



INDIGENOUS
ART CENTRE
ALLIANCE

IACA

NEWS

Volume 4 Issue 2, August 2015



IACA Contacts

Email: admin@iaca.com.au
Phone: +61 (0)7 4031 2741

Office

16 Scott St
Parramatta Park
Queensland 4870
Australia

Postal

P O Box 6587
Cairns
Queensland 4870
Australia

Facebook

[www.facebook.com/
FNOIndigenousArt](https://www.facebook.com/FNOIndigenousArt)

Website

www.iaca.com.au

Cover image:

Mrs Gabori's last painting,
Thundi 2013, synthetic
polymer paint on linen,
91 x 61 cm.

Photo: Michael Marzik.
(See article, page 5)

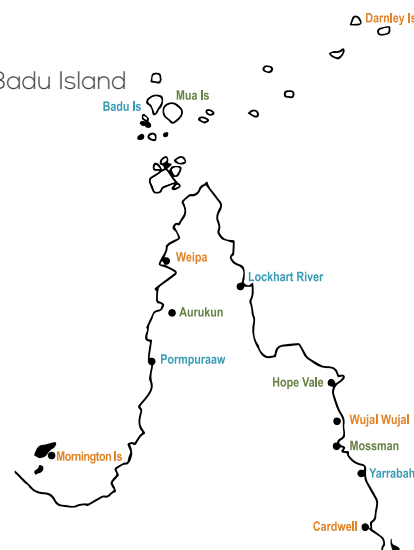
About IACA

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
HopeVale Arts and Culture Centre
Lockhart River Art Centre
Mornington Island Art
Moa Arts / Ngalmun Lagau Minaral - Moa Island
Pompuraaw Art and Culture Centre Inc
Wei'num Arts - Western Cape York
Wik and Kugu Art Centre - Aurukun
Yalanji Arts - Mossman Gorge
Yarrabah Arts and Cultural Precinct



IACA member locations

2014-15 IACA Management Committee members:

Phil Rist (President), Girringun Aboriginal Art Centre - Cardwell
Melanie Gibson (Treasurer), HopeVale Arts and Cultural Centre
Solomon Booth, Ngalmun Lagau Minaral Art Centre - Moa Island
Jeannie Heynatz, Yalanji Arts - Mossman Gorge
Samantha Hooker, Bana Yirriji Art and Cultural Centre - Wujal Wujal
Laurie Nona, Badhulgaw Kuthinaw Mudh Art Centre - Badu Art Centre



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

It is fantastic to see IACA have such a high quality, experienced team to provide services to the member art centres in their own communities. Having staff travel to communities means everyone including the arts workers, artists and managers get to receive IACA support on home turf, where they need it. Since the last IACA News, the IACA art centre support staff team has grown even further, with the addition of Edwina Circuitt from Warakurna Artists in the western desert. Edwina brings a wealth of knowledge and experience from her 9 years as an Art Centre Manager and has hit the ground running, providing mentoring and organisational support across the network and to all members through her conference presentations.

The April 2015 conference hosted by the Hopevale Art and Culture Centre was opened with a warm Welcome to Country from Traditional Owner Dora Gibson. I was particularly impressed by the presentation from young Martu artist, Curtis Taylor who presented an inspirational session detailing the fabulous "We don't need a map" project that is currently touring Australia. What an inspiration Curtis Taylor is to other young indigenous men and women. Demonstrating the vital importance of art centres for our young Indigenous people.

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.

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Mrs Gabori - an inspirational lady, lovingly remembered.
Photo: Sue Lee

The family is honouring Mrs Gabori by loaning six of her paintings to the exhibition CURRENTS: Trends and Movements in Queensland Indigenous Art Centres at Tanks Arts Centre, 26 July - 18 August 2015. They include her very first painting and her last ever (Thundi 2013), shown for the very first time together. See them displayed alongside recent works by her family whom she inspired so much.

IN LOVING MEMORY, MIRDIDINGKINGATHI JUWARNDA (Mrs Gabori)

Mirdidingkingathi Juwarnda (Mrs Gabori) died peacefully surrounded by family and friends on the 11th February, 2015 at Mornington Island in the Gulf of Carpentaria. She knew family and friends were at her bedside singing a Kaiadilt lullaby to her in language. She could not speak but there were tears of happiness, because she knew her greatest love, family, was all around.

Mrs Gabori's other love was painting, certainly in the last several years of her life. And what a meteoric rise it was, from 2005 at the age of 81, to fame nationally and internationally! Painting played such an important role in her life, evident as her stature increased – literally and metaphorically. When she walked through the doors into Mornington

Island Art, she was taller. She was the Queen Bee of the art centre and watch out if anyone took her table and/or wall for painting!

This energy and status in the art centre was unmistakable in her paintings.

