

# Kinship

A celebration of fine art from Far North Queensland Indigenous art centres  
presented by the Indigenous Art Centre Alliance













Girringun Aboriginal Art Centre artists  
*Mindi and message sticks* 2013  
cane, plastic rope, ceramic, wood, grass and twine  
25 x 15 cm (each approx.)

# Kinship

A celebration of fine art from Far North Queensland Indigenous art centres  
presented by the Indigenous Art Centre Alliance

Tanks Art Centre, Cairns  
9-21 August 2013

# project team

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Jeannie Heynatz and Emma Fowler-Thomason

Artwork photography by Michael Marzik

Published by the Indigenous Art Centre Alliance

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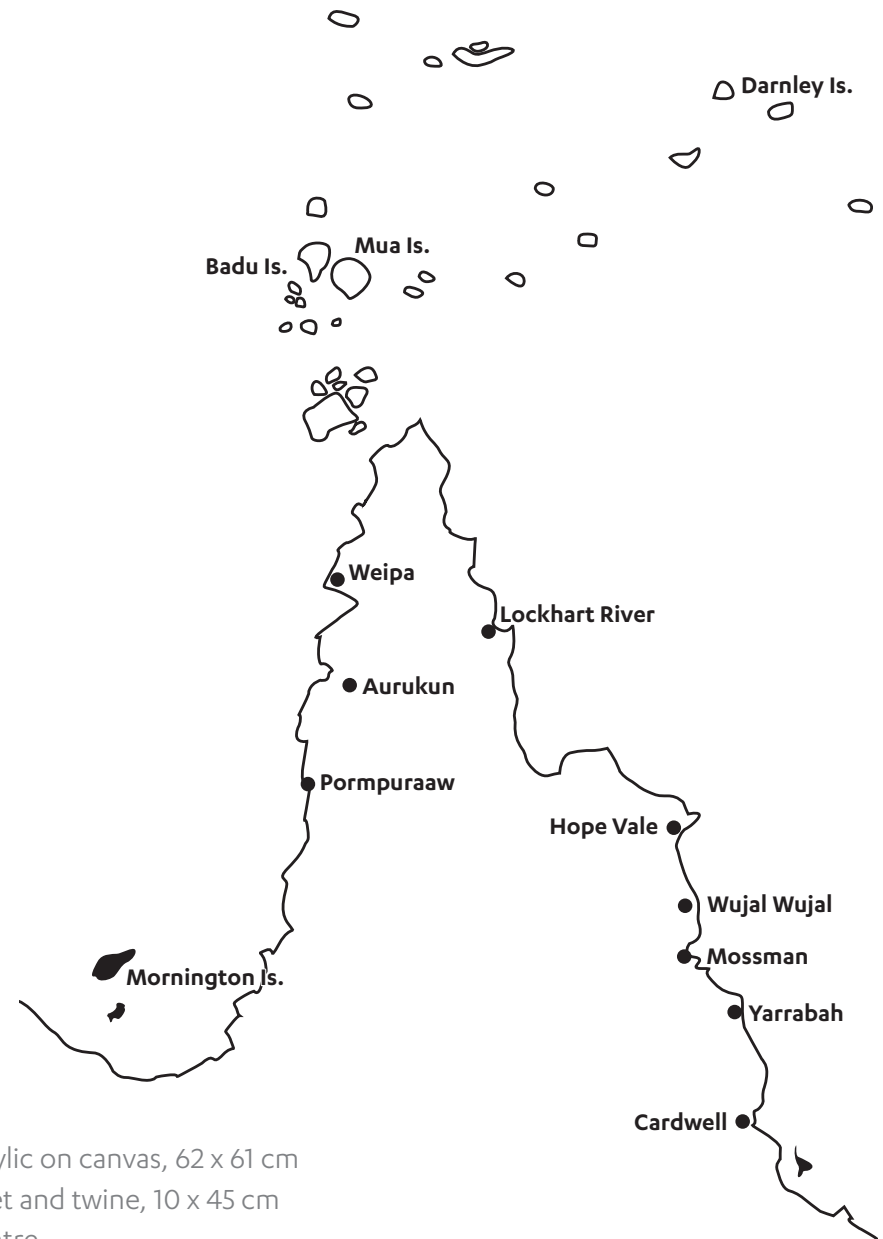
## production, layout and printing

Lotsa Print and Design, Queensland, Australia

**front cover image:** John MURRAY, *Bagu, Bigin, warrginy, burrbu-birrbu* 2010, acrylic on canvas, 62 x 61 cm

**inside cover page image:** Tracey CHARLIE, *Bowl (detail)* 2012, recycled ghost net and twine, 10 x 45 cm

**back cover image:** Artist Silas Hobson. Photo: courtesy of Lockhart River Art Centre



IACA member locations





Claudie River, Lockhart River. Photo: Adriel Neal-Ogilvie

# exhibiting artists

## **badhulgaw kuthinaw mudh (badu art centre)**

Joseph AU  
Zacharia GAIDAN  
Tala GIADAN  
Weldon MATASIA  
Michael NONA  
Laurie NONA

## **erub erwer meta (darnley island arts centre)**

Maryann BOURNE  
Emma GELA  
Florence GUTCHEN  
Nancy NAAWI  
Annie PENSIO  
Alma SAILOR  
Ellarose SAVAGE  
Jimmy THAIDAY  
Sarah VAN HOOREN

