



LAKE BOLAC  
EEL FESTIVAL

KUYANG LAPAKIRA  
- PLENTY EELS -

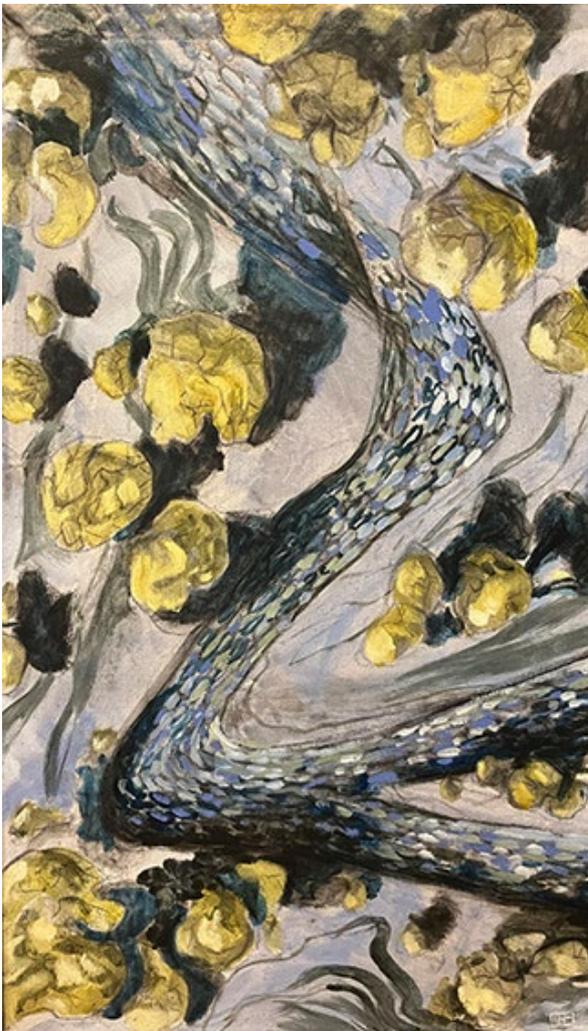
ART AUCTION  
CATALOGUE

FRIDAY 27 MARCH 2026

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## Susurratio

**W. Howard Brandenburg**

Oil on canvas with steel frame  
64x36cm

I am a fine artist, science illustrator, and fish biologist from New Mexico (USA). I have been painting in oils for 30 years and have exhibited extensively in the US and Australia. Currently I reside with my family in southwestern Victoria living adjacent to the serene Hopkins River.

My work is currently on full display at the historic Willaura Courthouse, part of the innovative gallery space of Willaura Modern (just right down the road). Titled 'Indictment of a Species', this thought-provoking exhibition explores the complex relationship between humanity and our environment. Visitors are invited not only to witness the unfolding of

this symbolic trial but also to engage as members of the jury. In doing so, attendees become part of an immersive and distinctive experience, challenged to consider the broader impact of human society and behaviour on the world we inhabit.

### Susurratio

A river carries a sound of murmuring. You can hear it before you even see the river. This painting, inspired by the presence of a river, imagines not just a channel carrying water but instead the channel becoming the body or limb of a landscape scale serpent. The susurratio is its voice.



## Marking Time

**W. Howard Brandenburg**

Ink on Duralar and oil on wood panel  
43x24cm

The imagery in this piece is a collage of sorts, mixing oil painting and pages from my sketchbooks. It represents the work we do as humans as the markers of passing time. Our toil and energy acting as sands passing in an hourglass.

# Lake Bolac seasonal eel migration

**Jeanné Browne**

Digital collage – drawn & photographic elements  
Digital print: 50x70cms; frame/  
mount: 60x90cms