Bold, abstract, colourful, alive, effervescent, tantalising. All indicative of her traditional life on Bentinck Island before the Kaiadilt people were taken to Mornington Island by Missionaries. Her Kaiadilt family taught her and her kin about the 'bush' way and Mrs Gabori then passed on this way of life to others. Their lives are at one with the seasons, birth, death and their environment: sea, mangroves, salt pan, dugong, fish and turtles.

Painting titles were all to do with Kaiadilt Dulka (Country) or family. How one interprets her huge masses of abstract colour is left to the viewer really – titles might be superfluous (like all artworks ever painted). What I do know is that her vibrancy and energy were unsurpassed as she picked up a 'stick' (a paintbrush) – the biggest one she could possibly find – and the blank canvas would be transformed, as well as everything else in her



Mrs Gabori. Photo: Inge Cooper

path; shoes, chairs, walls, face and hair! Where did this energy come from?? ...an innate sense of self and traditional culture, ...a need to transpose her traditional thoughts onto anything that dare get in her way. Paint was how she communicated her traditional life to the wider audience who didn't speak Kayardild, for Mrs Gabori only knew a smattering of English as I did Kayardild!

Even though Mrs Gabori lived on Mornington Island (Gununa) for a good part of her life, she never forgot her language and the traditional Kaiadilt life which consistently brought her happiness and joy. Sally never left her homeland mentally and always remembered the old ways. This was revealed in the art centre when she would break into traditional dance and song and encourage her namesakes Juwarnda, and Narrawurn (my daughters) to learn how to dance traditionally or help her paint or go to sleep with a lullaby.

Never forgetting her traditional past... always teaching, always family! Leaving a huge legacy on the western art world and her aboriginal community.

Inge Cooper

Consultant, Mornington Island Art



Mrs Gabori meets former Governor of Queensland Penelope Wensley at CIAF 2011. Photo: Sue Lee



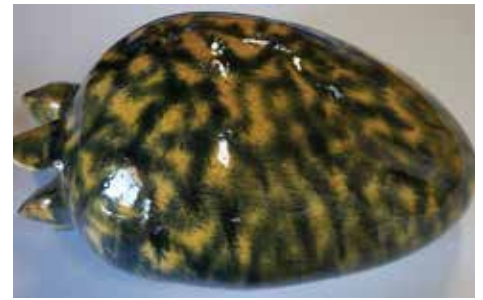
Mrs Gabori immersed in her painting. Photo: Inge Cooper

All images of Mrs Gabori, and the use of her name, have been reproduced here with the full permission and blessing of the family. There were many smiles and memories in the art centre as family members viewed these images.

LARDIL RENAISSANCE



Nancy Wilson's ceramic Lewalan (Bailer Shell), 2015. Photo: Grace Barnes



Nancy Wilson's ceramic Lewalan (Bailer Shell), 2015. Photo: Grace Barnes



Nancy Wilson's ceramic Lewalan (Bailer Shell), 2015. Photo: Grace Barnes

Mornington Island Art Centre is situated on the island of the same name and is a bustling hive of activity. Artists are from three main language groups: Lardil, Kaiadilt and Yangkal, all working sympathetically together; their artistic styles diverse.

Up until this date it has been the Kaiadilt, from Bentinck Island, who have had the most recognition nationally and internationally in the western world's art scene. The art centre matriarch of the Kaiadilt has been Mrs Gabori Mirdidingkingathi Juwarnda (recently deceased). Her family from Bentinck Island have been inspired by her bold and colourful paintings.

Now, the Lardil, the traditional land owners of Mornington Island, are having their Renaissance or time

in the spotlight. More Lardil artists are coming to the art centre and inspiring each other to develop their art practice. Their strong and powerful, traditional body marks (used for ceremonies) have been appropriated using western materials and given a modern twist... a new life.

Excitingly, this confidence is being translated into an array of materials and styles... breaking from tradition. Mediums such as paintings (acrylic, watercolour), sculptures, ceramics, textiles and jewellery are being used. Unity is achieved because each artwork are translations of their homeland, their soul and life! Art and life are synonymous.

Inge Cooper

Consultant, Mornington Island Art



Claude Thompson at a drawing workshop earlier this year. Photo: Inge Cooper

THE BUSINESS OF RAISING PROFILES

Keeping all the wheels oiled and rolling along in a busy art centre is always demanding. Diversions of all kinds threaten to take away from the business of ensuring making art is a smooth path. For a small centre, Erub Arts is managing the production of art and products in parallel.

Group planning by the artists and art workers, weekly and monthly, is central to their business. Every Monday, production and product development meetings occur to discuss time management as efficiently as possible to meet the expected goals. Progress is reported regularly to the Board and at community meetings, ensuring everyone stays informed as business increases.

