

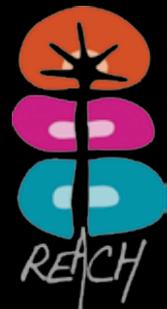


CIAF

CAIRNS
INDIGENOUS
ART FAIR

AUSTRALIA'S PREMIER INDIGENOUS ART FAIR

2017
Teacher
Resource



FAMILY VALUES

An artistic response to the Aboriginal and/or Torres Strait Islander notion of family.

Essentially, Aboriginal and Torres Strait Islander families are complex systems that are at the core of cultural knowledge and it's passing on to the next generation.

Extended families are key to knowledge sharing, providing structure, support and identity to individuals and the community.

Sometimes there is a dis-connect from the family structure, and more often than not resilience prevails, and individuals find family members who may not be of the same blood but simply people that support, guide and reinforce their Aboriginality.

Whatever the circumstance First Peoples' are generally close to their family. Cousins are brothers and sisters, aunts are mums, uncles are dads, there is an undeniable closeness to family that does not exist in western society. Families provide identity, a sense of sharing and caring and being loved.

Artists will create works which follow the threads of family connections through community, through generations, through homelands and identity, to discover the scope and nature of contemporary family values amongst Queensland First Peoples.



MI Art – Mornington Island Art



Ethel Thomas, born circa 1942 Amy Loogatha, born circa 1942

BURRKUNDA

Def. Cicatrice, scar

Scarification done on different body parts and by particular family relations as part of connection to family. Also done during mourning signifying grief for the loss of family members.

Burrkunda is who you are.

It's connection to family and family values.

We know where we come from ie. 'kandu' (blood relation) from our fathers and mothers side

Family cuts you when you are a young one...it's who you are ...your family, then they get that 'dirradirra' (red ochre) and 'kakararra' (white clay) and rub it in and it makes it better.

We use special medicine plant that numbs the skin (act as an anesthetic).

Now we are still connected to family both to our old people and our dead love ones through their paintings. This is a special tribute to them, we exhibit with paintings from old May Moodoonunthi and Paula Paul who painted to keep our family values alive.

Leigh Namponan, Garry Namponan, Vernon Marbendinar, *Various Ku' (camp dogs)*, Acrylic and Binders on Milk wood

Biography - Amy Loogatha

"I remember getting a message that Aunty Sally Gabori was coming over to Bentinck to show us something. She brought one of her paintings and gave it to Ethel. It was beautiful. So we decided that we would follow Sally and paint too. I got a shock when I went to the Art Centre and saw all my sisters and Aunties painting. Now I paint with them.

I was born behind Nyinyilki on Bentinck Island. I remember when I was small and planes used to fly overhead we used to run and hide in the mangroves. It was fun playing and growing up on Bentinck as small girls bit that soon changed when they came and took us away and dumped us on Mornington Island in 1946.

Life was very hard in the dormitory. We were fed flour with weavels in it, we had to bathe in saltwater and our clothes were made out of rough material like the canvas we now paint on. I went out to the mainland to work for a few years on stations before coming back to Mornington and having children.

When our landrights came it was great to be free of Mornington Island and return to our home. I took my grandchildren with me to show them their traditional country and to live on our homeland once again."

Biography – Ethel Thomas

"Aunty Sally Gabori showed me her painting when she first visited Bentinck again after being away for such a long time. She gave me one because I am her favourite. Now I am doing the same painting with my sisters and Aunties. It's good painting all day to get away from the house and have a break.

I was born at Oak Tree Point on Bentinck Island or as we call it Lookoti. This is on the North side of the island. I was only very small when the missionaries came and took us to Mornington Island. I was asleep when it happened and when I woke up we were on Mornington Island. I missed my parents when we were in the dormitory and we would often run away to be with them. When I was older I worked in the hospital and the mission house. Not long after that I went to Karumba on the mainland and worked on a cattle station. I moved around a few stations and on one Esmerelda, I met my husband George Thomas.

He came back to Mornington with me and we got married there and had my eldest son there. We went back to Croydon on the mainland and was gone a long time. When my husband got sick and passed away I returned to Mornington in time for our people starting an outstation on Bentinck Island at Main Base or Ninjilki. Now I live at Bentinck Island my home again with all my family."

LOOK

What are the colours you see and what do you think they mean? What are the lines like? How many different colours are used? What are the edges of the line like?

TALK

Discuss with your teacher about where you would find lines in Aboriginal and Torres Strait Island life and objects.

DO

Choose a colour scheme of five colours that represent something to you. For example - landscape of green, yellow, black and white and brown. Create a picture with crayons, pastels or paints and fill the page using only lines going in the same direction to show the landscape.

