



Karri

1 May - 20 Apr 2000
Artspace
Adelaide Festival Centre





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Over time the River Red Gum (*E. camaldulensis*) has become barnacled with legends. This is only to be expected. By sheer numbers there's always a bulky Red Gum here or somewhere else in the wide world, muscling into the eye, as it were, and by following the course of rivers in our particular continent they don't merely imprint their fuzzy shape but actually worm their way greenly into the mind, giving some hope against the collective crow-croaking dryness. And if that's not enough the massive individual squatness of these trees, ancient, stained and warty, has a grandfatherly aspect: that is, a long life of incidents, seasons, stories.

Murray Bail. (1998). *Eucalyptus*. Text Publishing. Melbourne, page 109

by Vivonne Thwaites & John Cruthers

Absoriginal Australians have inhabited this continent for at least 60,000 years. Over that time they developed a unique relationship to the country which makes the place central to their culture and belief systems, and which extends to every hill, river and tree.

How do we, as Australians of only some 200 years occupation of this country, begin to develop some kind of deeper relationship with this place we uneasily inhabit?

Perhaps one way is to take our lead from Aboriginal Australians and look more closely at what is around us. This artist's project takes as its focus the River Red Gum (*Eucalyptus camaldulensis*), or *Karra*, in the language of the Kurna people of the Adelaide Plains, the most widespread tree in Australia.

The project draws together scientists, linguists, natural historians, poets, artists and a botanical illustrator. It attempts to awaken a curiosity about this tree, its place and meaning in our history, the complexities of the system in which it lives, and its future in a rapidly de-afforesting Australia.

The Adelaide Plains section of the Torrens River was named Karrawirraparri by the Aboriginal people (literally 'Red Gum forest river', from karra 'Red Gum', wirra 'forest', parri 'river'). The Torrens was and still is, an important location for the Kurna people due to the shelter afforded by the Red Gums and the food obtained from them. The Red Gum was also the source of weapons and other artifacts. The height of the Red Gum meant some of the trees had a spiritual significance to the Aboriginal people.

For early explorers the tree was a welcome sight, for it signalled the presence of a watercourse. Colonial artists thought otherwise. The unruly growth of its limbs and canopy defied their imported vision. It wasn't until the 1870s that Australian artists were finally able to see this most Australian of trees. HJ Johnstone's massive oil painting

of a grove of River Red Gums and its Aboriginal inhabitants, *Evening shadows, backwater of the Murray, South Australia*, (1880) was the first Australian purchase of the Art Gallery of South Australia, and was the Gallery's most popular painting for many years.

Today, land clearing, falling water levels and salinity have greatly affected south-eastern Australia. Due to its wide habitat and central role in wetland ecology, the River Red Gum has become something of an indicator of environmental degradation. But it is also an agent for regeneration, and in many areas scientists and landcare groups are planting River Red Gums.

The *Karra* project links natural and human histories, the ecological and the cultural. It aims to bring together many different systems of understanding, through works by various contributors in several disciplines. These include art writer Stephanie Radok, natural historian Eric Rolls, Dr Rob Amery of the Department of Linguistics at Adelaide University, and Martin O'Leary, of the Plant Biodiversity Centre within the Department for Environment, Heritage and Aboriginal Affairs. Artists have made work responding to aspects of the tree and its ecosystem - Aboriginal photographer Agnes Love, sculptor Jo Crawford and printmaker Chris De Rosa. This collaborative work will be installed in the Artspace Gallery from 1 March to 22 April 2000 during the Telstra Adelaide Festival.

Through the *Karra* project, audiences will learn more about this unique icon and its place in the Australian ecosystem. And hopefully through knowledge will come the beginnings of a genuine sense of connection with the Australian landscape. For as novelist David Foster commented recently: "You don't see the world unless you know what you're looking at."¹

Footnotes

¹ Saskia Beudel, an interview with David Foster, 1996, *LIKE*, Art Magazine, number seven, page 32, 1998 (4/12)



From a series of drawings of trees (with native names) by "Jimmy" or Jimmy Kite (Erliakiliakirra), Central Australia, c.1920. Collection South Australian Museum AA108. Erliakiliakirra accompanied Baldwin Spencer and F.J. Gillen on their 1901-2 Central Australia expedition.

THE GUM FOREST by Les Murray

forest

After the last gapped wire on a post,
homecoming for me, to enter the gum forest.

This old slow battlefield: parings of armour,
cracked collars, elbows, scattered on the ground.

New trees step out of old: lemon and ochre
splitting out of grey everywhere, in the gum forest.

In there for miles, shade track and ironbark slope,
depth casually beginning all around, at a little distance.

Sky sifting, and always a hint of smoke in the light:
you can never reach the heart of the gum forest.

In there is like a great yacht harbour, charmed to leaves,
innumerable tackle, poles wrapped in spattered sail,
or an unknown army in reserve for centuries.

Flooded-gums on creek ground, each tall because of each,
Now a blackbutt in bloom is showering with bees
but warm blood sleeps in the middle of the day.
The witching hour is noon in the gum forest.

Foliage builds like a layering splash: ground water
drily upheld in edge-on, wax-rolled, gall-puckered
leaves upon leaves. The shoal life of parrots up there.

Stone footings, trunk-shattered. Non-human lights.
Enormous abandoned machines. The mysteries of the gum forest.

Delight to me, though, at the water-smuggling creeks,
health to me, too, under banksia candles and combs.

A wind is up, rubbing limbs above the bullock roads:
mountains are waves in the ocean of the gum forest.

I go my way, looking back sometimes, looking round me:
singd oils clear my mind, and the pouring sound high up.

Why have I denied the passions of my time? To see
Lightning strike upward out of the gum forest.

Les Murray, New Selected Poems.

Duffy & Snellgrove, Sydney, 1998, page 33

The mighty River Red Gum is named *karra* in the Kurna language of the people of the Adelaide Plains. This section of the Torrens River was named *Karrawirraparri* (literally 'Red Gum forest river' from *karra* 'redgum'; *wirra* 'forest'; *parri* 'river'). A little further down the Torrens, Hindmarsh was called *Karraundo-ngga*, probably derived from *karra*, 'Red Gum'; *kundo*, 'chest; breast'; *ngga*, 'location'. The Torrens was, and still is, a very important location to the Kurna people. It was a primary camping ground, due no doubt to the shelter afforded by the redgums and the bountiful sources of food obtained from them. Red Gums were deliberately hollowed out by fire to form spacious living quarters which provided shelter during the cold winter months. One of these hollowed out trees is still living within the Botanical Gardens and several may be seen in Belair National Park and other locations. The *tinkyo*, 'leaf'; *wilya*, 'foliage; young branches, brushwood'; and *watto*, 'branch' were used to construct the *ku*, 'shelter' and the *wodli*, 'house; hut'.

Karranendi 'being transformed into a River Red Gum', is an example of metamorphosis (changing from one form to another) and whilst seeming strange in English, it was a central aspect of Kurna religion. Philip Clarke suggests that individual large Red Gums may have been significant as 'spirit trees' if their branches 'spoke' by rubbing together. Some may have been large enough to serve as an entry point to the 'Skyworld' which formed a mirror image of life on earth. Stars and other heavenly bodies are conceptualised as having formerly been persons and animals living on earth.

It appears that *kaingka* is another word for the Red Gum in Kurna. According to Ivaritji, often referred to as the 'last speaker' of Kurna, both North Adelaide and the waterhole in the middle of the Botanical Gardens were known as *Kainka Wira* (or *kaingka wirra*, 'gum scrub'). The Red Gum predominated in both these areas. *Patta* which occurs in the names *Pattawilya* 'Glenelg' and *Pattawilyangga* from which the *Patawalonga* Creek derives, is given as a 'species of gum tree' by Teichelmann & Schürmann (1840) and as 'the red gum tree' by Teichelmann (1857), though it may have referred to the 'swamp gum' rather than the redgum, given its occurrence in the name for Glenelg.

The gumnuts were known as *kanggulya* 'the seed vessel of the red gum tree which the natives eat soaked in water'. Mistletoe was known as *tainmunda* 'a parasitical plant on the red gum tree', also the name of one of the signatories of a letter to Governor Gawler which was written in the Kurna language in 1841. An edible nectar was obtained from the blossoms and a sweet edible waxy secretion known as the lerp formed on the leaves of the Red Gum. Unfortunately we do not know the Kurna word for this substance. The English word lerp derives from Wemba Wemba *lerep* spoken along the Murray River in Victoria. The sap was known as *karrakarro* (*karra*, 'redgum'; *karro*, 'blood').

The *karra* was the home for a great many birds, animals, insects, parasitical plants and fungi which were of importance to the Kurna. The *kupe* was one species of *barti*, 'grub', that was found specifically in the Red Gum. It was an important food source. Grubs were obtained from both roots and trunk with the aid of a *palya*, 'small hook', fashioned from a myrtle-like shrub bearing the same name. *Kadngi*, 'whiteants', found in dead wood were said to be a favourite food source. Hollows in the limbs and trunk were also host to beehives, a source of *tiwa*, 'honey', produced by the *gadlabarti*, 'native bee', (literally 'fire-grub').

In 1836 Adelaide was settled by Europeans, Captain Walter Bromley, appointed as second interim Protector of Aborigines, first pitched his tent on a site reserved for the Botanical Gardens. However, within weeks he moved his tent about a mile downriver to a "site chosen by the natives" known as *Piltawodli* (literally 'possum home' from *pilta*, 'brushtail possum'; *wodli*, 'hut; house') opposite the old Adelaide Gaol where the golfcourse is situated today. Possums were plentiful in the river redgums which lined the Torrens. The Kurna people were adept at climbing the redgums and smoking out the possums living in the hollow branches or hooking them out with a stick twisted in the fur of the animal. The possum was probably the main source of meat food for the Kurna people. They also used the possum skin to make the *watpa*, 'cloak', the *pingki*, 'small bag used by sorcerers to carry their mysterious implements', the *parndo*, 'ball' used to play football and the *tapurro*, 'possum skin drum' held between the knees

and beaten by women in the *palti*, 'song; play; ceremony'. The possum fur was spun into a yarn, *manga*, and worn around the head and around the waist in the form of the *gadlotti*, 'girdle'.