It is this planning and work regimes which creates opportunities for artists to be in the right position with works ready for planned entry into awards and exhibitions. Recent focus has been on fabric, ghost net and ceramics. Erub has one of the only wood-fired kilns operating on a regular basis in a community and these ceramics are fast gaining the recognition for their unique qualities and ash glazing.

Erub Arts wants to congratulate the artists who have achieved recent success in the following mediums:

Ceramics - Nancy Kiwatt - overall winner, Gab Titui Art Awards, June 2015

Ceramics - Jimmy Thaiday - Winner of the 3D section, Gab Titui Art Awards, June 2015

Ghost Net - Lavinia Ketchell - Winner of Best Craft Item, Gab Titui Art Awards, June 2015

Ceramics - Jimmy and Ellarose - Our Island Stories, an exhibition opening at Alcaston Gallery Melbourne, wood fired ceramics

Ghost Net - Ellarose Savage - Collections Australia, National Stamp Release, May 2015

Ghost Net - Florence Gutchen - Finalist Telstra Awards 2015

Lynnette Griffiths

Art Development, Erub Arts



Wood fired Gabagabas by Jimmy Thaiday.
Photo: Lynnette Griffiths



Turtle Stamp by Ellarose Savage.



Overall Gab Titui Winner 2015 - Nancy Kiwat at Erub Arts.
Photo: Lynnette Griffiths



Erub Artists, Lavinia Ketchell, Jimmy Thaiday and Ellarose Savage in the studio at the Art Centre. Photo: Lynnette Griffiths

YARRABAH ARTISTS



Applying ink on the large linocut block for the upcoming exhibition "A Year in Yarrabah". Titled Number 1, it is a collaboration with all the local artists and printmaker Theo Tremblay. Photo: Vanessa Gillen.

Hi I am Nadine Cannon, a local Yarrabah resident, currently Acting Arts Precinct Manager at the Yarrabah Arts and Cultural Precinct. I have now been engaged for approximately three months which I thoroughly enjoy, particularly being part of this special arts team. I have found it challenging but rewarding to be given the opportunity to once again work in the community with my people.

Yarrabah will have two exhibitions opening during the Cairns Indigenous Art Fair (CIAF). "A Year in Yarrabah" at the Cairns Regional Gallery from the 10th July to the 16th August 2015. This exhibition theme is about the seasonal calendar that the traditional owners, known as the Gunngandji

people, use to define seasons by the appearance of certain flowers, birds, fruits and seeds that indicate when seasonal changes are on the way. These changes signal the best times to hunt and gather food.

The other exhibition from Yarrabah during CIAF is the "Icons of Clay" at KickArts Gallery. The official

opening is the 1st August 15 and will be exhibited from 25th July to 22nd August 2015. The theme for this exhibition showcases artists ceramic artworks and themselves as local Indigenous artists. A number of the artworks selected for the exhibition promote the artist's cultural identity and their connection to the land and sea.



Valmai Pollard & Edna Ambrym. Photo: Vanessa Gillen.

Whilst employed at the Arts Centre, I have witnessed the current local emerging artist's skills and knowledge expand and this participation at the "Icons of Clay" and "A Year in Yarrabah" exhibitions as well as the Cairns Indigenous Art Fair, will no doubt provide external exposure, further develop networking relationships with gallery staff, strengthen "exhibition ready" skills and knowledge, and confidence to communicate with interested people. Most importantly these exhibitions promote the artists themselves and Yarrabah community.

I would like to extend my congratulations to the Yarrabah artists; Valmai Pollard, Edna Ambrym, Andrew Garrett (jnr), Michelle Yeatman, Philomena Yeatman and Rueben Ambrym on the exhibitions of their work.

I'd like to acknowledge and thank the Yarrabah Shire Council and the following agencies for their mentoring, support, assistance and providing on-the-job training; Indigenous Art Centre Alliance staff, Umi Arts, Wet Tropics (Doreen & Sue), KickArts (Shannon Brett), Cairns Regional Gallery (Janet Parfenovics & Janette Laver), Vanessa Gillen and my family.

Nadine Cannon

Acting Arts Precinct Manager,
Yarrabah Arts and Cultural Precinct



Printmaker Hannah Parker assists Edna Ambrym and Philomena Yeatman put the finishing touches to print Number 2. Photo: Yarrabah Arts and Cultural Precinct



The finished block, Number 1 ready for printing. Photo: Vanessa Gillen



Edna Ambrym. Photo: Vanessa Gillen

ABE MURIATA IN LONDON

Girringun artist and Girramay Traditional Owner, Abe Muriata, attended the opening of the British Museum exhibition *Indigenous Australia: Enduring Civilisation* in London at the end of April 2015. Girringun Art Centre Manager Valerie Keenan travelled with Abe to London.