LOOK

Look at how the paint is applied to the canvas. Examine the brush strokes. There is strong and significant meaning to these images. Before you read the artist statements, try to think about what they could possibly represent.

TALK

Although the artworks appear to be abstract, read the artist statement about Burrkunda. Now analyse the paintings. How has this changed your interpretation and understanding once you know some background information?

DO

Choose an object and simplify it into purely lines and a limited colour range. You cannot keep any shape to resemble the object. Explore the representation of the object in a new way.

LOOK

What do you see that appeals to you in these works? Consider the limited colour palette and use of line in the design.

TALK

Research Sally Gabori to see the influence of her work on Thomas and Loogatha's works. What are the fundamental aspects that make these images? Discuss this in class as it can be quite an interesting topic.

DO

Visual image making always has a meaning behind it. Take an object you feel very fond of or repulsed by and simplify it into an abstract expression. Use line, shape and colour but it cannot look at all like the real object. To do this you must consider emotions, elements and principles of design and hidden meaning. Enjoy the challenge!

EARLY

LOOK

EARLY

Look carefully at the baskets. What they are made of?

TALK

How do you think they are made. Have you ever seen someone making one?

DO

Make a very basic weaving out of strips of coloured paper. Horizontal and vertical weaving.

LOOK

MIDDLE

Where do you think the inspiration comes from for these beautiful baskets?

TALK

Discuss how the natural environment is a wonderful place to start for inspiration of artworks. You are so lucky to live near the ocean and rainforests. What could you use for inspiration in your artwork.

DO

Collect found objects that are suitable for weaving for example, cane, twigs, rope, wire and string. Make your own basket or some other object.

LOOK

SENIOR

Closely look at the baskets from base to top and note how they have been constructed.

TALK

Discuss the artist's statement and environment of the artists and consider how the inspiration can come so easily from the environment. What could you collect to use to make baskets?

DO

As well as looking at cultural ways of using inspiration and materials from the natural environment look up Andy Goldsworthy the contemporary artist who uses found objects in the natural environment to make his art pieces in the environment itself. Try making something yourself and photograph it if you choose Goldsworthy's way.

MOA ARTS



Medium seaweed cord ghost net basket, Medium Yellow Ghost net basket



Maria Ware

Born and Lives: Mua Island

Artist Statement:

"I currently reside at St Paul's village on Mua Island and am an artist with Ngalmun Lagau Minaral Arts at Kubin Village. 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, and in 2011, I was commended for my Ghost Net basket at the Gab Titui Cultural Centre Indigenous Art Award. Since then more people are recognising my work which makes me proud. Since working with Ngalmun Lagau Minaral Arts, I have learnt a lot of different styles and techniques including lino-cut prints and painting. I love making my art and it gives me the opportunity to do more and teach others."

Ngalmun Lagau Minaral Arts (NLM) supports a strong tradition of artistic endeavor and cultural practices on Mua Island in the Torres Strait. The Torres Strait Islands is a group of at least 274 small islands located in an area lying between the tip of Cape York and New Guinea to the north. The Coral Sea to the East and the Arafura Sea to the west make up its other natural borders.

Artistic inspiration is drawn from ancestral stories, totemic representation and connections to sea, land, sky and family. Artists do not have to look far to be inspired. The island and its surrounding waters and reefs provide a highly diverse set of land and marine ecosystems with niches for many rare or unique species such as dugong and sea turtles.

Wik & Kugu Art Centre



Skipper Boy Ku – Leigh Namponan

Bright Ku – David Marpoondin

David Marpoondin

Born: 1968 Aurukun, Queensland.

Wik-Ngathan/Wik-Me'an peoples.

Leigh Namponan

Born: 1965, Cairns, Queensland.

Wik-Ngathan/Wik-Alkan peoples.

Camp dog groups are a common sight in the community of Aurukun; they roam the streets looking for food and shady places to rest. They are often thought of as family members and some take on a spiritual quality, linking them with the Dingo Dreaming.

The Dogs are called 'Ku' in Wik language. The dog dreaming spirit has particular significance as the totem of grandmother to Namponan and the works are created with great respect and awareness of this ancestral importance to his family. Based on the Aurukun community camp dogs, that generally belong to everyone, artists collaborate and share an artistic subject which is also part of the reason that each dog is emboldened with a personality, reflecting an artist or someone from the community. Each dreamtime dog has its name, its colours and its qualities of character that are captured in each carving.

The dogs are carved from milkwood timber and then decorated with paint made from ochre.

Art galleries in Australia and overseas have been commissioning and buying the work of Aurukun's Wik and Kugu Art Centre artists. The dogs are a collaboration of artists from the Aurukun community but most have been made by the Namponan brothers – Garry, Leigh, Bevan and Lex – and dogs are the totem of their grandmother. They come from a family of master carvers who learnt at the feet of their father, Angus, who specialised in his totem, crocodiles. Fellow artists include David Marpoondin, Vernon Marbendinar, Bruce Bell and Kenneth Bruce Wolmby.