## **girringun aboriginal art centre - cardwell**

Nina ANDY  
Charlotte BEERON  
Daniel BEERON  
George BEERON  
Maureen BEERON  
Theresa BEERON  
Nancy COWAN

Tonya GRANT  
Denise KENNEDY  
Clancy KINJUN  
Doris KINJUN  
Marjorie KINJUN  
Alison MURRAY  
Emily MURRAY  
John MURRAY  
Ninney MURRAY  
Sally MURRAY  
Grace REID  
Eileen TEP

## **hopevale arts & cultural centre**

Dora DEEMAL  
Wanda GIBSON  
Grace ROSENDALE

## **lockhart river art centre**

Naomi HOBSON  
Irene NAMOK  
Josiah OMEENYO  
Lawrence OMEENYO  
Sue PASCOE

## **mornington island arts**

Amanda GABORI  
Elsie GABORI  
Birrmuyingathi Maali Netta  
LOOGATHA

Dolly LOOGATHA  
Rayarriwarrtharrbayingathi Amy  
LOOGATHA

## **ngalmun lagau minaral art centre - mua island**

Solomon BOOTH  
David BOSUN  
Mersane LOBAN  
Maria WARE

## **pormpuraaw art & culture centre**

Sid Bruce SHORT JOE  
Tracey CHARLIE  
Eileen COLEMAN  
Patricia COLEMAN  
Molly EDWARDS  
Rhiannaon EDWARDS  
Romana EDWARDS  
Christine HOLROYD  
Marlene HOLROYD  
Elliott KOONUTTA  
Michael NORMAN  
Simon NORMAN  
Cecilia PETERS

## **western cape indigenous arts hub (wei'num) - weipa**

Daphne DE JERSEY

## **wik and kugu art centre - aurukun**

Nathan AMPEYBEGAN  
David MAPOONDIN  
Garry NAMPONAN  
Leigh NAMPONAN  
Alair PEMBEGAN  
Roderick YUNKAPORTA

## **wujal wujal arts & cultural centre**

Cedric (Sam) FRIDAY

## **yalanji arts - mossman gorge**

Kirsty BURCHILL  
Sheryl BURCHILL  
Vanessa CANNON  
Demilio DENMAN  
Jeffery KERR  
Loretta LENOY-PIERCE  
Gregory SALT  
Lenice SCHONENBERGER

## **yarrabah arts centre**

Edna AMBRYM  
Valmai POLLARD  
Michelle YEATMAN  
Philomena YEATMAN





Artist Vanessa Cannon with her son Lawrence Gibson Jr – Yalanji Arts, Mossman Gorge. Photo: Lynette Griffiths

# introduction

When fellow board member Phil Rist suggested '**KINSHIP**' as a title and theme for this exhibition, I thought it was inspired. It immediately had me asking myself... What is kinship? As an Indigenous man, I think of kinship as the physical and spiritual relations between my people, our land and sea, here in the Torres Strait. How we are connected through dance, wind, constellations, clans, tribes, story-telling, languages and totems. I acknowledge that parallels and variations to this definition exist across Far North Queensland Indigenous communities.

Kinship is also about relationships and connection between people, places, cultures and traditions. It can be forged from a shared affinity, common characteristics or based upon similar origins. Our exhibition, 'Kinship', is not only about a connection with art from across FNQ, it also reflects the relationship between artists, their art centres, and organisations such as the Indigenous Art Centre Alliance (IACA). These bodies help to bring diverse groups and communities together from across Far North Queensland (FNQ) with a common desire to advance Indigenous art and culture.

'Kinship' enables us to showcase the indigenous art of FNQ, to further enhance the relationships and partnerships both within the Indigenous arts community and the institutions that support it, and to clearly demonstrate the strength of the Alliance they have formed.

IACA looks forward to building on our key relationships with stakeholders, the art industry and our funding bodies: Arts Queensland and the Australian Government through the Office of Fine Arts, to help advance Indigenous art of Far North Queensland.

## **Solomon Booth**

*President*

*IACA Management Committee*



Detail of a working drawing by Vanessa Cannon – Yalanji Arts, Mossman Gorge. Photo: Lynette Griffiths



Maria WARE  
*Ghost net basket* 2013  
recycled ghost net  
12 x 30 cm (diameter)



# it's about more than selling art

**'KINSHIP'** should be celebrated for what it is, a forum to showcase the wonderful disparity of creative styles, techniques, mediums, and innovations occurring across the Far North Queensland Indigenous art centres. 'Kinship', also reflects upon the relationship between artists, art centres and organisations such as the Indigenous Art Centre Alliance (IACA) that combine to bring such diverse groups and communities together from across Far North Queensland with a common desire to advance Indigenous art and culture. An exhibition such as 'Kinship' provides an opportunity to examine the unique role Indigenous art centres have in bringing all this together.

As founding Chairman of both IACA and the Ngalmun Lagau Minaral Arts Centre on Mua Island, Solomon Booth argues that "Indigenous art centres are here to provide Indigenous people, who choose to live on their land, an opportunity to create art, where little scope existed before". He goes on to say that "Art centres do so much more than assist artists to make art." He should know. Three years ago there was no art centre on his home of Mua Island. It is an important distinction that Solomon makes.

