

NUCLEAR FREE
Collective
FRIENDS OF THE EARTH



85 SECONDS TO MIDNIGHT **ART AUCTION**



THURSDAY
25 JUNE

DOORS OPEN 17:30
LIVE AUCTION 19:00

STUDIO ARTHOUSE GALLERY AUSTRALIA
2/29 TINNING STREET BRUNSWICK

This years Friends of the Earth's Nuclear Free art auction is themed '85 Seconds to Midnight'

This year the doomsday clock ticked to 85 seconds to midnight. This is symbolic of how perilously close we are to a nuclear apocalypse, due to threats from nuclear weapons, climate change and misuse of disruptive technologies. Urgent action is required to address these threats and de-escalate global tensions. Meanwhile 'Australia' has committed hundreds of billions of dollars in military expansion under the AUKUS military pact with nuclear superpowers the US and UK.

The nuclear industry is forever seeking to expand its toxic influence and destructive operations. For over 50 years, Friends of the Earth's Nuclear Free Collective has been organising to support Aboriginal nations and communities on the frontlines of nuclear expansion.

Together we work to protect people and the environment from radioactive threats that start with uranium mining and end with nuclear waste and nuclear weapons that have devastating impacts for hundreds of thousands of years and threaten all our futures.

This remains an important fundraising event to sustain the work of the Nuclear Free Collective, and is a wonderful occasion to bring our community together to support more creativity and less radioactivity!

This auction celebrates decades of nuclear resistance, while raising vital funds for our national nuclear-free campaign work.

Huge gratitude to all the generous
artists that donated

Program Thursday 25 June

5:30 pm	Viewing art works, silent auction open Bar open
6:00 pm	Music, Fire and Soup
7.00 pm	Special guest speakers: Uncle Winiata Puru Dimity Hawkins
7:30 pm	Live auction
9:00 pm	Closing live auction and silent auction remaining works
9:30 pm	Outcome silent auction & raffle draw

We will have proxy bidding available as needed.

Contact Sam Gibbard on 0466 404 347 for telephone bidding

If you are unable to stay to the end, notify the registration desk of the work you want to bid on and your highest bid.

Juanella Donovan, also known as Nelly, is an Adnyamathanha, Luritja and Lower Southern Arrernte woman of South Australia living and working on Barngarla land, Port Augusta. Nelly has been creating multi-disciplinary art her whole life. Having spent much of her childhood on country, learning cultural practices from her elders, she uses art to preserve stories and techniques. Crediting her mother, Regina McKenzie, as being one of her mentors, Nelly's art practice she now passes on to her 4 children. For Nelly, art is essential to maintaining connection to country and family. Nelly's artwork has been acquired by the National Museum of Australia, the National Museum of Scotland and by art collectors worldwide. She has been in countless exhibitions since childhood, community projects and an finalist/winner at numerous art awards.



128

#1

Artunyi Vudli (seven sisters)

small woven emu feather wall hangings

Juanella Donovan

40 cm diameter



#2

How the Seven Sisters Got in the Sky (2021)

Juanella Donovan

big canvas painting, mounted

146 x 93cm

#3

Bush Medecine

Juanella Donovan

mounted canvas, orange with

purple flowers

64 x 154cm





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How the Seven Sisters Got in the Sky (2021)

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big canvas painting, mounted

146 x 93cm

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mounted canvas, orange with

purple flowers

64 x 154cm



#4

**JIBAANGA
'WATERHOLE'**

Michael Donovan
blue dot painting
on mounted
canvas
50x60cm



#5

Akurru (2018)

Regina McKenzie
canvas,
unmounted
40x107cm



#6

Uranium Leave it in the Ground

Aunty Rissah Vox

Oil pastel on artists paper,

etched with a tent peg

Framed 640 x 510mm

Rissah Vox's given name is Napangardi. She is an Aboriginal woman born in Tasmania and has 4 children, 10 grand children and one great grandson. Rissah has been a peace keeper at the Aboriginal Tent Embassy in Canberra for the past 11 years, but, her home is with her family in St Helens Tasmania.

