

INDIGENOUS
ART CENTRE
ALLIANCE

IACA

NEWS

Volume 5 Issue 1, March 2016





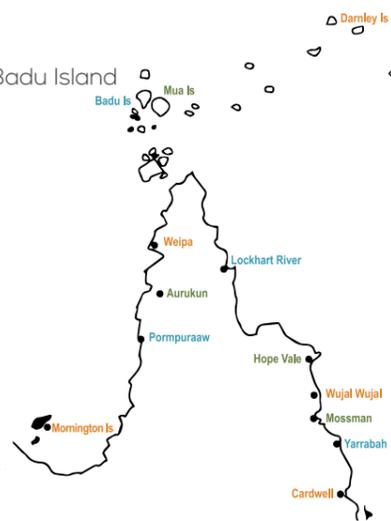
About IACA

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 – Mua Island
- Pormpuraaw Art and Culture Centre Inc
- Weinun 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
- Patrick Butcher (Vice President), Lockhart River Art Centre
- Melanie Gibson (Treasurer), Hopevale arts and Culture Centre
- Solomon Booth, Moa Arts / Ngalmun Lagau Minaral – Mua Island
- Laurie Nona, Badhulgaw Kuthinaw Mudh Art Centre – Badu Island
- Vikki Burrows, Bana Yirriji Art and Cultural Centre – Wujal Wujal
- Maleisha Leo, Girringun Aboriginal Art Centre – Cardwell
- Diann Lui, Erub Arts – Darnley Island
- Abe Muriarty, Girringun Aboriginal Art Centre – Cardwell



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

We start this issue with excellent news that IACA has been awarded Deductible Gift Recipient Status (DGR), so donations to IACA can now be tax deductible. This will also allow IACA to apply to philanthropic foundations for funding support.

We started our IACA conference in October with members attending the senate enquiry into cuts to the arts that was held in Cairns. I presented to the enquiry panel how these cuts had affected IACA and it was a great exercise to see democracy in action. The conference and AGM was another great get together of the IACA membership with a theme of "Mind your own business" a lot of serious business presentations were delivered and looking at where far north QLD Indigenous art sales sit in the national picture, we have work to do, to get the word out about our fabulous artists from north QLD.

IACA has been very busy in our communities over the past six months with IACA Art Centre Development Officers Edwina Circuit and Brett Evans managing Lockhart River, Hopevale and Mua Island on secondment by the request of the art centre boards. Edwina Circuit and Morag Gane finished their time with IACA at the end of the year. We wish them all the best in their future endeavours.

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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Cover image:

Erub Artists display their ghost nets.
Image: Lynnette Griffiths
(See article, page 4-5)

Visitors at Redot Gallery.
Image: Lynnette Griffiths



Erub Art Centre Breaks into Singapore Art Market

In October last year Erub Arts made their debut into the Asian arts market with a successful exhibition at Redot Gallery based in Singapore. *Our Island, Our Sea – an ocean away* showcased the re-use of woven Ghost nets as a unique artistic medium with an environmental message. Ghost nets are large scale fishing nets that float freely in the ocean, often discarded by large fishing

boats, causing environmental damage to the reef and sea life. The artists from Erub Arts Centre re-use these Ghost nets, by collecting them as they wash up on their island shores, and weave them into new pieces of artwork. The exhibition held a strong educational message highlighting the consequences of Ghost nets; the fragility of the sea ecosystem, and how that impacts the cultural practices of Erub artists.

Erub Arts is a small remote island community in the Eastern Torres Strait. They have been using Ghost Net as an artistic medium since 2010 when Ghost Net Australia introduced weaving workshops to the centre. Since those early days Erub Arts has developed the medium into their own, often creating large scale sculptural works that are highly sought after by collectors, and reflect their unique lifestyle and culture. The



Ghost net weaving ready to go to Redot Gallery. Image: Lynnette Griffiths



Erub Artists weaving on Erub Island. Image: Lynnette Griffiths

exhibition brought together over forty sculptural works, made by sixteen artists. Erub arts continues the Ghost net ethos of collaboration and also included works from Marion Gaemers, Lynnette Griffiths and Sue Ryan.

To find out what projects Erub Arts are working on please visit their website www.erubarts.com.au and Facebook page that has regular updates on their activities.