At their core, Indigenous art centres work to produce art that reflects the indigenous culture of a region or group. The majority of art centres are supported by government funding bodies to provide training, employment and economies to Indigenous communities through the production of art. The art produced is promoted through sales, exhibitions, awards and other means. Essentially, this is what Indigenous art centres are measured against as they endeavour to meet Key Performance Indicators and financial expectations.

In reality, many art centres have evolved well beyond their charter to become important cultural and social hubs within communities. They deliver a safe and supportive environment for artists and their families and provide many social benefits which would appear not directly related to arts production such as assistance with health and medical, ceremonial, family, education, legal, transport and financial management issues. Operating in such a holistic way contributes immeasurably to the social well-being and physical health of a community.

Indigenous art centres act as Keeping Houses and repositories of documentation and historical information. They dutifully put aside works of old and deceased artists in accordance with cultural protocols. Some art centres are digitally recording images and stories of the contemporary life of a community ensuring access to information now and by future generations. Art Centres are places where communities can renew culture, values and traditional law. Bush trips bring community members back to country often unvisited for years but where they or their families may have lived for generations. Trips to museums to examine collections of artefacts or ceremonial objects held in distant capital cities are regularly undertaken. These ventures are intrinsically invaluable to re-connecting indigenous people with their land and aspects of their culture which may have been lost or diminished through colonisation and time. Many great achievements have resulted from these projects supported by art centres across Australia.



Pormpuraaw Art Centre Manager, Paul Jacobowski, with artist and Pormpuraaw Art Centre Management Committee President, Sid Bruce Short Joe. Photo: courtesy of Pormpuraaw Art Centre

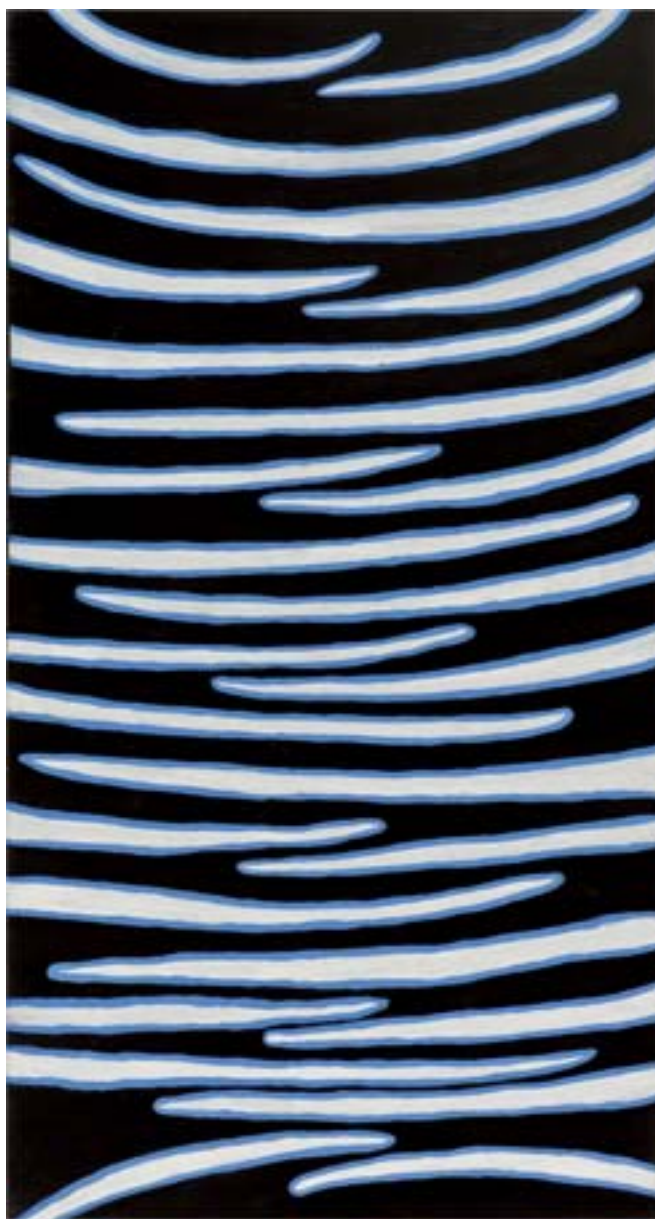
The art centres under IACA could not function without the investment by government through programs such as Indigenous Visual Arts Industry Support through the Commonwealth Government Office of the Arts and Arts Queensland's Backing Indigenous Arts. These investments, however, are returned back into the national economy. The 2007 Senate Inquiry, "Indigenous Arts – Securing the Future" identified that: 'More recent estimates place the value of the Indigenous visual arts sector at \$400-500 million.' Although this figure is likely to be lower today due to a number of factors, including the GFC, it remains the case for many people that their first real engagement with indigenous culture is the purchase of an artwork. It is also important to note that Indigenous art centres operate in a cooperative manner. It should be made clear the return investment that Indigenous artists put back into their art centres. Based on sales commissions, artists invest approximately 40% (or more) back into the operating costs of their art centre.

While art centres operate on a similar model, they are all unique entities. They aim to support and enrich the culture of the people in their region and are successful because they function within a framework of their own making in a manner that has evolved to best represent the aspirations of their own communities. They are places where Indigenous communities can draw upon the success of their art practices and engage with the broader society on the basis of this achievement.

