



# [artsnexus]

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### FRONT COVER STORY

*Ed Koumans, Artland, acrylic, 2005 (detail).* Dimensions not supplied. See page 27 for more story.

### BACK PAGE COVER STORY

*Alick Tipoti, Ulakal (Herd of Dugong), 2003, Linocut*

I get my inspiration from the ancient artefacts of the Torres Strait Islands, which I have had the opportunity to see in universities and museums, and from the traditional stories handed down and recorded by my father and the recognised elders of the Torres Strait. My art is built on, and held together by, traditional Torres Strait designs, based on legends of the past. See page 16 for more story.

### ARTS NEXUS IS MOVING. . .

***We are no longer in Wharf Street Cairns. See page 22 for full story.***

*However, phones, fax, the internet and the website are unchanged, and all messages are getting through OK. Officers Eve Stafford and Melissa Robertson are part-time, and may be working on projects at other locations around the town, region or even interstate, so try us on the following numbers. You will require an appointment in advance if needing to engage in longer meetings.*

**Nexus Office T: 4051 4433** [leave message when unattended and we'll call back]

**E: [admin@artsnexus.com.au](mailto:admin@artsnexus.com.au)**

**W: [www.artsnexus.com.au](http://www.artsnexus.com.au)**

*Please add events directly onto the website*

## NEW FACES

**M**elissa Waters is Mareeba Shire's new multicultural officer. Her role it is to work in the Mareeba and Dimbulah areas of the Shire to assist multicultural groups and individuals to access information and to link them to services. Melissa was previously multicultural officer in Mareeba between 1998-2000.

As an established visual artist, she comes with a strong background and networks within the arts. This includes the *Corresponding Latitudes* project, a cross-cultural collaborative



project between India and Australia, for which Melissa acted as coordinator and Australian curator. The first part of the project was an exhibition held in Jaipur, India in 2003 and the second stage was an joint exhibition at KickArts and a visit by some of the Indian artists to Cairns in December 2004.

Melissa is available at the Mareeba Shire Council [T: 4030 3933] or at the Dimbulah Community Centre from 10.00am-2.00pm Tuesdays [T: 4093 5444].

The position is part-time, supported by Multicultural Affairs Queensland under its Local Area Multicultural Program [LAMP]. Other LAMP officers in FNQ include Deevah Melendez at Cairns City Council [T: 4044 3012] and Lyndal Scobal within Johnstone Shire Council [T: 4030 2255].

## EDITION DEADLINE

The deadline for contributions for the next Edition 58 of Arts Nexus magazine is 15 March 2006. And feedback, suggestions and/or ideas for longer articles should be discussed with the editor in advance. See page 2 for further clarification.

**Edition 58 covers the April - June 2006 quarter  
Deadline 15 March 2006**

## TRAVEL BUG

7-26 Jan 2006	<a href="http://www.sydneyfestival.org.au">www.sydneyfestival.org.au</a>
10 Feb - 5 Mar	<a href="http://www.perthfestival.com.au">www.perthfestival.com.au</a>
24 Feb -10 Mar	<a href="http://www.adelaidefringe.com.au">www.adelaidefringe.com.au</a>
27 Feb -3 Mar	Australian Performing Arts Market <a href="http://www.performingartsmarket.com.au">www.performingartsmarket.com.au</a>
3-19 Mar 2006	Adelaide Festival of Arts [biennial] <a href="http://www.adelaidefestival.com.au">www.adelaidefestival.com.au</a>
10-12 Mar 2006	<a href="http://www.womadelaide.com.au">www.womadelaide.com.au</a>
15-26 Mar 2006	Commonwealth Games Cultural Fest A once in a lifetime event for Australia 2500 artists and all events are free! <a href="http://www.melbourne2006.com.au">www.melbourne2006.com.au</a>

## NEW FACES



**N**at Trimarchi, the new Manager of the Cairns City Council's Tanks Arts Centre, was born and grew up in Babinda south of Cairns.

Nat's professional work in the arts started as an actor with the Popular Theatre Troupe in 1981 with whom he toured nationally. He continued to work in theatre and as a musician/songwriter through the 80s, then as a teacher, and later in management and policy at all three tiers of government: the Brisbane City Council, Bureau of Ethnic Affairs (Qld) and finally at the Australia Council.

