



IACA

INDIGENOUS ART CENTRE ALLIANCE



NEWS

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Cover image:

Sabbia Gallery - Clay Stories - Daniel Beeron and Philip Denham collecting clay.
Image: Valerie Keenan Giringun Aboriginal Art Centre 2017

About IACA

IACA, the Indigenous Art Centre Alliance, is the peak body that supports and advocates for the community-based Aboriginal and Torres Strait Islander art and cultural centres of Far North Queensland.

IACA works under the guidance and direction of a majority Indigenous Management Committee and is a not-for-profit organisation. There are currently 13 member art centres spread across the islands of the Torres Strait, the Gulf of Carpentaria, Cape York and the tropical rainforest and coastal regions of Far North Queensland.

Indigenous Art Centre Alliance members:

- Badu Art Centre / Badhulgaw Kuthinaw Mudh - Badu Island
- Bana Yirriji Art and Cultural Centre - Wujal Wujal
- Erub Arts - Darnley Island
- Giringun Aboriginal Art Centre - Cardwell
- Gab Titui Cultural Centre
- HopeVale Arts and Culture Centre
- Lockhart River Art Centre
- Mornington Island Art
- Moa Arts / Ngalmun Lagau Minaral - Mua Island
- Pormpuraaw Art and Culture Centre
- Wei'num Arts - Western Cape York
- Wik and Kugu Art Centre - Aurukun
- Yalanji Arts - Mossman Gorge
- Yarrabah Arts and Cultural Precinct



2017-18 IACA Management Committee:

- Phil Rist (President), EO Giringun Aboriginal Corporation
- Vikki Burrows (Treasurer), Manager Bana Yirriji Art and Cultural Centre
- Solomon Booth, Board Chair Ngalmun Lagau Minaral Art Centre – Moa Arts
- Diann Lui, Manager Erub Arts
- Abe Muriata, Artist Giringun Aboriginal Art Centre
- Margaret Mara, Manager Wei'num Arts, Western Cape York
- Darrell Harris, Manager Yarrabah Arts and Cultural Precinct



IACA programs and events receive financial assistance from the Queensland Government through Arts Queensland's Backing Indigenous Arts initiative and from the Federal Government's Ministry for the Arts through the Indigenous Visual Arts Industry Support program.

Word from the President



Phil Rist. Photo by: Michael Marzik

July and August were such busy times for our members with the Cairns Indigenous Art Fair and Darwin Aboriginal Art Fair both held in this period. I was fortunate to attend the Darwin Aboriginal Art Fair this year and to see this vast, national fair in action. With over 60 art centres represented, it was overwhelming but inspiring to explore the art from Indigenous artists all over our country.

The IACA Artists Welcome was a fantastic event again this year, with Philip Denham from Giringun winning the IACA Lucille Osborne Memorial Emerging Artist Fellowship. This award presents a wonderful opportunity for Phillip to continue to learn and pass on traditional art forms involving the use of bush string. We are proud to see one of our Giringun artists win this fellowship that will allow him to pursue and develop his traditional string making skills.

While I'm in Darwin I met with all the Chairs of the Indigenous art peak bodies, with the aim of forming an Indigenous Visual Art Counsel that will represent artists across Australia with one united voice. This is an exciting and new concept, and one which I'll be excited to share with you once the group develops and we have a plan forward.

Phil Rist

President,
IACA Management Committee

Phil Rist is the executive officer of the Giringun Aboriginal Corporation and Deputy Chair of the North Queensland Land Council. Phil is a widely respected Nywaigi Indigenous leader whose skill and determination has played a key role in establishing the Giringun Aboriginal Corporation as one of the most successful Indigenous community-based organisations in Australia.

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Chairs of Indigenous arts peak bodies outside MAGNT

Image: IACA



Chairs of Indigenous arts peak bodies meeting. Image: IACA

Wik and Kugu artists awarded the 2017 Thancoupie Bursary



New renovated display and gallery at Wik and Kugu Art Centre. Image: Aurukun Shire Council

Congratulations are extended to Wik and Kugu artists Bruce Bell and Garry Namponan who have been awarded the 2017 Thancoupie Bursary. A well deserved award that recognises the exceptional talent of these two artists.

As part of the award, Bruce and Garry will travel to Sydney to spend a week refining their painting techniques alongside successful Indigenous artist Tony Albert.

