

Siteworks

Field guide
to Bundanon

Siteworks

Field guide to Bundanon

Dedicated to Yvonne Boyd 1920–2013

BUNDANONTRUST

Contents

Foreword	
Passing Through <i>Deborah Ely</i>	9
1 Beneath the Ground Topography & Geophysical Landscape	17
Geological information in extract: <i>Andrew McGahey</i>	19
Above & Below: Ten Trenches <i>Michael & Tim Cohen</i>	25
2 First People	39
Moving Through Country: Indigenous Cosmology and Traditional Life at Bundanon <i>Sue Feary and Heather Moorcroft</i>	43
Ancient Echoes <i>Peta Strachan, Rayma Johnson and dancers</i>	54
The Bundanon Nawi <i>Boolarng Nangamai with Jim Walliss and Diego Bonetto</i>	56
MAANG Ceremony <i>Rea Noir</i>	
3 Settlers on the Land	65
The Mackenzies	69
Peter Freeman, Bundanon Heritage Management Plan 2007	
The Drowning Fatality Shoalhaven Telegraph, 1922	75
4 Farming & the River	81
Bundanon, Beeweeree, Eearie Park & Riversdale	84
RT106—The Beast of Bundanon <i>Mike Leggett and Henry Goodall</i>	93
The Future of Food <i>Jared Ingersoll</i>	98
Diary of Thomas Tregenna BIDDULPH, Eeree [sic] 1880 (Extract)	102
Shoalhaven Historical Society, transcribed by Nancy Tilton 1992	
Last Word <i>Robyn Backen and PLANK</i>	109
Growing up at Bundanon & Riversdale <i>Charlie Weir, interviewed by Henry Goodall 2012</i>	113
Through the River <i>Alex Kershaw</i>	119
Milk and Honey <i>Nigel Helyer</i>	124
Float: Slipping Through Time <i>Tess de Quincey</i>	126
5 The Boyds	131

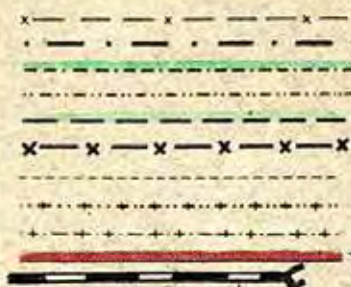
6 Flora	139
Vegetation Communities	142
Flora Surveys	146
Common Flora	148
Flora information in extract: <i>Andrew McGahey</i>	
Individual plant texts <i>Diego Bonetto, Gary Warner and Jim Walliss</i>	
Nativeness & invasiveness <i>Lesley Head</i>	177
The Lantana Project <i>Gary Warner</i>	180
7 Fauna	182
Wildlife Corridors	186
Wildlife Surveys	186
Threatened Species	188
Common Fauna	192
Fauna information in extract: <i>Andrew McGahey</i>	
Individual fauna texts <i>Jim Walliss</i>	
Call, recall, respond <i>Barbara Campbell</i>	215
Bare-nosed wombat <i>Phil Borchard</i>	218
Aesthetic Wombat <i>Chris Wallace-Crabbe</i>	221
Killing the Host <i>Linda Dement</i>	226
Caretaking: A Living Landscape <i>Deborah Ely</i>	231
8 Reflections on Siteworks	237
Walking Bundanon <i>Nick Keys</i>	241
Three Glimpses <i>Leah Gibbs</i>	251
Watch, listen, do and learn: The Siteworks experience <i>Sarah Miller</i>	259
9 Endnotes	
Siteworks Associates	271
Siteworks Participants	282
Acknowledgements	284

DISJUNCTIVE BOUNDARIES

Date of map, 14th Nov 1903

BENGAL

Shewn thus
do
do
do
do
do
do
do
do
do



Coordinates refer to Δ Jellore
Plans in Lands Titles Office

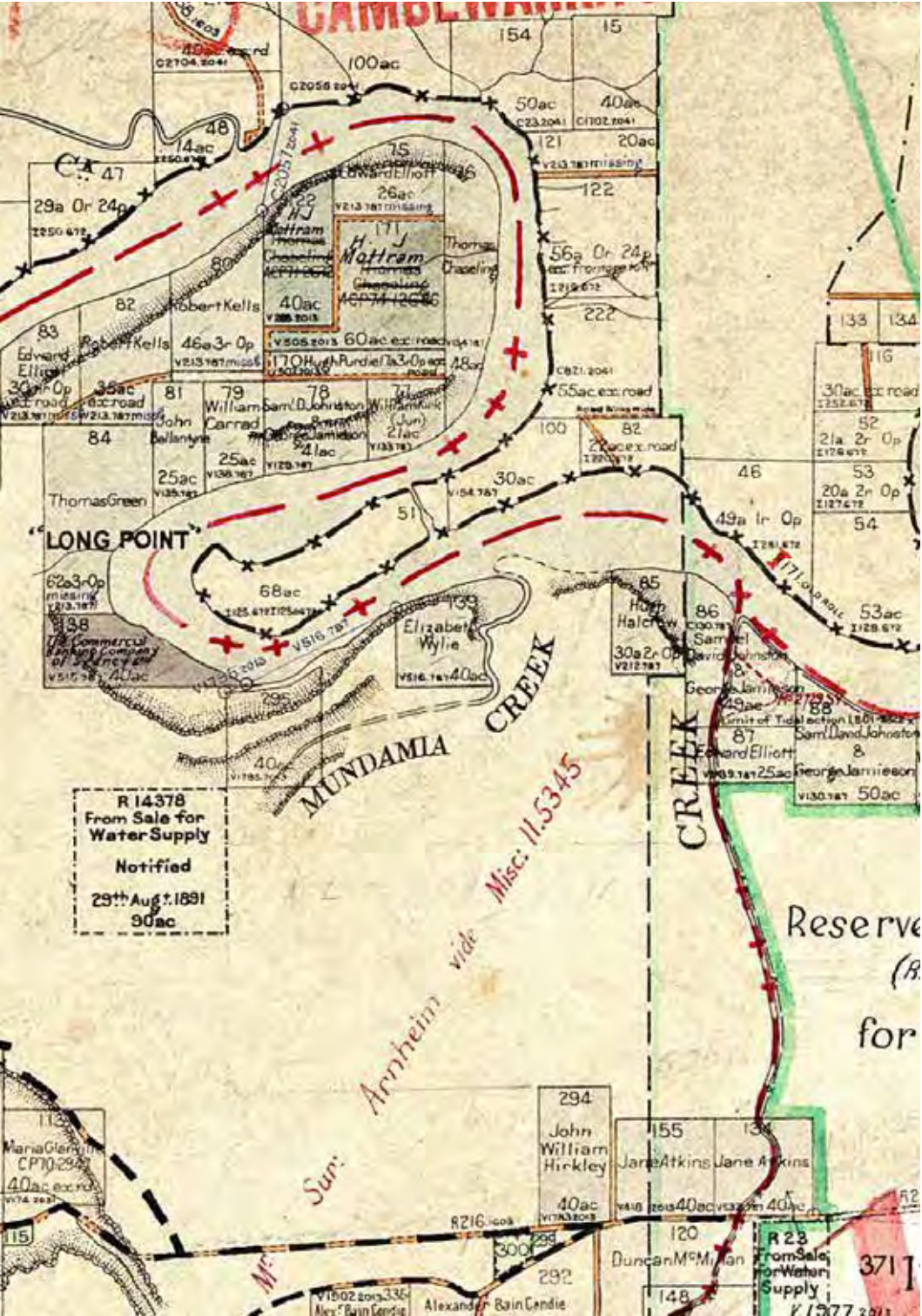
Ch. Ireland
3rd March
1904

on in Por 1 granted to J. Josephson
do do T.F.S.A. Josephson



Misc. 08-9060. Perm. Occ. of 100 ft. res. in for 2 granted to Rob^t Glanville terminated Ms 11.6235
Ms 11.7410. Perm. Occ. of pt. 100 ft. res. (abt 4 1/2 ac) from A to B granted to Rob^t Glanville
Ms 11.7858. Perm. Occ. of 100 ft. res. (abt. 9 ac) from B to C, granted to Victoria Young

BAMARONG



Sur: Arrheim vide Misc. 115345

R 14378
From Sale for Water Supply
Notified
29th Aug 1891
90ac

Reserve
for

"LONG POINT"

MUNDAMIA CREEK

CREEK

The Commercial Banking Company of Sydney

C.A. 47

Edward Elliott

Thomas Green

62a 3-Op missing

R 14378

Maria Glenn

115

115

29a Or 24p

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

14ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

15

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

26ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

171

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

26ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

171

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

26ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

171

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

26ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

171

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

100ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

50ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

121

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

122

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

56a Or 24p

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

222

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

55ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

100

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

82

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

49a

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

68ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115

115

40ac

Robert Kells

John Ballantyne

62a 3-Op missing

R 14378

Maria Glenn

115



Previous: Shoalhaven Parish Map showing Bundanon, Lot 118, and Riversdale, Lot 101
Above: Bundanon Homestead, *Vogue Living* February 1972, Bundanon Trust Archive

Passing Through

Deborah Ely

Saw six blacks going up the river...

Biddulph diary entry, 2 April 1888

The diaries kept daily over many years by Thomas Biddulph, who established a farm at Earie Park with his brother in the mid 1850s, note many encounters between local Aboriginal people and the settler families living on the land which now forms Bundanon Trust. These fascinating documents, along with a collection of other journals and anecdotes from farmers associated with the Trust properties, record the exchange of goods, working relationships and the continuing occupation of the land around the Shoalhaven River into the late nineteenth and early twentieth centuries by Aboriginal people.

Despite the isolation the Biddulph diaries describe a lively social life among the early settlers and capture a continuing connection to the United Kingdom, from where many had recently arrived. These papers also record the repetition of farming life and the weather—the constant preoccupation of all people dependent upon the land for their living. Every fine day, every approaching cloud and every down-pour is recorded. The sky and its offerings held everyone's fortunes.

This Field Guide to Bundanon, produced twenty one years after the establishment of Bundanon Trust, acknowledges the many histories associated with the Trust properties strung along fifteen kilometres of the

Shoalhaven River. The unique ‘genius loci’, or ‘spirit of place’, so strongly associated with Bundanon can be attributed to its extraordinary topography, the many layers of human occupation that are evident in its architecture and cultural landscape and, some believe, the strong presence of previous occupants passing through the landscape.

Images of the Shoalhaven River at Bundanon and the surrounding Spotted Gum forest have been immortalised by the artist Arthur Boyd who noted that he ‘couldn’t exhaust this landscape’. Boyd’s gifting of the properties in 1993 established a substantial legacy of creative endeavour through the thousands of artists and scholars who have stayed at Bundanon to develop and share their practice—‘passing through’, but leaving a trace.

On a cool autumn morning in 2009 Cecil McLeod and his cousin Richard Scott Moore—Aboriginal dancers and Song men of the Shoalhaven—led a group of artists to the edge of the river beach at Bundanon. There they mapped the cosmos with a stick in the sand and called the wind. Their voices echoed back from the escarpment. At that moment, a sea eagle came across in a clean swoop on a gust of wind; and their drawings were washed away by the rising tide. The clear sound of voices returning from across the river is astonishing to experience and has been utilised in number of artists’ performance works at Bundanon in recent years—reflecting on the weather, the settlers and the original occupants of the land.

The Bundanon properties—including Earie Park, Beeweeree and Riversdale—are redolent with meaning, from the stories of Indigenous, Colonial and Boyd occupation, to the rhythmic traces, over thousands of years, of the flooding of the Shoalhaven River. The landscape is home to rich and diverse flora and fauna, much of which is threatened or endangered, and all of which is situated in a magical valley uniquely recorded by some of Australia’s most acclaimed artists.

In 2008 a group of fluvial geomorphologists (river scientists) asked permission to use the Bundanon river flats to explore the history of flooding on the Shoalhaven River and to thus measure the impact of climate change over the river’s history. The scientists worked over a twelve month period and towards the close of their investigations they were

joined by a group of artists engaged by their findings, but also interested to share with them ideas about process, materials and the role of risk and experimentation. A performative approach to telling stories about the river was developed and through this collaboration (called Ten Trenches) Siteworks was founded.

The framing documents for the establishment of Bundanon Trust were guided by Arthur Boyd and the Trust's constitution specifies that the properties be used for scientific research and agriculture as well as art, education and recreation. Boyd recognised Bundanon's potential and was keen to see it realised. He may not have imagined the extent to which the dialogue between artists and scientists could generate such new experiences for the public and new types of conversation, although he was no stranger to collaboration across artforms and had a deep curiosity for many subjects.

This publication reflects on four years of Siteworks' research projects and public programs. Artists, scientists, historians and other scholars (the 'Associates') have been given the freedom to engage with the properties, to pursue their own individual projects or to work collaboratively across disciplines, and to work with an open-ended timeframe. A new thematic has evolved each year—the river, flora and fauna, land management, food security and, in 2013, the night sky.

This publication is both a catalogue to Siteworks and a 'field guide' to Bundanon. Drawing on original documents from the Bundanon Trust Archive and Collection, commissioned and shared scientific and historical research and documentation from the artists' experiments, performances and installations, it provides a thread to the many different ways of knowing and experiencing Bundanon. ❧



Aerial photograph, 1940s (orientation west/east) showing Haunted Point (bottom left) and Bundanon Homestead (top left)



57964



Caption



The area in which Bundanon Trust is located represents an overlap zone between the plateau hinterland of the upper and the coastal flood-plains of the lower Shoalhaven regions, with the properties landscape generally being described as an eroded plateau of sedimentary rock.

B Young and A Young, *Understanding the Scenery*. Envirobook: Sydney, 2007

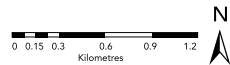
1.

Beneath
the Ground



THE TOPOGRAPHY

Contour intervals 10m



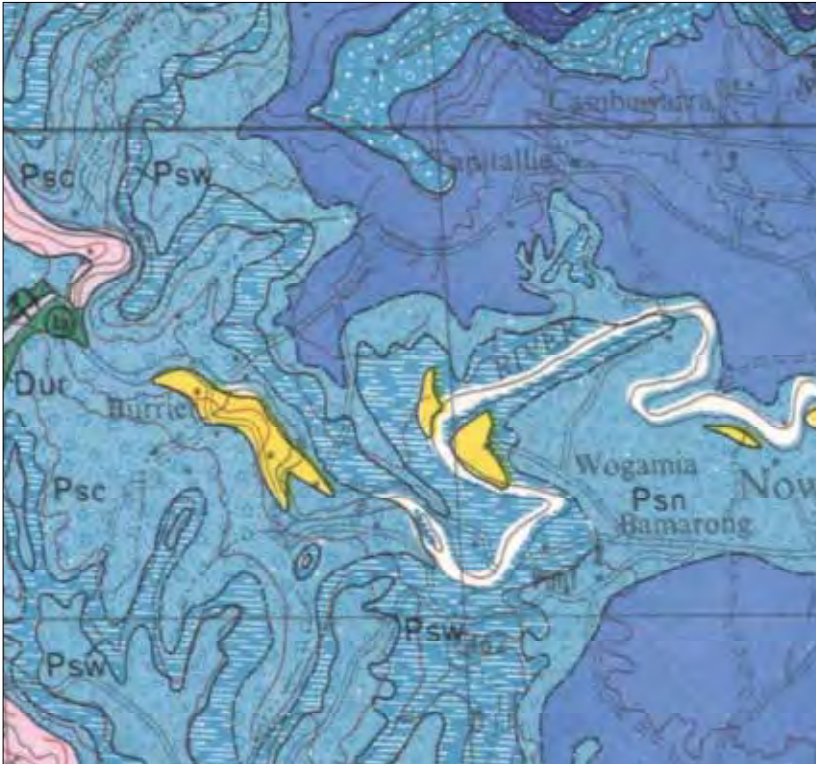
Topography & Geophysical Landscape

TOPOGRAPHY AND ASPECT

Bundanon Trust is located on the northern side of the Shoalhaven River near its upper tidal limit, Burrier Crossing. Escarpments and outcrops dominate the topography of the northern and western portions of the properties, while undulating slopes and small creek lined valleys—that fall to terraces and floodplains—characterise the southern and eastern portions.

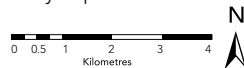
The Shoalhaven River has gouged a deep trough through these sedimentary rocks to form the Shoalhaven River Valley. The distinctively horizontal bedding of the sandstone plateau has eroded to form 50 metre tall vertical cliffs. These imposing banded blocks of rock have forced the river to turn and change course along several reaches of the river. The most obvious of these colourfully layered cliffs is Pulpit Rock which is located on the opposite bank of the river to the Bundanon Homestead and is the subject of many of Arthur Boyd's landscape paintings. The pattern of sheer rock faces on the outer bends of the river and wide flat paddocks on the inner bends is repeated along the property's river frontage. Smaller creeks that drain into the river from the Bundanon properties have further eroded the plateau to create fingers of rock that reach out to the river as it meanders past the property.

The river's tidal limit, Burrier Crossing, is at the western boundary of Eearie Park. The Bundanon properties are all located on the northern side of the Shoalhaven River where the flatter lands were used for cropping and grazing and the gentler side slopes were used for marginal grazing. These agricultural lands have a backdrop of tall cliffs and steep slopes rising to the north and west. *Bundanon Trust Land Management Plan, Andrew Mc Gahey, Total Earth Care, 2011*



THE GEOLOGY

- Qal—Alluvium, gravel, swamp deposits, sandunes
- Duq—Binook porphyry quartzite, sandstone, siltstone, shale
- Dur—Bindook porphyry rhyolite
- Psn—Nowra sandstone, quartz sandstone
- Psc—Conjola Formation conglomerate, sandstone, silty sandstone
- Psw—Wandrawandian siltstone, siltstone, silty sandstone, pebbly in part
- Psb—Berry Formation siltstone, shale sandstone
- Pgc—Saddleback latite, latite, intrusive and exclusive
- Pgb—Broughton Tuff, Trachylic tuff and tuffaceous sandstone



THE GEOPHYSICAL LANDSCAPE

Underlying the properties are geological units that belong to the Permian Age sandstones and siltstones of the Shoalhaven Group, and were formed between 270-250 million years ago. These include Nowra Sandstone, Snapper Point Formation and Wandrawandian Siltstone.¹ The riverine flats and terraces of the properties have Quaternary Period alluvium deposits overlaying the Permian geological units.²

PERMIAN PERIOD

The geology of the Permian Period consists of sedimentary shales and sandstones of the Shoalhaven group. The soil parent materials are derived from the Berry Formation and the Megalong Conglomerates.

The highest areas of the site, between the western escarpment and the High voltage electricity easement, are overlaid with rock of the Berry Formation which includes undifferentiated Siltstones, Shales and Sandstones. These sedimentary rocks remain undisturbed in the horizontal orientation that they were laid down.

The soils derived from this geology on site are situated on a gently undulating plateau and appear shallow and poorly drained. The Shale influences would provide the soil with moderate water holding and cation exchange capacity however the sand and silt components of the soil are generally low in fertility.

The Megalong Conglomerates derive the following formations:

Nowra Sandstone is comprised of Quartz and Sandstone. These are located on the top of the ridgeline to the east of the High Voltage Electricity easement where the Berry Formation has been completely eroded. The soils along this narrow ridge are extremely shallow or non existent; bare, rock outcrops predominate and deeply eroded fissures are common. Wide clefts in the parent rock have created deeper pockets of soils that have to a greater or lesser extent been eroded.

Wandrawandian Siltstone is comprised of Siltstone, Sandy Siltstone which may be pebbly in part. This geology is situated on the side slopes of the narrow ridge line down to the river or to the river flats. The soils overlying this

rock are deeper than the ridgetop soils and have formed through the deposition of soils eroded from the Berry Formation and the Nowra Sandstone upslope, and by the in situ decomposition of the Wandrawandian Siltstone parent material.

Conjola Formation is comprised of Conglomerate, Sandstone and Silty Sandstone. This geology is only found along the lower contours of the river flats within the Earrie Park property. These are also deeper soils compared to the eroded plateau and ridges; although they are also erosional soils, the lower slopes would be influenced by deposition of alluvial material during flood events. Historic aerial photographs of Bundanon in the 1940s show that extensive gravel beds have been exposed after a large flood event had removed finer textured top soils. These soils are more likely to be Quaternary Alluvium as described below but the coarse resolution/inaccuracy of the Geological survey effort might account for this anomaly in the mapping.

QUATERNARY PERIOD

Quaternary Alluvium, Gravels and Swamp deposits are also present in a very small area on the western boundary of the Earrie Park flood plain. This depositional zone appears to correlate with the location of a naturally occurring bedrock weir in the river. This shallow point in the river is understood to historically have been the first inland causeway used for moving stock by the early settlers. Quaternary sands are also present on the flood plains of the creeks and the creek/river confluence at Riversdale.³

1 B Young and A Young, *Understanding the Scenery*. Envirobook: Sydney, 2007

2 *ibid.*

3 *Bundanon Trust Land Management Plan*, Andrew Mc Gahey, Total Earth Care, 2010

Facing: Arthur Boyd, *Waterfall and rock face at Shoalhaven Valley*, 1975, watercolour, Bundanon Trust Collection
Following: Bundanon Homestead and trench, lit by Craig Walsh
Ten Trenches, 2009. Photo: Doug Spowart





