

Highway & Rainforest
SCULPTURE
ART EXHIBITION


WRAPT
In MUGUE

July to October

Wed - Sun 10am - 4pm

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The Gladstone Regional Council Regional Arts Development Fund (RADF) is a partnership between the Queensland Government and Gladstone Regional Council to support local arts and culture in regional Queensland.

Message from the Minister for Arts Leanne Enoch

Elevating First Nations art is a key priority of our Government's 10-year roadmap for arts, culture and creativity in Queensland, which is why we support exhibitions such as *Wrapt in Mugul*.

Providing Central Queensland First Nations artists with the unique opportunity to share their stories through art, the exhibition will showcase their work to thousands of travellers each day.

The exhibition consists of ten large scale works set against the lush natural rainforest of Mugul Mountain Retreat, a sacred site of cultural significance for Traditional Owners Gooreng Gooreng and an additional five large scale works along 30 kilometres of the Bruce Highway between the Bororen and Miriam Vale.

Students from schools in Bororen and Miriam Vale will also be engaged through an artist in residence program to create short, animated films which will bring local shop windows to life.

Over \$80,000 in funding has been provided by the Queensland Government for the exhibition through the Queensland Arts Showcase Program and the Touring Queensland Fund, providing employment opportunities for local artists and arts workers.

Wrapt in Mugul website development was supported by the Central Queensland Regional Arts Services Network (CQRASN), as part of our Government's initial state-wide commitment of \$6.5 million over four years, to drive regional development priorities and build the capacity and sustainability of the Indigenous and regional arts sector.

As we continue to deliver our plan for economic recovery, projects like *Wrapt in Mugul* are increasingly important, providing jobs, profiling local artists and creating cultural tourism opportunities for Central Queensland.

A big congratulations to director Lee McIvor on the realisation of this exhibition and I encourage everyone to visit and enjoy this beautiful area of Central Queensland.

The Honourable Leanne Enoch MP

Minister for Communities and Housing

Minister for Digital Economy and Minister for the Arts



Message from the founder and curator Lee McIvor

I am so excited to be able to welcome you to the inaugural *Wrapt in Mugul* highway and rainforest ephemeral sculpture exhibition.

The first event of its type to be seen in the Central Queensland region and more specifically the Gladstone region.

The Wrapt in Mugul project has been several years in the making. It was borne out of an idea I had to promote public art in the Gladstone region, provide local artists with some employment, and celebrate the Indigenous history of the Miriam Vale area.

The idea was a little revolutionary...put some large scale ephemeral works on a 30 km stretch of the Bruce Highway between Bororen and Miriam Vale and have an art trail of smaller works in a rainforest setting on our 300 acre property.

This was the first time such a project of this size had been imagined, not only in the state but in our central Queensland region.

A successful application to the Gladstone RADF to fund a strategic business and marketing plan was the first step on this journey.

The second step was funding from CQRASN to build a website.

I asked Nigel Lavender, former head of the Queensland Music Festival (QMF), if he would be interested in writing the business plan. He had just resigned from the QMF and started his business.

So began our successful liaison.

What I wanted to do was begin to transform the reputation of our region from one of a brownfield industrial site to a region full of creatives, creative ideas and wonderful public art.

Whilst I was not able to fully explore and celebrate the Indigenous history of the Miriam Vale region I was able to encourage Indigenous artists to submit their ideas.

What resulted was three Indigenous artists were selected to have their works installed, Dylan Sarra from Bundaberg, Belynda Waugh from Gladstone and duo Maddison Gibbs and Jason Wings from Sydney. Unfortunately the lockdown in Sydney meant Maddison and Jason were unable to participate.

You can see Dylan's work on the highway just south of Miriam Vale and on the Mugul art trail and Belynda's work is on the Mugul art trail. It is thanks to Arts Queensland's Queensland Arts Showcase Program (QASP) for making this project a reality.

Without their generous funding this would never had happened and I am so grateful for their support and belief in me.

Thanks must also go to the Regional Arts Fund managed by the federal government for their support.

So it was that with these two funding rounds in place we were able to begin serious work on making *Wrapt in Mugul* a reality.

It was fantastic to have so many talented artists submit an expression of interest to be involved.

We had fulfilled our first charter which was to employ artists from the CQ region.

Of those who were successful in having their work accepted into the project, twelve artists are from the Gladstone region, one from Mackay and one from Bundaberg.