'Kinship' is not just a celebration of the beautiful indigenous art being produced by artists in the Far North Queensland region. It is also an acknowledgement of the incredible work that art centres do to bring Indigenous art from remote communities into the public domain.

### **Anthony Murphy**

***Art Centre Manager – Ngalmun Lagau Minaral Arts, Mua Island***



Marlene HOLROYD  
*Fish bones* 2012  
 acrylic on canvas  
 154 x 82 cm



Simon NORMAN  
*Spirit man* 2013  
 recycled materials  
 205 x 120 x 8 cm



# a story place, a place of people, a place of power

History is a 'river'; the Archer, the Annie, the Alice, the Bizant, the Clyde, the Coen, the Dulhunty, the Endeavour, the Hann, the Jack, the Jardine, the Lockhart, the McHenry, the Mitchell, the Normanby, the Olive, the Palmer, the Pascoe, the West Claudie, the Staatan, and the Wenlock River. The northern rivers coast and hinterland is a place so beautiful with exotic beautiful Aboriginal people - a movie site and story so dramatic, universal, familial, complex, and yet so ignored and invisible.

Story Places, places of sense – Aurukun, Badu, Bamaga, Cardwell, Coen, Erub, Hopevale, Lockhart River, Mua, Mornington, Mossman, Pormpuraaw, Weipa, Wujal Wujal, Yarrabah.

Exotic places - exotic people - A beautiful place layered with histories and lives; a place full of the shadows of an unknown unread and unrecognised history; that of it's original people. Aboriginal people call these places 'country'; the place where you were born or where your soul came from and where memories are rooted to the deepest depths of your very being. These are the places that inspire art and they are places that need to be nourished by art – sung and danced over or about, or painted. All land is connected to me in some story or way. These story places are called 'my country', or my father's country, my mother's country, and my grandmother's country.

German filmmaker Wim Wenders talked of the idea of sense of place. Every place tells it's own story, it's own imagery, it's own colour and intensity, it's own character and characters. Wenders said the best cinema graphic art recognised and represented this and never attempted in a colonising Hollywood fashion to impose another story on top.

Finally, for Aboriginal people, art should be created for yourself, your enjoyment, and for your family and community. It reinforces your own identity, your family's and your community's, and their history. It can be some financial support, but that shouldn't be the starting point. Break away from the general funding imperative of creating a sheltered workshop or a million-dollar industry spin. Art has to be part of your lives, not a commodity to be solely a money object. Art has to be seen as a socializing practice rather than an economic returning practice. In Australia, the funding has always been for a profitable return, rather than for it's own social, spiritual, or political worth.

For visibility there is no greater tool for stating your statement and reinforcing your presence and self worth. Its power cannot be understated. It is your history, heritage and culture – use it to give you strength.

**Djon Mundine OAM**

*Independent curator, writer and critic - PhD Candidate, College of Fine Art (CoFA), UNSW*

# badhulgaw kuthinaw mudh (badu art centre)

prints, painting, textiles, jewellery, woodcarving, cast bronze and aluminium



Weldon MATASIA  
*Kaiar* 2011  
linocut on paper  
121 x 81 cm

Through our art work, the artists of Badu Island express our strong and enduring cultural traditions and the connection and **'KINSHIP'** we feel with our island, the ocean that surrounds it and the creatures that inhabit the land and water. With a powerful visual voice we speak of a world alive with myths, stories and ancient traditions and the connection we share with the wind, rain, earth, the skies, stars and the sun.

