

IACA

INDIGENOUS ART CENTRE ALLIANCE

.....
NEWS

Volume 8 Issue 2, July, 2019



IACA Contacts
 Email: manager@iaca.com.au
 Phone: +61 (0)7 4031 2745

Office
 16 Scott St
 Parramatta Park
 Queensland 4870
 Australia

Postal
 P O Box 6587
 Cairns
 Queensland 4870
 Australia

Facebook
 www.facebook.com/
 @FNQIndigenousArt

Instagram
 @iacaqld

Twitter
 @IACAqld

Website
 www.iaca.com.au



Cover image:
 Mylene Holroyd, GhostNet Turtle, 2019.
 Image Pormpuraaw Art and Culture Centre.

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
- Girringun 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



2018-19 IACA Management Committee:

- Phil Rist - (President) EO Girringun Aboriginal Corporation
- Harold Ludwick (Vice President) - Board Director Hopevale Aboriginal Art Centre
- Vikki Burrows - (Treasurer) Manager Bana Yirriji Art and Cultural Centre
- Darrell Harris - Manager Yarrabah Arts and Cultural Precinct
- Abe Muriata - Artist Girringun Aboriginal Art Centre
- Solomon Booth - Board Chair Ngalmun Lagau Minaral Art Centre – Moa Arts
- John Armstrong - Manager Mornington Island Art
- Enoch Perazim - Manager Lockhart River Art Centre
- Eric Orcher - Artist Yarrabah Arts and Cultural Precinct



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

Word from the President



Phil Rist. Image: Michael Marzik

The first half of 2019 saw the wet season live up to its name with IACA Art Centres and their communities coping with wild weather in the form of cyclones and flooding. Bana Yirriji at Wujal Wujal found the Bloomfield River flowing a metre deep in their Art Centre. Art supplies, equipment, computers and significant amounts of artwork were irretrievably damaged. Cyclone Trevor swept across the community at Lockhart River Art Centre, also damaging many of their buildings and artworks. The way these Art Centres have handled these disasters is a testament to their resilience. Extreme weather is faced as just another challenge that these remarkable organisations deal with and overcome by swiftly cleaning up and soldiering on.

Since the last IACA News, the Indigenous Affairs Committee has published a report on the impact of inauthentic art and craft in the style of First Nations peoples. IACA members have been very involved and have worked hard on this campaign. Committee Chair, Ann Sudmalis, said: "The inauthentic items have no connection to First Nations peoples and are often cheaply made imports. The misappropriation of First Nations cultures in this way is unacceptable and cannot continue unchecked." The report included several recommendations on how best to foster and preserve authentic First Nations cultural expressions for the benefit of all Australians. We will continue to keep a close eye on the development of this issue for our members.

Phil Rist

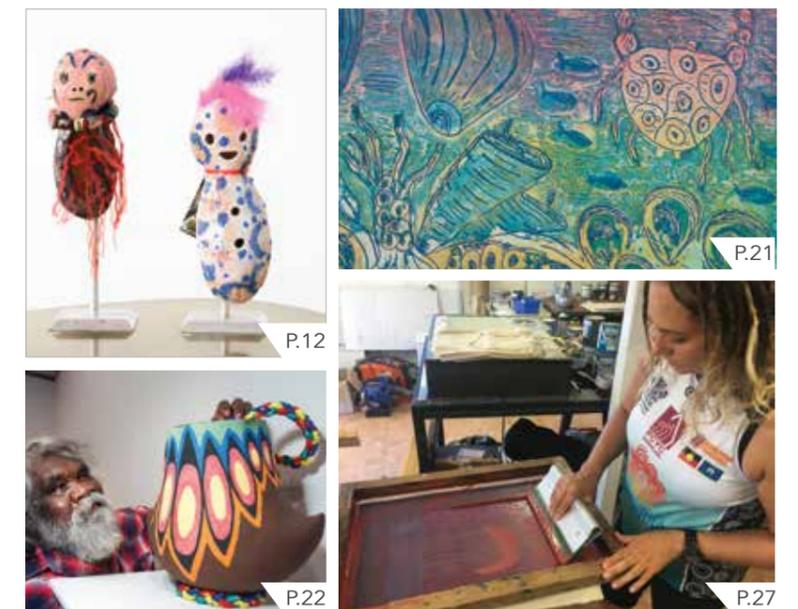
President,
 IACA Management Committee

Phil Rist is the executive officer of the Girringun 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 Girringun Aboriginal Corporation as one of the most successful Indigenous community-based organisations in Australia.