Exhibition patron HRH Prince Charles opened the exhibition and spent time chatting with each of the attending artists. "I found Prince Charles to be very informed about Aboriginal Culture and he asked whether I was teaching the younger generation to weave," Abe recounted from London. "He was interested in what I had to say, quite talkative and humorous."

The exhibition was a collaboration between the British Museum, the National Museum of Australia, the Australian National University and various Indigenous communities from across Australia, including Girringun.

Objects from within the British Museum collection were combined with new acquisitions from Australian artists including the work of weaver Abe Muriata. "I saw bicornual baskets (Jawun) dating back to 1870 in the British Museum collection which were collected in the Rockingham Bay area near Cardwell," Abe said.



Abe Muriata holds a Jawun (bicornual basket) collected from the Rockingham Bay Area (near Cardwell) in the 1870s. This basket forms part of the British Museum collection of Aboriginal and Torres Strait Island objects. Photo: Girringun Aboriginal Art Centre.



Valerie Keenan and Abe Muriata at the reception for the opening of the *Indigenous Australia: Enduring Civilisation* exhibition in London. Photo: Girringun Aboriginal Art Centre



Valerie Keenan and Abe Muriata chat to HRH Prince Charles at the opening of the British Museum exhibition in London. Abe's Jawun commissioned for the exhibition is displayed in the background. Photo: British Museum

"Seeing them together with my Jawun, which was finished earlier this year, really stood out for me when you think that it is in a museum that boasts artefacts and objects from ancient civilisations and cultures that have come and gone. To hear remarks about Aboriginal culture and how it has endured when others haven't really astounded me.

Seeing the bicornual baskets, the Jawun, hanging in the gallery, half a world away, immediately took me home, back to the rainforest, the people, the places, took me back to my tribal people of today and yesteryear. The workmanship manifest in this beautiful form caused me to sigh deeply. While I was wandering around people were pulling me up to say how much they appreciated the old baskets and the new one I made.

This was one memorable event - seeing our objects, seeing old London town, meeting new people, having conversations with arts and museum professionals sums up an experience that I will tell my grandchildren and will inspire me to work hard to live my culture into the future.

We attended a reception at Australia House along with the other artists and met with the Australian High Commissioner Alexander Downer and his staff. Mr Downer welcomed us to London and later attended the opening where he mingled with everyone, and had quite a long conversation with me which was much appreciated."

The British Museum exhibition will travel to the National Museum of Australia, Canberra in November as *Encounters* and it is anticipated that a number of Girringun members will attend. The London visit was made possible with sponsorship from the British Museum, Arts Queensland and IACA.

Dr Valerie Keenan

Art Centre Manager
Girringun Aboriginal Art Centre



FROM THE RAINFOREST TO THE RAINFOREST

Daniel Beeron holds his artwork Leaping Barramundi, 2015. The work will be exhibited at the upcoming Sculpture Otherwise exhibition held at the Blue Mountains Cultural Centre in Katoomba. Photo: Debra Murray, Girringun Aboriginal Art Centre

Daniel Beeron was shortlisted as one of 34 artists from across the world to showcase his work in the 2015 Scenic World Exhibition in the Blue Mountains. He traveled to the opening event in April.

Daniel commented, "It is an honour and a privilege to be selected from the rainforest of Far North Queensland and be able to showcase a mixture of traditional weaving methods using modern day materials".

Daniel has provided two works, one Bigga (2014) for an outdoor display and a second Leaping Barramundi 2015 (image provided) for an indoor exhibition. Daniel's work is reflective of his interest in linear sculptural design inspired by his experience on country in the wet tropics rainforest. The outdoor exhibition will be presented

in the natural Jurassic rainforest of the Blue Mountains of New South Wales and the juxtaposition between the temperate and equatorial rainforests will be an interesting play.

Now in its fourth year, the Scenic World exhibition (15 April – 10 May 2015) will feature international artists from Germany, Finland, New Zealand, The Netherlands and Japan, alongside Australian artists from Queensland, Victoria, Western Australia, Tasmania, Australian Capital Territory and New South Wales.

Exhibition Manager, Justin Morrissey said the 2015 exhibition of sculptures installed in the Jamison Valley along the longest boardwalk in Australia, will be a major showcase of confident artworks by accomplished artists.

"The panel has provided us with a very cohesive and complex array of work, which will compliment and coexist in the natural forest-scape. This year we have been provided with themes of remembrance of war, fluidity, motion and many sculptural influences from kinetic to abstract, environmental to figurative/representational," he said.

Daniel Beeron is a Girramay Traditional Owner and is represented by the Girringun Aboriginal Art Centre in Cardwell. The Girringun Aboriginal Art Centre is funded by Arts Queensland Backing Indigenous Arts and Ministry for the Arts Indigenous Visual Arts Strategy.