Above & below: Ten Trenches

Michael & Tim Cohen

Ten Trenches was an interdisciplinary arts-science project, which took place at Bundanon in 2009. At its core was a collaboration between two brothers: Tim Cohen, an environmental scientist researching the indicators and effects of sea-level rise on New South Wales river systems and Michael Cohen, a site-based performance and installation artist. Two teams of collaborators worked together at Bundanon using a series of deep trenches, auger holes and soil samples as the tools of their enquiries, resulting in a field day of conversations with artists, scientists and the public and performances and installations into the evening.

~~~

**T**IM COHEN: If we think about the beginning of the project, I'm wondering what your conception of my research process was and why it was of interest to you?

**MICHAEL COHEN:** When we were kids we had this old book that belonged to Dad called Heath Robinson's *Book of Absurdities*, and it had these wonderful sketches of elaborately created environments which showed two tiers of existence: above and below. For example there was one that depicted ice-skaters up on a frozen lake pulled along by deep-sea divers with big magnets beneath the ice; and in another, underground golf caddies in a series of tunnels helping their inept masters above by subterranously guiding their balls to a hole-in-one. So I was immediately taken by the whole concept that you were going to create this series of trenches

in the landscape to reveal underground stories but with a grown-up, real life application. I knew of course that for you, the auger holes and the soil profile trenches were tools for assessing the Shoalhaven River's formation history and so they were probably very utilitarian environments. For me, these slots in the landscape presented a dramatic installation opportunity and some compelling creative questions. These were precise surgical incisions into the landscape—kind of keyhole biopsies—asking what was inside there? And given that you already had your own theories on what was inside there, how could we show some answers in a way that matched the physical drama of the process of enquiry? What were your own questions about this place? Why was Bundanon a key site to be doing this research into changing river patterns and sea-level rise?

TC: Well if you're standing on the Homestead front lawn and you look towards Pulpit Rock you see a large agricultural floodplain in front of you formed by the Shoalhaven River over the eons. This place is not any old agricultural floodplain but part of the landscape that is halfway between an estuary and a freshwater river. In many ways the river in this location is at a hinge point in the river system between the coast and the rocky gorge upstream. Interestingly the elevation of the average water level in the river at Bundanon is at sea level. This more than likely means that at times in the distant past as the sea rose following the end of the Ice Age the ocean would have potentially penetrated up to Bundanon, sometime between six and eight thousand years ago. Estuary frontage at Bundanon in the geological past was maybe a real scenario that warranted further investigation.

MC: So your general hypothesis seemed to be that if you could find traces of estuarine activity on this site from six and eight thousand years ago then this would give us an insight into what awaits us in the next hundred years or so as sea levels return to this anticipated level. From what you know now, can you spell this out a bit more in terms of how the river behaviour and sea level changes might impact on this site?

TC: We might be expecting up to one metre of sea level rise in the next century as part of the predicted global warming. One of the key scientific questions has been to attempt to predict how this will impact upon the planet we live on. The impacts of an elevated sea level are a little more obvious at the coastline but how this translates upstream into the estuarine reaches, such as the Shoalhaven River at Bundanon, is harder to know. By

investigating sites such as Bundanon, the hinge point in the landscape, we can assess how it might affect other parts of the country with similar characteristics. One of the potential impacts could be an increased frequency of damaging floods as raised sea levels interact with floodwaters and high or king tides. Whilst not critical for the paddocks of Bundanon it certainly could have major implications for infrastructure and people who utilise these parts of the landscape. As scientists we have a role to unravel these complexities and attempt to get the general public to engage with these issues. For you Michael, where do you see artistic endeavours contributing to the social discussion about issues such as climate change and sea level rise?

MC: As much as anyone, artists have a role to play in furthering social discussion and I am personally interested in finding ways to provoke thinking and talking about climate issues. Specifically with *Ten Trenches*, a real tension emerged in finding the best way to do this both conceptually and practically. Because I wanted to remain faithful to the intent of your research it was a struggle to find a way to make the human perspective in the research meaningful. I don't mean that I wanted the work to be in anyway a re-enactment of your own research outcomes—nor necessarily 'truthful'—but your work seems to point to the relative insignificance of humanity in such large-scale climate systems. So there was a tension there to point to those natural processes but also needing to find a way to elicit a felt response by those watching and contribute to a social sphere of discussion.

On a practical level it was a challenge to find ways that matched the impact of the trenches themselves. They are simultaneously utilitarian and evocative all on their own and yet I know that for you, they were like a line of little time capsules dotted across the landscape. That was fascinating for me to be seeing a very practical model of using the past as a template for the future when the social context is so different now to 200+ years ago. Similarly, another conundrum for me was that the key issues were all about water—river patterns, floods, sea level rise etc.—but what you/we were digging around in was dirt. We wanted to talk about water but all we had to play with was dirt.

TC: I've got to say I didn't have any idea how you were going to show any of the research let alone the specifics of what is often quite detailed and investigative earth science. I was intrigued to see what you chose to focus on. How did you choose what to focus on?

MC: We had to work with the simplicity of the trenches. The artist Craig Walsh also played with the spoils of the trenches as a projection surface and there were some nice site-specific revisitations when we projected images of Boyd's landscapes (which were of course the actual backdrop) against these mounds of dirt. We also tried a few ways to represent the scale of the elemental forces we were discussing. A massive series of blue lines shot across the landscape down-paddock from the homestead was an attempt to show the various flood levels that have historically lapped their way to the steps of that same building.

In terms of human perspective we played with a few scenes too. Cecil McLeod and Richard Scott Moore worked with the rest of the Doonooch Dance Company troupe to deliver some scenes that were both contemporary and traditional. In one scene, while sitting around the fire, the boys pulled out piles of shucked oysters from deep in the ground with an auger and then handed them around the group of onlookers. I guess in this scene we were playing with the conception of traditional food gathering, the tools of science gathering, as well as layering it with the narrative that this area had once been estuarine—which of course we later discovered to be untrue. This in itself was a strange process: devising scenes about potential realities of that site but not knowing. I guess it was a scene like that which really points to the juncture of both of our works. For you it probably swung left to fantasy but for me it was driving right at theatricality. From what you know now as a result of your research, how would you complete the narrative for the Bundanon site in terms of how it sits in the landscape of the past and the future?

TC: We now have a great understanding of how the landscape at Bundanon has evolved over the last 5000 years. We know that the river was once very close to the old homestead so it would have been a much shorter walk for a swim. We know that the channel has progressively moved in a southeasterly position to where it currently is. We have confirmed that when the sea level did reach its modern equivalent (7,800 years ago) that Bundanon was not an estuary. We believe, but are yet to confirm this, that the very bottom of our deep drill holes may represent the mighty Shoalhaven River draining into an estuary which would have occurred just downstream, opposite (Bundanon Trust's property) Riversdale. There is

certainly more work to do but we now have a clear sense that when the sea level rose it really did not influence very far upstream from the present coastline. We also have some very intriguing evidence to suggest that during the medieval warm period that the Shoalhaven had some very large floods and rapidly built the riverbanks we see today.

Ironically, it was not all the hard fieldwork and drilling that provided the next important finding. We used a model to simulate how sea level would influence the big floods of the future and we can clearly show that an existing rocky outcrop downstream of Riversdale plays a major role in preventing the impacts of sea level rise propagating upstream. I think these kinds of findings are those that are not well communicated to the general public and I see a great crossover between science and art in the forum of communicating about landscape dynamics and climate related issues. So Michael, if we all knew the results that we now currently know and if we were to do *Ten Trenches* again, how would this change the way you went about directing the artistic outcomes?

MC: I think at the time I was struck by the way that our processes actually ran in divergent lines. While both science and arts research start with an initial premise, science seems to be all about deleting variables to arrive at a 'truth'. Art on the other hand, starts with a premise and then continues to multiply variables until an illusion is developed that is somehow 'truthful'. So actually, while we now know what the truth of Bundanon and its river history/future is, it sets a particular course for future iterations of *Ten Trenches* at that site. The whole time I was there I was always looking for how our collaboration was actually about creating a

One of the additional findings that has stemmed from this work has been the ability to identify the controlling factors in determining how far upstream sea level rise will impact the landscape on the Shoalhaven River. Hydraulic modelling along with additional sedimentary analysis has shown that a geological bottleneck downstream of the site plays a critical role in determining the level of present and predicted flood levels. The science team is aiming to implement this technique across the eastern seaboard of Australia to determine the spatial extent of the impacts of predicted sea level rise. ❄



Michael Cohen and Tim Cohen  
*Ten Trenches (10T)* 2009  
performance still  
Courtesy the artists

---

# The Science

*"We know that the river was once very close to the old Homestead so it would have been a much shorter walk for a swim."* Tim Cohen

Analysis of the trenches and drill holes highlighted a long but discontinuous sedimentary history for the Bundanon site. Using a range of geo-chronological techniques, the scientific research determined that the 'modern' floodplains that we see today formed 5,000 years ago and not 8,000 years ago as previously hypothesised. These floodplains themselves rest on ancient alluvial surfaces that reflect periods of the Earth's history when it was experiencing the last Ice Age.

Furthermore, the science research also demonstrated that the Shoalhaven River has either migrated or avulsed (jumped) from the location near the Homestead to its current position between 5,000 and 1,200 years ago. Importantly the research has shown that not only did it reach its present position 1,200 years ago but it appears that the current river channel and its huge levees (15–20 m high) were built in—300 years during a warmer period on the planet termed the Medieval Climatic Anomaly (MCA). This riverside levee may hold a vital clue to the nature of the climate in southeastern Australia during the MCA and will be the focus of future palaeoenvironmental research.

One of the additional findings that has stemmed from this work has been the ability to identify the controlling factors in determining how far upstream sea level rise will impact the landscape on the Shoalhaven River. Hydraulic modelling along with additional sedimentary analysis has shown that a geological bottleneck downstream of the site plays a critical role in determining the level of present and predicted flood levels. The science team is aiming to implement this technique across the eastern seaboard of Australia to determine the spatial extent of the impacts of predicted sea level rise. 🌊

---

# The Art

*"We wanted to talk about water but all we had to play with was dirt."*

Michael Cohen

The creative emphasis of the work was always anticipated to be development-driven and not public-outcome focused. Given the short timeframe of the project (key artists on site for only seven to ten days) it was imperative that it not be derailed by the production outcomes of creating a 'show' nor by trying too hard to create a shape of any future production. Rather it was important to maintain a key focus on the artistic form, collaborative relationships, dramatic and intellectual content as well as the context and setting for the work.

The 'showing' was devised and directed by Michael Cohen in ensemble with performers Katia Molino, Kraig Grady, Cecil McLeod and the Doonoch Dance Company; Craig Walsh, projectionist; Sydney Bouhaniche, lighting designer and production manager; and Terumi Narushima, composer.

The performance elements that were exposed to the audience demonstrated some of the creative potential of the collaborative outcomes. Four short scenes were shown to the ambulatory audience in a 'stop-start' fashion. The emphasis was never to create a cohesive 'show', yet the scenes demonstrated the potential effectiveness of performance on the site as an expression of environmental change. ♻️



Michael Cohen and Tim Cohen  
*Ten Trenches (10T)* 2009  
performance still. Photo Doug Spowart

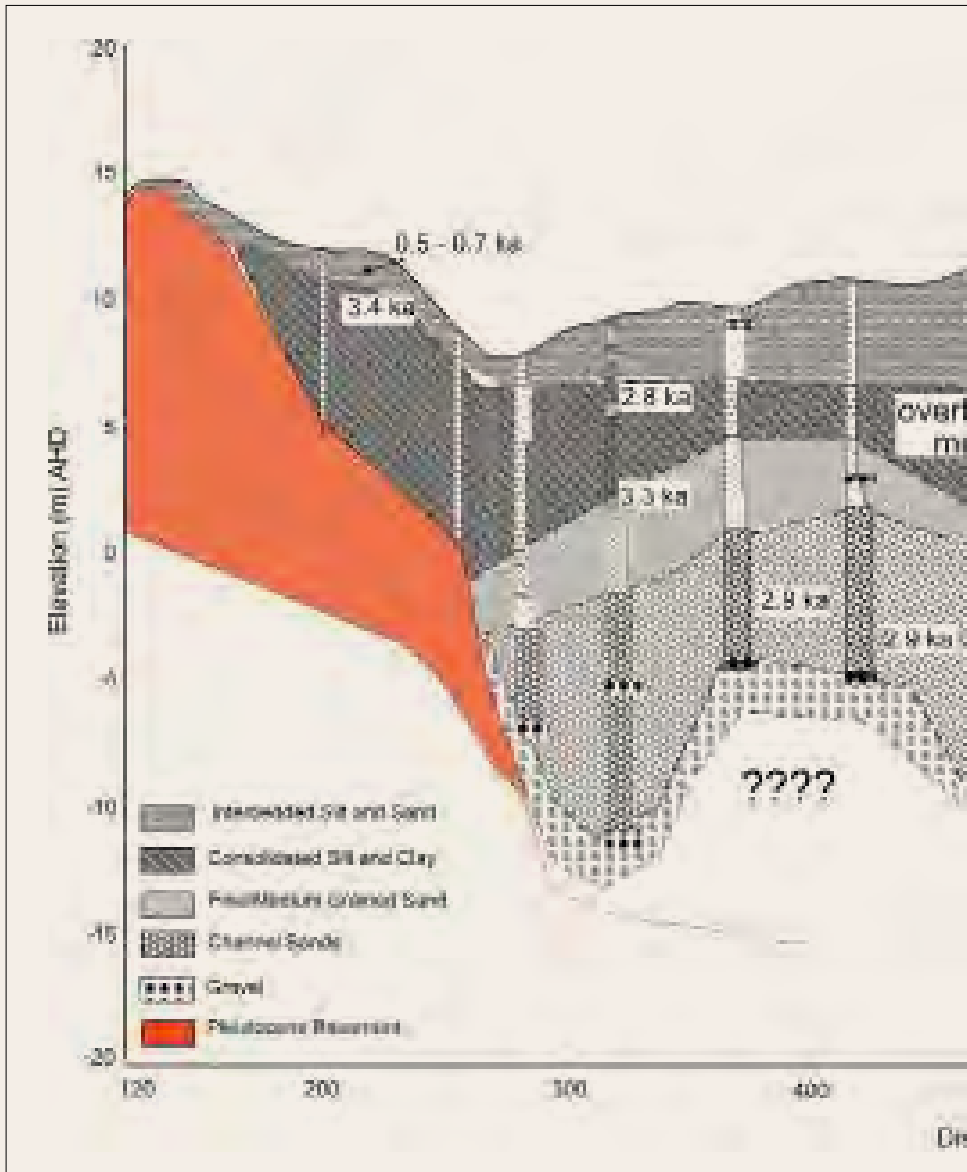
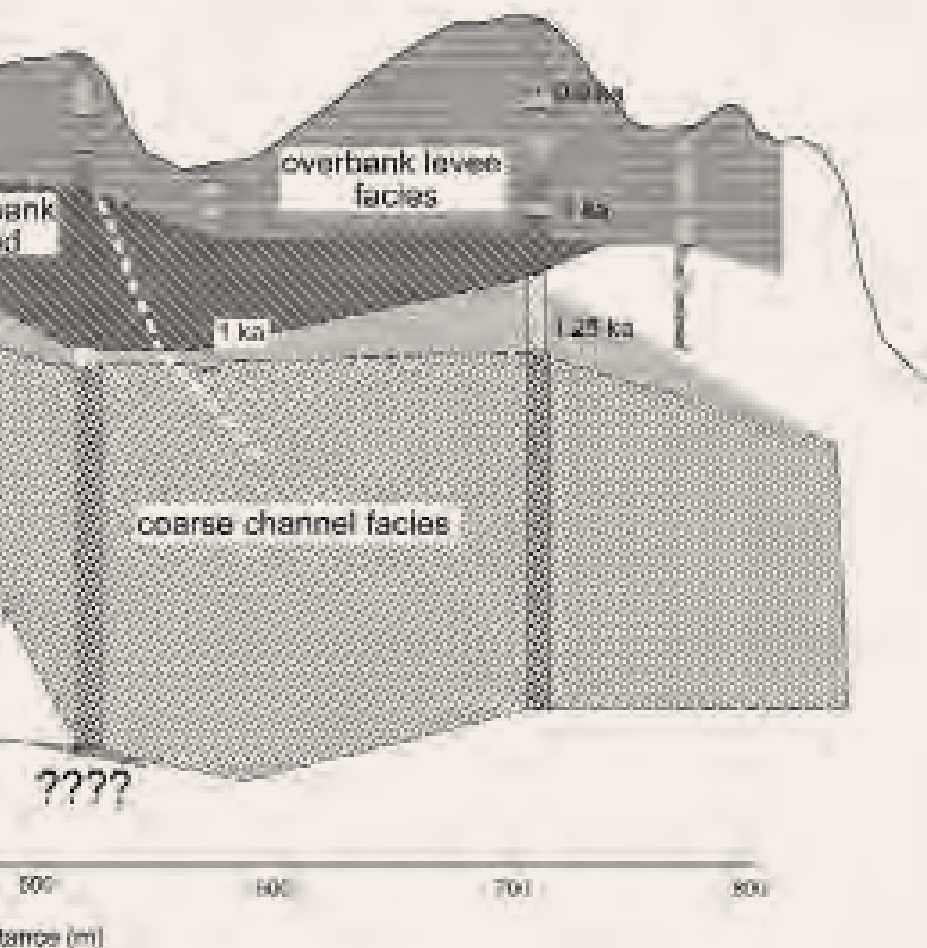
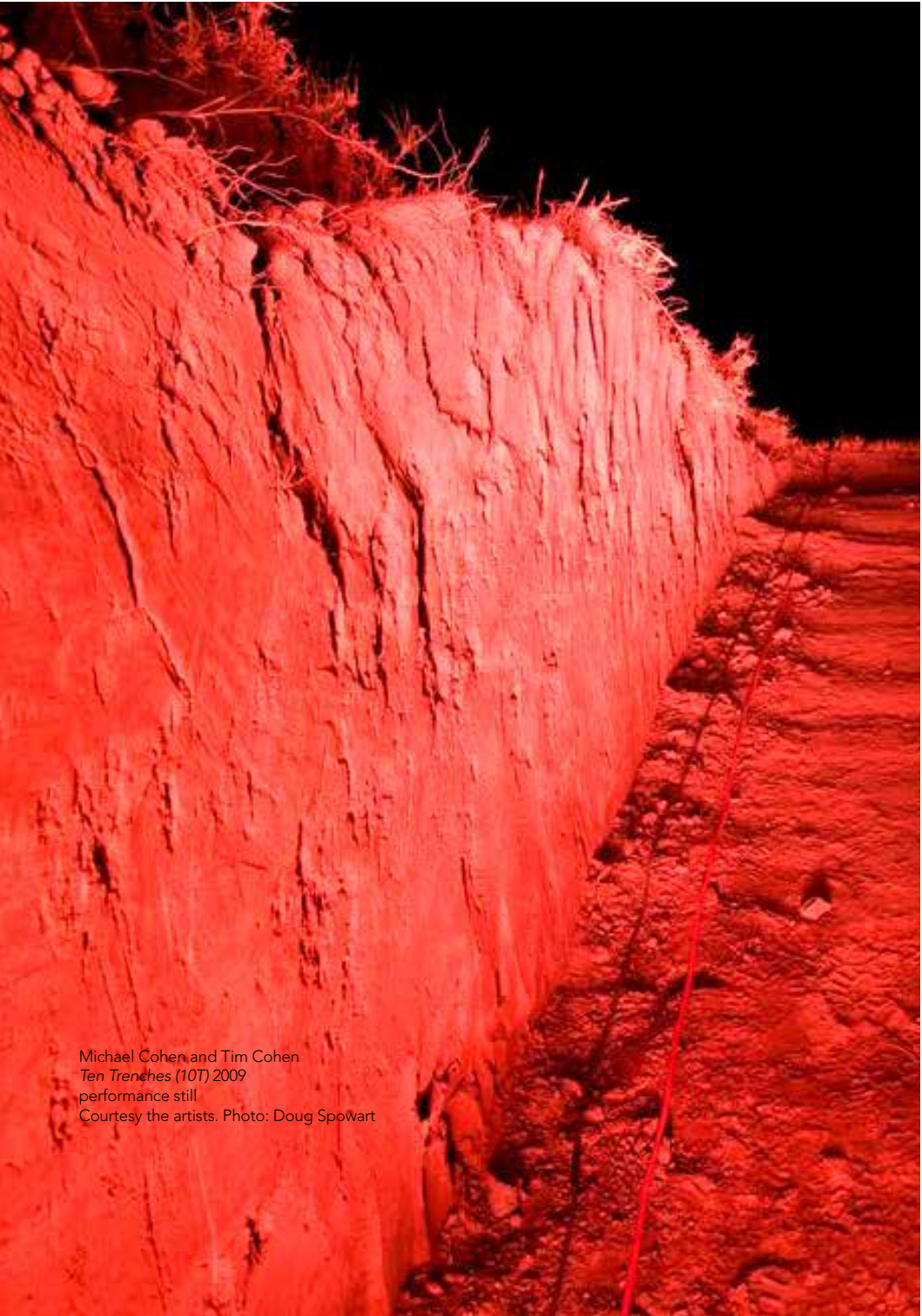
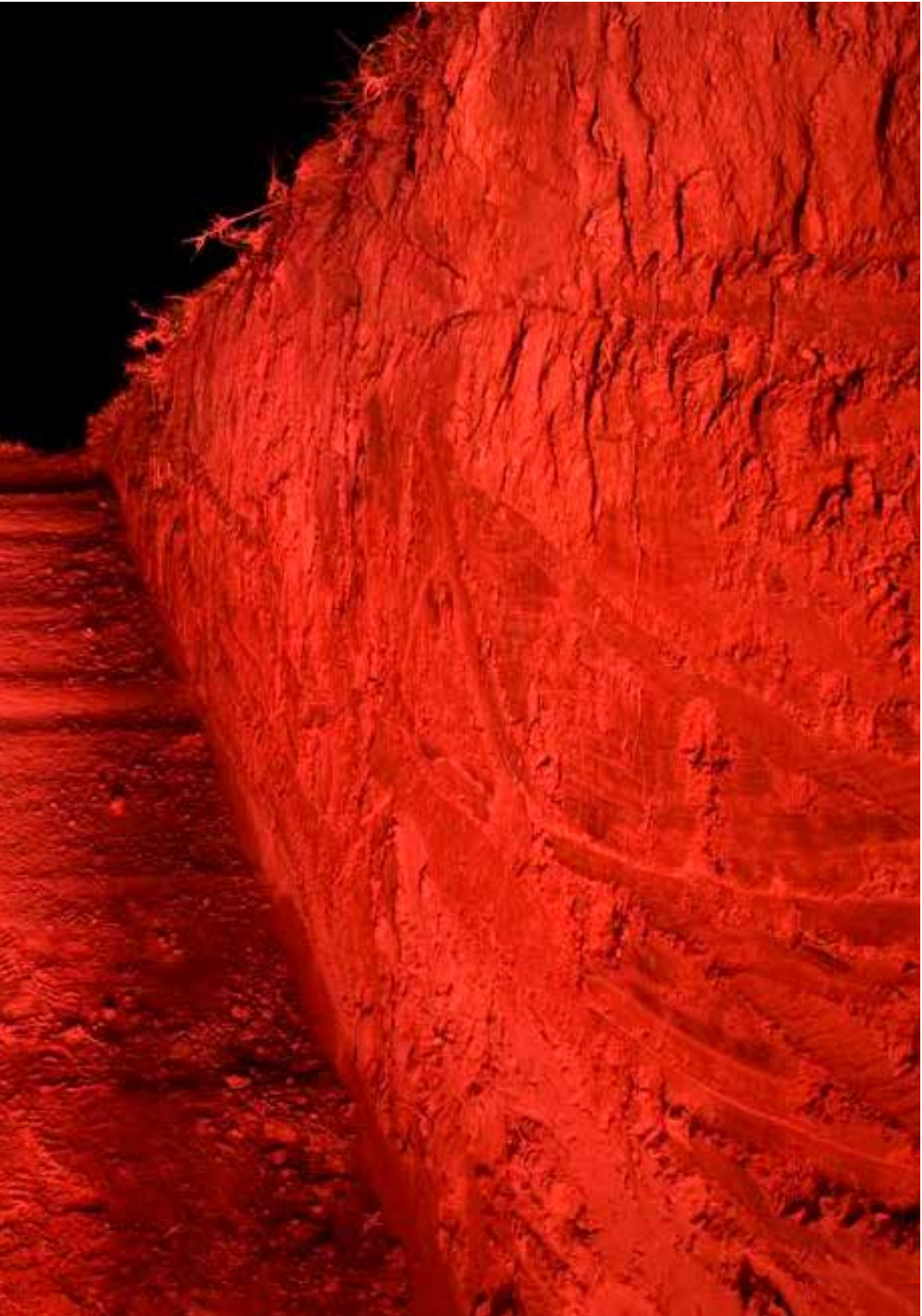


Diagram showing the movement of the Shoalhaven River at Bundanon, Tim Cohen 2009





Michael Cohen and Tim Cohen  
*Ten Trenches (10T)* 2009  
performance still  
Courtesy the artists. Photo: Doug Spowart



*BUNDANON*

*Aboriginal for deep gully or deep valley*

*Buntanoon, Bundanoon, Bundanon*

*BU(LAIA):N:DHAIA(LA) meaning “two things deep”*

*NOON from the pronoun NYUNG meaning “his”*

Source: Michael Organ, University of Wollongong

2.

---

First  
People



Rea

*Maang—2010*

performance still Photo: Heidrun Lohr





Songman and dancer Richard Scott Moore  
*Siteworks Laboratory* 2010  
Photo Heidrun Lohr

# Moving Through Country: Indigenous Cosmology and Traditional Life at Bundanon

*Sue Feary & Heather Moorcroft*

---

Indigenous Australians' explanations of the creation of the natural world are sometimes referred to by non-Indigenous people as the Dreaming or Dreamtime. According to Indigenous traditions, in the distant past, Dreamtime beings made the world—the land, the sea and the sky, and everything in it, including human beings. These beings are still alive today and are exalted through traditional storylines and are part of land and nature, making the landscape a sentient being. Aboriginal people's connections with the natural world are therefore a deeply spiritual one.<sup>1</sup>

From the perspective of an Indigenous hunter-gatherer in traditional times the natural landscapes of the lower Shoalhaven region were the spiritual and economic base for survival. Spiritually, the landscape is imbued with meaning, embedded in prominent topographic features such as Coolangatta Mountain, Cambewarra Mountain, Pulpit Rock and the Shoalhaven River itself. One story connects the Shoalhaven River with the Devils Hands rock art site at Mundamia, east of the Bundanon Trust properties.

*... the devil once lived up the Shoalhaven River at Braidwood, and he got washed down in the floods. That [the Devils Hands rock shelter] was the only place where he could actually grab a hold of the rocks to climb out of the current. And when he climbed, because he was so mad and angry at being washed down he burnt his handprints in as he climbed up and out of the shelter to safety.<sup>2</sup>*

Such storylines connect distant places and reflect Indigenous people's holistic understanding of the landscape. The storyline may also trace the

---

movement of people between the coast, tablelands and highlands as part of a big ceremonial cycle bringing together tribal groups from many different areas. Perhaps the most well known Aboriginal story about the Shoalhaven River is of Billy Bulloo, which appears in various forms in many publications. It was told to a writer and collector of narratives, Roland Robinson, by Percy Mumbulla from Wallaga Lake in the 1950s and is produced in full below. The story about gold mining demonstrates Aboriginal people's capacity to adapt to the events of colonial history by incorporating them into traditional story telling.

At the top of Billy Bulloo's Canyon, in the steep gorge country west of Bundanon, axe-grinding grooves have recently been recorded, demonstrating Aboriginal people's association with the area from pre-contact times. Today, this is a special place for local Aboriginal people. Several other significant places also overlook the river. Pulpit Rock, so loved by Arthur Boyd and one of his reasons for purchasing Bundanon, also has connections with local Indigenous people. During interviews for the Lower Shoalhaven River Valley Aboriginal Cultural Mapping Place Project, local Aboriginal man David Thomas remembers while picking peas at Bamarang (probably in the 1950s–1960s), looking up at Pulpit Rock and seeing the outline of a man with a spear standing on the cliff. In the same study, Aboriginal man George Perry talks about caves in Pulpit Rock being the home of the 'little hairy man - a Dooligal - and old yellow boy'. As a child he was too scared to go up there. He said the electric fences in the paddocks were to keep the hairy man from stealing the cows.<sup>4</sup> In her 1863 memoirs, Louisa Atkinson<sup>5</sup> also refers to an Aboriginal man, Jim Vaugh, a 'chief' of the Shoalhaven tribe, native name Yarrawambie who claimed several mountains on either side of the Shoalhaven, which he called Cooloolodel (Coolendal) and Illarro (Illaroo).<sup>6</sup> The description suggests he was naming the spiritual features marking the boundaries of his traditional country.

Further downstream on the north of the Shoalhaven River, the prominent Coolangatta Mountain is of immense spiritual significance to all south coast Aboriginal people. The mountain was a place where after death the spirits departed the earth. Anthropologist R. H. Mathews, who recorded the information from an unknown source, possibly a local Shoalhaven man named Buthring, describes rock outcrops on the mountain's north-eastern side where feet marks have been left from people/spirits jumping off.<sup>7</sup>

## Old Shoalhaven Relic

Recently Mr. Lindon Biddulph, a native of Shoalhaven, forwarded to the Mitchell Library an aboriginal breast-plate presented to Nemmit, Chief of the Sutton Forest tribe, in 1825. The plate is said to be of an earlier date than any other in the Mitchell Library. The plate was found in 1876 (50 years ago), by a member of the Biddulph family, at the blacks camping ground, Sandy Point, on 'Eree' Estate, Shoalhaven River, 14 miles upstream from Nowra. 'Eree' was purchased from Mr. Hyam, of Nowra, by the Biddulph brothers (Lindon and Tregenna), and in 1855 they went to live there. Nemmit and his followers from the adjacent high country made Sandy Point, on the river, their camping ground generally about harvest time, in order to assist in harvesting and pick up anything they could lay their hands on—square bottle rum being the main thing, with plug tobacco and old clothes next in demand.



*Nemmit 1825 Chief of Sutton Forest Tribe*  
Details of listing at Mitchell Library, State Library of New South Wales  
Breastplate, bronze, 145X130m

---

The story is a long one, which recounts the spirit leaving a body to go to another place via cabbage trees and vines. To the west, Cambewarra Mountain (Gumbeengang) shelters a little hairy man in a cave on top of the mountain.<sup>8</sup>

The staff at Bundanon Trust have also referred to the spiritual significance of 'Arthurs Hill' as told to them by Indigenous elder Max Harrison. The hill is a prominent feature on the Riversdale property. Its importance as a place for men's business, has been corroborated by the local Indigenous men Cecil McLeod and Richard Scott Moore, who have 'sung' the hill prior to a major public event at Riversdale.<sup>9</sup>

## TRADITIONAL LIFE

Complementing this spiritual understanding of county, are archaeological sites, which provide tangible evidence of traditional Aboriginal life before white contact. They reflect all aspects of cultural and economic behaviour, from campsites containing stone artefacts, to ochre paintings deep inside rock overhangs. Many sites are recorded in the lower Shoalhaven valley but field investigations on the Bundanon Trust properties revealed very little archaeological material. Several small sets of axe grinding grooves were recorded in narrow, steep creeklines in very rugged sections of Eearie Park and Bundanon but no sites were found in locations where artefact scatters might be expected from recordings in similar environmental circumstances.

While some sites may have been destroyed by flooding or vegetation clearing and other humanly induced disturbances, it is also possible that this section of the Shoalhaven River valley was never very densely populated. Aboriginal people's patterns of land use and occupation were intimately tied to the availability of resources. Generally, more abundant and diverse resources than can be found at the Bundanon Trust properties are known to have supported larger populations, which in turn, has produced more archaeological evidence. The region in which Bundanon lies is something of a transitional zone between the coastline and the rugged hinterland and it is possible that it was more of a place that Aboriginal people 'moved through' on their way to the highly productive wetlands of the Shoalhaven delta, or further inland, to conduct ceremonies or during travel to the tablelands.

---

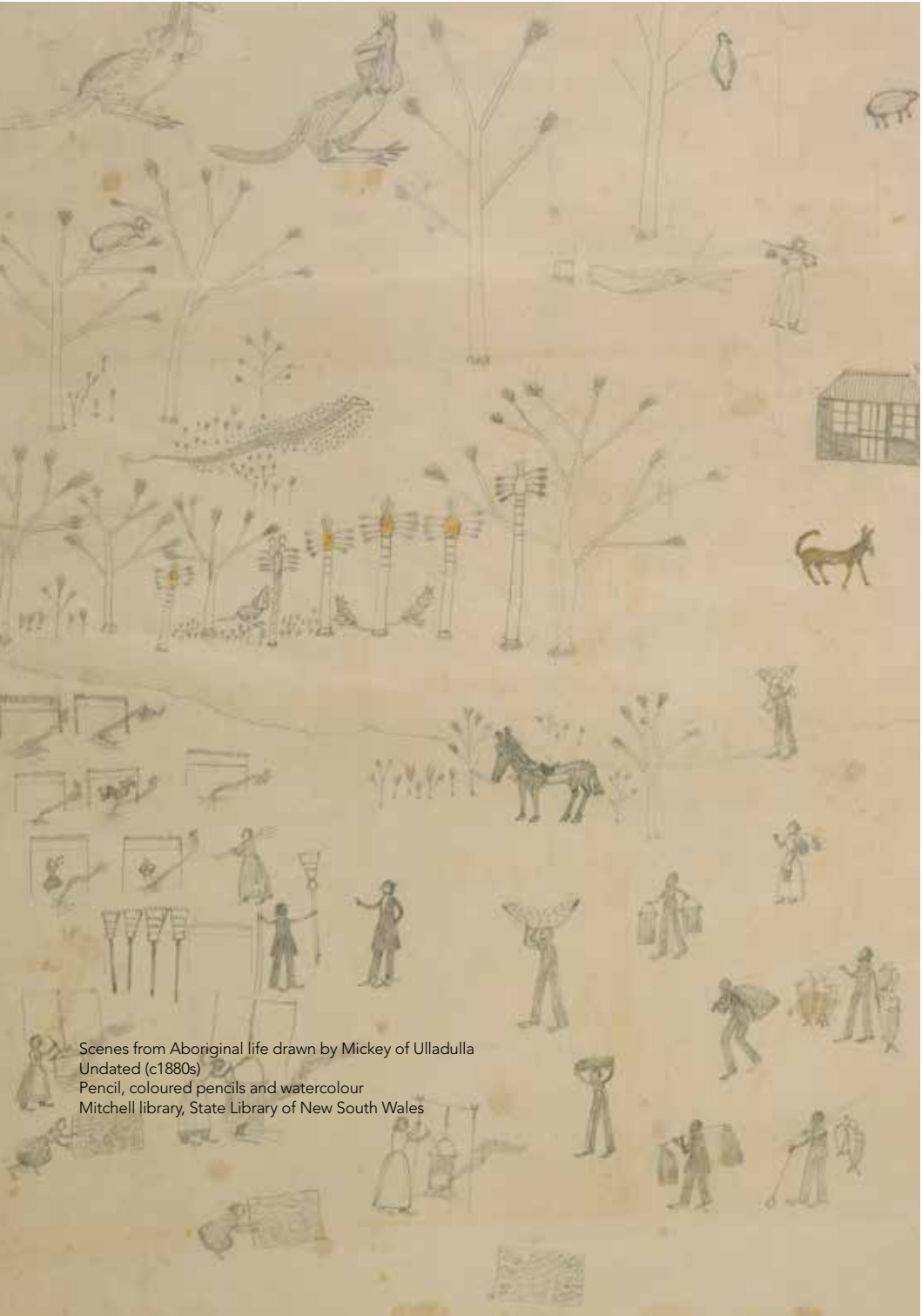
The field investigation at Bundanon was however not comprehensive, and further archaeological investigation may reveal more sites. These sites are important for their capacity to teach us about the Aboriginal past and also because for Aboriginal people they are a direct and tangible connection to the ancestors. While there are few direct ethnographic references to Indigenous people on Bundanon Trust properties at white contact, their presence in the area in pre-contact times can be reasonably extrapolated from descriptions of Aboriginal people in the broader area of the lower Shoalhaven.

Traditional Indigenous life on the lower Shoalhaven would have involved extended family or clan groups moving through their country, in response to the seasonal availability of resources, including plant and animal foods, medicines and raw materials for tools and shelter. Obtaining and processing resources was based on an intimate and detailed knowledge of ecosystems and the impacts of human exploitation on them. This knowledge was gained through oral traditions passed down through generations in the context of ritualised rites of passage such as initiation ceremonies. Country was managed through fire, to encourage green pick for kangaroos, to clean it up and to facilitate movement and visibility.

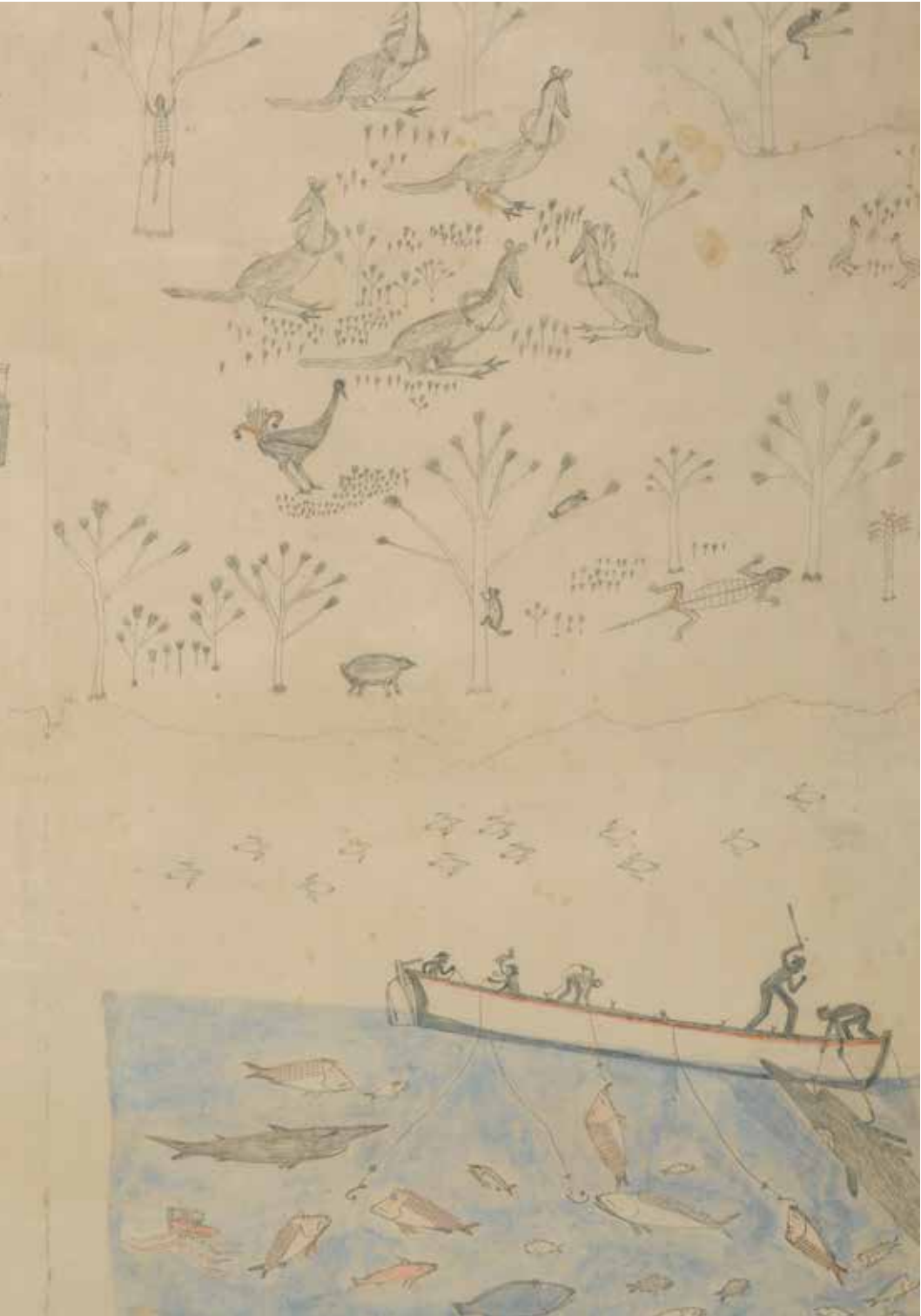
The ethnographic evidence indicates that the river was important for travel, with references to canoes made from the bark of certain species of eucalyptus trees and rafts made from the trunks of the cabbage tree palm.<sup>10</sup> Fish were also caught from the river, by men with spears and women in bark canoes with hook and line.<sup>11</sup>

Attendance at ceremonies was an important social mechanism for bringing small groups together for a range of activities such as trading, marriage, information exchange and to settle disputes. Ceremonial grounds are known from nearby Mundamia, Broughton creek, and Numbaa, and further a field at Moyean Hill and possibly Coolangatta Mountain.<sup>12</sup> Various rituals such as increase ceremonies and those of a secret or sacred nature maintained and renewed people's connection to the land and reminded them of their responsibilities for looking after it.

The Indigenous people, who included the Bundanon Trust properties in their traditional country, were part of the larger Yuin group, possibly within a smaller group called Gurungatta-manji, with close ties and associations with the Wodi Wodi people to the north. They spoke a dialect of the Dharawal language or possibly Mudthung (Thurumba) and lived in small mobile clan groups, such as the 'Burrier Blacks', managing their own tract of country



Scenes from Aboriginal life drawn by Mickey of Ulladulla  
Undated (c1880s)  
Pencil, coloured pencils and watercolour  
Mitchell library, State Library of New South Wales





Above and pages 54-55:  
Rayma Johnson  
*Ancient Echoes* 2010  
performance still  
Photo: Heidrun Löhrr

---

according to traditional law and customs. They came together with other family groups for specific activities such as kangaroo drives, burning country or for major ceremonies such as the one observed at Broughton Creek in 1881.<sup>13</sup>

## POST-CONTACT

Aboriginal people's lives were changed forever following the arrival of the First Fleet, and within the uneasy intercultural space of colonial history. Aboriginal people interacted with white settlers in many different ways, from outright war to co-existence. It is known that Aboriginal people played an integral role in assisting explorers during their surveys of the Shoalhaven River, by helping them to find ways to traverse country and cross the natural barrier of the Shoalhaven River through their local knowledge and the use of bark canoes. It is also known that clashes between cedar getters and Aboriginal people in the Shoalhaven were violent and historical records contain numerous references to attacks by Aboriginal groups on the cedar getters' bush camps, with subsequent reprisals—though none are known to have occurred on the Bundanon properties from the archaeological and historical evidence gathered thus far. The onslaught on the cedar resource was equally violent and on 3rd December 1814, a 'Government Public Notice' was published which prohibited the Shoalhaven Cedar Trade. Logging of cedar was followed by clearing of the remainder of the forest, taking away the lifeblood of traditional life and opening the land up for agriculture.

Alexander Berry took up the first land grant in the Shoalhaven in 1822, and his extensive records contain detailed information on Aboriginal life post-contact, most of it concerning his own Coolangatta estate. Many Aboriginal people worked on his properties until 1900, including at Coolangatta, Numbaa and Broughton Creek, undertaking a wide range of farming duties.<sup>14</sup> Berry was soon followed by settlers taking up land along the Shoalhaven River and it is difficult to know whether such employment was repeated at other Shoalhaven properties, which were generally smaller and held by less influential and well-off people than Berry. Many early farming families supplemented their diet by gathering 'wild vegetables which could be found using the aboriginal knowledge of the day'<sup>15</sup> implying that Aboriginal people were present in the area. Bennett suggests that Aboriginal people were still able to practice traditional hunting and gathering

---

at this time because not all land had yet been taken up by agriculture.<sup>16</sup>

Bundanon was an early grant, owned originally by Richard Henry Browne and sold to Dr Mackenzie on 1838. Early records make no mention of Aboriginal people but they must have been around because the 1891 Aborigines Protection Board records list 133 people living in the Shoalhaven of which only 20-30 were at Berry's Coolangatta estate.<sup>17</sup> Louisa Atkinson, writing in 1863 estimated around 100 Shoalhaven Aborigines 'some years since'.<sup>18</sup> In 1853 the Wardlows owned Riversdale, and the Biddulph family was at Earie Park by 1854. Either Aboriginal people were already there or came as a result of settlement at Earie Park because in 1876 a breastplate was found by the Biddulph family at the 'blacks camping ground, Sandy Point'.<sup>19</sup> The breastplate was engraved with the words 'Nemmit, 1825, Chief of the Sutton Forest Tribe'. This may be the same person as Louisa Atkinson's 'Jemmy Meretts,' son of 'chief' Jim Vaughn.<sup>20</sup>

Several inferences can be made from the above observations. Firstly, camps were on or near the property, enabling Aboriginal people to remain on country and continue hunting and gathering of traditional foods, while working for white settlers. Secondly, goods were being exchanged between Aborigines and white settlers in the context of a negotiated arrangement. Furthermore, it shows that Aboriginal men were employed at Bundanon. This is supported by an interview with Elinor Dillon for the Bundanon Conservation Management Plan. A hut known as the singlemans hut was built between 1860-1870 and according to Elinor was originally built for an Aboriginal man who worked on the property.<sup>21</sup>

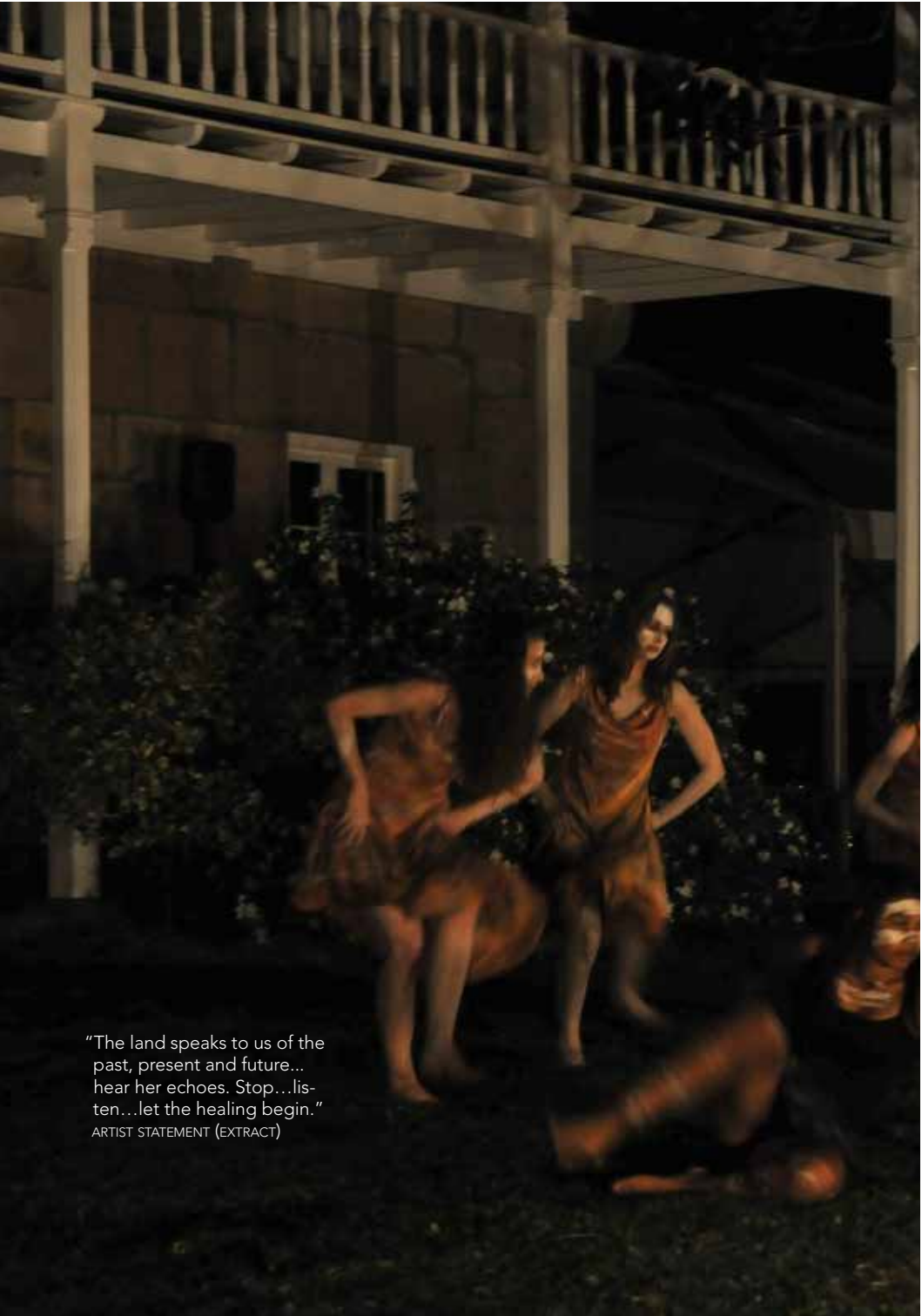
## CONTEMPORARY ABORIGINAL VALUES

The landscape that encompasses the Bundanon Trust properties encapsulates a long history of human attitudes towards the land and evolution of cultural values and norms. From oral histories, historical records and archaeological evidence an understanding of these changes towards the land and evolution of values and norms can be developed. The landscape, with the river as its focus, has been central to the economies and lives of people in the area. The cultural landscape is created by layers of connections between people and nature, of attachments and associations to particular places, and of links between the past, through Indigenous cosmology, to the present and future. Despite the impacts of

---

colonial history and the resultant dispossession from traditional lands the Aboriginal population of the Shoalhaven has not only maintained but is also renewing its connections with the land and sea, through agendas that are variously political, economic, cultural or environmental and reflected in Bundanon Trust's commitment to fostering these connections. ❧

- 1 D. Rose, *Nourishing terrains, Australian Aboriginal views of landscape and wilderness*, Australian Heritage Commission: Canberra, 1996
- 2 P. Bindon, *The Devils Hands*. BA (Hons) thesis, the Australian National University, 1976
- 3 R Robinson, *The nearest the white man gets*. Hale and Iremonger PL: Sydney, 1989, p. 41
- 4 K. Waters and K. Moon, *Lower Shoalhaven River Valley Aboriginal Cultural Mapping project: Community Report*, Report to NSW Department of Environment and Conservation: Nowra, 2005
- 2 This site was recorded during recent archaeological fieldwork with some Aboriginal people who had not visited the area for many years (Knight 2009). Visiting Billy Bulloo's canyon and finding the site was an emotionally charged experience for them.