In other news, Wik and Kugu artists are featured in a current exhibition at the National Gallery of Victoria, Past Legacy Present Tense, themed around a pack of the famous town dogs. The exhibition runs from 1 September until January 2018. Skytrans generously offered flights to the artists featured in this exhibition so they could attend. In return for their support, the artists have carved ten model Skytrans planes.

The National Gallery of Victoria has also acquired the God's Eyes wall hanging made by the women of the Akay Koo'oilu Women's Art Centre. The hanging was part of the Ngan Aurukun Wanch Aak Puul Ngantan Yumpenan (We are Aurukun women making the stories of our country) exhibition at KickArts in Cairns. It included paintings by senior artist Jean Walmbeng, Bettina Pootchemunka, Flora Woolla, Georgina Keppel, Francesca Walmbeng and Sheryl Panulkan.

Lastly, the Wik and Kugu Art Centre organised a very successful pop-up gallery in Cairns during October. Renovations at Wik and Kugu Art Centre have resulted in a new gallery to exhibit artists' paintings and sculptures and an enhanced experience for visitors.



Wik and Kugu Pop Up Gallery. Image: Aurukun Shire Council



Vernon Marbenindar with his Skytrans plane, Image: Aurukun Shire Council



God's Eyes wall hanging made by the women of the Akay Koo'oilu Women's Art Centre. Image: Aurukun Shire Council

2017 IACA Artists Welcome



Rightful exhibition. Image: IACA



Rightful exhibition. Image: IACA



Phillip Denham receiving his award. Image: IACA

The 2017 IACA Artists Welcome was held in partnership with Kickarts and the Centre of Contemporary Arts. This successful annual event was attended by artists, stakeholders and the CIAF curators and collectors program.

This year the event featured the exhibition Rightful as its backdrop, which displayed many authentic works from IACA art centres. The exhibition was opened by artist Abe Murata and was of great interest to both curators and collectors.

Always a highlight of this event is the announcement of the Lucille Osborne Memorial Emerging Artist Fellowship. Congratulations are extended to Philip Denham from Girringun Aboriginal Art Centre who was the 2017 winner.

Phillip commented that his winning project aimed to revive an art form that may be lost to the pages of time:

"This would give me an opportunity to work with Jirrbal Elder Ninny Murray to re-learn skills in making objects from bush string such as fishing traps, turkey traps, fishing implements and others. I would initially like to work on constructing a fish trap first. The last time I saw one made was by my father when I was younger".

Hetti Perkins who judged the award commented:

"I feel that the work Phillip wants to do is very important culturally and for the future development of regional practice in exploring the opportunities for traditional craft to be translated into a contemporary arts context".



Wik and Kugu artists with their award. Image: IACA

Wik and Kugu and Girringun win 2017 CIAF awards



Alison Murray receives her award. Image: Girringun Aboriginal Art Centre

Most IACA art centres featured at this years Cairns Indigenous Art Fair (CIAF) in both the art market and the exhibition space.

Congratulations are extended to Garry Namponan from Wik and Kugu Art Centre who won the Premiers Award for Excellence, Alison Murray from Girringun Aboriginal Art Centre who was the winner of the Emerging Artist Award, and Wik and Kugu Art Centre who were awarded the Cairns Regional Council Art Centre Award. Exceptional accolades and very well deserved.

It was also great to see Hopevale Arts & Cultural Centre, MIArt and Yarrabah Arts & Cultural Centre be part of the Wandan (Future) Fashion Performance.



Moa Arts Baskets. Image: IACA

Girringun artists showcase their talent in national exhibition



Out the front of the Museum of Tropical North Queensland. Image: Girringun Aboriginal Art Centre

Manggan – gather, gathers, gathering, is an exhibition showcasing artworks and cultural objects from the rainforest people of the Girringun region.

The exhibition, which features 19 artists, is set to tour fourteen venues across five states over the next three years. The Museum of Tropical North Queensland in Townsville is the first venue in this national tour.



Pat Hoolihan, Alison Mann, Eileen Tep and Deborah Murray at Museum of Tropical North Queensland. Image: Girringun Aboriginal Art Centre

Opened by Girringun Chairperson and Gugu Badhun Traditional Owner Ms Pat Hoolihan, this exhibition was made possible with funding from Visions Australia.