Dr Valerie Keenan

Arts Manager
Girringun Aboriginal Art Centre

GHOST NETS AT PORMPURAAW



Elliot Koonutta

Pormpuraaw Art & Cultural Centre is located on the west coast of Cape York Queensland on the Gulf of Carpentaria. Situated just 10 feet above sea level, Pormpuraaw becomes an island during the wet season. We often find ghost net washed up on our beach. Ghost nets are mostly commercial fishing net that has been discarded at sea rather than brought back to the mainland. Often coming from illegal fishing boats, these nets can float huge distances across oceans trapping and killing fish and other animals, even sea turtles, before landing on the bottom of the sea or on our beaches. Hence the name ghost net; it is pollution at its worst.

Our elders say that the fish stocks are changing with less big fish and more jellyfish being caught. Each year the wet season delivers less rain and we reach much hotter temperatures. Ghost nets washing up on the beach is a degradation of the environment and affects our traditional food sources.



Elliot Koonutta welds a crocodile sculpture

We find all kinds of nets. Some have large holes for catching shark while other nets have much smaller holes, come in green or blue and are mostly made of polyurethane plastic. Lots of rope, floats and thick heavier net used for padding or other purposes are also found. We often find drag nets and cast nets abandoned by our own local fishermen or other nearby communities made of fine nylon. Nets usually wash up on shore wrapped around logs or other debris and sometimes come with compressed sand chunks like loose concrete attached. We think that these nets must have been stuck on the sea floor for a long time in order for this to happen. Net is

collected by land and sea rangers here in Pormpuraaw and Mapoon and given to us as an alternative to burning, which creates pollution. The goal is to get it out of the sea to avoid the entrapment of animals and not create a serious boating hazard as it can easily foul up a propeller on an outboard motor. We appreciate the efforts of the Rangers and support the fine work they are doing. The net arrives in giant tangled balls and has to be separated with knives, scissors and even ground with a cutting wheel. It can take a couple of days to separate and organize it.

We started working with ghost net in early 2009. Our earliest works were dilly bags and from here we moved into ghost net baskets. The net is rolled up after making it into long strands, other net and rope is wrapped around making this a very traditional weaving style. People would do the same with pandanus or palm leaf to make mats. Pormpuraaw men and women are highly skilled weavers who make



Elliot Koonutta's crocodile at the exhibition Solid in 2014.

intricate dilly bags and fishing nets made from cabbage palm. It follows on that their weaving heritage carries over into ghost net works. We have made some impressive baskets in this way and had good results selling them in the past. Now we have learnt to use wire for forming an internal frame which meant we could now wrap the net around new subjects, thus exploring a new medium for Aboriginal imagery and storytelling.

We were working as wood carvers working in three dimensional pieces but most artists did not like using power tools. They enjoyed an art form that had a more traditional approach. We began to take forays to our nearby tip looking for materials such as soft aluminum wire left by Telstra and steel rebar left by builders. One of our artists, Elliot Koonutta has skill with a welder and has gone to great lengths to weld his frames out of thicker steel. These are often wrapped in bird wire to add strength and help shape form.



Simon Norman with Crocodile Spirit Man

Pormpuraaw artists enjoy painting the net and adding painted coral that creates additional pattern and its own nuance. It is the content of the work that makes it meaningful. Our artists tell the stories that describe who they are. Some of our subjects include crocodile sorcerers, spirits, traditional and above all, totems. To create a likeness of ones' totem is to pay homage to it. A totem is the bedrock of Aboriginal culture and through it an Aboriginal person can establish clan membership, lineage, and land ownership.



Sid Bruce Short Joe with Sawfish

Simon Norman produced our first significant ghost net work. He made a large barramundi, or in his language "ngat pinporro". It looks naive yet has composed design and spontaneous abstract appeal that moves well with expression of form. It is one of the most exciting works artists from the art centre have produced. Simon then went on to make the first "crocodile spirit man": a scary effigy with a real crocodile skull included. He says he made it to scare his grand children about the dangers of crocodiles and the afterlife of being a crocodile victim. These are stories taught to him by his father. It looks like a surreal scary religious symbol and it is hoped that the viewer can feel the crocodile spirit.

Pormpuraaw artists are finding themselves through this medium and doing new and clever things with it. As an art centre manager I am always intrigued with how far they can go with it and I enjoy witnessing their efforts and encouraging them. I consider ghost net art to be an exciting genre in Aboriginal art. Some of the work done by Pormpuraaw artists has found its way into the contemporary Aboriginal art scene.

Paul Jakubowski

Manager
Pormpuraaw Art & Culture Centre Inc.