Contents

Volume 8 Issue 2, JULY, 2019

- 4 - 5 Belonging and Northern Disclosure Update
- 6 IACA Members Conference wrap-up
- 7 IACA Managers' Report
- 7 IACA Emerging artist fellowship
- 8 - 9 Artist in Profile: Fiona Ommenyo
- 10 - 11 Pormpuraaw artists share an environmental Message
- 12 Berder. Gaba. Urrknga. Wantja.
- 13 Artist in Profile: Marsha Hall
- 14 - 15 Wik and Kugu Art Centre welcomes new manager
- 16 Cyclone Trevor causes havoc at Lockhart River Art Centre
- 17 From Mornington Island to Mornington Peninsula
- 18 - 19 Artist in Profile: Sally Murray
- 20 Erub artists take part in the Remote Communities Ceramic Network Residency
- 21 Yarrabah exhibition Jabu Birriny to tour regional Queensland
- 22 - 23 Girringun artists enjoy successful touring exhibitions and workshops
- 24 Hopevale artists share stories through textiles
- 25 Artists benefit from marketing strategies workshop
- 26 Bana Yirriji Art Centre suffers extensive flood damage
- 27 An update from Wei'num Arts and Crafts



Belonging and Northern Disclosure Update

Most Art Centres are now in the final stages of art making for this art development project, and we are seeing incredible outcomes. Artists are trying new materials and techniques including photography, painting, ceramics, woodcarving, and sculpture with expert facilitators Edwina Circuit, Rebecca Dagnell and Curtis Taylor. There is great excitement around the new art making with a high-level major exhibition planned for late 2020. More news on the exhibition is coming soon so please keep your eye on our social media channels and website for previews and information on Belonging creations. Don't miss the Belonging Exhibition Preview Projection at Wharf One Café on show every night during CIAF.



Leigh Namponan from Wik & Kugu Art Centre in Aurukun during the Belonging Workshop. Image: IACA



Valmai Pollard during the Belonging Workshop at Yarrabah. Image: IACA



Matilda Nona during the Northern Disclosure workshop on Badu Island. Image: IACA



Collected ochres at Yalanji Arts during Belonging workshop. Image: IACA



Cheryl painting at Akay Koo'oilu Women's Arts Centre in Aurukun during the Belonging Workshop. Image: IACA

Managers' Report

IACA are pleased to launch a refreshed website www.iaca.com.au. The structure of the website has been greatly enhanced and now includes user friendly navigation and an upgraded, password protected members area which provides hundreds of resources for members including templates, manuals, guides, advice, checklists, forms and policies, useful links, contacts, dates and details of upcoming events, conferences, workshops and training opportunities.

For the general public, the website includes:

- Links to IACA member Art Centres with integrated social media buttons for Facebook, Instagram and Twitter,
- The IACA Magazine and other publications,
- A real-time news platform with latest arts news from the region, helpful information, articles, blogs and industry announcements, and
- Current Art Centre job vacancies.

We have had great response to our new, regular 'Heads-up' e-bulletins that we have been sending out to Art Centres. These bulletins include up-to-date arts industry information, funding opportunities, competitions, grants, exhibitions, consultation, and IACA activity.

We have also expanded our social media reach by adding a Twitter account! Follow us [@IACAqld](https://twitter.com/IACAqld). Here you will find us taking an active role in marketing and promoting the membership by sharing news and events from Art Centres.

IACA is fundraising! You can help us by purchasing The Entertainment Book, IACA T-shirts or annual gift card packs. Your help supports our important work and these are great products. Please find more information via our website. We appreciate your support!



The new IACA website. Image: IACA



Fundraising with The Entertainment Book. Image: IACA

Members Conference wrap-up

"Presentations from art centres were fascinating, with representatives from every art centre"



Art centre members with Edwina Circuit art department facilitator at IACA Conference in May. Image: IACA

Art centre members and presenters at the IACA Conference. Image IACA

The first of the bi-annual IACA Member Conferences for 2019 kicked off in Cairns in April. Representatives from 13 Art Centres took part in a bumper program filled with informative industry content, networking opportunities, engaging guest speakers, SAM Database training and a celebration dinner.

