

TRIBUTARIES

AN ART ON THE MOVE



TOURING EXHIBITION



TINEKE VAN DER EECKEN

ART ON THE MOVE acknowledges First Nations people as the Traditional Owners of this land, which was never ceded. We pay our respects to Elders past and present of all Country to which our exhibitions tour and whose knowledge, custodianship and caretaking practices have protected this land for over 80,000 years.

FRONT COVER:

Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken, *Regeneration*, 2021. Photography by Duncan Wright.

THE DISAPPEARING

The tuarts lean low
sapwood choke
roots rot by dieback
collapse into humus.

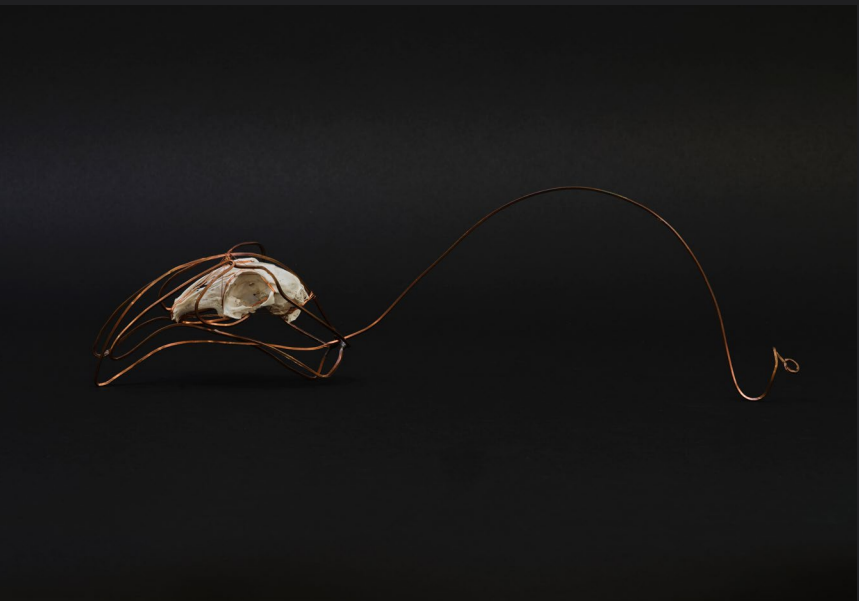
In this arboreal space
saplings reach for elders.

- Tineke Van der Eecken

Dr Christophe Castelain and Dr Sofie Myllye: and Tineke Van de Eecken,
Sheep Snout, 2021. Photography by Duncan Wright.



Tineke Van der Eecken, *Rabbit or baby wallaby?*, 2020.
Photography by Duncan Wright.



ABOUT THE EXHIBITION

First exhibited as part of the inaugural 2021 Indian Ocean Craft Triennial (IOTA) at Mundaring Arts Centre (WA) and curated by Melissa McGrath, *Tributaries* explores the fibres of flora, fauna and human systems. It includes jewellery, fine metal sculpture, and objects formed by corrosion casting, a process by which resin is injected into animal organs and other biological systems to form moulds of internal spaces.

These objects are placed in dialogue with photographic images and poetry that document the thrum of life and death in environmental arterial systems, connecting root, river, skeleton, and vein. *Tributaries* is both a contemporary memento mori and a reminder of the constantly changing states of all organic matter, including our own bodies. A testament to the interconnection of human, animal, and environment.

ABOUT THE ARTIST

Tineke Van der Eecken is a Belgian-born, Australian artist whose practice explores narratives of place. From her geographical and biological roots in Belgium to her home in Western Australia on the rim of the vast Indian Ocean, the scope of her narrative takes in oceans, wetlands, and ancient reefs; then delves deeply inward to the internal places of physical bodies. Her concepts are articulated through exceptionally crafted jewellery, sculptures, and objects that sit between these categories, as well as photography.

Tineke was introduced to corrosion casting as an Artist in Residence at SymbioticA at the University of Western Australia in 2012, this was followed by an awarded Minderoo Foundation Artist Fund grant to experiment with the technique at the Minderoo Exmouth Research Laboratory. She has exhibited widely and is also a published author and the President of the Jewellers and Metalsmiths Group of Western Australia.

www.tinekevandereecken.com

I walk, sense, trace the changes.