All photos: Paul Jakubowski



Simon Norman with Big Ant

IACA Member Artists Selected for Telstra NATSIA Awards

IACA congratulates the following artists who have been selected for the 2015 Telstra National Aboriginal and Torres Strait Islander Art Awards:

- Laurie Nona from Badu Art Centre
- Florence Gutchen from Erub Arts
- Evelyn Omeenyo from Lockhart River Art Centre
- Sid Bruce Short Joe from Pormpuraaw Art and Culture Centre
- Laurie Ngallametta from Wik and Kugu Art Centre, Aurukun

The winners of the Telstra NATSIA Awards will be announced in Darwin on Friday 7 August on the grounds of the Museum and Art Gallery of the Northern Territory. The exhibition will run until 1 November 2015.

For more information visit: www.magnt.net.au

TELSTRA NATSIA AWARD SELECTION

Laurie Ngallametta is an emerging artist at Wik and Kugu, he is a sculptor and painter.

Laurie creates artwork in the style of his Uncles, Joe Ngallametta and Joel Ngallametta, who also created Thap yongk (Law Poles) using natural ochre on milkwood and paintings of ceremonial body paint designs with ochre on canvas.

Laurie has been named as a finalist in the Telstra National Aboriginal and Torres Strait Islander Art Awards for 2015 and we wish him all the best.



Laurie Ngallametta with his Thap Yongk (law poles)
Photo: Alex Ernst

Lucy Bond

Manager, Wik and Kugu Art Centre

Thap yongk (Law Poles)

From a traditional point of view, law poles were produced for ceremony and then left behind to the elements in the tropical rainforest. These sculptures often represented characters that featured in the Dreaming stories belonging to the community of the maker of the poles.

These milkwood sculptures represent inverted trees; the branches and leaves are hidden under the earth, while the roots stick out of the ground. The Thap Yongk enable the spirit to return to the earth. The hidden tree branches symbolize the many Dreaming stories and laws that connect people to the land and to each other. Usually these law poles can be seen only by men, but Joe Ngallametta (Laurie Ngallametta's grandfather) gave his personal permission to display the poles in a public context.

Georges Petitjean

Description published in Before Time Today in 2010

DOGS ON SHOW

In May, Garry and Bevan Namponan attended the exhibition 'Dog Show' at Woolloongabba Art Gallery, Brisbane.

Although Garry is a seasoned traveller and is used to the bombardment of questions, inquisitive expressions and bright white walls of urban galleries, this was Bevan's first time to a commercial gallery exhibiting his work.

Dogs or Ku' as they are called in the native Wik language of Aurukun for the two brothers, the dog dreaming or spirit has particular significance as it is their grandmother and created with great respect and awareness of this ancestral importance.

Aurukun Ku' shot to stardom when 12 works were collected by the Queensland Art Gallery in 2010. Although many dogs have been made since, they continue to be highly desired throughout Australia as was highlighted on the opening night of the 'Dog Show' exhibition with the University of Queensland purchasing 5 of the 10 available works for their collection.

Unlike other artworks in the community such as law poles, which convey particular spiritual representations or painting patterns, camp dogs generally belong to everyone. This enables members of all groups to collaborate and share an artistic subject which is also part of the reason that each dog is emboldened with a personality (perhaps reflecting elements of each artist and their uniqueness).

Wik and Kugu's next exhibition featuring dogs will be Currents: Trends and Movements in Queensland Indigenous Art Centres at Tank Arts Centre during the Cairns indigenous Art Fair in July. We hope to have another five artists in attendance at the exhibition as well as at CIAF.

Apo from Aurukun!

Lucy Bond

Manager, Wik and Kugu Art Centre



David Marpoondin, Ku' (Camp Dog) 2015, acrylic pigments on Milkwood. Photo: Alex Ernst



Bevan Namponan, Ku' (Camp Dog) 2015, acrylic and natural pigments on Milkwood. Photo: Alex Ernst



Exhibition open at Woolloongabba Art Gallery. Photo: Lucy Bond

BUSY TIMES AT BANA YIRRIJI ART AND CULTURAL CENTRE, WUJAL WUJAL



Keryl Tayley, Kiju (Crab) 2015, screenprint. Photo: Edwina Circuit

There's been a lot going on at Bana Yirriji Art and Cultural Centre in Wujal Wujal community. We are gearing up for a very busy tourist season and excited about attending our first ever CIAF. We have conducted a series of intensive workshops in the past 6 months, resulting in the creation of some fabulous art and craft.

In May, this year we invited Cairns based jeweller Bev Dunkley to work with us on developing a line of native seed bead jewellery. The workshop was very popular with and the unique pieces made

from local native rainforest seeds have been very popular with our customers.