George Dann

Arts and Cultural Consultant
IACA



Opening Night artists and Victoria Cattoni. Image: Redot Gallery

A New Direction for Lockhart River Art Centre



Governance training at Lockhart River. Image: Tim Acker

Following the departure of the previous managers from Lockhart River Art Centre, the board has engaged IACA to provide assistance. Brett Evans IACA Art Centre Development Officer was appointed as Interim Manager and is providing strategic management.

Over the past six months, we have undertaken governance training with Maggie Kavanagh, and business planning with Tim Acker. Patrick Butcher Jnr, Silas Hobson and Enoch Perazim attended the IACA conference and Stories, Art, Money (SAM) data base training in Cairns. Patrick Butcher Jnr also joined the management committee of IACA as Vice President. We appointed Simon Taylor to assist with our studio and held an exhibition in January with Art Mob in Hobart, Tasmania.

I commenced as Manager in January and Brett Evans will continue to mentor me in this role. On a personal note, my beautiful wife, 4 children and I became Australian Citizens on 26 January 2016. The ceremony was held by Mayor Wayne Butcher, and he confirmed that this was the first Australian Citizenship ceremony

to be held in Lockhart River. It is a privilege to be an Aussie. One thing remains though, and that is my cultural identity from my country of birth Papua New Guinea will remain my cultural and traditional identity.

As I've been taught in Lockhart River "Eh Bala...Big Esso" Which simply means Big Thank You. I'll put a bit of salt and pepper into it and sign off with "You Beauty Mate!" See you all in the next edition.

Enoch Perazim

Manager Lockhart River Arts Indigenous Corporation



Enoch Perazim citizenship ceremony
Image: Lockhart River Art Centre



Lockhart River Art Centre Christmas Lunch. Image: Lockhart River Art Centre

Hopevale Arts to Expand it's Youth Program

The Hopevale Arts and Cultural Centre is located in the community of Hopevale, Cape York in far north Queensland. The visual practice of the Guugu Yimithirr artists is characterised by bold, bright, organic contemporary paintings and prints, as well as traditional fibre baskets, used as forms of storytelling and cultural communication. In a major boost to its successful youth program, Hopevale Arts has received funding from Indigenous Advancement Strategy (IAS) to build a new youth shed, with stage one completed. Also, Hopevale Congress has provided funding for Hopevale Arts to purchase a Toyota land cruiser and trailer. This new transport will be essential for bush trips and culture camps, again strengthening the cultural development of the art centre.



Youth Shed Construction. Image: Brett Evans

Brett Evans

Interim Manager



Allison Michael. Image: Brett Evans

Photographer: Rhett Hammerton, Stylist: GraceLee,
Models: Mable Daylight, Letisha Gabori, Rhondell Williams, Alma Williams.



Mornington Island Arts take Centre Stage at Melbourne Fashion Week

Following the success of her Indigenous fashion parade during Cairns Indigenous Art Fair, Grace Lee will be curating Burrimbi Dulgu Bajal, a showcase of far north Queensland designers including Mornington Island Art (MIArt), to launch at Melbourne Fashion Week. Grace recently spent time with MIArt working with artists to further develop new designs that will be launched at Melbourne Fashion Week as part of its Cultural Program. MIArt will also feature in their own exhibition and cultural performance at Alcaston Gallery in Melbourne. Lastly, Dorothy Gabori was a finalist in the Doug Moran Portraiture Prize of 2015. It was Dorothy's first time to Sydney and her portrait was among the top 30 works from 900 entrants. To keep update on Mornington Arts projects please visit the website www.morningtonisland.com.au and like us on our Facebook page.

Grace Barnes

Mornington Island Arts



Dorothy Gabori, Cheryl Newman,
Theresa Moran. Image: Grace Barnes



Photographer and stylist: Grace Lee; Models Rhondell Williams, Letisha Gabori,
Geraldine Rainbow, Alma Williams, Chelsea Bell

New Textile Techniques for the Bana Yirriji Artists



Jarrett Bassani collecting materials, Image: Vikki burrows

The Bana Yirriji Art and Cultural Centre is located on the banks of the Bloomfield River in the Wujal Wujal community. The artists from Wujal Wujal represent three traditional clan groups, the Yalanji, Nyungkul and Jalunji people. Over the last few months, we have been collaborating with Lynelle Flinders, a Cairns based textile artist, who is a descendant of the Dharrba Warra Clan from the Starke River area north of Cooktown. The artists have loved having Lynelle work with us to introduce new textile printing techniques. This year we are going back to country as much as we can before the wet season starts. We have been collecting materials for our artwork and are planning and creating work for this years' Cairns Indigenous Art Fair.