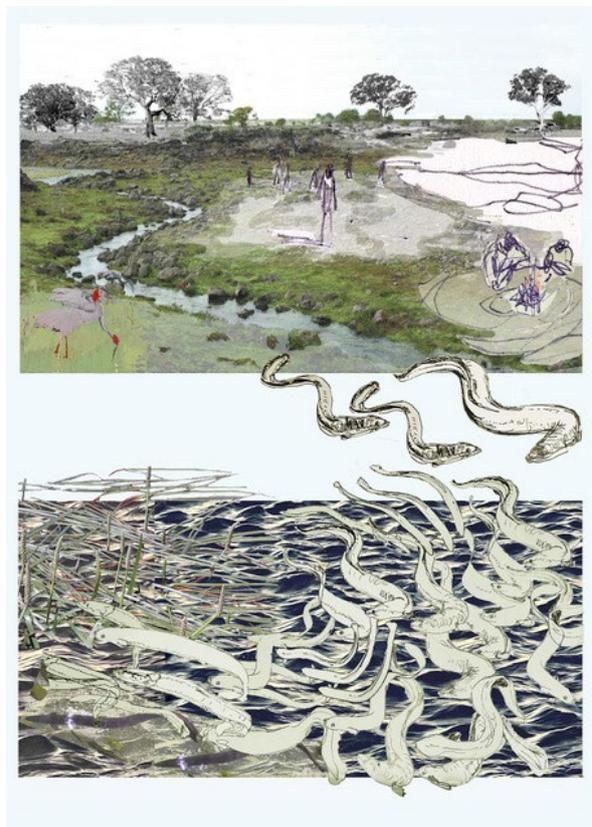
Jeanné has kindly produced this year's beautiful festival poster. She has reworked the artwork for sale at our auction.

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 intermittent 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 context. The bushland, freshwater and marine coast context have grabbed my interest, since childhood, and in subsequent conservation and art-making work, however the cultural knowledge and traditional background of my own birthplace are, strangely, layers that are only more recently becoming clearer as I delve.

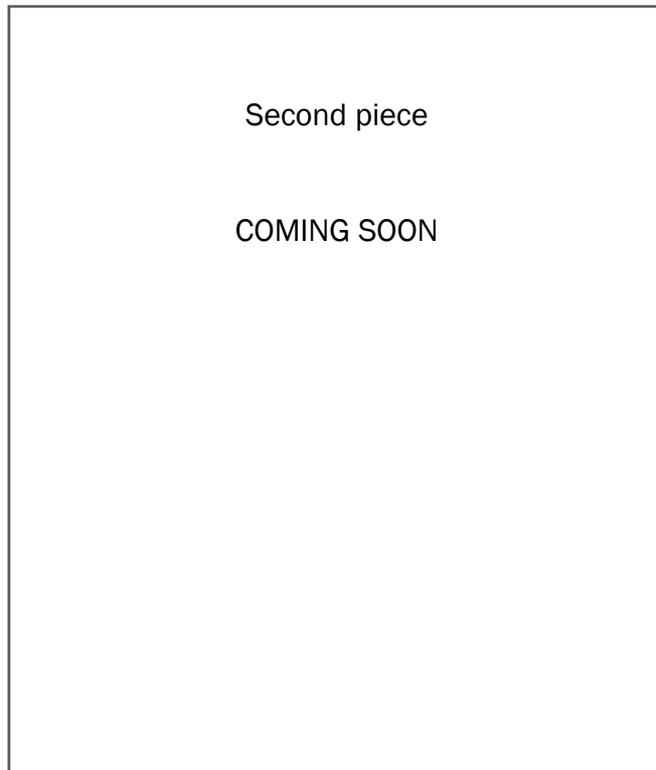
I am presently engaged as an Artist-in-residence at Albert Park College,



Port Melbourne, where I am teaching mainly forms of printmaking, with an environmental and cultural focus, alongside working on my own land management projects.

## Lake Bolac seasonal eel migration

This collage is the product of extensive research and subsequently made visual records of aspects of the life span and habitat of the Short-finned Eels in their annual migration up waterways in the Western District of Victoria, in traditional Gunditjmara and Djabwurrung country, having travelled far south, and then west, from the Coral Sea, up near Timor. As an age-old food source they sustained local peoples to the point that it was possible for communities to dwell permanently in the vicinity of their local creek and river systems, thanks to their ingenuity in creating fishtraps and manipulating specific features in the course and breadth of local waterways, in order to subsequently trap and maintain abundant eels in natural holding ponds, also smoking and trading them as a preserved meat source, with neighbouring tribes. (Amazingly resourceful strategies.)



## Second piece

### **Jeanné Browne**

Digital collage – drawn &  
photographic elements

Digital print: 50x70cms; frame/  
mount: 60x90cms



## Purple Swamp Hens

**Jane Trikojus**

Watercolour on paper on  
wood, wax medium finish  
37.5x25.5cm

I studied Fine Arts for a year at Melbourne University and attended the Gallery School (later the VCA) for a year. I completed my BA (Fine Arts) at PIT (now RMIT University Bundoora).