- 5 Louisa Atkinson (1834-1872) is a well-known writer and naturalist whose parents had property in the lower southern highlands and at Budgong on the Shoalhaven. Her father had agricultural dealings with Alexander Berry.
- 6 L. Atkinson, 'A voice from the country. Recollections of the Aborigines', Sydney Mail, September 1863.
- 7 M. Thomas (ed), *Culture in Translation. The anthropological legacy of R. H. Mathews*. ANU E Press: Canberra, 2007
- 8 M. Organ, *Illawarra and South Coast Aborigines 177-1850*. Aboriginal Education Unit, Wollongong University: Wollongong, 1990
- 9 Deborah Ely, personal communication, 2/6/2011
- 10 M. Thomas M (ed), *Culture in Translation. The anthropological legacy of R. H. Mathews*. ANU E Press: Canberra, 2007
- 11 L. Atkinson, 'A voice from the country. Recollections of the Aborigines'. Sydney Mail, September 1863
- 12 M. Organ, *Illawarra and South Coast Aborigines 177-1850*. Aboriginal Education Unit, Wollongong University: Wollongong, 1990
- 13 K. Waters and K. Moon, *Lower Shoalhaven River Valley Aboriginal Cultural Mapping project: Community Report*, Report to NSW Department of Environment and Conservation: Nowra, 2005
- 14 M. Bennett, *Aboriginal Communities in the Illawarra and Shoalhaven 1796-1900*, Report to the NSW Aboriginal Land Council, 2000
- 15 R. Lamond ud. *Shoalhaven A Period of Change 1797-1986*. Shoalhaven Landuse Display Committee.
- 16 M. Bennett, *Aboriginal Communities in the Illawarra and Shoalhaven 1796-1900*. Report to the NSW Aboriginal Land Council, 2000
- 18 L. Atkinson, 'A voice from the country'. *Recollections of the Aborigines*', Sydney Mail, 22 September 1863
- 19 State Library of NSW records, courtesy Jim Walliss
- 20 L. Atkinson, 'A voice from the country'. *Recollections of the Aborigines*', Sydney Mail, 22 September 1863
- 21 Peter Freeman Pty Ltd, *Bundanon Conservation Management Plan Volume 1 Conservation Analysis*, 1997



"The land speaks to us of the past, present and future... hear her echoes. Stop...listen...let the healing begin."

ARTIST STATEMENT (EXTRACT)



---

# Bundanon Nawi

In 2011 a group of artists from Boolarng Nangamai Aboriginal Corporation—Steven Russell, Noel Lonesborough, Kristine Stewart and Phyllis Stewart—together with ethno-botanists and artists—Jim Walliss and Diego Bonetto—created a traditional bark canoe called a nawi, at Bundanon. The nawi was based on information sourced from marine architect, David Payne, from the Australian National Maritime Museum. Early Colonial records stated that local Aboriginal people in the Shoalhaven had created a nawi in six hours. The Bundanon Nawi took eight hours to make from a Stringybark tree found on the Bundanon property. It is the first nawi to float on the Shoalhaven River in living memory. ❄





Cutting the bark for the Bundanon Nawi  
Boolarng Nangamal with Jim Walliss, Siteworks 2011  
Photo courtesy Jim Walliss



Boolarng Nangamai artist Steve Russell in the Bundanon Nawi, Riversdale, December 2011





Above and pages 62 & 63  
R e a  
Maang, 2010  
Installation still  
Photos: Heidrun Löhr

# MAANG Ceremony (Gamilaraay)

*rea noir*

---

“The presence of Indigenous knowledge is all around me. The absence of Indigenous languages in the landscape is all around me. This site-specific work of a word from my language group translates as message stick. It represents the presence of me in a landscape that is not my country. I offer this work/word in acknowledgement of this absence as a healing ceremony.”

ARTISTS STATEMENT





*The site of Bundanon was first seen by  
Europeans in 1805 when James Meehan, a  
surveyor in Government employ... sailed from  
Port Jackson ...and inspected the Shoalhaven  
River as far west as the Burrier ford.*

Peter Freeman, *Bundanon Trust Conservation Management Plan*, 2008

3.

---

Settlers on  
the land



Bundanon from the north-west,  
circa 1915, Bundanon Trust





Hugh Mackenzie and family, circa 1890,  
Bundanon Trust Archivet

---

# The MacKenzies

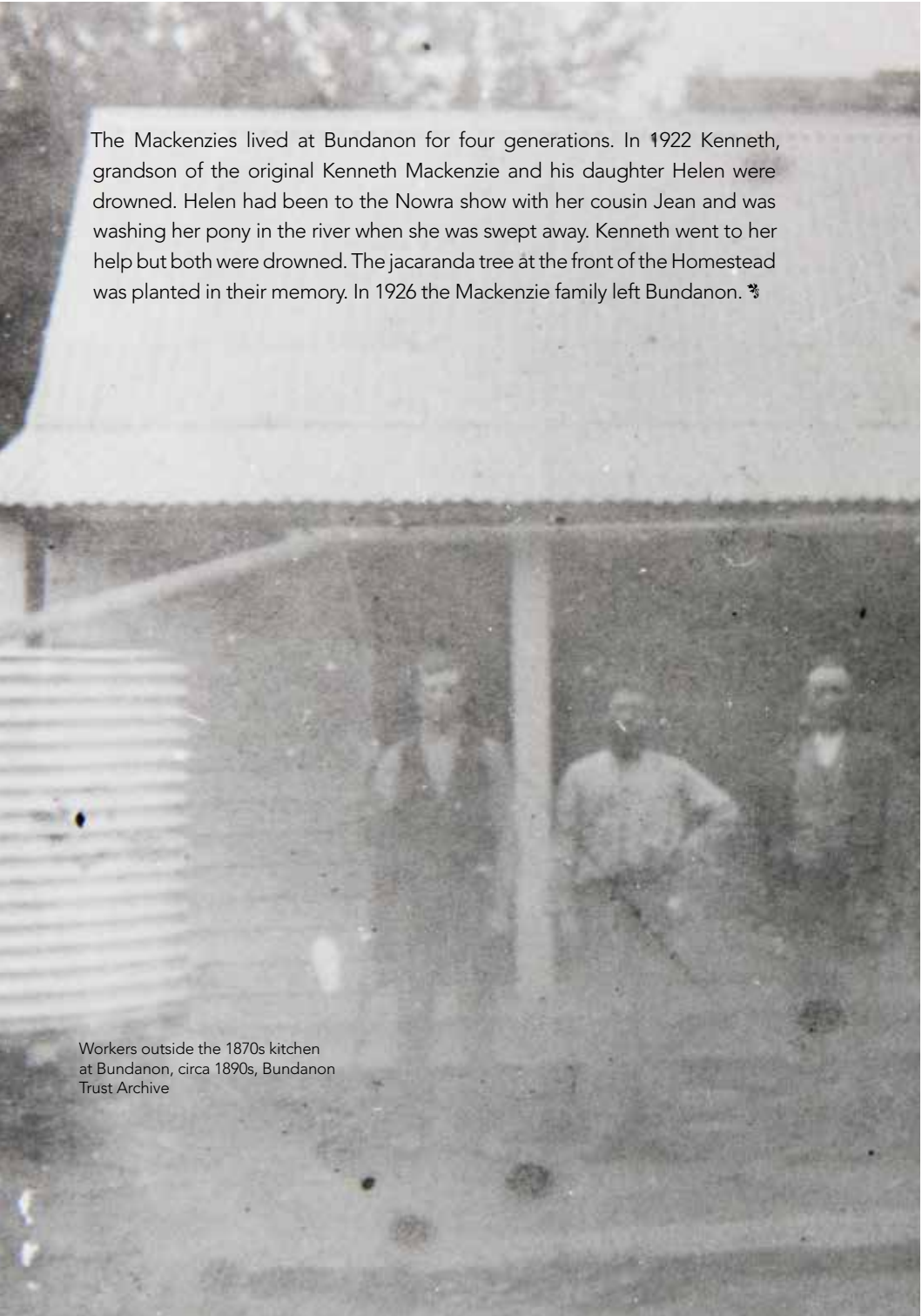
In 1838 the Bundanon property was sold to Kenneth Mackenzie who worked as a doctor in London, Dublin and Paris before immigrating to Sydney the year before. Mackenzie built a timber house on the edge of the tree line above one of the water sources at Bundanon (its foundations are still visible on the property) and their five children were born in that house: Helen in 1839, Mary 1841, Murdo 1843, Hugh 1845 and Julia Ann in 1848.

The disastrous flood of 1860 impacted dramatically on the landscape of Bundanon and would have hastened the construction of the two story Georgian stone homestead which had begun in the 1850s. Sandstone blocks from the local area, cedar from the property and lime mortar made from shell deposits collected from the Shoalhaven River were used. The house, completed in 1866, was built on high ground above the flood level and doors, ceilings and all internal fine joinery were of local cedar, except for the floors which are hardwood.

Attached to the rear of the building was a skillion kitchen with stone chimney and off the rear north west corner was a school room. The floods of 1870 had an even greater impact on Bundanon and surrounding properties than those ten years earlier. In a letter to his sister Hugh described it as "...the mother of all floods..." and that it had ruined Bundanon. Fences, yards and buildings were washed away; however strategically sited main house was not impacted.

The weatherboard servants' quarters were built after 1870 and the free standing kitchen with cistern was built in the 1880s and aligned to the main house. Also built in the 1870s were the manager's cottage and the singleman's hut. The singleman's hut is the remaining half of two back to back mirror image structures which provided overnight accommodation for farm and station staff. The missing half was built of timber and probably burnt down. The huts isolation demonstrates the social distancing that occurred in nineteenth century society. At one time an Aboriginal man lived in this hut and worked on the property. He told stories to the Mackenzie children and taught them how to draw and paint.

The Mackenzies lived at Bundanon for four generations. In 1922 Kenneth, grandson of the original Kenneth Mackenzie and his daughter Helen were drowned. Helen had been to the Nowra show with her cousin Jean and was washing her pony in the river when she was swept away. Kenneth went to her help but both were drowned. The jacaranda tree at the front of the Homestead was planted in their memory. In 1926 the Mackenzie family left Bundanon. ❀



Workers outside the 1870s kitchen  
at Bundanon, circa 1890s, Bundanon  
Trust Archive





Above: The 'lagoon' at Bundanon,  
circa 1910, Bundanon Trust Archive

Following: Cassette tape and transcribed interview between Arthur Boyd and Leslie Jones, regarding the drowning of Helen Mackenzie, c1980s, Bundanon Trust Archive



the water, with the two cousins on the little black that belonged to the Emerys. We were getting them for the show.

The ponies went they started to swim, and I think their feet touched, or something wrong anyway.

Was the...

No... pony, she didn't... lines were cut sh...

... deep?

... eight o... no cur... pony, an... when the river wa...

What was the...

About 1922, jus...

Were they crossing...

We were just crossing... a very... crossing, just for the... to swim. ponies got out on the... Jean was there but Helen sank and didn't... and Uncle Kenny went straight in. He was... swimmer and he went straight in and swam across... he lifted the child hand out of the water once and sank and we never saw either of them again.

But my pony wouldn't go in. Each time I tried to get her in she struggled and turned round and came out again. So that left me on the bank on this side ...

Was it something you were doing in fun in the begin...



# The Drowning Fatality

*Mr Reuben King, JP (District Coroner) on Monday held an enquiry regarding the double drowning fatality at Bundanon on Sunday. The following evidence was taken:*

**E**linor Frances Anderson stated: I am a governess, and resident at Bundanon; on Sunday, the 29<sup>th</sup> instant, at about 11.00am. I accompanied Mr Mackenzie, his two daughters, Jean and Helen, and Elinor Rothwell to the Shoalhaven River for the purpose of swimming horses; the deceased, Helen Mackenzie soaped the ponies and put traps round the two black ponies, as they had no mane; the straps were for Jean and Helene to hold on to; after soaping the ponies Jean Mackenzie, Elinor Rothwell and the deceased Helen Mackenzie each rode a pony back into the river, the two black ponies swam across towards the opposite bank; when they reached the deeper water the ponies seemed to struggle, and Jean and Helen slipped off into the water. The deceased, Kenneth Mackenzie, was on the bank of the river on the homestead side; when he saw his daughter Helen in difficulties he pulled off his boots and socks, jumped into the river, and swam to where Helen was: he caught hold of her and held her out of the water, he called out, but both deceased seemed to sink without much struggling; Elinor Rothwell then galloped to the house for assistance; a man named Oswald McClelland came to the river, I saw him go into the water, I ran some distance to get a boat: I afterwards saw the bodies of Kenneth Mackenzie and Helen Mackenzie on the bank of the river.

Jean Munro Mackenzie stated: I am 14 years of age, and am the daughter of the deceased, Kenneth Mackenzie, and reside at Bundanon; on Sunday, the 29<sup>th</sup> instant, I went with my father and sister Helen and Elinor Rothwell and Miss Anderson to the river for the purpose of washing some ponies we were getting ready for the show; my sister Helen, Elinor

---

Rothwell and myself each rode a pony into the river to wash them; we came back on to the river bank, and my father soaped the ponies, and we each rode back into the river. When I neared the opposite bank my pony struggled in deep water. I noticed Helen's pony struggling also, we both slipped off our ponies; I struggled to the bank; I heard my sister call out; she could not swim very well; I saw my father swimming towards her; I saw him catch hold of Helen and hold her above the water; he was coming toward the river bank; they both went under the water, but came to the surface again; after struggling for a while they both disappeared, and did not rise again; I saw Elinor Rothwell jump on her pony and gallop towards the house for assistance; Me McClelland came to the river on Elinor's pony; he jumped into the water and swam to where father and Helen went down; he dived and brought my father's body up first, and brought him to the bank; he then went back into the river and recovered the body of my sister, I saw the doctor arrive shortly after.

Oswald Oscar McClelland stated: I am a farmer, and reside at Bundanon; on Sunday morning, the 29<sup>th</sup> instant, I was lying on my bed when Elinor Rothwell called "help"; I ran on to the verandah; Elinor said, "Mr Mackenzie and Helen sank in the river". I jumped on her pony; she told me where to go; I reached the river in about three minutes; Jean Mackenzie was on the opposite bank; she pointed out where her father and Helen went down; I swam out and dived down; there would be about 8 or 9 feet of water, the water was fairly clear, I saw the two bodies lying on the bed of the river close together, I was somewhat exhausted and rose to the surface; I dived again and recovered the body of Mr Mackenzie first, and took it to the bank and laid it on the sand; I went back immediately, and dived twice before recovering the body of Helen; the bodies would be about ten yards from the bank, on the side opposite the homestead; when I put the bodies on the bank Jean Mackenzie was the only person present; we turned the bodies on their stomachs and tried to restore animation, but could do no good; I then went and rang up the doctor; he arrived in about an hour, I was present when he arrived and examined

---

the bodies; I helped get them in the boat and bring them across the river, and then on to the house; just when I got to the river in the first place Miss Anderson was away getting the boat, and was not present when I brought the bodies from the river.

Murdo Mackenzie stated: I am a grazier, and reside at Tooloombah, Queensland; the two deceased, Kenneth Mackenzie and his Daughter Helen, the subjects of the inquest, were my brother and niece; my brother was 42 years of age, and was born at Bundanon; my niece Helen Mackenzie was 12 years of age, and was also born at Bundanon; my brother was a grazier and owned considerable property; he was a married man, and the father of the deceased Helen Mackenzie; he leaves a wife and one son and daughter living; his life was insured; I don't know the particulars regarding the policies; my brother was of strictly temperate habits, and the accident could not be attributed to any intemperance; I do not know if my brother left a will.

Frederick Arthur Rodway stated: I am a legally qualified medical practitioner, practicing and residing at Nowra; on Sunday, the 29<sup>th</sup> instant, at about 11.30 a.m., I received a telephone message that there had been a drowning accident at Mackenzie's at Bundanon; I went immediately to the scene of the accident; I saw two bodies lying on the bank of the river and near the water's edge; I recognised them as the bodies of Kenneth Mackenzie and his daughter Helen; artificial respiration was being resorted to by some persons present; I examined the bodies, and found external marks of violence; death had occurred probably an hour previous to my arrival; death was due to drowning in both cases.

Finding—That the said Kenneth Mackenzie and Helen Munro Mackenzie, on 29<sup>th</sup> day of January 1922, were accidentally drowned in the Shoalhaven River at Bundanon, in the police district of Shoalhaven, in the state of New South Wales. The said Helen Munro Mackenzie being drowned while swimming a horse in the river, and the said Kenneth Mackenzie trying to save his daughter. ❀



Horses and rider in the Shoalhaven River at Bundanon, circa 1920,  
Bundanon Trust Archive



*The very social Mackenzie family were known as the 'Bundanon push...' Dances were held in the big room in the main house for both the family and farm workers with cricket played regularly.*

Bundanon *Heritage Management Plan*, Peter Freeman, 2007

4.

---

# Farming & the River



Farm workers, Bundanon Trust Archive



---

# Bundanon, Beeweeree, Eearie Park & Riversdale

From the mid nineteenth century the Shoalhaven River supported many farm properties and provided a mechanism for settlers to bring their produce to the coast for sale. The families living along the river near Bundanon, including Beeweeree, Eearie Park and Riversdale (all now part of Bundanon Trust), were closely associated socially, and often by marriage.

Bundanon, settled in 1838 by Dr Kenneth Mackenzie, was the focus of an agricultural estate developed for dairy farming and maize crops. Although approached by road from Cambewarra, the estate was closer to Nowra via a private ferry linking directly with 'Bamarang Station' across the river.

In 1853 Captain Charles Wardlow purchased 64 acres in Illaroo and built a house on the property called 'Riversdale'. The property remained in the ownership of the Wardlows and their descendents for over a hundred years until it was sold to the Walker family in 1954. By 1855 the Biddulph brothers, Thomas Tregenna and J. Lindon Biddulph, were well established at Eearie Park, which in 1859 consisted of a range of buildings including yards, a house, and sheds. Beeweeree (on the river between Bundanon and Eearie Park) appears to have been settled by Robert Condie Jnr between 1884–1887.

The disastrous Shoalhaven River flood of 1860 impacted dramatically on the landscapes surrounding Bundanon. The river rose 120 feet at Burrier before dropping to 75 feet at Eearie—although the house at Eearie was untouched. All the properties along the river suffered the loss of their stock, cattle and pigs, and wheat stored in barns and stacks. Arable land was covered with several feet of sand and other material deposited by the river. Captain Wardlow's house, Riversdale, was destroyed. We can speculate that the farm,



Family at Bundanon, Bundanon Trust Archive



Farm life at Bundanon, Earie Park,  
Beweeree and Riversdale, Bundanon Trust Archive

---

stock and land at Bundanon would have suffered and that the flood may well have led to the eventual construction of the two-storey stone house at Bundanon in 1866, marking the beginning of the estate we see today.

In May 1870 there was an even bigger flood than that which had been experienced in 1860. The extent of the disaster was described in *The Shoalhaven News* on 5 May 1870 "... the farm at Bundanon is one mass of clean washed sand, and from thence down both sides of the river by Riversdale..."

The floods of 1891 and 1898 may well have resulted in the loss of the second Riversdale homestead built after the 1870 floods. A third homestead was probably built at Riversdale during the 1890s. In contrast, the main house at Bundanon was to survive the floods which devastated other properties.

By the early 1900s the Bundanon Homestead was the focus of an estate which reflected the self-contained nature of the rural community at Bundanon. The ridge of high ground which formed the axis of the farm and homestead complex serviced both domestic and farm activities. Service areas including a smithy, laundry and buggy shed were sited near the western gate to the homestead yard. To the north a range of service buildings, including a curing shed for hams and bacon, were located in treed areas which gave way in the east to large fenced vegetable and orchard plots above the dam.

An extensive system of post and rail and wire fences controlled stock movements and defined arable areas planted with maize and lucerne. Other buildings in the homestead yard included stables, stallion shed and maize store with below the homestead fence a 32 cow feed stall and five bails. Beyond the Eerie [western] gate were stockyards, slab sheds, slab barn and pig pens. The introduction of cream separators in the 1890s increased pig farming in the district since the skimmed milk separating produced was valuable as feed. The orchard provided locquats while new bee hives provided ample honey. A tennis court was well established at Bundanon by 1902 and extensively used by the extended family.

The working of the property at this time continued the patterns established by the 1880s but appears to have relied on a larger workforce due to the distancing which gradually took place in the social arena. Under Kenneth Mack-

enzie, Bundanon was home to between twenty-five and thirty people, including the Mackenzie family and five to six farm labourers/servants families.

Due to the nature of the river flats grazing was only moderate to poor in quality but the soil could produce good corn and lucerne crops. Teams of ten bullocks pulled the dray with up to ten bags of corn harvested from the lower paddocks near the river. In winter lucerne crops supplemented the feed available to cattle and horses. Three single furrow ploughs were used to prepare the ground for planting, each pulled by two horses on the river flats. There was a slab hut with a galvanised iron roof on 'Haunted Point' for the storage of the horses' harnesses during ploughing.

In 1926, four years after the drowning death of Kenneth Mackenzie and his daughter Helen, the Mackenzie family left Bundanon. For the next 45 years the property was leased out. Earie was also leased out by Mrs Biddulph on a three-year lease variously to the Hughes, Moffat, Scott and Hampstead families. The property was managed by the Weirs during the 1920s Depression.

In 1957 the Warren family with two teenage sons came to live at Bundanon as tenants. They lived in the Homestead for twelve years, carried out general repairs and cared for the property. Both sons were married in this time and lived with their wives, and later children, in the manager's and worker's cottages on the property. The family ran a successful dairy until the last few years when they changed to beef cattle.

Bundanon was sold out of the Mackenzie family to a local man Jim Lawrence in 1968. He sold it one year later to art historian Sandra McGrath and her husband Tony and art dealer Frank MacDonald. They carried out extensive house restoration. Most of the working buildings were removed from the grounds and a garden was installed.

Riversdale was purchased by Arthur and Yvonne Boyd in 1974, Bundanon and Beeweeree in 1980, and Earie Park in 1981. ❧



Pat and Helen Scott with dog and goat in front of old farm house at Eearie Park, c1960s, Bundanon Trust Archive



Richard Stone and Gwen Stone (Harper)  
at Bundanon, c1960s, Bundanon Trust Archive





---

# RT106: The Beast of Bundanon

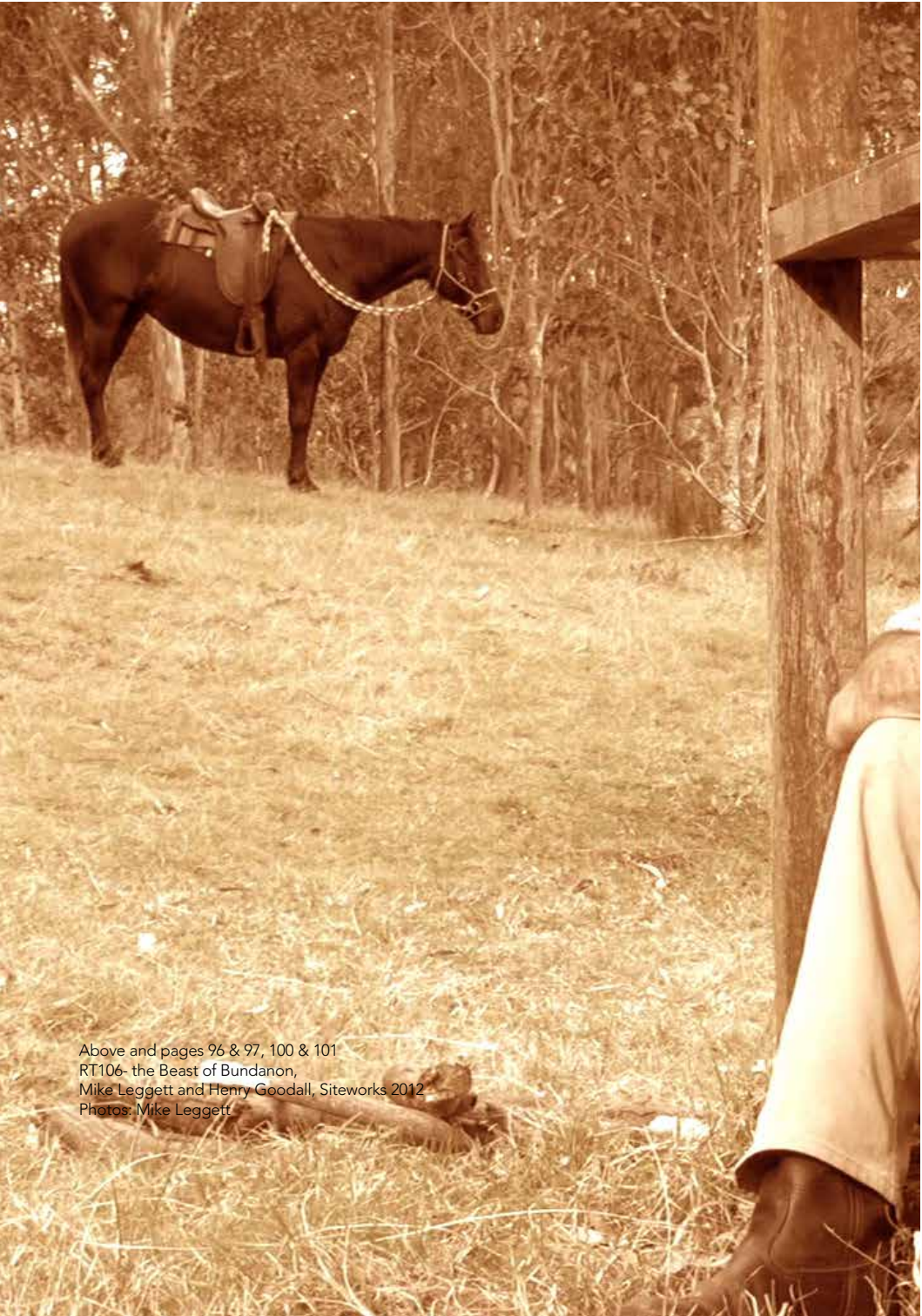
*Mike Leggett & Henry Goodall*

This video observes a mature steer being selected, leaving the Bundanon farm, taken to the slaughter-house, killed and butchered. Following the dictum 'from paddock to plate' the beast was the Trust's food contribution to the Siteworks 2012: Future Food Feast.

Henry Goodall, the Trust's Property Manager, relates a short history of farming in the Shoalhaven and the methods of husbandry. We then follow the progress of the beast through to its preparation for lunch by champion of ethical eating, chef Jared Ingersoll.

The video RT106 was commissioned by the South East Local Land Services. RT (red tag) 106 refers to the identifying ear tag on the steers of the Angus Emmental herd raised at Bundanon. 🍴

Arthur Boyd, *Red hallucinating cow on a starry night*, 1981, pastel on paper, Bundanon Trust Collection



Above and pages 96 & 97, 100 & 101  
RT106- the Beast of Bundanon,  
Mike Leggett and Henry Goodall, Siteworks 2012  
Photos: Mike Leggett







---

# The Future of Food

*Jared Ingersoll*

To cook one whole beast is wonderfully exciting, the possible dishes are as innumerable as the number of things that can go wrong when cooking for up to 400 people outside in a make shift kitchen. I wanted to communicate an important issue in relation to the 'The Future of Food' and that is that we must not allow anything to go to waste and as a society we need to embrace all aspects of agriculture in a harmonious and holistic way—paddock to plate like never before!

The first big problem was that RT106 was quite lean and not quite ready to be processed, the meat was not really suited to a quick cook on a BBQ and not all of the cuts were suitable to a long slow braise, as the larger muscles ie. the rump, would end up quite dry as there was no real development of the intramuscular fat. RT106's time was almost up and all of him needed to be used, there was to be no waste, RT106 had to be treated with respect

I chose a version on an old English recipe, a Faggot, which is essentially a large meatball made with pork and seasoned with spice and lots of onions. The beef faggot I developed was made with a good amount of pork shoulder to give texture and offal to give depth of flavour. Aside from the offal giving flavour I secretly love to see 'non-offal eaters' hungrily gobble up hearts, livers and kidneys it is a part of the animal that often, through prejudice or fear, is not regarded as a delicacy and therefore shamefully wasted.



---

*Below are the ratios I uses when preparing Beef Faggots for a very large group, I have also included a recipe that will suit you at home. Your beef faggots are ready when they are soft, rich and browned in a pan of delicious onion gravy. I love to serve these with delicious crunchy pickled cabbage salad.*

## *Beef Faggot*

To feed 400 people you will need:

- A lot of help and a lot of time.
- A skilled butcher
- 75kg RT106 coarsely minced
- 24.5 kg pork shoulder coarsely minced
- 18.5kg beef kidney & liver coarsely minced
- 40kg chopped onions
- 1.5kg peeled & chopped garlic
- 8.5kg bread crumbs
- 80 large white leeks
- 24 bunches of thyme
- 12 bunches of sage
- 12 bunches of thyme
- a large branch of a Bay tree
- lots of salt
- loads of white pepper and ground mace.

The technique for processing a delicious meal from the above ingredients is not worth writing as it is absolutely made up as you go along! Follow the domestic concepts and then problem solve your way to a delicious result.

Left: Food for Thought,  
Right: Galamban; Future Food Feast,  
Siteworks 2012

To feed 4 people you will need:

- 150g coarse beef mince
- 100g coarse pork mince (shoulder or neck is best—you want it fatty)
- 100g minced beef offal
- 3 large onions, finely chopped
- couple of cloves of garlic
- few sprigs of thyme and sage
- few bay leaves
- 80g bread crumbs
- approx. 100g caul fat or enough to wrap the faggot mixture
- 1.5 litres of stock if you have it on hand (don't use premade stock as this will reduce a lot and may become quite salty)
- salt, white pepper & ground mace

Combine meat, herbs, breadcrumbs and garlic in a bowl. Using your hand beat until the meat becomes pasty and springy. Season with salt, pepper and mace; form into four large balls. Lay out caul fat and wrap faggots. Use the flat of your hand to make pattie shapes. Coat the bottom of a large pot with oil and cook onions with a touch of salt until soft and starting to colour. Nestle your faggots in a single layer amongst the onions, add bay leaves and just cover with stock or water. Place into a hot oven at 180c and cook for 1 ½ hours, flipping occasionally so they take on colour. Add stock as required.

---





RT106

---

**Diary of Thomas Tregenna**  
**BIDDULPH**  
**Eeree 1880**

Sept 13 Mon.

Light WW. ---- Reggie went to school, Theo & Ted were bad with colds & hives. Mother very sick with a cold, went to bed after dinner. Sarah Wooden came over and washed. I planted lettuce seed & snowflake potatoes & burnt off in flat. River rose in the day & Bob had to ride over to shift the punt. Sarah slept here, Mother wrote to her Aunt E.

Sept 14 Tues.

Cloudy & cold. ---- Reggie went to school. Theo & Ted still had the hives on them. Bob went on ploughing the little flat. Ted rode over to Bundanon for some butter & came back with Bella to see mother, who was still bad with a cold. I had a bad cold, I planted tomatoes & French beans & transplanted some onions.

Sept 15 Wed.

Cold with drizzley rain. ---- Boys went to school. Bob rode down to Terara all round to get coulter laid. Mother better, up most of the day but her toe was bad. My cold still heavy. I looked after fires, transplanted a few onions & helped Tattie. Tattie heard from Dot & Theo from Harry Morton. Bob brought Julia up from the Point, as the measles were in the school.

Sept 16 Thurs.

Rain till dinner, afternoon dull. ---- Boys did not go to school, Bob & Ted cleaned out the stalls & made a new step into it. Theo shot a wallaby in the rocks opposite. Mother's toe still bad. Bob & Ted cleared at the dam, I planted some cucumber seeds Mr Collis gave me. Boys went over after tea to hear Mr Elder preach.

Sept 17 Frid.

Light W. ---- Boys went to school. Bob finished ploughing little flat, I husked, Bella came over after breakfast, had dinner & went back in afternoon. Tattie went home with her & came back to tea. Bringing over some young

---

---

lettuce plants which I put in. Mrs. Collis came over with the boys to see how mother was, had tea here & Bob rode back with her.

Sept 18 Sat.

Cloudy. ---- Bob mended a lot of bags & brought up a case of Hobart Town Jam from Jemmy's punt. He & Theo went over to practice cricket. Tattie & Ted rode up to Burrier to see John Thomson. Heard from Webb & Booth.

Sept 19 Sund.

Fine. ---- Ted rode over to Bundanon for his saddle & spent the day there. Bob, Julie & Bessie Thomson came over in the afternoon. Set bob tail in bails on 10 eggs.

Sept 20 Mon.

Fine. ---- Ted & Reggie went to school. Bob, Theo & I threshed all day. Bob sick in the evening. Sarah Wooden came over & washed & stopped all night. Found the kitchen floor on fire when we came home from the barn, & had a bother getting it out.

Sept 21 Tues.

Fine. ---- Boys went to school. Bob & I bagged up corn-18 bags. Bob sewed them up & harrowed little flat after dinner. I husked, Simpson called about insuring Theo's life. Hugh came to the gate, had a row. Mother & Tattie went over to Bundanon. Set hen in George's house.

Sept 22 Wed.

Very strong WW night & day. ---- Boys went to school. Bob harrowed little flat before dinner & mended fences afterwards. A lot of trees blown down by the wind in the night. I did the work, Bella, Tattie & the boys came over in the afternoon & slept here. Wrote to Simpson. I heard that Julia Thomson had the measles.

Sept 23 Thurs.

WW. ---- Boys went to school. Bob shipped corn on board the punt & harrowed little flat. I husked & planted melon seeds in garden. Bella & baby went home before tea, Reggie went with them. Steve Kennedy came over for two steers to break in. Theo & Ted went with him to get them to Illaroo.

---

---

Sept 24 Frid.

WW, warm. ---- Bob rolled little flat, I husked & chipped garden. Theo & Ted came back from Illaroo in the afternoon where they had been helping Pat Kennedy with the bullocks. Mother, Reggie, Minnie Muffy & Jacky came over before tea. Black gin came for some grub.

Sept 25 Sat.

Dull, rain at night. ---- Bob made paddle for punt & went over to practice cricket. Theo rode down to Terara with a letter for Flatt. Mother heard from Shipton Smith about likeness she sent home. Ted & Reggie went over to practice cricket. I husked & chipped garden. Young Condie brought down a clutch of eggs.

Sept 26 Sun.

Cold, rain all day. ---- Theo's birthday (15) Mother wrote to Mr Willis. Theo went up to black's camp at Flat Rock. Set Condie's eggs under white hen in pampas.

Sept 27 Mon.

Cold rain in morn. Afternoon dull. ---- Theo & Reggy went to school, Bob & Ted began to plough barley paddock for corn but had to knock off on account of rain. I husked, Ted got an owl's egg for Tattie out of a tree in the bush. Black gin bought a horse. Everything damp & miserable. Minnie looked after Muffie & Jacky.

Sept 28 Tues.

Cold wind with showers. ---- Boys went to school. Bob ploughed & harrowed new ground in barley paddock . I husked & transplanted some onions. Minnie looked after Muffie & Jacky.

Sept 29 Wed.

Cloudy. ---- Ted & Reggie went to school. Bob & Theo planted corn in little flat. I husked, picked seed corn & planted a few drills before dinner. Eva Sinclair & Hannah Kennedy came to supper here. Bill Bannon brought over one fish & ½ cut of potatoes. Sarah Wooden came over & washed for mother. Mother heard from Minnie Biddulph & I from Webb & Booth enclosing cheque for 3/-, got some "Graphics"

---

---

Sept 30 Thurs.

Fine. ---- Theo & Reggie went to school. Ted & Bob went on planting corn in little flat. I planted before dinner, husked & picked seed corn. Bella & baby came over before dinner & afterwards with mother & Tattie rode up to see Julia Thomson who had had measles. Bella came back & slept here. Reggie rode over to Bundanon for butter.

Oct 1 Frid.

Fine. ---- Ted & Reggie went to school. Bob & Theo went on planting corn in little flat. I husked, helped plant before dinner & picked some seed corn. Bella, Tattie & Minnie, Jacky & baby went back to Bundanon before tea. Tatttie meaning to go down the river tomorrow. Muffie stopped with grannie. Black gin brought some fish.

Oct 2 Sat.

WW. ---- We all got up early & finished planting corn in little flat, long day's work. Ted rode over to Bundanon after dinner & came back with Tattie who had been down the river. Bob went over to practice cricket. Mother tried to go over to Bundanon in the afternoon but Muffie would not go.

Oct 3 Sund.

WW. ---- Ted rode up to Mulley's selection. Hugh came over & took Muffie home. Theo rode over to Bundanon. Wrote to Stewart. Ted set hen in barn on 12 guinee eggs.

Oct 4 Mon.

WW. ---- Theo & Ted went to school. Reggie went over to Bundaon & came back with Bella & Bayley. Bella & Tattie washed. I husked & chipped garden. Bill Bannon brought over 4 cows that we bought from Hugh. Reggie & young Bob Condie brought over 2 calves from Bundanon. Boys milked new cows in evening. Bob rode down the river.

---

*Cold Westerly Wind*

*Kate Hughes came over  
and washed.*

*Bob rolled front paddock.*

*Ted and Reggie went on  
planting corn in side  
paddock, Bob helped them  
in afternoon.*