Artists Keryl Tayley , Doreen Creek, Image: Vikki burrows

Vikki Burrows

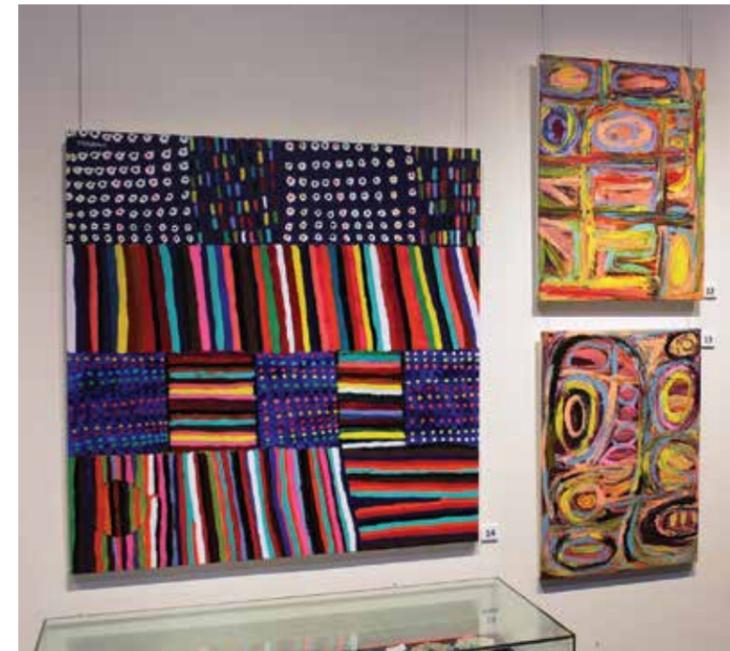
Bana Yirriji Art and Cultural Centre

Girringun, Erub and Pormpuraaw Head to Monaco

Three IACA member art centres: Girringun Aboriginal Art Centre, Erub Arts, and Pormpuraaw Art are set to take part in major showcase of Australian Indigenous works at the Oceanographic Museum of Monaco this year, as part of the exhibition "Taba Naba – Australia, Oceania, Arts of the Sea People". The exhibition will run from 24 March to 30 September 2016 and will feature works by 50 artists, filling the museum's three floors including the rooftop terrace with site specific works. The Oceanographic Museum (Musée océanographique) is part of the Oceanographic Institute, which is committed to sharing its knowledge of the oceans. This exhibition is project managed by Director of the Arts d'Australie gallery in Paris, Stéphane Jacob, in partnership with the Coordinator in Australia, Suzanne O'Connell.

For further details please contact the project publicist Gabrielle Wilson on 0433 972 915 gabrielle@thepresssociety.com.au

Lockhart River Art Centre Head South to Showcase in Hobart



Lockhart River Exhibition. Image: Art Mob Gallery

In November last year, Lockhart River Art Centre had their first commercial exhibition with Art Mob, based in Hobart, Tasmania. Euan Hills, the director of Art Mob, said "the exhibition of Lockhart River landscapes really fascinated our audience here at Art Mob, and it has been a great success with 70% of works already sold" Landscapes were purchased by international collectors from Germany and the USA, and work by Patrick Butcher and Irene Namok have been sent onwards to the Foundation Burkhardt-Felder gallery in Switzerland.

The exhibition can be viewed at www.artmob.com.au



Lockhart River Exhibition. Image: Art Mob Gallery

Badu Art Centre Feature at Sydney Contemporary Art Fair



Justin Bishop with collectors. Laurie Nona work. Image: KickArts



Laurie Nona. Image: KickArts



Margaret Mara (Wei'num Arts), Laurie Nona (Badu Art Centre), Justin Bishop (Director KickArts). Image: KickArts

Badu art centre has taken some great professional leaps recently, by exhibiting with KickArts Gallery at the Sydney Contemporary in September last year. Sydney Contemporary is a major international art fair which welcomed over 30,000 collectors and over 90 galleries from 14 countries. Through KickArts the exhibition showcased Laurie Nona, Joseph Au, Aiona Tala Gaidan, Matilda Nona and Weldon Matasia. Back at the centre on Badu we have continued to develop our artistic skills with a colour reduction workshop with printmaker Dian Darmansjah from Firebox Print. There have already been some amazing printing results from both established and emerging Badu artists. Also the art centre is now undergoing a new extension, with the appreciated support of the Torres Strait Regional Authority (TSRA). We will soon have a new reception and gallery space which will free up more room in the workshop for our screen printing equipment.