LOOK

EARLY

What breed of dog do these look like? What do you think these dogs are made of?

TALK

Discuss the personalities of the dogs and how they differ from one to the other.

DO

Consider the colours of the dogs and their shapes. Make and create your own dog out of modeling clay.

LOOK

MIDDLE

The Australian wild dog is a Dingo. Do these dogs look like dingoes?

What makes you think they are or are not.

TALK

The artists call their dogs 'camp dogs'. What do you think they mean by that?

DO

The Aurukun dogs are made out of wood but think of another medium you could work with and make your own camp dogs. A good example would be construction wire.

LOOK

SENIOR

It is fascinating to see this collaboration of sculpted dogs. What elements and principles of design do you see in the group of dogs?

TALK

There are other countries in the world that have wild dogs and animals, not just Australia. Discuss where these place are. Do they resemble the Aurukun camp dogs? Look carefully at how the dogs are painted. Where else do you see these designs?

DO

Create large paper mache dogs or other animals from Australia or another country. Decorate the finished dog with patterns to represent the country where they live.



Clinton Nain

Born: 1971, Carlton, Melbourne.

"I'm the second youngest of seven siblings. My mother was from the Torres Strait Islands, she descends from the Meriam Mer people of the eastern Torres Strait, also the ku-ku people of Cape York.

On my father's side, his lineage is from Denmark and Ireland. He was also born in Melbourne.

I've spent most of my life here in Melbourne living and working as an artist. Also some members in my family are also artists. My mother was Eleanor Harding, who was a political activist and community service worker. My mother passed away in 1996.

I was taken, as a new born, to my first Aboriginal land rights protest when I was 1 month old. To the first Aboriginal tent embassy in Canberra on Australia Day on the 26 January 1972. That was the start of my political awareness of my peoples ongoing struggle for survival. I graduated from Northern Metropolitan College of TAFE in 1991 with an advanced certificate of the Arts.

In 1994, I completed study at the Victorian College of The Arts / University of Melbourne with a Bachelor of Fine Arts and was the first indigenous graduate in the school of Fine Arts / Painting. Between 2001-2003 I completed a Masters of Fine Arts (research) at the

University of New South Wales, Sydney.

I have also exhibited and performed nationally and internationally.

As an abstract painter I use domestic materials as my mediums, such as heritage coloured house paint, bitumen paint and domestic household bleach (white king).

I also use references from the dominant culture and its symbols of language, religion, land, country, targeted, crown and colonisation of the dispossessed."

Artist Statement

"I Am The Reef"

Sadly, we face loosing one of the oldest and biggest living ecosystems on Earth, the Great Barrier Reef.

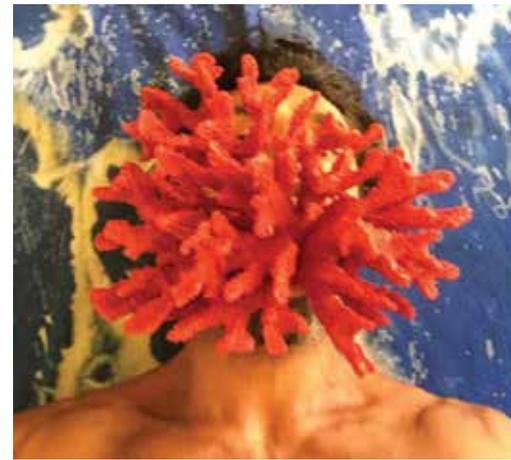
The reef is also part of my sovereignty of the sea and everything in it. My sovereign nations are Ku-Ku and Miriam-Mer.

The impact of climate change and the heating of the sea and the bleaching of the reef as a result is taking it's toll.

Imperial colonialism, capitalism and population growth in this part of the world is having a devastating effect on the Great Barrier Reef and it's surrounding areas.

I made this work to speak out on these environmental and social issues that we face and that concern me today.

C.Nain. 2017.



LOOK

EARLY

Think carefully about why the man might be drinking bleach and why the bottle of bleach is on the coral. Is bleach a chemical? Have you seen anyone in your family use bleach at home?

TALK

Why would you not drink bleach? Why would you not put chemicals on the reef?

DO

Paint a piece of paper the colour blue and let it dry. Ask your teacher to some bleach on to your paper and see what happens. Let it dry where there is fresh air. Once dry use oil pastels to draw beautiful bright coral all over it.

LOOK

MIDDLE

This series of images tells a very clear story. Think about what it tells you. Why do you think he has used these colours? Does it have an impact on you?

What is a social comment?