The *karra* was a good source of firewood. In fact the placename Carrickalinga, which would have been spelt Karragadlangga by the German missionaries, translates as 'Red Gum firewood place' (*karra*, 'Red Gum'; *gadla*, 'fire'; *-ngga*, 'location'). In the early years of the colony of South Australia, Kurna people were engaged by the colonists to hew and collect firewood.

The Red Gum was also the source of weapons and other artifacts. Shields were cut from the bark of the trunk, and scarred trees are still found in various locations, notably Warriparinga (Sturt River, Marion). The *mulubakka* is described as 'shield made of wood from the first layer next [to] the bark of the gum tree' and the *wakalti* (written as *wocaltee* by Cawthorne) was a shield made from the green bark which lasted just for one fight. It was very effective, being green the oncoming spears would lodge in the shield. On drying out the *wakalti* would become useless. The *yoko*, 'bark canoe', and containers or coolamons, possibly known as *tammi*, were also cut from the *karra*. Young redgum saplings were probably used to fashion the *winda*, 'large spear', and spear points for the *kutpi*, 'reed spear', were made from hard Red Gum wood. A variety of other artifacts, especially some of the heavier clubs including the *katta* 'a heavy stick to fight with; club'. That of the females is longer and used for digging up roots etc.; *wirri*, 'short stick for throwing'; *tantanaku*, 'fighting stick', and *ngallawirri*, 'long heavy club resembling a sword', were probably made from the Red Gum. They were hardened with fire. The *katta* and *wirri* were also used to make music by beating them together.

The main source on the Kurna language (and source of definitions given above) is Teichelmann & Schürmann (1840) *Outlines of a Grammar, Vocabulary & Phraseology of the Aboriginal Language of South Australia*. They even documented a word *karrawornka* 'one having fallen from a gum tree' (from *karra*, 'redgum'; *wornendi*, 'to fall'; *-ka* an adjective forming suffix). Cawthorne (1844) also serves as a source for some information compiled here. If you want to know how to pronounce Kurna words and find out more about the Kurna language consult Amery, Rob (ed.) (1997) *Warra Kurna. A Resource for Kurna Language Programs* and the readings compiled for the 'Kurna Language & Language Ecology' course taught at the University of Adelaide. Philip Clarke, from the South Australian Museum, has published a series of papers on the use of plants and plant products in southern South Australia and I am grateful for his advice in the preparation of these notes. Thanks also to Uncle Lewis O'Brien for his help in shaping these ideas.



Spear-deflecting shield (Wakkalde) made from Red Gum (Eucalyptus species) wood circa 1870. Incised design. Attached handle. Artist unknown. Lower River Murray region. 871 x 21w x 1dcm. Collection South Australian Museum

Australia, a land of grasses encouraged by its Aboriginal people, delineated its waterways with trees. I write in the past because ninety-five per cent of the grasses are gone and the trees are disorganised, too many growing where they should not, and too many not growing where they should.

But one can still stand on a rise in the Mallee of southern New South Wales, look over the mass of grey leaves and trace a twisting line of higher Black Box (*Eucalyptus largiflorens*) attending a creek. In parts of the east coast, rainforest a couple of metres wide still veils spring-fed mountain gullies or walls off lengths of rivers with impenetrable tangles kilometres wide. In the Great Sandy Desert of Western Australia, huge Desert Oaks (*Casuarina decasneana*) mark the course of an ancient river now flowing underground from Lake Gregory to the Indian Ocean.

The greatest marker of all, a tree that rejoices in water, is the River Red Gum (*Eucalyptus camaldulensis*), the most widespread tree in Australia. The outlandish scientific name was given it in the 1830s by a botanist admiring a single specimen grown by monks of the Camalduli order in the Apennines out of Naples.

Summer floods excite these trees. As muddy water swirls about their trunks, the seed capsules open and millions of the tiny yellow seeds shower into the water to strand and germinate under mulching wrack on flood edge contours. In western New South Wales lines of these trees reveal the heights of several floods. One can judge the year of the flood by the size of the trees.

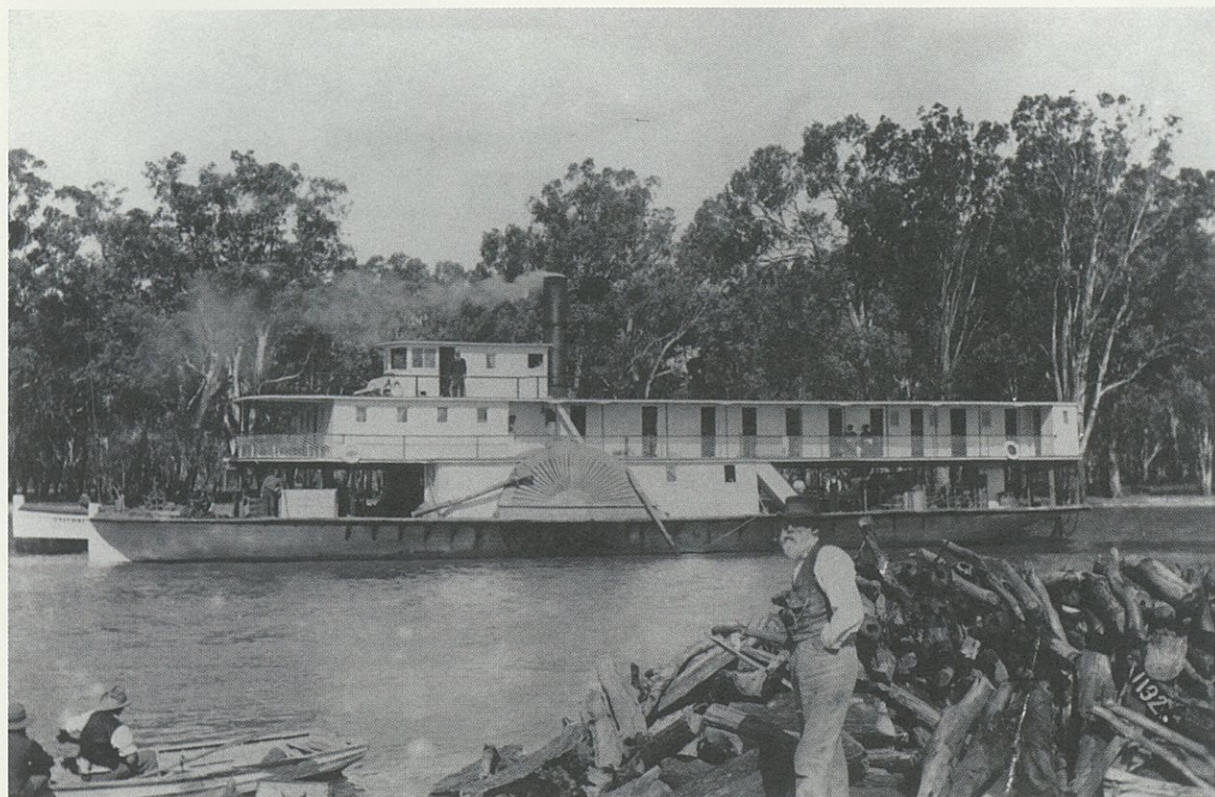
Most of the differing forms of River Red Gums require floods one to two metres deep at least every ten years, preferably much more often, though not as a regular procedure. Through long experience Australia prefers to live by fits and starts. Too much water kills as quickly as too little. River Red Gum forests can withstand flooding for twelve months from the height of one summer to the next but the extra three months from the beginning of one summer to the end of the next will suffocate them. Lake Mulwala on the Murray is a sad spectacle, gaunt

with trees killed when a weir completed in 1939 flooded them permanently

Such deaths were once a natural happening. Thomas Mitchell wrote of it on the Lachlan on his Darling-Murray expedition of 1836: 'I remarked that where the reeds grew thickest most of the trees were dead; and that almost all bore on their trunks the marks of inundation'. Natural Australia could afford prodigality. What died could be quickly replaced, there was always room. Mitchell called the Red Gums 'Yarra' or 'Blue Gum' and he was as enthralled with their beauty as with their practical use of telling him there was a river coming up. Referring again to the Lachlan, he wrote: 'The "yarra" grew here, as on the Darling, to a gigantic size, the height sometimes exceeding 100 feet; and its huge gnarled trunks, wild romantic branches often twisting in coils, shining white or light red bark, and dark masses of foliage, with consequent streaks of shadow below, frequently produced effects fully equal to the wildest forest scenery of Ruysdael or Waterloo'.

They grew like that on our own stretch of the Namoi River near Boggabri when it was a living river instead of an irrigation canal. Where they have room on rich soil these trees sprawl, spreading as wide as they are high. The trunks, two metres and more in diameter at breast height, hang with tattered red bark. Upper trunks and limbs strip their bark and gleam white and blue and grey.

At dusk, when crops of grain sorghum were ripening in the first winter frosts, our trees grew white and raucous with a flock of two thousand Sulphur-crested Cockatoos resting for the next day's foraging of the precious grain. Although our home was a kilometre off the river, sometimes during the night we could hear screams as a great branch crashed and dislodged its white load. One never camps under a River Red Gum. Solid limbs fall without warning on the calmest days. Another reason for avoiding close contact by those who have not lived with these trees is a fungus that grows on interior dead wood of hollow branches. Its spores can cause a meningitis-like disease in those who have not been immunised



by breathing in the spores as babies. Termites and the larvae of Jewel Beetles hollow out trunks and limbs as the trees age, making living quarters and nesting places for ducks, parrots, owls, possums, goannas, even a fox who once watched me from a hollow ten metres up. Green branches fall into rivers. Sometimes whole trees fall in during a flood, ripping out a chunk of bank five or six metres in diameter. These are valuable additions to a river, providing a feast of organic matter for hundreds of creatures visible and invisible as twigs and leaves are broken down by bacteria and algae grows all over the wood.

Fish big and small according to size and authority take up positions under the logs or inside them. Where there is a hollow trunk a metre or so in diameter a seventy-kilogram Murray Cod might take up permanent residence and exert authority over two kilometres of river. Possessive as male crocodiles, they patrol their spheres, up along one bank and down the other, seeing and being seen. Such fish once numbered thousands, now they are rare.

The paddlesteamer SS Ellen on the River Murray circa 1890.
SLSA.MLSA B27439

continued

When snagging parties rowed up from Wellington in South Australia in the 1850s to clear the river for the new paddlewheel steamers, Murray Cod had their homes of a hundred years sawn up and dragged out of the river by horse teams. So much life was pulled out with the logs that the South Australian section of the Murray lost many of its invertebrates. Chemicals from cotton farms have now accounted for invertebrates in the rest of the river system. Some of those still alive are deformed. In the late 1980s, VJ Pettigrove found larvae of midges with strange mouths. Normally shaped like a hand, their mouths had grown too many fingers or too few or too big or none at all. There have been many spills of chemicals since that study.