Members heard updates from industry partners Arts QLD, CIAF, KickArts and Flying Arts Alliance. Follow-up one-on-one sessions with presenters offered members the chance to delve deeper on specific areas of interest.

Practical topics covered by guest speakers included; 'DGR PBI & Other Things Financial' with accountant Brian Tucker; 'Conflict Resolution and Dealing with Difficult People' with psychologist Dr Ian Richie; and 'Insider's Tips for Working with the Media' with PR consultant Pip Miller. Presentations from art centres were fascinating, with representatives from every art centre at the conference sharing visually rich updates on art centre projects. The conference finished with a full day of SAM training. Members learnt crucial art centre database skills from supportive trainer, Bronwyn Taylor.

Following the last of the formal presentations, members relaxed at the IACA Members Dinner on the 'Spirit of Cairns' sunset cruise. A fabulous buffet, scenic views and great company made it a conference dinner to remember. Once again member feedback will inform the program for the next IACA conference in October and we are already looking forward to everyone coming together again to share and learn.

Lucille Osborne Emerging Artist Memorial Fellowship

The 2018 Lucille Osborne Emerging artist Fellowship was awarded to two young emerging artists from Moa Arts; Paula Savage and Fiona Elisala. These two emerging artists chose to do a residency at ANU school of Arts and what a great residency that was. The ANU lecturers said they were unsure if the artists were teaching ANU more than the University was teaching them. The residency introduced the artists to the major institutions in Canberra and provided the opportunity to work with other artists from across the country. Here are some images of the artists at work.



Paula Savage, Alison Alder and Fiona Elisala in the screen printing studio at the ANU School of Art and Design. Image: Alison Alder, ANU



Artist in Profile: Fiona Ommenyo

Spirits connect to land – my home-land by Fiona Ommenyo 2019.
Image: Lockhart River Art Centre

Born in 1981, Fiona is one of the original Lockhart River Art members. Fiona paints ancestral spirits, and themes her other works on the parrot sisters story from her country. She developed her painting skills during the formative years of Lockhart River arts in the 1990's, and has since established a solid footprint within Australia and the international art space.

After working as an independent artist for four years, Fiona renewed her membership with Lockhart River Art Centre in 2016. Fiona has exhibited extensively both solo and in Lockhart River group exhibitions since 2001, nationally and internationally in Germany, the USA, New Mexico, the UK, France and Italy. In 2018, Fiona's works were exhibited in a permanent collection at La Grange Museum in Switzerland.

Fiona says, "The paintings I'm painting now are about traditional family. I still remember my home and country through my paintings even though we don't have many elders or family with us these days to tell new stories. No matter where you go, I keep these stories and memories for a lifetime. I have four children, Franziska, Croyston, Ainsley and Waylon. I tell these stories about when I was little and it's good for them to know. I tell them these stories so I don't forget where they come from, and so that I can paint about them. It gives me great ideas on what I will paint."

*"The paintings
I'm painting
now are about
traditional family"*



Fiona Ommenyo. Image: TAFE Cairns Photography



Pompuraaw artists share an environmental message

"Pompuraaw men and women share a long history of weaving"

Pompuraaw's ghost net sculptures continue to enjoy global recognition - their popularity attributed to the important environmental message these works share. Ghost nets are commercial fishing nets illegally abandoned into the sea by commercial fishing vessels. While they should be taken back to land and disposed of, instead many are abandoned and left to drift in ocean currents killing fish, turtles, dolphins and many other species. Rangers and artists from Pompuraaw collect these nets which are often washed up on local beaches, and turn them into sculptures. The quality of these sculptures have been instrumental in launching the stories from Pompuraaw onto the world stage at venues such as the United Nations in New York and Geneva, the Paris Aquarium and Kluge-Ruhe in the USA. In Australia the works have been collected by the National Gallery of Victoria, National Museum of Australia in Canberra and the Australian Museum in Sydney.

Along with ghost net sculptures, Pompuraaw artists are also creating unique painting and printmaking. Syd Bruce Shortjoe, one of Pompuraaw's most innovative artists, has just finished a 3D work that resembles a window and is designed for the viewer to put their head in and look around. The work was inspired by Syd's visit to the Paris Aquarium and looking into a fish tank through a curved glass window. The work is interactive and celebrates his saltwater totems and his appreciation for all sea life. The work will be on display at CIAF 2019.