Rissah uses layered oil pastels that she then etches imagery with a tent peg. Some of her pieces have stories, some have social justice titles and meanings and some are about island life in Tasmania. Rissah was lucky enough to be accepted as a finalist in the 2016 Bay of Fires art prize with her piece titled 'Thylacine' and also as a finalist in 2018 The Henry Jones Art Prize with her piece titled 'Thylacine'.

#7

"Its Aeroplanes all the way down silly"

christian patton

Found-object assemblage

40x30x14cm



Christian Patton is a Melbourne based artist/sculptor.

He started out as predominantly a timber worker with a passion for recycling. However in recent years through working festivals Christian has embraced and learnt to harmonise many more contemporary mediums/ technology. Christian is passionate about recycling and hopes to turn on other artists to recycling also.



#8

What lies beneath

Claire Chatfield

Framed print

85 x72 cm

.Warrnambool based Visual Artist, Musician and Song Writer, Claire Chatfield has been making and exhibiting art for over 30 years around Australia and internationally. She has won prizes for her prints and drawings in Victoria & NSW and has taught printmaking, Manga drawing and Art & Up-cycling techniques in Lismore NSW, Melbourne and Warrnambool.

As an artist & environmental activist I am drawn to the collagraphic printmaking technique as it uses recycled materials to construct the image. To this I add embroidered elements, also from found materials.

This work depicts a boat floating on top of a great body of water. It is small by comparison & seemingly unaware of what is going on below the surface where whales swim & a whole other life goes on.

It suggests the vulnerability of the human condition & our susceptibility to natural forces which if we don't respect may overwhelm us.



#9

Doomsday clock

Pauline Ahern

Found objects sculpture

Pauline Ahern is a mixed media artist using, where possible found and gifted objects, exploring many mediums to create quirky unique pieces. Her work is also a testament to the imagination and craft of a well known and loved local artist. As overheard by an admirer of her work, "nothing is safe from Pauline"!

Her ability to transform found objects and materials into works that can make powerful statements and amuse us at the same time is a wonderful attribute for any artist.

Pauline moved to Australia from NZ as a young adult, had a family, did a vet degree and worked worked in a country practice. She became friends with people at the Aboriginal Tent Embassy. Then moved to the NT to do vet work with families and dogs in remote communities. She is now retired, and an activist against nuclear industries.



#10

Karlamilyi Walk

Tobias Titz

Photograph from Karlamilyi Protest

Walk 2016

40 cm by 50 cm

Tobias is a freelance photographer based in Melbourne, Australia.

Over the last 15 years he has worked for a range of local and international magazines and commercial clients. He also likes to make sure he has time to focus on his personal projects such as the award winning Polaroid project.

Tobias is passionate about all aspects of people and portrait photography. He particularly enjoys capturing people in their own surroundings – even if that means traveling to remote locations in the Australian outback. His work has been exhibited internationally and are held in public and private collections in Australia, Europe and the USA.

Tobias won a first prize at the international Polaroid Award in 2000, the Head On Photography Prize in 2008, the Moran Contemporary Photography Prize in 2012, the Art handler's Award at the National Photographic Portrait Prize 2017 and the People's Choice Award at the Martin Kantor portrait Prize 2023. His work is interrupted by graphic and textural elements that reference the commodification of imagery and role of the contemporary viewer.



#11

Brolgas at Big Dog!

Gidja Walker

60 x45cm

The Brolgas at Uncles Camp at Alberrie Creek fly in every morning and fly out at dusk. They rely on the water from the Mound Springs and the Great Artesian Basin. The springs are drying up due to the over extraction of water, the main extractor being Roxby Down

Wild natural places inspire me to create. Those last magic remnants struggling to survive in a world gone crazy. They open my eyes to the myriad life and it's unique interactions and give me a sense of place within them. Painting them empowers and helps build my drive to protect them. It allows me to share their beauty and intricacies with others in the hope that they will be driven to protect them



#12

***I'm Endangered
Ink Drawing***

Marie Dalliston
20 x 20cm



#13

***Kick the Habit,
1996***

Rena Voronoff
3 colour screen
print
Approx A3



#14

Arabunna

Lyn Hovey

The word for Sturt Desert Pea is Arabunna in the Arabunna language.