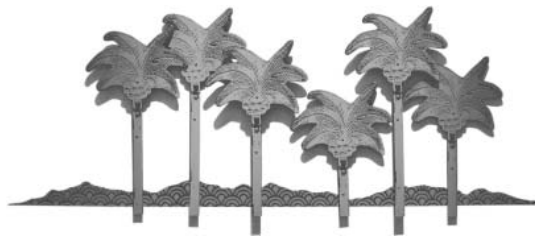
In the last six years Nat has run his own creative industries consultancy, Rainwater Productions, which specialised in community cultural development and cultural tourism.

Highlights of his work in recent years include a Coral Sea Scholarship in 2000 to study cultural tourism in the USA; developing and publishing a model for community centred cultural tourism; an Australia Council Fellowship exploring cultural sustainability; and the national release of his debut album *Strange Country* in 2004.

Nat recently joined the Cairns City Council as Manager at the Tanks Art Centre where he looks forward to helping build this organisation and developing and promoting a range of program areas. Firstly, as a unique presenter organisation rapidly gaining a national and international reputation as a musician's venue of choice, Nat aims to build on this with an exciting program of artists.

In early 2006 Tanks will also bring on board a curator to establish a broader exhibitions program and a marketing officer to help develop new audiences.

Nat's extensive experience in community cultural development will be put to good use with an enhanced range of activities that will expand this work across the city and beyond. With the Council about to commence Stage 1 of the redevelopment of the Botanic Gardens/Tanks precinct, Nat hopes to use the opportunity to increase access to the Tanks by a wider diversity of audiences, including cultural tourists, and create new avenues to promote this region through what is an unusual and iconic venue.



## national recognition for local

When the National Gallery of Australia's new director Ron Radford visited KickArts Gallery at the Centre of Contemporary Arts in Cairns in September, he liked what he saw of Sam Tupou's *New Tapa* exhibition. He bought two of Tupou's works for the NGA's permanent collection in Canberra. The purchase is part of the new NGA Directors Vision Paper that speaks of "the commitment to amplify the Indigenous, Asian and Pacific Island component of the national collection".

Now the Cairns artist is further set towards national recognition with Cairns Regional Gallery announcing Tupou's *Plastic Palms* [pictured above] as its latest collection acquisition. Senior Curator Steve Tonkin said their newly acquired work was a clever use of tropical clichés.

"With a motif derived from a similarly plastic cocktail stick, *Plastic Palms* is an allusionary depiction of the environment of the Far North that also

engages with the broader landscape tradition in Australian art," he said.

Tongan-background Tupou coming from NZ completed his Bachelor of Visual Arts in NSW before moving to Cairns in 1998. Tupou recently exhibited in Brisbane at Fox Galleries and at *Lingua Franca*, the ARC [Queensland's new Art, Design and Craft Biennial] at Brisbane City Hall.

Early in 2006 he has another show at the Institute of Modern Art as part of its *Summer Collection*.

Tupou says "I use patterns directly derived from traditional Tongan tapa design, juxtaposed with bright plastic colours and imagery found in western popular culture."

For those seeking out Tupou's work in Cairns, he currently has his mixed media installation at the Cairns Regional Gallery. This is part of the *Something Old Something New* exhibition, now showing acquisitions from the Cairns Regional Gallery Collection.

## Torres Strait artist appointed to national board

Thursday Islander Rosie Barkus has been appointed to the Australia Council's Aboriginal and Torres Strait Islander Arts Board (ATSIAB) for a three-year term.

A self-taught textile designer and printer based in the Torres Strait, her works are inspired by her culture, the maritime history of the Torres Strait and the marine and island environment that surrounds her.

These have been exhibited extensively both nationally and internationally. In 2001 she was winner of the prestigious national Jaguar New Australian Designers of the Future award. This award highlights the importance of good design and the calibre of Australian design by recognising outstanding young Australian designers.

Ms Barkus' design label, *Sugu*, which means octopus, is currently featured on an Australia Post self-stamped envelope as part of the Torres Strait Collection of art and artefacts.