Pompuraaw men and women share a long history of weaving. In 2010 the artists produced a number of tapestries and wall hangings, and then stopped making them for a few years. We are pleased to report that our artists have recently returned to making exciting new tapestries which will be unveiled at CIAF 2019. Using a recycled trampoline as its base, the tapestries express the artists traditional cultural values - a celebration of totems and connecting to country and sea. The work is a collaboration by Mylene Holroyd, Christine Holroyd and Christine Yantumba. Printmaking at Pompuraaw is also an important signature art form which has been greatly developed by the artists over the years - from lino cut prints to now almost exclusively, etchings. Pompuraaw are fortunate to have excellent printing facilities at their art centre, and the artists look forward to sharing their unique works.



Michael Norman and his Big Crab Ghost Net Sculpture. Image: Pompuraaw Art and Cultural Centre.

Berder. Gaba. Urrknga. Wantja.

An exhibition titled Berder. Gaba. Urrknga. Wantja. was a showcase of ceramics by the Remote Communities Ceramic Network held at the Nishi Gallery in Canberra from 13 April to 1 June 2019. Included in the exhibition were artist works from Erub Arts on Darnley Island in the Torres Strait Islands, Giringun Aboriginal Art Centre at Cardwell North Qld, and Hermannsburg Potters, Ernabella Arts in South Australia.

The title of the exhibition described the closest word for 'clay' from each place. Berder is a Meriam (Torres Strait Island) word for 'mud'. Gaba is a Girramay, Jirrbal and Gulnay (Queensland) word for 'white clay'; one of four ochre colours used to paint traditional objects. Urrknga is a Western Aranda (Northern Territory) word for 'clay or dirty mud'. Wantja is a Pitjantjatjara (South Australia) word for 'the hard, moist earth and the first sign of water when digging a soakage well'. This program and exhibition was supported by the Indigenous Languages and Arts Program, IVAIS, ANU and Arts Queensland.



Bagu by Sally Murray, Giringun Aboriginal Art Centre. Image: Rohan Thompson.



Tiri Sisters (Three Sisters) by Ellarose Savage, Erub Arts. Image: Rohan Thompson.

Artist in Profile: Marsha Hall

Thanakwithi woman, Marsha Hall, has always been artistic and creative but art was never something this young woman from Napranum ever thought she could rely on as a profession. Much has changed since then as Marsha has explored new techniques and mediums to produce some creative and unique pieces of art.

Inspired by the five clan groups of the Weipa region, Marsha's work adopts an abstract angle.

In the past, animals from the Western Cape were the main sources of iconography in Marsha's work, where they were encapsulated in all their essence by her sharp eye and attention to detail. Marsha's designs have been commissioned for metal wear, educational learning materials and costumes for dance ensembles.

Her latest works utilise a new contemporary colour scheme, much different to her previous traditional natural ochre hues. Marsha's style has recently taken on a subtle freedom of expression that is contemporary and unrestricted, with a softer colour scheme and a more flowing hand.

Marsha has exhibited at Cairns Indigenous Art Fair, CIAF since 2012 and was part of Ground Exhibition at Cairns Regional Gallery and Wollongabba Gallery in Brisbane.



Wei'num artist Marsha Hall. Image: Wei'num Arts

"art was never something this young woman from Napranum ever thought she could rely on as a profession"

Marsha Hall Wattle Blossom 2018 two colour etching. Image: Wei'num Arts



Wik and Kugu Art Centre welcomes new manager



Gary Namponan painting during the Belonging Workshop at Wik & Kugu Art Centre in Aurukun, February 2019. Image: IACA

Wik and Kugu Art Centre welcomes new manager Sabine Hoeng. Sabine has over 15 years experience in Indigenous arts and cultural industries, and is a current PHD student examining innovation in early bark paintings from Western Arnhem Land. Sabine was previously a curator of Aboriginal Rock Art at the Museum and Gallery of the Northern Territory and is an examiner under the Protection of Moveable Cultural Heritage Act for the National Cultural Heritage Committee in Canberra.

In other news, the artists at Wik and Kugu Arts Centre have been up-skilling in preparation for the launch of their own merchandise and participation in a major national touring exhibition. Mayor Dereck Walpo, from Aurukun Shire Council, has announced the Wik and Kugu Arts Centre will launch a range of hand-printed quality cotton t-shirts, bags, linen aprons and tea towels.