TALK

Research and discuss the issue of coral bleaching. How does it affect Queensland?

DO

In groups, dye a series of old sheet a bright blue. Collection old reusable fabric and tear in to the shapes of coral, small and large and stitch these down on to your bright blue sheets. Once completed, carefully take some bleach and dribble it over your fabric work. Observe what happens. Hang the dried fabric sheets outside and ask people if they get the message.

LOOK

SENIOR

What is the social comment in the series of images?

TALK

You will need to research this climate change issue and then discuss how you can also make visual images of the destruction of the reef or other issues around climate change

DO

Your challenge is to make a series of posters without words that tell of a climate change issue. These would be great exhibited around the school.

LOOK

EARLY

Who are the trackers in this portrait?

TALK

What are trackers and what do they do? Have you ever tried to track something, like a snail or ants? Was it difficult?

DO

How can you portray tracks in an artwork? Footprints? Cover your bare feet with paint and walk in a track on a large piece of paper. Have a starting point and an ending and draw something at these two points. Use your imagination of what you might be tracking.

LOOK

MIDDLE

What do you think these trackers might be looking for? What makes you think that? Notice the use of light and shade in the image and the effect it has.

TALK

Discuss the reason for trackers and look carefully at the faces and explain how they make you feel.

DO

Think of the way people may be tracked in the 21st century. Some examples are finger prints, forensic science and technology tools. Create a mind map to help you research further and take forward in to creating an illustration.

LOOK

SENIOR

Look carefully at the two images Black Tracker Family Portrait and My Black Tracker. How are they different? Do they create a different feel for the audience?

TALK

Both paintings have to create an emotional response in you. Discuss what an emotional response is. What is your emotional response to each of the images?

DO

Compare and contrast the two images. Write down all the similarities and differences. In an illustration of your own, depict how you would see the concept of 'trackers' in either the time these pieces portray or a more recent time. Remembering we all perceive things differently and there is no right or wrong way.



GREG SEMU, *Native Police Tracker Hut #02 COEN - Cape York*, 2017, 310 x 459 cm, self adhesive digital wall paper print © Greg Semu. Courtesy the artist and Alcaston Gallery, Melbourne.



Greg Semu: BLOOD RED

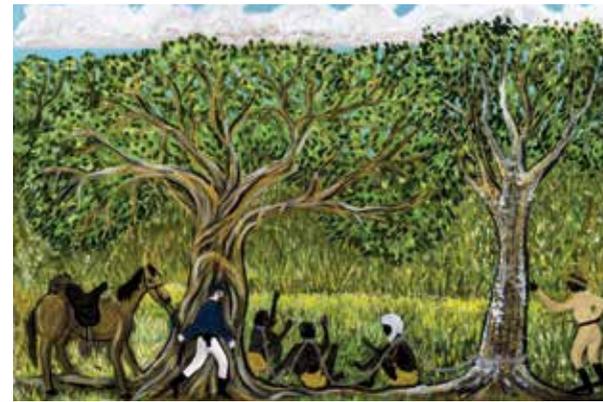
Greg Semu is an interdisciplinary artist of Samoan heritage who was born and raised in Auckland, Aotearoa New Zealand. Semu's first-hand experience of displacement has imbued him with empathy for other First Nations peoples.

BLOOD RED brings together a body of new, large-scale photographic works completed in Coen, a remote Indigenous community in Cape York, Far North Queensland. Working in consultation with Coen artist Naomi Hobson and traditional owners from the Coen region and in close collaboration with community elders, teachers, police, stockmen and actors, Semu and Hobson negotiated a dialogue with displaced peoples of Coen and beyond. His project renders tangible archival and remembered testimony of their experience as a chorus of silent injustice that challenges colonisers' accounts of Australian history. Semu has worked like a filmmaker, zeroing in on, re-enacting and upscaling as gigantic photographs the brutal evidence of Coen's frontier wars for the purpose of remembering the past and acknowledging present injustice and discrimination.

BLOOD RED is an initiative of the Cairns Art Gallery and is supported by Alcaston Gallery, Melbourne.



Queensland
Government



Sid Bruce Short Joe, *My Black Tracker*, Paint on Linene - 61 x 91 cm

Sid Bruce Short Joe

Born: Aurukun 1964, Lives: Pormpuraaw

Sid was born in the Aurukun mission 1964. His traditional saltwater totem is "bull shark" and freshwater totem is "blue tongue lizard". He is a "Wik liyanh" tribe. His traditional country is North East and inland of Pormpuraaw. His people are freshwater people. The people of this part of Cape York speak many indigenous languages. It is not uncommon for locals to speak 4 to 6 languages. Sid speaks 9 languages plus English. He grew up in Pormpuraaw and learned "Thayorre" the indigenous language of the traditional owners. When a teenager he lived among his great grandmother's the "Kugu" people and learned those languages. He shares his knowledge with his nephews, family and community. He is a cultural scholar and a national treasure. He is the respected president of our management committee. He volunteers assisting the magistrate working as interpreter and mediator. He is welcome at the campfires of many different tribes because he can speak their languages and respects their laws. He enjoys creating art. Art is a new language for him and a way to share and express himself with a wider audience.

