

IACA NEWS

Volume 3: Issue 1, May 2014





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Cover image:
Leonard Andy presents at the
IACA Kinship Symposium.
Photo by: Kerry Trapnell

About IACA

The Indigenous Art Centre Alliance Inc. (IACA) 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:

Badhulgaw Kuthinaw Mudh Art Centre – Badu Art Centre
Bana Yirriji Art and Cultural Centre – Wujal Wujal
Erub Erwer Meta – Darnley Island Art Centre
Girringun Aboriginal Art Centre – Cardwell
HopeVale Arts and Culture Centre
Lockhart River Art Centre
Mornington Island Arts
Ngalmun Lagau Minaral Art Centre – Mua Island
Pormpuraaw Art and Culture Centre Inc
Wei'num Arts and Crafts – Western Cape York
Wik and Kugu Art Centre – Aurukun
Yalanji Arts – Mossman Gorge
Yarrabah Arts and Cultural Precinct

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2013-14 IACA Management Committee members:

Solomon Booth (President), Ngalmun Lagau Minaral Art Centre – Mua Island
Harold Bowen, HopeVale Arts and Culture Centre
Brett Evans, Mornington Island Arts
Vanessa Gillen, Yarrabah Arts and Cultural Precinct
Jeannie Heynatz, Yalanji Arts – Mossman Gorge
Samantha Hooker, Bana Yirriji Art and Cultural Centre - Wujal Wujal
Dev Lengjel (Treasurer), Wik and Kugu Art Centre – Aurukun
Laurie Nona, Badhulgaw Kuthinaw Mudh Art Centre – Badu Art Centre
Phil Rist, 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



Solomon Booth, IACA President.
Photo by: Michael Marzik.

Art centres play a pivotal role for artists living in remote communities – they nurture and advance their artistic skills and careers, but also play a vital role in the social well-being capacity for artists, members, staff and their communities. Most of all, art centres give opportunities to artists; a place to develop and tell their stories in whatever art form they endeavor, but also to stay on country.

The management and operation of an art centre in a remote community is a tough job and requires a lot of diligence and optimism to advocate for their artists and members. In mid-2010, art centres and relevant partners had a common interest to see the remote indigenous art centres of the Far North Queensland region have a dedicated support and resource agency and they began planning and developing that idea - by the end of 2011 the Indigenous Art Centre Alliance (IACA) was the result, and the rest is history.

IACA currently has 13 art centre members, which, in general, gives support to over 250 artists through Far North Queensland.

Since the birth of IACA, members have received support through the following initiatives, just to name a few.

- Information and Technology support with an independent IT company being sourced to help with problems that arise in this area.
- The Artist in Black program, which was introduced and delivered, by Arts Law; this initiative helps artists develop a legal Will.
- The roll out of the Story Art Money (SAM) database system to art centres, which helps with managing information on artists, artwork, stories and accounting.
- Sourcing and passing on relevant information to members relating to the arts industry.

IACA's Management Committee members consist of managers and board members of art centres and will always strive to support, to the best of their capacity, the interest of its members.

On behalf of the IACA Management Committee, I would like to thank the people who contributed time and effort to get IACA started - IACA staff, IACA members, relevant partners - but most of all people who are interested in indigenous arts and craft.

Solomon Booth

President,
IACA Management Committee

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KINSHIP



ABOVE: Kinship exhibition installed at the Tanks Arts Centre.
RIGHT: Crowds gather at the Kinship exhibition launch.

Kinship, presented by the Indigenous Art Centre Alliance (IACA), was an extraordinary suite of events showcasing the work of IACA member art centres. Held in August 2013, Kinship reflected the unique culture and environments that underpin the diversity and complexity of the Aboriginal and Torres Strait Islander art of Far North Queensland. The Kinship program included a curated exhibition, a public symposium and an outdoor art market, and was featured in CIAF Presents 2013.

The Kinship exhibition comprised more than 200 individual artworks, provided by artists from across IACA's membership, and was beautifully exhibited for two weeks at Tanks Arts Centre. The show was thoughtfully curated by Yalanji Arts manager Jeannie Heynatz and sat naturally within the Tank 4 space, showcasing the diversity

of artwork yet cohesion of the Alliance group; a tremendous achievement in the relatively short life of the organisation.