Ms Hoolihan commented that:

“This project originated out of community interest in the cultural material from the Girringun region collected by South Australia Museum, including rare objects never displayed publicly and never with Traditional Owner involvement. The inclusion of some very rare and beautiful objects – baskets, fire making tools and others, bringing them back to visit from South Australia to North Queensland for the first time in over 100 years is - for us – a profound experience, as we believe that the spirits of the old people, our ancestors, remain with the objects. They are extraordinarily precious.”

Museums and Galleries Queensland will manage the touring component of the show with support from Girringun Art Centre manager Valerie Keenan.

Girringun artists also feature in a new exhibition at Yarma Ganu Gallery in Moree. The exhibition is titled Carved, Sewn and Thrown: Objects from Remote Australia, and brings together works from three other remote Indigenous art centres Ernabella Arts, Maningrida Arts, and Yarrenyty Arltete Artists.

Manggan

gather
gathers
gathering



Philip Denham at the opening of Manggan – gather, gathers, gathering Museum of Tropical North Queensland. Image: Girringun Aboriginal Art Centre.

Clay Stories showcases ceramics from remote Australia



Daniel Beeron and Philip Denham collecting clay. Image: Girringun Aboriginal Art Centre

Clay Stories: Contemporary Indigenous Ceramics from Remote Australia, was a survey exhibition of ceramics made by remote artists from Aboriginal and Torres Strait communities, featuring works from Erub Arts and Girringun Aboriginal Art Centre.

The exhibition was on show at the JamFactory space at Seppeltsfield in the Barossa, South Australia until 10 December 2017. It was curated and organised by Sabbia Gallery, who partnered with the Remote Communities Ceramic Network (RCCN) to reinvigorate and expand the network.

The JamFactory has a long history of working with artists in remote communities to create ceramic artworks, from the early days of Pukutja Pottery (Ernabella). This was an exceptional exhibition which put the spotlight on this important art form.



Emily Murray working on her Bagu. Image: Girringun Aboriginal Art Centre

Artists work together to strengthen the ceramic network



Ceramics by Jimmy Thaiday. Image: Courtesy JamFactory

Clay Bosses, a two-week residency held by the JamFactory, aimed to support artists in refining and developing techniques in clay and to strengthen the Remote Communities Ceramic Network.

Artists Jimmy Thaiday from Erub Arts, Nephi Denham from Girringun Aboriginal Art Centre, Lawrence Inkamala from Hermannsburg Potters, and Derek Jungarrayi Thomson from Ernabella Arts all participated in the residency. They worked along side each other, learning from each other in the process.

Reflecting on the success of the residency, Jimmy Thaiday said:
"The experience of being around different cultures, learning and seeing in a totally different environment and culture makes me think how I interpret my own stories".



Jimmy Thaiday, Nephi Denham and Lawrence Inkamala. Image: Courtesy JamFactory

The residency coincided with the Tarnanthi Festival of Contemporary Aboriginal and Torres Strait Art, and also with the Clay Stories exhibition which will tour around Australia over the next two-years.

7.5 million in Sales at Darwin Aboriginal Art Fair



DAAF 2017 Opening Ceremony Dancers, Image DAAF



MI Art DAAF 2017, Image IACA



DAAF 2017 Fashion Parade Bana Yirriji fashions, Image DAAF

Darwin Aboriginal Art Fair 2017 was the biggest yet with 67 Indigenous owned and operated art centres participating from across Australia. The IACA manager is a director on the board of Darwin Aboriginal Art Fair representing the interests of IACA members. DAAF runs concurrently with the NATSIAAs and is an important national platform for our art centres and artists. This year there were ten IACA member art centres at DAAF – Hopevale Arts, Giringun Arts, Pormpuraaw Arts, Lockhart River, Gab Titui Art Centre, Wei’num Aboriginal Corporation, Bana Yirriji Art, Yarrabah Arts, Moa Arts and MI Art. Every year IACA sponsors a group booth to provide an opportunity for those new to DAAF to try this art fair. This model has increased participation from one to ten art centres over three years. IACA also had an information stand together with the other peak bodies. Over the past five years, DAAF has showcased over 2000 artists and generated over 7.5 million in sales.