The boilers of the paddlewheelers required wood to fire them. Wood cutters set up camp at strategic points on the banks and stacked timber cut into 1.5 metre lengths to fit the fire boxes. Part of the log of *Riverina* was published in *The History of Bourke* vol. XI. In a trip lasting eight weeks from Echuca to Bourke Captain Freeman bought 130 tonnes of wood plus what his crew cut when they ran short. Since for some thirty busy years a hundred or so steamers plied 6500 kilometres of the Murray-Darling rivers, enormous quantities of timber were burnt to power them. Trees green and dead of several species disappeared for kilometres out from the banks.

As river traffic gave way to railways, irrigation began. From Blanchetown to the border in South Australia and along the Murray to Mildura and beyond, scores of steam engines set down on the banks to drive big centrifugal pumps with long, crossed, leather belts. Each engine used more than 30 tonnes of wood a day. Stockpiles of several thousand tonnes each maintained a supply.

Most of what was cut was River Red Gum because it was so plentiful. There were big forests on the Murray. As a forest the trees grow quite differently. When a slow flood in still weather spreads a load of seed over a plain, the trees come up almost as thickly as a crop of wheat. In a few years they thin themselves out, then all race for the light, growing as tall and

straight as coastal gums. Such big forests are infinitely valuable as water filters. Water brown with mud reveals the bottom at a metre's depth after travelling forty kilometres through the Barmah-Millewa conglomeration of forests.

This is the timber that was sought for railway sleepers (it supplied millions), it built bridges and wharves since it lasts in water, it built barges with finely pointed prows that paddle steamers towed to riverbank sawmills with newly cut logs chained in massive unwieldy bundles over each side, offcuts and cracked logs yielded excellent charcoal. It polishes beautifully and makes superb tables and counter tops but it is difficult to handle, cracking as it seasons into the pattern of the web of an orb-weaving spider. A manufacturer of veneer solved this problem in the late 1980s. He peels the logs as they come in green and the thin sheets can be seasoned overnight.

Flooded forests are very different to dry land forests. There are no ground-dwelling termites or fungi to break down litter, even ants lead uncertain lives. Water creatures work on the litter, turning it into food for fingerlings and ducklings while they themselves supply whatever creatures are bigger than they are. But no River Red Gum forest now functions normally. Irrationally, irrigators still using obsolete and damaging flood irrigation are given first choice of water. The forests that cleanse the water, that maintain healthy rivers, are being degraded by Silver Wattle (*Acacie dealbata*) moving down from higher ground and by Dwarf Cherry (*Exocarpus strictus*), a root parasite that natural flooding would drown. The trees are growing weak with fewer and smaller leaves.

Since southern trees have no lignotuber, a eucalypt's final defence against fire, the drier conditions put them at high risk. If the western forests languish because of fire or too little water or too much salt the magnificent Regent Parrot will disappear. It nests and roosts in Red Gums but feeds on the seeds of *Hibbertia* in the Mallee. It will not fly more than twenty kilometres from roost to feeding ground.



At dusk in September 1993 a thousand people sat under Coolibahs beside a belt of River Red Gums and listened to Sirocco playing *The Wetlands Suite, a Celebration of the Macquarie Marshes*. A flood was coming down the Macquarie that would water the trees. It was a good twenty-four hours away but we could smell it, rich and acrid, soaking into dry ground. The small lit stage glowed among an infinity of moon shadows. When the music began it seemed the marshes themselves had begun to sing.

Sing of the River Red Gum that it continue to mark healthy streams.

Henry James Johnstone, Australia 1835-1907. *Evening shadows, backwater of the Murray, South Australia* 1880 London or Paris, oil on canvas, 120.6 x 184.1cm. Art Gallery of South Australia, Adelaide Gift of HYS Sparks 1881.



Fred Williams, *River Murray Scenes* (detail of one of 13 panels). 1973, oil on canvas glued to marine board, various sizes. Permanently placed in the Festival Theatre Foyer. Collection Adelaide Festival Centre Trust, commissioned by AFCT, Lord Mayor's Works of Art Fund.

EUCALYPTUS CAMALDULENSIS by Martin O'Leary

E*ucalyptus camaldulensis* Dehnh., *Cat. Pl. Hort. Camald.* edn 2: 20 (1832). Red Gum, River Red Gum, Murray Red Gum.

Names

First named in 1832 by F. Dehnhardt from cultivated material grown at Camalduli, Italy. This Eucalypt was known for many years as *Eucalyptus rostrata*, however this was published in 1847, the later name being invalid.

The common names refer to the colour of the heartwood and its typical riverine habitat.

General Description

The River Red Gum is typically a robust trunked tree to 20 m high, though occasionally reaching 50m. Its bark is smooth and sheds in flakes, producing various shades of grey, white, brown and red, with often a little rough bark persisting at the trunks base. The leaves change shape through juvenile to adult phases, and eventually become narrow-lanceolate to lanceolate, dull green to grey green. The flowers form umbels of 7-12, are cream coloured and generally appear from December to February. The operculum covering the flowers is usually conical to rostrate. The hemispherical fruit holds seed which has a smooth, yellow outer coat with an inner coat that is pitted and darker (this is quite exceptional when compared with its near relatives).

Botanical Illustration

The accompanying botanical illustration (page 21) by Gilbert Dashorst used material collected from a remnant tree still growing in the Adelaide Botanic Gardens. It depicts the foliage, buds, flowers, fruit, seed, bark and wood. It is usual for such an illustration to accompany a detailed scientific description of the species, which can be found in the *Flora of South Australia*. (Jessop & Toelken, 1986).

The illustration also shows the sugar lerp (*Cardiaspina* sp.), which feeds off the sap of its host and produces a shell (which is edible and sweet), and the Striated Pardalote (*Pardalotus striatus*). This 'leaf-pecker' feeds on lerps and similar insects, and frequently nests in small hollows in the tree. These organisms provide a glimpse of the many complex interrelations between the red gum and other species.



Habitat

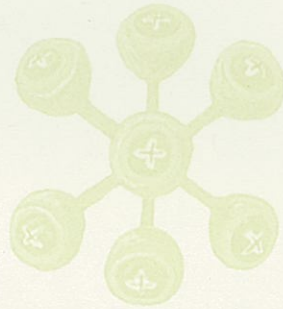
E. camaldulensis is typically a riverine species and reaches its most extensive development along the Murray - Darling system, where it can form forests and reach 50m in height. Its distribution is often described as 'ribbon like' as it follows watercourses across the country. This is particularly pronounced in arid areas where the species taps into underground water along intermittent streams, often with no other trees on the surrounding plains. In higher rainfall areas it may extend onto the slopes of higher country, as in the Mt Lofty Ranges. Preferred soils are typically acidic sandy alluvials, with a few exceptions such as the occurrence on lower Eyre Peninsula on calcareous soils. (Boland *et al.* 1985, Brooker 1990)

Distribution

The most widely distributed of all the Eucalypts, only being absent from the eastern coast, the south west of Western Australia, and the central west of South Australia.

With such a widespread occurrence, the Red Gum exhibits a high degree of genetic variation. Northern forms are lignotuberosus, have glaucous juvenile leaves and rounded opercula, while southern forms have few or no lignotubers, non-glaucous juvenile leaves and rostrate opercula (Boland 1985). The boundary between these forms is not distinct, showing clinal variation. There is also evidence for East - West variation in a number of characters within the northern populations, and studies of chemicals in mature leaves show six differing groups, these however have not received any taxonomic status. (Eldridge 1994, Banks & Hilliss, *et al.* 1969)

Eucalyptus camaldulensis is perhaps the world's most widely used tree species for plantings in arid and semi-arid lands, with over half a million hectares of plantations having been established (Jacobs 1981). Numerous breeding programmes for superior strains have been underway for many years, with selections from Australia's natural varied populations and plantations overseas. These have concentrated on forms with fast growth rates, superior timber quality, high leaf oil content, and tolerance to environmental factors such as salinity, frost, drought, and various soil types. (Eldridge *et al.* 1994)



Feel's like a big one mate I bet
this ones a Ponde. Yes but on my
line this fish feel's Like a Pilarki.