Of the artists from the Gladstone region two are 11 year old children, and one is a young 19 year old emerging artist.

I leave it to you to work out which are their pieces!

THE EXHIBITION IS NOW OPEN.

There are five pieces along a 20 km stretch of the Bruce Highway from the northern entry to Miriam Vale, one is at the Miriam Vale Hotel and there are two to the south of Miriam Vale.

A further nine smaller pieces have been installed along an art trail at the base of Mt Colosseum (or Mugul as it is known by the traditional owners, the Gooreng Gooreng) at Mugul Mountain Retreat.

As an extension of the project we were also successful in gaining funding from the Qld Touring program to employ two artists in residence at the Miriam Vale and Bororen State Schools during June this year.

The two artists Sue Loveday and Emma Gardiner worked with the students to produce stop animation videos.

Those videos will shortly be on display throughout Bororen and Miriam Vale in the various businesses.

Come for a drive and have a look at what these wonderful artists have created for you.

You will be amazed!

Lee McIvor





Jenny Fournier
'It's a mad, mad world (again!)

Kristel Kelly
'Glitter Eagles'



Miriam
Hotel

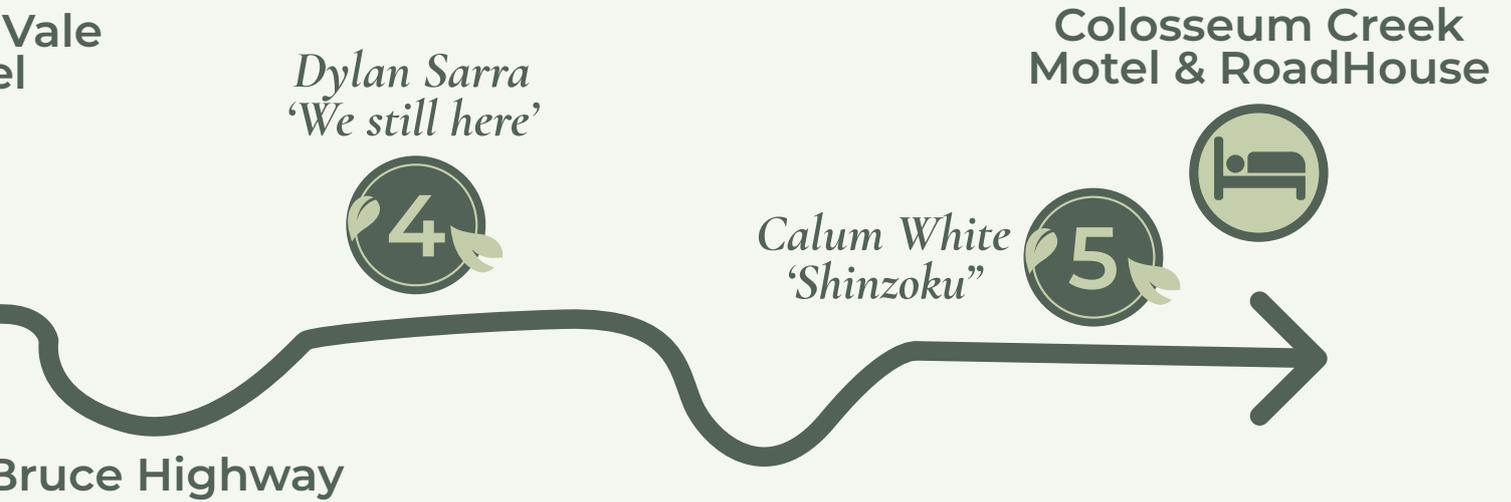


Bororen

Jen Hollstein
'Gone with the wind'



Bruce Highway Sites 2021





‘Gone with the wind’

Anchored to the trees of Central Queensland, ‘Gone with the wind’ symbolises the Scottish artist’s journey to the area, where she initially worked as a research diver on the GBR, before being locked down in Gladstone. The ties forged during that time transformed the unfamiliar habitat into a safe haven, which the artist now calls home.

Part of accepting this abrupt shift in lifestyle and environment was understanding what she could bring to the community. Jen now runs Expressive Arts workshops for young people throughout the region, which draw on her worldwide experience as a creative professional and conservation diver.

Jen’s artwork is also layered with environmental messages, encouraging viewers to take critical action regarding conservation and sustainability.