My work was exhibited at the Araluen Art Gallery in Alice Springs, the Women's Gallery in Brunswick and other places, and three linocuts and an etching are in the N G A as part of a collection of prints acquired from the Australian Print Workshop in 1989.

I'm interested in social justice and beauty.

### Purple Swamp Hens

These birds arrived like visitors from the Age of the Pterodactyl. They ripped up the clover in the 'lawn' whilst treating us like annoying temporary tenants of their wetland.

I love their beautiful plumage, bright red legs and weird tail flicking.

I am offering the original painting for sale whilst retaining a copy of the image to make cards in the future.



## Emu and Horse

### Jane Trikojus

Watercolour on paper on  
wood with a wax medium  
protective coat 23x16cm

In 1855 William Blandowski drew Hanging Rock and titled it Anneyelong. (Nanneyelong).

If this is the correct Woi Wurrung name it would be timely to reinstate it. As a refuge for First Nations people escaping the 'unsettlement' of 1837, it's difficult to avoid the thought that it was a place where people were hung by the 'unsettlers' who had likely participated in the Black Line murders in Van Deimans land in 1830.

The iron-grey horse lives with the iron-grey emu near iron-grey Nanneyelong and prompted this limited-palette watercolour and heavy symbolism.

I am also retaining a copy of this image whilst offering the original for sale.



## Elders Singing

**Dr Aunty Eileen Harrison**

Acrylics on Canvas 24x36cm

I'm from Lake Tyers (Bungyarnda). I'm a Kurnai woman, an Artist, Author and a Doctor in my Community of Warragul and Drouin and of course my home country Lake Tyers.

I have been painting for a number of years now, I studied Aboriginal Art and design at Gippsland TAFE in Morwell and Warragul, singing then I have many Exhibitions, Commissioned works, Murals and Projects and having my artworks featured in the Birmingham Commonwealth Games. I was inspired by watching my parent's my father made artifacts such as boomerang and Sheild while my mother painted small images of symbols and patterns and shadows.

My artworks is about where I come from for instance my inspiration comes from within I'm telling my stories when I

paint, most of my artworks are based on family connection and life experiences my art reflects deep cultural links to my people, our animals links that portrays languages and country it nominates the highlights of my life and knowing who I am and where I belong.

### Elders Singing

Two boomerang,s depicts elders watching and singing making making music with the clapsticks

Coolamon with eucalyptus for smoking ceremony.

Campsite circles is a sacred symbol of the interdependence of all forms of life is a key symbol spirituality of family gathering a gathering place of people meeting, singing, and dancing.



## Waking The Land

**Dr Aunty Eileen Harrison**

Acrylics on Canvas 18x24cm

The Kookaburra has deep connection to our people it symbolize the land and country and calling a signal to awaken the land, possum holds significance often as a source of food and clothing and clothing (possum skin cloak)



## Lake Bolac under Tanteen Tyamoorn

**Kylie Moroney**

Photograph on Matte paper

I am a local photographer and educator with a strong connection to the landscapes of western Victoria. As a teacher at Gnurad-Gundidj, I work closely with young people to explore place, culture, and learning through connection to land and community. My photography focuses on moments where land, water, and sky intersect, often using long exposures to reveal details beyond the visible. I am particularly drawn to sites of cultural and environmental significance, and I aim to acknowledge their long histories and continuing importance. This work reflects my passion for storytelling, education, and creating meaningful connections between people and place.

### Lake Bolac under Tanteen Tyamoorn

This photograph captures the Milky Way, known as Tanteen Tyamoorn, arching above Lake Bolac on Djab Wurrung Country. Using a 25-second long exposure, the image reveals fine details of our barred spiral galaxy, with its bright central core and sweeping arms stretching across the night sky and reflected in the still lake below. The rocky shoreline and quiet town provide scale beneath the vastness above. Lake Bolac is a culturally significant place, long known for its eel pathways that supported gathering, trade, and ceremony. The photograph reflects enduring connections between land, water, people, and sky, where culture continues to flow like water, eels, and starlight.



## Somewhere south of Ararat

**Rachel Peters**

Acrylic 60x80cm

Rachel Peters is a visual artist working across a variety of media including painting, found object sculpture and collage. She has exhibited widely locally and interstate and has works in private collections Australia wide and internationally. Peter's works often start with an experience of place, or an encounter with something as a departure point for curious and joyful exploration.