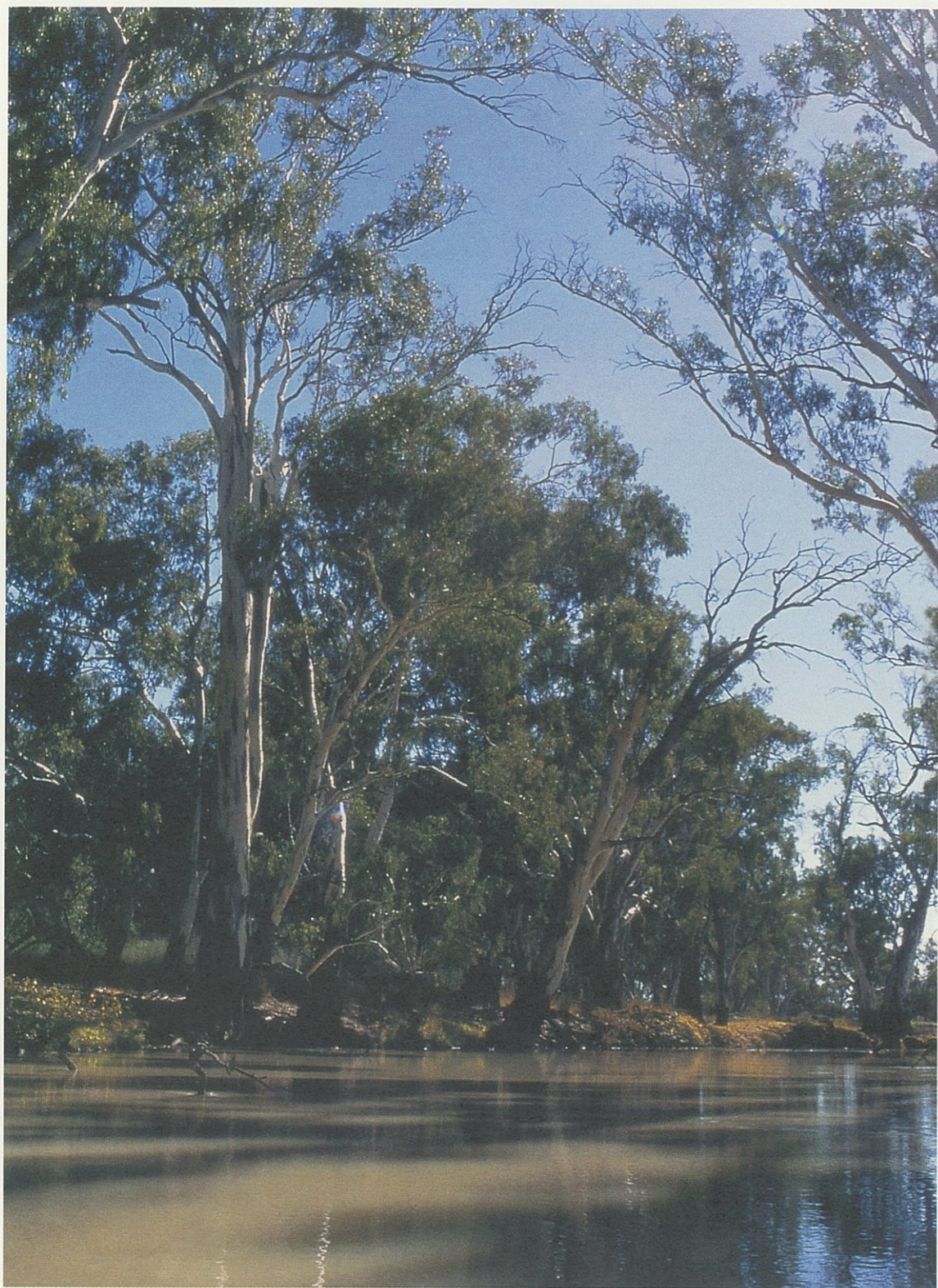


1/18

Catching fish

Ian M. Abdulla

19.88



Martin O'Leary. *Tall Red Gum Forest*. Chowilla River Murray. 1999.



State Herbarium Collections

Eucalyptus camaldulensis collections at the State Herbarium number 539 specimens from across South Australia. The earliest collection is from North Adelaide in October, 1861, by an anonymous collector. The name 'River Red Gum' is neatly written with a fountain pen and may have been part of a private collection. The other specimens together provide unique information on the distribution, abundance, and taxonomic variation of the species in South Australia.

"At one time *Eucalyptus camaldulensis* would have extended right along the river from about Fulham to the western entrance of Torrens Gorge. Several early S.T. Gill paintings depict the majesty of the River Red Gum forest that once occurred in the vicinity of Botanic Park." (*A Past View From The Adelaide Plains*, "Karrawirraparri" Kraehenbuehl, 1996)

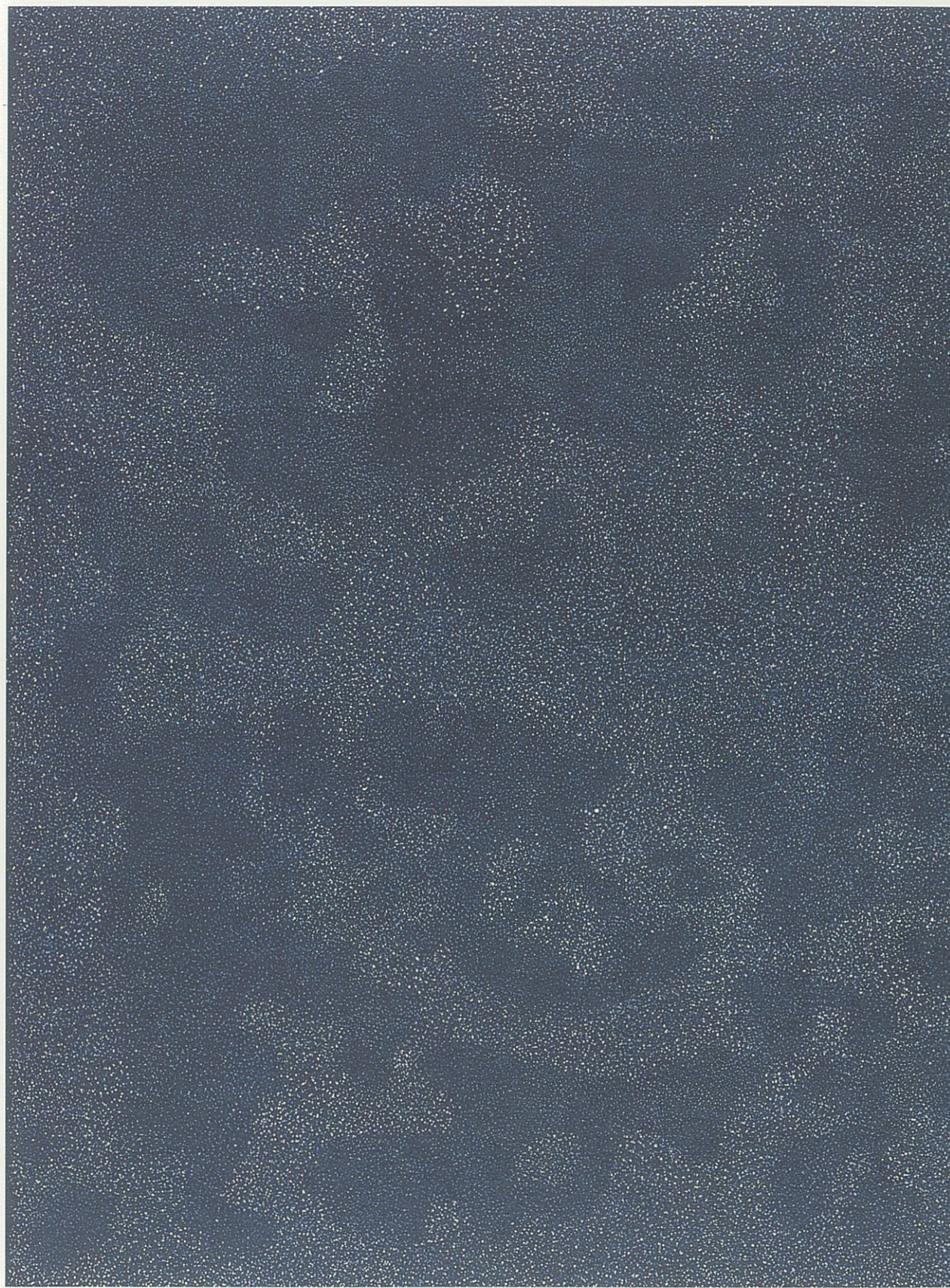
Biology/Ecology

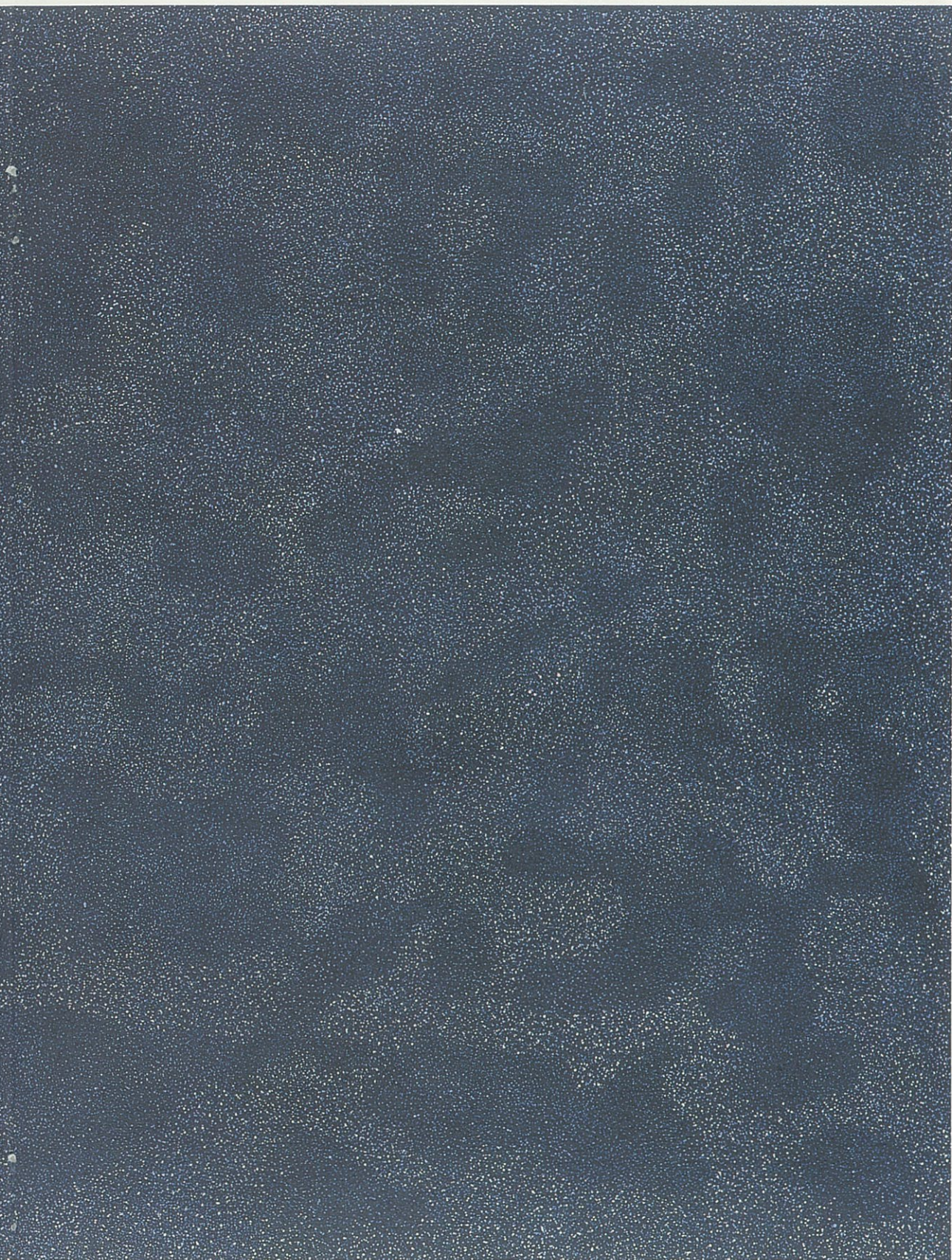
Hollow Formation

Hollow formation in mature eucalypts is a prominent feature. It has been suggested that in nutrient poor environments, droppings from various animals inhabiting tree hollows would be quite beneficial to the host. It has been estimated that around 400 vertebrate species have been shown to utilise tree hollows in Australia. (Ambrose 1982) and that hollow formation, at the very least, takes about 110 years to begin. (Gibbons 1994)