*I husked and picked corn.*

*Mrs Trotman all right again.*

*Mother wrote to Tottie.*

*Cassie Hughes came over in  
the evening.*

*Boys threshed.*

Above and 108–111

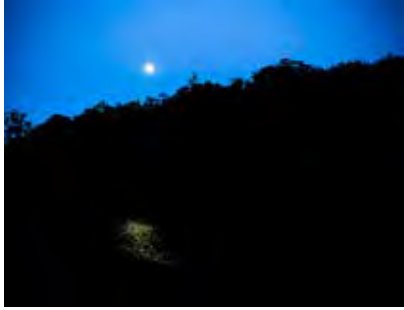
Robyn Backen and PLANK

Last Word 2012

Performance still

Photos: Courtesy the artist and Heidrun Löhr





---

# Last Word

*Robyn Backen & PLANK*

"*Last Word* is a collaboration with PLANK. It is a river fugue or a collage of voices transmitted then received beside, around and across the Shoalhaven tidal zone. In the 1880's the farmer Thomas Biddulph of Eearie Park wrote daily in his diary, each entry starting with a simple weather report. These diaries are the inspiration for a light and sound performance at dusk."

ARTIST'S STATEMENT





Granddad cleaning fish  
7 years old Charlie nursing brother

Riversdale <sup>10 R</sup>  
about the bridge

This photo shows fragmities growing the other side  
of the river  
none there today after 69 years  
they started to disappear about 15 years back



Charlie Weir's grandfather cleaning fish at Riversdale, Charlie his brother c1936.  
Photo: courtesy Charlie Weir

# Growing up at Bundanon & Riversdale

*Charlie Weir*

---

I was reared on the river and reared here (at Riversdale) ...and went to Bundanon to school—it was my first school and my Dad ran the boat on the river serving eighteen dairy farms at the time...A lot of things happened them times, you know, with the running of the boat, and a lot of things we experienced, like the piggeries they had (at Riversdale)—they used to rear pigs and they used to grow a lot of corn, that’s why they had this wallaby chase every weekend, chasing the wallabies and beagles around the hill—you could hear them bellowing and going on all weekend at the dogs, keeping the wallabies off the corn...We used to trap eels and trap rabbits, and they were boiled down for pigs... we used to eat rabbits... You’d get rabbits for breakfast, dinner and tea, then you’d have a change the next day—it would be baked instead of boiled or something! And parrots off the corn...we used to eat king parrots! They were good eating too.

We had no wombats here then... but this fellow (wombat) was over there and Grandad said, if it was after a flood he must have come down on a log... Anyway, I don’t know how he got it, but he got the wombat and fed it in the pig pen and fed it with the pigs, then when he got the wildness out of it he killed it and we had bacon made from wombat...And we had visitors from Sydney...my Grandma cooked bacon up with the roast lamb or something and Laurie was one of the visitors, he said “Not a bad bit of bacon there Jackie—did you kill that or did you buy it?” and he said “No I killed that” and when they’d finished eating, Madge finished eating—Madge was a bit



Boy in front, Jack Howard; boy on horse possibly his cousin Viv Gould, Riversdale circa 1935. Photo courtesy Charlie Weir



---

fussy, that was Laurie's wife, he said "Well how did you like your bacon?"... Madge said "Yes you want to do some more of that because that was beautiful that"... "Well you're eating wombat for the first time." And Madge was straight outside spewing her heart out! I can still see it!!! (Laughing) ... I didn't know the difference either, it was nice bacon and that was quite good. They eat roots, leaves and it's just like a bloody pig.

**W**e used to go rabbit trapping... We could have two or three hundred rabbits to skin, clean, all the skins went on bows, they were sold, and that was the best money, selling skins... We used to go round the hills picking these ferns and Bill started that and then Grandad got onto it too and sending these ferns to Sydney and as far as I can gather, these ferns were used to decorate the butcher shops... They used to send these bundles of ferns to Sydney, they got good rabbit skins and fox skins and tiger quoll skins as well. Terrible when you think about it today, they say that's why there's no foxes now and I said well the funny thing, I said there's no tiger quolls now ... and them days there was hundreds of foxes. A lot of foxes and they all had beautiful skins on them. They never had the mange like today; a lot of the foxes have got a mange. Like wombats got a mange too.

No wombats then no. I don't know why, whether it's because of the dogs who used to, every weekend they were here, they used to come in and line up—about four horses and people on it and shotgun and beagles all around. They were getting ready to go to the bush....Then the dogs would chase these wallabies out of the gully and come out where you're standing. Boom boom boom! They were wallabies then and a kangaroo was never seen.... Now it's all kangaroos...

**I**t's funny how things have changed. You know I'm a real bird lover and one day I used to shoot them, ducks and all that on the river—cos that's how we lived then. We didn't have food to eat, of course we were lucky on the farm, we had corn, we had orchards, we had plenty of fish. We used to shoot ducks and parrots and eat all these sort of things. We used to eat guinea fowls. Guinea fowls are good eating. ... Lots of wild ducks. The logging that was done here while we were here, and I was pretty young at the time, I can only just remember the bullock drivers and that. And I'll tell you another thing—I remember it very well—I'd said to Dad, I said "The bullock drivers are up there" and he said "What

---

do you mean the bullock drivers? They are not working, they're not here. They took the team away, they're not here," and they were there right enough, I could hear them. It was in fact the bloody Lyre birds!... The Lyre birds mocking the bloody bullock drivers—you'd swear they were there and the axe chopping... Gee they were good"

**W**hen I finished the building trade I worked on the (Tallowa) dam. I said to the Project Manager one day "when are we putting the fish ladder in?" because there was a plan for a fish ladder then and he said "what do you want a fish ladder for?" I said "just so that the fish can travel up and down , fish travel up and down the river all the time" and he said, "yes well I don't know anything about it and if you like your job please keep your mouth shut." So that stuck into me that, ever since then, and I told a lot of people about it..."... With my Dad I fished on and off for about forty years... and we were saw milling at the same time...But that was when I wasn't very popular with a lot of fishermen because I was trying to bring in new laws—we were killing too many little fish in haul nets...They said "shut your mouth, you'll have the bloody river closed, give them an inch and they'll take a mile"... so I was very unpopular... I got out of the game and the Fisheries Research Officer called for volunteers to come and plant mangroves and I went along and just at that time I started Riverwatch, back in 1980, I started Riverwatch. ✱ *Charlie Weir (born 1928), interviewed by Henry Goodall, Property Manager, Bundanon Trust 2012.*





Alex Kershaw  
*Through the River 2011*  
Video stills: Courtesy the artist

---

# Through the River

*Alex Kershaw*

*"Through the River is a story built from emotions that breed in pockets of nature, personal struggles enveloped by landscape, and memories that float across the River. Intimacy, resistance, resolutions, and inevitable change attend these passages between people through their landscape. Like placing pins into a map then drawing connections between them, Through The River is a psychogeography that imbricates these river stories into a singular narrative of the Shoalhaven—it is the River itself as a living, breathing and changing entity."* ARTIST STATEMENT

*"I see farmers trying to get that extra bit of feed from the water's edge, then a few years later, the land there is gone—that is when they start to fence the edge of the river."*

Charlie Weir, professional fisherman turned river ecologist

*"At the end of winter, when the wattle falls from the trees we know the mullet are running and its time to go fishing."*

Richard Scott Moore, local Aboriginal Songman

*"We have built a little seat down by the river on a rock ledge, it's a place to think, a place to be spiritual."*

Nicholas Schilko, owner of Nowra Wildlife Park

*"It doesn't matter who you are, where you are from or how much money you earn, when you come here everyone is equal."*

Kylie Duse, Manager of Shoalhaven Ski and Wake Park



Bundanon and the Shoalhaven River from Pulpit Rock, circa 1920s, Bundanon Trust Archive





Nigel Helyer  
Milk and Honey 2012  
Installation Bundanon Homestead  
Photo: Courtesy the artist



---

# Milk and Honey

*Nigel Helyer*

“The phrase from Exodus, “A land flowing with Milk and Honey”, describes the agricultural plenty of the chosen land. Early colonial settlers to the Shoalhaven region forged their own path towards this metaphor of plenty in a life that melded European practices and stereotypes with a landscape chosen but unknown, and perhaps unknowable. As if stranded by some ancient flood, two sonic river punts float in the Bundanon Homestead, carrying cargoes of milk and honey. Eight streams of audio intermingle Old Testament verse with ambient nature recording and cryptic 19th century farm diary entries by the Bidulph family. Waterscapes envelop the sound of hand milking in an old fashioned dairy, whilst a quill pen scratches out the daily farm routines, weather patterns and the small detail of agricultural life.” ARTIST STATEMENT



The punt looking across the Shoalhaven River towards Bundanon from Bamarang, circa 1960s, Bundanon Trust Archive

---

*Drummed down a swarm of bees  
Went into bush after a bees nest but got no honey  
Mother cut up peaches  
Jimmy would not bring down his punt as river too high  
Went over to peddlers boat  
Wrote to Bob, got no prizes  
Shipped 22 bags of corn on punt  
Picked preserving dish full of grapes to make jam  
Got a small swarm of bees, mother practiced her hymns  
From the Biddulph Diaries*



---

# Float: Slipping through time

*Tess de Quincey*

"I imagine our first forays as humans onto water occurred on rafts. And stepping onto water also enabled us to walk out of Africa. As humans we carry memory besides imaginings for a future, connecting the physical and the spiritual world with the capacity to change. I hope you will feel danced by a journey that articulates and connects different beings, vertically through time and horizontally through space." ARTIST STATEMENT



Above, 128 & 129  
Tess de Quincey  
*Float-Slipping through time* 2010  
Performance stills. Photos: Heidrun Löhr





*'I want Bundanon to be accessible to any Australian whose life can be enriched by the beauty, the history, the landscape, the environment and by the energy and stimulation from social interaction with Australian creative artists.'*

ARTHUR BOYD

5.

---

The Boyds



Arthur and Yvonne Boyd at Bundanon with Black-  
all children, Leigh and Ria, late 1970s





---

# The Boyds

Arthur Boyd (1920–1999) is an iconic Australian artist. Born in Melbourne in 1920 he was part of a unique artistic dynasty. His grandparents Emma Minnie and Arthur Merric Boyd were both accomplished and recognised artists, his father Merric Boyd is considered the ‘father of Australian studio pottery’ and his brothers David and Guy, sister Lucy, uncles and cousins were all largely artists.

His talent was recognised in his youth and his early career as an artist saw him associating closely with the leading artists of his generation—Sidney Nolan, John Perceval, Joy Hester and Yosel Bergner to name a few. In 1959, now married to Yvonne Lennie, also a painter, and with three children, he decided to move to Europe. He experienced immediate success in London and further recognition in Australia.

The Boyds returned to Australia in 1971 for Arthur to take up a Creative Fellowship at the ANU in Canberra. That summer Frank MacDonald invited Arthur and Yvonne to visit Bundanon for the weekend—they stayed for ten days. It had an immediate and profound effect on Arthur’s thinking and artwork. This visit reignited his love of landscape painting.

In 1974 the Boyds purchased a property adjoining Bundanon called Riversdale. They added two other lots of land and purchased a right of way. The McGraths and MacDonald tried to sell Bundanon to the NSW State Government with the idea that it be developed as a creative retreat. The Government were not interested and so they sold the property privately to the Boyds in 1979 for \$800,000.

The Boyds gifted the property, along with Riversdale, Eearie Park and Bee-weeree, to the nation in 1993. The property has been managed by the Bundanon Trust since this time. ❄️

The Boyd family in London circa 1970. From left: Arthur, Helena (Jamie Boyd’s wife), Jamie, Yvonne, Polly and Lucy (seated in front).



Arthur and Yvonne Boyd in the Bundanon kitchen, circa 1980, Bundanon Trust

NON



*The Bundanon Trust properties support 512 species of plants<sup>1</sup> across eleven vegetation communities<sup>2</sup>.*

1 *Flora and Fauna of Bundanon*, Gary Leonard and Gary Daly, 1996

2 *Native Vegetation of Southeast NSW*, NSW Office of Environment and Heritage

6.



Flora



Jennifer Gough Cooper  
*Lookout, Bundanon*, 2003  
Bundanon Trust Artist in Residence Collection



---

# Vegetation Communities

Native plants that grow in association with each other on a specific soil type are described as distinct “floristic assemblages”. These assemblages provide a distinctive suite of native fauna species with their preferred habitat; when combined the flora, fauna and soil are considered to be an “ecological community”. Floristic assemblages are described with reference to the dominant plant species, usually trees, and the other vegetation strata which might include mid-storey, shrub, vine, groundcover and forb (herbaceous flowering plant) layers. Comprehensive floristic descriptions might also include fungi, mosses, and lichens. Native animals do not generally restrict themselves to a single floristic assemblage but rather they have a preference for distinctive floristic structures, for example a low-heath, tall-forest, or ecotone therefore, they will have a ‘range’ which might include several ecological communities.

## WARM TEMPERATE LAYERED FOREST

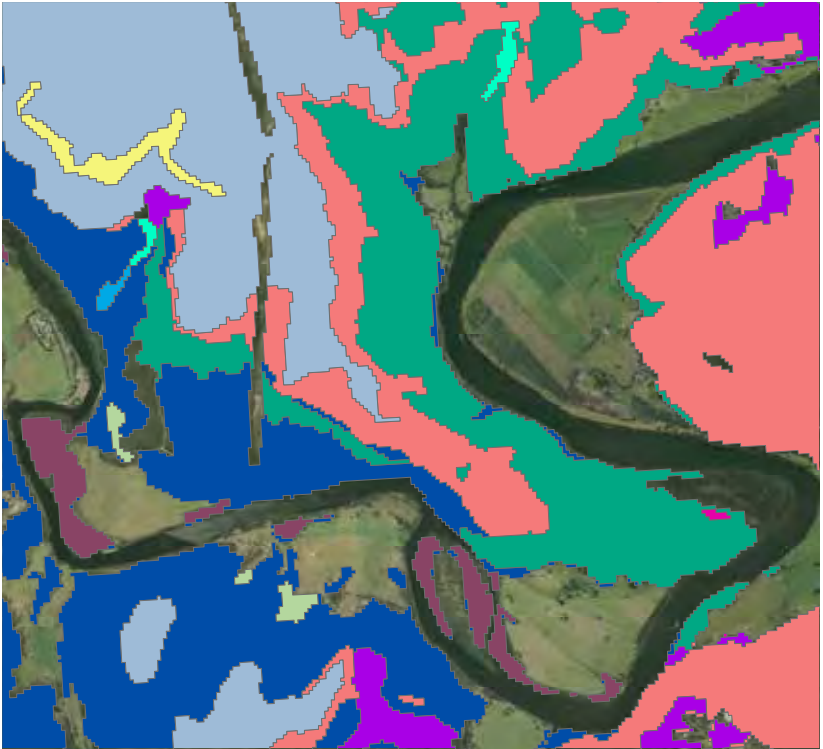
A tall eucalypt forest characterised by an open eucalypt canopy, a dense small tree sub-canopy and a moist shrubby understorey. Occurs below the southern facing ridge of the western valley.

## SOUTHERN TURPENTINE FOREST

A rather dense eucalypt forest with an open shrubby understorey, found between Bundanoon and the Upper Clyde River area on loamy soils derived from Permian Shoalhaven group sediments. Occurs mainly on the highest parts along the central ridge

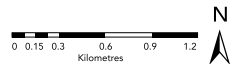
## TEMPERATE DRY RAINFOREST

A simple closed forest characterised by a dense tree canopy, lianes, a mesic shrub stratum and a sparse patchy groundcover. Occurs at the mouth of the western valley.



## VEGETATION COMMUNITIES

- Illawarra Gully Forest
- Southern Lowland Wet Forest
- Warm Temperate Layered Forest
- Temperate Dry Rainforest
- Coastal Warm Temperate Rainforest
- Morton Mallee Heath
- Southern Turpentine Forest
- Shoalhaven Sandstone Forest
- Riverbank Forest
- Currambebe-Batemans Lowlands Forest
- Yalwal Shale Sandstone Transition Forest



Vegetation Communities, Bundanon Trust Land Management Plan, Total Earth Care 2011

---

### CURRAMBENE-BATEMANS LOWLANDS FOREST

A eucalypt forest with an open shrub layer and a dense grassy groundcover, found on coastal lowlands on sandstones and shales. Occurs surrounding the Bundanon property and on slopes downstream on the east.

### COASTAL WARM TEMPERATE RAINFOREST

A closed forest with a dense tree canopy, a sub-canopy of small trees, lianes, an open layer of mesic shrubs and a fern-dominated groundcover. Occurs between the mouth of the western valley and the bottom of valley slopes.

### YALWAL SHALE-SANDSTONE TRANSITION FOREST

Wide distribution in the valleys of the lower Shoalhaven River and its tributaries. occurring on ridges and slopes, primarily on loamy soils derived from Conjola conglomerate and Wandrawandian siltstone. Occurs on slopes on the west of the property.

### RIVERBANK FOREST

A distinctive tall River Oak forest with an open shrub layer and a dense or patchy groundcover of grasses and forbs, found on sand/gravel alluvium strewn with cobbles along swift-flowing reaches of streams. Occurs at the water's edge, particularly along Eearie Park and the Island.

### SOUTHERN LOWLAND WET FOREST

A rather dense eucalypt forest with an understorey of shrubs and grasses, and its distribution occurs on open hillslopes and gullies with loamy soils. Occurs at the base of cliffs in the western valley.

### ILLAWARRA GULLY WET FOREST

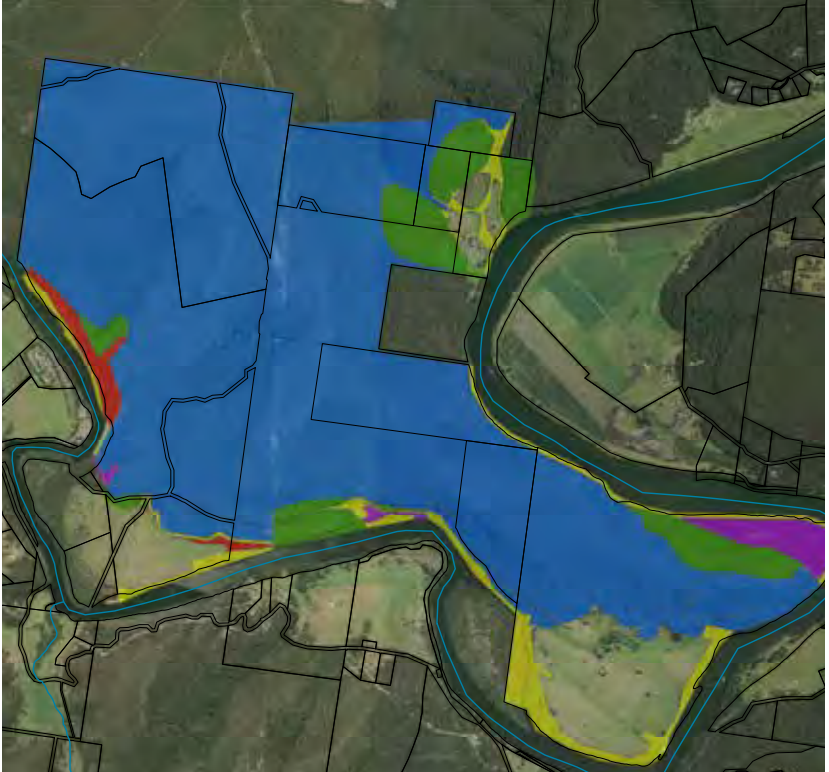
A tall eucalypt forest with a moist open understorey found on sheltered slopes and gullies with loamy soils. Occurs in a small area east of Bundanon.

### MORTON MALLEE-HEATH






An open-to-dense shrub canopy with emergent mallees and a thick groundcover of sedges and forbs. Occurs on slopes behind Eearie Park.

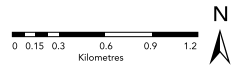
### SHOALHAVEN SANDSTONE FOREST

An open eucalypt forest or woodland with an abundant sclerophyll shrub stratum and a groundcover dominated by sedges. Occurs on highest parts of eastern Access Road and above Riversdale. ❄



## BUSHLAND RESILIENCE

-  High
-  Moderate
-  Low
-  Very Low
-  Past Grazing



---

# Flora Surveys

512 species of plants were recorded by Mr Gary Leonard during surveys undertaken in 1995 and 1996 and were documented in a joint report *Flora and Fauna of Bundanon*, May 1996 co-authored by Mr Garry Daly. Riverbanks, creeklines, road edges and paddock boundaries were also intensively surveyed in 2010 for Non-native (Exotic) flora, while unfarmed bushland areas were spot checked. Regionally and locally significant flora species that occur on site include:

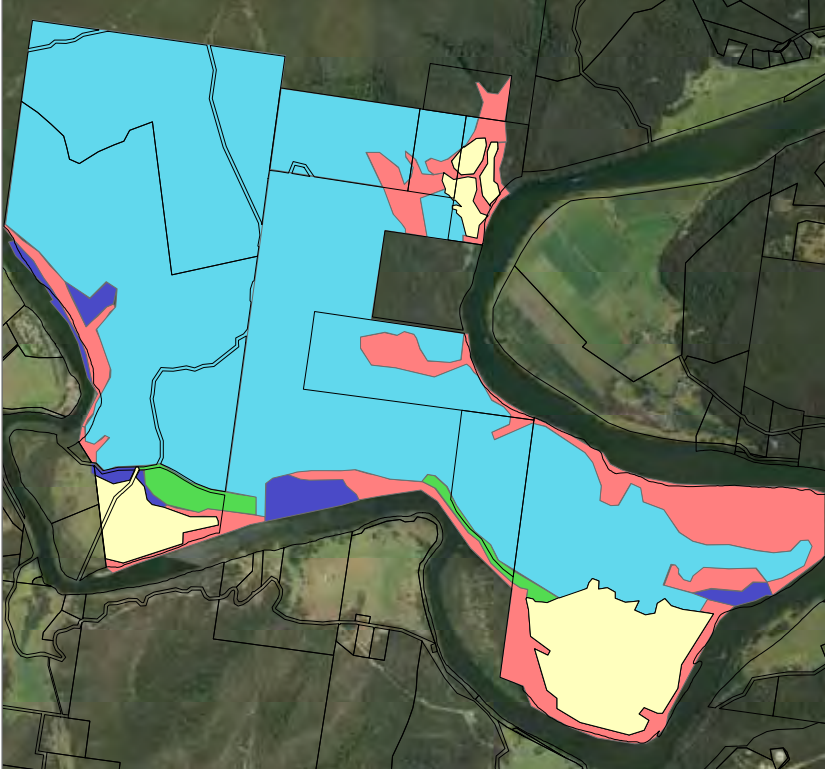
- *Leptospermum sejunctum*<sup>1</sup> (no common name)
- Net-veined Wattle *Acacia subtilinervi*<sup>1</sup>
- Broad-leaf Hop-bush *Dodonaea rhombifolia*<sup>1</sup>
- Nowra Heath Myrtle *Triplarina nowariensis*<sup>2</sup>
- Red Cedar *Toona ciliata*
- Downy Zieria *Zieria cytisoides*
- Non-native (Exotic) Flora

The majority of the unfarmed bushland areas on Bundanon Trust's sites are free of weeds, while the bushland (marginal) areas that have been grazed have a reduced native plant cover and an elevated number and density of exotic plant species. Cleared grazing land is almost entirely covered in exotic, but desirable, agricultural species. Some weed species have been classified as Noxious due to their impact on agricultural productivity and others because they are threatening to native ecosystems. The property is relatively isolated and has a relatively small list of weeds species, however *Lantana camara*, (*Lantana*), *Senecio madagascariensis* (*Fire weed*), and *Rubus fruticosus* agg (*Blackberry*) are Noxious weeds at substantial densities. ☞

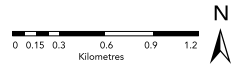
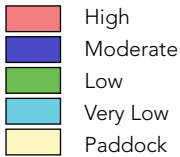
<sup>1</sup> *Rare or Threatened Australian Plants* CSIRO 1995

<sup>2</sup> A protected species listed as endangered under the TSC Act and endangered nationally under the EPBC Act.

Source: *Bundanon Trust Land Management Plan*, Andrew McGahey, Total Earth Care 2011



## BUNDANON WEED DENSITY



Weed Density, Bundanon Trust Land Management Plan, Total Earth Care 2011

# Common flora

| Family         | Genus Species                                       | Common Name            | Type                |
|----------------|-----------------------------------------------------|------------------------|---------------------|
| Acanthaceae    | <i>Pseuderanthemum variabile</i>                    | Pastel Flower          | Herbs               |
| Adiantaceae    | <i>Adiantum aethiopicum</i>                         | Common Maidenhair      | Ferns               |
| Aspleniaceae   | <i>Asplenium australasicum</i>                      | Birds Nest Fern        | Ferns               |
| Asteraceae     | <i>Ozothamnus diosmifolius</i>                      | Rice Flower            | Herbs               |
| Bignoniaceae   | <i>Pandorea pandorana</i>                           | Wonga Wonga Vine       | Climber             |
| Blechnaceae    | <i>Blechnum cartilagineum</i>                       | Gristle fern           | Ferns               |
| Blechnaceae    | <i>Doodia aspera</i>                                | Prickly Rasp Fern      | Ferns               |
| Casuarinaceae  | <i>Casuarina cunninghamiana</i><br>ssp              | River Oak              | Trees 10M-30M       |
| Cyatheaceae    | <i>Cyathea cooperi</i>                              | Straw Treefern         | Ferns               |
| Cyperaceae     | <i>Gahnia clarkei</i>                               | Tall Saw-sedge         | Grass               |
| Dilleniaceae   | <i>Hibbertia dentata</i>                            | Trailing Guinea Flower | Shrubs less than 5m |
| Elaeocarpaceae | <i>Elaeocarpus reticulatus</i>                      | Blueberry Ash          | Trees 5M-10M        |
| Ericaceae      | <i>Leucopogon lanceolatus</i> ssp                   |                        | Shrubs less than 5m |
| Euphorbiaceae  | <i>Breynia oblongifolia</i>                         | Coffee Bush            | Shrubs less than 5m |
| Euphorbiaceae  | <i>Glochidion ferdinandi</i> var<br><i>pubens</i>   | Cheese Tree            | Trees 10M-30M       |
| Euphorbiaceae  | <i>Homalanthus populifolius</i>                     | Bleeding Heart         | Trees 10M-30M       |
| Eupomatiaceae  | <i>Eupomatia laurina</i>                            | Bolwarra               | Shrubs less than 5m |
| Fabaceae       | <i>Hardenbergia violacea</i>                        | Purple Coral Pea       | Climber             |
| Fabaceae       | <i>Indigofera australis</i>                         | Australian Indigo      | Shrubs less than 5m |
| Fabaceae       | <i>Kennedia rubicunda</i>                           | Dusky Coral Pea        | Climber             |
| Fabaceae       | <i>Acacia binervata</i>                             | Two-veined Hickory     | Trees 10M-30M       |
| Goodeniaceae   | <i>Goodenia hederacea</i> ssp<br><i>hederacea</i>   | Forest Goodenia        | Herbs               |
| Iridaceae      | <i>Patersonia sericea</i>                           | Silky Purple-Flag      | Grass               |
| Lamiaceae      | <i>Prostanthera violacea</i>                        | Violet Mint-bush       | Shrubs less than 5m |
| Lauraceae      | <i>Endiandra sieberi</i>                            | Hard Corkwood          | Trees 10M-30M       |
| Lomandraceae   | <i>Lomandra longifolia</i>                          | Spiny-headed Mat-rush  | Grass               |
| Luzuriagaceae  | <i>Eustrephus latifolius</i>                        | Wombat Berry           | Climber             |
| Meliaceae      | <i>Synoum glandulosum</i> ssp<br><i>glandulosum</i> | Scentless Rosewood     | Trees 5M-10M        |
| Menispermaceae | <i>Sarcopetalum harveyanum</i>                      | Pearl Vine             | Climber             |
| Moraceae       | <i>Ficus coronata</i>                               | Sandpaper Fig          | Trees 5M-10M        |
| Myrtaceae      | <i>Acmena smithii</i>                               | Lilly Pilly            | Trees 10M-30M       |
| Myrtaceae      | <i>Backhousia myrtifolia</i>                        | Grey Myrtle            | Trees 5M-10M        |
| Myrtaceae      | <i>Corymbia eximia</i>                              | Yellow Bloodwood       | Trees 10M-30M       |

| Family         | Genus Species                                       | Common Name            | Type                |
|----------------|-----------------------------------------------------|------------------------|---------------------|
| Acanthaceae    | <i>Pseuderanthemum variabile</i>                    | Pastel Flower          | Herbs               |
| Adiantaceae    | <i>Adiantum aethiopicum</i>                         | Common Maidenhair      | Ferns               |
| Aspleniaceae   | <i>Asplenium australasicum</i>                      | Birds Nest Fern        | Ferns               |
| Asteraceae     | <i>Ozothamnus diosmifolius</i>                      | Rice Flower            | Herbs               |
| Bignoniaceae   | <i>Pandorea pandorana</i>                           | Wonga Wonga Vine       | Climber             |
| Blechnaceae    | <i>Blechnum cartilagineum</i>                       | Gristle fern           | Ferns               |
| Blechnaceae    | <i>Doodia aspera</i>                                | Prickly Rasp Fern      | Ferns               |
| Casuarinaceae  | <i>Casuarina cunninghamiana</i><br>ssp              | River Oak              | Trees 10M-30M       |
| Cyatheaceae    | <i>Cyathea cooperi</i>                              | Straw Treefern         | Ferns               |
| Cyperaceae     | <i>Gahnia clarkei</i>                               | Tall Saw-sedge         | Grass               |
| Dilleniaceae   | <i>Hibbertia dentata</i>                            | Trailing Guinea Flower | Shrubs less than 5m |
| Elaeocarpaceae | <i>Elaeocarpus reticulatus</i>                      | Blueberry Ash          | Trees 5M-10M        |
| Ericaceae      | <i>Leucopogon lanceolatus</i> ssp                   |                        | Shrubs less than 5m |
| Euphorbiaceae  | <i>Breynia oblongifolia</i>                         | Coffee Bush            | Shrubs less than 5m |
| Euphorbiaceae  | <i>Glochidion ferdinandi</i> var<br><i>pubens</i>   | Cheese Tree            | Trees 10M-30M       |
| Euphorbiaceae  | <i>Homalanthus populifolius</i>                     | Bleeding Heart         | Trees 10M-30M       |
| Eupomatiaceae  | <i>Eupomatia laurina</i>                            | Bolwarra               | Shrubs less than 5m |
| Fabaceae       | <i>Hardenbergia violacea</i>                        | Purple Coral Pea       | Climber             |
| Fabaceae       | <i>Indigofera australis</i>                         | Australian Indigo      | Shrubs less than 5m |
| Fabaceae       | <i>Kennedia rubicunda</i>                           | Dusky Coral Pea        | Climber             |
| Fabaceae       | <i>Acacia binervata</i>                             | Two-veined Hickory     | Trees 10M-30M       |
| Goodeniaceae   | <i>Goodenia hederacea</i> ssp<br><i>hederacea</i>   | Forest Goodenia        | Herbs               |
| Iridaceae      | <i>Paterosnia sericea</i>                           | Silky Purple-Flag      | Grass               |
| Lamiaceae      | <i>Prostanthera violacea</i>                        | Violet Mint-bush       | Shrubs less than 5m |
| Lauraceae      | <i>Endiandra sieberi</i>                            | Hard Corkwood          | Trees 10M-30M       |
| Lomandraceae   | <i>Lomandra longifolia</i>                          | Spiny-headed Mat-rush  | Grass               |
| Luzuriagaceae  | <i>Eustrephus latifolius</i>                        | Wombat Berry           | Climber             |
| Meliaceae      | <i>Synoum glandulosum</i> ssp<br><i>glandulosum</i> | Scentless Rosewood     | Trees 5M-10M        |
| Menispermaceae | <i>Sarcopetalum harveyanum</i>                      | Pearl Vine             | Climber             |
| Moraceae       | <i>Ficus coronata</i>                               | Sandpaper Fig          | Trees 5M-10M        |
| Myrtaceae      | <i>Acmena smithii</i>                               | Lilly Pilly            | Trees 10M-30M       |
| Myrtaceae      | <i>Backhousia myrtifolia</i>                        | Grey Myrtle            | Trees 5M-10M        |
| Myrtaceae      | <i>Corymbia eximia</i>                              | Yellow Bloodwood       | Trees 10M-30M       |

| Family           | Genus Species                                | Common                   | Type                |
|------------------|----------------------------------------------|--------------------------|---------------------|
| Myrtaceae        | <i>Corymbia maculata</i>                     | Spotted Gum              | Trees over 30M      |
| Myrtaceae        | <i>Eucalyptus eugenioides</i>                | Thin-leaved Stringybark  | Trees over 30M      |
| Myrtaceae        | <i>Eucalyptus sclerophylla</i>               | Hard-leaved Scribbly Gum | Trees 10M-30M       |
| Myrtaceae        | <i>Kunzea ambigua</i>                        | Tick Bush                | Shrubs less than 5m |
| Myrtaceae        | <i>Leptospermum sejunctum</i>                |                          | Shrubs less than 5m |
| Myrtaceae        | <i>Melaleuca linariifolia</i>                | Flax-leaved Paperbark    | Trees 5M-10M        |
| Myrtaceae        | <i>Syncarpia glomulifera ssp glomulifera</i> | Turpentine               | Trees 10M-30M       |
| Myrtaceae        | <i>Triplarina nowraensis</i>                 |                          | Shrubs less than 5m |
| Oleaceae         | <i>Notelaea longifolia</i>                   | Large Mock-olive         | Trees 5M-10M        |
| Orchidaceae      | <i>Dendrobium speciosum</i>                  | Rock Lily                | Orchid              |
| Osmundaceae      | <i>Todea barbara</i>                         | King Fern                | Ferns               |
| Passifloraceae   | <i>Passiflora herbertiana</i>                | Native Passionfruit      | Climber             |
| Pittosporaceae   | <i>Pittosporum undulatum</i>                 | Sweet Pittosporum        | Trees 5M-10M        |
| Poaceae          | <i>Entolasia stricta</i>                     | Wiry Panic               | Grass               |
| Poaceae          | <i>Imperata cylindrica</i>                   | Blady Grass              | Grass               |
| Poaceae          | <i>Oplismenus aemulus</i>                    | Oplismenus               | Grass               |
| Proteaceae       | <i>Banksia spinulosa var spinulosa</i>       | Hairpin Banksia          | Shrubs less than 5m |
| Proteaceae       | <i>Hakea sericea</i>                         | Needlebush               | Shrubs less than 5m |
| Proteaceae       | <i>Lambertia formosa</i>                     | Mountain Devil           | Shrubs less than 5m |
| Proteaceae       | <i>Persoonia levis</i>                       | Broad-leaved Geebung     | Trees 5M-10M        |
| Proteaceae       | <i>Petrophile pedunculata</i>                | Conesticks               | Shrubs less than 5m |
| Rhamnaceae       | <i>Pomaderris aspera</i>                     | Hazel Pomaderris         | Shrubs less than 5m |
| Rubiaceae        | <i>Morinda jasminoides</i>                   | Sweet Morinda            | Climber             |
| Rubiaceae        | <i>Psychotria loniceroides</i>               | Hairy Psychotria         | Trees 5M-10M        |
| Rutaceae         | <i>Melicope micrococca</i>                   | Hairy-leaved Dough-wood  | Shrubs less than 5m |
| Rutaceae         | <i>Zieria cytisoides</i>                     | Downy Zieria             | Shrubs less than 5m |
| Sapindaceae      | <i>Dodonaea rhombifolia</i>                  | Broad-leaf Hop-bush      | Shrubs less than 5m |
| Solanaceae       | <i>Solanum aviculare</i>                     | Kangaroo Apple           | Shrubs less than 5m |
| Thymelaeaceae    | <i>Pimelea linifolia ssp linifolia</i>       | Slender Rice Flower      | Shrubs less than 5m |
| Ulmaceae         | <i>Trema tomentosa ssp viridis</i>           | Native Peach             | Trees 5M-10M        |
| Verbenaceae      | <i>Clerodendrum tomentosum</i>               | Hairy Clerodendrum       | Trees 5M-10M        |
| Vitaceae         | <i>Cissus hypoglauca</i>                     | Water Vine               | Climber             |
| Xanthorrhoeaceae | <i>Xanthorrhoea resinosa</i>                 | Grass Tree               | Grass               |

Opposite: Arthur Boyd, *Trees on a hillside Riversdale*, 1975, watercolour on paper, Bundanon Trust Collection



---

# Spotted Gum

*(Corymbia maculata)*

Grows as a medium to tall tree 20-45+ metres with a distinctly spotted leopard-skin trunk caused by the shedding of small irregular flakes of its smooth bark revealing a smooth cream, grey and pink toned: surface is usually dimpled. These colours are accentuated when rain streams down their trunks.

Grows in open forests on a wide range of soils but prefers well drained shales and sandstone on valley slopes and ridges.