Bana Yirriji Art and Cultural Centre have a long history of making ceramics and recently invited Shireen Talibudeen from Cool Earth Ceramics to work with our artists. Artists experimented with kiln and pit-fired techniques and created some beautiful pieces.

Artist and highly experienced facilitator Wayne Eager from Alice Springs also came to work with the painters, with a special

focus on the men. An important component of the project was researching rainforest shields from the Wujal Wujal area. This inspired artists Eric Murgha and Maurice Gibson to create a series of beautiful paintings of Kunjuri (shield).

We are thrilled that these works have been selected to be a part of the CIAF satellite event: Warriors, Sorcerers and Spirits – Contemporary Interpretations of unique ancestral stories curated by the team at KickArts Contemporary Arts in Cairns.

Printmaker and weaver extraordinaire Hannah Parker also joined us. During a 3 week program, artists learnt paper stencil printmaking techniques, resulting in some really interesting and vibrant work. Hannah also facilitated a bush trip where artists collected native materials to weave traditional dilly-bags. This has reinvigorated weaving in Wujal Wujal, with many young people keen to learn traditional practices.

Another popular workshop was conducted by Lynelle Flinders, a Cairns based Textile Artist. Artists learnt several new printing and dying techniques.

Bana Yirriji Art and Cultural Centre also invited Edwina Circuit from IACA to help us transition into using the SAM (Stories, Art and Money) database. This involved training all our staff to use the database. SAM is a really powerful

tool and we are seeing great results. It has helped streamline our work flow and professionalised our systems. We are able to get our products to market quicker, resulting in an increase of sales. We love it!

During her visit, Edwina also worked closely with our intrepid artworkers Latisha Denman and Junibel Doughboy. They have learnt new skills in photography, SAM cataloguing and sales, studio

management, merchandising and gallery installation.

Bana Yirriji Arts and Cultural Centre are really looking forward to attending this year's CIAF. Keep an eye out for all our new products and we look forward to seeing you there!

Vikki Burrows

Art Centre Manager
Bana Yirriji Art and Cultural Centre



Native seed necklace. Photo: Edwina Circuitt



Dillybag weaving workshop with Hannah Parker, artists Betty Sykes and Eric Murgha. Photo: Carmel Haines



Maurice Gibson with his shield painting. Photo: Edwina Circuitt.

2015 IACA CONFERENCE AT HOPEVALE ARTS AND CULTURE CENTRE

Hosted by Hopevale Arts and Culture Centre, the first IACA conference for 2015 was opened by a Welcome to Country from Traditional Owner Dora Gibson and welcomes from Russell Gibson Hopevale Art and Culture Centre chair and Phil Rist IACA Management Committee Chair. An exciting and jam-packed mix of practical training, essential information and forward planning, the conference commenced at the Hopevale Community Centre.

Presentations and discussions included; exploring the new CIAF format and future directions, changes to the Indigenous Art Code explained by new CEO Gabe Sullivan, details of opportunities for artists in new public art projects offered by Cairns Regional Council, explained by Emma Fowler-Thomason and an update by Sam Creyton of Arts QLD on funding for 2016. Later that day at the Hopevale Art and Culture Centre, Mark Chapman of Chapman and Bailey provided a practical materials demonstration workshop covering areas such as stretching and materials preparation.



Mark Chapman stretching a painting by Paula Paul.



'We don't need a Map' presentation.



Edwina Circuitt presents the branding workshop.

The second day was held in Cooktown and included a funding update from Jane Barney of Ministry for the Arts, sessions on getting the best out of your Peak Body and the commencement of the IACA 6 year strategic planning process delivered by Susan Congreve. Art Centre marketing and unique branding methodology was explored with a workshop run by Edwina Circuitt, who also dealt with the tricky issue of pricing art, delivering a clever and interactive session called "the price is right". Curtis Taylor and Gabe Sullivan presented an inspirational session detailing the fabulous Martumili Artists "We don't need a map", inspiring members to consider a project based approach to exhibiting work. The conversations and exchange of ideas, problem solving and cultural exchange continued as always after hours and everyone agreed it was a highly successful and eye opening two days.

Comments from the members on the 2015 April conference:

This has been the best yet conference for me for the excellent mix of presentations; government, art centre, practical, functional and organisational.

It is a great opportunity for everyone to meet and exchange skills, ideas etc...

This conference has personally been the best I have attended. Enjoyed and learnt from all sessions.

Overall I think the conference was excellent. Great way to catch up with other art centres.

Pam Bigelow

IACA Manager

All photos: Emma Fowler-Thomason



2015 IACA Conference attendees at Hopevale Arts and Cultural Centre.

THE IACA ART CENTRE DEVELOPMENT PROGRAM GAINS STRONG MOMENTUM WITH NEW STAFF

IACA is delighted to welcome Edwina Circuitt to the IACA Art Centre Support team. Filling the role of IACA Training Officer, Edwina brings a wealth of knowledge and experience from her 9 years as manager at Warakurna Artists in Western Australia, her position on the Indigenous Art Code board, and her background in museums and public institutions.