I once followed a river and with each crossing of one of its tributaries, the landscape grew as a character teaching me about my internal landscape, and how to navigate human relationships.

It changed me.

We are waterways.

Our veins swallow the breathing wetlands.

Walking inspires me to design, create, cast, forge, frame, and adorn. Lines between wet and dry, land and ocean, written and spoken are blurred, and I need more than one language to say this.

Our view from the edges of the Indian Ocean is distorted. Dit is gestolen land, dat toehoort aan de Wadjuk mensen van de Noongar natie. I bring my own imprint: descendent of colonising Belgian ancestors, daughter of a Flemish activist, granddaughter of a lace maker, of a cattle farmer. I grew up living with animals.

My family accepted death and adored the vibrancy of life and through animals we were connected to the environment. In Flanders these were rabbits, cats, dogs, ducks, sheep cows. I had a donkey.

I am enamoured with Western Australia: the wetlands in Fitzgerald River National Park, Wilson Inlet near Denmark, Beeliar wetlands near Fremantle where I live, the restored bushland in Badgingarra, the former fringe reef Devonian Valley in the Kimberley,

endlessly endless Eighty Mile Beach.

My practice is focussed on the preciousness of our living planet and our role in preserving it, drawing a connection line from the mineral substances of the earth, through to tributary forms of the living planet, and on to the aesthetic perceptions of humans. I trace the threads of what connects us and expose

where our co-existence makes this living, breathing planet fragile.



Tineke Van der Ecken, *Sheep Snout #2*, 2020.

Photography by Duncan Wright.

TRIBUTARIES

BY KORAL WARD PHD

Tributaries are meandering arterial waterways that ebb and flow, moving through the environment into and out of the bodies of rivers, constant but changing entities. Such is the paradoxical way of the world, and of beings in the world.

The shape and movement of arterial, arboreal and dendritic systems permeate this world, flowing they gain ground, deliver and exchange nutrients. Drawing up through roots they create new growth, as they receive so they transmit. They seek level and balance and form. They build environment. Such systems provide analogues to the human process, most clearly in creative work.

Environment is the terrain of river and lake, inlet and wetland, ocean and reef, canyon and mountain. It is the deep, the internal spaces of land and water, the residual elements of ancient forms from the depth of the crystalline time. It is the air, we breathe the breath of the ancients.

Environment is intimate, 'inborn' landscape: bodyscapes and their systems of skeleton and vein; mindscapes, their cognitive processes and the underlying kinships of ancestral psychic lineage. Bone and blood, rock and river; flora, fauna, and human, we ravel and unravel habitat in the great tangle of evolution.

Tineke Van der Eecken explores narratives of environment and place. She re-collects impressions and inheritances, gathers lived-experiences and disparate aspects of practice, and resolves them in these discrete moments of lived-expression: her works. As terrain dictates the path of water, the artist shifts direction. She is tapping into the systems that flow into, through and beyond her into forms. Her forms are a poetics of elemental matter, subject, and object of the work, her place of work. The deposits of generations: her familial roots in the traditions of Flemish lace reconstituted in metals.

The artist creates from what life already knows about itself, its living innate shapes, and always already existent materials. All materials are organic, there is nothing available to us that does not come from the earth, the natural and the fabricated, the found, the sought and the wrought. Tineke's objects are organic in matter and in form, stones cluster elegantly where streams deposit them, tides arrange elements in strings of flotsam and jetsam.

For Tineke, scientific observation and technique are soul-mates to poetry and making. Corrosion as a technique of casting forms exposes veins and dendritic nerve paths, transforming them into plastinate models. Halted of movement and wetness, they describe elegant line-drawings in the air. We touch the ground fleetingly with our hooves, how sharply poignant is this prancing suggestion of the 'danse macabre', and the spirit horse of the apocalypse.

A horse skull inspires awe in its proper sense of equal parts horror and sublimity, life threads grow through it like trees through rocks, like coral through reef.

The affect of the works ranges from delight to confrontation, invoking visceral reactions. We can look upon Tineke's handsome skulls and bones and sculptural forms as objects of contemplation, as memento mori: warnings and admonishments to remember the natural order of emergence and demise. And we can look upon these objects as memento vivi; death is inevitable because there is life. We can wear her fine objects of adornment as talismanic charms to remind us. Remember to live.