"The designs were created during a workshop with master printer Sam Tupou, made possible by the support of Arts Queensland. Featuring designs representing totems relating to the artists' clan country, this merchandise will initially be available at the Arts Centre and at CIAF 2019" said Mr Walpo.



Vicky depicting life in Aurukun. Painted at Akay Koo'oilu Women's Arts Centre in Aurukun during the Belonging Workshop. Image: IACA

"Wik and Kugu Art Centre welcomes new manager Sabine Hoeng"

The artists' work will also feature in the IACA member exhibition, Belonging, which is a national touring exhibition launching in 2020. IACA Art development facilitator Edwina Circuit has been running art development workshops with the artists, mentoring, providing quality

materials and assisting them to improve their studio practice, workflows and systems. A highlight has been grinding ochre and mixing it with binders to develop local paint, bearing the striking colours of Aurukun.

In August, Wik and Kugu Art Centre will show an installation of dogs, Songline of the Dog, making reference to the dog story lines across the country from Cape York to Arnhem Land, and Tiwi Islands to the top of the Northern Territory. This will show in Salon19 at Charles Darwin University.

In other news, Wik and Kugu Arts Centre has been invited to present a selection of works at the Sydney Contemporary, International Art Fair from 12-15 September. Alair Pambegan's work of Kalban (Flying fox story) was recently part the 9th Asia Pacific Triennial of Contemporary Art at the Queensland Gallery of Modern Art. Later in the year, Pambegan will present a large, three-dimensional installation of 34 painted carvings relating to the Bonefish Story Place (Walkaln-aw) at the Cairns Art Gallery biennial exhibition ARTNOW FNQ 2019.

Cyclone Trevor causes havoc at Lockhart River Art Centre

Cyclone Trevor crossed the Cape York Peninsula coast and hit the community of Lockhart River at great speed and force on Tuesday 19 March 2019. Gale force winds of more than 130km/h were recorded, and lasted for over six hours, terrifying residents and causing much destruction across the community. The Lockhart River Art Centre suffered substantial damage to three of its buildings. Roller doors on the artwork storage shed were dramatically ripped apart showing the force of the storm.

The art centre estimates the damage to ceramics and paintings, as well as office equipment and technology could reach \$20,000. Luckily everything was insured, assessors visited in April, and building works commenced in May to repair buildings. While this is a significant setback for the Lockhart River Art Centre, members have remained positive and are focussed on the future by continuing to make new artworks with the current facilities. Cyclones, flooding and wet season storm damage is a reality that many of the IACA Indigenous Art Centres must face each year, and they do so with resilience and a positive attitude which is truly inspiring.

“Gale force winds of more than 130km/h were recorded”

Red storage shed damage. Image: Lockhart River Art



From Mornington Island to Mornington Peninsula



(Left to right) Artworks by Amanda Jane Gabori, Netta Loogatha, Amanda Jane Gabori. Image: Everywhen Gallery

Mornington Island Art Centre has featured in an exhibition titled, From Mornington Island to Mornington Peninsula, at McCulloch and McCullochs' new gallery space, the Everywhen Gallery on the Mornington Peninsula, Victoria.

Exhibiting artists were Netta Loogatha, Amy Loogatha, Amanda Jane Gabori, Dorothy Gabori, Elsie Gabori, Coralie Thompson Kukhakin, Ethel Thomas, and Alvin Gavenor. MI Art is undergoing a renaissance with a new group of artists, including Sally Gabori's sisters Netta and Amy Loogatha, daughters Amanda Jane, Dorothy and Elsie Gabori.

Everywhen's co-curator, Susan McCulloch says: *“Their work is fresh, dynamic, culturally rich and very exciting. The Mornington Island artists are noted for their superb use of colour, drawing from the beauty of their islands' natural environment, and the artists well-developed abilities as great colourists. The series of works on paper by Mornington Island's Netta Loogatha are striking for their sparse imagery and sense of negative space utilised as a sophisticated design element, as well as their beautiful use of colour - rich yellows and oranges, and brighter, joyful purples, pinks and greens.”*

The popular exhibition ran from 12 April to 6 May offering a rare insight into these emerging artists from MI ART.