### Somewhere south of Ararat

This image was taken from an experience where people involved with the Eel Festival's "Healing walks" were on country south of Ararat nears Wills Road. Local farmer Peters Forster introduced us to this stunning area, with rocky outcrops, revegetation and wide landscapes.



## Ode to Wattle

**Rachel Peters**

Acrylic multi panel canvas 85x85cm

This work comes after a visit to local Gundijmara elder-Banjo Clarke's grave. Looking out from his grave, down to the Hopkins River, the wattle sung out in joy, reminding me that the cycle of life goes on and there is hope that wisdom will prevail.



## Portland Girls

**Ken Rookes**

Linocut 30 x 16 cm

I am a retired minister of the Uniting Church and am particularly interested in issues of justice and the environment. I am active with local ACF, Refugee, and Amnesty groups.

I have been doing art more seriously for the past couple of decades, in particular linocut printmaking. In a fast-paced world we might call printmaking “slow art,” with nearly all the work taking place before the image instantaneously appears.

Earlier in this century I relished the opportunity to bolster my passion for art with some part-time study at Bendigo TAFE, where I majored in printmaking. I made my first linocuts nearly twenty years ago. Relief printmaking has its own particular disciplines, and while I have occasionally employed colour, I enjoy the challenge of capturing an image using only black and white.

I also write poetry and like to explore connections between visual and written images. We regularly walk around our local Eaglehawk lakes, taking in the beauty of the trees and plants, and the creatures who make their homes there.

Here is a haiku:

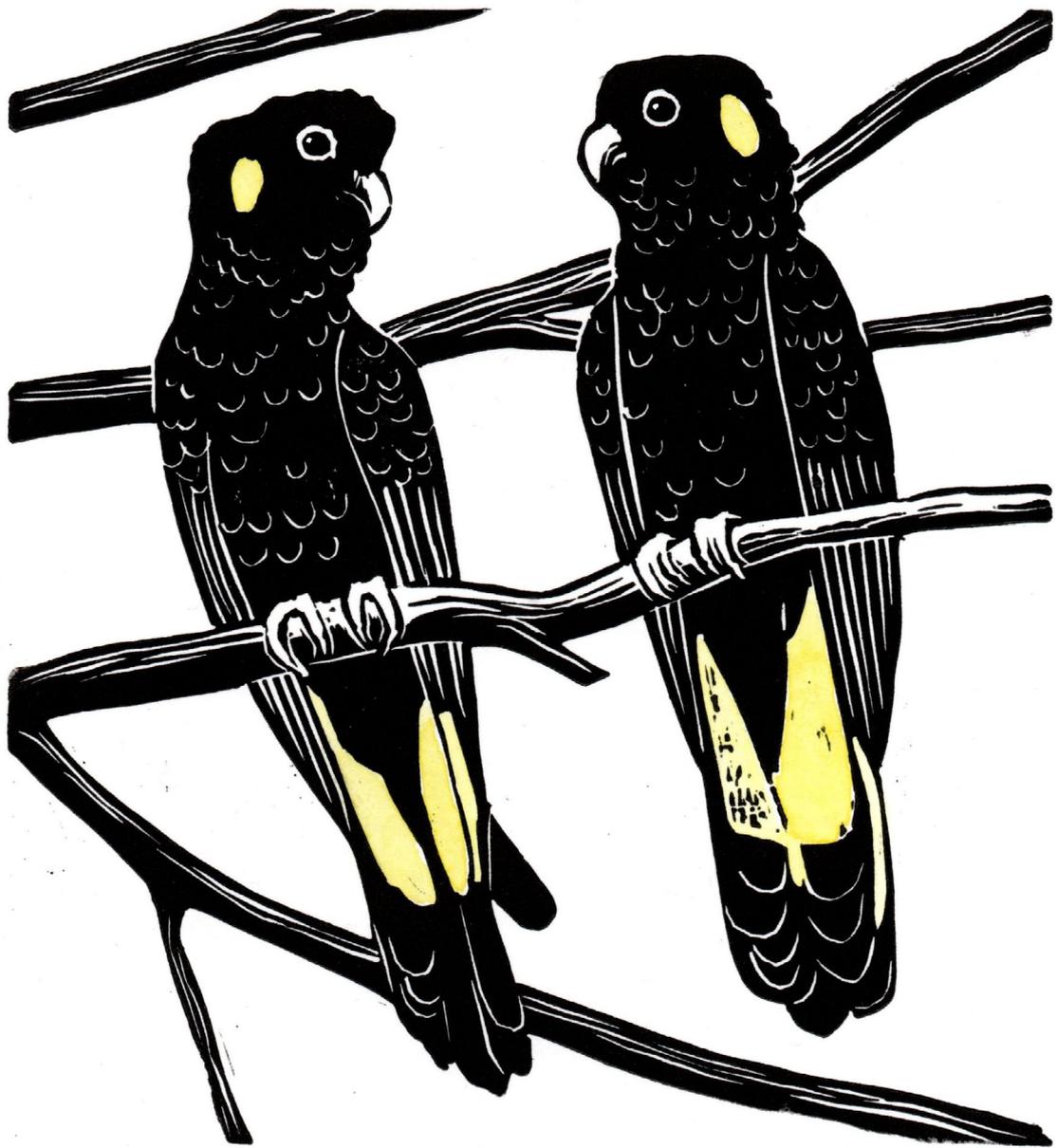
Circling the lake,  
delighting in cormorant,  
darter and heron.