The launch event was celebrated by a diverse audience of over 250 people, encompassing a strong presence of artists, both regional and interstate, industry peers, local general public and supporters. The festive atmosphere was a highlight as was the quality of presentations and speeches – the IACA President Solomon Booth spoke proudly for the Alliance and its members and Djon Mundine OAM discussed the making of indigenous art as 'an experiential thing'; made to reinforce relationships to each other, society, the place, the land, the environment and the spiritual cosmos. The exhibition was officially opened by the State Member for Cairns and Assistant Tourism Minister, Gavin King and the performances of MC David Hudson

and the dancers of Aurukun provided a wonderful balance of entertainment and delight for audiences. The exhibition was supported by a colour catalogue and teacher/student resources.

As a once-only-event, the Kinship Indigenous Art Market was held in the open-air market atmosphere of the Tanks, offering an opportunity for buyers to purchase original affordable art from allied members. The atmosphere created at the art markets was memorable – artists, arts workers and art centre managers engaged freely with the public. An IACA stand, run by IACA staff, was a great informal setting for visitors to ask questions, understand more about the Alliance and create new links with industry stakeholders. Live music was a key ingredient to fostering the celebratory feel; over 2000 people visited the art market on the Sunday - a wonderful result.

The Kinship IACA Symposium, held at the Centre of Contemporary Arts, offered an additional dimension to the Kinship program calendar. Open for public participation, discussions were held by artists and art industry leaders to engage the audience with the issues currently experienced by Indigenous art centres, their artists and managers. The symposium provided a comfortable and inspiring environment where presenters were able to confidently share successes, concerns and experiences. One of many symposium highlights was Giringun artist Leonard Andy's compelling presentation; he spoke powerfully about future-proofing for artists and art centres and drew awareness to their importance in the greater fabric of his community. Leonard spoke with great feeling to express the relationship of his art to the environment and outlined its clear conservation message.

The response to each Kinship event was overwhelmingly positive and supportive with feedback that visitors were greatly impressed and enjoyed the art, atmosphere and experience of Kinship. A significant success of these first-time public events by IACA was its grass-roots approach and the pride and ownership evident in the IACA membership; there was great satisfaction in representing ideas and artwork from all over Far North QLD, together as an Alliance. Congratulations to everyone involved.

Pam Bigelow

IACA Manager

Emma Fowler-Thomason

IACA Project Officer

Highlights from the Kinship events have been captured on film and superbly presented in an engaging six minute video clip. Filmed and produced by Tai Inoue, Nature Sounds, IACA is proud to feature this video on its website soon www.iaca.com.au



Djon Mundine OAM addressed audiences at the Kinship exhibition and symposium.



Artists Racy Qui-Pitt and Nancy Naawi, from Erub Arts, Darnley Island.



Festive atmosphere at the Kinship Indigenous Art Market.



Artists Eileen Tep and Charlotte Beeron from Giringun Aboriginal Art Centre.

All photos by: Kerry Trapnell

AURUKUN: an exhibition, a new building & collaboration with Badu Art Centre

On February 6th, the Wik and Kugu Art Centre celebrated the opening of Totems: Contemporary Carvings from Aurukun exhibition at the Jam Factory in Adelaide. This is the biggest show of Aurukun art since the major survey exhibition at the University of Queensland Art Museum in 2010. The new exhibition will be on display until 26 April.

The Wik and Kugu Art Centre is excited to be collaborating with Badu Art Centre foundry in the Torres Strait. Aurukun artists Garry Namponan, Leigh Namponan, Bevan Namponan and Roderick Yunkaporta, accompanied by art centre manager Dev Lengjel, flew to Badu Island in March to participate in a foundry workshop which will result in a series of aluminium casts that will be exhibited at KickArts Contemporary Arts during this year's Cairns Indigenous Art Fair.

The month of March also saw the opening of the Wik and Kugu Art Centre women's building. This space will give the women artists of Aurukun a place to create and to teach the young women of the community skills that might otherwise be forgotten. The building opening sees artist Anne Leon presenting a workshop in painting and screen printing designed to further the skills gained through previous workshops.

Dev Lengjel

Manager
Wik & Kugu Art Centre



Entrance to Totems, Jam Factory.