(Left to right) Artworks by Ethel Thomas, Netta Loogatha, Coralie Thompson Kuthakin, Netta Loogatha, Amanda Jane Gabori, Amanda Jane Gabori. Image: Everywhen Gallery

Artist in Profile: Sally Murray

"Sally is a skilled weaver of the traditional Gundala basket"

Sally Murray is a Jirrbal woman of the Davidson Creek area, and she lives in the Jumbun Community at Murray Upper. Sally is a skilled weaver of the traditional Gundala basket - a coil basket made with split layer cane and the traditional small grass mini basket. She is also a painter and potter. She draws on her feelings for the landscape to visually express the environment and stories of her cultural heritage. Sally passes on her traditional knowledge to children and other members of the community through weaving, workshops and field trips.

Sally's work is included in a number of major institutional collections including the Queensland Art Gallery and University of Queensland Art Museum. Sally also has work in two touring exhibitions, Manggan - gather, gathers, gathering and the Clay Stories exhibitions. Most recently she has had work included in a sculptural installation commission at the Cairns Performing Arts Centre, and currently has work in the Berder. Gaba. Urrkng. Wantja exhibition at Nishi Gallery Canberra.



Sally Murray, Scrub Turkeys, Ceramic, 2018. Image: Girringun Aboriginal Art Centre



Sally Murray 2019.
Image: Girringun
Aboriginal Art Centre

Yarrabah exhibition Jabu Birriny to tour regional Queensland



Ellarose Savage and Racy Oui-Pitt at the ANU ceramic workshop. Image: Erurb Arts

Erub artists take part in the Remote Communities Ceramic Network Residency

The Australian National University (ANU) hosted eight artists from remote Indigenous communities across Australia as part of the 'Remote Communities Ceramic Network Residency'. Erub artists Racy Oui-Pitt and Ellarose Savage were invited, along with fellow artists Nephi Denham and Alison Murray from Giringun Aboriginal Art Centre in Queensland. The residency was run by Joanne Searle of the ANU School of Art and Design Ceramics Workshop. Ms Searle said the aim of the residency was to encourage artists from communities around Australia to share skills and stories.

"Indigenous artists have been using clay for thousands of years, in fact some of the first known clay works have been found in Australia. These are stories and techniques that have been passed down from generation to generation. Together the artists have travelled more than 18,000 kilometres to be here from some of the most remote parts of Australia. It has been great to see the artists discussing ideas and trying out new techniques. They are very open to talking about their work and our students have been able to watch and learn from the artists," said Ms Searle.



Mayi Bugamm – Sea by Edna Ambrym, two plate colour etching 2017. Image: Yarrabah Arts

Yarrabah's exhibition Jabu Birriny, meaning 'land' and 'sea', celebrates the unique environment of Yarrabah and its importance to culture and people. Located on the shore of Cape Grafton Far North Queensland, Yarrabah is the traditional Country of the Gunggandji people. It is a dynamic Aboriginal community surrounded by tropical native bushland and mountain ranges united by sandy coastlines and coral reefs. Jabu Birriny brings together these stories rich in lineal, past and recent histories through vibrant prints, intricately woven vessels and textured ceramics that embody the land and sea.

Jabu Birriny includes works from artists Philomena Yeatman, Michelle Yeatman, Valmai Pollard, Edna Ambrym and Ruben Ambrym. Independent artist, Elverina Johnson is also included, as are the beautiful artworks from relatively new Yarrabah artist, Eric Orcher. Yarrabah artists are renowned for their production of distinctive contemporary work in the mediums of ceramic, textile, fibre, print and painting. Each artist has their own unique approach to their art making which celebrates the community's cultural

identity of the land and sea and continues the cultural practices and stories unique to the area.

Jabu Birriny was developed by the State Library of Queensland (SLQ) in partnership with Yarrabah Arts and Cultural Precinct, and was on display at SLQ from October 2017 to March 2018. The exhibition will now be on display at the Yarrabah Arts and Cultural Precinct Gallery from 14 June to 31 July 2019.

In partnership with Yarrabah Arts and Cultural Precinct, Flying Arts will be supporting the 2019-2021 touring of Jabu Birriny. This will see the coordination and support of public programs, travelling artists, community members and Elders from Yarrabah to share art and culture with Indigenous and Non-Indigenous community members from galleries in ten regional Queensland communities. Jabu Birriny will tour to Kooralbyn Valley, Chinchilla, Tambo, Atherton, Biloela, Mackay and Thursday Island. 2019 has been declared International Year of Indigenous Languages and the exhibition encourages a lasting dialogue around art and culture in this context.