### Portland Girls

A chance encounter with two charming young ladies.

Youth, energy, beauty, irreverence, hope;  
all these.

I like to think I did them justice.

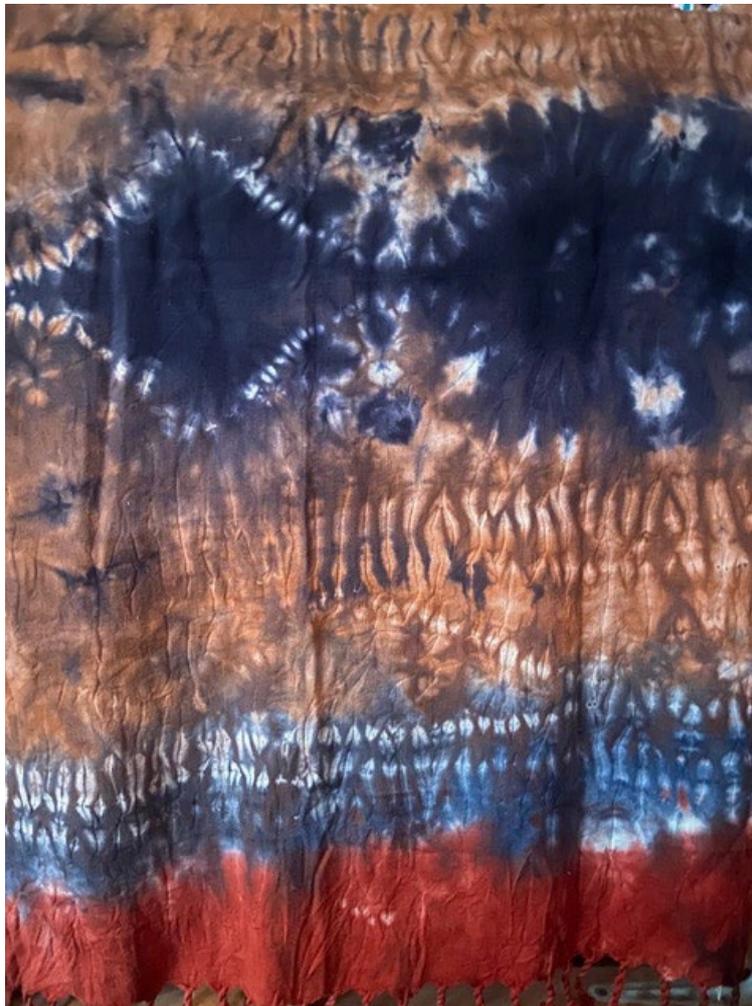


## Yellow tailed Black Cockatoos

**Ken Rookes**

Hand coloured linocut 15x14cm

Over recent years I have produced a range of avian images. The beauty and range of Australian birds is a constant source of wonder. The natural world has a fragile beauty, and calls us to respond with both delight and care. These cockatoos remind us of that relationship.



## Mt. Stapylton Rock Face

**Gill Venn**

Hand Dyed Silk Shawl

Textile artist living and working on the edge of the Northern Grampians.