## Australia abstains from UNESCO vote to protect cultural diversity

Australia was not one of the 148 UNESCO member states that signed off on a convention to protect cultural diversity in late October.

Intended to shield culture from the tide of international agreements that encompass trade, the 40-page convention championed by France, Canada, UK and the EU generally, guards languages, arts and culture around the world against English-speaking globalisation and US "cultural imperialism".

It formalises the "sovereign right" of countries to set their own cultural policies in applying other accords, such as the rules of the Free Trade Organisation.

It protects countries "to maintain, adopt, and implement policies and measures that they deem appropriate for the protection and promotion of the diversity of cultural expressions on their territory."

The U.S was a staunch and vocal critic of the United Nations Educational, Scientific and Cultural Organisation [UNESCO] convention.

The U.S and Israel were the only 2 votes against, while Australia was one of 4 abstentions that included Honduras, Nicaragua and Liberia.

No reason was given, though it is believed that the US alliance and the recent FTA between Australia the US was a factor.

Supporters of the convention say that once ratified it would have legal weight in negotiations at the World Trade Organisation over such issues as cinema, publishing and the Internet. It also supports the right of countries to adopt subsidies and quotas on their domestic cultural content (such as those enjoyed by France and Canada), without having to worry about them being 'traded away' in international deals. There has been widespread concern over the World Trade Organisation's refusal to grant permanent exemptions for cultural products (such as 'audio-visual services') and the insistence on treating culture like any commodity from which protection must be withdrawn.

Australia is yet to comment on its decision to abstain, nor the influence, if any, of its FTA with the U.S on the move.

**Footnote:** Of the 300 films released in Australia last year only 15 were Australian. Total box office share of locally produced films has fallen from 9.5 per cent in 1986 to 1.3 per cent in 2004. Australian content on television for home consumption remains at low levels in comparison to equivalent countries, accounting for only 24 per cent compared to the US at 96 per cent and Canada which has 75 per cent.

For more information on the vote, visit <http://portal.unesco.org/culture/en/>





Torres Strait Islands singer/songwriter Seaman Dan was honoured with the Australia Council for the Arts' 2005 **Red Ochre Award**.

Chair of the Australia Council's Aboriginal and Torres Strait Islander Arts Board, Dr Chris Sarra, said the Board was delighted to confer this year's Red Ochre Award on Seaman Dan.

'A charismatic and consummate performer, Seaman Dan blends traditional Torres Strait Islander and pearling songs with jazz, hula and blues,' said Dr Sarra.

'Seaman Dan has earned a national and international reputation as a captivating musician whose songs convey the salty, sun-drenched lifestyle of the Torres Strait.'

Seventy-six-year-old Seaman Dan, who also goes by the title 'Uncle', is dedicated to sharing and maintaining Torres Strait Islander culture through music. He says that he hopes younger generations leave his performances saying, 'That old fulla, he's 76 years old and he's still singing. If he can do it, we can do it also!'

Seaman Dan made his first recording only five years ago, after his manager Dr Karl Neuenfeldt urged him to commit his music to CD. He has since performed in Japan, The Netherlands and throughout Australia, most notably at Tasmania's 10 Days on the Island Festival (2004) and at the National Museum's Tracking Kultja: Aboriginal and Torres Strait Islander Cultural Festival (2001), where he presented a stunning introduction to Torres Strait Islander culture and left delighted audiences with a new-found respect and appreciation of life in the Torres Strait.

Distributed through Hot Records, Seaman Dan's albums include *Follow the Sun* (2000), *Steady, Steady* (2002) and *Perfect Pearl* (2004), which won an ARIA award for Best World Music Album in 2004, making Seaman Dan the oldest ever ARIA recipient.

The \$50,000 Red Ochre Award recognises and pays tribute to an Indigenous artist who has made an outstanding contribution to the development and recognition of Aboriginal and Torres Strait Islander arts and culture, both nationally and internationally.

## Sedition a hot potato for artists

The sedition clauses in the new Anti-Terror Bill 2005 united artists and the media around the country in voicing concern over their impact on freedom of expression. The UK has not used their sedition laws for 50 years while NZ, Ireland and Canada have either repealed or in the process of repealing sedition laws. Opposition came by the Law Council of Australia, legal organisations, human rights groups, arts organisations and media groups, as well as scores of senior lawyers, legal academics and retired judges. The Senate's bipartisan recommendation was to scrap Schedule 7 on sedition, but it was passed with minor amendments on 6 December 2005.



