme.



New Holland Honeyeater

Ken Rookes

Hand coloured Linocut on paper
15cmx17cm

These delightful birds nest in our garden. The linocut celebrates their beauty and adaptability, making their home among our native plantings here in urban Bendigo.

Black and white, with dashes of yellow; ideal for a linocut with a dash of watercolour.

Ken is a retired minister with the Uniting Church. He has become an activist in retirement, concerned, in particular, about justice and environmental issues. He and Jane lived for 3 years among the Warlpiri in a remote community in the NT.

Ken completed a Diploma in Visual Art at Bendigo TAFE in his spare time. His art practice centres on linocut printmaking, with some automata on the side. Over the past couple of years he has been exploring avian images.

Ken also plays with poetry. Here is a haiku:

The stately Egret
presides whitely on one leg,
there, in the shallows.



The Blanket Coat

Gill Venn

Textile, hand dyed wool. 90cmx60cm
(roughly!)

Recycled wool blanket, botanically dyed in Mistletoe leaves (*Amyema pendula*) and Redgum bark (*Eucalyptus camaldulensis*).

Machine stitched with decorative stitching in wool dyed in Yellowbox leaves (*Eucalyptus melliodora*).

Jacket not designed to overlap at the front. Size: small to medium.

I have worked with textiles for most of my life, starting with my mother, as a child on Flinders Island. I have specialised in dyeing yarns and fabrics for the past forty years. I am inspired by the colours in nature on natural fibres and yarns. While generally I use synthetic dyes for dyeing, I still enjoy botanical dyeing with plants from my backyard. I now live on the edge of the Grampians and enjoy the abundant birds, views and plants.



Turtles Hunting

Steve Verde

Acrylic on canvas 45 x 35 cm

Palawa are well connected with the sea and Turtles are an important part of our culture.

They hunt because they are hungry and while adults are solitary feeders on sea weeds, juveniles are omnivorous, feeding on worms and shellfish.

Teamwork could be a useful method for them to adopt in a rich resource area.

The groups of animals and cross hatching are a feature of most of my work.