Have been dyeing yarn, fibres and fabric for more than 40 years.

Also participated in feltmaking, basketry, spinning and weaving as a participant, exhibitor and a teacher in the Wimmera and beyond.

I have established a local art group at Laharum, Gariwerd Artists Collective, to support and encourage artists living in our community.

I was actively involved in establishing Horsham Art is... Festival and remained a committee member until its demise in 2025 due to lack of funding.

Currently living in a passive solar house on the edge of the McKenzie River.

Deeply involved with my local landcare group in establishing indigenous native plants and grasses on my block of land and encouraging others to do the same.

My artwork is totally influenced by my immediate environment and the Grampians nearby.

### Mt. Stapylton Rock Face

Hand dyed silk shawl using synthetic dyes and resist method.

Inspired by the rockface of Mt Stapylton in the Northern Grampians.



## Reclining Under The Eucalypt Canopy

**Gill Venn**

Hand Dyed Silk Shawl  
200cm X 90cm

Hand dyed silk shawl using a random dyed method with synthetic dyes.

Imagine lying under the canopy in a eucalypt forest – maybe the redgum and yellow box in my Grampians backyard.



## Early Bird Gets The Worm

**Skye Williams**

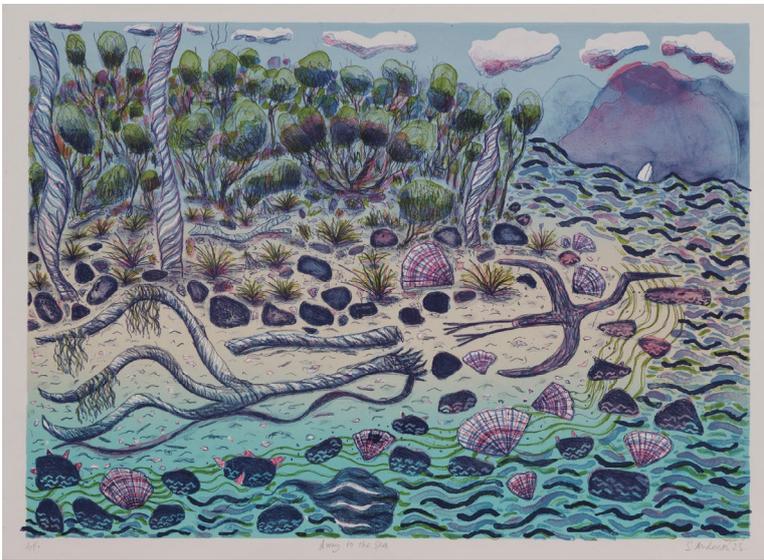
Marker pen on paper  
297x420cm

Employing her signature style of colourful and detailed marker-pen drawings, Skye Williams relishes studio time for line wrangling, colour play and pattern weaving on paper. Currently living on Wadawurrung and Dja Dja Wurrung country and having grown up where Gunditjmarra, Djab Wurrang, Jardwadjali and Buandig countries overlap, Lake Bolac sits between her new and old homes. Skye's practise at the moment largely consists of once-off commissioned pieces but her favourite art experiences have always been producing album art for musician friends, where her art and music passions collide. Having illustrated textiles, city lightboxes, shop windows, and stationary and partaking in

exhibitions across Australia and Estonia, Skye continues to grow and explore as an artist and hopes the sale of her artwork can raise some funds to support this beautiful festival.

### Early Bird Gets The Worm

*"I headed to the studio trying to capture a slippery memory of the Lake Bolac Eel festival, the landscape, pitching a tent, collecting knowledge and experiences. Faces, dried grasses poking through sand, the smell of smoke, a cool body of water, music, stirring ceremony under stars, friendly folk. It all glowed. Overwhelmed by a myriad of memories I pulled an image of an eel from my mind's weavings and enjoyed the hours of reminiscing as I drew."*



## Away to the sea

**Sue Anderson**

Lithograph 50x70cm

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. The last 6 years, I have been exploring the east Coast of Tasmania with my husband in a wooden boat. The trips have taken us to many beautiful natural areas in remote National Parks on Freycinet, Fortescue Bay and Maria Island. My recent artworks have been very much influenced by these places and the experiences of looking at the land and birds from the sea.