For instance, the depiction of a coral reef among the trees elicits consideration of the inextricable

relationship between land and sea. Footprints throughout the corals force the viewer to reflect on their own everyday impact on the natural environment, while an overall vibrant style appeals to viewers to protect what they love.

In addition, the use of a recycled sail and mistint paint, which may otherwise go to waste, comment on the global need for improved waste management and modified consumerist behaviour.

The artist gives her respect and gratitude to the Byellee, Gooreng Gooreng, Gurang and Taribelang Bunda people who are the traditional custodians of this land, for the opportunity to connect with Country through her art. Many thanks also goes to Tim Straatsman, Inventor & Director at CFS-UNIVAT and Carbon Footprint Solutions for the donation of the sail.

Mistint paint on recycled sail, Jen Hollstein

JEN HOLLSTEIN



‘Glitter Eagle’

Created to capture the light in a unique way, day or night, this artwork was inspired by a family of wedge-tailed eagles who live on Mount Mugul.

The majesty of these birds is inspiring and symbolises power and the ability to ‘rise above all adversity’.

The rich, natural colours of the sequins catch the slightest breeze, fluttering and shimmering like the feathers on the eagles themselves.

KRISTEL KELLY



'It's a mad, mad world (again!)

Surrealism was a cultural movement which developed roughly a century ago in Europe in response to the horrors of World War I and the outbreak of the Spanish Flu pandemic, as a way of making sense of a world gone mad. One hundred years on and here we are again. Let's face it, life's all a bit surreal these days.

Challenging reality, I've tried to capture some of that surreal feeling we've had lately and have based my interactive installation on the 1918 Surrealist's drawing game The Exquisite Corpse. Heads, limbs or bodies are swapped by individually rotating each cube, changing the combinations to form a possible 256 oddly mixed creatures.

Some of the artworks pay tribute to Miriam Vale, Mugul and its surrounds - the native wildlife, farming and proximity to the southern Great Barrier Reef - while others are just for fun.

Materials:

Upcycled plastic 'lightbox' cubes; enamel aerosol; metal stand; solar lights

JENNY FOURNIER





‘We Still Here’

‘We Still Here’ is a sculptural representation of our living and breathing landscape.

It speaks to Sarra’s Indigenous heritage of the surrounding area, and the identity of the Gooreng Gooreng people.

‘We Still Here’ is a large sculptural installation that calls to mind our natural environment as a living and breathing landscape. Drawing inspiration from mentor Rick Rosers ‘Dreamtime Travellers’, Sarra’s approach is to study the landscape and create figures using natural material local to the site of the proposed work. Understanding that trees communicate with each other, the large figures are arranged in a way that shows a form of interaction in progress.

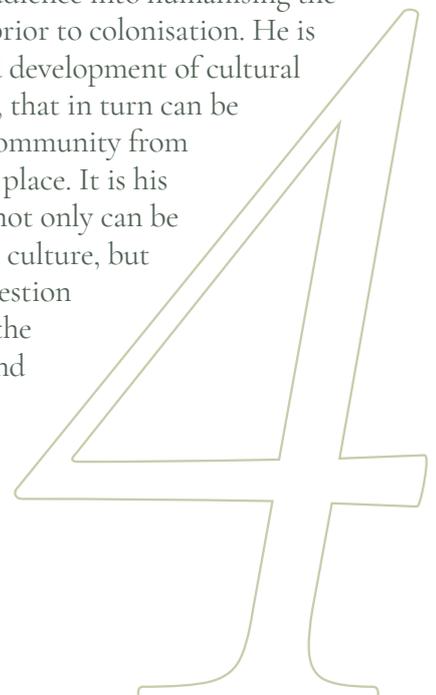
Incorporating Sarra’s Indigenous heritage of the Taribelang and Gooreng Gooreng people, the viewer is bearing witness to the conversation taking place. The audience is encouraged to think about where they are and reflect on the importance of place and cultural identity in both the past and present. This is achieved by understanding where they are and its historical significance.

DYLAN SARRA

The tall figures sit high above watching over what was once a traditional walking track that journeyed to the far north and south.

Thousands of footprints over an aged existence, left their marks on a well-worn path. Historically this track would have had a traditional name, and although it still exists today we know it by a different title, the Bruce Highway.