<http://australianartnetwork.com.au/category/indigenous-artists/sid-bruce-short-joe/>

Artist statement

"My Black Tracker - This painting tells the story about my mother's uncle. His name was Henry Keppel. He was a black tracker for the police. In those days people had fights with spears. The news spread throughout all the clans and eventually large communities like Coen and Aurukun would know all about it. Then they would get black trackers to find them. The trackers needed to know all the languages and English. Speaking with passing clans helped him track the offender. Henry never worked for money. He would get tobacco, flour, sugar and corn beef for his pay. He worked as a tracker for many years. He was not there to kill anyone. He just tracked offenders down and they were usually sent to Palm Island. On the right side corner of the painting is Henry. The chained natives are waving goodbye to their country. I tell the stories of my people to my family. I learned about Henry from him. Some people in Pormpuraaw still remember him. He had a hard life and was caught between the old ways and the new changes brought by the Europeans. This is my way of remembering him and thinking about the many hard challenges of his life. Today we have the same challenges just not as extreme."

LOOK

EARLY

What do you like about this painting and does it make you feel differently from when you at The Black Tracker Family Portrait?

TALK

Discuss what the people are doing in the painting? The forest is painted in bright greens. Why do you think the artist did this?

DO

Have you been to a rainforest? What would you see in one today?

Using oil pastels create your own rainforest image with animals or people in it.

LOOK

MIDDLE

Take a look at both images of My Black Tracker and Black Tracker Family Portrait and think of all the similarities and differences.

TALK

Discuss and write down in groups, adjectives that describe each painting. From this come up with your own point of view on both and which one you prefer.

DO

Individuals can perceive things differently when looking at the arts. Have your teacher read an excerpt out of a book on a topic you may be studying in class and then create your own image from the story. No discussion with others and then we you are all finished discuss how we perceive things differently.

LOOK

SENIOR

Look thoroughly at details in both paintings, My Black Tracker and Black Tracker Family Portrait and be very conscious of what you are noticing about them both. Artist can make you feel or think a certain way when you look at their art.

TALK

Discuss in depth the similarities and differences in these works of art. You know they are of the same topics but create different responses. Art can be very powerful. Define those responses.

DO

Look for a social comment theme and present it in two different ways through drawings. Be creative so that you show clearly different responses to your work but using the same theme.

EARLY

LOOK

What do you see in these pictures? Have you been to or seen a sugarcane plantation?

TALK

How do the images make you feel? What would it be like to work amongst the sugarcane? Have you tasted sugarcane straight from the fields.

DO

Look at images of sugarcane plantations and create your own picture of a plantation using wax crayons for the sugarcane and then add an ink wash over your picture. What happens when you put the ink on the wax?

LOOK

MIDDLE

Who are the slaves and what did they do?

TALK

What do you think their life was like?

Do you think the portrait of the woman is a slave and why or why not?

DO

Create your own portrait in pencil and follow the pencil lines with PVA glue. You could also add sugar between the glue lines. Let it dry before adding ink washes.

LOOK

SENIOR

Study the background of Daniel Boyd's work and write down the technique you think he used. What does it remind you of?

TALK

What emotions can you think of in relationship to the slaves and workers in the sugarcane fields. Are these pieces of Boyd's art emotive?

DO

Create an abstract image using media that would allow you to create the patterns you see in the background of Boyd's work. While doing this think of colours and mark making to suit emotions you think the slaves may have felt.



DANIEL BOYD, *Untitled (P13)* 2013, oil and archival glue on canvas, 122 x 168cm, National Gallery of Australia Collection 2013.3985, © Daniel Boyd. Photo courtesy of Roslyn Oxley9 Gallery, Sydney.

Daniel Boyd: BITTER SWEET

Born: 1982 Cairns, Lives: Sydney

Daniel Boyd is recognised as one of Australia's most innovative and exciting young contemporary artists. Daniel was the youngest of three children, he is of the Kudjila / Gangalu peoples, from Clermont South to the Dawson River region of mid Queensland.