The light strong durable timber was cut for boat-building and

wooden street paving in Sydney (Some has been exposed in the Rocks), piles, poles, flooring, handles for axes, picks and shovels; and pit props in coal mines. Some spotted gum was cut from the forests on Bundanon and carted to local saw mills.

Up the slopes at Bundanon and Riversdale the spotted gum grows with a burrawang understorey providing an attractive scene which may have influenced Arthur Boyd in his many depictions of this beautiful tree in his art. JIM WALLISS

Opposite: Spotted Gum, *Corymbia maculata* Illustration contributed by the library of the Missouri Botanical Garden, USA. Following page: Arthur Boyd, *Untitled* (design for the Great Hall tapestry), 1984, oil on canvas. Courtesy of Parliament House Art Collection, Canberra ACT.









---

# Flying Duck Orchid

*(Caleana major)*

For the observant walker the discovery of a delicate ground orchid can be very rewarding, especially if it as fascinating as the flying duck orchid—a flower resembling a duck in flight—found in exposed sunny places on sandstone tops. The duck billed part of the orchid is so sensitive that the slightest

touch by an insect causes it to spring down trapping the intruder. As the insect tries to escape it pollinates the plant. In particular, male sawflies are attracted to the Flying Duck Orchid. Over a short period of time the orchid resets itself, making itself ready for the next sawfly visit. JIM WALLIS

Opposite: Flying Duck Orchid, *Caleana major*, by Ferdinand Bauer, based on a drawing by him of material collected at Sydney in September 1803. It first appeared in Stephan Endlicher's 1838, *Iconographia*.

---

# Red Cedar

*(Toona ciliata)*

A medium to tall deciduous tree growing up to 40 metres in height. It can still be found in sheltered gullies and at cliff bases at Bundanon, despite being heavily cut out by cedar getters who moved into the Shoalhaven Valley as early as 1812. The first cargo of cedar in this area was harvested around Burrier, which would have included the river flats of Bundanon.

The rich red colour and fine wood working qualities of Red Cedar make it a premium furniture timber. Many of the early cedar get-

ters in the Shoalhaven area were killed as a result of the resentment felt by local Aboriginal people at having their country invaded, which saw cedar getting subsequently banned by the Governor in 1815. The practice was later resumed and the tree heavily cut near to extinction by the end of the 19th century. The Red Cedar is easily spotted because of its yellow leaves in autumn and rosy red ones in spring. A large tree can be found growing along the Cedar Walk at Bundanon. JIM WALLIS

Red Cedar, *Toona ciliata*. From Roxburgh, W., *Plants of the coast of Coromandel*, vol. 3: t. 238 (1819).





---

# Burrawang

*(Macrozamia communis)*

A large tufted fern-like plant with spiky leaves up to two metres long, found growing in sandy soil in woodlands and open forests in Australia. It makes a magnificent sight growing as the understory to spotted gums at Bundanon. There are separate male and female plants, which are wind fertilized. The fleshy red seeds are rich in starch and were a staple food for Aboriginal people. Because they

contain dangerous toxins they were soaked in water for at least a week before being processed for food. Ignorance of these methods resulted in sickness amongst early explorers and settlers. Because of its bad effects on stock, land-owners exterminated the plant in many areas. The starch-rich underground stems were exploited commercially for laundry starch and paste. JIM WALLIS

Unidentified plant, but probably the Burrawang (*Macrozamia communis*). Port Jackson Painter between 1788 and 1797, from *First Fleet Artwork Collection*, Natural History Museum, UK.

---

# Nettles

*(Urtica dioica)*

Originally a native plant to Europe and North Africa, Nettles are characterised by their rhizomic growth patterns and soft green leaves of about 3–15 centimetres long that bear stinging hairs which can cause painful irritation to humans or animals that touch them. Nettles are a very valuable addition to diet, being an extremely nutritious food that is easily digested and is high in minerals—especially iron—and vitamins—especially A and C. Cooking the leaves, or thoroughly drying them, neutralises the sting, rendering the leaf safe to eat.

Nettles have a long history of use in the home as a western herbal remedy. They are used to treat excessive menstruation, haemorrhoids, arthritis, rheumatism and skin complaints—especially eczema. A tea made from the leaves has traditionally been used as a cleansing tonic and blood purifier so the plant is often used in the treatment of hay fever, arthritis and anaemia, while an infusion of the plant is very valuable in stemming internal bleeding.

DIEGO BONETTO

Nettles, *Urtica dioica* from Thomé, Flora von Deutschland, Österreich und der Schweiz 1885.





---

# Farmer's Friend

*(Bidens pilosa)*

Also known as Cobbler's Pegs or Spanish Needle, the Farmer's Friend is native to Australia and South America and is now found on all five continents. It is readily recognisable by its bi-forked seeds that expose themselves once the flowers have matured, famously clinging onto clothes and socks of people that pass-by, hence the name Farmer's Friend. The plant can grow to 1 metre in height.

The leaves from Farmer's Friend can be added to salads, soups and stews or dried for later use, while young shoot tips can be

used to make a tea. Farmer's Friend also possesses important medicinal properties and is used extensively in traditional Chinese medicine and amongst many traditional healers of Africa and Hawaii. For example a juice made from the leaves is used to dress wounds and ulcers, decoction of the leaves is anti-inflammatory and promotes good health, while the whole plant is anti-rheumatic and used in enemas to treat intestinal ailments. Substances isolated from the leaves are bactericidal and fungicidal, and are used in the treatment of thrush and candida.

DIEGO BONETTO

Farmers Friend, *Bidens pilosa*. From Descourtiz, M.E., *Flore médicale des Antilles*, vol. 8 (1829). Accessed from [plantillustrations.org](http://plantillustrations.org)

---

# Dandelion

*(Taraxacum officinalis)*

A native to Europe and North America, and is now naturalised and a common sight all over the world. The name Dandelion is derived from the French dent-de-lion, meaning "lion's tooth", in reference to the leaves that resemble sharp feline teeth. The yellow flowers are easy to spot in fields and amongst other vegetation, while the seed heads are often picked and blown in the wind by children, allowing for the parachute-like pappuses of fine hair to disperse the seeds in the wind.

The entire plant is edible. Leaves can be used in salads, flowers in fritters and roots as parsnip substi-

tutes. Two years old roots are also ground to make a caffeine-free coffee. The Dandelion is also a commonly used herbal remedy, being esteemed as an extremely valuable plant in both western and eastern herbalism. It is especially effective as a diuretic because it contains high levels of potassium salts, the plant is used internally in the treatment of gall bladder and urinary disorders, gallstones, jaundice, cirrhosis, dyspepsia with constipation, oedema associated with high blood pressure and heart weakness, chronic joint and skin complaints, gout, eczema and acne. DIEGO BONETTO

Dandelion, *Taraxacum officinalis*, from  
*Koehler's Medicinal-Plants*, 1887





---

# Scotch Thistle

(*Cirsium vulgare*)

A native to Europe and North Africa, the Scotch Thistle was an early introduction to Australia after colonisation and was infamously the subject of the first weed control legislation in the country—the Thistle Act, 1852.

A widespread weed of pastures, it can also be found in a variety of other situations, adapting and thriving. The purple flowers are emblematic of Scottish people and are used as their national symbol. The whole plant is covered with tiny hairs. On the extremities of the leaves there are longer spikes, which can cause injuries.

The young leaves of a Scotch Thistle can be cooked after soaking

overnight in salt. The stems can be peeled and then steamed or boiled. The taproots can be eaten raw or cooked, but only on young thistles that have not flowered yet. The dried flowers are a rennet substitute for curdling milk. The seed can be eaten roasted.

A decoction of the roots and leaves is used as a poultice on sore jaws while a hot infusion of the whole plant has been used as a herbal steam for treating rheumatic joints. A decoction of the whole plant has been used both internally and externally to treat bleeding piles. DIEGO BONETTO

Scotch Thistle, *Cirsium vulgare*  
Image: Christian Sepp, *Flora Batavi*, Volume 4,  
published 1822

---

# Mallow

(*Malva spp*)

Originating from Europe, North Africa and Asia, the common Mallow is now naturalised throughout the world. Mallow is easily recognisable by its palmated leaves with 5–7 lobes, 8–10 centimetres in diameter. The flowers are usually small and inconspicuous and white to pink in colour. It is a perennial growing up to half a metre in height.

Mallow leaves can be eaten raw or cooked, and have a mild pleasant flavour which works nicely in soups where they act as a thickener. The young leaves also make a very acceptable substitute for lettuce in

a salad and are used as a garnish or as a tea substitute. The seeds have a nice nutty flavour and a tea can be made from the leaves, flowers or roots. The leaves and flowers are the main parts used, as part of a diet or for their demulcent properties. They are valuable as a poultice for bruising, inflammations and insect bites or they can be taken internally in the treatment of respiratory system diseases and problems with the digestive tract. When combined with eucalyptus it makes a good remedy for coughs and other chest ailments. DIEGO BONETTO

Mallow, *Malva spp*, from *Wildflowers of America*, published July 17, 1894





Jennifer Gough Cooper  
Lookout, Bundanon, 2003  
Bundanon Trust Artist in Residence Collection



---

# Lantana

*(Lantana camara)*

An invasive, scrambling, thick-  
et-forming plant species native  
to Central and South America. It  
was brought to Europe in the 17th  
century as an ornamental plant  
due to its pretty flower clusters and  
has been diffused throughout the  
world in the wake of European  
colonialism. In Australia, Lantana  
is deemed a “weed of national  
significance” due to its ability  
to aggressively colonise and

seriously disrupt natural ecosys-  
tems through monopolisation of  
available resources. A product and  
metaphor of colonialism, Lantana  
grows quickly, clambering over  
existing botanical assemblages,  
smothering and pushing them  
to the ground. It is estimated  
that five percent of the Australian  
continent is infested with Lantana.

GARY WARNER

*‘There is a terrible scourge of Lantana at Bundanon  
which is choking the river bank. It’s almost impossible  
to get rid of, but we are trying a beetle that is sup-  
posed to kill it. So far they aren’t getting very far.’*

Arthur Boyd circa 1982, from *The Artist and the River*,  
Sandra Mc Grath

Lantana, *Lantana camara*  
Illustration contributed by the library of the  
Missouri Botanical Garden, USA





Diego Bonetto  
Wild Stories 2012  
Photo: Heidrun Lohr

# Nativeness & invasiveness

*Lesley Head*

---

*The value of Bundanon's extraordinary, pristine, environment  
is self-evident to all who come here.*

*Bundanon Trust Strategic Plan 2011–2015*

**B**undanon is anything but pristine, in the sense of being untouched by human hands and footprints. Instead we should understand it as being informed by the pristine ideal, an ideal of untouched nature. In this respect Bundanon is emblematic of a powerful but flawed current of Australian environmental thought.<sup>2</sup> Flawed in the sense that it is historically inaccurate (humans have been influencing the Australian landscape for tens of thousands of years) and of limited use in a future where human influences now dominate earth surface processes.

I want to suggest an alternative vision, one that would use weeds to help us understand the contradictions expressed above. Weeds are part of the heritage of Bundanon. They help us understand the layers of human and natural history in the place, and give us a sense of future processes. We need to learn to live with them, even when that necessitates killing them.

Weeds are commonly defined as plants that are in the wrong place, that do not belong because they are not native. A large body of scholarship now shows that concepts such as 'nativeness' tell us more about human categories than anything inherent in the plants or their evolutionary processes.<sup>3</sup> As Stephen Jay Gould argued, '“native” plants cannot be deemed biologically best in any justifiable way'.<sup>4</sup> They are simply the ones that happened to get somewhere first and flourish. The temporal boundary drawn around native plants in Australia is eight days in April and May 1770, when Joseph

---

Banks and Daniel Solander collected 132 plant species on the shores of Botany Bay, 'spreading them upon a sail in the sun'<sup>5</sup> so that the samples did not spoil. Anything that was here then is deemed native, anything that arrived later is not.<sup>6</sup> This also expresses a boundary between humans and the rest of nature; we have different rules for plant and animal belonging than we do for human.

In order to manage weeds well it is helpful to separate ideas of belonging (what they are) from behavior (what they do).<sup>7</sup> This is what often happens in practice. We attend to invasive plants—in our gardens, in our crops, at Bundanon—and leave the ones that behave themselves alone. We allow ourselves to belong at Bundanon, along with cattle, garden plants and other well behaved non-humans.

So I certainly do not want to deny the importance of weed management, but the reasons for killing them, and the costs and benefits of certain management patterns, need to be clearly articulated. In the Bundanon context such reasons include that they are invading other communities we value, or detracting from the aesthetic appeal of certain sites (such as the Amphitheatre). University of Wollongong Environmental Science student Linden Brown is currently undertaking a systematic assessment of past management patterns for his Honours project, in collaboration with a number of Bundanon staff, in order to help strengthen the basis of future decisions.

But thinking more broadly, what can we learn from weeds? First, as Siteworks artist Diego Bonetti puts it, *Weeds R Us*. They have been companions throughout human history and always will be. Different patterns of human ecological practice—growing crops, making roads, leaving city blocks derelict—encourage different combinations of weeds.

Second, weeds are an integral part of Australian history. The weed legacy at Bundanon is a response to dynamic changes including vegetation clearing, agricultural and pastoral land use and contemporary visitation patterns. In many ways we can think of the weeds as providing a historical record every bit as interesting as the documentary archives at Bundanon.

Third, weeds are now integrated into contemporary ecosystems, becoming part of what Richard Hobbs and colleagues have called 'novel ecosystems' or what Tim Low calls 'the new nature'.<sup>8</sup> Simply removing them will not restore a previous set of conditions; there is no going back. To understand the practical dilemmas involved, consider lantana, the major weed at Bundanon. In some places it is minimizing erosion by holding the river bank sediments together. In others it provides protective habitat for small birds. In both cases its removal, if desirable, must be undertaken with utmost care.

---

Finally, the job of weed management will never be finished. It is increasingly clear from research—although not always acknowledged in policy rhetoric—that this is not a winnable war. Nevertheless carefully targeted, long-term labour can make a difference. Successful weed management strategies bring together temporal cycles of different scales; the seasonal cycle of plant growth, the decades that seeds can survive in the soil, the fluctuating periods of human enthusiasm and the arbitrary dates of funding cycles.

Bundanon is an extraordinary gift to the nation. Part of its value is that it provides a microcosm of our geological, biotic, indigenous and colonial history seared into one place, a couple of bends on the Shoalhaven River. In my view it can enhance its critical contribution by a more open acknowledgement of the contradictions, edginess and difficult choices that attend contemporary Australia's engagements with nature. The times require us to go beyond the ideal of a pristine past and more honestly face a fraught, unpredictable and surprising future. Resilient, opportunistic, larrikin weeds may be more useful companions on that journey than we can yet imagine. ❧

- 1 Bundanon Strategic Plan 2011-2015, p. 5
  - 2 Head, L. 2000 *Second Nature. The history and implications of Australia as Aboriginal landscape*. Syracuse NY: Syracuse University Press.
  - 3 For recent overviews, see:  
Davis, M.A., Chew, M.K., Hobbs, R.J., Lugo, A.E., Ewel, J.J., Vermeij, G.J., Brown, J.H., Rosenzweig, M.L., Gardener, M.R., Carroll, S.P., Thompson, K., Pickett, S.T.A., Stromberg, J.C., Del Tridici, P., Suding, K.N., Ehrenfeld, J.G., Grime, J.P., Mascaro, J. and Briggs, J.C. 2011 Don't judge species on their origins. *Nature* 474: 153–154; Head, L. 2012 Decentring 1788: beyond biotic nativeness. *Geographical Research* 50: 166-178; Gibbs, L. in press Arts-science collaboration, embodied research methods, and the politics of belonging: 'SiteWorks' and the Shoalhaven River, Australia. *cultural geographies*
  - 4 Gould, S.J., 1997 An evolutionary perspective on strengths, fallacies, and confusions in the concept of native plants. In Wolschke-Bulmahn, J. (ed.) *Nature and Ideology. Natural Garden Design in the Twentieth Century*. Dumbarton Oaks Research Library and Collection, Washington, DC, 11–19. Quote at p. 17
  - 5 Benson, D. and Eldershaw, G., 2007 Backdrop to encounter: the 1770 landscape of Botany Bay, the plants collected by Banks and Solander and rehabilitation of natural vegetation at Kurnell. *Cunninghamia* 10: 113–127. Quote at p.118
  - 6 Bean, A.R. 2007 A new system for determining which plant species are indigenous in Australia. *Australian Systematic Botany* 20: 1–43.
  - 7 Head, L. and Muir, P. 2004 Nativeness, invasiveness and nation in Australian plants. *The Geographical Review* 94: 199-217
  - 8 Hobbs, R.J., Arico, S., Aronson, J., Baron, J.S., Bridgewater, P., Cramer, A.A., Epstein, P.R., Ewel, J.J., Klink, C.A., Lugo, A.E. and USDA F. S. 2006 Novel ecosystems: theoretical and management aspects of the new ecological world order. *Global Ecology and Biogeography* 15: 1–7.
- Low, T. 2002 *The New Nature. Winners and Losers in Wild Australia*. Viking, Camberwell, Penguin.



---

# The Lantana Project

*Gary Warner*

"A brief residency at Bundanon in 2007 exposed me to the exhilarating native bushland surrounding the farm, and the shock of decades of significant habitat degradation by Lantana. Drawing on my long-term interests in Zen Buddhism, the performative drama of direct-action political protest, and bush habitat regeneration, I devised The Lantana Project where I would spend three weeks of a 2009 residency in 'weeding meditation'—removing by hand as much Lantana infestation as possible from a dramatic bushland amphitheatre. At the end of the three-week project, a sweeping arc of the amphitheatre perimeter had been cleared, to reveal and revive a variety of small trees, large sandstone boulders, rock orchids and shrubs. A boulder-sized sculpture of lantana cuttings occupied a space to one side. Each year, during the Siteworks weekend, I make a pilgrimage up to the amphitheatre to wrench out any recurring Lantana seedlings and sit for a while with the forest" ARTIST STATEMENT

Gary Warner  
*The Lantana Project: Performative Engagements with Weedy Environments in Bushland 2009.*  
Photo: Courtesy the artist

*“... forests of dark green burrawangs  
sheltered lyre birds, bower birds, cockatoos,  
lorikeets, owls, wombats and the occasional  
red bellied black snake..”*

Sandra McGrath, *The Artist and the River: Arthur Boyd  
and the Shoalhaven*. Bay Books, Kensington, NSW 1982

7.



Fauna



Arthur Boyd, *Reflected Kangaroo* (detail),  
1976, oil on canvas, Bundanon Trust Collection



---

# Wildlife Corridors



Bundanon is a significant bushland link along the northern bank of the Shoalhaven River. The vegetation on the southern bank of the river opposite Bundanon has been cleared where it is flat, and it has been isolated by a regional road where the topography is steep. Small birds and mammals that would historically have moved along the rivers southern bank are considerably disadvantaged by this loss of vegetation cover and food resources. Consequently, Bundanon's narrow strip riparian vegetation is of great ecological importance.

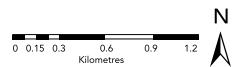
# Wildlife Surveys

The 2011 wildlife surveys of Bundanon Trust properties have relied upon historical data from both the Daly (1995) and Leonard (1996) surveys. Of the 195 species of recorded fauna, 15 species were reptiles, seven species were amphibians, 79 species were birds, 13 species were terrestrial and arboreal mammals, seven species were bats. Thirteen of recorded species were threatened.



## HEATH MONITOR HABITAT

-  Habitat adjacent to Bundanon
-  Habitat within Bundanon



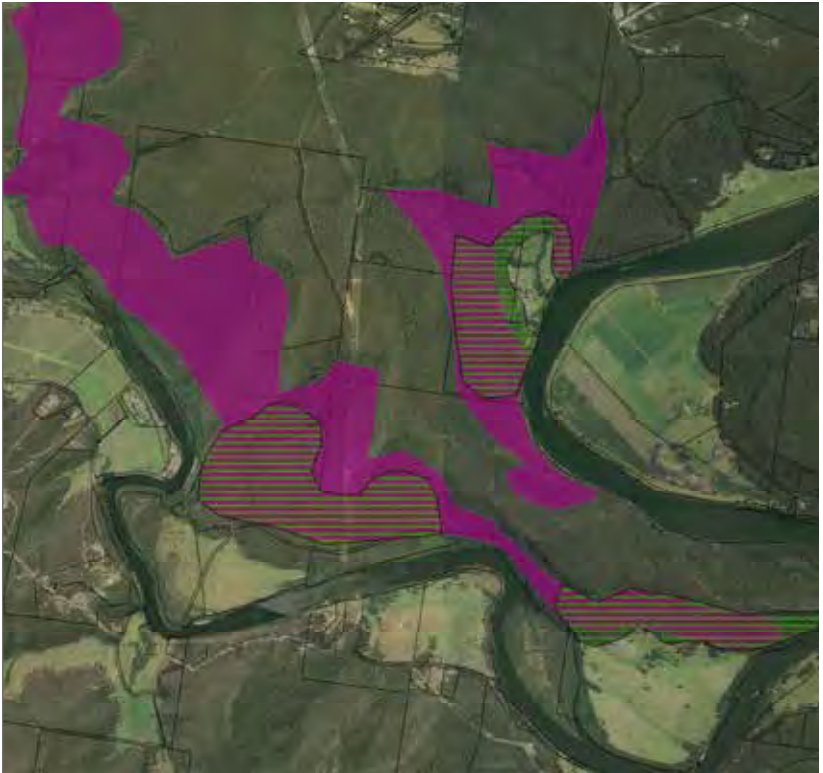
# Threatened species

Recent surveys have confirmed the continued presence on site of the following Threatened Fauna Species.



| COMMON NAME            | SCIENTIFIC NAME                            | TCA 1995 / EPBC 1994    |
|------------------------|--------------------------------------------|-------------------------|
| Broad-headed snake     | <i>Hoplocephalus bungaroides</i>           | Endangered / Vulnerable |
| Powerful Owl           | <i>Ninox strenua</i>                       | Vulnerable              |
| Grey Headed Flying Fox | <i>Pteropus poliocephalus</i>              | Vulnerable / Vulnerable |
| Glossy Black Cockatoo  | <i>Calyptorhynchus lathami</i>             | Vulnerable              |
| Rosenberg's Goanna     | <i>Varanus rosenbergi</i>                  | Vulnerable              |
| Square-tailed Kite     | <i>Lophoictinia isura</i>                  | Vulnerable              |
| Gang gang Cockatoo     | <i>Callocephalon fimbriatum</i>            | Vulnerable              |
| Barking Owl            | <i>Ninox connivens</i>                     | Vulnerable              |
| Eastern Bent-wing Bat  | <i>Miniopterus schreibersii oceanensis</i> | Vulnerable              |

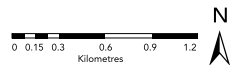
Threatened species that have been reliably recorded close by to Bundanon

| COMMON NAME                        | SCIENTIFIC NAME                     | TCA 1995 / EPBC 1994    |
|------------------------------------|-------------------------------------|-------------------------|
| Tiger Quoll,<br>Spotted-tail Quoll | <i>Dasyurus maculatus maculatus</i> | Vulnerable / Endangered |
| Brush-tailed Rock Wallaby          | <i>Petrogale penicillata</i>        | Endangered / Vulnerable |
| Black Bittern                      | <i>Ixobrychus flavicollis</i>       | Vulnerable              |
| Masked Owl                         | <i>Tyto novaehollandiae</i>         | Vulnerable              |
| Sooty Owl                          | <i>Tyto tenebricosa</i>             | Vulnerable              |




## OWL HABITAT

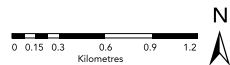
-  Barking Owl
-  Powerful Owl








## GIANT BURROWING FROG

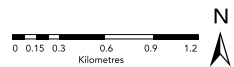
 Giant Burrowing Frog Habitat





## GILDER HABITAT

-  Sugar Glider
-  Greater Glider
-  Yellow Bellied Glider



# Common Fauna

Commonly observed fauna on the Bundanon properties.

| Group    | Family           | Scientific Name                 | Common Name               |
|----------|------------------|---------------------------------|---------------------------|
| Amphibia | Anura            | <i>Litoria citropa</i>          | Blue Mountains Tree Frog  |
| Amphibia | Anura            | <i>Litoria dentata</i>          | Bleating Tree Frog        |
| Amphibia | Anura            | <i>Litoria peronii</i>          | Peron's Tree Frog         |
| Amphibia | Anura            | <i>Litoria verreauxii</i>       | Verreaux's Frog           |
| Amphibia | Anura            | <i>Crinia signifera</i>         | Common Eastern Froglet    |
| Amphibia | Anura            | <i>Heleioporus australiacus</i> | Giant Burrowing Frog      |
| Amphibia | Anura            | <i>Limnodynastes peronii</i>    | Brown-striped Frog        |
| Amphibia | Anura            | <i>Pseudophryne bibronii</i>    | Bibron's Toadlet          |
| Amphibia | Anura            | <i>Litoria lesueuri</i>         | Lesueur's Frog            |
| Amphibia | Anura            | <i>Litoria tylei</i>            | Tyle's Tree Frog          |
| Amphibia | Anura            | <i>Litoria latopalmata</i>      | Broad-palmed Frog         |
| Aves     | Anseriformes     | <i>Anas castanea</i>            | Chestnut Teal             |
| Aves     | Anseriformes     | <i>Anas gracilis</i>            | Grey Teal                 |
| Aves     | Anseriformes     | <i>Anas superciliosa</i>        | Pacific Black Duck        |
| Aves     | Anseriformes     | <i>Aythya australis</i>         | Hardhead                  |
| Aves     | Anseriformes     | <i>Chenonetta jubata</i>        | Australian Wood Duck      |
| Aves     | Anseriformes     | <i>Cygnus atratus</i>           | Black Swan                |
| Aves     | Apodiformes      | <i>Hirundapus caudacutus</i>    | White-throated Needletail |
| Aves     | Caprimulgiformes | <i>Aegotheles cristatus</i>     | Australian Owlet-nightjar |
| Aves     | Caprimulgiformes | <i>Eurostopodus mystacalis</i>  | White-throated Nightjar   |
| Aves     | Caprimulgiformes | <i>Podargus strigoides</i>      | Tawny Frogmouth           |
| Aves     | Charadriiformes  | <i>Vanellus miles</i>           | Masked Lapwing            |
| Aves     | Ciconiiformes    | <i>Ardea novahollandiae</i>     | Whate faced heron         |
| Aves     | Ciconiiformes    | <i>Ixobrychus flavicollis</i>   | Black Bittern             |
| Aves     | Ciconiiformes    | <i>Threskiornis spinicollis</i> | Straw-necked Ibis         |
| Aves     | Columbiformes    | <i>Columba leucomela</i>        | White-headed Pigeon       |
| Aves     | Columbiformes    | <i>Leucosarcia melanoleuca</i>  | Wonga Pigeon              |
| Aves     | Columbiformes    | <i>Lopholaimus antarcticus</i>  | Topknot Pigeon            |
| Aves     | Columbiformes    | <i>Macropygia amboinensis</i>   | Brown Cuckoo-Dove         |
| Aves     | Columbiformes    | <i>Ocyphaps lophotes</i>        | Crested Pigeon            |
| Aves     | Columbiformes    | <i>Phaps chalcoptera</i>        | Common Bronzewing         |
| Aves     | Columbiformes    | <i>Phaps elegans</i>            | Brush Bronzewing          |
| Aves     | Columbiformes    | <i>Streptopelia chinensis</i>   | Spotted Turtle-Dove       |
| Aves     | Coraciiformes    | <i>Dacelo novaeguineae</i>      | Laughing Kookaburra       |
| Aves     | Coraciiformes    | <i>Eurystomus orientalis</i>    | Dollarbird                |
| Aves     | Coraciiformes    | <i>Merops ornatus</i>           | Rainbow Bee-eater         |
| Aves     | Coraciiformes    | <i>Todiramphus sanctus</i>      | Sacred Kingfisher         |
| Aves     | Cuculiformes     | <i>Cuculus pyrrhophanus</i>     | Fab-tailed Cuckoo         |
| Aves     | Cuculiformes     | <i>Eudynamis scolooacea</i>     | Koel                      |



Spotted Pardalote at Bundanon, 2013  
Photo: Ralph Dixon

|      |               |                                     |                            |
|------|---------------|-------------------------------------|----------------------------|
| Aves | Cuculiformes  | <i>Eudynamys scolopacea</i>         | Koel                       |
| Aves | Cuculiformes  | <i>Scythrops novaehollandiae</i>    | Channel-billed Cuckoo      |
| Aves | Cuculiformes  | <i>Centropus phasianinus</i>        | Pheasant Coucal            |
| Aves | Falconiformes | <i>Accipiter cirrocephalus</i>      | Collared Sparrowhawk       |
| Aves | Falconiformes | <i>Accipiter fasciatus</i>          | Brown Goshawk              |
| Aves | Falconiformes | <i>Accipiter novaehollandiae</i>    | Grey Goshawk               |
| Aves | Falconiformes | <i>Aquila audax</i>                 | Wedge-tailed Eagle         |
| Aves | Falconiformes | <i>Falco cenchroides</i>            | Nankeen Kestrel            |
| Aves | Falconiformes | <i>Falco peregrinus</i>             | Peregrine Falcon           |
| Aves | Falconiformes | <i>Haliaeetus leucogaster</i>       | White-bellied Sea-Eagle    |
| Aves | Falconiformes | <i>Haliaeetus spheerulus</i>        | Whistling Kite             |
| Aves | Falconiformes | <i>Lophoictinia isura</i>           | Square-tailed Kite         |
| Aves | Galliformes   | <i>Coturnix pectoralis</i>          | Stubble Quail              |
| Aves | Gruiformes    | <i>Gallinula tenebrosa</i>          | Dusky Moorhen              |
| Aves | Gruiformes    | <i>Porphyrio porphyrio</i>          | Purple Swamphen            |
| Aves | Passeriformes | <i>Acanthiza chrysorrhoa</i>        | Yellow-rumped Thornbill    |
| Aves | Passeriformes | <i>Acanthiza lineata</i>            | Striated Thornbill         |
| Aves | Passeriformes | <i>Acanthiza nana</i>               | Yellow Thornbill           |
| Aves | Passeriformes | <i>Acanthiza pusilla</i>            | Brown Thornbill            |
| Aves | Passeriformes | <i>Acanthiza reguloides</i>         | Buff-rumped Thornbill      |
| Aves | Passeriformes | <i>Acanthorhynchus tenuirostris</i> | Eastern Spinebill          |
| Aves | Passeriformes | <i>Acridotheres tristis</i>         | Common Myna                |
| Aves | Passeriformes | <i>Acrocephalus stentoreus</i>      | Clamorous Reed-Warbler     |
| Aves | Passeriformes | <i>Ailuroedus crassirostris</i>     | Green Catbird              |
| Aves | Passeriformes | <i>Anthochaera carunculata</i>      | Red Wattlebird             |
| Aves | Passeriformes | <i>Anthochaera chrysoptera</i>      | Little Wattlebird          |
| Aves | Passeriformes | <i>Anthus novaeseelandiae</i>       | Richard's Pipit            |
| Aves | Passeriformes | <i>Artamus cyanopterus</i>          | Dusky Woodswallow          |
| Aves | Passeriformes | <i>Cinclusoma punctatum</i>         | Spotted Quail-thrush       |
| Aves | Passeriformes | <i>Cisticola exilis</i>             | Golden-headed Cisticola    |
| Aves | Passeriformes | <i>Colluricincla harmonica</i>      | Grey Shrike-thrush         |
| Aves | Passeriformes | <i>Coracina novaehollandiae</i>     | Black-faced Cuckoo-shrike  |
| Aves | Passeriformes | <i>Coracina tenuirostris</i>        | Cicadabird                 |
| Aves | Passeriformes | <i>Corcorax melanorhamphos</i>      | White-winged Chough        |
| Aves | Passeriformes | <i>Cormobates leucophaea</i>        | White-throated Treecreeper |
| Aves | Passeriformes | <i>Corvus coronoides</i>            | Australian Raven           |
| Aves | Passeriformes | <i>Corvus mellori</i>               | Little Raven               |
| Aves | Passeriformes | <i>Cracticus torquatus</i>          | Grey Butcherbird           |
| Aves | Passeriformes | <i>Daphoenositta chrysoptera</i>    | Varied Sittella            |
| Aves | Passeriformes | <i>Dicaeum hirundinaceum</i>        | Mistletoebird              |
| Aves | Passeriformes | <i>Dicrurus bracteatus</i>          | Spangled Drongo            |
| Aves | Passeriformes | <i>Eopsaltria australis</i>         | Eastern Yellow Robin       |
| Aves | Passeriformes | <i>Falunculus frontatus</i>         | Eastern Shrike-tit         |

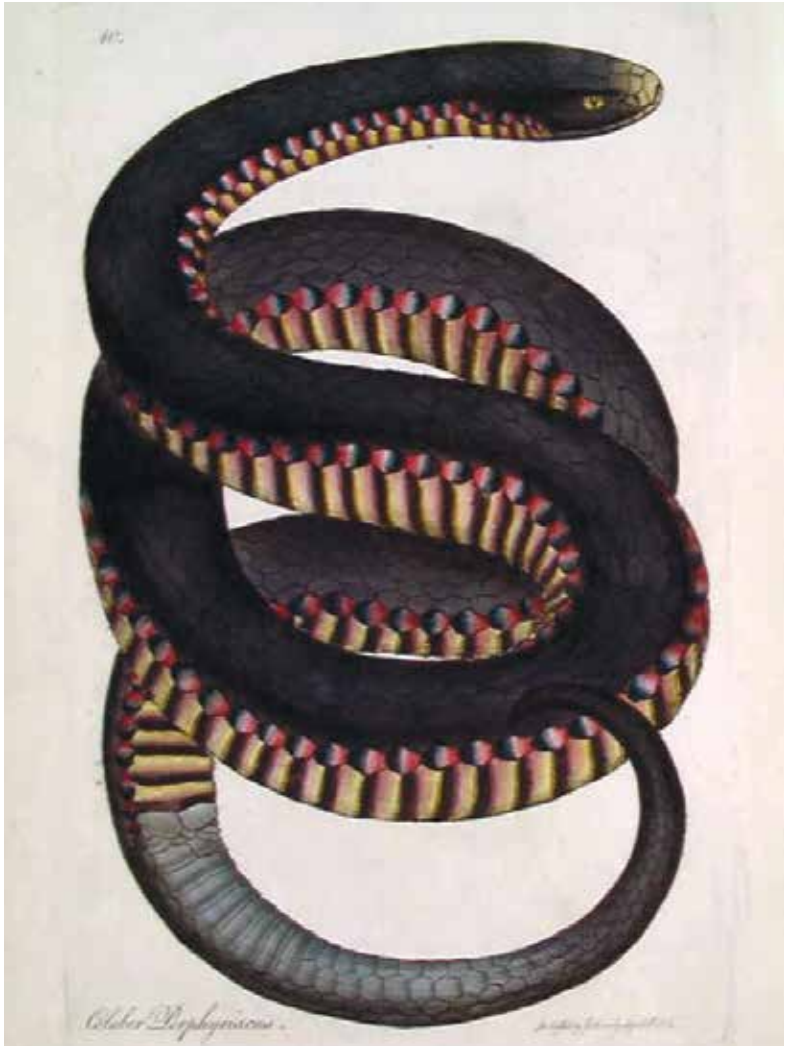
|      |               |                              |                            |
|------|---------------|------------------------------|----------------------------|
| Aves | Cuculiformes  | Eudynamys scolacea           | Koel                       |