DAAF 2017 Pavilion, Image DAAF



MI Art DAAF 2017, Image IACA



Pormpuraaw Art and Cultural Centre DAAF 2017, Image IACA



Yarrabah DAAF 2017, Image IACA



Lockhart River DAAF 2017, Image IACA

Mornington Island Arts launch a new design collection

Mornington Island Arts (MIArts) recently showcased Melaa Thaldin – standing in the sea - an exhibition to present their new contemporary bags which form part of the MIArt product design collection.

The new canvas bags are the result of a two-year collaboration between the artists at MIArt and fashion and textile artist Grace Lillian Lee.

The bags celebrate the MIArts distinct painting style and the range includes backpacks, duffle bags and clutches. The exhibition also displayed large-scale images of the artists modeling the new designs with great effect.

The exhibition was held at the JamFactory in Adelaide as part of the Tarnanthi: Festival of Contemporary Aboriginal & Torres Strait Islander Art, and ran from 29 September through to 26 November 2017.



Artist Rhondell Williams with MIArts Bag 2017.
Photographer Grace Lillian Lee.
Image: MIArts.

Moa Arts gear up for new projects in 2018

Moa Arts are launching themselves into the New Year with some exciting projects on the horizon. Jess Savage is currently working with Koskela Designs on a weaving project, and David Bosun, Solomon Booth and Fiona Elisala will be traveling to Brisbane to work with David Jones and Dian Darmansjah on large format printing. This workshop will be filmed for the creation of a documentary, which will be a great achievement for all those involved.

Moa Arts has also been working with Caitlin Donigi from Black Square Arts (BSA) in recent months. Caitlin has been mentoring the team in the Art Centre on presentation and marketing skills.

Moa Arts enjoyed great success at both the DAAF and CIAF this year, boosting sales and morale for the artists. In particular, woven baskets from Paula Savage proved to be very popular at both art fairs. Maria Ware, one of Moa Art's most senior and talented weavers, won the runner-up award for the 2017 Gab Titui Art Award.

Moa Arts look forward to keeping this momentum for what's shaping up to be a very successful 2018.



Black Square Arts with Moa Artists. Image: Moa Arts



Paula Savage baskets DAAF, Moa Arts. Image: IACA

Gab Titui Cultural Centre: Lei it On

Lei it on, an exhibition showcasing a collection of contemporary lei and body adornments made by Torres Strait Island communities, was a demonstration of the power of art in building connections.

The works in the exhibition were created by Torres Strait Islander communities in workshops run by the Cairns Art Gallery and the National Gallery of Victoria, on Thursday Island, Saibai Island, Erub (Darnley Island), Mer (Murray Island), Mua (Moa Island) and Badu in early 2017.

Supported by the Gab Titui Cultural Centre, the workshops focused on creative expression, building meaningful connections with Torres Strait Islander communities and supporting artists in the creation of lei and body adornment.

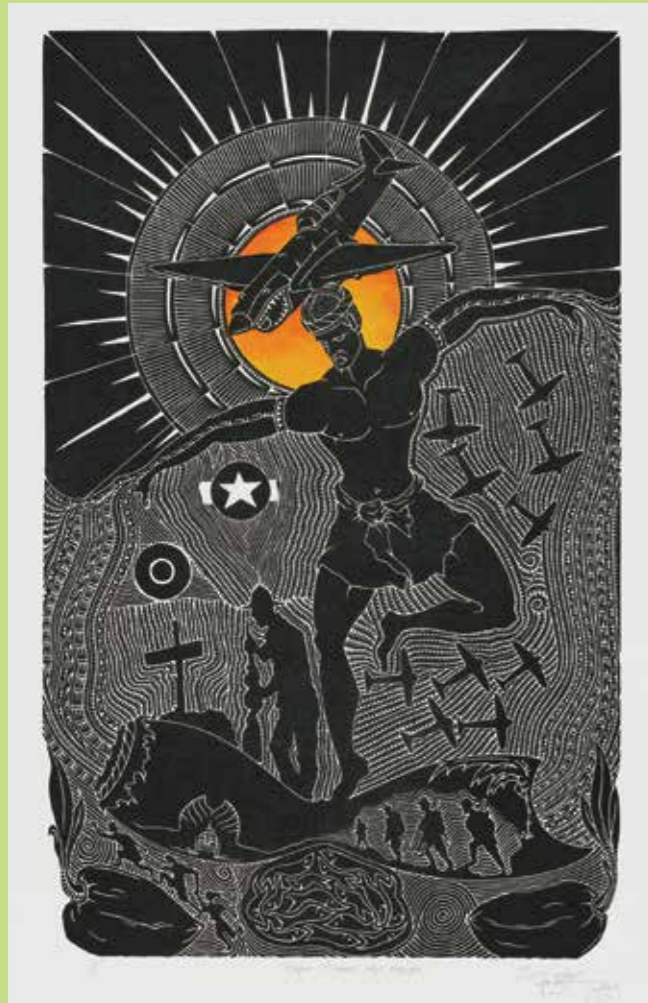
Lei it on was held at Cairns Art Gallery in August and coincided with the Cairns Indigenous Art Fair.