As articulated dance-masks, his headdresses of sharks and fish are distinctive expressions of Ken Thaiday's traditional culture from Darnley Island [Erub]. Many of his artworks have been collected by major galleries including the Queensland Art Gallery. Now the Australia Council of the Arts has awarded senior Torres Strait Islander visual artist Ken Thaiday a three month residency at its Cité Internationale des Arts Studio in Paris.

## Resale royalties still stalled

A late 2005 article in *The Australian*, 'Ruddock unready to decide on resale royalties for visual art', reveals that despite it being an election promise, commitment to a resale royalty that would assist the livelihoods of Indigenous artists and the visual arts community when their work is resold, is still on hold.

The government has been in receipt of submissions from the National Association of Visual Artists [NAVA] and many others supporting the introduction of a resale royalty scheme since the Myer Report (2002) recommended its introduction in line with overseas countries, such as France.

But in recent media reports, senior Liberal figure Michael Kroger has assisted a number of auction houses in drafting strong opposition. This lobbying by art galleries and local and overseas-owned auction houses has raised the prospect that it is the big end of town and not the artists that have the ear of the Minister.

Their claim that a resale royalty scheme would impose an 'arbitrary, unjust and administratively burdensome form of remuneration' on large auction houses is rebutted by the arts community who say a resale royalty scheme can be undertaken in the normal course of business like other administrative requirements.

While playwright's and authors get a royalty whenever their work is performed, reprinted or sold, visual artists have no equivalent benefit in their lifetimes beyond the initial price that may be unduly low due to survival imperatives at the time.

Indigenous artists and their families in particular would undeniably benefit from a resale royalty scheme. Tracy Moffat, and other senior painters such as Paddy Bedford and Freddie Timms have seen an exponential increase in prices for their art within their lifetimes. The late Clifford Possum Tjapaltjarri painting *Emu Corroboree* originally sold for \$100 but recently resold for \$411,750. Remote area painters often use their success to support health initiatives in their home communities, which would be greatly enhanced towards self-sufficiency by a resale royalty scheme. Meanwhile, the arts community wait to see if the Attorney General puts the incomes of large auction houses above the primary artists.

*This article was compiled from various media sources.*

# blues point jazz vocal group

8.00pm on Wednesday 1 March 2006  
Cairns City Library

Blues Point Jazz Vocal Group (formerly known as *High 5*) are Lorraine Silk, Liz Moxey, George Washingmachine, Dan Barnett (some of Australia's finest singers), and Craig Scott (one of Australia's finest bass players). Their repertoire ranges from jazz standards by Fats Waller, Irving Berlin and Gershwin through to hits of Ray Charles, Stevie Wonder, Joe Cocker, Elvis Presley and Queen plus some very funky gospel tunes, with arrangements by George Brodbeck, Julian Lee, Judy Bailey and Roger Frampton.

The group has appeared at the Manly International Jazz Festival in 1998 and 2000, Coogee Jazz Festival 1999, Bellingen Jazz Festival 1999 and 2004, Darling Harbour Jazz Festival 1999, Newcastle Jazz Festival 1999 (invited back in 2001), Jazz in the Domain Sydney Festival 2000 (to an audience of over 80,000), Kiama Jazz Festival 2000, Wollongong Jazz Festival 2000, Sydney Acappella Festivals 1997, 98, 99, 2001, Tilbury Cabaret Hotel, Darling Harbour Events, Rocks Markets Events, The Basement and many corporate functions.

In 1997 Blues Point released their self-titled CD, *Blues Point*. It sold out and was re-issued in 2002. A new CD, *Together*, released in August 2004, features 4 tracks with the *Dan Barnett Big Band*. Blues Point's intricate vocal arrangements are presented with a unique Australian flavour. A superbly entertaining group, with the added bonus of one of Australia's most sought after MCs, George Washingmachine, the group excels in an intimate setting, such as the Cairns Library where it will perform this time.