Regeneration

E. camaldulensis regenerates from fire or other physical damage with coppice growth from dormant buds in the trunk and branches. Northern populations also have the ability to form lignotubers. Studies of coppice regrowth rates with cultivated seedlings show increased rates of growth with coppiced plants when compared with intact plants. Results showed a 3-fold increase of stem elongation, a doubling of the transpiration rate, and a 5-8 fold increase in transpiration per unit area when compared with intact seedlings. (Jacobs 1955, Blake 1980)





Kathleen Petyarre, *Dusk in Thorny Devil Lizard Country (watercourses and rockholes)*, 1999, synthetic polymer paint on Belgian linen, 122 x 183cm
Courtesy Gallerie Australis, Adelaide

Insect Herbivorey

Insect herbivorey is a major influence on young and mature trees. Trees grown overseas without natural insect herbivores can look quite different. Trees isolated from the 'cleansing' effects of birds often become weak and eventually succumb to insect attack over time. (Ford 1985)

Some provenance's of Red Gum shown to be most resistant to insect attack have highly glaucous leaves, suggesting that some waxes may give protection. While another study (highlighting the interactive complexities) show that *camaldulensis* can be prone to attack because insects can adapt to some situations quicker. (Williams & Woinarski 1997)

Flooding

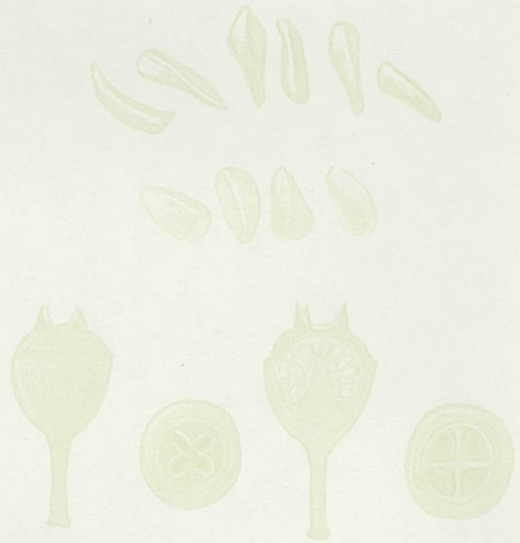
Tolerance of flooding by *E. camaldulensis* is partly due to its ability to grow adventitious roots from submerged portions of stem. These can restore an adequate supply of oxygen to the submerged roots, counteracting an accumulation of toxic products due to oxygen deficits caused by waterlogging. Flooding of *E. camaldulensis* also induces rapid closure of stomata on the adaxial leaf surface, but not the abaxial surface. (Sena Gomes & Kozłowski 1980; Pereira & Kozłowski 1976)

Fungal Relations

All species of Eucalypt are intimately associated with various fungi. However, the knowledge in this area is relatively poor (Williams & Woinarski 1997). Approximately 15,000 species of fungi are known in Australia, with some estimations putting the real figure well beyond 250,000 (May 1997, Hawksworth 1991).

The plant/fungal interdependence can be witnessed by the prevalence of Australian Eucalypt fungi in overseas Eucalypt plantations (Allen 1992).

Fungal benefits include the decomposition of wood and the release of nutrients (something that Red Gum wood is quite resistant to), the enhanced uptake of nutrients, as well as protection from disease, toxic chemicals and drought (Marx 1972, Bowen 1981). The fungus usually benefits from a supply of carbohydrates from the plant.





Gilbert RM Dashorst, *River Red Gum: Eucalyptus camaldulensis* Dehnh. var. 1999. gouache and pencil on archival paper, grade 4. 72 x 50.5cm (paper size).



Gilbert RM Dashorst. *River Red Gum: Eucalyptus camaldulensis* Dehnh. var. 1999. (detail) gouache and pencil on archival paper, grade 4. 72 x 50.5cm (paper size).



Apart from benefiting the plant, some fungi can cause serious diseases. *Phytophthora cinnamoni* is a widespread problem which causes death to a large number of Australian genera, and is suspected to have originated from south-east Asia; the chestnut blight fungus (though not yet in Australia) has been shown to infect *Eucalyptus* planted in Japan (Old & Kobayashi 1988). A fungus associated with the Red Gum, *Cryptococcosis neoformans var gattii*, has also been shown to cause disease in humans and koalas, the disease's world-wide occurrence correlating with plantings of this tree. It is thought that infectious air-borne particles are released with the flowering of the tree. *Cryptococcosis* is usually a serious disease only with immune-suppressed individuals (Ellis 1990).

Age

The massive trunks and branches with their contortions, certainly give an impression of great age for many Red Gum specimens. Radio carbon dating tests have indicated ages of around 200 years, with one test giving 950 years for hardwood, though further testing is still required. (Gill 1971)

Allelopathy

E. camaldulensis has been shown to be allelopathic, producing chemicals which are transported via water dripping off leaves and stems that inhibit the growth of certain plants. (del Moral & Muller 1970)

Seedling Establishment

Red Gum seedlings establish after floods. Seed has been shown to be short-lived and probably needs bare soil and freedom of competition to establish (Jacobs 1955). Seedling establishment away from watercourses may require disturbance such as fire to create appropriate conditions.

Rapid root growth enabling quick seedling establishment is seen as one adaptation to drought. Selected and cloned plants have produced more than 8 km of roots after 9 months. (Bell *et al.* 1993)

Early Reported Uses

There was great interest amongst settlers and others around the world with products from the 'newly discovered' plants of the colonies. Many if not most expeditions of the time were in search of such potential new wealth.

Abbot Kinney wrote a book titled '*Eucalyptus*' which was published in 1895, partly to teach Americans about the virtues of the genus.

He makes many interesting notes:

'a Spanish physician published in 1865 on the therapeutic value of *Eucalyptus*, noting that in Spain there is great belief in the medicinal value of *Eucalyptus*: - "in Cordova the young *Eucalypt* trees were stripped of their leaves, and guards had to be posted to protect the trees!", and continues, "this craze was evident in other Spanish towns where permits were issued for the picking of leaves, if evidence of medical need could be shown.'

Kinney comments on the use of *Eucalyptus* oil for the treatment of Typhoid Fever, incontinence of urine, gonorrhea and gangrene, often with amazing results!

The planting of various species of *Eucalyptus* in California had been carried on since January 1856. Around that period, malaria was considered to be caused by swampy lands and their mists. Kinney noted that the planting of *Eucalyptus* trees in malarial districts has been "very generally attributed to an ameliorating effect upon human health" (though he did note cases of malaria in some areas where *Eucalypts* were present). The early plantings in Camalduli, Italy, were supposedly for the draining of swampy land.

On *Eucalyptus camaldulensis*, Kinney noted that the timber was highly valued, especially for its durability in ground and water. For medicinal uses, Kinney recorded that the Australian natives are reported as "preferring the leaves (of *E. camaldulensis*) for medicinal purposes to those of other *Eucalypti*". Recounting a case where an Aboriginal man whose intestines were hanging from a wound, made a complete recovery with no inflammation after *E. camaldulensis* leaves were used as a dressing. Kinney notes as an item of agricultural interest an assertion by French writers that *Eucalyptus* (trees and oil) is a remedy for phylloxera: - trees growing near vines protect them from the ravages of the parasite, also a few drops of essence painted on an incision destroys the parasite in 3 or 4 days with no harm to the vine!

Timber: The timber of *E. camaldulensis* had important uses in wharf and jetty construction, railway sleepers, fence posts and some farm furniture. It was and still is an important fuel wood, and was extensively cut as fuel for riverboats along the Murray - Darling system.

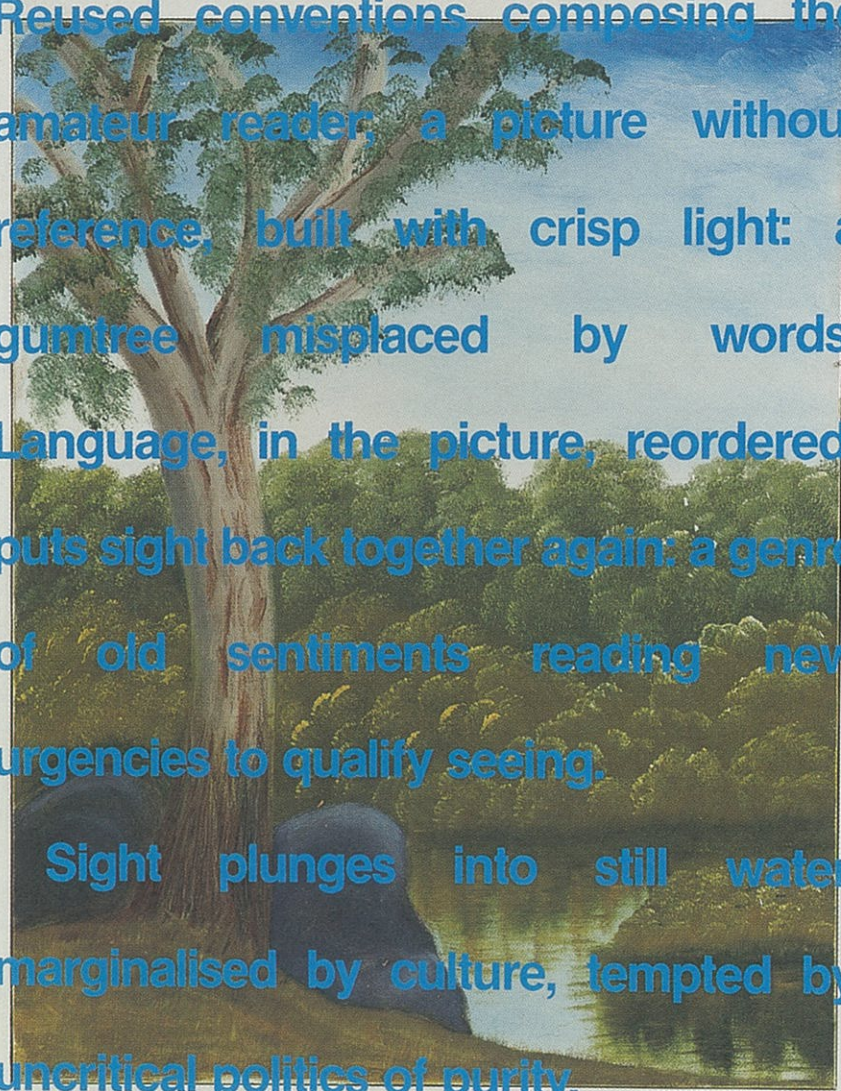
Honey: Red gum honey is widely sold in shops today. It has a light amber colour with a sweet pleasant taste. (Boomsma 1981)

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Reused conventions, composing the
amateur reader, a picture without
reference, built with crisp light: a
gumtree misplaced by words.
Language, in the picture, reordered,
puts sight back together again: a genre
of old sentiments reading new
urgencies to qualify seeing.