Totems exhibition installation at Jam Factory. Photos by: Dev Lengjel

YARRABAH ARTISTS SELECTED FOR 2013 AWARDS



Michelle Yeatman & Philomena Yeatman with the Works on Paper exhibition at Tanks Arts Centre. Photo by: Vanessa Gillen



Philomena Yeatman with her Award entry. Photo by: Vanessa Gillen



Michelle Yeatman & Philomena Yeatman outside the NATSIA Awards. Photo by: Vanessa Gillen



An example of Michelle Yeatman's work: Giriga 2011, ceramic, 18 x 19 cm (diameter). Photo by: Michael Marzik

The Yarrabah Arts Precinct artists had a great 2013 with artists recognised recently by their peers, judges and artists alike in the Telstra National Aboriginal and Torres Strait Islander (NATSIA) Award, the Cape York Art Award and the national Silk Cut Award. Philomena Yeatman and Michelle Yeatman, long term artists in Yarrabah, were both selected as finalists in the 2013 Telstra NATSIA Awards in Darwin. Philomena is one of the only traditional weavers in Yarrabah and makes exquisite baskets from locally cut and dyed pandanus. Her basket 'Mura Mura', entered in the NATSIA Award, is an exceptional piece of work worthy of national recognition.

Michelle, meanwhile, is well known for her coil pots. Her beautiful pot 'Jilgi', created with design influence from the shells that wash up on Jilgi Beach in Yarrabah, is a testament to her hand building skills and attention to detail.

Despite not receiving an award, the fact that two artists from the one community were both selected in the 3D category is testament to the strength of the sculptural medium at Yarrabah Art Centre.

Edna Ambrym, Philomena Yeatman, Roy A Gray, Michelle Yeatman, Valmai Pollard and Arone Meeks (their mentor) were all selected as finalists in the competitive Silk Cut Award for linoprints and were exhibited in Melbourne. This group of linoprints was also shown in Cairns at the Works on Paper exhibition at Tanks Art Centre in December.

Uncle Roy Gray, a new artist with his first ever painting, won the Cape York Art Award, held at the 2013 Laura Aboriginal Dance Festival. This prestigious award has been running for many years and is highly coveted as all communities in Cape York are invited to submit works; competition is stiff.

"It is a great boost to Roy's confidence as he has started art later in life and is having to learn everything from new" said Errol Neal, Mayor of Yarrabah Aboriginal Shire Council. "Roy is the story keeper so it is wonderful to have him at the Arts Centre sharing his cultural knowledge with everyone".

Vanessa Gillen

Manager,
Yarrabah Arts and Cultural Precinct



Artists and support team after the fashion parade in Dec 2013

A COLLABORATIVE FASHION STORY

'Coming together is a beginning; keeping together is progress; working together is success.' Henry Ford

It is difficult when everything around you changes with great pace however Erub Arts has worked hard to maintain team continuity, selecting people with expertise and skills carefully, to make sure trust and respect develops.

Relationship longevity and recognising collaborations with others has helped bring success to many projects for the art centre.

Erub Arts' fashion story started in 2008 and has taken time to gather momentum. It has been a journey encompassing workshops, forums such as UflaUpla, art fairs and exhibitions. Developing skills in screen-printing, pattern making, sewing, charcoal drawing and media documentation has involved many people in many roles.

Island people have a particular interest in clothes. Their own 'island dress' which has Pacific island missionary connections is a colourful, easy to wear, loose-fitting garment. Last year Erub Arts visited New Caledonia with their Sea Journeys: return voyage project, where the Erub ladies saw other versions of island dress. This inspired them to use their own designs and sew garments for a local fashion show. In December last year Erub Arts hosted their own fashion parade. Local designs, locally printed, sewed and modelled by Erub women, it was an event that showcased creativity and pride to the community.

This year Erub Arts is hoping to be part of Australian Indigenous Fashion Week (AIFW) in Sydney. Working collaboratively with a young indigenous designer Grace Lillian Lee, Erub Artists have been inspired to deconstruct and modernise the island dress; a collection has been designed and Ailan Pasin (island fashion) has been born. Erub Arts believes in the success of working together.

Lynnette Griffiths

Arts Development, Erub Arts

All photos by: Lynnette Griffiths



Areti Thaiday modelling jacket by Alma Thaiday



Jimmy Thaiday in vest by Ellarose Savage



Elisha & Ellarose Savage modelling Ellarose's creations



From left to right: Ellarose Savage, Kapua Gutchen snr & Jimmy Thaiday printing Akul design by Florence Gutchen



Custodians: Three large Bagu now stand on the Cardwell Foreshore, shown here with artists Charlotte Beeron (left) and Eileen Tep.