Boyd's childhood passion was to make copies of drawings by the grand masters, and in turn, his grand reproductions caught the attention of teachers and family members who encouraged him to apply for Art school. As a young man, Boyd was also a keen sportsman, and played rugby league and semi professional basketball with the Cairns Marlins. Despite his abilities on the pitch being much in demand, art won, and at the aged of 19, Boyd relocated to Canberra where he undertook a Bachelor of Arts at Australian National University's School of Art. <https://www.daa.org.au/bio/daniel-boyd/biography/>

When Boyd moved to painting in Canberra he embraced the study of Aboriginal and Islander art history. And this influenced his work where he 'strived to correct the official so-called heroic record of these voyages (of Cook) and British colonial histories... In 2005 Daniel had his first sell out solo exhibition with a series of paintings that play on historical portraits of colonial figures, Cook, Philip and King George. The National Gallery of Australia acquired work from this exhibition, making Daniel, at 23 years old, most probably the youngest artist to have a work acquired for their collection.

Bitter Sweet brings together major works that trace the hidden history of slavery in Far North Queensland that resulted in 60,000 South Sea Islander people being taken to work in sugarcane plantations from the mid-1800s and early-1900s.

His works examines narratives of the Pacific Islands as a 'paradise', and the life of Pacific Islanders in relation to slavery and the sugar cane industry, and the effect on descendants' lives in Far North Queensland, including those of Boyd's own ancestors.

"Images of people are more important socially to the family and



Daniel Boyd, *Untitled*, 2013, Oil and archival glue on linen, 183 x 137.5 cm. Collection of Karel and Ivan Wheen. © Daniel Boyd

not as an art world market commodity. I took twelve paintings up to Cairns to give to my Mother and family" Daniel Boyd 2017 commenting on *Untitled (GB)* from Bitter Sweet exhibition essay by Djon Mundine OAM, Cairns Art Gallery, 2017

This is Daniel's first solo exhibition in Cairns and he wanted to make special gifts to his relatives who were most important to him: [as]..."having a child has made me want to be more engaged with family history, although it hasn't altered my output, there is a shifting to something closer." Daniel Boyd: A Darker Shade of Dark, exhibition essay by Ian McLean, Anne and Gordon Samstag Museum of Art, University of South Australis, 2015.

Daniel Boyd – A poem for my daughters, Balbay and Yamani for our ancestors

Whoosh goes the cane cutters inside, seldom outside the abyss
deliverance comes in waves – balbay – flickering white stickiness clings to the walls
she gives life to rhizomatic silhouettes,
blackbirds seek shelter here while infinite ripples in a sacred blue pool tremble for my daughters and their daughters.

Barriers create the creator
raindrops collectively give way to torrents
shifting ancients through billions of moons
yamani dark like matter bright like rainbow coloured truths beautiful harmonious truths.



Messiah Luzab Lera Kaubo Arsir,
The whole island of Mer, making things,
making lei - 2017, mixed media,
170 x 107 x 12 cm (variable),
Commissioned by National Gallery of Victoria.

LEI IT ON

The "Lei It On" exhibition presents a collaboration of contemporary lei and body adornment made by Torres Strait Islander communities from workshops held on Thursday Island, Saibai Island, Erub (Darnley Island), Mur (Murray Island), Mua (Moa Island) and Badu early in 2017.

The large scale collaborative work pays homage to the traditional lei. The central painting of the Octopus and eight silver and enamel totems reference the tribes of Mer; Komer, Zagareb, Meuram, Magaram, Geuram, Peibre, Meriam-Samsep, Piadram and Dauer Meriam.

In Meriam traditions, the three islands of Mer (Mer, Dauar and Waier) were formed by an ancestral dugong spirit named Gelam. Gelam travelled from Mua (Moa Island) in western Torres Strait to Mer moving with him an abundance of rich, red soil that provided fertility for the plants and animals of Mer.

This fertile installation provides tribute to some of the many species found on Mer, including Tup (the Sardine), Wanpun (the Gecko), Arti (the Octopus), Iwer (yellow and black fish), eneu (wongai seed) ero (bell fruit), lusik (flowers), lulam (leaves), lukurup (wild cherry tomatoes), weswes (coral), pet (shell) and Gar (the mangrove pod).

The works in the whole Lei it on exhibition, is the result of six lei making workshops conducted by Cairns Art Gallery and the National Gallery of Victoria in the Torres Strait Islands between March and April 2017.

Mary Kaigey

Komet clan, Mer (Murray Island)
Born: 1954 Waiben (Thursday Island), Torres Strait, Queensland

Rita Lui

Zagareb clan, Mer (Murray Island)
Born: 1949 Mer, Torres Strait, Queensland

Helen Mabo

Peibre clan, Mer (Murray Island)
Born: Daru, Papua New Guinea

Garee Kaigey

Komet clan, Mer (Murray Island)
Born: 1941 Mer, Torres Strait, Queensland

Helen Dick

Meriam, Mer (Murray Island)
Born: 1956 Waiben (Thursday Island), Torres Strait, Queensland

Delina Noah

Komet clan, Mer (Murray Island)
Born: 1964 Waiben (Thursday Island), Torres Strait, Queensland

Beverly Mabo

Meriam, Mer (Murray Island)
Born: 1959 Waiben (Thursday Island), Torres Strait, Queensland

Segar Passi

Dauareb clan, Mer (Murray Island) Born: 1942 Dauar, Torres Strait, Queensland

Intrinsic to the lei is its connection to place and identity. Artists participating in the lei workshops embraced customary and new materials to produce contemporary lei promoting cultural identity, collaboration and self-expression.