The advancement of creative work requires moments of surprise that disrupt the expected continuum. Unexpected shifts occur and results appear that could not have been predicted. We are uncertain as to what we are looking at. Uncertain the mind

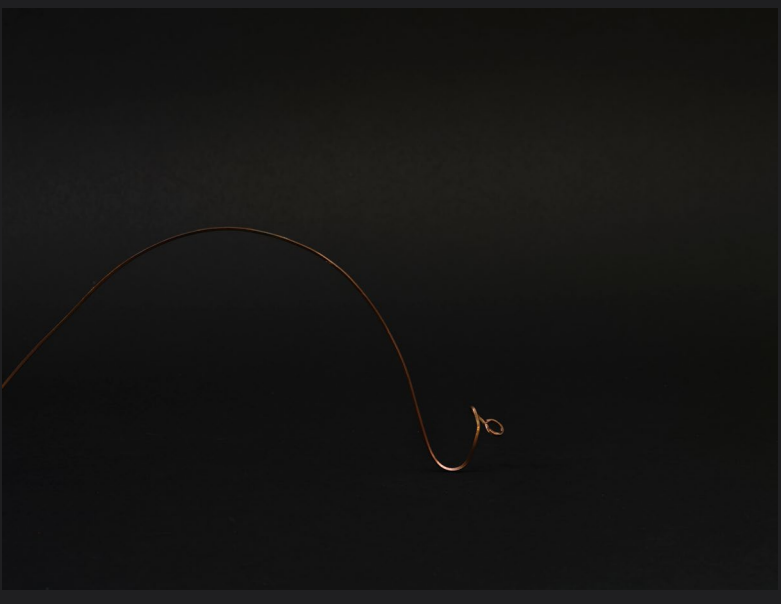
stands open, in this aporia stands wonder. Our world is showing us such moments, raw and confronting.

The artist's drive is to preserve a vulnerable and ephemeral world in time of cataclysmic change. Rituals of making and presentation may work toward ensuring continuance, protect us from threats, and breaks, and loss. If we maintain rituals we might hold the world on a level. We might hold off the oldest of fears – of the infinite and the oblivion of forgetting even that there was anything there to remember.

Ritual is the practice of memorialising, memorising, and re-remembering, it allows circumstances in which to share communal experiences. A 'sacred space' as a fixed point in a shifting world, a point where existence coheres, where meaning arises. A gathering place, a space set aside, discrete for purpose, for exhibition.

This is tributary work, it teases out geographical, biological and ancestral pathways. It honors the binding sameness of ourselves at a cellular level with all other manifestations of existence, as one entirety, ebbing and flowing to and from the source of all.

Tineke Van der Escken, *Rabbit or baby walleby?*, 2020.
Photography by Duncan Wright.





Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken,
Regeneration, 2021. Photography by Duncan Wright.

Tributum, a statement of gratitude.
How a river flows into a greater water:
lake, sea. How the worth of one pays
the other. We are waterways.

Our blood connects with the Aral Sea:
salt desert where ancestors fished.
A shrinking womb split into three lakes —
climate no longer moderated by sea.

Lake Chad inland seas dry up; shore
retreats from Nigeria and Niger.
Fish farmers move with the lake,
leave irrigation plants dry.

We are waterways. Our veins
swallow the breathing wetlands.

Machala, Bolivia's Santa Cruz,
the brackish intertidal coasts

of Para State, mouth of the Amazon, Delta
extends with the drop of silt in riverbeds.
In China, the Yellow River grows beaks,
each new channel a promise of farmland

or catastrophe. Ataturk's wall of rock and earth
across the river near Urfa, Kurdish land,
40,000 displaced. A dam hoards water, halts
the flow into Syria and Iraq's Mesopotamian