If you are interested in finding out more, please like our Facebook page and visit our website www.baduartcentre.com.au

Laurie Nona
Manager
Badu Art Centre

IACA Art Centres Showcase at Cairns Indigenous Art Fair and Darwin Aboriginal Art Fair

IACA supported its members to participate in both Cairns Indigenous Art Fair (CIAF) and Darwin Aboriginal Art Fair (DAAF) this year. At CIAF we set up a Green Room provided by CIAF for members to take breaks, hold meetings, provided a virtual office with laptop and printer, and space to store and pack works. IACA also relieved artists and staff for breaks. Five far north Queensland art centres then travelled across to the Darwin Aboriginal Art Fair. IACA secured a prominent exhibition space for those centres who were participating in DAAF for the first time. We also provided curatorial advice, relief staff, framing and stretching services and bump in and bump out assistance. Buyers loved the different work on display from far north Queensland and were eager to look at and buy work from our art centres. It was so frantic that Giringun sold out on the first day and more work was flown in to re-stock.

IACA had popular information booths at both CIAF and DAAF displaying photographs of our work in the region. As IACA is the newest Indigenous Art Peak Body in Australia, many people were interested to know about Indigenous art from far north QLD and where the art centres are located. The information booths provided both education and advocacy on behalf of our member art centres.

Pam Bigelow
Manager IACA



Maleisha Leo from Giringun at the IACA art centre booth at Darwin Aboriginal Art Fair. Image: Edwina Circuit



IACA information Booth at CIAF. Image: IACA

Currents: Trends and Movements in Queensland Indigenous Art Centres



Bagu and Jiman Giringun Art Centre. Image: Emma Fowler-Thomason

During Cairns Indigenous Art Fair last year, Tanks Arts Centre created a unique exhibition that explored the trends and artistic movements in Queensland's far north art centres. The exhibition showcased not only the latest works from each community, but also some important historical works. Touchingly Mornington Island Art featured Sally Gabori's (1924 - 2015) very first and last ever painting. Many art centres have created their own distinctive artistic style in recent years and the exhibition successfully communicated this. Included were the famous carved and painted Ku dogs (camp dogs) from Wik and Kugu Art Centre, in Aurukun and the firesticks, Bagu (body) and Jiman (sticks) from Giringun Art Centre. Also the graphic printmaking from Badu Art centre, and Kebika Legiz, wood fired little people from Erub Arts. By showcasing the development of works, and the artistic movements, we are able to see the important role art centres have in remote communities - that of nurturing the artists careers with a strong cultural connection and story.



Mornington Island Art. Image: Emma Fowler-Thomason



Ku (camp dogs) Wik and Kugu Art Centre. Image: Emma Fowler-Thomason

George Dann

Arts and Cultural Consultant
IACA



Kebika Legiz, Erub Arts. Image: Emma Fowler-Thomason.

Cultural Maintenance is Key to Moa Arts Success



Jean Tamway modelling Solomons Booth scarf. Image: Edwina Circuit.

The unseasonal dry, and hot wet season in the Torres Strait this year, hasn't stopped Moa Arts from getting on with business. The art centre elected a new board of directors. The appointed directors are Solomon Booth - Chairman & Public Officer, Louise Eileen Manas - Treasurer and Cultural Officer, Fred Elijah Joe - Deputy Chair, Naton Nawia - Cultural Advisor, Josie Nawia - Cultural Facilitator, Donald Namai - Cultural Advisor and David Bosun - Cultural Advisor.

While waiting for their new manager, Moa Arts had the assistance of Edwina Circuit, the IACA Art Centre Training Officer, during November and December 2015. Edwina assisted in appointing their new board and trained two members in the Story, Art, Money (SAM) program. With IACA's support, the artists also hosted an end of year Christmas sale to open the centre to the community and showcase their latest work, such as woven works and printed scarves. Moa Arts also began an important cultural maintenance project, carving a traditional drum. The Chief supervisor was Donald Namai and was assisted by Fred Joe. The wood for the drum was sourced from the Baidam Tulu (Wattle Tree) and over six days the young carvers created the traditional drum. The passing down of traditional knowledge and practices is one of the most important roles of Moa Arts.