310 X 310mm

Lyn is an artist and activist who has travelled to Marree and the Great Artesian Basin area since 1984 when the campaign against Roxby Downs uranium mine introduced her to local Aboriginal people affected by the nuclear industry. She has been part of Friends of the Earth monitoring water extraction and its effect on mound springs along the Oodnadatta Track. Her arts collaboration with Reg Dodd has included numerous exhibitions and public art works across Vic., S.A. and the NT. and the ongoing Marree Arabunna Museum and Art Gallery. Her anti-nuclear, environmental and political involvement connects her to an Australia wide activist movement.

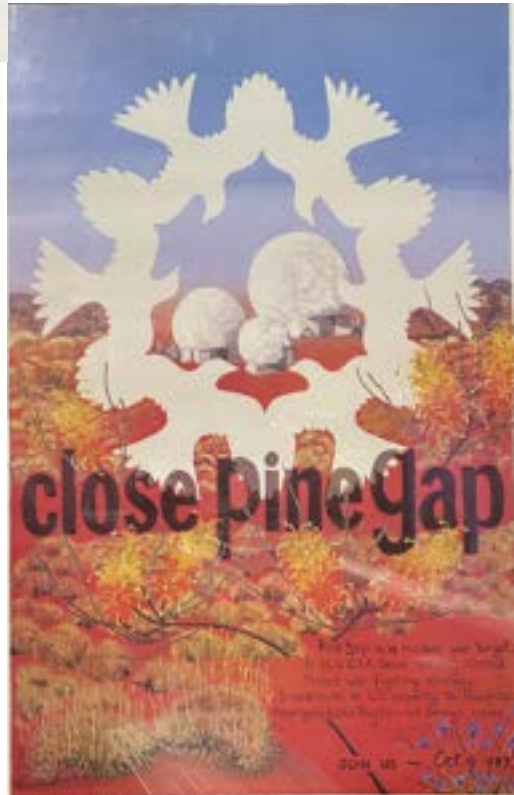


#15

The Future Belongs to Renewable Energy

Lyn Hovey

Acrylic on corflute



#16

Close Pine Gap

Lyn Hovey

Poster from the FOE archive

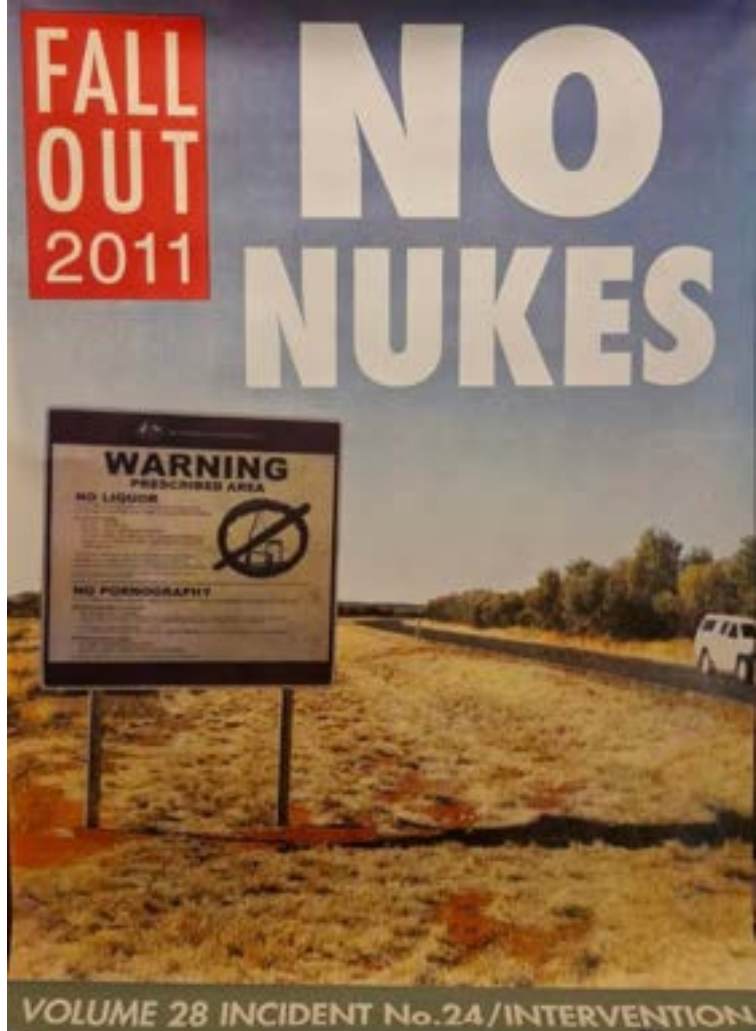
(1987)