Dylan Sarra is a Taribelang/Gooreng Gooreng artist from the central Queensland region and currently lives in Brisbane, Australia. With a main focus on exploring identity and place, Sarra uses a range of disciplines such as print, digital works and sculpture to gently persuade an audience into humanising the Indigenous experience prior to colonisation. He is involved in research and development of cultural knowledge and practice, that in turn can be shared with the wider community from where these stories take place. It is his aim that all people can not only can be intrigued by Indigenous culture, but they can also start to question the real history around the events of colonisation and the impacts it has down to this day.



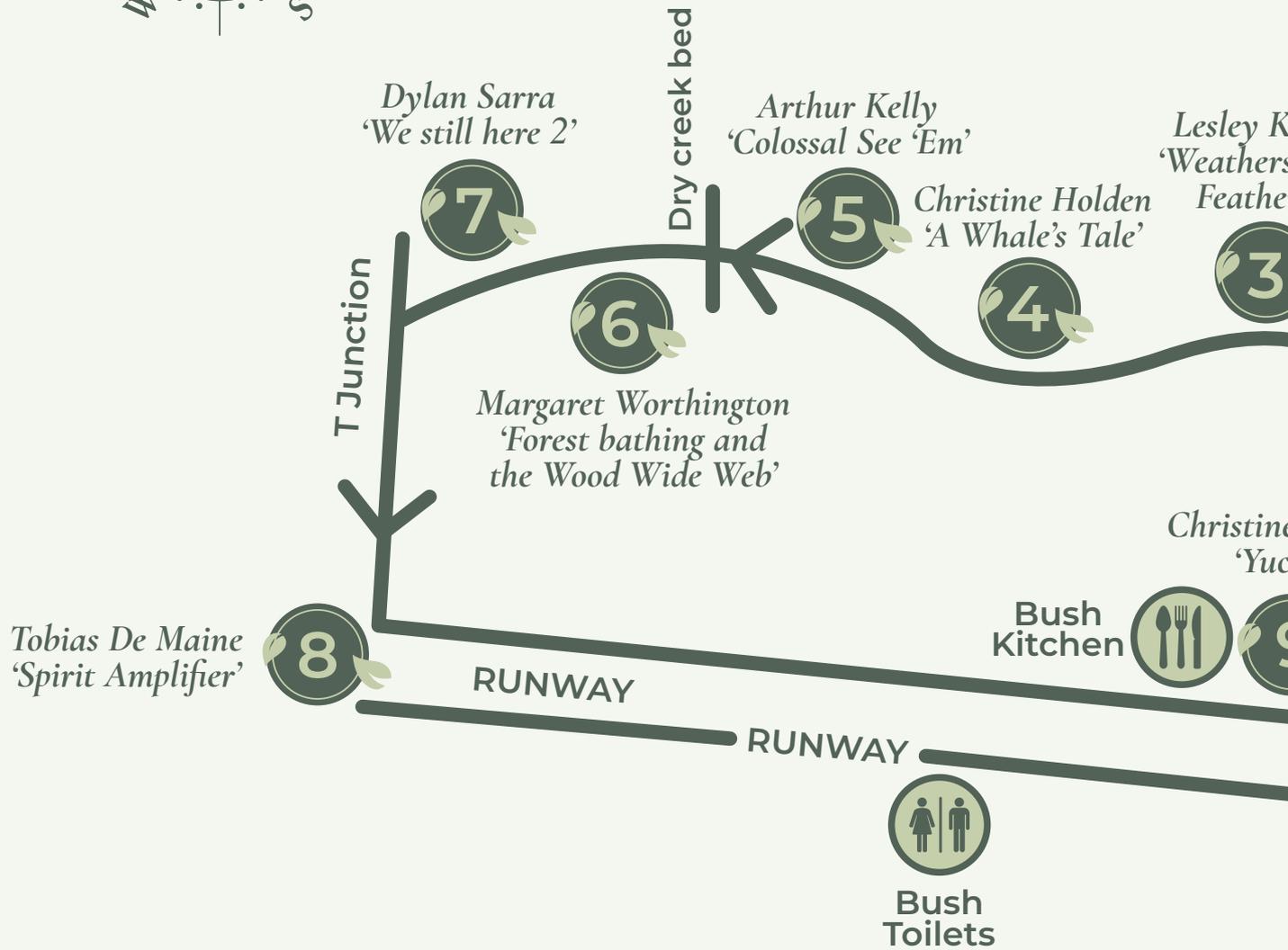
'Shinzoku'

The 'Shinzoku' (Japanese for 'Kin') sculpture is made of five, 44kg galvanised steel sheets and stands approximately 4 metres tall. This piece is intended to depict two worlds, one fictional and the other fantasy, but ultimately sharing a similar story. However, admirers interpret as they may see it.