George Dann

Arts and Cultural Consultant
IACA



Moa Artists. Image: Edwina Circuit

Yalanji Arts Heading to Melbourne for Fashion Week

Following the success of CIAF's 2015 Birrimbi Dulgu Bajal Fashion parade, Yalanji Arts will now showcase in Virgin Australia Melbourne Fashion Festival in March. In January we began renovations to the artist workshop area, and the artists are currently working on new designs for their textiles, ceramics and prints. Yalanji Arts had a successful time at CIAF Art Market in 2015, with much interaction between artists and the public. The artists also had the opportunity to meet other artists from centres and across far north Queensland. A huge thankyou to all the artists, staff and workshop supervisors involved with Bamanga Bubu Ngadimunku (BBN) for making the journey to and successfully through CIAF 2015 possible.

Yalanji Arts and Bamanga Bubu Ngadimunku Aboriginal Corporation (BBN) have gone through some major changes in the last six months. I would like to say how proud we are of the Yalanji Arts team and thank them for their support. It has been a difficult time, but the team have stayed strong and are still producing beautiful and quality art works. Well done to Yalanji Arts.

We would like to acknowledge and say thank you; to the team at Indigenous Art Centre Alliance (IACA), Arts Queensland (BIA) and Ministry for the (IVAIS) program for continued support of BBN through information and funding.

May everyone's creative side and their strengths raise above all the turmoil in between Yalada,

Sheryl Burchill

Yalanji Arts - Mossman Gorge



Beautiful Art works by Yalanji Arts. Image: Yalanji Art Centre



Yalanji Arts. Image: Yalanji Art Centre



"Our Backyard" - Mossman Gorge. Where Yalanji Arts get their inspiration from. Image: Yalanji Art Centre

Pormpuraaw to Launch Important Cultural Book



Jellyfish Vine. Image: Faye Atkinson



Jellyfish Vine. Image: Faye Atkinson

“We want young people to know the old ways and keep passing the knowledge on to others”

Pormpuraaw Arts and Cultural Centre are set to release a book detailing a collection of information and photographs based on the traditional uses of plants. Set for release during the upcoming 2016 Cairns Indigenous Art Fair, the book is a legacy for future generations.

Syd Bruce Shortjoe, an important contributor, writes in the following abbreviated forward.

“In the old days, everything we needed was around us all the time. Some things were more

plentiful in the wet season others in the dry. It created a cycle for us to live by. The cycle could be weeks, months or even years depending on the rains in the wet season. Today we do not depend on these old ways. We are like Europeans. We wear clothes and live in houses. Our old people walked naked and roamed the country hunting and gathering. Now when we need food, we go to the shop and pay for it with money. Our ancestors got everything for free. They just had to go find it. When we are sick, we go to the hospital and talk to doctors and nurses. In the old days, our people

went to the “Noyan” or witch doctor, and he had special knowledge that he used to heal us. In the old days, people were much healthier than today. Traditional food was much better for us, and people did not eat sugar, smoke or drink alcohol. In the old days, we had many laws and ways of doing things. Now young people are not learning their languages, bush skills and laws. We speak to them in language, and they reply in English. Nowadays most don’t follow the laws. I cannot force them. Us elders need to remind them.

Our book “Pormpuraaw Cultural Uses for Plants and Trees” is an important and valuable resource for future generations. We want young people to know the old ways and keep passing the knowledge on to others; both black and white.”

Syd Bruce Shortjoe
Pormpuraaw Arts and Cultural Centre

Cairns Public Art Project to Showcase Yarrabah Art Centre



Emma Fowler-Thomason, Simon Suckling, Edna Ambrym, Philomena Yeatman & Valmai Pollard. Image: Judith Lawson

Yarrabah Art Centre has finalised a major contract for the Cairns Shields Street Public Art Project with Cairns Regional Council. Featuring Philomena Yeatman, Edna Ambrym and Valmai Pollard's paintings, recreated as mosaic seating and Andrew Garrett's artwork will use lighting projections throughout Shields Street later this year. Meetings with all developers and Cairns Regional Council staff have been highly rewarding, with each artist making the decisions about their artwork. We will be launching our new designs at the Indigenous Fashion Performance 2016: *Birimbi dulgu bajai* during Melbourne Fashion Week early March. The fabrics are vibrant and active, with contemporary designs, a new direction for the Yarrabah artists. During February and March this year we have further developed our ceramic works at the art centre, under the guidance of Simon Suckling and we now have a great new body of ceramic works that are ready for exhibition and sale.