Sight plunges into still water,
marginalised by culture, tempted by
uncritical politics of purity.



"One tree, one soil, one water, and one description of bird, fish, or animal prevails alike for ten miles and for one hundred."

John Oxley,

Journal of Two Expeditions to the Interior of New South Wales
1817-18, London, 1820.

"There is a remarkable peculiarity in the Trees in this Country; however numerous they rarely prevent you from tracing through them the whole distant country." John Glover

Exhibition catalogue, Tasmania, 1835.

"It is an odd, but very real thing - the nostalgia of the gum trees... I never smell the pungent aromatic scent, which for twenty-two years was the breath of my nostrils, without being carried back to the old, vivid world of untrodden pastures and lonely forests, without falling again under the grim spell of the bush." Rosa Campbell Praed.

My Australian Girlhood, 1902.

"The special character and uniqueness of the Australian flora is due mainly to the omnipresence of the genus Eucalyptus. No other comparable area of land in the world is so completely characterised by a single genus of tree as Australia is by its gumtrees." Mary White.

The Greening of Gondwana, Sydney, 1986.

In the history of Australian art opinions vary about the achievement of adequate representation of the gumtree. While William Moore in 1934 claimed that Louis Buvelot (1814-1888) painted gumtrees authentically for the first time, according to Bernard Smith it was achieved by John Lewin in 1815:

"Lewin drew the eucalypt with an eye to the fact that it does not completely shroud the background against which it is drawn and that its foliage is carried upon branches often widely dispersed. He grasped, in short, the open nature of the tree, and he observed many features of its growth missed by earlier artists: the variety of colour in the trunk of the tree; the nature of the bark, hanging in long strips and clinging in the forks of branches; the strange angles and twisted appearance of saplings affected by storms and fires in growth. He noted,

too, how one part of a tree will carry new leaves while another part only carries dead branches, how young suckers spring up at the roots of trees, and how stumps blackened with fire put out new foliage. Only the characteristic colour of the vegetation eluded him, as it eluded so many others, prior to the emergence of the *plein air* and impressionist painters of the last two decades of the century."¹

The eucalyptus trees painted by John Glover in the 1830s and 1940s are quite different to his European trees and also quite distinct from those painted by any other artist. Painted with many tiny brush strokes they contain a sense of the flickering movement and light of the Australian bush. Their sinuosity is exaggerated, they twist like spirits, they dance, they wind around, they embrace the air.

The paintings of the Heidelberg School, Australia's Impressionism, have been said to, at last, capture the Australian colour. Yet at least one voice, that of Margaret Preston, denied the stereotype of this high key color scheme. For her the hard sharp shadows and angular forms of gumleaves that she saw reflected in Aboriginal art needed to be taken into account: "I am trying to find even one form that will suggest Australia in some way. I am trying to simplify my colour to my form - to work as simply as to all appearances my country is. Australia is a country that gives the impression of size and neutral colour. To give this impression on canvas or woodblocks I find it necessary to eliminate 'dancing' colour and to heap my light and shadows. I have abandoned the regulation yellow-colour sunlight and made form explain light because I feel that Australia is not a golden glow country but a country of harsh, cool light."²

Preston's painting *Aboriginal landscape* (1941), in the collection of the Art Gallery of South Australia, combines pattern with recession, space with flatness. It incorporates the colour sense and formality of traditional Aboriginal art without directly copying it. The untroubled blueness of Arthur Streeton's *Australia Felix* (1907) in the collection of the Art Gallery of South Australia, is also controverted by the moodiness and psychological depth in the gumtree etchings made by Jessie Traill (1881-1967).

Interpretations of eucalypts range in colour, style and lighting from Sydney Long's elongated elegant Art Nouveau trees to

John Ford Paterson's luminous orange mists; from McCubbin's shifting flickering branches to Lloyd Rees' lightning-lit hallucinogenic observations; from Sidney Nolan's smearing fleshgums and his Wimmera works where the shadows beneath the trees take on their own life, to Arthur Boyd's clotted scrub of oily rubs of paint; from Fred Williams' fragments of colour and dropped branches to Tony Tuckson's scratchy surfaces picking out the feel of the layering of the bark.

In South Australia, where the River Red Gum is the characteristic tree of the city of Adelaide, its environs and the inland watercourses, Hans Heysen's paintings, such as *Red Gold* (1913), in the collection of the Art Gallery of South Australia, are archetypal gumtree images. Heysen's paintings show where the tree emerges from the earth, its massive trunk writhing out of the ground, the great rusty streaks pouring down its sides, the multicoloured bark. Almost sublimated nudes Heysen's trees approach bodies in their fleshtones and contortions, and their expressive limbs. Heysen was a lover of the Australian environment and put its most numerous occupants, the trees, into art as both physical and emotional signifiers. "There is something immensely exhilarating when tall white gums tower into the blue heavens - the subtle quality of the edges where they meet the sky - how mysterious."³

The popularity of Heysen's work and its use as nationalistic heart-warming fodder tended to undervalue the conservationist rather than conservative, and aesthetic rather than moralistic values within it. There is a direct line from Heysen's imagery to that of Albert Namitjira. The chord struck by Heysen's art, as well as his travels to Central Australia, inspired Rex Battarbee who, along the way, taught what he knew about painting watercolours to Namitjira. This style of watercolour landscape painting has a place today in Central Australia among the descendants of Namitjira, alongside the practice of art styles based on traditional body and ground painting. As Jillian Namitjira said: "We have two ways of painting: sand painting and landscapes. For all of us they both have the same Dreaming story."⁴

Hundreds of non-Aboriginal amateur artists also paint pictures of gumtrees. Mannerisms abound in these works, in their techniques of painting foliage and scumbling bark. Yet the

sincerity of these attempts to touch something about belonging and memory is poignant as expressed in Ian Burn's *Value Added Landscapes* (1992-93) which overlay text on found amateur landscapes and thus speak for them intellectually and poetically, both teasing out the judgements of taste and letting the heart speak.

In the seventies to the nineties artists have approached the bush without traditional art materials but with environmental and performative approaches. John Davis used twigs to make forms and wrapped trees or built links onto them. German artist Nikolaus Lang took prints and cast the trunk of a tree in paper, drawing attention to the patterns made by gnawing insects, the lovesong of the grub. Elsje van Keppel takes dyes from gumleaves to evoke the poetry present in the colours and subtlety of the bush.

In *Karra* South Australian artists Jo Crawford, Agnes Love and Chris De Rosa consider memory and prediction by looking back and forward in time. They attend to the memories and histories of the River Red Gum and its marking of river banks, providing shelter, boats and shields to Aboriginal people, and to its future in helping to restore ecological balance in Australia. The past and the present, strength and fragility, knowledge and hope. Gloria Petyarre's paintings, in a micro-macro-cosmic assertion of connectedness and relationships, draw together her experience of country and a graphic vision of illimitable space.

"It is exactly this deeply intimate sense of place which Aboriginal culture has to offer Australians of European descent....it is only in relation to particular and deeply-known place that we can gain a full possession of and insight into our being. In observing the outward...we finally come to see our own selves...the most terrible invention of our industrial civilisation has not been the bomb but the idea that the self exists as something apart from the earth."⁵

Footnotes

1 Bernard Smith, (1960) *European Vision and the South Pacific*, Oxford University Press, Melbourne, p232.

2 Margaret Preston, *Art in Australia*, 3rd Series, No.59, May 1935, p.18 quoted in Humphrey MacQueen, *The Black Swan of Trespass*, (1979), Alternative Publishing Co-operative, Sydney, p155.

3 Hans Heysen, letter to Lionel Lindsay, 14 March 1926, La Trobe Collection, MS 9104, quoted in Ian North, (1977) *Hans Heysen Centenary Retrospective, 1877-1977*, Art Gallery of South Australia, p12.

4 Jane Hardy, J.V.S. Megaw, M.Ruth Megaw (eds) (1992), *The heritage of Namitjira*, William Heinemann, Australia, p287.

5 Gary Catalano, (1985), *An Intimate Australia*, Hale & Iremonger, Sydney, p47.

KARRA (River Red Gum) by Nelson Varcoe

VERSE

Well I'll tell you a sad sad sto - ry, A - bout the riv - er red gum.
 Grow - ing a - long the Ri - ver Tor - rens, Reach - ing up to the sun.
 Then one day some - one de - cid - ed To cut those Gum trees down And re -
 place them with the Weep - ing Wil - low Just to make it look good to man.

CHORUS

Riv - er Red Gum, stand - ing maj - es - tic - ly
 Riv - er Red Gum Dwarf - ing ev - ry oth - er tree, No
 won - der the Ri - ver is dy - ing, It's miss - ing it's long lost friend,
 All be - cause of the fool - ish - ness Of some stu - pid men.
 Riv - er Red Gum, is what I'd like to see,
 Riv - er Red Gum, has all but dis - ap - peared,
 No won - der the Wil - lows are weep - ing, They weep for those old gum trees
 Cut down with - out no mer - cy, Re - gard - less of the river's need.

Verse One

Well I'll tell you a sad, sad story
about the River Red Gum.
Growing along the River Torrens,
reaching up to the sun.
Then one day someone decided
to cut those Gum trees down
And replace them with the weeping
willow, just to make it look good to man.

First Chorus

River Red Gum, standing majestic'ly,
River Red Gum, dwarfing every other tree.
No wonder the river is dying,
it's missing its long lost friend,
All because of the foolishness
of some stupid men.
River Red Gum, is what I'd like to see.
River Red Gum, has all but disappeared.
No wonder the willows are weeping:
they weep for those old gum trees
Cut down without no mercy
regardless of the river's need.