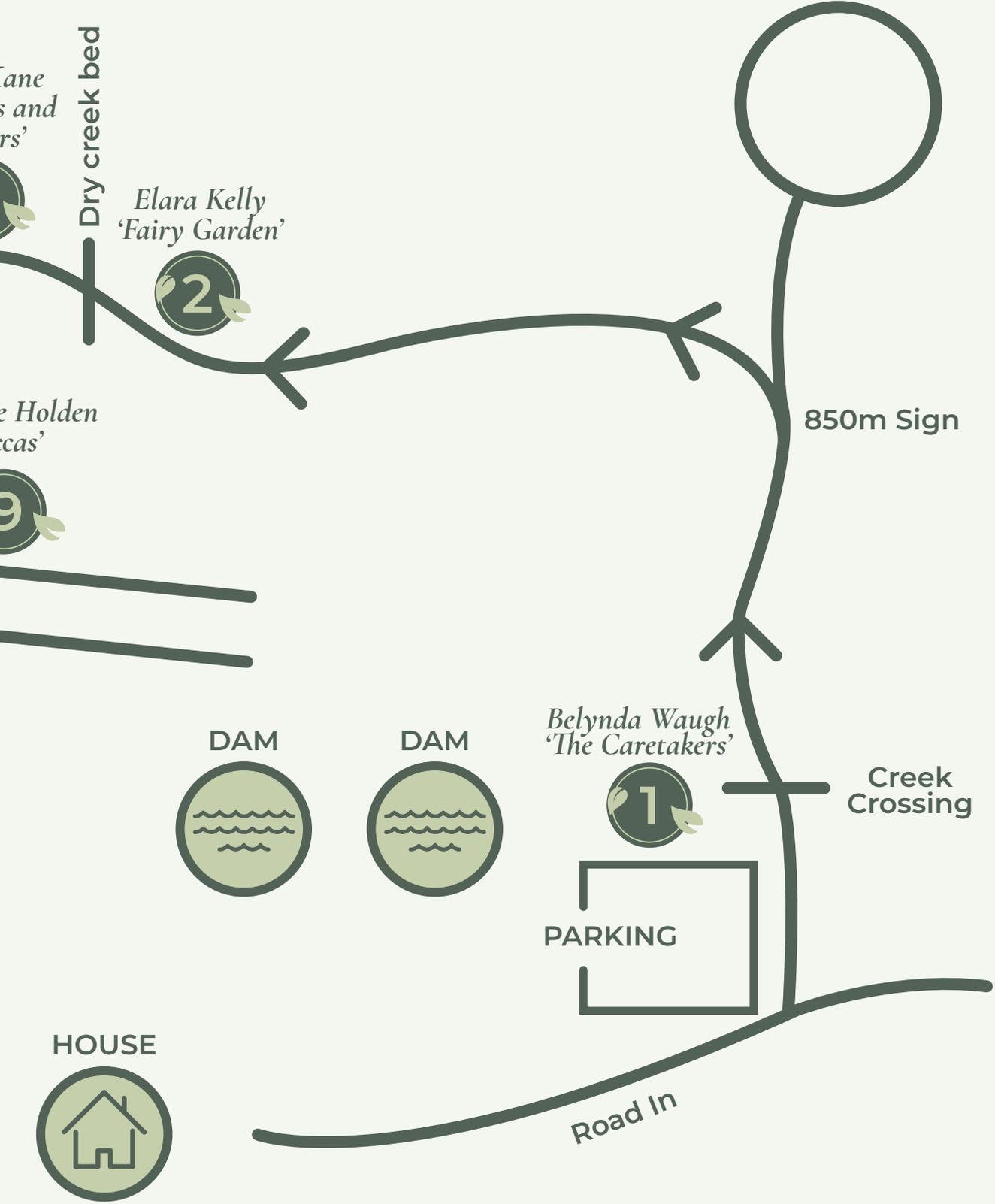
'Shinzoku' is a representation of an empty, hollow vessel, who's only purpose is to contain the corruption within the world surrounding it.

For some who have experienced trauma, they may see themselves in 'Shinzoku', that they are the empty vessel and are meant for something better.

CALUM WHITE



Art Trail Map 2021





‘The Caretakers’

Work is a tall light sculpture with inbuilt solar lighting.