Girringun artists enjoy successful touring exhibitions and workshops



Abe Muriata with his ceramic basket in Clay Stories. Image: Coffs Harbour Regional Gallery

Girringun's exhibition, Manggan – Gather, Gathers, Gathering, has continued its tour to include two more galleries; the Caloundra Regional Gallery and the Grafton Regional Art Gallery. At both venues, the Welcomes to Country were very personal and powerful and new friendships were established between Gabi Gabi Elder Helena Gulash in Caloundra, and Bundjalung and Gumbaynggirr Elder Uncle Roger Duroux in Grafton. Weaving workshops were also held at both locations and artist, Abe Muriata did presentations about the Girringun Art Centre, weaving and Fake Art.

Artist Deborah Murray says: "I had a chance to travel with Aunty Theresa Beeron to run a weaving workshop at Gympie late last year. There were a lot of people who had never heard about Mindi and what they are used for. We showed people the mat rush or lomandra grass but they found it easier to work with the recycled wire we had. It was a fun day. I'm glad I got a chance to do this with Aunty Theresa. I understand that our old people are getting old and we are going to lose them. It's time that we as mother, father, uncle, aunty, grandmother and grandfather start getting our kids back to culture. To learn and speak language. Because when they are gone so is our culture. It makes me sad to see what other people are missing out on when they don't spend time with their Elders."

In other news Clay Stories toured to Gladstone Regional Art Gallery and is currently at Coffs Harbour Regional Gallery. This

"Welcomes to Country were very personal and powerful and new friendships were established"

touring exhibition included ceramic work from the Girringun, Hermmansberg, Tiwi Islands, Ernabella and Erub Art Centres. Nephi was the tutor for two overbooked ceramics workshops during the trip – his first ever. He said he was quite nervous to start with but was very happy at the end and they were a great success.

Also Nephi Denham and Deborah Murray were invited to work with the Townsville Museum. Deborah Murray says: "We were very lucky to have the chance to go under the museum to see what they have there from Jirrbal, Girramay and other Girringun tribes. It was good as both Nephi and I saw work there that had been made by our grandparents. We learnt about how the museum keeps things in very good nick. They go to a lot of hard work to keep them like that. They showed us how to do photography and asked us if we could help them with language names for the things they have. I told them that when we get back home we will have to get permission from the Elders as that is the right way for us to do things. We are lucky to be part of the Girringun Art Centre and want to thank the ladies at the museum because we never had the opportunity to see these things in the museum before."

Lastly, manager Valerie Keenan has been awarded the Vida Lahey Travel Scholarship by the Queensland Art Gallery for a personal project where she aims to undertake research in Norway on objects collected by Carl Lumholtz.

Nephi Denham with his Bagu in Clay Stories. Image: Coffs Harbour Regional Gallery



Hopevale artists share stories through textiles

Artists from Hopevale Arts have been collaborating on textile and fashion projects resulting in a collection of clothes and earrings featuring the bold and colourful Hopevale designs. Hopevale, located just north of Cooktown on the Cape York Peninsula, is home to thirteen clan groups who mostly speak Guugu Yimithirr language. Hopevale was originally established as the Cape Bedford Mission, so residents traditionally come from lands across Northern Queensland. The designs from Hopevale tell rich stories of connection to land, stolen generations and forced movement across the state, memories of childhood and mission days, bush foods and native flora and fauna.

The artists involved in the project include Dora Deemal, Madge Bowen, Grace Rosendale, Wanda Gibson, and Gertie Deeral. Magpie Goose arranged Publisher Textiles in Sydney to complete the screen printing, after which the fabric was sent to tailors in Bankstown. Once the clothes were made, fashion company Magpie Goose returned to Hopevale for a community launch. Information sources from: magpiegoose.com

Gertie Deeral with Alice Walker and Presiah Ross Hart in her Yarrun (wattle flower) print. Image: Sarah Mackie for Magpie Goose.

Gertie Deeral talking about her -Yarrun (wattle flower) print

"Different signs in the bush tell you the different seasons of the year, what things you can touch, what you can use, and what you can eat. When you see that the wattle is in bloom, you know that the sea foods are ready to go – the crabs and the prawns are fully grown and ready to catch. The fish, sea urchin, oysters, even the turtle are fat and really yummy. I don't know what time of year it is but we just look at the wattle in bloom, then we know! Our grandfathers and grandmothers didn't know the months of the year – they'd just look at the flowers."