| Aves | Cuculiformes  | Scythrops novaehollandiae    | Channel-billed Cuckoo      |
| Aves | Cuculiformes  | Centropus phasianinus        | Pheasant Coucal            |
| Aves | Falconiformes | Accipiter cirrocephalus      | Collared Sparrowhawk       |
| Aves | Falconiformes | Accipiter fasciatus          | Brown Goshawk              |
| Aves | Falconiformes | Accipiter novaehollandiae    | Grey Goshawk               |
| Aves | Falconiformes | Aquila audax                 | Wedge-tailed Eagle         |
| Aves | Falconiformes | Falco cenchroides            | Nankeen Kestrel            |
| Aves | Falconiformes | Falco peregrinus             | Peregrine Falcon           |
| Aves | Falconiformes | Haliaeetus leucogaster       | White-bellied Sea-Eagle    |
| Aves | Falconiformes | Haliastur sphenurus          | Whistling Kite             |
| Aves | Falconiformes | Lophoictinia isura           | Square-tailed Kite         |
| Aves | Galliformes   | Coturnix pectoralis          | Stubble Quail              |
| Aves | Gruiformes    | Gallinula tenebrosa          | Dusky Moorhen              |
| Aves | Gruiformes    | Porphyrio porphyrio          | Purple Swamphen            |
| Aves | Passeriformes | Acanthiza chrysorrhoa        | Yellow-rumped Thornbill    |
| Aves | Passeriformes | Acanthiza lineata            | Striated Thornbill         |
| Aves | Passeriformes | Acanthiza nana               | Yellow Thornbill           |
| Aves | Passeriformes | Acanthiza pusilla            | Brown Thornbill            |
| Aves | Passeriformes | Acanthiza reguloides         | Buff-rumped Thornbill      |
| Aves | Passeriformes | Acanthorhynchus tenuirostris | Eastern Spinebill          |
| Aves | Passeriformes | Acridotheres tristis         | Common Myna                |
| Aves | Passeriformes | Acrocephalus stentoreus      | Clamorous Reed-Warbler     |
| Aves | Passeriformes | Ailuroedus crassirostris     | Green Catbird              |
| Aves | Passeriformes | Anthochaera carunculata      | Red Wattlebird             |
| Aves | Passeriformes | Anthochaera chrysoptera      | Little Wattlebird          |
| Aves | Passeriformes | Anthus novaeselandiae        | Richard's Pipit            |
| Aves | Passeriformes | Artamus cyanopterus          | Dusky Woodswallow          |
| Aves | Passeriformes | Cinclosoma punctatum         | Spotted Quail-thrush       |
| Aves | Passeriformes | Cisticola exilis             | Golden-headed Cisticola    |
| Aves | Passeriformes | Colluricincla harmonica      | Grey Shrike-thrush         |
| Aves | Passeriformes | Coracina novaehollandiae     | Black-faced Cuckoo-shrike  |
| Aves | Passeriformes | Coracina tenuirostris        | Cicadabird                 |
| Aves | Passeriformes | Corcorax melanorhamphos      | White-winged Chough        |
| Aves | Passeriformes | Cormobates leucophaea        | White-throated Treecreeper |
| Aves | Passeriformes | Corvus coronoides            | Australian Raven           |
| Aves | Passeriformes | Corvus mellori               | Little Raven               |
| Aves | Passeriformes | Cracticus torquatus          | Grey Butcherbird           |
| Aves | Passeriformes | Daphoenositta chrysoptera    | Varied Sittella            |
| Aves | Passeriformes | Dicaeum hirundinaceum        | Mistletoebird              |
| Aves | Passeriformes | Dicrurus bracteatus          | Spangled Drongo            |
| Aves | Passeriformes | Eopsaltria australis         | Eastern Yellow Robin       |
| Aves | Passeriformes | Falcunculus frontatus        | Eastern Shrike-tit         |



Tania Mason  
*3 little bunnies —run*, 2008  
Bundanon Trust Artist in Residence Collection

|      |               |                              |                            |
|------|---------------|------------------------------|----------------------------|
| Aves | Cuculiformes  | Eudynamys scolacea           | Koel                       |
| Aves | Cuculiformes  | Scythrops novaehollandiae    | Channel-billed Cuckoo      |
| Aves | Cuculiformes  | Centropus phasianinus        | Pheasant Coucal            |
| Aves | Falconiformes | Accipiter cirrocephalus      | Collared Sparrowhawk       |
| Aves | Falconiformes | Accipiter fasciatus          | Brown Goshawk              |
| Aves | Falconiformes | Accipiter novaehollandiae    | Grey Goshawk               |
| Aves | Falconiformes | Aquila audax                 | Wedge-tailed Eagle         |
| Aves | Falconiformes | Falco cenchroides            | Nankeen Kestrel            |
| Aves | Falconiformes | Falco peregrinus             | Peregrine Falcon           |
| Aves | Falconiformes | Haliaeetus leucogaster       | White-bellied Sea-Eagle    |
| Aves | Falconiformes | Haliaastur sphenurus         | Whistling Kite             |
| Aves | Falconiformes | Lophoictinia isura           | Square-tailed Kite         |
| Aves | Galliformes   | Coturnix pectoralis          | Stubble Quail              |
| Aves | Gruiformes    | Gallinula tenebrosa          | Dusky Moorhen              |
| Aves | Gruiformes    | Porphyrio porphyrio          | Purple Swamphen            |
| Aves | Passeriformes | Acanthiza chrysorrhoa        | Yellow-rumped Thornbill    |
| Aves | Passeriformes | Acanthiza lineata            | Striated Thornbill         |
| Aves | Passeriformes | Acanthiza nana               | Yellow Thornbill           |
| Aves | Passeriformes | Acanthiza pusilla            | Brown Thornbill            |
| Aves | Passeriformes | Acanthiza reguloides         | Buff-rumped Thornbill      |
| Aves | Passeriformes | Acanthorhynchus tenuirostris | Eastern Spinebill          |
| Aves | Passeriformes | Acridotheres tristis         | Common Myna                |
| Aves | Passeriformes | Acrocephalus stentoreus      | Clamorous Reed-Warbler     |
| Aves | Passeriformes | Ailuroedus crassirostris     | Green Catbird              |
| Aves | Passeriformes | Anthochaera carunculata      | Red Wattlebird             |
| Aves | Passeriformes | Anthochaera chrysoptera      | Little Wattlebird          |
| Aves | Passeriformes | Anthus novaeselandiae        | Richard's Pipit            |
| Aves | Passeriformes | Artamus cyanopterus          | Dusky Woodswallow          |
| Aves | Passeriformes | Cinclosoma punctatum         | Spotted Quail-thrush       |
| Aves | Passeriformes | Cisticola exilis             | Golden-headed Cisticola    |
| Aves | Passeriformes | Colluricincla harmonica      | Grey Shrike-thrush         |
| Aves | Passeriformes | Coracina novaehollandiae     | Black-faced Cuckoo-shrike  |
| Aves | Passeriformes | Coracina tenuirostris        | Cicadabird                 |
| Aves | Passeriformes | Corcorax melanorhamphos      | White-winged Chough        |
| Aves | Passeriformes | Cormobates leucophaea        | White-throated Treecreeper |
| Aves | Passeriformes | Corvus coronoides            | Australian Raven           |
| Aves | Passeriformes | Corvus mellori               | Little Raven               |
| Aves | Passeriformes | Cracticus torquatus          | Grey Butcherbird           |
| Aves | Passeriformes | Daphoenositta chrysoptera    | Varied Sittella            |
| Aves | Passeriformes | Dicaeum hirundinaceum        | Mistletoebird              |
| Aves | Passeriformes | Dicrurus bracteatus          | Spangled Drongo            |
| Aves | Passeriformes | Eopsaltria australis         | Eastern Yellow Robin       |

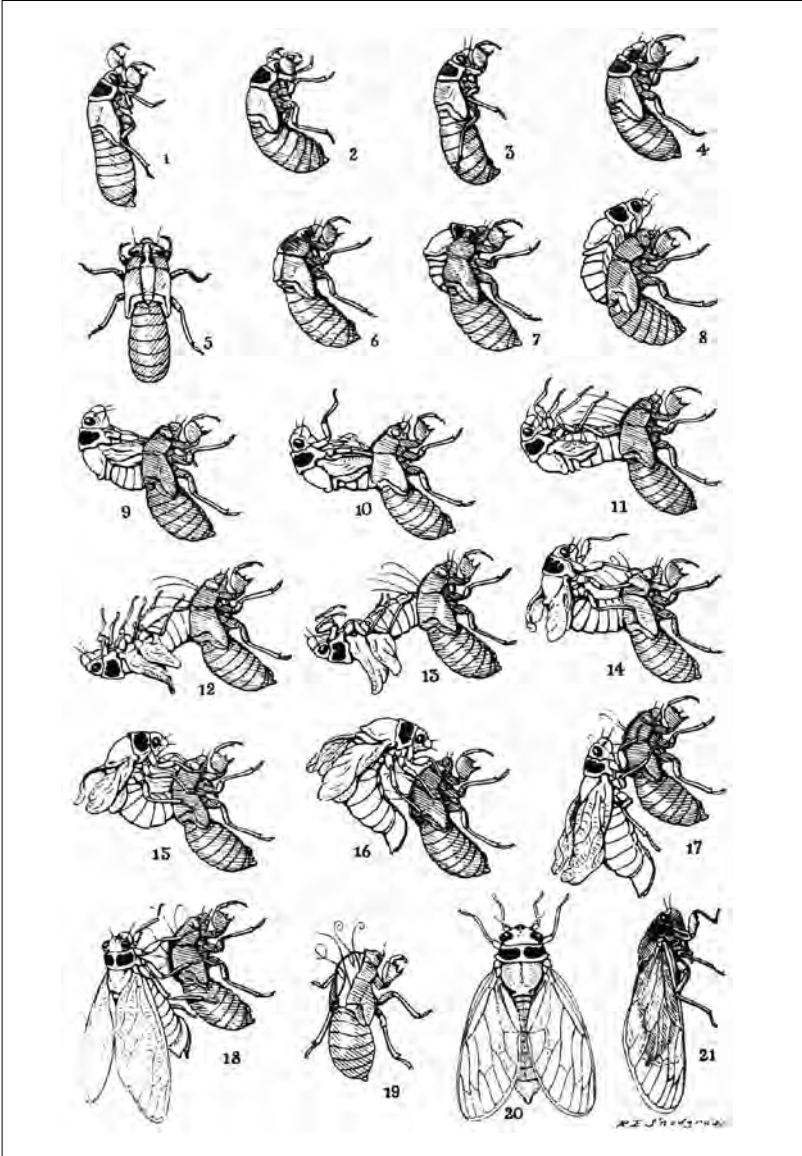
|      |               |                              |                            |
|------|---------------|------------------------------|----------------------------|
| Aves | Cuculiformes  | Scythrops novaehollandiae    | Channel-billed Cuckoo      |
| Aves | Cuculiformes  | Centropus phasianinus        | Pheasant Coucal            |
| Aves | Falconiformes | Accipiter cirrocephalus      | Collared Sparrowhawk       |
| Aves | Falconiformes | Accipiter fasciatus          | Brown Goshawk              |
| Aves | Falconiformes | Accipiter novaehollandiae    | Grey Goshawk               |
| Aves | Falconiformes | Aquila audax                 | Wedge-tailed Eagle         |
| Aves | Falconiformes | Falco cenchroides            | Nankeen Kestrel            |
| Aves | Falconiformes | Falco peregrinus             | Peregrine Falcon           |
| Aves | Falconiformes | Haliaeetus leucogaster       | White-bellied Sea-Eagle    |
| Aves | Falconiformes | Haliastur sphenurus          | Whistling Kite             |
| Aves | Falconiformes | Lophoictinia isura           | Square-tailed Kite         |
| Aves | Galliformes   | Coturnix pectoralis          | Stubble Quail              |
| Aves | Gruiformes    | Gallinula tenebrosa          | Dusky Moorhen              |
| Aves | Gruiformes    | Porphyrio porphyrio          | Purple Swamphen            |
| Aves | Passeriformes | Acanthiza chrysorrhoa        | Yellow-rumped Thornbill    |
| Aves | Passeriformes | Acanthiza lineata            | Striated Thornbill         |
| Aves | Passeriformes | Acanthiza nana               | Yellow Thornbill           |
| Aves | Passeriformes | Acanthiza pusilla            | Brown Thornbill            |
| Aves | Passeriformes | Acanthiza reguloides         | Buff-rumped Thornbill      |
| Aves | Passeriformes | Acanthorhynchus tenuirostris | Eastern Spinebill          |
| Aves | Passeriformes | Acridotheres tristis         | Common Myna                |
| Aves | Passeriformes | Acrocephalus stentoreus      | Clamorous Reed-Warbler     |
| Aves | Passeriformes | Ailuroedus crassirostris     | Green Catbird              |
| Aves | Passeriformes | Anthochaera carunculata      | Red Wattlebird             |
| Aves | Passeriformes | Anthochaera chrysoptera      | Little Wattlebird          |
| Aves | Passeriformes | Anthus novaesaeelandiae      | Richard's Pipit            |
| Aves | Passeriformes | Artamus cyanopterus          | Dusky Woodswallow          |
| Aves | Passeriformes | Cinclosoma punctatum         | Spotted Quail-thrush       |
| Aves | Passeriformes | Cisticola exilis             | Golden-headed Cisticola    |
| Aves | Passeriformes | Colluricincla harmonica      | Grey Shrike-thrush         |
| Aves | Passeriformes | Coracina novaehollandiae     | Black-faced Cuckoo-shrike  |
| Aves | Passeriformes | Coracina tenuirostris        | Cicadabird                 |
| Aves | Passeriformes | Corcorax melanorhamphos      | White-winged Chough        |
| Aves | Passeriformes | Cormobates leucophaea        | White-throated Treecreeper |
| Aves | Passeriformes | Corvus coronoides            | Australian Raven           |
| Aves | Passeriformes | Corvus mellori               | Little Raven               |
| Aves | Passeriformes | Cracticus torquatus          | Grey Butcherbird           |
| Aves | Passeriformes | Daphoenositta chrysoptera    | Varied Sittella            |
| Aves | Passeriformes | Dicaeum hirundinaceum        | Mistletoebird              |
| Aves | Passeriformes | Dicrurus bracteatus          | Spangled Drongo            |
| Aves | Passeriformes | Eopsaltria australis         | Eastern Yellow Robin       |
| Aves | Passeriformes | Falcunculus frontatus        | Eastern Shrike-tit         |



Red bellied black snake *Coluber Porphyriacus*  
Engraving with hand colouring, James Sowerby, 1794  
Reproduced with permission from the State Library of Victoria

|      |               |                                     |                           |
|------|---------------|-------------------------------------|---------------------------|
| Aves | Passeriformes | <i>Gerygone mouki</i>               | Brown Gerygone            |
| Aves | Passeriformes | <i>Gerygone olivacea</i>            | White-throated Gerygone   |
| Aves | Passeriformes | <i>Grallina cyanoleuca</i>          | Magpie-lark               |
| Aves | Passeriformes | <i>Gymnorhina tibicen</i>           | Australian Magpie         |
| Aves | Passeriformes | <i>Hirundo neoxena</i>              | Welcome Swallow           |
| Aves | Passeriformes | <i>Lalage sueurii</i>               | White-winged Triller      |
| Aves | Passeriformes | <i>Lichenostomus chrysops</i>       | Yellow-faced Honeyeater   |
| Aves | Passeriformes | <i>Lichenostomus fuscus</i>         | Fuscous Honeyeater        |
| Aves | Passeriformes | <i>Lichenostomus leucotis</i>       | White-eared Honeyeater    |
| Aves | Passeriformes | <i>Lichenostomus melanops</i>       | Yellow-tufted Honeyeater  |
| Aves | Passeriformes | <i>Malurus cyaneus</i>              | Superb Fairy-wren         |
| Aves | Passeriformes | <i>Malurus lamberti</i>             | Variaged Fairy-wren       |
| Aves | Passeriformes | <i>Manorina melanocephala</i>       | Noisy Miner               |
| Aves | Passeriformes | <i>Meliphaga lewinii</i>            | Lewin's Honeyeater        |
| Aves | Passeriformes | <i>Melithreptus brevirostris</i>    | Brown-headed Honeyeater   |
| Aves | Passeriformes | <i>Melithreptus lunatus</i>         | White-naped Honeyeater    |
| Aves | Passeriformes | <i>Menura novaehollandiae</i>       | Superb Lyrebird           |
| Aves | Passeriformes | <i>Microeca fascinans</i>           | Jacky Winter              |
| Aves | Passeriformes | <i>Monarcha melanopsis</i>          | Black-faced Monarch       |
| Aves | Passeriformes | <i>Myiagra inquieta</i>             | Restless Flycatcher       |
| Aves | Passeriformes | <i>Myiagra rubecula</i>             | Leaden Flycatcher         |
| Aves | Passeriformes | <i>Myzomela sanguinolenta</i>       | Scarlet Honeyeater        |
| Aves | Passeriformes | <i>Origma solitaria</i>             | Rockwarbler               |
| Aves | Passeriformes | <i>Oriolus sagittatus</i>           | Olive-backed Oriole       |
| Aves | Passeriformes | <i>Orthonyx temminckii</i>          | Logrunner                 |
| Aves | Passeriformes | <i>Pachycephala pectoralis</i>      | Golden Whistler           |
| Aves | Passeriformes | <i>Pachycephala rufiventris</i>     | Rufous Whistler           |
| Aves | Passeriformes | <i>Pardalotus punctatus</i>         | Spotted Pardalote         |
| Aves | Passeriformes | <i>Pardalotus striatus</i>          | Striated Pardalote        |
| Aves | Passeriformes | <i>Passer domesticus</i>            | House Sparrow             |
| Aves | Passeriformes | <i>Petrochelidon ariel</i>          | Fairy Martin              |
| Aves | Passeriformes | <i>Petrochelidon nigricans</i>      | Tree Martin               |
| Aves | Passeriformes | <i>Petroica multicolor</i>          | Pacific Robin             |
| Aves | Passeriformes | <i>Petroica rosea</i>               | Rose Robin                |
| Aves | Passeriformes | <i>Philemon corniculatus</i>        | Noisy Friarbird           |
| Aves | Passeriformes | <i>Phylidonyris novaehollandiae</i> | New Holland Honeyeater    |
| Aves | Passeriformes | <i>Psophodes olivaceus</i>          | Eastern Whipbird          |
| Aves | Passeriformes | <i>Ptilonorhynchus violaceus</i>    | Satin Bowerbird           |
| Aves | Passeriformes | <i>Pycnonotus jocosus</i>           | Red-whiskered Bulbul      |
| Aves | Passeriformes | <i>Rhipidura fuliginosa</i>         | New Zealand Fantail       |
| Aves | Passeriformes | <i>Rhipidura leucophrys</i>         | Willie Wagtail            |
| Aves | Passeriformes | <i>Rhipidura rufifrons</i>          | Rufous Fantail            |
| Aves | Passeriformes | <i>Sericornis citreogularis</i>     | Yellow-throated Scrubwren |
| Aves | Passeriformes | <i>Sericornis frontalis</i>         | White-browed Scrubwren    |

|          |                 |                                    |                              |
|----------|-----------------|------------------------------------|------------------------------|
| Mammalia | Dasyuromorphia  | <i>Antechinus stuartii</i>         | Brown Antechinus             |
| Mammalia | Dasyuromorphia  | <i>Dasyurus maculatus</i>          | Spotted-tailed Quoll         |
| Mammalia | Dasyuromorphia  | <i>Sminthopsis leucopus</i>        | White-footed Dunnart         |
| Mammalia | Diprotodonta    | <i>Acrobates pygmaeus</i>          | Feathertail Glider           |
| Mammalia | Diprotodonta    | <i>Macropus giganteus</i>          | Eastern Grey Kangaroo        |
| Mammalia | Diprotodonta    | <i>Macropus robustus</i>           | Common Wallaroo              |
| Mammalia | Diprotodonta    | <i>Macropus rufogriseus</i>        | Red-necked Wallaby           |
| Mammalia | Diprotodonta    | <i>Petauroides volans</i>          | Greater Glider               |
| Mammalia | Diprotodonta    | <i>Petaurus australis</i>          | Yellow-bellied Glider        |
| Mammalia | Diprotodonta    | <i>Petaurus breviceps</i>          | Sugar Glider                 |
| Mammalia | Diprotodonta    | <i>Petrogale penicillata</i>       | Brush-tailed Rock-wallaby    |
| Mammalia | Diprotodonta    | <i>Pseudocheirus peregrinus</i>    | Common Ringtail Possum       |
| Mammalia | Diprotodonta    | <i>Trichosurus caninus</i>         | Short-eared Possum           |
| Mammalia | Diprotodonta    | <i>Trichosurus vulpecula</i>       | Common Brushtail Possum      |
| Mammalia | Diprotodonta    | <i>Vombatus ursinus</i>            | Common Wombat                |
| Mammalia | Diprotodonta    | <i>Wallabia bicolor</i>            | Swamp Wallaby                |
| Mammalia | Fissipedia      | <i>Canis lupus familiaris</i>      | Dog                          |
| Mammalia | Fissipedia      | <i>Vulpes vulpes</i>               | Fox                          |
| Mammalia | Lagomorpha      | <i>Lepus capensis</i>              | Brown Hare                   |
| Mammalia | Lagomorpha      | <i>Oryctolagus cuniculus</i>       | Rabbit                       |
| Mammalia | Monotremata     | <i>Tachyglossus aculeatus</i>      | Short-beaked Echidna         |
| Mammalia | Peramelemorphia | <i>Perameles nasuta</i>            | Long-nosed Bandicoot         |
| Mammalia | Rodentia        | <i>Mus musculus</i>                | House Mouse                  |
| Mammalia | Rodentia        | <i>Rattus fuscipes</i>             | Bush Rat                     |
| Reptilia | Squamata        | <i>Amphibolurus muricatus</i>      | Jacky Lizard                 |
| Reptilia | Squamata        | <i>Cryptoblepharus virgatus</i>    | Cream-striped Shinning-skink |
| Reptilia | Squamata        | <i>Ctenotus taeniolatus</i>        | Copper-tailed Skink          |
| Reptilia | Squamata        | <i>Demansia psammophis</i>         | Yellow-faced Whip Snake      |
| Reptilia | Squamata        | <i>Eulamprus quoyii</i>            | Eastern Water-skink          |
| Reptilia | Squamata        | <i>Hoplocephalus bungaroides</i>   | Broad-headed Snake           |
| Reptilia | Squamata        | <i>Lampropholis delicata</i>       | Dark-flecked Garden Sunskink |
| Reptilia | Squamata        | <i>Oedura lesueurii</i>            | Lesueur's Velvet Gecko       |
| Reptilia | Squamata        | <i>Physignathus lesueurii</i>      | Eastern Water Dragon         |
| Reptilia | Squamata        | <i>Pseudechis porphyriacus</i>     | Red-bellied Black Snake      |
| Reptilia | Squamata        | <i>Rhinoplocephalus nigrescens</i> | Small-eyed Snake             |
| Reptilia | Squamata        | <i>Saproscincus mustelinus</i>     | Weasel Skink                 |
| Reptilia | Squamata        | <i>Varanus varius</i>              | Lace Monitor                 |
| Reptilia | Squamata        | <i>Tiliqua scincoides</i>          | Eastern Blue-tongue          |
| Reptilia | Testudines      | <i>Chelodina longicollis</i>       | Eastern Snake-necked Turtle  |



---

# Cicada

(*Cicadoidea*)

The most notable hot summer feature of the Bundanon bushland is the shrill high-pitched call of the cicadas and the sight of their empty larva cases still clinging to the tree trunks. Cicadas spend most of their life underground. It has been suggested that some live underground as nymphs for around 6-7 years. In contrast to the nymph, the life cycle of an adult cicada lasts a few weeks. After mating, the female lays its eggs in a slit in a plant stem. After hatching the small wingless cicadas fall to the ground.

Burrowing into the soil they live on the sap from plant roots, shedding their skins at intervals as they grow. When the nymph reaches full size it digs its way to the surface (usually at nightfall) then climbs a tree and sheds its skin for the last time, to emerge as a fully winged adult cicada. Male cicadas spend the rest of their short life producing a loud shrill mating call during sunlight hours (the hotter the day the louder the call) to attract females.

JIM WALLISS

Transformation of a cicada from the mature nymph to the adult  
. From R. E. Snodgrass, *Insects, their way and means of living*,  
New York Smithsonian Institution series, 1930

---

# Lace Monitor

*(Varanus varius)*

The lace monitor (commonly called a goanna) grows to between 1.5 and 2 metres in length. Its skin is a dark steel grey above with pale yellow or cream bands or rows of spots, while its underside is cream in colour. The jaws and snout of the lace monitor are usually strongly barred with yellow and dark grey markings. Their toes are equipped with long, strong claws, which are used for climbing while their tongue is long and forked like a snake, making them unique amongst lizards, as the only lizard to have a forked tongue.

The lace monitor lives in eastern Australian forests and coastal tablelands. Much of its time is spent up fairly large trees, although they usually come down to the ground to forage for food. When disturbed it sprints to the nearest tree and climbs to safety with great speed

and agility. The lace monitor has a broad and varied diet including birds, insects, bird eggs, reptiles and small mammals. They will readily feed on carrion, including road kills, gorging themselves when the opportunity arises. After a large feed they are able to go for many weeks without feeding again.

Lace monitors lay between 6 to 12 eggs each year. These are usually laid in termite mounds, particularly those found in trees. The female excavates a hole on the side of the termite mound, lays the eggs and then leaves the termites to reseal the eggs inside the nest. It is believed that the mother is aware of when the eggs are due to hatch and she will return to the nest and open it up with her strong claws to allow the baby monitors to escape.

JIM WALLISS



Lace Monitor, *Varanus varius*.  
Climbing the Bundanon kitchen chimney, 2012  
Photo: Jennifer Thompson

---

# Lyrebird

*(Menura)*

Lyrebirds occupy most of the Bundanon forest and woodlands. The body of the lyrebird is of a similar size to a domestic fowl. Their legs and feet are remarkably strong and are used to rake through damp leaf litter on the forest floor to search for insect larvae to eat.

During the mating season, which begins in autumn, the male constructs a series of mounds in 1.5 to 2 metre-cleared spaces within his territory from which he sings and displays his tail feathers several times a day. His tail is spread and thrown forward over his head, nearly hiding the bird as he breaks into song. The lyrebird is a master of mimicry and uses the calls of many local birds in his song

cycle—black cockatoo, whipbird, kookaburra, currawong, butcher bird, yellow robin, magpie, grey fantail, honeyeaters, wrens, parrots and rosellas—with each cycle continuing for up to half an hour. Sometimes he adds man-created sounds. At Bundanon these have been known to include such things as: a laser level signal copied from the building activities at Riversdale, an axe, a saw, a dog barking, and passed on calls such as a steam train. While the male mates with a number of females, the female lyrebird is entirely responsible for building the nest, brooding the single egg and rearing the young. JIM WALLISS

Lyrebird *Menura*  
Neville Cayley 1854-1903  
Image courtesy of the National Library of Australia





Satin Bowerbird, *Ptilonorhynchus violaceus*,  
source Nouveau recueil de planches coloriées d'oiseaux

---

# Satin Bowerbird

*(Ptilonorhynchus violaceus)*

The Satin Bowerbirds around the Bundanon property have become accustomed to humans. One Satin Bowerbird has a bower in the Bundanon garden while another has been known to enter the studios to retrieve blue objects such as pens and blue clothes pegs.

Each bower is owned and decorated by a single male bird. They are neat tunnels of fine twigs and sticks stood upright in the ground with a north-south alignment.

Each morning from about July to November, the owner paints the walls with a mixture of saliva and charcoal dust. The spaces and both ends of the bower's avenue are decorated with yellow-green flowers (appleberry and rock orchids in season), feathers, berries, mantis egg cases and a variety of man-made objects—mostly blue and occasionally yellow-green in colour. The male uses the bower as

a display area to attract as many females as possible for mating purposes. Each morning he rearranges his decorations and then performs a stiff-legged prance while making whirring calls to entice the female into the bower's tunnel where mating takes place. Studies have shown that the males who mate with the most females are the ones with the best-decorated bowers, hence a lot of stealing takes place between bowers.

The female builds the nest and rears the young by herself. Juvenile males are of a similar colour to female—bronzy-green—and only develop the blue colour of an adult male around five years of age. They learn bower building by observing the local adult but if they make a construction nearby the resident adult male destroys it.

JIM WALLISS

---

# Yellow-throated Scrubwren

*(Sericornis citreogularis)*

This bird mimics more than thirty other species' songs, from the wren to the lyrebird. It is found both singularly or in pairs along the Bundanon wet gullies - especially the creek to the west of Riversdale. The Yellow-throated Scrubwren's nest is constructed in hanging vegetation over creek beds or nearby such habitats. Some nests can be a metre in length and resemble a clump of flood debris

with a side entrance. Materials used are black rootlets, palm fibre, twigs, ferns and mosses lined with feathers. They produce a number of broods each year by using another chamber or building a new nest. Very few people will recognize this structure as a nest unless shown or the bird flies out of it as they walk by. JIM WALLISS

Yellow-throated Scrubwren, *Sericornis citreogularis*.  
*What Bird Is That?* Neville W. Cayley. First published 1931.





Barbara Campbell  
call, recall, respond 2010  
Performance still Photo: Heidrun Lohr  
Also pages 210 & 211





---

# call, recall, respond

*Barbara Campbell*

During the introductory phase of Siteworks I began to detect a pattern of responsive behaviour amongst participants in relation to the activity of the bird life of Bundanon. Henry Goodall, the Bundanon Property Manager, took us on a guided group walk along a bush-covered ridge on the property. We had spread out in convivial groups of two and three along the leaf-littered track. We were still socialising, not yet attuned to the surrounds. Suddenly Henry stopped us. He'd spotted a cockatoo on a tree-branch near the track we were on. When the bird and its rarity were pointed out, our visual attention shifted, voices were lowered or stilled, walking tracks changed shape momentarily, footsteps became lighter and a sense of combined group energy was palpable. The bird did nothing but 'be' while we humans were discernibly affected, our senses and bodies, collectively and individually, had changed shape in that moment of other-animal presence. I came to see this as 'bird-directed performance'.

I spent the production period of my residency making a portable, one-person bird hide from local plant fibres under Jim Walliss' technical guidance. I coerced Jim into performing with me. I began the performance by asking the audience to make slight adjustments to their appearance (taking off or covering over colourful or reflective clothing and accessories and using local Dodda vine as camouflage material). Then I stepped inside the bird hide and moved off into the grounds in front of the Homestead, stopping occasionally under a tree. Jim stayed near the audience, identifying and calling out the names of the birds around the Homestead whenever he heard a call. Some of the birdcalls were live, others had been pre-recorded by Garth Paine, and formed part of his soundscape which was playing inside the Homestead. Few birds were actually seen during call, recall, respond, but their affect was everywhere among the humans. ARTISTS STATEMENT



Bare-nosed Wombat, Bundanon.  
Photo: Ralph Dixon



---

# Bare-nosed wombat

*Phil Borchard*

The *Common or Bare-nosed wombat* (*Vombatus ursinus*) occur throughout Tasmania, southern Queensland, New South Wales and South Australia. Their main habitat is the temperate forest, often in the mountainous terrain of southeastern Australia that contains an adequate supply of native grasses for food. In these landscapes wombat density can reach 0.3 animals per hectare. On agricultural land with introduced pasture containing creeks with a dense forest understorey wombat density can be as high as 1.9–2.6 animals per hectare. Wombats construct burrows at the bases of large trees, rocky outcrops and stream banks. Individual wombats can use up to 11 burrows but commonly use three or four burrows. Apart from humans, predators of wombats include dingoes and wild dogs. Skeletal remains of wombats have also been found in the nests of eagles. Female wombats are the key dispersers of wombat populations while males tend to stay around their ancestral areas. The main threat to wombats other than motor vehicle collisions is Sarcoptic mange, which can be transmitted by a parasite between wombats particularly in high-density wombat populations. Sarcoptic mange affects the health, mobility and longevity of wombats.

The Bundanon property, including Riversdale and Earrie Park feature a high-density wombat population. Large areas of introduced pasture provide a ready food source for a wombat density that could possibly exceed 2.6 animals per hectare. Burrow sites are typically located on the banks of the Shoalhaven River as well as minor creeks. Here wombat burrows can be found under not only native shrubs but also under the introduced species, Lantana. Major burrow systems can also be observed in the paddocks surrounding the Bundanon homestead. As in other locations where wombats live in close proximity to humans they can almost appear tame, often allow-



ing people to approach before scampering off at the last minute. Typical of locations where human development adjoins wombat habitat, wombats often utilize the subfloor spaces of the buildings at Bundanon as a surrogate for the protection that the forest understorey provides. This wombat activity has been the subject of our recent year-long study at Bundanon. The wombat population at Bundanon fluctuates as a response to the effect of *Sarcoptic mange*. In a recent south coast study we found a reduction in the nocturnal activity patterns of wombats infected with *Sarcoptic mange*. At Riversdale we are currently monitoring the effectiveness of our simple burrow-mounted applicator designed to deliver treatment to mange infected wombats.



Kristin Headlam, *Wombat* 2006, watercolour on paper, Bundanon Trust Artist in Residence Collection

# Aesthetic Wombat

*Chris Wallace-Crabbe*

---

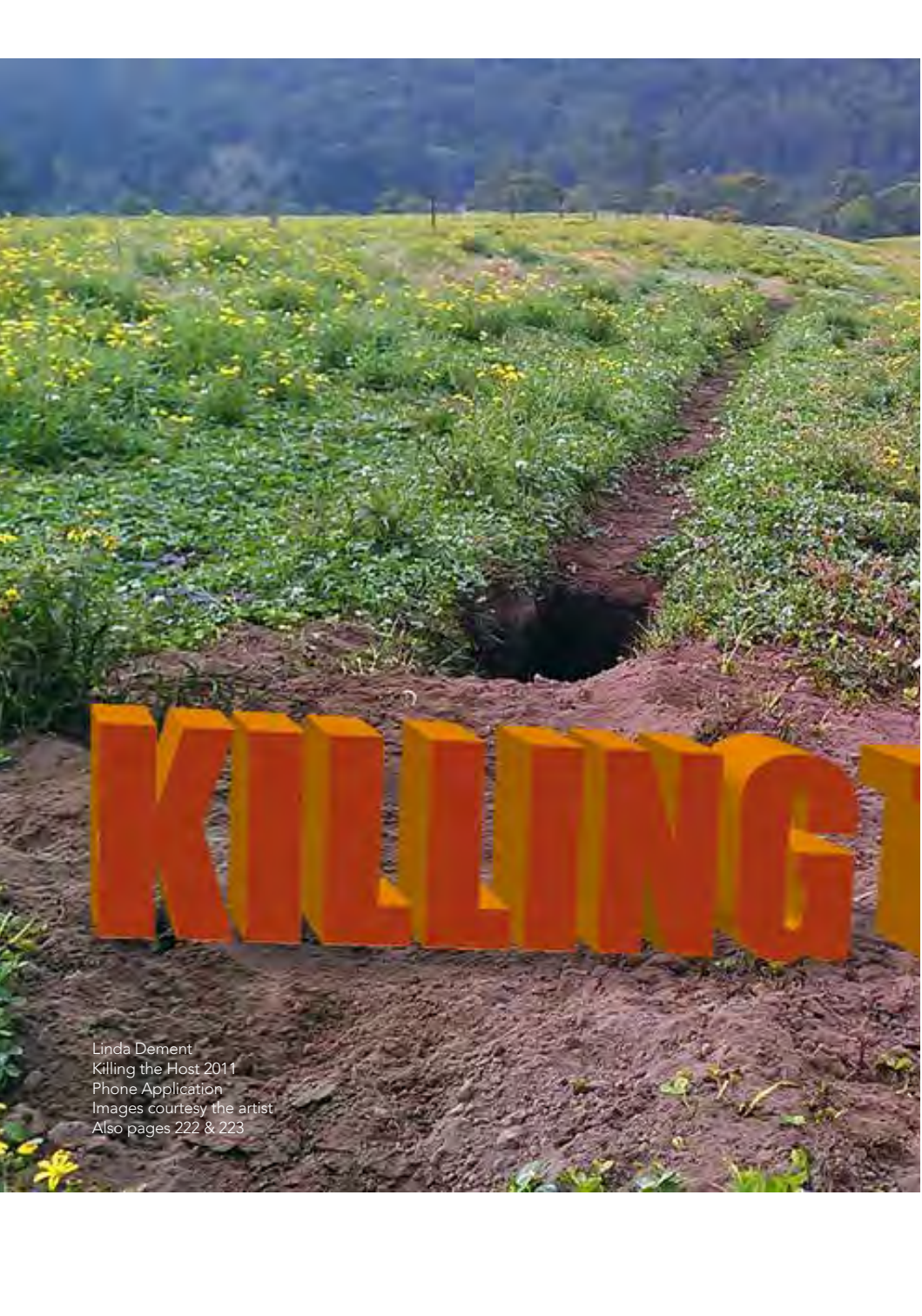
*The wombat has a peaceful mind,  
Patent-leather nose and large behind.  
In its cheap suit of mousy fur  
It has decisions to defer  
Preferring just to blob and munch,  
Running together (except for lunch)  
All the meals around the clock:  
It really is a lazy schlock.  
Scratching one armpit is the most  
Athletic act of which to boast,  
Though if it really has the will  
It may galumph a bit downhill.  
One feature sets this beast apart,  
Its pure devotion to fine art;  
For, having had a solid shit,  
It contemplates the shape of it  
And takes a really lovely turd  
Then, by the critics undeterred,  
Places it on a plinth of rock  
To generate aesthetic shock.  
Alone among marsupials.  
A sculptor in strange materials.*

From Chris Wallace-Crabbe, *Poems  
from the Bundscribe*, Manuscript,  
Bundanon, 2002 Bundanon Collection



Wombat holes at Bundanon 2010  
Photo: Heidrun Lohr





Linda Dement  
Killing the Host 2011  
Phone Application  
Images courtesy the artist  
Also pages 222 & 223



**THE HOST**

---

# Killing the Host

*Linda Dement*