Lei it on install. Photo Michael Marzik.
Image: Cairns Art Gallery 2017.

Lei it on install. Photo Michael Marzik. Image Cairns Art Gallery 2017.

Badu Artists pay tribute to Torres Strait Islanders



Laurie Nona, Ngaw Babn ngu Ngayka [from my father to me], 2016, lino print, 1253 x 1610 mm. Image: Courtesy of the Australian War Memorial, AWM2016.401.2



Josh Au, Ngoelmun Athel [our Grandfathers], 2016 lino print, 1253 x 1610 mm. Image: Courtesy of the Australian War Memorial, AWM2016.401.3

Torres Strait Islanders played an integral role in the defence of Australia during the Second World War. Over 800 Islanders served in the Torres Strait Light Infantry Battalion. To this day storytelling, dance, sculpture and printmaking reflect the influence of military service.

In 2016, the Australian War Memorial commissioned artists Badhulgaw Kuthinaw Mudh (Badu Art Centre) in the Torres Strait to create a suite of linocut prints. The works were to interpret Torres Strait Islander service during the Second World War, and its enduring legacy for the Badu community.

The resulting exhibition Koewbu Gidhal Kedha (World War story as its told), was on display at the Australian War Memorial from 5 July to 8 October 2017, and showcased the work of Laurie Nona, Josh Au, Matilda Nona, Aiona Tala Gaidan and Alick Tipoti. The large-scale lino prints were a respectful tribute to those Badu Islanders that were a part of the Second World War.

In his work titled Ngoelmun Athel [our Grandfathers], Josh Au writes:

"Myself and Laurie Nona used to play around an old rusted jeep from the World War 2 time. This jeep stood below a mango tree behind Laurie's house. These memories make me respect the times of my ancestors. I show this at the top centre of my print. On the highest peak of Koemath Hill on Badu was a lookout base. This was the location for the 341 Radar. This is shown on the top right of my work."

Laurie Nona in his work Ngaw Babn ngu Ngayka (from my father to me) recalls the first time he danced the Badu Island plane dance at his grandmothers tombstone unveiling:

"When I danced that night the Badu plane dance, to me it was not just a dance, but a feeling in song, movement to the rhythm of the drum beats connecting me spiritually through the story to my mothers and fathers time during the war."

Queensland art centres shine in FashFest 2017



Bana Yirriji Art and Cultral Centre design. Image: Wearefound

Stunning fashion from Bana Yirriji Art & Cultural Centre, Hopevale Arts & Cultural Centre and Yarrabah Arts & Cultural Precinct were all featured as part of FashFest 2017 in Canberra.

In its fifth year, FashFest is a celebration of modern and emerging fashion over three nights in September. The three Queensland art centres formed part of the Darwin Aboriginal Art Fair Foundation collection.

This was the first year the Darwin Aboriginal Art Fair Foundation have participated in FashFest, and it presented an exceptional opportunity for a fresh new audience to see the extraordinary talent of Indigenous designers, fashions and textile designs.



Bana Yirriji Art and Cultral Centre design. Image: Wearefound

2017 IACA Conference wrap-up

In October, the Yarrabah Arts and Cultural Precinct along with the Yarrabah Aboriginal Shire Council, successfully hosted the 2017 IACA Conference and AGM.

The conference opened with local elders and the King of Yarrabah warmly welcoming IACA members to Country. Members were then treated to a traditional dance performance by the local primary school.