Edna Ambrym. Image: Shannon Brett



Edna Ambrym & Valmai Pollard. Image: Shannon Brett



Edna Ambrym, Valmai Pollard, Michelle Yeatman, Andrew Garrett & Philomena Yeatman. Image: Shannon Brett

Lastly, Michelle Yeatman will exhibit her beautiful ceramics in *Ebb and Flow* - her solo section within *Common Threads* at Tanks Art Centre in Cairns, as part of the International Women's Day exhibition. Come along and meet Michelle at the opening 6 pm Friday 4th March at Tanks Art Centre.

Shannon Brett

Manager Yarrabah Arts and Cultural Precinct

Mind Your Own Business - IACA Conference and AGM Cairns

Mind your own business was the theme for the October IACA conference, that ran over four days. We started with had a warm Welcome to Country from Seith Fourmile and Welcome from IACA Chair, Phil Rist. Artistic Director Janina Harding and General Manager Vanessa Gillen presented members with a look at CIAF 2016, and Sam Creyton from Arts Qld discussed BIA Funding information and changes. An IACA Members Meeting and the IACA AGM completed the first day with a strong new IACA management committee voted in.



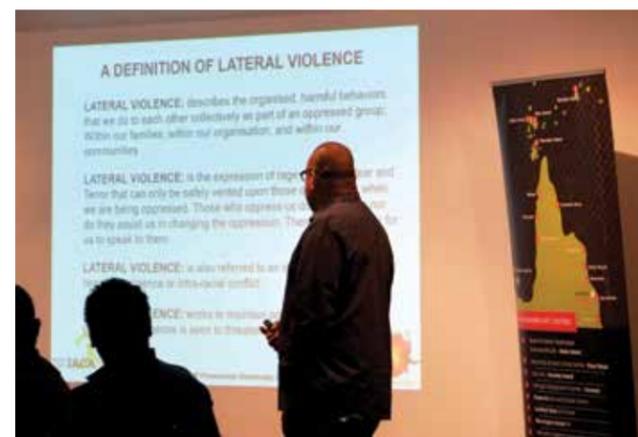
IACA members working on business planning. Image: Elke Barusopulo

The second day dealt with a range of art centre topics including a workshop discussing Lateral violence, inappropriate behaviour management and governance delivered by Duane Vickery. Justin Bishop from KickArts spoke about upcoming exhibitions and Edwina Circuit and Tim Acker ran a workshop evaluating marketing and business decisions. Darrin Drew from Employsure finished the day with Fair Work compliance in the art centre.

Day three began with Tim Klingender, a leading art market expert, discussing the secondary art market and the development of a successful career in the fine art market. The final two days of the conference were spent with Bronwyn Taylor and Adam Griffiths training arts workers and managers to maximise their use of the Story Art Money (SAM) Database.

Pam Bigelow

IACA manager



Duane Vickery presenting at the IACA conference. Image: Elke Barusopulo



SAM Training IACA Conference. image: Morag Gane

Do you love art? Spectacular sunsets? A good challenge?

IACA is looking for experienced art centre managers across the country. We currently have several manager positions vacant in the IACA membership. If you are interested in becoming an art centre manager in Far North Queensland please, don't hesitate to contact IACA.

On 07 40312745 or Manager@iaca.com.au

The IACA - Lucille Osborne Emerging Artist Memorial Fellowship

Presented at the CIAF - IACA Artists Welcome 2015

IACA is thrilled to announce the first recipient of the IACA - Lucille Osborne Emerging Artist Memorial Fellowship, is Kaye Bush. Kaye is an emerging artist from the highly successful MIArt art centre based on the remote Mornington Island in the Gulf of Carpentaria, Far North Queensland.