420 x 600

#17

**Fall Out 2011,
No Nukes**

Alison Alder
Screen print on
paper, 2010
70 x 97cm
*From the Dirty
Water series*



Alison Alder became well known for her political posters in the eighties and nineties. Alder still uses her preferred medium of screen-printing extensively, and makes work that explores social and political issues.

Dirty Water is an exploration of nuclear activity in Australia. It raises many questions, and powerfully associates them with a shared nostalgia. Nuclear matter has often been tested, mined and dumped on Aboriginal land – with devastating consequences – but it has affected many more Australians, including all of Adelaide when a radioactive cloud from British nuclear tests at Maralinga passed over [the city] in 1956.



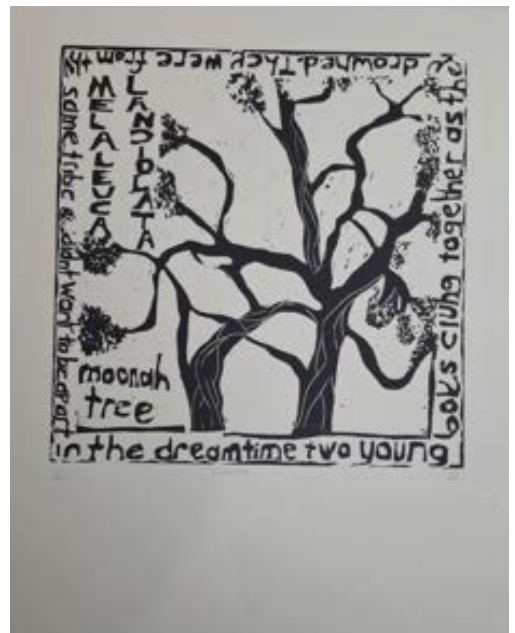
#18

Ficus Macrophylla

Barbara Scarlett

Framed woodblock print

Barbara Scarlett is a graduate from RMIT printmaking. Her artwork is held in the National Gallery.



#19

Moonah Tree

Barbara Scarlett

Framed woodblock print

#20

All are in the balance

Heather Smith

Collage

160 x 210 mm

plus frame

I am a multi-disciplinary artist with a focus on textiles and paper. My themes reflect my activist work.

Because of human activity all earth and creatures teeter on the edge of destruction.