## tango nuevo the piazzolla project

8.00pm on Thursday 9 March 2006  
Cairns Civic Theatre

The Piazzolla Project involves a very sensual and dramatic all-Argentinean classical Tango program of works by Astor Piazzolla by a unique and exciting blend of some of Australia's foremost musicians, from classical, jazz and tango backgrounds.

The performers' names speak for themselves – Australia's premier jazz pianist and accordion player Joe Chindamo from Melbourne joins his counterpart Doug de Vries on electric guitar.

Australia's foremost female classical guitarist Karin Schaupp from Brisbane, two principal Sydney Symphony Orchestra musicians, Kees Boersma on bass and Emma West on violin.

Virtuoso pianist Renate Turrini makes up the combo with Trish O'Brien on cello.

Argentinean tango dancer Hugo Fernandez and his partner Karen Keuong from Alma De Tango joins the show for some hot and sensuous dancing, and actor David Quinn sets the scene.

*Unique combination of Australia's key musicians and artists  
dedicated to the master of the New Tango, Astor Piazzolla*

*"This music is so hot... it should come with a Surgeon General's warning" Joe Schick, Taxi*

# australian string quartet

8.00pm on Friday 24 March 2006  
Cairns Civic Theatre



Formed in 1985 the Australian String Quartet (ASQ) is one of Australia's leading chamber ensembles, having received critical acclaim both at home and abroad for their performances of a diverse range of repertoire, ranging from Purcell to world premieres of new contemporary Australian works.

The musicians are Natsuko Yoshimoto (violin), James Cuddeford (violin), Jeremy Williams (viola), and Niall Brown (cello).

Overseas tours regularly take the Quartet to Europe and Asia, with recent and scheduled performances at Wigmore Hall, London; Esterhazy Palace, Austria; Konzerthaus, Berlin; The Forbidden City Concert Hall, Beijing and at the Shanghai Concert Hall.

ASQ regularly broadcasts for ABC Classic FM and is Quartet-in-residence at The University of Adelaide, South Australia. Tickets for this one-night performance at Ticketlink.

#### Australian String Quartet ~ The Program:

Schubert: "Quartettsatz" in C minor D703 (1820)

Shostakovich: Two pieces Op 36 (1931)

Shostakovich: String Quartet in C minor No 8 Op 110 (1960)

Beethoven: String Quartet No 12 in E flat Op 127 (1825)

*Set in an Argentinian tango  
bar, the smoke uncurls,  
the music smoulders...*

*the musicians transport  
audiences to the streets of  
Buenos Aires.*

*This is the time for passion...*

*Tangueros dance their fiery and sensual steps  
while the players drink from goblets of desire...*



Plenty more to know on show info, prices or to book go to Ticketlink on 4031 9555 or [www.ticketlink.com.au](http://www.ticketlink.com.au)

# missy higgins

with Lior as special guest



7.30pm 31 January 2006  
Cairns Convention Centre

Multiple ARIA Award winner Missy Higgins will be joined by her band plus special guest - and fellow ARIA nominee - Lior for her Cairns concert.

*'I'm currently touring the US where it's really cold so I can't wait to get back to some warmth and sunshine and getting back to Townsville and Cairns because I had a great time last time I was up there,'* said Missy.

It's been quite a year for the young Melbourne singer/songwriter. Since winning the *Unearthed* radio competition on the Triple J radio network, she's seen her debut album *The Sound of White* become the most popular CD of 2005 in this country with sales now in excess of 600,000 copies. She has won the APRA Award for *Australian Song of the Year*, was voted *Artist of the Year* by the readers of *Rolling Stone* magazine, and recently swept the ARIA's where she took away five awards.

She recently released her first ever DVD *If You Tell Me Yours I'll Tell You Mine* which has already been certified platinum. Missy has toured the north before as an opening artist for John Butler and *The Waifs*. Footage from these trips featured prominently in the video for her single *Ten Days*. Her recent shows in southern capitals attracted crowds of up to 20,000 people and received rave reviews, so demand for tickets is expected to be very high. Tickets at Ticketlink.