The external layer is transparent in places and shows imagery of the local birds, animals and Indigenous bush tucker.

The internal layer shows images of the Indigenous people of the area who are the original ‘Caretakers’ of this sacred place.

BELYNDA WAUGH (Bindi)



*Be still and listen
 Look closely and you will see
 This place in another time
 Sacred to both you and me
 Look back and see the old ones, our elders
 Listen to their stories and lore
 They have always been here on this mountain
 Those that walked this land before*



'Fairy Garden'

These frolicking fairies understand the magical feel of this place. They have built this realm using things found nearby and hope they can add to the natural enchantment of the rainforest.

Created lovingly by hand, each individual has its own personality expressed through attire and attitude. I was inspired by nature and the enchanting beauty of Mugul Mountain and hope to evoke a sense of wonder and merriment.

ELARA KELLY



'Weathers & Feathers'



Black Cockatoos flying overhead herald imminent rainfall according to local legend. The number of birds in the flock is indicative of the number of rainy days to come, or the number of days before rainfall. Either way, their distinctive creaking call is a sound welcomed by all.

LESLEY KANE



'A Whale's Tale'

As a contemporary weaver and fibre artist I am continually challenging myself to incorporate recycled materials, either natural and/or man-made, into my art practice with a focus on sustainability in what I do and what I believe in.

My ideas and inspiration come from the materials I use and my surrounding environment. The land and sea, the animals and plants all play a part in keeping everything evolving and balanced and my art comes with a message of hope for all these things to be acknowledged as being fundamentally important to our existence. Through this exploration, my use of marine debris as a medium has become a major focus and this sculpture is no exception with the use of recycled steel and deconstructed marine ropes collected off our local beaches.

CHRISTINE HOLDEN

'Colossal See 'Em'

This Golden Orb Weaver has been created with natural materials and depicts a particular species endemic to this region (*Nephila pilipes*).

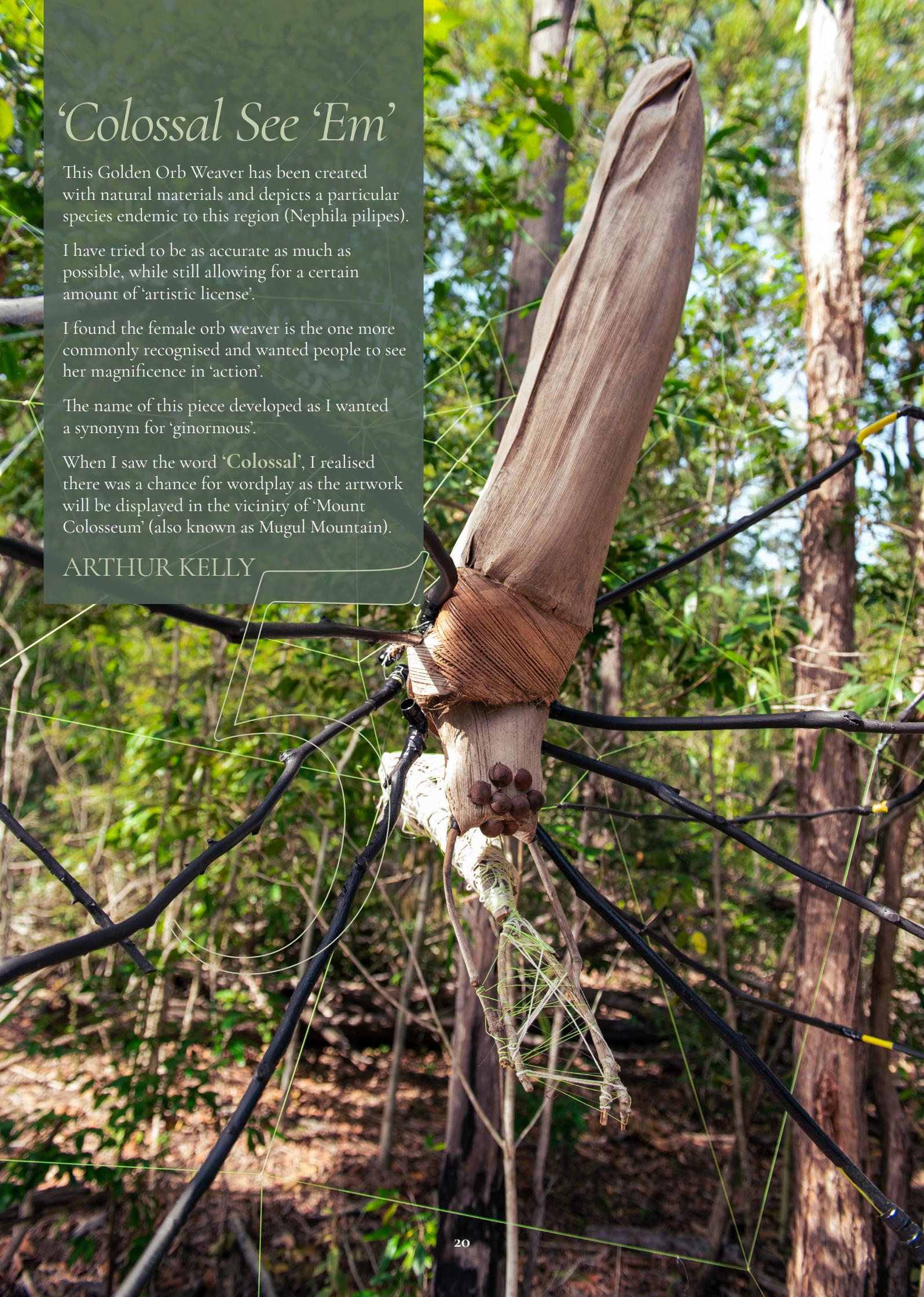
I have tried to be as accurate as much as possible, while still allowing for a certain amount of 'artistic license'.