#21

Another Side, 2005

Clare Whitney

Drypoint Etching, 2/10

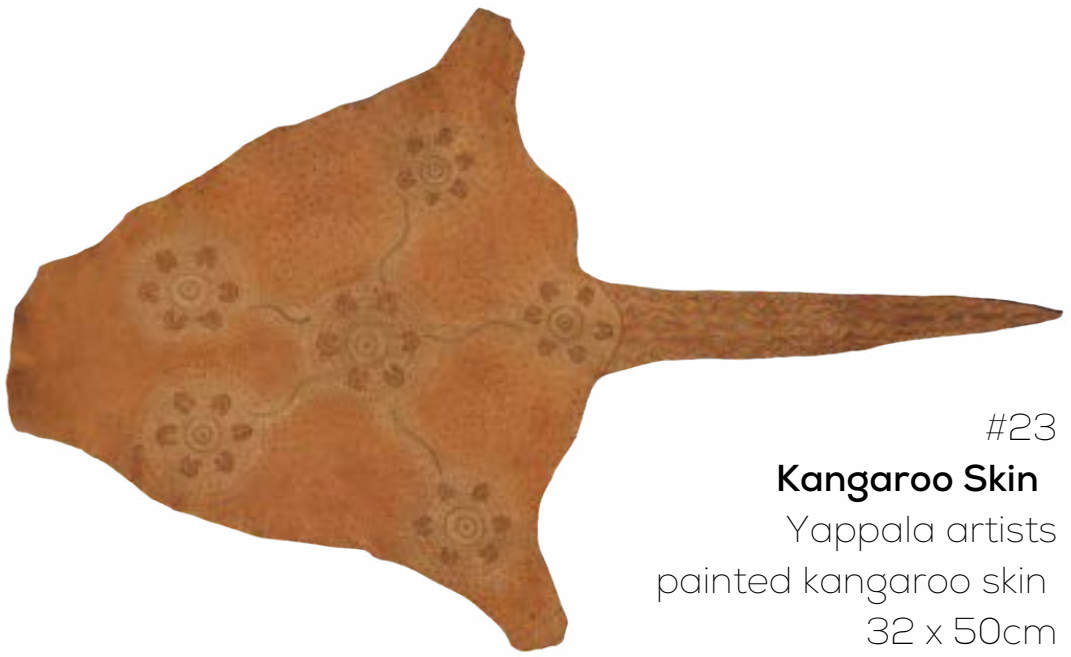
Approx A4



#22

untitled

Unknown artist
Aileron Arts Centre NT



#23

Kangaroo Skin

Yappala artists
painted kangaroo skin
32 x 50cm

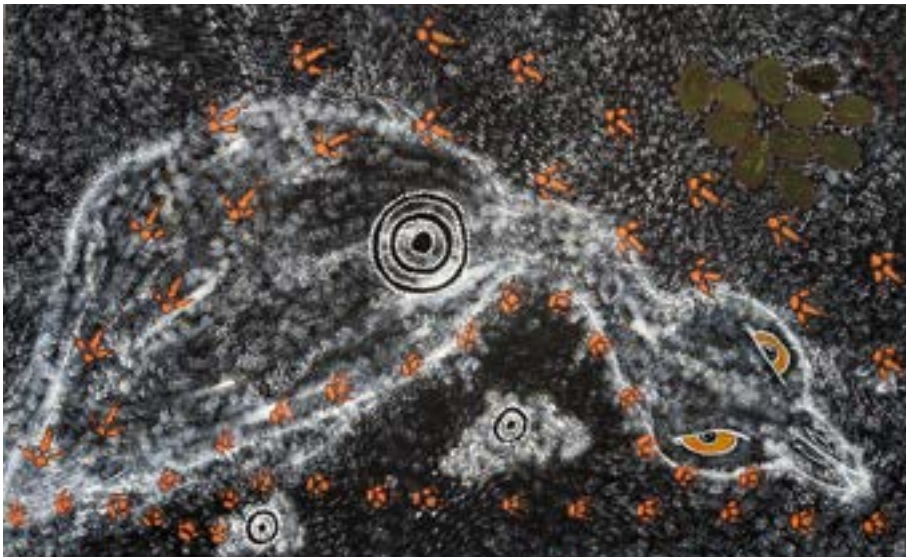
#24

Black Emu

Yappala artists

Acrylic on canvas

120 x 73cm



#25

Keep the Fire Burning, 2025

Levi Schumacher
charcoal drawing on
textured frame
32 x 50cm



#26 & 27

untitled

Levi Schumacher
charcoal drawing on textured
frame
20 x 26 cm





#28

untitled

Levi Schumacher
charcoal drawing on textured frame
20 x 26 cm



#29

untitled

Levi Schumacher
charcoal drawing on textured frame
20 x 26 cm



#30

untitled

Levi Schumacher
charcoal drawing on textured frame
20 x 26 cm

#31

***Wanted Alive -
with mutant
platypus***

Dee Ross

Outdoor

environment

painted onsite with

mutant platypus /

Collage - Gouache

on watercolour

paper with hand

cut graffiti wording

on recycled paper,

hand painted

platypus on

recycled paper,

covered by

acetate, mounted

on cardboard and

and a placard

30cm X 30cm



Dee has a background in fine art drawing and has been involved with galleries and businesses in urban and regional areas. Choosing select projects that involve health, environments and social justice.

Recently exhibiting in SOULS Exhibition 2025, a contributing artist to After the Smoke - short documentary 2023. Invited artist in the training of Gippsland Life Models with Melbourne Life Model Society at LRG 2022. Member of an artist run Life Drawing Group and public plein-air paint outs in Naarm /Melbourne.



HA-HA is a contemporary Australian artist whose work critically examines the forces shaping 21st-century life: the pervasive influence of mass media, the emerging realities of artificial intelligence, the quasi-religious devotion to sport, economic disparity, and the digital transformation of labor. A self-taught artist who began his career creating street art, HA-HA has since established a significant presence in the gallery sphere. With a prolific exhibition history spanning over two decades, he has presented more than twenty solo shows both nationally and internationally. He is represented by galleries across Australia.

#32