Platypus Dreamtime

Steve Verde

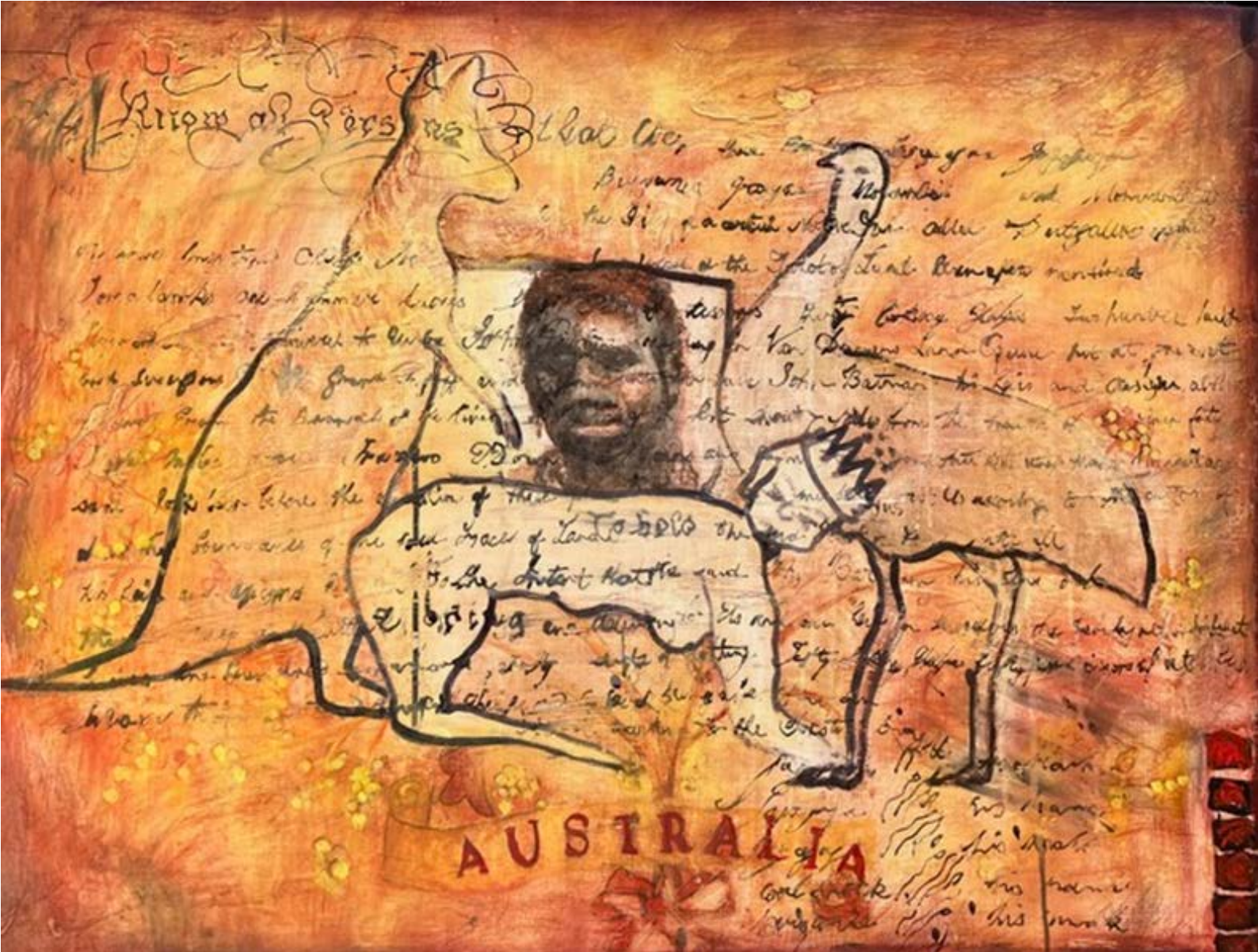
Acrylic on canvas 45 x 35 cm

Platypus are an important part of our Western Victorian native fauna and an important cultural animal. It is the Totem for the Wadi Wadi people of the Murray River.

For Aboriginal people the Platypus honours the Great Spirit for making all the animals different and respecting its wisdom.

This quartet is working out what to have for breakfast and where to go and look for it.

As Platypus are territorial and solitary, such gatherings are rare!



DOUTTA GALLA TREATY

**Catherine van
Wilgenburg**

Oil on canvas 60cmx80cm

Connecting with the Iramoo Grassland Centre, St Albans, Melbourne's West by revegetating the critically endangered grasslands, opened me to the devastating impact of colonisation upon the original peoples and the land; leading me to a local exploration of what really happened here! Truganina is a nearby suburb to St Albans, named after Truganini who arrived in Port Phillip with George Augustus Robinson, the Protector of Aborigines in 1839 - 1849.

So continued my journey of truth finding from the truth tellers of the real Australian history; not the colonial lie I grew up with!!

These works reference Australia's coat of Arms, and the impact of colonisation by my fore-fathers! They are part of a series of three works 'Unravelling the Colony!'



BATMAN TREATY

Catherine van Wilgenburg

Oil on canvas 60cmx80cm

'When John Batman arrived in Port Phillip in 1835, he approached local Indigenous leaders with a contract, to 'buy' their land. His negotiations were successful, and he walked away with 240,000 hectares of prime farming terrain – almost all of the Kulin nation 's ancestral land' Google: Batman Treaty 1835

'In 1835, John Batman declared that he had negotiated a "treaty" to claim the lands of the people of the Kulin Nation. However, this 'treaty' was not valid under European law or Kulin lore and is now recognised by many in the Victorian Aboriginal Community as an attempt to disadvantage the people of the Kulin Nation.'

https://deadlystory.com/page/culture/history/Batman_treaty#:~:text=In%201835%2C%20John%20Batman%20declared,people%20of%20the%20Kulin%20Nation

Catherine van Wilgenburg trained as a visual artist in South Australia in the 1970s after arriving in Australia from New Guinea; her work tracks her personal connecting to this land and her decolonisation from Europe and Britain!

I am inspired by the resilience of First Nations people and Traditional Ecological Knowledge as the core of cultural heritage! I work artistically to connect with this Knowledge.

I am learning to connect to this land as a migrant, through my working at Iramoo Grassland in Melbourne's West since 2011 and now in East Gippsland with arts and ecology organisations.

- Currently on exhibition (March 2024) at the Butter Factory Bairnsdale in the WTF (What's Their Future) exhibition of local artists by East Gippsland Climate Action Network. Collaborative Artwork with students from Lakes Entrance Secondary College for the Orbost Wood Exhibition April 2024
- Collaborative Aerial Artwork at Flight Path into Melbourne Airport at Woodlands Historic Park created with students of local school in a revegetation aerial artwork with recycled corrugated iron solarising noxious weed kikuyu grass and replant with local Indigenous grassland plants.
- Elders Prize Orbost Exhibition Centre 2022
- Armchair Archie Prize ABC Gippsland 2021 for Bark portrait of Bruce Pascoe
- Finalist Sulman Prize Art Gallery of New South Wales 2015
- Many exhibitions since 1978, the first being at Adelaide University Gallery.



Knowledge Gaps

Skye Williams

Marker pen on paper 297cmx210cm

The interwoven severed eels illustrate an incomplete understanding of eels. Learning about a subject can be so disrupted and distracted in an information-rich culture.

A fascination in the world and a want for knowledge can be interrupted and confused by different perspectives, creating a fluid, slippery and incomplete mash of competing knowledges.

Skye lives and works on Wadawurrung land, squeezing an art practice in after her two young kiddos are in bed. She studied art at RMIT and the Estonian Academy of Art. Skye's "horror vacui" drawings (fear of empty spaces) are quickly pulled out of a stream of consciousness process with marker pens, which get the work down from brain to paper rapidly. Drawing is a pure pleasure or colour and pattern play for the artist.



Steve Verde Palawa man



Clap sticks



Message sticks



Skate boards