Artists benefit from marketing strategies workshop

"Attendees left the workshop feeling empowered having developed their artist profiles"



Emily Devers helping artist Laura Mooka select artwork for her Facebook page. Image: TSRA

In February, the Torres Strait Regional Authority (TSRA) in partnership with Flying Arts invited local artists to participate in a two-day workshop hosted at the Gab Titui Cultural Centre on Thursday Island. A group of local artists from Prince of Wales, Hammond and Thursday Island participated in the workshop where they were encouraged to develop marketing strategies and establish their online presence.

TSRA Chairperson, Mr Napau Pedro Stephen AM, said the workshop provided a practical suite of activities, discussions, research and networking opportunities for artists.

"The activities and discussions in the workshop gave our attendees the opportunity to explore important topics such as pricing structures and digital sales channels that align with their target audiences," Mr Stephen said.

After learning about different online platforms, attendees navigated the stages of launching their social presence, including the step-by-step process of creating a Facebook page and sharing artwork in a copyright protected format.

The event was facilitated by multidisciplinary visual artist and successful gallery owner, Emily Devers, who said it had been a wonderful experience running the workshop. Drawing from her diverse background in the commercial art space, Emily shared her experiences and encouraged artists to be confident in their work and pricing. She also explained how her gallery, The Third Quarter, attracts customers and engages with long-term buyers via social media. Attendees left the workshop feeling empowered having developed their artist profiles, launched Facebook pages and defined their strategies to sustain and grow their online presence. Workshop attendee and Torres Strait artist Laura Mooka said she was glad she came to the workshop.

"My friends and family always tell me to go further, but my own fears hold me back. Emily has helped me to start my Facebook page and I'm excited to see what happens next," said Laura.

Bana Yirriji Art Centre suffers extensive flood damage



Bana Yirriji artists working in their temporary artists studio. Image: Bana Yirriji

“the Art Centre has had to temporarily relocate while renovations are underway”



Bana Yirriji Art Centre Flood Damage. Image: Bana Yirriji

In January this year, the Bana Yirriji Art Centre was completely flooded, with water over a metre high coming into the centre. Unfortunately the extent of the flooding has seen most of the merchandise and artworks damaged. As a result of the flood damage, the Art Centre has had to temporarily relocate while renovations are underway. We've moved to premises in the heart of the community. Once renovations to the damaged building are complete, the artists and staff will return to the art centre, which is situated just outside the community on the Bloomfield River.

The renovations will take several months which will have a significant impact on sales for Bana Yirriji, and this year, the staff and artists will not be attending usual events such as the Cairns Indigenous Art Market and Darwin Aboriginal Art Fair.

On a positive note, the resilient artists are already back to creating new work and are enjoying visits from the local community people, new mothers and babies, children, youth and the elders.

An update from Wei'num Arts and Crafts

There have been a number of changes at Wei'num Arts over the past months. Late last year, the art centre welcomed Justin Bishop, former Director of KickArts Contemporary Arts, who joined as Art Centre Manager. Justin has since been active in updating the governance policies and procedures for the centre, and realigning the exhibition and artwork production program. The centre has also welcomed new chairperson Luanna de Jersey. Luanna attended the IACA conference in May and learned much about the Queensland art centre sector.



Justin Bishop and Margaret Mara updating Wei'num Arts Governance policies. Image: Wei'num Arts

There have been some wonderful opportunities for Wei'num artists to travel and experience some professional development. Local artists Marsha Hall and Margaret Mara spent two weeks in December in a print making workshop, developing intaglio works with printmaker Dian Darmansjah of Firebox Print Studio. Sandra Ase and Daphne de Jersey have been in residence in Cairns working on new paintings.

Wei'Num is also excited to announce that after CIAF, they will be exhibiting at Woolloongabba Art Gallery in Brisbane in late August and will also be represented at the Black Square Arts booth at the Sydney Contemporary Art Fair in September.



Luanna de Jersey printing merchandise. Image: Wei'num Arts



INDIGENOUS
ART CENTRE
ALLIANCE

IACA

iaca.com.au

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 email the manager manager@iaca.com.au. Donations are tax deductible.