untitled

**Regan Tamanui
aka HA-HA**

stencil on board
600x460

#33

Stop Her, 1999

John Dogget-W
Digital print on
canvas
500 x 750





#34

Untitled, 2021

Max Copolov
Mixed media on
canvas



#35

***Golden Memorial
no.1, 2018***

Carmel Louise
Photograph, 1/30
50 x 50cms



#36

Golden kick #2

Porro Bibi

Print

30 x 42cm



#37

Manta vs Submarine

Porro Bibi

Print

30 x 42cm

Porro Bibi is a Papuan artist , currently based in Naarm (Melbourne, Australia). He explores storytelling through various mediums including illustration, music, spoken word, audio sculpture, and design. Porro's art interweaves his cultural memory with a contemporary social ecosystem. He is passionate about using creative projects to develop accessible opportunities and engage in collaborative works.



#38

***Practising Crip
Pride on
WoiWurrung
Lands***

Larissa

MacFarlane

framed linocut and
collage

40.5cm x 33cm

As a disability activist, my work is informed by the Social Model of Disability, that facilitates my practice of Disability Pride, through recognising that disability is not a problem inherent in my body and mind, but is due to the physical and attitudinal barriers within society. It also enables me to reclaim and transform words like 'cripple' that have historically been used in derogatory ways. 'Crip' is now a word reclaimed by disabled people across the world as a symbol of pride.

As a Crip, I need much time each day to rest/recover, and rather than feel guilt at my lack of productive work, I recognise this practice as part of my disabled culture. I am also informed by the principles of Disability Justice, which supports me to appreciate my privilege as a white settler on the stolen lands of many indigenous nations across so called 'Australia'.

#39

***Parkes and Barton meet up
to plan the White Australia
Policy***

Larissa MacFarlane
multiblock linocut and
collage 1/30
22.5 x 27.5cm



This multilayered linocut artwork is part of series dedicated to all things Philatelic, as well as honouring the past 6 years of Covid-Times through a queer disability justice lens. They are inspired by the patterns found within envelopes, and feature reinvented postmarks and real postage stamps to highlight contemporary socio-political issues.