### Away to the sea

'Away to the sea ' is a hand printed lithograph by master printer Peter Lancaster of Lancaster Press. The edition of 12 is made up of 8 colours.

Hand drawn on stone and printing plates by Sue Anderson

Hand Printed by Peter Lancaster @ lancaster press

This artist hand-made print has been inspired by a visit by boat to Maria Island in Tasmania.

Rowing into Point Mauge, over large stingrays and dappled turquoise water, shells, seaweed and stones, into a living beach full of rich marine life and bird life was an experience full of wonder. Our arrival prompted a White Faced Heron to lift gently into the sky. The surrounding sea and sky took the bird away, but the image stayed in my mind and became an artwork

We were left to wander the tiny beach with kookaburras laughing and feeling we were in a living natural paradise, once home to the Oyster Bay nation, specifically the Puthikwilayti people who inhabited the island and was a regular destination for thousands of years. Canoes were paddled across Mercury Strait from the mainland. Today the descendants of these aboriginal people continue their connection to the island and its rich cultural heritage. Point Mauge is named after the French Zoologist who accompanied the Baudin scientific Expedition to Australia in 1800-1804. Rene Mauge died on February 20th on board Le Geographe and he was buried at this site.



## Women's business

**Rebecca (Bec)  
Napanangka Clayton**

Acrylic on Canvas 50x40cm

Warpipi Artist living on Peek Whurrong Country, in Warrnambool.

Traditional stories and technique in a contemporary style.

Artwork inspired by culture connection to family & storytelling.

Bec has been creating artworks for most of her life.

Exhibited at Lake Bolac for Reconciliation Week 2025.

### Women's business

This painting captures woman's work around the balance of taking care of community.

Coolamons represent nurturing, raising children, passing on knowledge.

Basket weaving depicting traditional practice, skill & survival.

Medicine leaves are for healing, physical ailments & generational hurt.



## Native flower magic

**Rebecca (Bec)  
Napanangka Clayton**

Acrylic on canvas 50x40cm

### Native flower magic

This painting is a tribute to our old women, our elders, our grandmothers who have passed over to the dreaming.



## With Archie in Jan Jook, Wadawurrung Country

### **Ferne Mill**

Fine Art inkjet print on Hahnemuhle  
german etching paper 45x30cm

Ferne Millen is based on Wadawurrung Country on the Surf Coast of Victoria , Australia. Her career spans 25 years.

She is a photographic artist and art director creating thoughtful, human-centred imagery and immersive installations. She works with artists, brands, and organisations to tell authentic stories through portraiture, installation, and commercial photography.

Recognised by prestigious awards like the Olive Cotton Award and National Photographic Portrait Prize, she brings sensitivity and professionalism to every project.

For more info go to [www.fernemillen.com](http://www.fernemillen.com)



Deeper South: Shane  
Howard

**Ferne Mill**

Fine Art inkjet print on Hahnemuhle  
german etching paper 45x30cm

COMING SOON

## Brett Clark

There are a few names as synonymous as Brett Clarke with our beloved festival.

Brett's grandfather, well known to many, was Uncle Banjo Clarke who inspired Neil Murray to initiate the first healing walk along the Hopkins and supported and joined by Brett's family Lenny – Patricia and Lee, which culminated with the first gathering since colonisation on Lake Bolac's shores, and has become today's 15th Eel festival – Kuyang Lapakira

As a child Brett spent much of his time with his late Grandfather Banjo, who taught him much about the cultural history of his tribe the Kirrae Whurrung.

Pop was an expert at wood carving and showed him and his brother Crispian how to use the tomahawk and rough

rasp to make spears, boondi's, carved snakes and boomerangs'- Pop not only showed them how to carve – he told them stories and the cultural significance of the wood carvings – precious memories for that continue to inspire Brett's carving, paintings and songs.

His mother Patricia has been another great source of inspiration. She is an expert artist as well as singer/songwriter and Author of the book Rainbow Serpent of The Hopkins River.

Brett's ambitions are to continue Pop's and my mothers work to increase cultural awareness of both local indigenous and mainstream communities.

**Tinika, is a proud Tubba-Gah woman, who resides on Gunditjmara Country.**

Maar Nation is her home.

Wiradjuri Nation is where her bloodline originates.

14 years ago, Tinika & her 4 children, who were all birthed on Gunditjmara land, were officially Welcomed to Country by Elders & extended Traditional Owners, which is a beautiful & treasured moment that holds a very special place in Tinika's heart.