*"A night of pop reggae heaven"*  
Sydney Morning Herald



8.00pm 15 February 2006  
Cairns Convention Centre

Against the backdrop that Kuranda Reggae Festival is the biggest reggae festival nationally, Ali and local band *One Drop* will play as support group for UB40 in Cairns, one of only 8 locations for the Australian tour.

UB40 have sold over 50 million albums and travelled the world as reggae ambassadors. They have played landmark concerts in South Africa, the Soviet Union and - in 2002 - Sri Lanka. And, disproving the proverb that too many cooks spoil the musical broth, UB40 has flourished by continually pooling their resources and pushing forward.

With reggae acknowledged as a pivotal influence on modern R&B and hip-hop, the Birmingham band have also helped to inspire generations of new stars over a career that is into its third decade, with the band busier than ever.

UB40 have produced a string of huge hits including *Red Red Wine*, *If It Happens Again*, *Can't Help Falling in Love*, *Many Rivers to Cross*, *Rat in the Kitchen* and *Breakfast in Bed*.

And now, 25 years after their first album the British reggae stalwarts will tour Australia with the release of an exceptional new studio album [their 23rd] - *Who You Fighting For* - marking 25 years in the business in a show jam-packed with all the hits that made them a household name.

Having learnt to play their instruments and write their own songs whilst listening to their favourite reggae stars, UB40 have always been both gang and band. And, despite their huge success, the unique chemistry of their early days is still there.

*'We've tried to maintain what we had when we started,'* says Robin. *'There are eight of us, and we're all equal. We've always been a democratic set-up. Everything we earn has always been split eight ways. That's kept us very solid. Staying in Birmingham has also helped us to stay grounded. If anybody gets carried away with themselves, we give them a hard time.'*  
W: [www.ub40.co.uk](http://www.ub40.co.uk)



Ali [3rd left] and local band *One Drop* who will play support for UB40 in Cairns



## STATS SPOT

Domestic and international tourists spent \$63.5 billion in Australia last financial year. Tourism Research Australia reports 80 per cent, or \$51b of all expenditure was by domestic day and overnight visitors, while international tourists contributed an additional \$12.5b. Qld had 27% of the tourist expenditure, just behind NSW with 31%.



## guinea's **ba**. cissoko

Doors open 7.00pm for 8.00pm  
Licensed bar and food  
Wednesday 8 March 2006  
Tanks Art Centre

**B**a Cissoko, four young Guinean exiles from West Africa living in Marseille, connect the intensity of Salif Keita with the fun of Guinean dance bands.

The keynote of their sound is the distinctive and elegant *kora* (21-string African harp). Instead of burying the *kora*'s intricate beauty too deep in the mix or placing it too high on a classical pedestal, *Ba Cissoko* position the two *koras* right out front.

The wild, souped-up electric *kora* alongside the lush otherworldliness of a second, acoustic *kora* is definitely striking, and the playing of both is as virtuoso as that delivered by *kora* masters such as Toumani Diabate. *Ba Cissoko*'s 2003 album *Sabolan* on the *Marabi* label turned the Guinean singer into the most recent revelation to come out of West Africa.

His deep-song refreshes traditional vocal styles, and with the cascade of percussion, funky bass and two astounding *kora*'s, the sounds combine to turn on its head any preconceived idea about these soul singers with 21 strings to their bow.

When a Hendrix-like solo with saturated strings bursts out, that is nineteen-year-old Sekou Kouyate coming into his own, proving that the popular repertoire is far from being stuck in a rut. Djembe, tamni, *kora* and wah pedal beat out a metaphor for a modern Africa today. *Ba Cissoko* will also play Womadelaide.



*'Though Sabolan is their first album, this tight quartet produces music that sounds as mature and practised as any African recording of the past several years' - The Japan Times*

Doors open 7.00pm for 8.00pm  
Licensed bar and food  
Saturday 25 February 2006  
Tanks Art Centre

*'Perhaps the most innovative blues musician to emerge in the new millennium has been Canadian Harry Manx, the creator of a unique fusion of traditional acoustic blues and Indian classical music'*

*Montreal Gazette, Nov 2005*



canada's  
**harry manx**  
supported by Yeshe Rainers

**H**arry Manx has been called an "essential link" between the music of East and West, creating musical short stories that wed the tradition of the Blues with the depth of classical Indian ragas. He has created a unique sound that is hard to forget and deliciously addictive to listen to.