Larissa MacFarlane is a proud Disabled Mad artist/activist, of Scottish descent, living on the unceded sovereign lands of the Kulin Nation. They have been working in the Disability Rights and Disability Art movements for over two decades since acquiring a brain injury in 1998. Larissa is known for their bold public artworks, using printmaking, street art, performance and community art, promoting Disability Culture, identity and Pride. In 2017, they were the creative producer of Australia's first Disability Pride murals. Their latest Disability Pride mural, commissioned by the City of Melbourne, is located in Royal Lane, CBD. Prior to their brain injury, Larissa worked for many years in the anti-uranium movement.

#40

Disappearing World

Cassandra
Arnold pure
powdered
pigment on
wood
28 x 36 cm



Disappearing World was made intuitively, as all my work is – beginning with colour and gesture rather than a subject. It went through many layers before reaching this final form of elements scarcely there: the treeline barely holding its ground, the sense of water where perhaps there shouldn't be. It speaks to landscapes under pressure, being erased before our eyes. I paint imagined places, but they come from deep attention to the real world – and right now, the real world is asking us to pay attention. I'm glad this painting can do some small work for that cause.

Cassandra Arnold is an Australian abstract painter based in Ballarat, in regional Victoria. She paints imagined landscapes – not places, but states of feeling. Each work begins without a plan, evolving through layering and exploration to create a space shaped by light, memory, and emotion. Although the paintings often suggest land and sky, they are not based on specific locations. They form from memory, attention, and a deep sense of connection to the natural world, offering moments of pause, reflection, and belonging. Her work is held in private collections across Australia, Canada, the UK, and France.



#41

Assei Bark Painting

Traditional Bark Painting.
Ochre, lime and charcoal
on Kombokou bark

According to Sentani
mythology, people
originate from fire, rain,
wind, lightening,
crocodiles, lizards, birds
and fish. These
elements and
creatures, expressed in
bark paintings are
believed to harness
spiritual powers.

The bark from the
Kombokou tree is soaked for
several weeks, then
pounded until flat and
dried in the sun before
being painted. Crafted by
women, designs are then
added to the bark cloth
by men and women,
using charcoal, lime and
ochre.

#42

Assei Bark Painting

Traditional Bark Painting.
Ochre, lime and charcoal
on Kombokou bark.





Franck Gohier's practice, which primarily incorporates printmaking, painting and sculpting, presents an ongoing exploration of his environment and experiences. Stylistically, Gohier makes use of imagery and motifs from both the media and popular culture, while thematically exploring issues of social, cultural and political significance. Throughout his work, Gohier further takes into account various aspects of the community, environment and histories that surround him

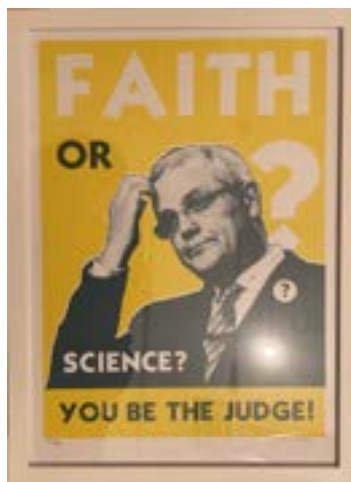
Born 1968, St Nazaire, France.
Lives and works Darwin, NT..

#43
Jabba Hutt (Gina)
Franck Gohier
Print

#44
ScoMoFo?
Franck Gohier
Print

#45
Faith or Science?
Franck Gohier
Print

#46
Sketchy the Bush Kangaroo
Franck Gohier
Print





#47

Abstractions

Claire Clifton

Fabric hardened fruit bowl

(food grade polyurethane coating)

#48

Warracknabeal pottery

Set of 5 small ceramic cups



#49

Chainmail necklace

Laurel Flame

#50

Untitled (Googatha Country)

Reed O'Loughlin

Photograph

A3



#51

Annie on Arabuna Country

Reed O'Loughlin

Photograph

A3