Verse Two

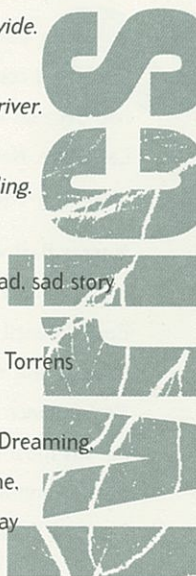
Now you've heard the sad, sad story about
the River Red Gum
That used to grow along the Adelaide
Plains reaching up to the sun.
They used to be shelter for the wild life,
but now those shelters have gone
And all that is left, for them today is a
very sad song.

Second Chorus

Karrawirra yerthondi, yuwandi
Red Gum growing, standing up-right.
Karrawirra kumbandi, karltatakkara
Red Gum disappearing, deceased.
Madloadlo yaintya
it's very dark here.
Natta Karrawirraparri
now the River Torrens.
Kudla karltakarltanya
alone by itself crying out.
Tangka kurturendi
feeling sad, sorry, rejected.
Karrawirraparri murka mukabandi
Torrens lamenting, remembering.
Karrawirra mokandarittoai
so as not to forget River Torrens forest.
Bukki bukilyelo
in the past.
Ngarraitya karra ngamma, yarnda
many Red Gums stout and wide.
Karrarlo parri yaiyappetti
the Red Gums clean up the river.
Natta katyo yuwandi
now (only) a few are standing.

Verse Three

Well now you've heard the sad, sad story
about the River Red Gum
That used to grow along the Torrens
reaching up to the sun.
They used to be part of our Dreaming,
but now that Dreaming's gone.
And all that is left for us today
is a very sad song.



CONTRIBUTORS

Ian Abdulla is a South Australian artist, his father was an Afghan cameleer and his mother was from the Hunter family at Raukkan (Point McLeay). Ian's painting style is a pictorial equivalent of an oral history of his life in and around Cobdogla, Gerard Mission and the Riverland. Ian held his first solo exhibition in 1990 at Tandanya and most recent exhibitions have included the *2000 Adelaide Biennial*, Art Gallery of South Australia, *Showing Off*, Tandanya National Aboriginal Cultural Institute, *16th Telstra National Aboriginal and Torres Strait Islander Award*, and *Telling Tales*, in Graz, Austria. He is represented by Greenaway Art Gallery.

Dr Rob Amery is a Lecturer in Linguistics at the University of Adelaide and consultant linguist to the Kaurna language programs in schools and various community projects. He works closely with members of the Kaurna community to reclaim the language from historical materials and to develop the language for use in a range of contemporary contexts.

Ian Burn, born 1939, died 1993. Burn, an internationally renowned conceptual artist of the 1960's, worked for over two decades in alternative cultural practices in Art and Language, New York and later within the Australian trade union movement.

Murray Bail was born in Adelaide in 1941 and now lives in Sydney. His first novel *Homesickness* won both the National Book Council Award for Australian Literature and the Age Book of the Year Award. His subsequent novel *Holden's Performance* won the Vance Palmer Prize for Fiction. For his most recent novel *Eucalyptus* he has been awarded the Commonwealth Writers Prize for Fiction and the Miles Franklin Prize for Fiction.

Gilbert R.M. Dashorst is the Scientific Illustrator at the Plant Biodiversity Centre within the South Australian Department for Environment, Heritage and Aboriginal Affairs. He was co-author of the book *Plants of the Adelaide Plains and*

Hills, and his work frequently appears in state, national and international flora publications.

Erliakiliakirra 'the Subdued' or Jimmy Kite was a Southern Aranda man from Charlotte Waters who accompanied the ethnographic researchers Baldwin Spencer and FJ Gillen in 1901-2 on an expedition through Central Australia.

HJ Johnstone, born Great Britain 1835, arrived Australia 1853, died Great Britain 1907. HJ Johnstone had a successful photographic studio in Melbourne and from the early 1870's he painted many Victorian and South Australian landscapes based on photographs. He left Australia in the late 1870's, living in London, Paris and subsequently the United States. (The title of the work pictured, *Evening Shadows, backwater of the Murray, South Australia, 1880* is not only a reference to the light but also to the perceived twilight of Aboriginal culture represented here by the peaceful dwellers amongst ancient majestic River Red Gums.)

Les Murray, born 1938, Nabiac, New South Wales, has been lauded as Australia's greatest living poet and was the recent winner of the Queens Medal, the TS Eliot Prize and the prestigious Petrarch Prize, Europe.

Martin O'Leary is a Technical Officer at the Plant Biodiversity Centre within the Department for Environment, Heritage and Aboriginal Affairs. He is curator of *Myrtaceae* (including *Eucalyptus*) and *Acacia*. A specialist in native plants, he has made contributions to several publications, including *Acacias of South Australia*.

Kathleen Petyarre belongs to the Alyawarre/Eastern Anmatyerre language group and speaks the language of both with English as her third language. The artist divides her time between Adelaide and Iylenye (Mosquito Bore), north-east of Alice Springs, NT and was born c.1940 at Atnangkere, a water soakage on the western boundary of Utopia Station, 250 kilometres north-east of Alice Springs

in the Northern Territory. With her mother and seven sisters she owns land near Utopia Station and has also established a camp at Atneltyey (Boundary Bore). The artist began painting in 1977 and shows traditional lands in her works from an aerial perspective, looking down at the subject matter. In a Western sense each work equates to an aerial 'map' of a whole tract of land.

"For many non-indigenous Australians, such developments dramatically altered our ways of seeing and thinking about what previously had been almost universally viewed as the 'Great Australian Emptiness' of the semi-arid interior."

(*'Kathleen Petyarre: An Artist for our Times'*, Dr Christine Nicholls, (1999), catalogue for *Recent Paintings by Kathleen Petyarre*, Mary Place Gallery, Sydney.)

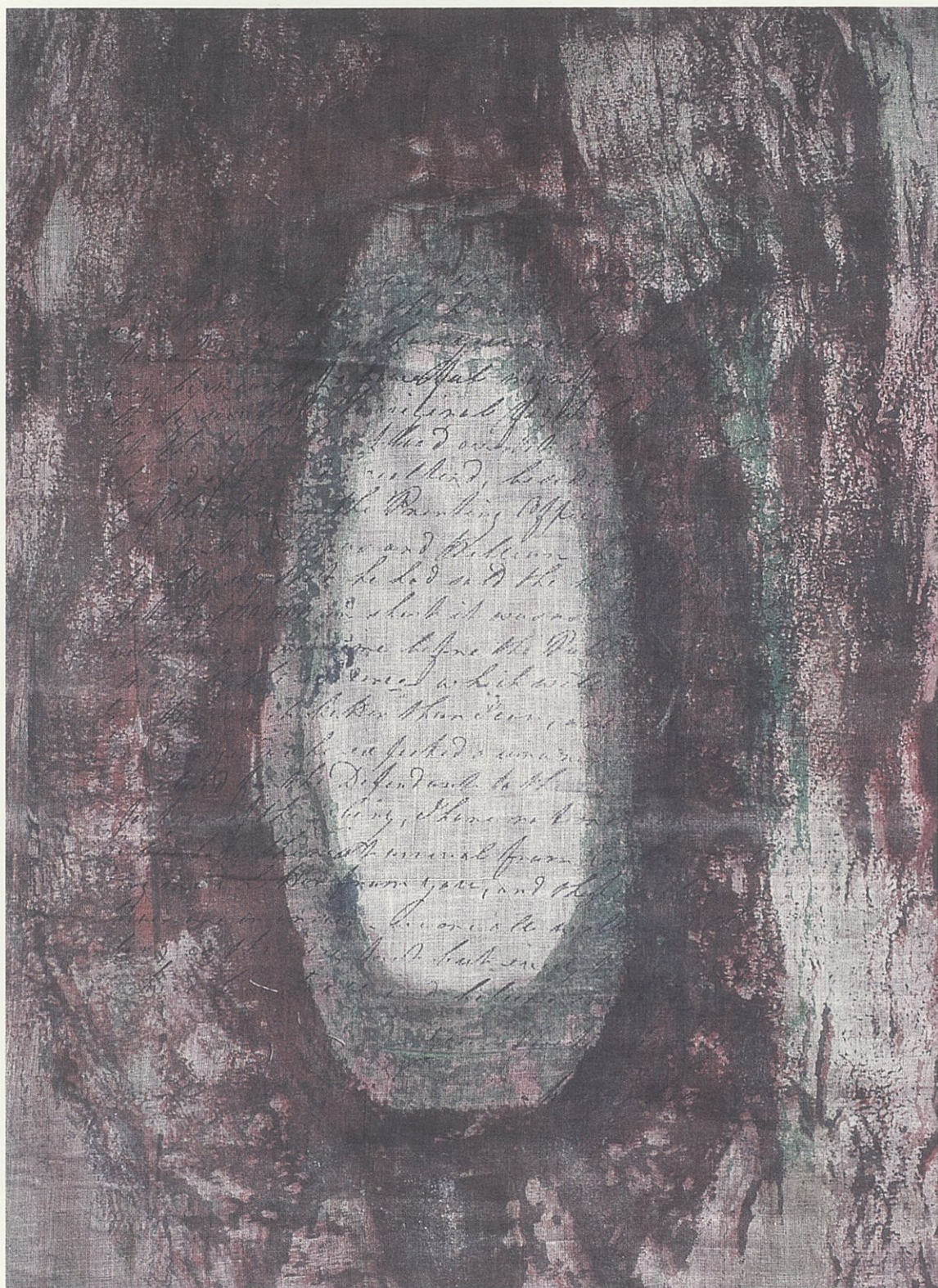
Stephanie Radok is an artist and writer based in Adelaide. Recent catalogue essays include *body, home, world* for Hossein Valamanesh's Asialink exhibition in Pakistan and *Regarding the earth* for the Mildura Sunrise 21 project. Her post-graduate investigations, at the University of South Australia, into the lessons to be learned from Aboriginal art are finding fruition in a series of paintings.