*Killing the Host* functions within Bundanon's invisible digital environment of GPS signals and fluctuating wi-fi, as well as the natural landscape. The site has its flows and paths of infestation: wi-fi signals, wombat burrows, scabies wounds, chemical poisons, walking tracks, cattle grazing and more. The work draws out the cruel presence of the microscopic scabies and counters the disturbing silence of mange infested wombats, bringing them into the electronic field for a shifted emphatic presence."

ARTIST STATEMENT







Arthur Boyd  
*The Bundanon Suite,*  
*Sleeping Nude Shoalhaven 1993*  
Colour etching  
Bundanon Trust Collection





Arthur Boyd  
*A Pond for Narcissus with Lilly Pilly Trees, (detail) 1978*  
Oil on canvas  
Bundanon Trust Collection

# Caretaking: A Living Landscape

*Deborah Ely*

---

*You cannot not look after a place like this—it's so rare.* Arthur Boyd

The establishment of Bundanon Trust was not just a cultural gift to the Australian people—it was also an environmental gift. Boyd was passionate about protecting the Shoalhaven landscape and his acquisition of the twelve parcels of land which now make up Bundanon Trust (through title, special lease and licence) are testament to that commitment.

The Trust's property holdings consist of 1,100 hectares of bush and a string of former farms along the Shoalhaven River. Despite a continuing cattle operation at Bundanon and Earie Park, which assists in suppressing weed growth, much of the land cleared for agricultural activity in the 19th and early 20th centuries has subsequently been neglected. Restoring the properties to a healthy condition was a challenge recognised by Arthur Boyd and by the Trust's subsequent management.

A decreasing reliance on agriculture as a revenue stream, saw a shift away from more traditional and intensive land use toward a more extensive grazing only production system. This change in reliance on the land, and its use, has had a marked effect on land quality and environmental health. In addition, since Arthur Boyd's acquisition of the properties, Riversdale and much of the Bundanon property have been devoted to cultural interpretation and education, making an expanded farming operation incompatible with the Trust's contemporary role.

---

Over the life of the Trust directors of the company, staff, local residents, artists and environmental organisations (such South East Local Land Services (SELLS), Shoalhaven Landcare and Bundanon's own Landcare volunteers) have been actively trying to restore the degraded parts of the property. But the density of invasive weed species (predominantly *Lantana*) has persisted and overrun some truly remarkable natural features, including the amphitheatre, the Cedar Walk and Haunted Point. In 2010 Bundanon commissioned a Land Management Plan and several supporting documents to scope the properties and to guide the management of the landscape in future years.

In 2012 Landcare Australia approached Bundanon Trust, offering to bring the benefits of the Borland Bequest to assist in the restoration of this iconic landscape. These funds were joined by finance from the Federal Government's Biodiversity Fund and the four year Living Landscape project was initiated. Project partners include SELLS and Greening Australia, who bring a regional perspective and strong training and community education focus to the project and SKM who contribute technical expertise and ecological monitoring. In reality the Living Landscape is a project for life, as the work to be undertaken on the Trust properties will take a longer time than the initial funding and because the responsibility to care for the properties is an ongoing commitment.

The project will increase biodiversity and reconnect native habitat in the Shoalhaven catchment of NSW. The work of rehabilitating degraded former grazing lands and riparian zones begins with controlling invasive weeds and supporting the growth of native species. In 2013 more than 55 hectares of *Lantana* were cleared and 23,000 trees planted, with some key endemic species propagated from seed collected across the properties.

Different approaches to the restoration of the landscape are being adopted according to the prevailing conditions on each site. At Haunted Point, where *Lantana* was thickest, its mechanical mulching has been followed up by bush regenerators including an Indigenous 'green team' to manage new weed growth. However the strong seed bank residing in the soil has seen encouraging recovery on this beautiful site.

At Earie Park, where *Kikuyu* grass has long been in place for grazing, new plantings have become well established, despite recent flooding. At Riversdale there has been a concentration on restoring the riparian zones.



The creek banks have been supported with native plantings and Phragmites and River Mangroves have been planted along the Shoalhaven River where they traditionally had grown. At the Bundanon Homestead site the artist Janet Laurence has been commissioned to create a planting which can be experienced by the public as they enjoy newly created walkways and vistas to the river and Pulpit Rock.

In placing care for the landscape at the centre of our mission the Trust is opening up the property to a deeper level of engagement and embracing opportunities to educate the public about the environment through a whole range of activities. Apart from the many Siteworks programs and conversations our school programs, in particular our cross-curricular arts and science program *Touched by the Earth*, has seen local children visiting the property over a twelve month cycle, learning about seasonal change, the histories of occupation, the flora and fauna and the pleasures of being in the bush at night.

Arthur Boyd's statement—*'you cannot own a landscape'*—implies the responsibility to share it and to take care of it. ❀



Sonic Walk, Bomaderry High School students at Bundanon for the Touched by the Earth program, 2011



*Arthur envisaged Bundanon as a... place for the community to enjoy the bush and the river, and a place to be used as a forum where those from every facet of the arts and science could get together. As Arthur simply put it, "I like the idea of people talking to one another."*

*Arthur Boyd: A Life*, Darleen Bungey, Allen and Unwin, 2007

8.

---

# Reflections on Siteworks







Nick Keys  
*Walking Bundanon*, 2010  
Performance still  
Photo: courtesy the artist  
Also pages 236 & 237

# Walking Bundanon

*Nick Keys*

---

If you want to go from Bundanon to Riversdale or Riversdale to Bundanon then you have three plausible options. The car is the longest and quickest and least interesting of the ways. The boat is the noisiest and most luxurious and most sublime of the ways. Walking is the slowest and most direct and most rewarding of ways. Three times now I've walked the ridge-line from there to there and each time I've gotten side-tracked.

Were the wombats of Bundanon to break from their lumbering silence into a talkative life they would not accept this idea of getting side-tracked. "The ridge is all side-tracks", they would say, "and it's impossible to get side-tracked on something that is all side-tracks". I, being very talkative, would say, "On the contrary dear wombats, you very much can get side-tracked on side-tracks, it's called getting lost." This would mark the end of my talk with the wombats, since the notion of being lost would be completely unintelligible to them. Even if they could fathom this entirely human problem of being lost they would not see why it was any of their business, having already provided me with multiple pathways across the ridge, to then place signposts of convenience so that I may arrive at Riversdale in time for lunch.

If my propensity for side-tracks and wombat-talk has left you with some reservations about coming walking along the ridge with me, feel safer knowing that my friend Gary Warner is coming too, if he's not in Kyoto. Walking the ridge with Gaz is a treat, he can tell you more about what you are surrounded by than you could remember in one trip, whereas I can only show you the way.

---

Before we go any further let us bring to mind a generic experience: A city slicker drives out to the bush and decides to set himself the challenge of walking from one place to another without a map. Already you can tell that this genre of experience is the comedy of a displaced fool. You can hear the bush laughing at this odd creature. They say cicadas prefer high summer to emerge from their underworld because they love to laugh at the unbelievable comedy of people walking for fun in the searing heat. You can hear the same spirit of comedy in a voice of indigenous pragmatism that grins and winks as it reminds you that when you want to get from one place to another, and there is a road, or a river, and you have a car, or a boat ... but of course our silly urban soul is actively choosing to walk, “and since it’s not high summer”, he reasons, “the cicadas won’t be laughing at me”. He wants to walk outside of network coverage, where the guiding spirits of the internet are not just in the air, where a map of the world and your location on it is not just in your pocket, where you can’t outsource the cognition required to orientate yourself in relation to the landscape. In other words: he wants a field to get lost in.

If we’re leaving from Bundanon then we’ll walk up past the musicians’ house and take the path that goes to the amphitheatre and leads to the ridge. Where that trail heads off to the right we turn left into the...

“Gaz, what are these trees called?”

“Casuarina trees, also called She-Oak”.

“A gendered tree...?”

“It’s a colonial diminutive, the timber was considered to be like oak, but the trees are smaller, hence: She-Oak. There’s no botanical link between them other than being trees”.

“Trust a colonial to gender a tree based on its smaller size”.

We’ll pick our own path through the Casuarinas from here. Having studied the satellite map closely before leaving, the task is pretty simple: we take the highest line we can while keeping the river in sight on our right and eventually we’ll pop out near the powerline clearing that meets the fire trail which heads down to Riversdale. The challenge is that we can’t always stay high and keep the river in sight. If we go too low then we risk an impassable Lantana jungle. If we lose the river then we start to slide off to the west and away from Riversdale. The latter was what side-tracked me the first time I did this, sliding too far west towards the afternoon sun on the river bends that fold upstream towards Tallowa Dam.

---

It can be difficult to separate what is profound about the urge to get side-tracked in the bush from the tired figure of heroic romanticism, that all-too-western-macho-dude who comes armed with a TV crew and a perilously nostalgic concept of nature. Immediately we are beset by visions of Alexander Supertramp,<sup>1</sup> Timothy Treadwell,<sup>2</sup> Steve Irwin and Bear Grylls.<sup>3</sup> But if these spectral figures are in danger of haunting us on our walk then we have been watching too much television. Ancestors from that other medium—writing, books—offer a galaxy of worthy inheritances, William Wordsworth and Henry David Thoreau, to name but two of the bigger planets in the white-man-goes-bush solar system.

“But this is Bundanon!” exclaim the wombats, unexpectedly warming to this business of talking, “this is not the Lakes District<sup>4</sup> of England, or Concord, Massachusetts.<sup>5</sup> You need to forget your northern hemisphere library and remember that we have all the songs you need right here: just listen”. The wisdom of the wombats is compelling, but how do we explain to them the reality of human rootlessness, of all the forgetting and remembering required in order to do as they say and just listen? Perhaps if we compared ourselves to wombats with the mange, incapable of telling the difference between day and night, they might get closer to sensing our predicament. With this comparison they could see us as lost in the sense of having lost our rhythmic relationship with the world, “That’s precisely what we’re telling you: listen!” But even then it would still remain for us to make explicable to wombat-lore what it means for being in the world that, in less than the time it takes for a single revolution of the earth, we can fly over the seas and be standing at the edge of Walden Pond.

Gaz: “One thing I’d add to think about—doesn’t matter your skin colour, the longer one spends in an area of bush, the more one comes to feel and know its cycles, its portents, signals and stabilities... Most people of our time are keen to experience, necessarily fleetingly, as many different places as possible, never knowing any in depth...”

If we’re leaving from Riversdale then we’ll take the steep path behind the education centre and in no time we’ll be picking our way through the Lantana that has grown over the path. The Lantana gives way as the incline levels out and it’s easy going on the fire trail until you get to the powerline clearing. Here we turn left and head into the bush. This is the tricky bit, a steady bush bash and losing all sight of the river, it’s easy to double back on yourself and end up back at the fire trail, which is what happened to Gaz

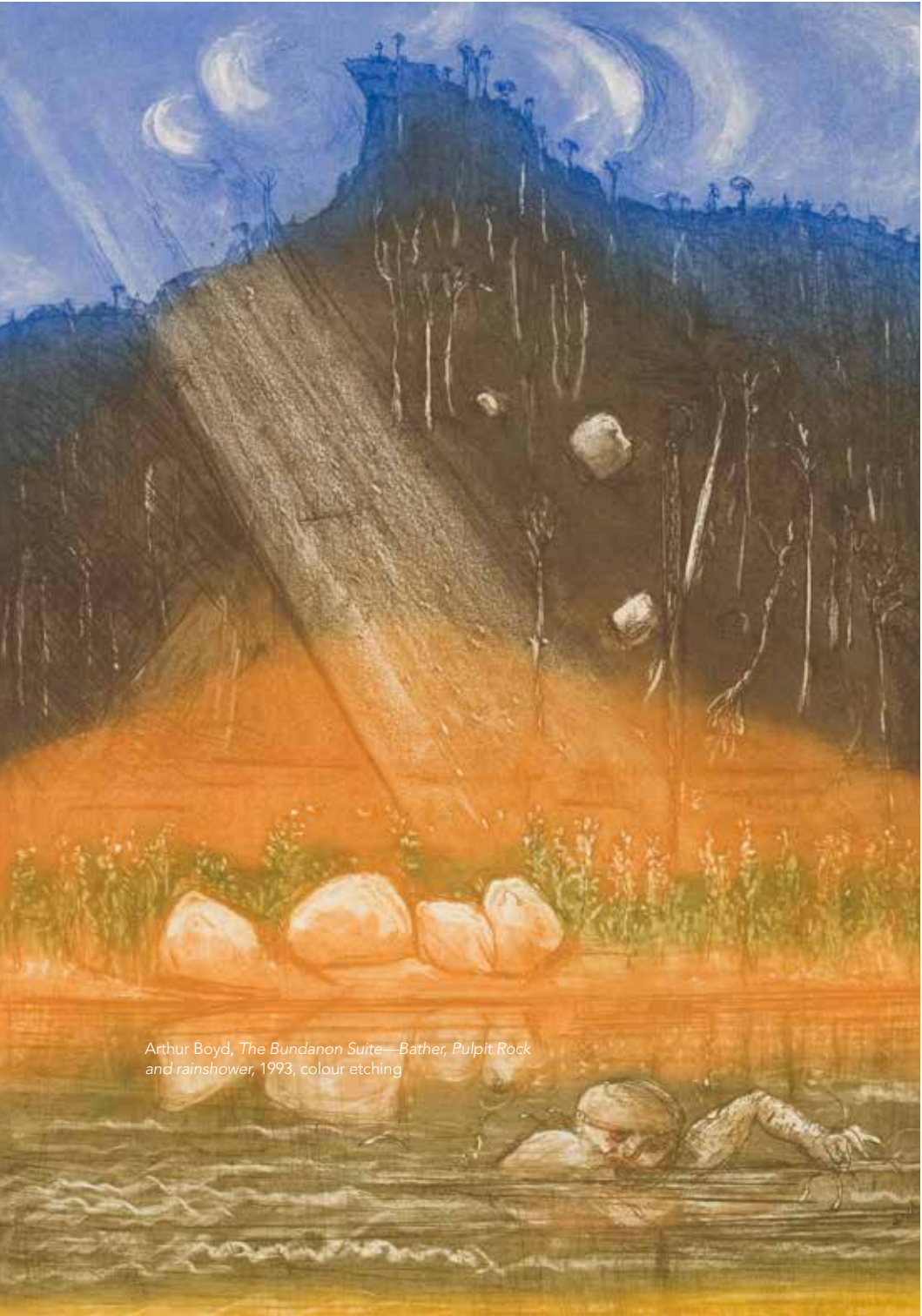
---

and me on our first walk together.

But once you find the right line, it's a lovely ride all the way until you run into the trail that leads down to the amphitheatre. Unless you lose your nerve and head off the ridge prematurely, like I did the first time I came this way, ending up slashing and thrashing my way through Lantana, feeling like Frodo Baggins caught in an impenetrable spider's web, although mercifully without a fantastically large spider trying to eat me or a world-saving quest to fulfil. All I had to do was make it to Bundanon to kick a soccer ball with my dad.

Again, my talk with the wombats reaches an impasse. For they who are already completely in the world there is no problem of attempting to figure out how to be in the world. There is no sense of place because sense is place. But for those conscious of being thrown out of place it is impossible to forget. We cannot shake the feeling that even before we've taken one step in the bush we're already saddled with more baggage than any mortal could reasonably be expected to bear. We arrive in oil-powered air-conditioned machines, with ample water and food, erecting lightweight temporary shelters with mattresses that magically fill themselves with air. We are the creatures of comfort, descendants of a culture who in the blink of a cosmic eye have waged such a terrifyingly successful war of technology against nature, that now, as descendants of the victorious culture we no longer have any idea what we mean when we talk about nature.<sup>6</sup> If we take this hyperbolic caricature to its limit we would see this man walking in the bush as simultaneously both the witness to the last dying breaths of the mother of all mothers and also her murderer.

Wise though they are, perhaps at this rather melodramatic ebb on our walk it is time we talked about our problems with something other than the wombats? Will the birds listen to us? Surely they, of all creatures, would understand our insatiable love for excess mobility. But would they be willing to accept our obsessive nostalgia for feeling grounded? The trees would understand groundedness better than any animal but they could hardly be expected to sympathise with our emotional defects caused by too much movement. The flies seem to only consider us a usefully sticky surface upon which to conduct their business, the vampire mosquitos are out for our blood and the pollinating business of the bees is simply far too important to be interrupted by our therapeutic need.



Arthur Boyd, *The Bundanon Suite—Bather, Pulpit Rock and rainshower*, 1993, colour etching

---

The answer, or part of it, is obvious: to learn to listen better to the bush we need to talk to the humans who listen best. Strangely this leads us back to those silent churches full of noisy ghosts, the library, in order to find someone to talk to, books being nothing if not records of things that people talked about. One fella I talked to was Big Bill Neidjie, who lived far from Bundanon up in the Kakadu, (actually Gaz once met his sons when he was making a film) but his spirit lives still with the book's help and we can still hear him talking if we listen:

*That tree now, feeling...  
e blow...  
sit quiet, you speaking...  
that tree now e speak...  
that wind e blow...  
e can listen.  
Eagle there!  
It's alright...  
e make you "oh"  
and look across there,  
e can look plain and water there  
longside  
and you feel yourself  
how your body.  
We think.  
Story we thinking about, yes.  
Tree... yes.  
That story e listen.  
Story... you'n'me same.  
Grass im listen.  
You'n'me same... anykind.  
Bird e listen... anykind, eagle.  
E sit down. E want to speak eagle eh?  
Im listen. You listen... eagle.  
Because e put im through your  
feeling.  
But for us eagle...  
all same.  
Listen carefully, careful  
and this spirit e come in your feeling  
and you will feel it... anyone that.  
I feel it... my body same as you.*

*I telling you this because this land  
for us,  
never change round, never change.  
Place for us, earth for us,  
star, moon, tree, animal,  
no-matter what sort of animal, bird  
or snake...  
all that animal same like us. Our  
friend that.  
This story e can listen careful  
and you want to feel on your feeling.  
This story e coming through your  
body,  
e go right down foot and head,  
fingernail and blood...  
through the heart.  
And e can feel it because e'll come  
right through.  
And when you sleep you might  
dream something.  
You might dream moon,  
or you might dream water, storm.  
You might dream tree, wind...  
Oh anything e can dream... that  
dream e's true.  
You having a sleep  
but your spirit over there where you  
dream.  
Daylight... e come back.  
Now I telling story I can listen this.  
You listen that wind e come more.  
Tree e start moving round and  
feeling.<sup>7</sup>*

---

<sup>1</sup> Suburban rich kid who after graduating from college dropped out of society to ride freight trains around the U.S. and whose reckless fetish for a life in the wilderness ended in him poisoning himself when desperately hungry in the remote Alaskan wilderness. His story was made into a film, *Into The Wild*, by Sean Penn.

<sup>2</sup> Failed actor turned Grizzly bear conservationist who filmed his absurd life with the Grizzlies until he and his girlfriend were eaten by one. Treadwell's videos were the basis for Werner Herzog's film *Grizzly Man*.

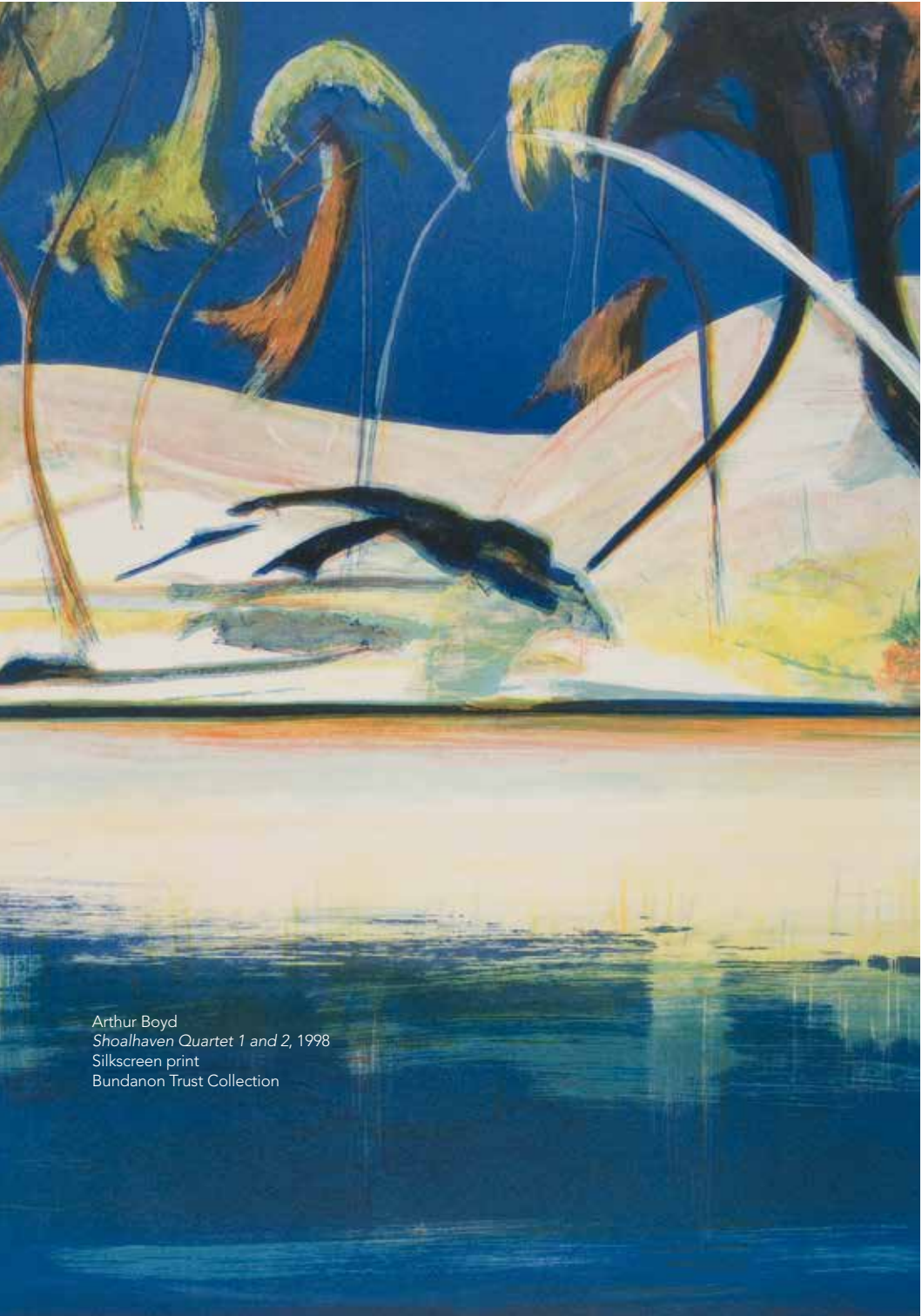
<sup>3</sup> I think of figures like Irwin and Grylls as invasive adventure-sports tele-naturalists.

<sup>+</sup> Stomping ground, literally, of Wordsworth.

<sup>5</sup> Thoreau lived most of adult life and did his significant writing while living at Walden Pond, near Concord, Massachusetts.

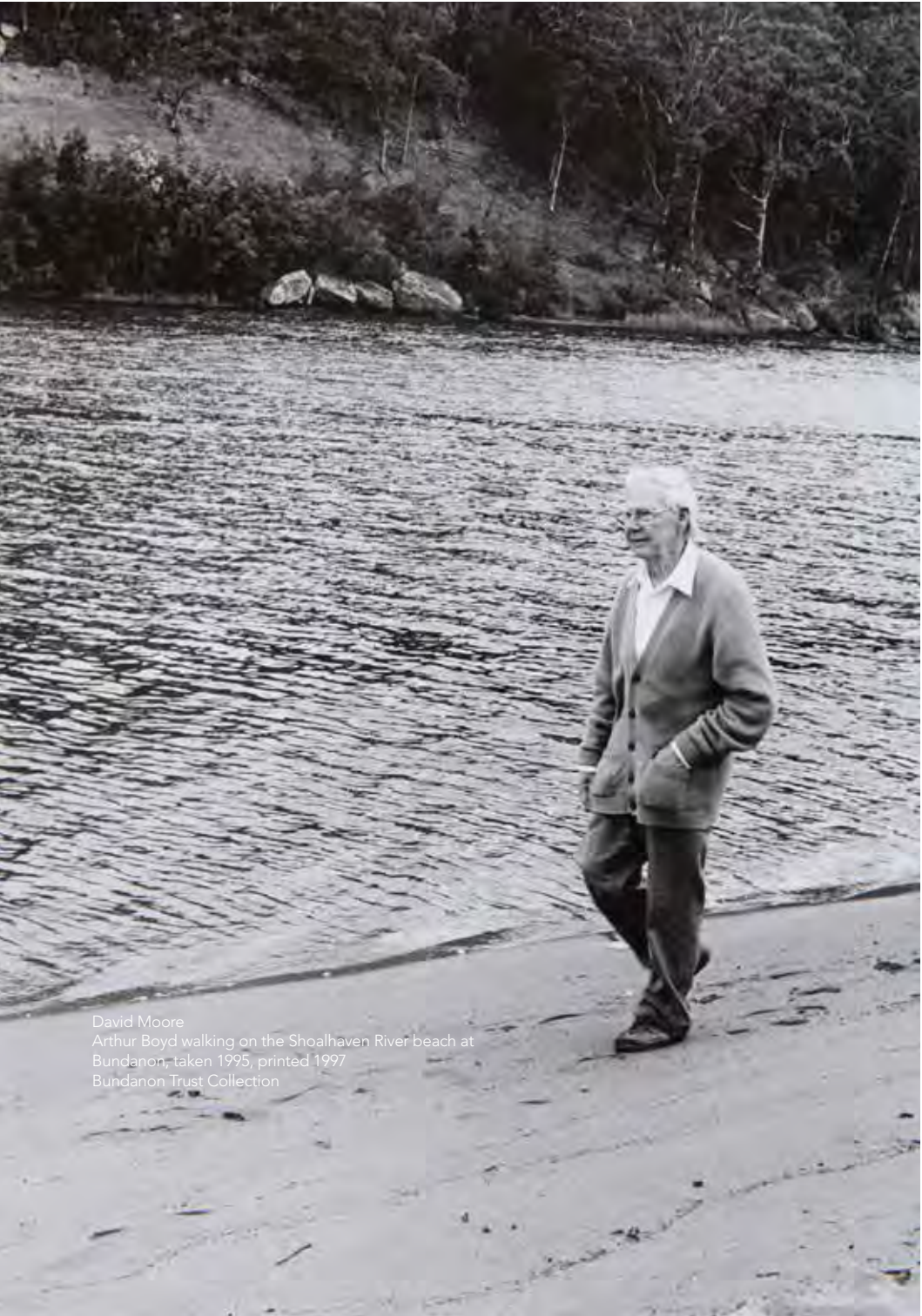
<sup>6</sup> No footnote could ever be long enough to properly elaborate on this statement. I had in mind Hannah Arendt's statement from her essay *The Modern Concept of History*: "The moment we started natural processes of our own—and splitting of the atom is precisely such a man-made natural process—we not only increased our power over nature, or became more aggressive in our dealings with the given forces of the earth, but for the first time we have taken nature into the human world as such and obliterated the defensive boundaries between natural elements and the human artifice by which all previous civilisations were hedged in."

<sup>7</sup> From *Story About Feeling* by Big Bill Neidjie, edited by Keith Taylor, Magabala Books, 1989, Broome, Western Australia



Arthur Boyd  
*Shoalhaven Quartet 1 and 2, 1998*  
Silkscreen print  
Bundanon Trust Collection





David Moore  
Arthur Boyd walking on the Shoalhaven River beach at  
Bundanon, taken 1995, printed 1997  
Bundanon Trust Collection

# Three Glimpses

*Leah Gibbs*

---

## WHAT MAKES A PLACE?

**A**s a social scientist, and a human geographer, I am interested in people and place. What inspires me is the relationships between lives and landscapes.

And what I'm personally really interested in is water, and the river.

My work is reading, documenting, analysing, and writing. I work with words and with stories.

When I came here, to this bend in the river, I was struck by the layers of stories in this place. The layers of stories that make this place.

*'a tantalising relation between things—the fluidity of paint and floods, the drift of clouds and the artist's imagination and so on it goes' (2007)*

a concert in protest of sand mining on the river nearby—'the obvious comment that the noise and intrusion of the concert and its audience seemed inconsistent with a protest against the noise and intrusion of sand mining' (1981)

a young girl—Helen Mackenzie—washing her pony in the river after the Nowra Show, swept away. Her father, Kenneth, went to help her, but both were drowned. The jacaranda behind you, beside the homestead veranda, planted in their memory (1922)

a new house built of local sandstone and locally cut cedar. Lime mortar made from shell deposits collected downstream, and transported by river drogher to this site (1866)

---

frequents floods ‘do not appear ... to have prevented settlement and extensions of property holdings’ despite ‘a number of houses at Bundanon’ being washed away (from 1838)

So often in scientific enquiry—whether it be physical science or social science—and particularly in environment research, the focus of investigation is the human impact on nature—on the river. And this is important work. Understanding how *human actions shape and change nature* is important.

But there is more than this. How does *the river shape us*? How does the place make us? This is a question not about impact, but about interaction. It allows that the river has the ability, the strength, the agency, to act on us. To shape our lives. It illuminates the idea the human lives are not all-powerful; but malleable; fallible.

## GLIMPSE 1

**W**e walk out to a rock platform, high above the river. Looking upstream—way west to the hills of the upper catchment. And the setting sun. And around the corner, just out of view, eastward, and downstream, towards the sea. Where the water is salty.

As overarching story of the history of this region. Of timber-getters—cedar, I think. Of pastoralism. The details pass me by.

But what I do hear, much more clearly, is a personal story, a story of a life told along the river. A childhood spent mucking around in the headwaters. Camping.

Later, a little way downstream, falling in love. And further down the river still, a proposal of marriage. Moving down, down towards the brackish reaches, now managing this property here on the river.

Following the water downstream, the river tells a life’s story.

Key moments are lived, and key lessons—respect, resilience, responsibility—are learnt from country. From place. All that is needed in life comes from the land.

The river mirrors a life. It tells one person’s life story. Being in this place, over-looking this river, tells that story.

But more than this one life is told. We all return to places, to the river—bodily; physically. The river changes; our life changes; but there is continuity. We learn from country, and what we learn remains, and is re-inscribed with each visit.



Siteworks Associates walking the west escarpment,  
Eearie Park and the Bundanon beach (pages 254 & 255)  
Siteworks Laboratory 2010  
Photo: Regina Heilmann

---

## GLIMPSE 2

Taken on a walk to the river. Not overlooking this time, but on the sand. We sit on the river-wet sand.

They welcome us to the river. They ask the river and the spirits to welcome us and protect us. They use language to welcome us to country. Language that emerges from this place; that is this place. They use song and dance of this place. Draw stories in the sand to tell of a meeting of people from different country.

I don't understand those words, but I hear, see, feel the story—with my body. My toes in the wet river sand. Strong voices reverberate in my chest. I shudder at the echo across the water. Breeze against my cheek. Light changes to make me squint. My neck cranes to watch a raptor fly above us, up the river.

We're told that we are now part of the story of this place. And we walk through the drawing in the sand to obscure it.

The river and country and language are fragile.

Stories, and place-making are about our bodily interactions with place. It is with our bodies that we became part of the story of the river. And that we are changed.

## GLIMPSE 3

A group of people—artists, scholars, local folk with rich knowledges and experience—gather at a bend in the river, just downstream from here.

To work on response to this site.

How will this collaboration work, I wonder. What will be revealed?

And then, five weeks later, warm greetings in the same large room.

Conversation over a stainless steel bench. Conversation over curry. Conversation over breakfast coffee. My fingers feel clay slip. I taste weedy risotto. I listen to the world with eyes covered; trusted guide beside me. Twist string from red-hot poker fibre. Sit in a boat, floating downstream. Gently handle a letter—1963—an invitation, Mr Boyd, to meet the Queen, and in the bottom corner, a shopping list: vanilla, cinnamon. I walk amonglantana and lucerne bales and cable ties. Conversation over a kitchen table.

These bodily experiences frame and shape my response to this place.

---

Working at the edges of our disciplines; our techniques.

Responding to the liminal spaces between art and science. Between histories—indigenous, settler. Between human stories and local ecologies. A cultural ecology, perhaps. Or a more-than-human community.

One thinker, Prof. Dipesh Chakrabarty, suggests that to understand our social-natural condition—in the face of tremendous complexity—we mustn't rely on one discipline, one technique; one language. We should use everything we have to think, investigate, communicate, learn and learn to live in the world.

And what a time! Such willingness, opportunity, support, to challenge our knowledge and practice.

When I came here to Bundanon, I wanted to try to record, somehow capture or represent the stories of this place. To talk about how the stories—the layers of stories—make places.

And I still like this idea. Places are not objective things, that pre-exist us and our actions. But we make places, through our stories.

But there is more than this. The places act on us. On our bodies. To shape our stories and our lives.

*If only we are open to listening and learning. If only we allow ourselves to be surprised; to be challenged. ❧*

Gibbs, L 2014 'Arts-science collaboration, embodied research methods, and the politics of belonging: 'SiteWorks' and the Shoalhaven River, Australia' Cultural Geographies. doi: 10.1177/1474474013487484







Garth Paine  
*Present in the Landscape*, 2010  
Sound installation, Bundanon  
Homestead  
Photo: Heidrun Lohr

*Present in the Landscape* is an exploration of the Shoalhaven River through sound. Recordings of people talking about their use of the river are presented alongside many early morning ambi-sonic recordings of the dawn chorus, the afternoon and into evening changes of birdlife, insects and fish jumping. ARTISTS STATEMENT

# Watch, listen, do and learn: The Siteworks experience

*Sarah Miller*

---

*If we had a keen vision and feeling of all ordinary human life, it would be like hearing the grass grow and the squirrel's heart beat, and we should die of that roar which lies on the other side of silence. George Eliot, *Middlemarch: A Study of Provincial Life*, 1872*

**S**iteworks is a project that invites us not only to apprehend, but also to experience the interconnectedness of nature and culture, art and science, history and geology; to appreciate the wonder of the world. Quietly radical, Siteworks is the lens through which an intense focus on the Bundanon Trust as a site has been brought into being. Geologists, biologists, cultural geographers, weavers, weedy evangelists and weed wranglers, artists, farmers, musicians, storytellers, live artists, futurists, inventors, ecologists and community members interested in the life of the planet come together to think, to eat, to talk and walk together. It's an experiment in collective thinking and doing that without hubris seeks to develop new ways of living, making and working together.

Siteworks attentiveness to the phenomenological world suggests the importance of paying attention to the underlying patterns that organise life on the planet, and to the everyday detail of natural systems ranging from tidal patterns to weather reports, from indigenous flora to living with weeds, from the earth beneath our feet to understanding healthy soil, from wombat habitats and feral foxes to mite infestations, and the

---

flight patterns of birds. For those of us privileged to participate, the invitation has been to focus our attention—to look intensely at a specific site—a relatively small part of Australia’s south east hinterland—as a means of thinking deeply about the future of our country and the relationship of humankind to the land and the other species we share our planet with, whether wild, domesticated or feral. In embracing a deeply integrated approach to art, science and life, Siteworks, with its quietly revolutionary fervour, might be understood as the latest iteration of romanticism, which maybe why nineteenth century novelists and poets come so readily to mind when I reflect on the project’s history.

## FIELD WALKS

The first time I visited Bundanon on a beautiful Autumn day in 2009, I walked the fields close to the old homestead. Scientists had dug auger holes and slot trenches in order to investigate the potential impact of rising sea levels in the alluvial plain adjacent to the Shoalhaven River. The seventy or so visitors present that day were invited to enter a couple of the trenches. The descent took us down about 3000 years, but the alluvial plain itself is much, much older and deeper, dating back possibly 10,000 years. In some instances, the scientists drilled down about 27 metres, through 15 metres of soft river sand to reach the period known as *Pleistocene*, a time period spanning from at least 10,000 years ago, back around 2.5 million years.

Standing, at the bottom of a rather more modest trench, where the ‘ground’ was not so far above my head—perhaps 180cm, or about 3000 years—I could see and touch the difference in the layers of compacted clay, soil, and sand. Listening to the scientists talk with knowledge and passion about the movement of the river, the sedimentary layers and the impact of changing sea levels over extended periods of time, was profoundly moving. It seems that eons ago, the country we now call Bundanon, sat on the boundary of saltwater to the east and freshwater to the west, supporting estuarine mangroves, oysters and swamps that have since disappeared. Looking across the flat agricultural landscape, it’s practically impossible to imagine the lushness of that earlier time. Did Aboriginal people inhabit a kind of Eden? According to Bill Gammage, author of *The Biggest Estate*

---

*on Earth: How Aborigines made Australia* (2011), this is far more likely than many of us might previously have imagined.

That day in 2009 was my introduction to Bundanon through the *Ten Trenches* project, the prototype for what became Siteworks, and initiated by the Cohen Brothers: Tim Cohen, an earth and environmental scientist at the University of Wollongong and brother Michael, a theatre maker, cultural producer and at that time, event producer at the Bundanon Trust. Their shared passion and willingness to experiment with the possibility of an interdisciplinary art and science project was both compelling and inspiring. I remember Tim giving a power-point presentation in the homestead's charming chintz music-room, during which he talked about the need to educate people about climate change, particularly in light of the almost complete dumbing down of science in today's tabloid world. He thought that perhaps art might be a way of doing that, reminding me of yet other 19<sup>th</sup> century writer, Thomas Hardy, who wrote: 'If Galileo had said in verse that the world moved, the inquisition might have let him alone.'