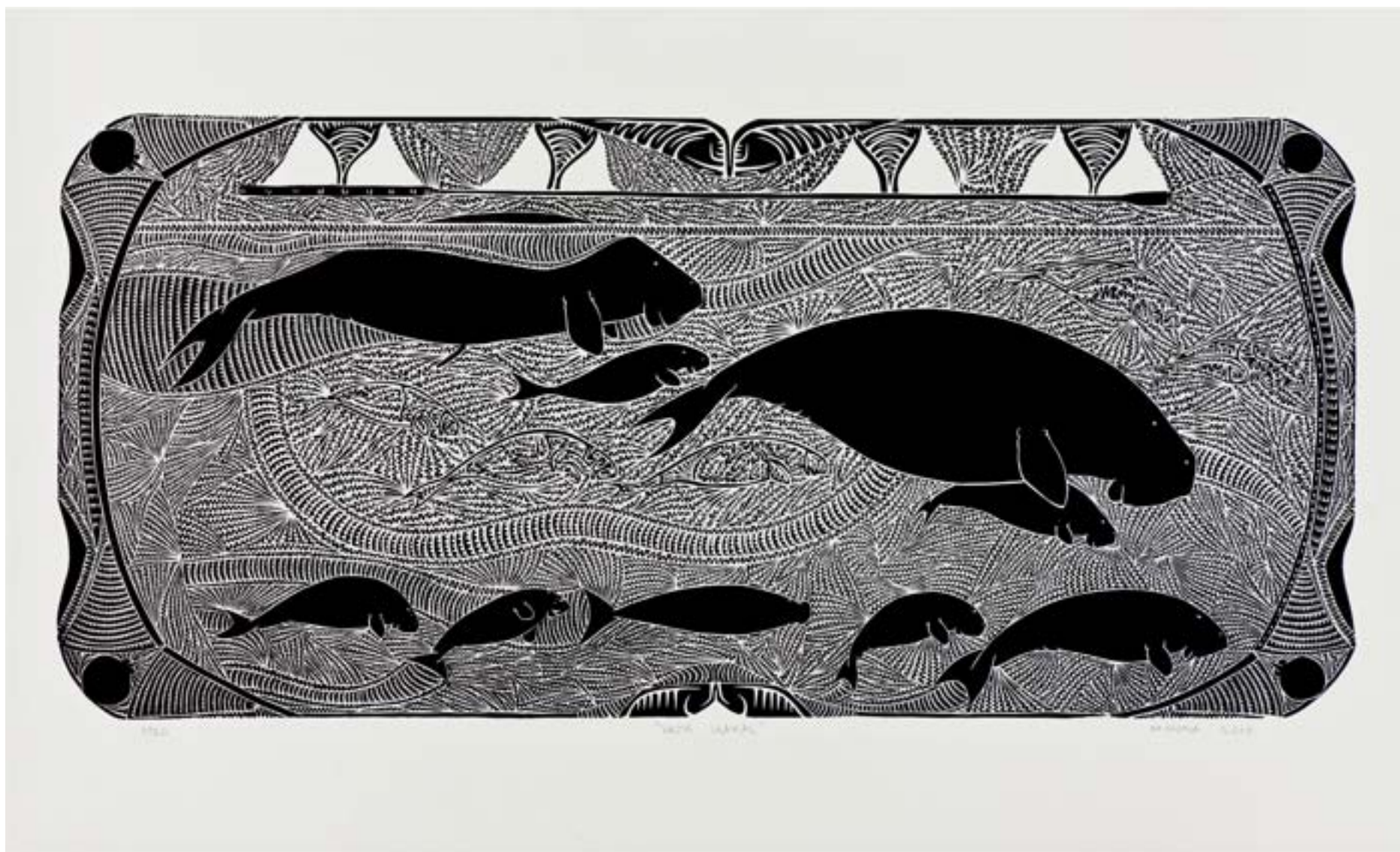
'Blood ties and ties to the traditional practices of hunting and collecting are reflected in the art works that I make. They are examples of stories and cultural practices passed down to me by my Farther and Mother. This is what Kinship means to me.'

**Artist Laurie Nona**

'Kinship is clan, my family; and its totems are the artworks I create which help me pass on to my children the stories of our ancestors.'

**Artist Joseph Au**

'Our life cycle, is the same as the cycle of the world around us'.



Micheal NONA  
*Yaza Ulakal* 2010  
linocut on paper  
77.5 x 112 cm



# erub erwer meta (darnley island arts centre)

traditional and contemporary prints, drawings, ceramic sculpture, ghost net sculpture, textiles

Ours is a tropical volcanic island located approximately 160km North of Cape York in the North East of the Torres Strait on the edge of the Great Barrier Reef. Our artists are from 4 tribal groups and we draw creative inspiration from our strong Erub le identity, from connection to our totems, and through traditional and contemporary stories about our land, sea and family connections. Stories of creation and events are passed down through song and dance keeping our cultural traditions and **'KINSHIP'** vibrantly alive.

Our Art Centre works to revitalize our traditional culture and to promote it to the world.

'I see things more clearly now, and it makes me look around at the things in nature. I see potential in all things now. Ideas come more easily to me and I am able to express them better'.

**Artist Racy Oui-Pitt**



Aerial view of Darnley Island, Torres Strait. Photo: Lynette Griffiths



Maryann BOURNE  
Green ghost net rope baskets 2012  
recycled ghost net  
27 x 15 cm (each)  
Photo: Lynette Griffiths



Nancy NAAWI and Emma GELA  
*Garden ladies* 2012  
recycled ghost net  
55 x 40 cm (each)

# girringun aboriginal art centre - cardwell

## traditional and contemporary ceramics, prints, paintings and weaving

The stories and environments of our ancient culture are being transformed into visual images and designs by our weavers, painters, textile and ceramic artists and the makers of traditional objects. A continuing close connection with place, and the honouring of indigenous law and culture, provides inspiration for our work which embraces both traditional and contemporary concepts. **'KINSHIP'** is family – it is the way we live our lives.



Emily MURRAY  
*Mindi* 2013  
recycled wire  
40 x 14 cm each (approx.)