Works in the exhibition range from small delicate wearable pieces to lei that have been transformed into large-scale innovative sculptural works incorporating both customary and contemporary materials.

The combination of many artists' hands has instilled the monumental lei with a sense of identity and place specific to the people of Mer and signifies that artists strong connection with their land and waterways.

Presented by Cairns Art Gallery and the National Gallery of Victoria, supported by Gab Titui Cultural Centre.

**NATIONAL GALLERY
OF VICTORIA NGV**



Ngalpan Buway, 2017
Aluminium cans, cassowary feathers,
local white seed, steel cable, adhesive.
Commission National Gallery of
Victoria, Melbourne

NGALPAN BUWAY LEI - OUR FAMILY LEI

Shirley Daniel

Born: 1972 Waiben (Thursday Island), Torres Strait, Queensland,
Lives: Samu clan, Boigu Island

Theresa Clermont

Born: 1996 in Cairns, Queensland

Lives: Ragupine clan, Western Cape York Peninsula

Dadib Ingui

Born: 1980 Waiben (Thursday Island), Torres Strait, Queensland,
Lives: Boigu Island

Bonita Kaida

Born: 1996 & Lives: Daru, Papua New Guinea

Ngalpan Buway lei (Our family lei) is a collaborative neckpiece made by these artist who were brought together at the lei workshop on Saibai Island. The women shared experiences of Elders teaching them to bead, weave and make jewellery from natural materials found across the Torres Strait and Papua New Guinea (PNG).

Turning their focus to recycling material resources at hand on Saibai, they developed a technique for making cylinders from aluminium soft drink cans. With PNG visible from the banks of Saibai, the cassowary feathers are purchased from PNG day traders and incorporated to symbolise the strong ties between the people of Saibai and PNG.

EARLY

LOOK

What objects do you see in the lei? Count how many different objects in the lei. Why do you think they used these particular objects?

TALK

What are lei used for? What countries do you know of who use lei and what for?

DO

Using recycled and found objects create your own lei. Exchange your lei with someone else as often they are given as a welcome or farewell gift.

LOOK

MIDDLE

Where do these lei come from? Do some research on lei from all around the world and compare and contrast them.

TALK

Discuss the differences of materials used and reasons for using a lei, from different cultures. Is a lei the same or different to a wreath?

DO

After collecting images of lei and wreaths, create an original, detailed, intricate drawing in pen and watercolour paints.

LOOK

SENIOR

Find out how the lei are technically put together to remain in one piece. Look closely at the way the objects are attached and constructed.

TALK

If you were to make a lei with meaning what would be your theme? Research cultural lei making and collect images.

DO

Decide on a story and a theme and collect materials that will help portray this. Construct your own lei using correct techniques. Mount your lei on a hard surface to show as an art piece. Be as creative as you want.



EARLY

LOOK

Where do these creatures live? Have you ever seen them? Can you imagine these nets being used for fishing? TALK

TALK

What have the ghost nets been used for in the past and what other creatures could you make from these nets?

DO

Draw a colour design of a sea creature that could be made out of these found nets.

MIDDLE

Where are there repeated patterns in the sculptures? What is repeated?

TALK

Why do you think the artists have chosen to make sea creatures or birds out of the ghost nets?

DO

Collect recycled netting from fruit bags, fishing nets or wire and create your own sculpture using knots, weaving and frames.

SENIOR

Each artist has used the ghost net in a slightly different way. Look carefully at the differences in techniques and constructions of the sculptures.

TALK

Discuss the connections between the thematic approach of the sculptures and use of the netting.

DO

The artists have brought the netting to life. Design a sculpture with this in mind and bring some reusable fibres to life through construction.



Kim Norman: Prawns
Ghost net 200 x 120 x 65cm

Jeannie Holroyd: Jellyfish #2
with shells, Ghost net
120 x 40cm

Mylene Holroyd: Pufferfish,
Ghost net 83 x 16 x 120cm

GHOST NET SCULPTURES

Pormpuraaw artists started working with ghost net in early 2009. Ghost net, is the fishing net washed up on Australia's northern coastal shores. There are teams of Aboriginal and Torres Strait Islander people that collect these nets and ropes to recycle, otherwise a hazard to sea-life.