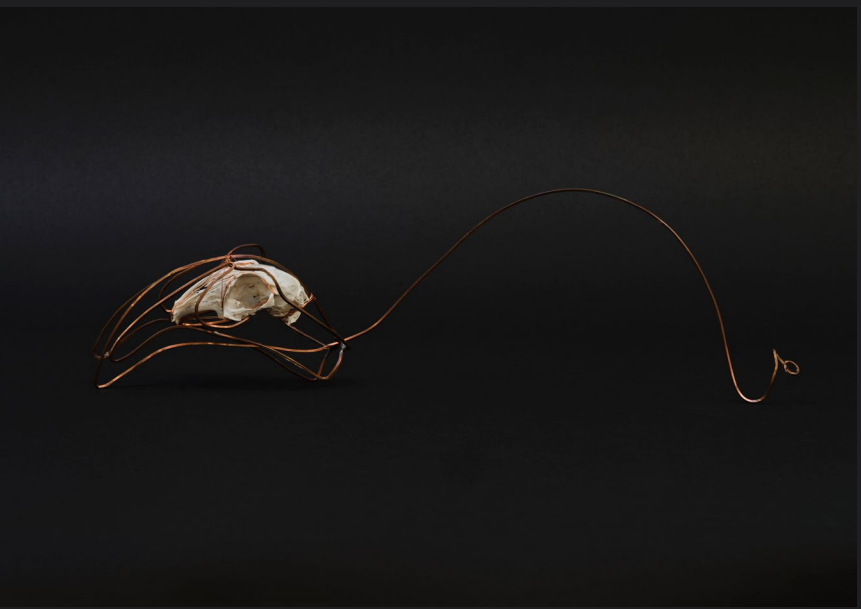
marshes. Tributum, our statement of gratitude
for fish, freshwater, arable land. Our thanks
to the goats and sheep, the cattle and pigs.
Now there are more of them than us.

- Tineke Van der Eecken

Tineke Van der Eecken, *Sheep Snout #2*, 2020.
Photography by Duncan Wright.



Tineke Van de Eecken, *Rabbit or Baby Wallaby?*, 2020.
Photography by Duncan Wright.





Tineke Van der Eecken, *Baby wallaby*, 2021.
Photography by Duncan Wright.



Tineke Van der Eecken, *Bushfire I*, 2005.
Photography by Duncan Wright.



Tineke Van der Eecken, *Tread lightly #2*, 2021.

Photography by Duncan Wright.



Tineke Van der Eecken, *Bushfire III*, 2021.

Photography by Duncan Wright.

***Tributaries* launched at Mundaring Arts Centre Inc. in 2021 as a part of the Indian Ocean Craft Triennial (IOTA). The following is an excerpt from the exhibition's curator, Melissa McGrath.**

Tributaries by Tineke Van der Eecken is a sophisticated project driven by sensitive research and technical extensions of her practice.

Tineke is an artist who is not content to let her practice rest, as she engages in collaborative making and skill-sharing to move her practice into new realms. *Tributaries* encompasses the technical processes for working with plastinated biological specimens in parallel to fine jewellery techniques, as well as the application of Tineke's conceptual focus to poetry and photography. Throughout her detail-driven works is a sense of movement, of forward, flowing motion, akin to the river and vascular systems she draws upon in this exhibition.

Tineke's ongoing engagement with natural environments aligns with Mundaring Arts Centre's intention to present exhibitions that encourage audiences to reconsider their relationships with the world around them. *Tributaries* presents refined engagement of the body through wearable sculpture and the unveiling of interior structures draws viewers to position themselves within the macro and micro landscapes she gestures toward.

Presented as a part of IOTA21, the inaugural Indian Ocean Craft Triennial, *Tributaries* highlights the circulation of creative work around the globe, focusing on local concerns of human impacts on landscape.

Melissa McGrath
Mundaring Arts Centre Inc. Curator (2021)



Tineke Van der Eecken, *The Disappearing*, 2021.

Photography by Duncan Wright.