BAGU ON THE CARDWELL FORESHORE

Three large bagu are now permanently installed on the Cardwell Foreshore at the southern end of town. The three imposing sculptures stand like sentinels against the backdrop of Rockingham Bay and Hinchinbrook Island and realise a long held desire by Traditional Owners to publicly demonstrate the uniqueness and vitality of Rainforest culture for all to see.

Based on the bagu designs of Eileen Tep and Charlotte Beeron, both artists represented by the Girringun Aboriginal Art Centre, these bagu were inspired by



Artists (left-centre left) Eileen Tep, Charlotte Beeron and Girramay Elder Claude Beeron (right) greet Her Excellency Ms Penelope Wensley, Governor of Queensland (centre right) at the Bagu on the Cardwell Foreshore in March.

the traditional fire-making tools of the rainforest people of North Queensland. Placed so that they look out to sea and back inland they conjure up a different time and way of living. A time when

life and the tools of life were inter-dependant with the environment and the resources it provided.

Taught by her mother and father, Eileen Tep continues to make Bagu in the traditional manner as well as the more contemporary works.

"The traditional bagu are only painted with design on one side but these large bagu were painted both sides so that made it harder as we tried to match both sides," artist Eileen Tep said. "The sides are still not exactly the same but we love that." "We are proud of what we did."

It was important for the artists that their work was supported by Girramay Elder Claude Beeron.

"Uncle Claude came over to look at the bagu once we had got started," Charlotte said. "For us it was a privilege to have an Elder come and look at our work." "He was excited about what we were doing. He's know us since we were small."

Created over a two month period from original designs by Eileen and Charlotte, the bagu were adapted to fibreglass by a specialist mould maker and then hand painted by Eileen and Charlotte. Suspended upside down to enable all round access, painting the

larger than life size bagu proved to be a challenge for both artists.

"It was difficult for us but by the time we got to the last one we knew what we were doing," Charlotte Beeron said. "We were learning as we were doing it. These were made from different material to what we normally use and we didn't know how to work with it in the beginning.

"We were working under cover outside and there were showers coming in all the time and when the rain came we had to stop. "Then there was the wind – it helped us get the paint dry but it was cold."

The Bagu sculptures are about history, the past and the present. They represent a culture which is alive and engaging with new ideas, always with a strong connection to tradition.

This Girringun Aboriginal Art Centre project was financed by the Cassowary Coast Regional Council as part of the Cardwell Foreshore Recovery Program.

Valerie Keenan

Manager,
Girringun Aboriginal Art Centre,
Cardwell

Photos by: Girringun Aboriginal Art Centre

TRADITIONAL DANCE FINDS NEW EXPRESSION IN THE CONTEMPORARY

There is a strong and proud tradition of song and dance in the remote community of Lockhart River on Cape York Peninsula. Lockhart River dance embodies traditional stories, history and cultural truths that are vital to the passing on of culture. Seven of Lockhart's young people and three Elders showcased and transformed this tradition in Melbourne in September 2013 as part of the Wilin Spring Intensive program.

A very exciting partnership between the Lockhart River Art Centre, IDJA Dance Theatre, and the Wilin Centre for Indigenous Cultural Development, Faculty of VCA and MCM at the University of Melbourne is seeing one of the oldest continuing cultures reinterpreted in unique contemporary forms.

Lockhart's young dancers engaged in a week-long program of learning contemporary dance, acting, puppetry, mime, voice and sharing traditional dance with local community members. Lead choreographer and 2013 Wilin Artist in Residence Jacob Boehme led the dancers through a process of reinterpreting individual and collective memories into mime and then applied the new contemporary dance techniques the students had learnt to the creation of new work. The result was the development of an exciting and unique dance theatre piece set to be showcased in Lockhart River and beyond in 2015.



Elly Macumboy and Rae Rockeby



Brooke Hobson and Franziska Omeenyo

Lockhart Elders have embraced these new forms of contemporary expression. The late Mr Omeenyo, Elder, song man and dancer said, "We have so many dances... we've been doing them for a long time, the star dance, dance about hunting and collecting sugar bag, catching bullock and branding them, and the one about Yanthimini - a greedy ol'fella. Now we are doing modern dance too". It is through his invitation to this year's four Indigenous choreographers to Lockhart River in 2014 that this program will continue and be shared with the wider Lockhart River community.