For the past 13yrs, Tinika, who is commonly referred to as Travelling Spirit, has dedicated her love, creativity & energy to representing her Ancestors & bloodline in the most important, significant, & beautiful ways.

Through her personal interactions of sharing Culture to a massive audience over this time,

Tinika has touched the heart & spirit of thousands of Individuals.

Ages ranging from 6mth old little ones, to our 90yr old wisest generations...

The multiple invitations that Tinika has personally received, & through those personal requests, the connections made with a wide variety of ethnic backgrounds, & individuals of all abilities, have proven that there is NOTHING that can stop the beauty of her culture, connecting with everyone, & anyone!!

Through storytelling

Creation

Dance

Catering of uniquely crafted & inspired tastings

The options of inspiring & creating a beaming smile, is not inly endless....its priceless!!



## The Journey of a wandering Spirit

**Tinika Clifford**

Acrylic on Canvas Board  
30.5cm x 40.6cm

### The Journey of a wandering Spirit

As the laps around the sun continue, a chapter is created.

Ingrained with experience.

Knowledge has been gathered.

A moment captured in time.

Adds depth to the outlook of life.

Decisions are made.

Choices are presented.

The next step, we either gain clarity, or we are required to look deeper...

To discover, who we are, & where we are destined to go

## Mother Natures Gifts

**Tinika Clifford**

Acrylic on Stretched Canvas  
76cm x 50cm



### Mother Natures Gifts

From a single Cell.

An organism that produces.

Or seed that has been planted.

The natural erosion.

And landmarks of evolution....

The seasons that were, are current, or yet to begin.

Her beauty surrounds us.

It nurtures, it strengthens, and expands.

With care and respect

She will always flourish, & the gifts are provided

Historically designed, for our future generations to enjoy.

To learn from & to continue to be passed on

COMING SOON

## Josh McLean

Josh learned how to tan fish skins while living in a reindeer herder village nine 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.”*



## WHITEFELLA SHADOW SERIES – Blue Burr Daisy

**Catherine van  
Wilgenburg**

Photoprint on Aluminium  
64.5cm x 48.5cm

Seeing the southern light I was changed; jolted from my European sensibility by the huge skies and stretched horizons, fractured between Aboriginal and non-Aboriginal histories.

Catherine's creative practice traces her experience of becoming Australian and decolonising the British mind set that she grew up with!

After living in Mt Hagen, Papua New Guinea in the 1970s in her early 20s she migrated to Australia and attended South Australian School of Art while teaching to survive!

EcoArts Systems Australia, her creative collaboration has been inspired by relationships with Wurundjeri elders and environmental scientists at Iramoo Grassland Reserve, St Albans & Cairnlea in Melbourne's West and now with Gunaikurnai elders and GLaWAC (Gunaikurnai Land and Waters Aboriginal Corporation) and artists in East Gippsland.

Recent projects include:

- Bark Portraits in Swamp Paperbark (melaleuca quiquenervia,) of William Barak Wurundjeri Ngurungaeta 1874 - 1903 and Bruce Pascoe.

- Gippsland Vista Barkwork with Lakes Entrance Secondary College students

### Whitefella Shadow Series – Blue Burr Daisy

Acknowledging First Nations Knowledge systems as foundational for Australian Citizenship requires seeing into the unconscious Shadow of cultural bias; where non Western experiences, cultures and knowledge systems are overlooked, misrepresented or considered inferior.

Blue Burr Daisy was photographed during a Painting and Plant I.D. program in Dinner Plain, Victoria, where sharp shadows emerged in the bright daylight while walking the land; throwing into view the diversity of local Indigenous flora; as well as the diverse shadow forms recalling memories of ancestors known and unknown who introduced the infestations of European weeds threatening Indigenous human and more than human species.



## SETTLEMENT

**Catherine van  
Wilgenburg**

50cm x 50cm

‘Settlement’ in the Series ‘Paperbark Pixellations’ featuring trees in my own street in Altona North where I was living at the time. They mark my journey from Settlement to Citizenship by connecting with the land in my own backyard and acknowledging the Whitefella Shadows of Settlement!

Read all About it in The Sovereign Union of First Nations and Peoples in Australia ...  
<http://nationalunitygovernment.org/content/about-sovereign-union>