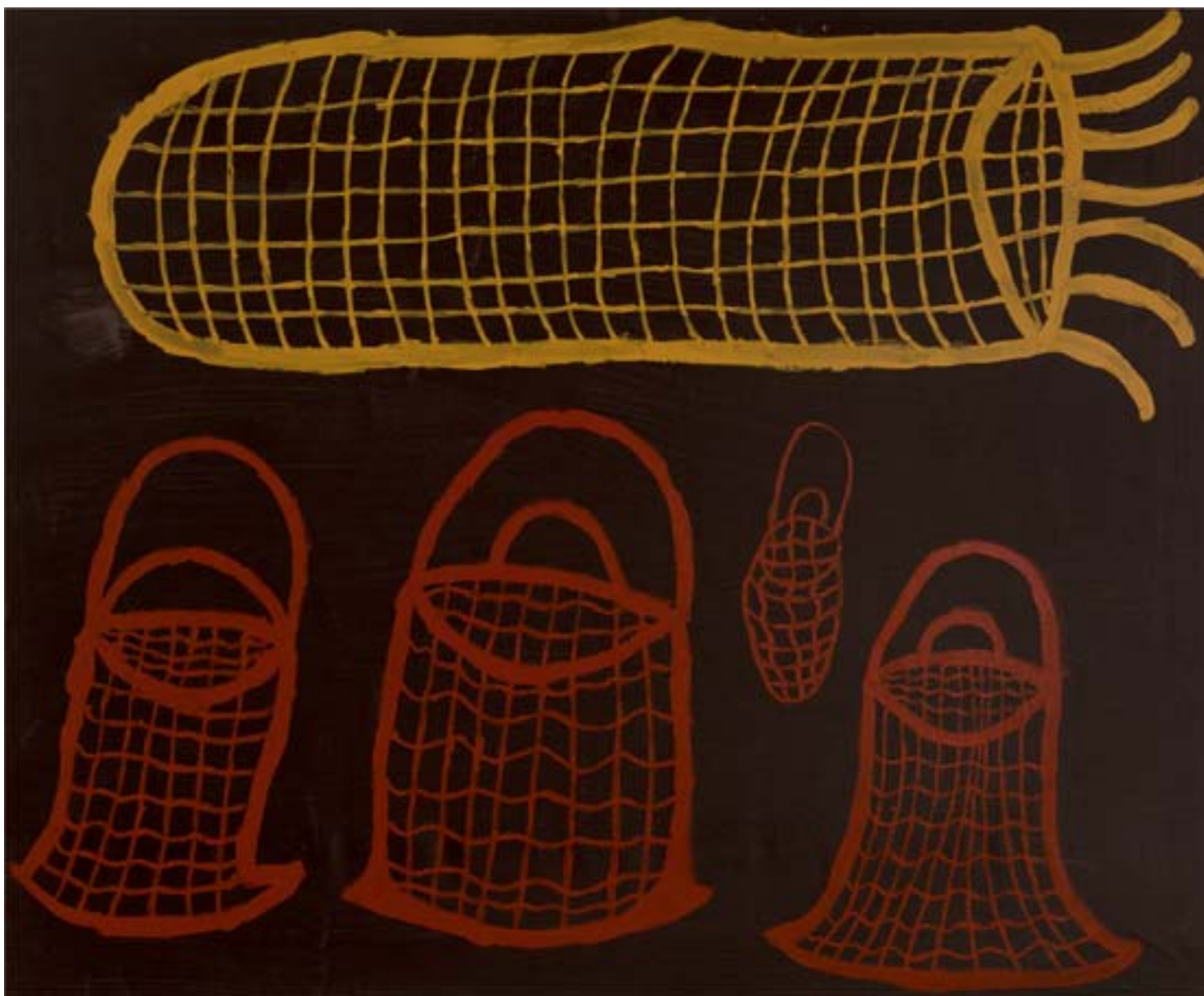


George & Charlotte Beeron with baby Hannah in Judda Jawun.  
Photo: courtesy of Girringun Aboriginal Art Centre



Emily MURRAY  
*Recycled Jawun* 2013  
recycled materials  
63 x 29 cm





Ninney MURRAY  
*Jawun, Wungarr, Mindi* 2013  
acrylic on canvas  
123 x 150 cm

# hopevale arts and cultural centre

traditional and contemporary prints, paintings, photography and weaving

At Hopevale Art Centre we are being empowered to develop and share our culture, knowledge and skills so that we can keep our culture sacred and our community strong in mind and spirit. Our aim is to achieve a flourishing and economically sustainable cultural centre.



Dora DEEMAL  
*Coloured sands* 2013  
acrylic on canvas  
112 x 97 cm



Grace ROSENDALE  
*Country spirits* 2013  
acrylic on canvas  
112 x 104 cm



Wanda GIBSON  
*Magpie goose* 2013  
acrylic on canvas  
102 x 98 cm



# lockhart river art centre

## contemporary acrylic paintings, ceramics, weaving and carving

Lockhart River art reflects a contemporary response to the environment, culture and traditions of our remote Cape York community. It also expresses some of the realities of life in the community and the strength and influence of our traditional culture and values.

We have developed our own forms of expression, which are very different to styles from other parts of Indigenous Australia. Through our art we aim to show the unique identity and culture of the local Sandbeach people in contemporary Australian art.

The art centre is a membership of family and elders getting together in Indigenous community – everyone can be a part of it. It is a culture place for everyone to meet, because that's where the art comes from – culture and Dreamtime.

'My paintings sold – I got pocket money for power cards and food, washing machine and things like that for family. We're glad about doing hours at the art centre, because I pay big rent on my house. Working at the art centre makes a big difference.'

**Artist Irene Namok**



Josiah OMEENYO  
*Back to my homeland* 2012  
acrylic on canvas  
60 x 146 cm



Lawrence OMEENYO  
*Untitled* 2012  
ceramic  
25 x 40 x 23 cm



Sue PASCOE  
*Untitled* 2013  
acrylic on linen  
93 x 87 cm



# mornington island arts

synthetic polymer paintings on canvas and dance



White Cliffs, Mornington Island. Photo: Brett Evans

At Mornington Island Arts (Mirnidyan Gununa) we aim to preserve and develop the cultures of the Lardil and Kaiadilt people, strengthen our community and promote our culture to the rest of the world.