17-year old dancer Franziska Omeenyo said of the week-long Melbourne program, "I get fit and I get the joy of dancing, it's how I grew up, I just love to dance." Dance may also be helping to build resilience in Lockhart's young people. "That's how we're comfortable doing whatever else is thrown at us, through dance," said Omeenyo.

The trip to Melbourne was also an opportunity to share Lockhart's proud traditional dance culture with several audiences including at the opening of the Festival of Ideas.

Elise Fern

Cultural Retention Officer
Lockhart River Art Centre



Kawadji-Wimpa Dancers perform in Melbourne

Images copyright and courtesy Jorge de Araujo Photography.



Walking through *The Aboriginal Memorial 1987-88* at the National Gallery of Australia, Canberra.

PORMPURA AW ARTISTS GO WALKABOUT IN CANBERRA

The Pormpuraaw Artists and Cultural Centre took six artists, Elliot Koonutta, Sid Bruce Short Joe, Patricia Coleman, Rhiannon Edward, Christine Holroyd and Marlene Holroyd to Canberra in October 2013. Art centre manager, Paul Jakubowski, and trainer Theo Tremblay played tour guide.



Pormpuraaw at Old Parliament House

People were afraid of the cold in Canberra but quickly saw the benefits to all that free air conditioning. We spent six full days visiting important cultural sites such as the Aboriginal Tent Embassy, Parliament House and the Australian War Memorial. School children from all over the country were visiting our nation's capital at the same time. I was glad our mob was having the same opportunity.

I believe it is important for artists to get out and travel and experience new things. An artist needs to see



Pormpuraaw artists at the Aboriginal Tent Embassy



Looking over operations at the National Gallery of Australia

and collect ideas and techniques. We went to every art museum, art school and art studio available to us. To visit an artist's studio can be especially important. It shows how artists work; how they think and put "it" all together to complete a finished work. We went to the Australian Mint, commercial galleries and the National Museum of Australia. Here we were able to see artifacts from our area made by descendants. Tina Baum the head curator of the National Gallery of Australia's Aboriginal and Torres Strait Islander Art department brought us into the back archives and pulled out large canvases for us to view. It was a great privilege. We thank her, Theo Tremblay and many others who went out of their way to share their resources and time with us.

I think visiting the Canberra School of Art was a real eye-opener for many of our artists. The school is filled with individual workspaces and studios. One artist might be working with shaped plywood. Another might be making bronzes. A different artist was working with tissue paper dipped in wax. All the painters had different styles and mediums. It demonstrated that anything goes with art. Artists need to experiment to find what works for them to make it uniquely their own.

One of the most important cultural sites we visited was "Tent City" (Aboriginal Tent Embassy) which has been manned since 1972. This is where aboriginal people brought attention to land right issues. They planted their flag bringing national attention to their plight. Our people understand the cultural significance of this place for all Australians. It was important to go there.

Going walkabout has always been an important part of aboriginal life style and culture. In the old days walkabout was for gathering food and knowing country. Our trip to Canberra was not to collect tucker but to collect ideas and experiences. It was a way of experiencing art and its application; to "connect" and share experiences.

Arts Queensland sponsored our trip and Skytrans discounted our airfares; thank you for your support.

Paul Jakubowski

Manager, Pormpuraaw Art and Culture Centre

All photos by: Paul Jakubowski

TEXTILE DEVELOPMENT AT YALANJI ARTS – MOSSMAN GORGE



Loretta Lenoy working on her Sydney design.

Seems it's true that great possibilities can come from humble beginnings.

The launching pad for Yalanji artists into the exciting field of textile design came through a small joint project with Erub Ewer Meta artists from Darley Island in the Torres Strait. The project involved artists from both communities creating imagery from their culture to be printed onto scarves and worn by the Torres Strait Choir during their opening ceremony performance at the 2012 Cairns Indigenous Art Fair (CIAF). These stunning scarves were a simple, yet powerful statement that represented the unique and diverse art of Far North Queensland.

Yalanji artists found this successful project a positive and educative interaction with a Torres Strait community and culture, and a wonderful affirmation for them individually. It also signaled the beginning of a new and exciting creative direction.