## SITE BY NIGHT

**A**fter a day of glorious sunshine, nighttime offers a very different kind of experience. As the brilliant stars wheel above us, a woman (Katia Molino) wearing a miner's torch on her head picks her way through the landscape, drawing attention to differing intensities of sound and light emerging from the blackness. A strange, red light illuminates the trenches. Composer/performers, Kraig Grady and Terumi Narushima move shimmering soundwaves using the acoustic resonance of a large gong and the haunting timbre of Grady's purpose-built *Meru Bars*. A bonfire flares up, and oysters are passed around, while the sounds: voices, the stamping of bare feet on the earth and rhythmic clapping sticks of the Doonooch Dancers, led by Cecil McLeod and Richard Scott Moore, reverberate through the blackness, reminding us that Aboriginal people have danced this country for millennia. Finally, Sydney Bouhaniche's extraordinary blue bands of blue light are projected across the river valley dramatically illustrating the impact of the sea level rise anticipated to take place over the next hundred years.

---

## PERFORMATIVE WALKS

In Spring 2010, I'm back in Bundanon walking the same sunlit gardens and fields, but whilst the landscape is beginning to seem familiar, the artists, scientists, community experts, and elders gathered for this—the first Siteworks—are bringing different kinds of experience into focus—to show for instance, as Barbara Campbell points out, how birds direct us. I follow the eccentric meanderings of her mobile bird hide as it wobbles around the hillside in response to the sound of lorikeets, rosellas, galahs, wattlebirds and small brown birds—some real and some recorded—each call identified by local weaver, Jim Wallis. I sit on the grass outside a small tent, and watch video interviews, recorded by Alex Kershaw, with people who live along the river. I experiment with weedy concoctions made by Diego Bonetto and family. At dusk, called up by Richard Scott Moore and Cecil McLeod on didgeridoo and clapping sticks, I walk the track down the hill, through the open gate, across the cattle grid, watched by big-eyed steers, and dodging the wombat holes, follow a throng of people to the river. As night falls, performer Tess de Quincey, appears illuminated on the river—she seems to be moving across the surface of the water, drifting like some mythical creature from river bend to river bend—accompanied by the haunting strains of Garth Paine on flute.

Night falls and now voices from the past echo back and forth across the river recounting the day-to-day activities of farmer Tomas Biddulph, as recorded in his diary, each entry starting with a simple weather report. Torchlight splutters up the steep hillside. Large shadows are cast against rocks, boulders and trees. A small group of people on the far side of the river climb the hill and disappear into blackness. A car drives away. We carefully walk the dark track back to the homestead. Unsurprisingly, someone disappears down a wombat hole, only to re-emerge giggling hysterically.

The next day I'm in the audience for an extraordinarily full and stimulating day of talks presented by scientists, cultural geographers, artists and community elders. This program's focus on the river and human impact on the environment introduced a multiplicity of compelling conversations that have since grown and extended through ensuing Siteworks' projects.



Leon Cmielewski & Josephine Starrs  
*Moving Graffiti*, 2012 or *The Verdant Shed*, 2012  
Projected animation  
Photo: Courtesy of the artists

Animation showing the Shoalhaven River morphing into a leaping Australian Bass fish which are in decline due to weirs and dams blocking migration on most of Australia's rivers. Tallowa Dam on the Shoalhaven excluded the Bass from more than 80% of their habitat before the fish lift was built. ARTISTS' STATEMENT

---

## PUBLIC CONVERSATIONS

In 2011 it rained. Those of us who braved the deluge huddled together at Riversdale to be part of the public conversation, representing the thinking that emerged from a number of residencies and artists' commissions. Conversation is an essential part of the Siteworks experience. Thoughtfully curated, the format has been modified and adapted each year, in response to a felt need for increasing participation, and on representing diverse, even contradictory perspectives. 'Experts' from a multiplicity of disciplines lend focus, bringing wisdom, passion and experience to the table. I find myself wondering why the mainstream media continues to dumb down debate around crucial issues. Why do academics, artists and thinkers, and concerned community members seem to be untrustworthy and sentimental? Why the need to control the parameters of the debate?

As I've noted elsewhere, '... one of the great things about the curated conversations at Siteworks is the bringing together of people from very different lived experiences and perspectives. This is not a scenario where everyone sits around agreeing with each other. Instead the inevitable paradoxes, contradictions, vested interests and passionate engagements come into fruitful but sometimes frustrating interaction. One of the particularly interesting things about putting 'experts' into conversation with regular punters is that they/we sometimes have to unpack some of our most treasured tenets, adopted practically as items of faith, while experts can assume that punters know nothing and having nothing valid to contribute.' (*RealTime* #112, Dec-Jan 2012)

In 2012, the sun came out and the conversation was all about food: how to produce it, how to distribute it, how to cook it, and wonderfully, the experience of eating it. Food security and the availability of water, saw the conversation—and some of the making—touching on, what is emerging nationally as a key research and activist project: our relationship with the animals we live with, and the animals we eat.

---

## RIPPLE FX

There's no doubt that the Bundanon Trust represents an extraordinary gift to the nation. Its value lies not only in the lyrical beauty of verdant green pastures leading down to the Shoalhaven River, and in its fabulous arts and artist in residence programs, but in the opportunity it offers visitors, artists, scientists, and community members to listen, to watch, and to pay attention to the land.

Over the past five years, Bundanon has been explored as an interdisciplinary project—through the lens of the sciences and the arts and culture, as well from the perspective of local and lived experience. People take time out to think through the things that are important to them.

In addressing the interconnectedness of things, it is necessary to recognise that for millions of people such interconnectedness is hardly compelling given the rather more immediate issues of survival. Nevertheless, it is projects such as Siteworks that contribute not just to the discussion, but also to the discovery of new ideas, sustainable practices and practical solutions at both the micro and macro levels. The problems confronting us are immense. Has anyone ever killed a planet before? What does it take to bring about change? Whatever it takes, the experience of Siteworks suggests that it is essential that we bring not only our intellectual and emotional intelligence to the task, but also our sense of wonder, and deep appreciation for the world we share.

*To see the world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And eternity in an hour.* William Blake (c1863) ❧



Heidrun Löh  
*Lichtzeichen / Lightsigns* 2010  
Projected photograph  
Photo: Courtesy of the artist

The river has reflected light ever since it came into being. Day and night the sky mirrors in its waters. As do the trees and rocks of its shores. The river has a long memory. ARTIST STATEMENT





9.

---

Endnotes



Leah Gibbs  
Three Glimpses, 2010  
Performance still  
Photo: Heidrun Lohr



---

# Siteworks Associates

ROBYN BACKEN is an interdisciplinary artist whose work makes connections between art, science and philosophy. Her installations actively engage with the spaces in which they inhabit whether they be a gallery, a landscape or a building. For Backen the site provides the structural and associative framework for both formal and conceptual elements. She also investigates patterns of language and rhythms of nature to build works that engage with physical space. *Last Word* 2012, Page 109



DIEGO BONETTO is a key member of artists' collectives *SquatSpace* and the *BigFAGPress*. He also works with *WeedyConnection*, which tackles the anthropocentric view of what the environment should look like. Based on research and data provided by disciplines as far apart as biology, anthropology, palaeontology, social ecology and ethno botany it formulates ethical questions about cultural representation in times of climate urgency. *Wild Stories* 2011, Pages 56, 162–170



BOOLARNG –Together (*Biripi language*)  
NANGAMAI—Dreaming (*Sydney dharawal language*)  
Boolarng Nungamai Aboriginal Art and Culture Studio is based at Gerringong on the south coast of New South Wales and is a collective of artists from different Aboriginal communities in New South Wales and Queensland. Siteworks participants include Steve Lonesborough, Steve Russell, Phyllis Stewart and Kelli Ryan. Page 56



PHIL BORCHARD was an ecologist whose research into wombats started with field studies at Bundanon in the mid-nineties. This led to a PhD with the University of Sydney that focussed on the ecological impacts of wombats in riparian systems. Other studies showed how wombats can live and prosper alongside human activity. Borchard continued to research wombats on the Trust properties as part of Siteworks until his death in 2014. *Bare-nosed wombat*, Page 218



BARBARA CAMPBELL creates performances and other time-based works such as film, video and radio productions. In developing her work Campbell responds to the specific physical and contextual properties of a given site, be it art gallery, atrium, tower, radio airwaves, Twitter or the Internet. Her work at Siteworks has expanded into PhD research on how migratory shorebirds direct human performance. *call, recall, respond 2010*, Page 215



MICHAEL COHEN is a site-based performance director and Creative Producer at Sydney Harbour Foreshore Authority. He was Co-artistic Director of Theatre Kantanka from 1996 to 2006, Director of *Fire Water* at Vivid Festival in 2009, and Programme Director of Newcastle Live Sites from 2004 to 2008. Page 25



TIM COHEN is a fluvial geomorphologist and Lecturer in Environment Science at Macquarie University. He is also a Research Fellow at the University of Wollongong and a Chief Investigator in an ARC Discovery project on coastal river systems from 2010–13. *Ten Trenches 2009* Page 25



---

LINDA DEMENT is a Sydney based artist. Initially a photographer, she has been working in arts computing since the late 1980s. Her interactive and still image work has been widely exhibited internationally and locally, including at the Institute of Contemporary Art in London, Ars Electronica in Austria, the International Symposia of Electronic Art in Sydney and Montreal, and the Impakt Media Arts Festival in Europe. *Killing the Host* 2011, Page 226



TESS DE QUINCEY is a choreographer, dancer and director. Trained in dance, graphics and sculpture in London and Copenhagen, her interdisciplinary performance work is based in the 'BODY WEATHER' philosophy and methodology. De Quincey has created an extensive body of artworks in different terrains, from the city to the desert, with a focus on durational, site-specific and inter-cultural environments. *Float—slipping through time* 2010, Page 126



DEBORAH ELY Prior to taking up her position as Chief Executive Officer at Bundanon Trust she was the Visual Arts and Craft Manager at Arts NSW. Previous positions include Director of the Australian Centre for Photography in Sydney; founding Director of the Centre for Contemporary Photography in Melbourne; Co-ordinator of the first Experimenta festival of new media in Australia and Visual Arts Director of Watershed Media Centre in the UK. She was trained in Britain as a painter and art historian. Pages 9, 231 and 284



---

SUE FEARY is a heritage consultant with more than 20 years experience undertaking field based archaeological research. She has a focus on interpreting and applying heritage legislation, significance assessment, working with Aboriginal people and developers, and initiating complex negotiations to achieve acceptable outcomes in relation to protection of Aboriginal heritage in southern NSW. Page 43



LEAH GIBBS is a human geographer and works as a Lecturer at the University of Wollongong. Her research is on the cultures and politics of nature, especially water. She is interested in the cultural geographies of water, environmental governance, the politics of environmental knowledge, and multidisciplinary research methods. In recent years Leah has conducted research on the values associated with water in the Lake Eyre Basin, central Australia, and on changing water governance in Tanzania and the European Union. *Three Glimpses*, Page 251

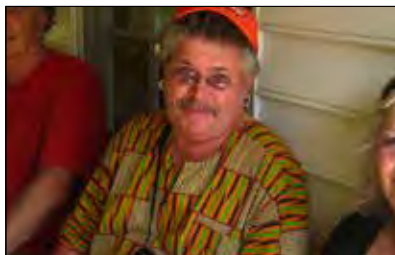


LESLEY HEAD is a Professor of Earth and Environmental Sciences at the University of Wollongong. Her research interests focus on long-term changes in the Australian landscape and the interactions of both prehistoric and contemporary peoples with these environments. In this work, Head uses a range of analytical tools from cultural geography, archaeology and palaeoecology. Themes include: Conceptual debates about culture and nature; Sustainability and Climate Change adaptation; Urban natures; Aboriginal land use, past and present; Cultural landscapes; and Australian prehistoric environments and human interactions. *Nativeness and Invasiveness*, Page 177



---

NIGEL HELYER (a.k.a. Dr Sonique) is a sculptor and sound artist with an international reputation for large-scale sonic installations, environmental sculpture works and new media projects. His practice is actively interdisciplinary linking creative practice with scientific research and development. *Milk and Honey* 2011, Page 124



RAYMA JOHNSON is a descendant of the Wiradjuri nation. She began her dance training with Redfern Dance Theatre in 1987 and continued with Aboriginal Islander Dance Theatre (later becoming NAISDA). She is currently a freelance performer and choreographer based in Sydney. A few of Johnson's dance credits include Bangarra Dance Theatre's *Fish*, Albert David's *Bipotim* and *GIZ*, and Jason Pitt's *Scars*. Page 54



JARED INGERSOLL is a Sydney based chef, restaurateur and writer. Through his company Food for People he is a passionate advocate of ethical eating. *Recipe: How to cook the Beast of Bundanon*, Page 98



ALEX KERSHAW uses video and photography to mediate intercultural exchange with people and communities from a specific place. In this process, everyday people become participants and collaborators in the production of the work. Quotidian rituals used to connect, to cope, and to acculturate, provide the subject matter for developing the choreography of people's individual 'performances'. The camera becomes a way of thinking—negotiating the lived experience of Kershaw's participants and his artistic reimagining of place. *Through the River* 2011, Page 119



NICK KEYS is an installation artist and writer. His experiential documentation includes *Push & Pull: a Furniture Comedy for Hans Hoffman by Allan Kaprow* in 2009 and *Edit Metropolis*, a cardboard arcade installation made for the Walter Benjamin and Architecture of Modernity conference at University of Technology, Sydney in 2006. *Walking Bundanon* 2010, Page 241



MIKE LEGGETT has been working with moving image across the institutions of art, education and television since the early 1970s. He has film and video work in archives and collections in Europe, Australia, North and South America and has curated exhibitions of interactive media, including for the Museum of Contemporary Art in Sydney. He writes and lectures about computer mediated art, including contributions to journals (*Leonardo*; *Continuum*) and magazines (*RealTime*, *World Art*). *RT106: the Beast of Bundanon*, Page 93

HEIDRUN LÖHR is a photographer who collaborates with independent artists to create site-based performance work, animations and installations. She collaborated on Julie-Anne Long's site-specific performance *Nun's Picnic* in Hill End 2003/04, Aku Kadogo's *Ochre and Dust*—a project that took her to Central Australia to work with two Pitjantjatjara women, Nura Ward and Nelli Patterson, and Joey Ruigrok van der Werven's *Volta* produced by Performance Space in Carriageworks. More recently she has been collaborating on animations with artists Nikki Heywood and Martin del Amo. *Lichtzeichen / Lightsigns* 2010, Page 266



ANDREW MCGAHEY is a scientific member of the Australian Association of Bush Regenerators and is trained in horticulture and park management. With Total Earth Care McGahey has undertaken an extensive study of the Bundanon Trust properties and delivered a visionary Land Management Plan to guide the Bundanon Trust in caring for the land and environment over the coming decades. *Bundanon Trust Land Management Plan*, Total Earth Care, 2011, Pages 19, 142–148, 186–192



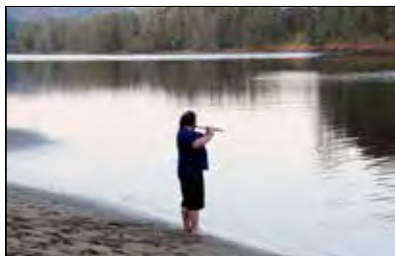
SARAH MILLER is Head of the School of the Arts, English and Media, University of Wollongong. Successive directorships of the Perth Institute of Contemporary Arts Ltd —PICA (1994–2006) and Performance Space, Sydney (1989–93) have seen her curating, producing and presenting programs across the visual, performing, hybrid and media arts. She has been a member of the Australia Council's Theatre Board (2005–07), Hybrid Arts Committee (1994), and Drama Committee (1991–93). She is a Board member of Lucy Guerin Inc., and the Australasian Council of Deans and Directors of Creative Arts. *Watch, Listen, Do and Learn: The Siteworks Experience*, Page 259



HEATHER MOORCROFT is a conservation planner and geographer, specialising in working with Indigenous peoples in caring for country initiatives. She is currently undertaking a PhD at the Australian Centre for Cultural Environmental Research, University of Wollongong, focussing on the engagements between new conservation approaches and Indigenous Australians, particularly the role of environmental NGOs. Heather is a member of the World Commission on Protected Areas of IUCN. *Indigenous Cosmology*, Page 33



GARTH PAINE is the Associate Director of the School of Arts Media and Engineering at Arizona State University, USA where he is also a professor of Digital Sound and Interactive Media. He is particularly fascinated with sound as an exhibitable and experiential media—a fluid, viscous medium that whilst very abstract communicates both content and context. *Present in the Landscape* 2011, Pages 126 and 128



re e is an artist whose work emerges from a number of traditional art forms and flows into a new media art practice. She investigates and explores identity politics, history and memory, and the construction of Indigenous identity, through archival photography, video, sound, museum collections, historical writing and any documentation that objectifies Indigenous Australian identity as the 'other'. re e has exhibited nationally and internationally since 1992. *maang—ceremony (Gamilaraay)* 2010, Page 61



RICHARD SCOTT MOORE is a local Indigenous artist who, along with CECIL MCLEOD, leads local dance company Doonooch Dancers who have a strong working relationship with Bundanon. Doonooch present traditional Aboriginal stories in contemporary contexts, featuring songs from the Monero people. They have performed in more than 24 countries around the world, including the opening of the Sydney Olympics in 2000. *Ten Trenches*, Page 33



JOSEPHINE STARRS & LEON CMIELEWSKI are Australian artists whose long-term collaboration has produced hybrid media art installations that often use play as a strategy for engaging with the social and political contradictions inherent in contemporary life. Josephine Starrs is a senior lecturer at the University of Sydney and Leon Cmielewski is a lecturer at the University of Western Sydney. *Moving Graffiti* 2012 and *The Verdant Shed* 2012, Pages 263



PETA STRACHAN is a descendant of the Dharug people from the Kurrajong area of NSW. She studied at NAISDA and in 1994 joined Aboriginal Islander Dance Theatre touring Australia, Indonesia, New Zealand and Latin America. Strachan joined Bangarra Dance Theatre in 2000, appearing in the opening and closing ceremonies of the Sydney Olympic Games, *Skin*, *Corroboree* and *Walkabout*. Since then she has worked as a freelance dancer teaching and choreographing for young people in communities such as Yirrikala and Katherine. *Ancient Echoes* 2011, Pages 54



JIM WALLISS is a local contemporary weaver and recognised expert on Indigenous Australian weaving, using materials from the native bushlands and gardens. He has a long history with Bundanon, having developed the Amphitheatre and Cedar walks on site and having produced a CD-Rom about its cultural and environmental landscapes. *The Bundanon Nawi* 2011, Pages 56, 152–161, 203–210 and 215



GARY WARNER is an artist who works mostly with digital media systems, creating a variety of time-based and static works with video, photography, sound, found object, internet, installation and word (haiku, tanka and cutup forms). He has a strong interest in Australian bush ecologies, especially interdependencies between native birds, invertebrates, reptiles and flora. *The Lantana Project: Performative Engagements with Weedy Environment in Bushland* 2009, Page 174 and 181



FIONA WINNING is a writer and producer working in contemporary arts across live performance, visual cultures and interactive practice. She was Director of Performance Space from 1999 to 2008; Siteworks co-convenor 2010–2012; Australian Theatre Forum Curator 2011 and is currently Head of Programming Sydney Festival 2012–2013.



---

# Siteworks Participants

## SITWORKS 2009: TEN TRENCHES

Convened by Michael and Tim Cohen

Sydney Bouhaniche

Doonoch Dance Company

Kraig Grady

Cecil McLeod

Katia Molino

Terumi Narushima

Craig Walsh

## SITWORKS 2010

Convened by Fiona Winning,  
Michael Cohen and Deborah Ely

Keith Armstrong

Robyn Backen

Diego Bonetto

Tim Cohen

Boolarng Nungamai

Barbara Campbell

Leah Gibbs

Henry Goodall

Lesley Head

Nigel Helyer

Rayma Johnson

Lyndal Jones

Alex Kershaw

Nick Keys

Heidrun Lohr

Cecil McLeod

Michael Organ

Garth Paine

Chris Presland

Tess de Quincey,

r e a

Ivars Reinfelds

Richard Scott-Moore

Maarten Stapper

Peta Strachan

Jim Wallis

Gary Warner

Charlie Weir

Robin Williams

Pia Winberg

Angharad Wynne Jones

---

SITWORKS 2011  
Convened by Fiona Winning  
Robyn Backen & PLANK  
Boolarng Nungamai  
Diego Bonetto  
Phil Borchard  
Barbara Campbell  
Michael Cohen  
Linda Dement  
Sue Feary  
Leah Gibbs  
Pam Green  
Alex Kershaw  
Nick Keys  
Heidrun Lohr  
Noel Lonesborough  
Andrew McGahey  
Steve Russell  
Phyllis Stewart  
Jim Wallis  
Gary Warner

SITWORKS 2012:  
FUTURE FOOD FEAST  
Convened by Deborah Ely  
with Fiona Winning, Tracie Miller  
and Clarissa Arndt  
Chris Andrews  
Robyn Backen & PLANK  
Diego Bonetto  
Barbara Campbell  
Carbon Arts  
Leon Cmielewski  
John Crawford  
Food For Thought  
Galamban  
Paul Greene and the Other Colours  
Nigel Helyer  
Jared Ingersoll  
Natalie Jeremijenko  
Ingrid Just  
Alex Kershaw  
Gretel Killeen  
Mike Leggett  
Michael McAllum  
Jodie Newcombe  
Shane Norrish  
Richard Scott Moore  
Josephine Starrs  
Lynne Strong  
Fiona Winning

---

# Acknowledgements

While this publication catalogues Siteworks from 2009 -2012 it also shares the foundation information which was the springboard for many of the discussions and presentations—the geology, archaeology, social history, Aboriginal cosmology, flora, fauna, bush walks and foraging. We are extremely indebted to the many individuals who have shared their scholarship and creativity with Bundanon and with the public through this forum. All participants are listed elsewhere however there are some contributions which require special acknowledgement.

Retired school Principal, weaver, ethno botanist and local history expert Jim Walliss anticipated Siteworks. His many years walking across Bundanon, documenting its flora and fauna, resulted in a self-published CD ROM (2008) which tied together his knowledge of its plants and animals with his understanding of Aboriginal occupation, Colonial settlement and Arthur Boyd. Many of the Siteworks artists recognised Jim's unique expertise and their projects benefitted from his insights and sharing. He taught us how to make string and a cabbage tree hat, create a traditional canoe and recognise a bird cry. He introduced us to the nineteenth century diaries,

participated in many performances and is a central character in the whole Siteworks adventure.

Cousins, acclaimed dancers and local song men, Richard Scott Moore and Cecil McLeod, have left an indelible mark on this project. From their river estuary performance at a site, it turns out, where there never was an estuary (in Ten Trenches, 2009), to their profound sharing of Aboriginal Cosmology at the river (2010) and the welcome singing at our food security themed event (Future Food Feast in 2012) – they have been an integral part of Siteworks.

Siteworks 2010 focussed on the river and through it we met legendary local Charlie Weir. Charlie's commitment to the health of the Shoalhaven River, and his environmental activism, stems from a childhood living on its banks at both the Bundanon and Riversdale properties. Shared in extract form here, his stories provide a living link to a very different past, of hardship, enterprise and wombat bacon.

Links with local Aboriginal communities has been strengthened through the on-going involvement with the artists from Boorlang Nangamai, Art and Culture Studio, Geringong and Galamban, Wreck Bay, who

---

have shared skills, stories and experiences with the public and other visiting Indigenous people through Siteworks. The collaborative project to create the Bundanon Nawi (bark canoe) was a remarkable achievement led by the Aboriginal men from Boorlang Nungamai and provided a truly moving experience for all who witnessed her first float on the river.

Bundanon's working relationship with the South East Local Land Services, and particularly Pam Green, Chris Presland, Jason Carson and Peter Piggott, has enabled us to draw on their expertise and include in the Siteworks agenda their perspective on critical issues for the maintenance of the landscape and the river. They have generously supported art projects, weighed weeds (for a weed pulling competition) and participated in public conversations.

Scientific and scholarly enquiry has been supported by many staff and students from the University of Wollongong (UOW), particularly the School of Earth and Environmental Sciences (SEES), led by Lesley Head. Fluvial geo-morphologist Tim Cohen, also from SEES, has played a seminal role in the

development of Siteworks and his original, ongoing, research continues to provide empirical data from which the Trust can benefit. Archaeologists Sue Feary and Heather Moorcroft, and Director of the Shoalhaven Marine and Freshwater Centre, Pia Winberg, all associated with UOW, have linked their fields of research to the Bundanon properties and shared their findings at Siteworks. Students and staff from the Faculty of Law, Humanities and the Arts (former Faculty of Creative Arts), in particular Executive Dean Amanda Lawson and Professor Sarah Miller have given intellectual and personal support to the project from its inception and their dedicated students have greatly assisted the artists in delivering a wide range of projects.

Regional businesses and community organisations, food producers, educators and activists have all made a contribution to the success of the program. Bundanon is grateful for the ongoing support of the Australian Government through the Ministry for the Arts and to the Australia Council for the Arts for a number of Inter-Arts grants for Siteworks. We are particularly indebted to Arts NSW for their generous support for this publication and

---

for four of the artist commissions published within by Robyn Backen, Nigel Helyer, Linda Dement and Alex Kershaw.

Siteworks, by its nature, has been discursive with many voices contributing. The project is a legacy of the inspirational laboratory initiated by creative producer Michael Cohen and his scientist brother Tim Cohen. Both saw the potential in 'jumping the fence' and exploring what different disciplines can learn from each other's notion of 'experiment'. Siteworks in its early iterations was created with Fiona Winning who brought enormous intelligence and energy to the concept and shaped the artistic experience over three editions. We are grateful for her belief and commitment. Without a visual trace of Siteworks so many incredible experiences would have been lost. Heidrun Löhr and Mike Leggett have captured all the events and created an amazing archive of conversations, performances and unique experiences.

Without the initial professional input from Susan Gibb and the enthusiasm and patience of Suzanne Boccalatte this would not be such a rich and diverse publication. I thank them for sharing my excitement for this project.

Bundanon's staff have embraced this program fully and have all worked well outside their job descriptions to assist in the delivery of research, artworks, performances and experiences. In particular, the Trust's Chief Operating Officer Richard Montgomery has enhanced the presentation of all the work by sharing his decades of performance production experience with the presenters. I commend the following staff (past and present) for their embrace of new and different ways to experience Bundanon and their determination to deliver the best possible experience for the artists, scientists and the public: Clarissa Arndt, Jim Birkett, Terese Casu, Tim Dallimore, Kate Dezarnaulds, Ralph Dixon, Libby Ellis, Henry Goodall, Bonnie Greene, Regina Heilmann, Gary Hogan, Carol Hunter, Carole Jeffcott, Chris Levins, Cara Maloney, Cherrie Mc Donald, Tracie Miller, Onni Namek, Mary Preece, and Jennifer Thompson. I would also like to acknowledge the tireless contribution our volunteers without whom the Siteworks events could not occur.

Play has been at the centre of the Siteworks project. We are grateful to everyone—'Associates' and the open-minded public—who have taken the risk and participated in Siteworks.

---

© Copyright Bundanon Trust 2014

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any other information storage or retrieval system, without prior permission in writing from the publisher, except as permitted under the Copyright Act (1968) and subsequent amendments. Copyright for the texts in this publication is held by Bundanon Trust, the authors and artist. Views expressed in these texts are not necessarily those of the publisher.

Published by Bundanon Trust 2014  
170 Riversdale Road, West Cambewarra, New South Wales, Australia 2541  
PO Box 3343, North Nowra, New South Wales, Australia 2541  
bundanon.com.au

#### PROJECT TEAM

Project Director: Deborah Ely  
Catalogue and Visual Design: Boccalatte  
Publication Editor: Deborah Ely  
Publication Managers: Deborah Ely and Susan Gibb  
1st edition of 1,000 copies

National Library of Australia Cataloguing-in-Publication entry  
Title: Siteworks: a field guide to Bundanon / Deborah Ely (editor)

ISBN: 978-0-9579465-6-9

Subjects: Bundanon House (Bundanon, N.S.W.)--Guidebooks.  
Historic buildings--New South Wales--Bundanon--Guidebooks.  
Cultural property--New South Wales--Bundanon--Guidebooks.  
Bundanon (N.S.W.)--History.  
Bundanon (N.S.W.)--Guidebooks.

Other Authors/Contributors: Ely, Deborah, editor.  
Dewey Number: 363.69099447

Warning: Aboriginal and Torres Strait Islander people are respectfully advised that this publication contains the names and images of deceased persons, which may cause distress.

Bundanon Trust acknowledges the Wodi Wodi people, the traditional owners of the land and waters upon which Bundanon Trust is located.

## BUNDANON TRUST



Trade &  
Investment  
Arts NSW



Local Land  
Services  
South East



Does this work for you?