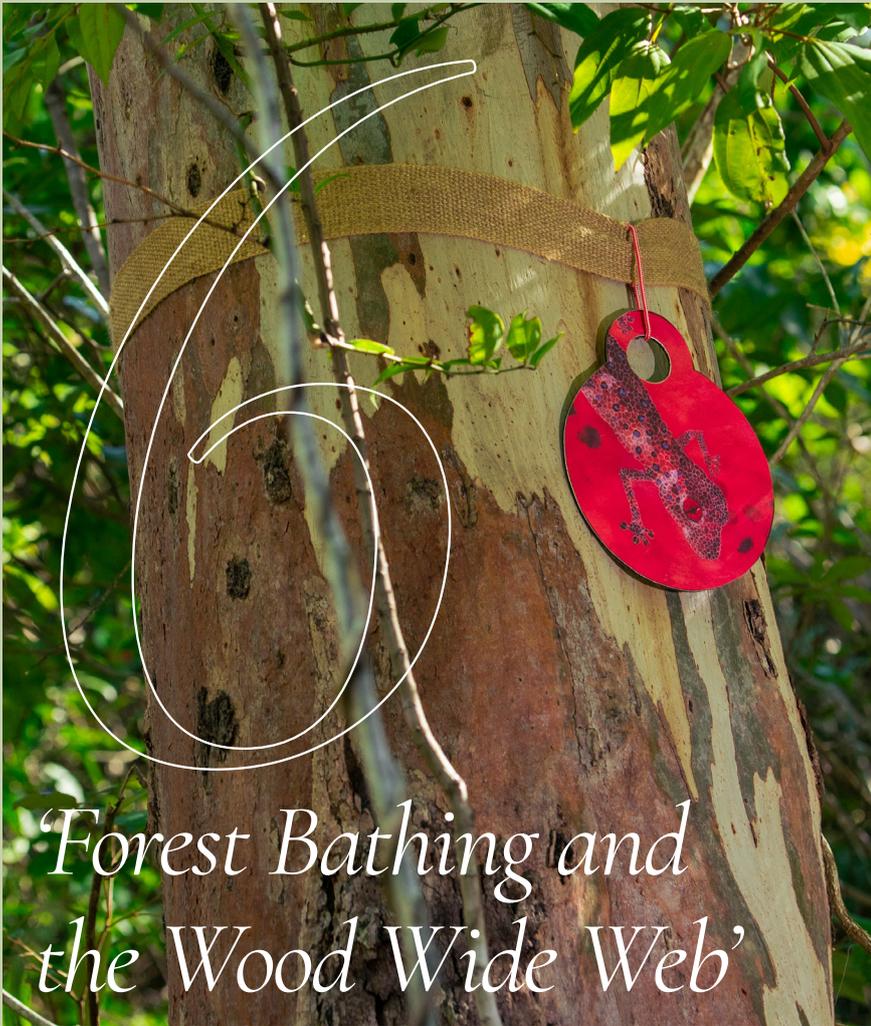
I found the female orb weaver is the one more commonly recognised and wanted people to see her magnificence in 'action'.