During 2013 and 2014, Erub Erwer Meta Arts Development Coordinator, Lynette Griffiths has worked with Yalanji artists Sheryl Burchill, Demilio Denman, Lenice Schonenberger, Gregory Salt, Vanessa Cannon and Kirsty Burchill to develop an understanding of strong composition and design development for textiles through experimentation in drawing, painting and printmaking.



Textile by Kirsty Burchill.



Textile by Demilio Denman.



Demilio Denman at work.



Sheryl Burchill develops her design for a textile panel.

Testament to excellent results being achieved, in April-May 2013 an effective installation of first designs was exhibited at Canopy Art Space, and mid-year, a further series of 70 pieces was sold to Sydney-based interiors business Corban & Blair. Thereafter, as part of CIAF Presents, Yalanji artists made a group presentation at the Ufla Upla: National Indigenous Textile Forum and exhibited a series of stunning printed textiles alongside those from Erub Erwer Meta at the inaugural IACA exhibition 'Kinship' both at James Cook University and at Tanks Art Centre in July and August.

Yalanji Arts is now investigating soft furnishing ideas and plan to take part in the 2014 Trade Fair at the Sydney Indigenous Fashion Week in April as a first significant step towards entering the fashion design industry.

This new direction at Yalanji Arts has the capacity to foster wonderful opportunities for the sharing of knowledge, cultural experiences and stories and facilitating ongoing and sustainable creative partnerships and development.

Jeannie Heynatz

Art Centre Manager, Yalanji Arts – Mossman Gorge

Photos above by: Lynette Griffiths



Stunning textile installation by Yalanji & Erub artists at the Kinship exhibition. Photo by: Kerry Trapnall

ARTISTS AT WUJAL WUJAL ACHIEVE NEW SKILLS

Artists from Bana Yirriji Art and Cultural Centre at Wujal Wujal recently participated in two very successful art development workshops. Lynelle Flinders worked with artists to develop skills in painting and printing on textiles during September and October last year and in November, renowned artist and printmaker, Glen Mackie, led a workshop in linocut printmaking. Artists drew inspiration from the environment to create designs which they printed on fabric for wall hangings and tablecloths and on paper to create linoprints. These workshops were extremely well-received by artists who will go onto to further develop their skills in other workshops currently being planned.

IACA and Bana Yirriji Art and Cultural Centre congratulate Samantha Hooker on completing her Certificate III in Business Administration; a huge achievement! Samantha, a Gallery Assistant and member of the IACA Management Committee, has successfully juggled study, work and family commitments over more than 12 months to achieve this qualification; with the fantastic support of her colleagues, she is progressing her skills and abilities as Trainee Art Centre Manager.



Keryl Tayley - coconut tree print on paper



Doreen Ball - Jabiru print on fabric

Photos by: Bana Yirriji Art and Cultural Centre

LATEST NEWS

Mornington Island Arts unveils its new Youth Hub building.

This new facility will host Remote Indigenous Broadcasting Services (RIBS) and a music recording studio as well as computer media room. Mirndiyan Gununa Aboriginal Corporation has two-year funding to employ Youth Co-ordinators and to operate and run programs as part of the 'Breaking the Cycle' initiative through the Australian government.



The new Youth Hub building at Mornington Island.
Photo by: Mornington Arts

IACA conducts a National Jobs Package Scoping Study of training needs across IACA member Indigenous Art Centres to operate as a model across Australia.

Commissioned by the Ministry for the Arts, this scoping study aims to ascertain the training needs of Art centre workers. IACA Manager Pam Bigelow and Consultant Tim Acker have between them travelled to 13 remote communities across north Queensland where Indigenous Employment Initiative programs operate to interview arts workers, art centre managers and relevant others to ascertain and document a profile of qualifications, skills, and experience and identify skill gaps for each individual arts worker funded under the Indigenous Employment Initiative.

**IACA is looking for arts consultants
– Join the Register today!**

Are you a suitably experienced artist or arts industry consultant interested in working with artists in Aboriginal and Torres Strait Island communities? Do you specialise in the arts or providing services to remote areas that would assist art centres in Far North Queensland? Do you have experience delivering professional art workshops in remote locations? IACA is seeking culturally sensitive consultants to register on its database.

Contact IACA staff or visit www.iaca.com.au