Since commencing in February, Edwina has spent extended periods of time at Bana Yiriji Art and Cultural Centre, Badu Art Centre, and Yarrabah Arts and Cultural Precinct, mentoring and training managers and arts workers to use SAM, implement efficient studio practices, and develop effective business and administrative systems. Edwina has also facilitated consultants to offer art techniques workshops, prepared consignments, provided links to suppliers of quality materials and assisted in any area that managers, and arts workers, require assistance and training.

Between Edwina as Training Officer and Brett Evans as Art Centre Development Officer, IACA is now able to provide specific and suitably tailored training and on the ground assistance to each art centre. Brett and Edwina have been delegated six member art centres each and work together to provide training and support in all areas of need. The IACA Art Centre Development Program aims to visit and provide “on the ground” support for all the membership over a 12 month period.



Edwina Circuitt. Photo: Dion Teasdale

From the Art Centres

“Thanks to IACA for the support providing SAM training for myself and 3 other staff. Nothing compares to working with your own data”. Diann Lui, Manager, Erub Arts.

“The knowledge that we have gained from Edwina’s mentoring has really given us a boost. It has really helped to transform our operation and made life easier and now will streamline our operations”. Vikki Burrows, Manager, Bana Yiriji Art and Cultural Centre.

Pam Bigelow

IACA Manager

Edwina Circuitt was the founding manager of Warakurna Artists Aboriginal Corporation and spent nine years working for the art centre, located in the Ngaanyatjarra Lands, WA. During this time, Warakurna Artists grew into one of Australia’s most accomplished art centres, with a small group of artists producing an acclaimed body of work. In 2008, Warakurna Artists won the Reconciliation Australia and BHP Billiton Indigenous Governance Award. Edwina was also instrumental in establishing the Western Desert Mob, an alliance of Ngaanyatjarra art centres.

Before moving to the desert, Edwina worked at Museum Victoria for six years, in Image Management and Copyright, helping to deliver the Immigration and Melbourne Museum developments. She has a Bachelor of Arts (Fine Arts) (HONS) from RMIT and a Post Graduate Diploma in Museum Studies, Deakin University.

THE CAIRNS INDIGENOUS ART FAIR 2015

The Cairns Indigenous Art Fair returns in 2015 with a new team and a new vibe. Artistic Director, Janina Harding and General Manager, Vanessa Gillen present a refreshed and expanded program including a curated Art Fair exhibition and the inaugural CIAF Art Market - Come and see the art and meet IACA member artists at CIAF, 31 July - 2 August. (Opening night Thursday 30 July).

IACA members artists will also feature in many CIAF satellite exhibitions:

TANKS ARTS CENTRE

CURRENTS: TRENDS AND MOVEMENTS
IN QUEENSLAND INDIGENOUS ART
CENTRES

26 July - 18 August 2015.

Launch: Tuesday 28 July, 5Pm - 7Pm

KICK ARTS

ICONS OF CLAY: CERAMICS BY
YARRABAH ARTS AND CULTURAL
PRECINCT WITH JANET FIELDHOUSE

25 July - 22 August 2015.

Launch: Saturday 1 August, 2pm

WARRIORS, SORCERERS AND SPIRITS:
CONTEMPORARY INTERPRETATIONS OF
UNIQUE ANCESTRAL STORIES

6 June - 29 August 2015.

Launch: Saturday 1 August, 2pm

CAIRNS REGIONAL GALLERY

OUT OF QUEENSLAND: NEW
INDIGENOUS TEXTILES

30 July - 2 August 2015.

Launch: Wednesday 29th July, 6pm

For further information visit:
www.ciaf.com.au

NEWS IN BRIEF

New offices for IACA

IACA has been graciously hosted for three years during the establishment phase of the organisation by the Cairns Institute at James Cook University. During 2014/15 IACA increased its staff from 2 to 5 and found ourselves desperately needing more space. We found office space in a great old Queenslander in Parramatta Park, just outside of the Cairns CBD and moved in early April 2015, and we love it. We are now located upstairs at 16 Scott St Parramatta Park.



... and a new look for IACA

With new staff and new offices, IACA is moving forward and developing. IACA has recently refreshed its logo and newsletter layout to reflect its new direction - the result is a fresh and contemporary style that defines IACA's identity more clearly and allows greater flexibility to create some exciting collateral to best promote the Indigenous Art Centres of Far North Queensland.



A dynamic new website will be completed very soon with the finishing touches due in September 2015. Be sure to check it out!

www.iaca.com.au