Eric Rolls born 1923, Grenfell, New South Wales, is a historian and poet, a memoir writer, diarist and chronicler, gatherer of folk lore and capturer of geographic feel and spirit. He has written many books including *They All Ran Wild*, (1969), *A Million Wild Acres*, (1981), *Sojourners*, (1992), *Citizens*, (1996), and *From Forest to Sea: Australia's Changing Environment*, (1993) and is currently completing two volumes for publication titled *The Growth of Australia*, vol 1 *The Creation*, vol 2 *The Peopling*.

Nelson (Snooky) Varcoe was born at Point Pearce Mission, Yorke Peninsula, South Australia. His mother was Ngarrindjeri and his father Narrunga. He was born in the football season and delivered by his uncles Nelson and Ivan George Rigney. Nelson was a very good footballer—a tiny man but quick—and the new arrival was nicknamed Snooky after his uncle and the thin, quick fish, snook.

He was given his first guitar when 14 years old and is self-taught. He has taught Aboriginal language at Inbarendi College, Kurna Plains School and Tauondi, and is currently training to be a minister. He writes Kurna songs with Dr Rob Amery and Chester Schultz.

Fred Williams, born Melbourne, 1927, died 1982 is regarded as one of Australia's greatest landscape painters. The Festival Theatre mural paintings, commissioned by the Adelaide Festival Centre Trust in 1972, were his first public commission. Many of the panels grew out of a sketching trip in August 1972, to Loxton and the River Murray. Ron Radford, Director of the Art Gallery of SA has said of Williams, "Fred Williams paintings capture the essence of the Australian landscape. The textures and colours of dry scrubland or riverside sapling forests are conveyed through his unique calligraphic style."



Chris De Rosa, composite etching on cotton, excerpt of a letter from Mary Thomas, 1839, Adelaide, to her brother George in England, overlaid onto a detail of a redgum tree with coolamon scar. 60 x 80cm.

Biography

JO CRAWFORD



Name Jo Crawford

Current

Producing varied work for exhibition and commission. Based at Jamboree Clay Workshop, Adelaide SA. Part-time lecturing in ceramics at the University of SA.

Education

82-84 Bachelor of Design Ceramics, SACAE

77-80 Studies towards Bachelor of Fine Arts (sculpture, photography) SACAE

Other

95-6 Travel in USA, Canada, UK, Europe and SE Asia

90 Established Jamboree Clay Workshop with Gerry Wedd and Peter Johnson

87 Jam Factory Traineeship (ceramics)

Exhibitions

99 *doll*, Artspace, Adelaide Festival Centre, Object Gallery, Sydney, Pt Pirie Tourism & Arts Centre

98 *offline* exhibition of soft hardware, Adelaide Festival, Jam Factory Craft & Design Centre.
plate, Adelaide Festival Fringe, Gaff Gallery, Port Adelaide.
Strange Brew, Jam Factory Craft & Design Centre, Adelaide

97 *Mapping the Comfort Zone: The Dream and the Real*, Artspace, Adelaide Festival Centre
Meander (curated and participated), School of Art, North Adelaide

96 *SOFA New Art Fair*, Chicago, USA
Funk Feast and Fun, Central School of Art, Adelaide
The Big Christmas Show, Artspace, Adelaide Festival Centre

95 *Defrosting Familiar Tales*, solo exhibition, Jam Factory Craft & Design Centre
Selected recent purchases QUT Art Collection, QUT Gallery, Qld
21 Birthday exhibition, Jam Factory Craft & Design Centre

94 *Family, Tradition and Diversity*, National Museum of Indonesia, Jakarta.
Talking, Listening, Adelaide Festival, and
Home is where the art is, Artspace, Adelaide Festival Centre
Reflections, Prospect Gallery, Adelaide

- 93 *Diversity in Clay*, Mildura Arts Centre, Victoria
Delegates, Union Gallery, University of Adelaide
New Issue, Anima Gallery, Adelaide
Side Step, Prospect Gallery, Adelaide (touring 1994 via SATEP)
Home is where the art is, Artspace, Adelaide Festival Centre
Ethereal Edge, Gallery II, Jam Factory Craft & Design Centre
The Tea Party, Distelfink Gallery, Melbourne, Victoria
- 92 *Real and Forged: Contemporary Australian Metal*, Jam Factory Craft & Design Centre
Shift, Greenhill Gallery, North Adelaide
- 91 *Australian Willow Pattern*, Jam Factory Craft & Design Centre
Tea Pots, Potters Gallery, 6th National Ceramics Conference, Brisbane
- 90 *Tea Sets*, solo exhibition, Jam Factory Craft & Design Centre

Collections

- 95 Art Gallery of South Australia
94 University of Southern Queensland
93 University of Queensland, Toowoomba
87 Queen Victoria Museum and Art Gallery, Launceston, Tasmania

Commissions and Community Arts projects

- 99 *The Tanks*, series of temporary installations, Gawler Ranges, as part of *Waterworks*, a statewide project linking arts, industry and community, an initiative of the SA Country Arts Trust
- 96 *Bordertown*, community art mural, Apex Park, Bordertown, SA
- 95 *Whyalla Council ceramic mural*, Whyalla, SA
- 94 *Hackham Soldier's Memorial Sculpture*, Forsyth Park, Hackham, SA
- 93-94 *Yerrakartarta*, employed by ASER as part of a team to produce a series of ceramic murals for the lower forecourt of the Hyatt Hotel, Adelaide under the direction of Darryl Pfizner and Stephen Bowers

Biography

CHRIS DE ROSA



Name Chris De Rosa

Education

- 98 Solar Plate/Monoprint workshop, Main Street Editions, Hahndorf, SA. Keith Howard non-toxic printmaking, University of SA
- 97 Imagon workshop, SA Print Workshop, Adelaide
- 95 Multiple plate colour etching workshop, Australian Print Workshop, Melbourne, Vic
- 92 Diploma of Art, NASA, SA
- 88 Certificate in Art, Jewellery and Printmaking, NASA, SA

Professional experience

- 98 Conducted solar plate workshop for SA Country Arts Trust, Anangu Pitjantjara Land communities
- 95-99 Member of SA Print Workshop, Adelaide

Exhibitions

- 99 *doll*, Artspace, Adelaide Festival Centre, Object Gallery, Sydney and Pt Pirie Tourism and Arts Centre
Contemporary Linocuts and Woodcuts, Art and Design Gallery, Woolloongabba, Queensland
- 98 *Snarl and Bite*, Sestri Gallery, Semaphore, SA
From the Book, Zone Gallery, Adelaide
Breathe, Prospect Gallery, Adelaide
Home is where the art is, Artspace, Adelaide Festival Centre

- 97 *The SA Connection*, Cowwarr Art Space, Gippsland, Victoria
Meander, co-curated and exhibited, NASA, Adelaide
Mind Body Soul, Lipson Street Gallery, Port Adelaide,
Print Workshop Retrospective, toured Regional SA with SACAT
- 96 *SA Print Workshop*, Prospect Gallery, Adelaide.
Print Survey Exhibition, Royal Society for the Arts, Adelaide
- 95 *SA Print Workshop*, Port Community Arts Centre, Port Adelaide
- 94 *Men in Space*, Union Gallery, University of Adelaide
- 93 *Ethereal Edge. Works on Paper*, Jam Factory Craft & Design Centre
Settings, National Heritage Week, National Trust of SA, Adelaide
123 Jamboree, Jamboree Workshop, Adelaide
- 92 *The China Cabinet*, Jamboree Workshop, Adelaide
Garlic in the Space, Space Foyer, Adelaide Festival Centre
- 91 *Fables... quote, unquote*, Chesser Gallery, Adelaide

Name Agnes Love

Aboriginal descent Kurna Ngarrindjeri

Education

95-present Advanced Diploma of Applied and Visual Art.
Tauondi, Aboriginal Community College.
Port Adelaide

Work history

- 84 Documentary photographer. *National Aboriginal Women's Festival*. Adelaide Festival Centre
- 83 Research assistant photographer. *Survival in our own land*. publication by C Mattingley

Exhibitions and Commissions

- 99 *Visually blak'n out*. FEAST Festival 99. group exhibition. 99 Hindley Street, Adelaide
Still going strong. staff and students at Port Adelaide Community Art Centre. Adelaide
- 98-99 Tauondi end of year exhibition. Tandanya. Adelaide
Moving Right Along. Tauondi students at Tandanya. Adelaide.
- 98 *Feast (shop art)*. Hindley Street. Feast Festival 98
15th National Aboriginal and Torres Strait Islander Art Award (Telstra). Museum and Art Gallery of the Northern Territory. 19 Sept to 29 Nov and touring Australia
Three Views of Kurna Territory Now. with Darren Siwes and Nici Cumpston. Artspace. Adelaide Festival Centre
Karrarendi: Rise Above and Be Proud. documentation. High Beam Festival. Parks Community Centre theatre complex
- 97 *Dreams Within*. works by students of Tauondi College. Tandanya. Adelaide
Two Spirit People. Nexus Gallery. Adelaide Lesbian & Gay Cultural Festival

97

Time Framed and Time Linked. Anne Thorpe. staff and students of Tauondi College
Weaving the Threads. photographic documentation. Port Youth Theatre
The Seven Stages of Grieving. photographic documentation. Adelaide Festival Centre
Rosewater Railway project. Port Adelaide Community Arts

Other

- 99 Photography featured in Indigenous Arts Australia. published by Tandanya. Yvonne Koolmatrie (photograph. weaving)
- 98 Winner of *Works on Paper Award*. *15th National Aboriginal and Torres Strait Islander Art Award (Telstra)*. Museum and Art Gallery. Northern Territory and National Tour 1998-99
South Australian Aboriginal Artist Fellowship Award. Tandanya DEIR Aboriginal Achievement Award. SA
- 86 Selected to travel to the US with Polly Sumner. Kathleen Petyarre and Violet Petyarre to meet Richard Kelton (art collector) and to attend conference *Mother Earth. Indigenous Wisdom and Healing* at Virginia. US.
Keynote speaker at this conference which was broadcast live over Radio for Peace International Shortwave and taped for satellite television.



AGNES LOVE



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Curator	Vivonne Thwaites
Visual Arts Coordinator	Pat Sutton
Visual Arts Assistant	Carolyn Watkins
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Karra

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10 - 5 Monday to Friday, 1 - 5 Saturday
(extended hours 3-19 March)

Artspace, Adelaide Festival Centre,
King William Road, Adelaide, 5000

Telephone (08) 8216 8850.

Facsimile (08) 8216 8690

email vivonne@afct.org.au

web site <http://www.afct.org.au/arts>

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