The name of this piece developed as I wanted a synonym for 'ginormous'.

When I saw the word '**Colossal**', I realised there was a chance for wordplay as the artwork will be displayed in the vicinity of 'Mount Colosseum' (also known as Mugul Mountain).

ARTHUR KELLY





'Forest Bathing and the Wood Wide Web'

This area has special trees and each has a medal. The number and image on each medal will identify the tree. Trees are much more than this but knowing their names allows you to find out more about them. Some trees have the same family name but different species name.

Sit in the area, feel the different energy of the dry rainforest plants as they extend their range following the river. The creek has allowed them to establish in wetter deeper soils full of mulch.

A huge old tree watches over this crossroad while a bright energetic juvenile dry rainforest tree has just started life and has started to grow up, seeking light.

Sit quietly in the shade of the creek. Explore your feelings.

At the lower end of the gully, many vines have become entangled. Over eight different species may be found. All mingle and intertwine. Perhaps this is a visible wood wide web that connects the trees. Murmurs and vibration run along the vines. Light dances and sparkles. As above so below. Under the



ground many of the tree's roots exchange information with each other. Perhaps they fight each other, argue, and grumble or work together.

Do the new interloper dry rainforest trees get on with the woodland trees?

One of the trees on the gully edge has a vine which has fought his way up to the light and is now high up in the canopy. Perhaps this vine communicates with its friends up on the summit of the mountain.

Lots of these plants have properties that are beneficial for all - food, medicines, and soul beauty. Some leaves are said to help with headaches, some have fruit that makes delicious jam.

There is so much to experience and understand. Enjoy this crossroads. Visit it as often as you can. Each time is a different journey. At the next visit you have changed, the weather is different.

When you are ready, slowly stand up, thank the trees, fauna, bugs, and beetles for sharing their space with you.

MARGARET WORTHINGTON



‘We Still Here 2’

‘We Still Here2’ is a further and more in depth exploration of our living and breathing landscape.

It speaks to Sarra’s Indigenous heritage of the surrounding area, and the identity of the Gooreng Gooreng people.

‘We Still Here2’ is a reflection of our natural environment as a living and breathing landscape. Understanding that trees communicate with each other, the figures are arranged in a way that shows a form of interaction in progress.

The viewer is witnessing a conversation taking place, and is encouraged to think about where they are and reflect on the importance of place and cultural identity- both today and in the past.

It is his aim for everyone to be intrigued by Indigenous culture, and start to question the real history around the events of colonisation and the impacts it has down to this day.

DŸLAN SARRA

'Spirit Amplifier'

After experiencing the natural splendour of the location of this installation, I was fully aware that the presence of spirit at this volcanic dome can not be matched with any human creation only augmented to reflect it.

Rather than augment through graphical/architectural design I thought it more fitting to utilise an aural experience where the audience can be bathed in frequency.

This work in its simplicity is a means for the audience to transcend their everyday notion of reality, allowing themselves to become aware of the unseen that resides in such a place of majesty.

Technically, passing wind/spirit/ether causes a set of stationary tubes to vibrate and emit sound. These tubes are tuned to harmonise with frequencies of the crystalline quartz monzodiorite rock of Mount Mugul.

TOBIAS DE MAINE



'Yuccas'

My main focus in any art piece I create is to source recycled materials and waste items that can be restructured and reused in completely different ways to their original purpose.

I am a compulsive collector and hoarder of things found and foraged, and I am driven to be forever creating art with a message, and experimenting with materials both natural and man-made.

Yuccas is no exception to this element of my arts practice with a focus on the use of ethically sourced materials such as recycled wire and steel, reclaimed marine ropes, ghost nets, hay bale twine and bamboo.

I had the idea for this sculpture as a tribute to the iconic grass tree which is a recognisable Australian plant.

The materials used are a blatant contrast to the natural beauty of this plant, but the bright colours are intended to catch the eye, and then I would hope this piece might start conversations about waste, recycling and reducing our foot print on this beautiful planet Earth.

CHRISTINE HOLDEN





WRAPT
In MUGGIE



Australian Government
Regional Arts Fund



Regional Arts
Services Network



GLADSTONE
REGIONAL COUNCIL

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