Over the next five years we hope to creatively become 'the heartbeat of the Gulf of Carpentaria region' through our dance and visual arts practice.

'Culture and heritage informs everything we do in our 'whole of community' approach. We are committed to the ongoing preservation and development of our culture and language'.





Amanda GABORI  
*Dibirdibi Country* 2012  
 synthetic polymer paint on linen  
 136 x 60 cm



Birrmuyingathi Maali Netta LOOGATHA  
*My Country* 2012  
 synthetic polymer paint on linen  
 136 x 60 cm



Elsie GABORI  
*My Mother's Country* 2012  
 synthetic polymer paint on linen  
 136 x 60 cm

# ngalmun lagau minaral art centre - mua island

limited edition prints, jewellery, ghost net baskets and sculptures



Maria WARE  
*Ghost net basket* 2013  
recycled ghost net  
15 x 35 cm (diameter)

Ngalmun Lagau Minaral Arts, meaning our island designs, is an Indigenous owned and operated enterprise on Mua Island in the Torres Strait. Our island is surrounded by a diverse marine ecosystem which provides a constant source of inspiration and imagery for our art.

Our works are inspired by ancestral stories, totemic designs and our '**KINSHIP**' to land, sky and sea.

'I have been making art since school and was taught weaving from my mum and aunties as well as others art work. My focus is now on Ghost Net baskets and jewellery making. Since working with Ngalmun Lagau Minaral Arts I have learnt a lot of different styles and techniques including lino-cut printing and painting. In 2011, I was commended for my Ghost Net basket at the Gab Titui Cultural Centre Art Award. Since working with the art centre, I have travelled a lot, been in exhibitions and sold lots of work. More people are recognising my art which makes me proud. I love making my art and it gives me the opportunity to do more and teach others.'

**Artist Maria Ware**





Solomon BOOTH  
*Baidam au Titui* 2012  
 linocut on paper  
 106 x 75 cm (paper)



Solomon BOOTH  
*Zagubaw Mabaig* 2013  
 linocut on paper  
 76 x 57 cm (paper)



# pompuraaw art and culture centre

contemporary paintings, prints, wood carving, weaving and ghost net sculpture



Sid Bruce SHORT JOE  
Jellyfish 2013  
recycled ghost net and wire  
75 x 39 cm

'Our art is a bridge between our culture, community and the outside world'.

Pompuraaw means 'entrance to a house'. (Kuuk Thaayorre language) It is a beautiful place surrounded by wetlands located on the east coast of the Gulf of Carpentaria, Cape York.

We are an aboriginal community strong in language and culture. Our works are based on our stories, totems, country, and culture.

Pompuraaw artists work through the Art and Culture Centre which is a not-for-profit organisation committed to assisting artists and maintaining culture.



Romana EDWARDS  
*Jellyfish spirits* 2013  
acrylic on canvas  
110 x 153 cm

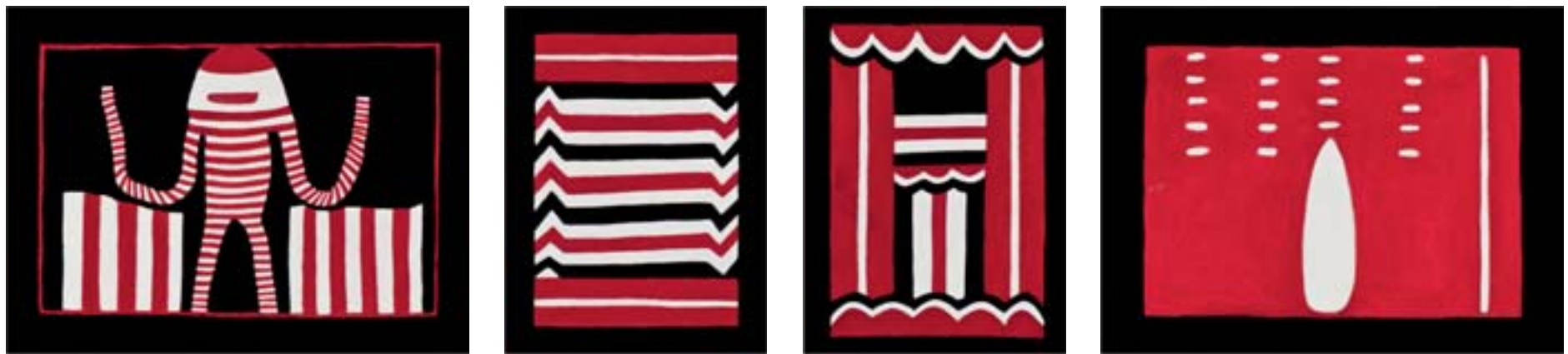
# wik and kugu art centre - aurukun

## traditional and contemporary wood sculpture, painting and weaving

Every member of the Wik & Kugu community belong to one of five clan groups - Sara, Winchanam, Apalech, Putch and Wanam. Each clan has its own unique living history and understanding of the land, which also describes the interlinked connections or '**KINSHIP**' with other clans.

As Wik people we are known for our distinctive sculptural style and approach. Traditionally, our men carved and constructed figurative sculptural representations of humans, animals and fish for religious rituals. It was felt the figures embodied the presence of spiritual beings present in the landscape and expressed the connection between those spirits, the land they created and man inhabiting that land.