The parts of Australia most affected by used, tangled and drifting nets are the people of the Gulf of Carpentaria and Torres Strait. This area of Australia is kilometers long and very beautiful, however the nets kill hundreds of species of marine life and birds. The reefs around coastal Australia are damaged due to the nets and are also hazardous to the small boats used by the indigenous people used in the area.

The abandoned and sometimes illegal fishing nets cause great damage to marine life so the artists bring life back through their creative use of the net.

Kim Norman - Prawns are an important food source and totem for Pormpuraaw People.

Jeannie Holroyd- Jellyfish etching- Jeannie has an important cultural Kugu story about jellyfish. The story describes taking care of country and following laws.



Mylene Holroyd



Jeannie Holroyd



Kim Norman



25 YEARS OF MABO

2017 marks the 25 year anniversary of the historic land rights decision handed down by the High Court of Australia in 1992 – This is often referred to as the Mabo decision that was named after Eddie Mabo, the man who challenged the Australian legal system and fought for recognition of the rights of Aboriginal and Torres Strait Islander peoples as the traditional owners of their land.

Mabo was a turning point for the recognition of Aboriginal and Torres Strait Islander peoples' rights, because it acknowledged their unique connection with the land. It also led to the Australian Parliament passing the Native Title Act 1993. <https://www.reconciliation.org.au>

In conjunction with Umbrella Studios Contemporary Arts, Townsville based artist, Gail Mabo, daughter of Eddie Mabo, will celebrate the 25 year milestone with a unique and special exhibition at CIAF. The works comprises a range of hand crafted, cultural artworks linked to Torres Strait Islander tradition and in particular, navigation.

This exhibition which is a special feature in the Art Fair, is inspired by the Koiki star Gail's father, Eddie Koiki Mabo (c. 29 June 1936 – 21 January 1992) was gifted two years ago by the Sydney Observatory. [see image]. It was the first star ever named after a person and forms part of the Southern Cross Constellation and Tagai which in Torres Strait Islander culture is the creation deity represented by a constellation of stars that span across the southern sky.

Gail has created a series of sculptures based on seafaring practices used in the Torres Strait to navigate sea passages and tides. This ancient craft of utilising natural elements, such as coconut trees, to craft "rope maps" to enable the navigation on the waters. Another element of Gail's showcase is the display constellations also used on the waters, for navigation as well as to track tides and seasons.

This resource has been developed by REACH (Regional Excellence in Arts and Culture Hubs) and CIAF (Cairns Indigenous Art Fair) to assist teachers and other educators in their support of learning in the visual arts with an emphasis on contemporary Indigenous artists and their work.

What is REACH?

Regional Excellence in Arts and Culture Hubs

REACH is an Arts strategy (all strands: Visual Arts, Drama, Dance, Music and Media) being implemented by Education Queensland to connect and bring together people at primary and secondary schools all over FNQ (local, rural and remote) to:

- Improve Arts teacher practice by identifying existing strengths and skills and sharing curriculum and classroom practices
- Identify talented Arts students and improve their learning and career pathways
- Develop and run school-based excellence courses for students using Artists in Residence
- Exhibit and celebrate successful outcomes of Arts students
- Build up a range of resources to support practical implementation of Arts in schools throughout FNQ.

The REACH Goal

Focus on improving consistency, balance and excellence in Arts Education delivery to Indigenous students, non- Indigenous students and teachers including all phases of learning in rural and remote contexts.

Cairns Indigenous Art Fair (CIAF)

CIAF is a unique three-day event that merges an art market with a celebration of Queensland Aboriginal and Torres Strait Islander cultures.

The Cairns Indigenous Art Fair is the only art fair in Australia to welcome commercial art galleries and Indigenous art centres to sell and showcase art by Queensland Aboriginal and Torres Strait Islander artists.

Cairns Indigenous Art Fair (CIAF) is committed to providing an ethical marketplace for the sale and purchase of Queensland Indigenous art and supporting the career development of Queensland Indigenous artists.

Since the birth of CIAF in 2009, the event has grown to be one of the most recognised Art Fairs / Festivals in Australia. Held 31 July to the 2 August, 2015, it is a unique event on Australia's cultural calendar and an unparalleled celebration of Aboriginal and Torres Strait Islander art, dance and music. www.ciaf.com.au

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Garry Nampanon, Owl,
Acrylic and Binders on Milk wood

Warning and notes on the publication

Readers should be aware that this Education Resource may include names and images of deceased people that may cause sadness or distress to Aboriginal people. The spelling of Aboriginal and Torres Strait words and names varies. They generally appear in the text according to the artists text or the conventions of accepted usage. In most instances, artists' birth, language groups, clans and information has been supplied by the artists or their representative organisation.



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