LIST OF WORKS

Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken	<i>Tread Lightly #1</i>	2021	Methyl methacrylate
Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken	<i>The Disappearing</i>	2021	Polyutherane
Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken	<i>Regeneration</i>	2021	Methyl methacrylate and bone
Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken	<i>Tread lightly #2</i>	2021	Methyl methacrylate, silver
Tineke Van der Eecken	<i>Sheep Snout</i>	2021	Methyl methacrylate, bone
Dr Christophe Casteleyn and Dr Sofie Muylle; and Tineke Van de Eecken	<i>Sheep Snout #2</i>	2020	Copper, washed up coral
Tineke Van der Eecken	<i>Baby Wallaby</i>	2021	Silver
Tineke Van der Eecken	<i>Rabbit or baby wallaby</i>	2020	Copper, found bone
Tineke Van der Eecken	<i>Sight, not vision I</i>	2019	Methyl methacrylate cast of horse eye vasculature
Tineke Van der Eecken	<i>Sight, not vision II</i>	2021	Fine silver
Dr Christophe Casteleyn and Dr Sofie Muylle	<i>Snake memorial</i>	2021	Silver, cast snake vertebra and kangaroo tooth, watermelon tourmaline
Tineke Van der Eecken	<i>Explored</i>	2021	Silver cast seed pods (Timor) on drill core
Tineke Van der Eecken	<i>This Ochre Land</i>	2020	Silver, red-yellow-white Mookaite
Tineke Van der Eecken	<i>Regeneration II</i>	2021	Silver, cast acacia seed, cast skull, rutile quartz
Tineke Van der Eecken	<i>Rescued I</i>	2016	Silver, cast chip of endangered tuart tree and nut, gold nugget from Western Goldfields
Tineke Van der Eecken	<i>Tributaries (I and II)</i>	2017	Silver, jasper
Tineke Van der Eecken	<i>Devonian reef boab</i>	2019	Copper, sea urchin pencil spines
Tineke Van der Eecken	<i>Cradled ocean</i>	2019	Silver, mabe pearl
Tineke Van der Eecken	<i>Terra Oceanis</i>	2021	Silver, sea urchin pencil spines, cast kangaroo teeth
Tineke Van der Eecken	<i>Cradled Ocean II</i>	2019	Silver, mabe pearl, desert rose, melaleuca
Tineke Van der Eecken	<i>Anthropocene #1</i>	2021	Silver, aegerine, cast snake bone
Tineke Van der Eecken	<i>Anthropocene #2</i>	2021	Silver, washed-up coral, cast kangaroo knuckle
Tineke Van der Eecken	<i>Fauna Turumali</i>	2021	Silver, cast snake vertebra and kangaroo tooth, watermelon tourmaline
Tineke Van der Eecken	<i>Fauna Australis</i>	2021	Mesoproterozoic tourmaline and quartz cluster slice, rutile quartz, cast python vertebra, silver

Tineke Van der Eecken	<i>Baby wallaby skull</i>	2021	Silver, cast found skull
Tineke Van der Eecken	<i>Devonian necklace</i>	2021	Silver, cast Acacia seeds
Tineke Van der Eecken	<i>Full Circle</i>	2021	Copper and found objects
Tineke Van der Eecken	<i>Tributaries photo I - Eighty Mile Beach</i>	2021	Archival print on aluminium
Tineke Van der Eecken	<i>Tributaries Photo II - Eighty Mile Beach</i>	2021	Archival print on aluminium
Tineke Van der Eecken	<i>Tributaries Photo III - Lowlands, Denmark</i>	2021	Archival print on aluminium
Tineke Van der Eecken	<i>Tributaries photo IV - Thrombolites, Lake Clifton</i>	2021	Archival print on aluminium
Tineke Van der Eecken	<i>Sargassum II</i>	2021	Recycled copper wire
Tineke Van der Eecken	<i>Flotsam</i>	2021	Coral and Eucalyptus patens seed in silver
Tineke Van der Eecken	<i>Asteroid Agate Necklace</i>	2015	Agate, Sterling silver, copper beads
Tineke Van der Eecken	<i>Bushfire I</i>	2020	Fine silver, quartz, carnelian
Tineke Van der Eecken	<i>Bushfire II</i>	2019	Recycled copper and steel wire
Tineke Van der Eecken	<i>Bushfire III</i>	2021	Recycled copper and steel wire
Tineke Van der Eecken	<i>Kangaroo Paw</i>	2021	Art brass, gold-filled wire, Sterling silver chain

Tineke Van der Eecken, *Bushfire II*, 2019.
Photography by Duncan Wright.





ART ON THE MOVE WOULD LIKE TO THANK

Tineke Van der Eecken, for the success of *Tributaries*

Abigail Moncrieff, for your mentorship

Matthew Bairstow, for your behind the scenes dedication

All corrosion casts were made by Dr. Christophe Castelyn & Dr Sofie Muylle at the Department of Morphology, Ghent University.

ISBN 13: 978-0-6481978-5-0

Design: Will Ek Uvelius

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Tineke Van der Eecken *Tread lightly* #2, 2021.
Photography by Duncan Wright.

TINEKE
VAN DER
EECKEN