The art work of our contemporary artists working through the art centre at Aurukun maintains this spiritual connection and at the same time as interacting with contemporary Australian/Western culture.



Alair PEMBEGAN  
*untitled* (series of four) 2013  
acrylic on canvas board  
40 x 30 cm (each)





David MAPOONDIN  
*Camp dog* 2013  
acrylic on wood  
48 x 98 cm

# western cape indigenous arts hub (wei'num) - weipa

## contemporary paintings, prints and ghost net sculpture



Daphne DE JERSEY  
*White crane* 2013  
recycled ghost net and wire  
90 x 70 x 30 cm  
Photo: courtesy of Wei'num

We see that visual art is an important industry for Indigenous communities. Through the Art Centre there are opportunities for training and development in arts practice, business and economic growth, and for cultural maintenance and retention, employment and community engagement. The Centre's vision is to empower indigenous artists to take ownership of our individual arts businesses and to create economic certainty for ourselves and our families.

'A long time ago back in mission times we would walk to Janie Creek to collect shells for necklace making. We would camp over night as the walk was a long one. But we would sit there under stars next to the fire with my mum and aunty telling stories. This is what **'KINSHIP'** means to me, spending time with my family on country collecting and living our culture.'

**Artist Zoe de Jersey**

'For me **'KINSHIP'** is my relationship to my country and my blood ties to my family. The artwork I create is a reflection of that connection, the use of the land and the food that I collect from there.'

**Artist Daphne de Jersey**

# wujal wujal art centre

contemporary paintings, prints and ceramics



Cedric (Sam) FRIDAY  
*The young sea dulbu girl became a dugong* 2012  
acrylic on canvas  
84 x 65 cm

Our inspiration comes from the land that surrounds us – the rainforest, waterfalls, mountains, rivers and the sea. Some of the paintings are from cultural stories passed down from our families and Traditional Elders.

Our vision is to keep and embrace the culture from this area, and to keep the community strong in mind and spirit for future generations. This is the sense of **'KINSHIP'** we carry.

The artists from Wujal Wujal represent three traditional clan groups, the Yalanji, Nyungkul and Jalunji people. Twelve artists regularly come to the Centre.

The Art Centre also has a café. Together these enterprises have created 6 jobs for local indigenous people.



# yalanji arts - mossman gorge

contemporary prints, drawings, textiles and wood carvings



Artist Demilio Denman – Yalanji Arts, Mossman Gorge.  
Photo: Lynette Griffiths

The **'KINSHIP'** we feel most strongly is with nature – the animals and plants of the rainforest. Our connection is with family and one another, our land and our totems. We have a deep awareness of our connection with one another and know that it keeps us strong.

At the art centre we are learning and gaining knowledge of the art industry. We learn from and take cultural inspiration from each other and gain courage to explore new, creative ideas. We are also developing an understanding of strong work ethics through Bamanga Bubu Ngadimunku Inc at Mossman Gorge.

'Manjal Dimbi' is the mountain that stands directly above and behind Mossman Gorge. We feel that this mountain protects our Yalanji community and brings faith, strength and resilience to our culture and people.'

***From a group discussion with Yalanji artists***

'Money doesn't come off a tree in the rainforest. There are many people working to support and encourage us.'

***Artist Sheryl Burchill***



Yalanji Arts artists collaboration  
*Birds in the forest* 2013  
Fine Liner pen on paper  
140 x 105 cm

# yarrabah arts centre

contemporary ceramics, prints, painting, weaving and textiles

The Art Centre is a dynamic space for local artists to undertake the many local art forms and cultural activities including ceramics, painting, weaving, arts and craft, textiles and is available for bookings by the public or community service agencies to engage in or facilitate arts or cultural activity programs.



Michelle YEATMAN  
*Mirra Warigal* 2013  
ceramic  
29 x 26 cm (diameter)



Valmai POLLARD  
*So Many Warraba* 2013  
ceramic  
30 x 20 x 20 cm



Michelle YEATMAN  
*Giriga* 2011  
ceramic  
19 x 18 cm (diameter)





1/2

ECLIPSE OVER YARRIE

Edna Ambrym

Edna AMBRYM  
*Eclipse over Yarrrie* 2012  
 linocut on paper  
 28 x 38.5 cm



# the indigenous art centre alliance

[www.indigenousartcentres.com.au](http://www.indigenousartcentres.com.au)

The Indigenous Art Centre Alliance, IACA, is a not for profit organisation that works under the guidance and direction of a management committee to support, strengthen and empower Queensland Aboriginal and Torres Strait Islander Arts and Culture.

There are 13 member art centres spread across far North Queensland from the islands of the Torres Strait and the Gulf of Carpentaria, to the rugged remoteness of Cape York and the lush tropical rainforest and coastal regions of Far North Queensland.

IACA supports these remote Indigenous art centres by working to ethically develop and progress; the profile of Queensland Indigenous art, the economic development of artists through their art centres, and the maintenance and celebration of the rich and diverse culture of FNQ Indigenous communities.

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



CIAF PRESENTS IS AN INITIATIVE OF THE QUEENSLAND GOVERNMENT DELIVERED BY ARTS QUEENSLAND IN PARTNERSHIP WITH THE CAIRNS COMMUNITY.





Doris KINJUN  
*Bagu* 2013  
ceramic  
53 x 26 x 5 cm