Lucille Osborne was a passionate supporter of emerging Indigenous artists and bequeathed \$20,000 to IACA to administer. We have worked closely with Lucille's family to create an emerging artist Fellowship in her honour. The Fellowship of \$5000 per year will be awarded every year to a successful applicant through a competitive application process.

Kaye received \$5000 to develop her visual arts practice in bronze casting.

"I began painting a year ago and recently started experimenting with different media. I came up with an idea to create a sculpture called Yarn. I am going to create a large sculpture of a family sitting around telling

their stories. I want to cast the work in bronze. I have chosen bronze because it symbolises the strength of my culture and that our traditional stories will go on forever. This work will be placed outside and will be strong and not get broken. Casting in bronze is very expensive and this Fellowship means so much to me. I can realise my idea and dream" Kaye Bush

We were delighted that Lucille's family travelled to Cairns to be part of the IACA Artists Welcome event, as part of the Cairns Indigenous Art Fair celebrations. There was much excitement as IACA's Chair, Phil Rist announced Kaye Bush the recipient of the inaugural IACA - Lucille Osborne Emerging Artist Memorial Fellowship. It was wonderful that Lucille's family was there to meet Kaye and share her excitement in receiving the Fellowship."

Pamela Bigelow,
Manager IACA.



Kaye Bush winner Lucille Osborne Fellowship for Emerging Artists with Pam Bigelow and Phil Rist IACA CIAF Artists Welcome. Image: Kerry Trapnell



IACA Artists Welcome CIAF. image: Kerry Trapnell

Six Year Strategic Planning



Solomon Booth presenting at the strategic planning workshop. Image: IACA



Susan Congreve presenting at the strategic planning workshop. Image: IACA



IACA President Phil Rist presents group work at the strategic planning workshop. Image: IACA

IACA finalised its new six year strategic plan in August 2015, following a rigorous two day planning workshop facilitated by Consultant, Susan Congreve. The workshop was attended by Art Centre Managers, board directors, artists, IACA Management Committee members and IACA Staff, the new plan will guide the direction for IACA over the next six years.

IACA Vision and Values

Supporting culturally strong best practice Indigenous art enterprises.

Culture underpins all our work because we:

- Nurture a culture of excellence
- Secure and maintain the mandate of members
- Value what people do
- Celebrate the success of others
- Balance cultural obligations and economic goals
- Encourage innovative and bold decision-making
- Ensure we are ethical, accountable and transparent in all our work.

Did you know?

- IACA has 13 member art centres based in northern Queensland
- Our art centres provide employment to over 400 individual artists and arts workers that live in their communities
- Our art centres are spread across 1000 kilometres from Cardwell to the Torres Strait
- Last year our art centres created over 1500 works
- All sales go back to the artists and into running their own centres in their community
- Our art centres participated in over 30 exhibitions across Australia and internationally last year
- Art centres enable artists to live and work in their communities
- All our art centres are 100% Indigenous owned
- Art centres are often the only Indigenous owned organisation that provide employment, education and cultural maintenance in the community
- Art centres are the only sustainable and ethical model with serious government reporting requirements and financial transparencies
- Purchasing and sourcing art from an IACA member Art centre provides a guarantee that your artwork is authentic and ethical

News in brief

New Managers at IACA Art Centres



Shannon Brett

Yarrabah Artists are fortunate to have such a highly qualified Indigenous manager as Shannon Brett who has family ties to Yarrabah. Shannon holds a Bachelor of Contemporary Australian Indigenous Art from Griffith University and is currently undertaking her Masters in Arts Management. She is a current Peer Mentor with the Australia Council for the Arts, and has held several assistant curatorial positions including at Cairns Indigenous Art Fair in 2015. Shannon was a participant in the 2015 NGA Wesfarmers Arts Indigenous Leadership program.



Enoch Perizim

Enoch has qualifications in Business Administration, Digital IT, and Justice Studies, and has many years' experience in sales. Enoch has worked at Lockhart River Art Centre as sales manager for the past two years and is currently under the expert mentorship of Brett Evans the IACA Art Centre Development Officer as he takes on the role of Manager.



Sheryl Burchill

Sheryl is a Kuku Yalanji/Kuku Nyungkal woman and has returned to the art Centre after working previously as Art Coordinator and as a practicing artist. Sheryl has a Diploma in ATSI Cultural Visuals Arts. "To work alongside my people and to showcase their art and stories passed down to us, is a privilege."