On the agenda was member consultation on two new projects set to launch in 2018 - an arts development project culminating in an exhibition in Sydney in 2019, and an arts worker training program. Members also heard from Terri Jenke who spoke about the Museums and Galleries Cultural Roadmap Project, along with presentations from each of the art centres, and a working group on video submissions to the Fake Art Harms Culture enquiry.

The conference concluded with the IACA AGM where the 2017/18 IACA Management Committee was elected as follows:

President	Phil Rist
Treasurer	Vikki Burrows
Committee Member	Diann Lui
Committee Member	Solomon Booth
Committee Member	Margaret Mara
Committee Member	Abe Muriata
Committee Member	Darryll Harris



Yarrabah children dance at IACA conference. Image IACA



IACA Conference attendees. Image IACA



MIArts arts workers Bereline Loogatha and Roanna Jacob. Image IACA



Girringun Arts Worker Joann Russo. Image IACA



Terri Jenke presents at IACA conference. Image IACA



TSRA Arts Development Officer Emily Beckley. Image IACA



Conference attendees tour Yarrabah. Image IACA

Pompuraaw - Sid Bruce Short Joe

My name is Syd Bruce Ornkoo Munwoonko Kemthan. This is my real traditional name. This is my fresh water and salt water name. I am of the Wik liyanh tribe and language. I am a fresh water man.

One of my earliest memories is sitting on my grandfathers lap. I remember moving my fingers over his scars. My old people would scar themselves. The scars showed he was an initiated man. Being initiated meant he knew his song lines and how to survive on country, land and sea. It meant he was responsible to be a caretaker of country. When I was a boy we spent many months living the bush, living the old ways, learning traditional knowledge. I slept in a humpy which is a simple house made of palm leaves and branches. I remember those days as being some of my best. Our way of life was based on country and full of meaning.

I come from Pompuraaw. Pompuraaw means entrance way to a humpy or house in Thaayorre language. The crocodile and the fish named barramundi are the totems for this place. That means they own this country and the people that live there belong to them. It is a beautiful place on the Gulf of Carpentaria Queensland, surrounded by unspoiled land and sea filled with fish, birds and animals.

I speak nine indigenous languages plus English. We have no word for art in my language. Art is a new language for me to share my culture and knowledge passed down from the old ones. For my people we had the law and all these things were one country, language, culture and art.

Ghost nets are a terrible form of pollution. Ghost Nets are damaged fishing nets illegally thrown overboard into the ocean rather than being taken back to land and disposed of properly. This form of pollution is completely preventable. We take this terrible form of pollution and try to make beautiful and meaningful artwork out of it. Our artwork educates people about the environmental impact

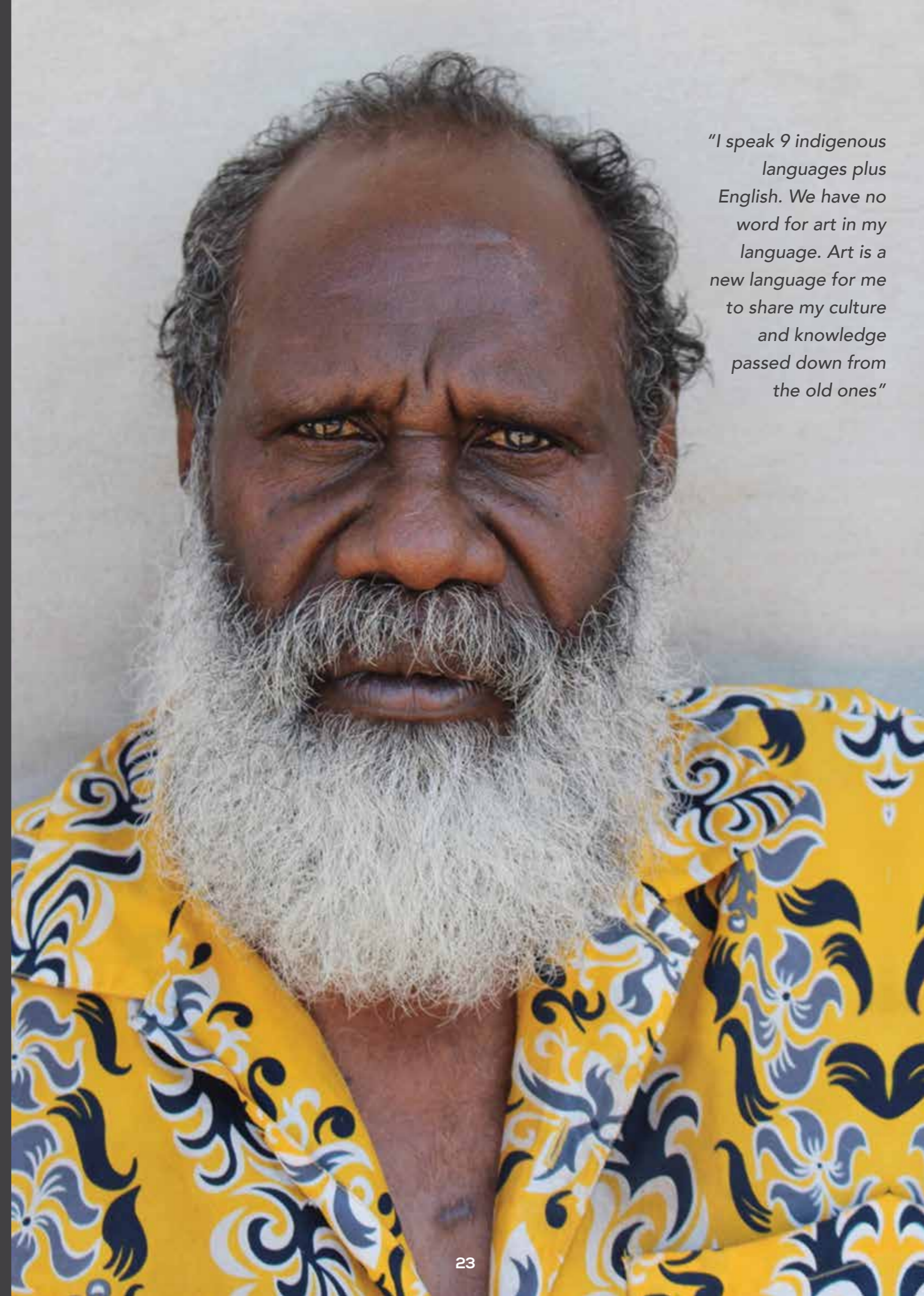
caused. Ghost nets drift on the currents and continue to catch and kill fish needlessly. Eventually they may sink to the sea floor suffocating reefs or sea beds or be washed up on our beaches in a high tide or storm. This is where we find them and recycle them. Usually they are filled with dead rotten fish and take effort to clean and make ready for use in our artwork. Our people always eat the fish we catch. We do not kill them without reason. In addition to fish, ghost nets kill sea turtles, dolphins, whales and marine animals and many endangered species.

When I was young man we had many sawfish in our waters. I call this fish Kampainyinh in my language. This is a very important fish to our culture. Now this fish is gone from our waters, I've never seen any. A part of our cultural identity is gone. This fish is more than something to eat. It is our totem or spiritual being. It connects my culture and me to the environment. It is part of me and I am part of it. I want to see this important fish living in our waters again. Fish and animals are our totems. For me they are my ancestors and define which country I belong to. A totem is what my people become when we die. They are part of us and we are part of them. We celebrate them with song and dance.

All the people of the world are connected to the environment. Those people that throw nets over the side of their fishing boats or pollute the environment in other ways have forgotten their connection. The connection is still there but they do not realise it. Their practices are misguided and based on ignorance, laziness or greed. We all need to look after land and sea. No matter where we live or what nation we belong to, the oceans belong to all of us and are all connected.

I am delighted and honored to be here tonight sharing my culture with you. I hope we can all join together and work together with one goal - to defend our oceans. We are all the same people wanting to do the right thing for our future generations

Sid Bruce Short Joe.
Image: Pompuraaw Art
and Cultural Centre



"I speak 9 indigenous languages plus English. We have no word for art in my language. Art is a new language for me to share my culture and knowledge passed down from the old ones"

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Donate Now

IACA is a small organisation that punches above its weight to support culturally strong best practice Indigenous art enterprises.

To make a big difference to Australia's most remote Indigenous artists, you can easily donate via our DONATE NOW button on the IACA website www.iaca.com.au or manager@iaca.com.au

Donations are tax deductible

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