Manx is a prolific artist, releasing five albums in a four-year span with no signs of stopping. Blending Indian folk melodies with blues, a sprinkle of gospel and compelling grooves, Manx's "mysticissippi" flavor is hard to resist, easy to digest and what keeps audiences coming back for more.

"The live performances have become the most exciting part of the music business for me," Harry says. "And it's not only the playing; it's all the other magic that happens between myself and the audience. My goal has always been to draw the audience as deep as possible into the music."

Manx will also play the Port Fairy Folk Festival and the East Coast Blues and Roots festival. Tickets at Ticketlink.

Cairns Civic Theatre and  
La Boite Theatre Company

# crèche and burn

a play by Elise Greig:

touring to Cairns Civic Theatre  
8.00pm nightly 3 - 4 March 2006



For Sarah it's her first day on the job as a newly trained childcare worker and she's keen as mustard.

A pity no-one warned her that all the children want to do is play war, take off their clothes, wee on each other and start fires.

And that's nothing compared to the parents. There's the career woman, the stay-at-home mum, the grandmother who thinks the childcare centre is the equivalent of a dog kennel and the biker mum who believes breastfeeding is an act of cannibalism.

Enter Robert, the weekend father. He's a gentle guy, who just wants to spend quality time with this daughter, but somehow, Robert accidentally makes a bad day worse!

*Crèche & Burn* takes our primal fears of parenting and flips them on their head. From perfectionism to paranoia, this comedy shows us, having a kid is anything but child's play. [www.laboite.com.au](http://www.laboite.com.au)

*"This play was inspired by the birth of my first child. I entered a world I never knew existed and started to realise that if it takes a village to raise a child, then childcare centres are an important part of that village. If you have children, know children, know people who have children or were a child yourself at some time, you will relate to this play."*

*"Sharply observed and superbly handled, this quirky little farce will leave you laughing, crying or booking yourself in for an express hysterectomy".* Scene Magazine 2005

*"Elise Greig's zany, slapstick romp of a play wrestles with all the intensity and frustrations, angst and labour associated with parenting."* Courier Mail 2005

Tickets at Ticketlink [www.ticketlink.com.au](http://www.ticketlink.com.au)

Cairns Little Theatre

# fawlty towers

written by John Cleese  
and Connie Booth

8.00pm 24-28 February  
then 1-4 March 2006  
Rondo Theatre in Cairns

The British Film Institute named the comedy *Fawlty Towers* as the top of the 100 most important TV programmes of all times.

The show's genesis occurred in 1971 when Cleese and some of the other *Monty Python's Flying Circus* team stayed at an hotel in Torquay, which was managed by an incredibly ill-tempered man.

Realising the comedic potential in such a situation, Cleese and Booth later admitted that they wrote the first series for their own pleasure as much as in the hope for a hit, but after screening on a minority channel, healthy viewing figures and rhapsodic reviews ensured first six, then another six episodes, were filmed.

Basil Fawlty, the class-conscious sociopath who is terrified of his wife, is the catalyst to the mayhem that occurs throughout the play.

The social-climber is the most rude and insufferable hotel manager in existence. His exasperated wife Sybil tries to maintain a reasonable level of service, but Fawlty's snobbishness makes him perpetually fawning towards those he considers 'worthy', while scaring away the real 'posh' guests as he verbally assaults nearly everybody.

Life at *Fawlty Towers* is non-stop crisis with Sybil and maid Polly forever picking up the pieces, while little Manuel, the dogsbody and tyrannised waiter from Barcelona who makes matters worse with his misunderstandings of the English language, is subject of frequent physical attacks by the demented Basil.

W: [www.cairnslittletheatre.com](http://www.cairnslittletheatre.com)



Mon-Thurs from 9.30am-3.30pm  
10-13 January for 8-12 year olds  
17-20 January for 13-17 year olds

## SCHOOL HOLIDAY WORKSHOPS

Led by two professional workshop facilitators, Lou Bennetto and Susan Prince. Taking young people through their paces by creating a fun environment where your child can learn to work with text utilising theatre craft, use their voice not only for text but also as an instrument and use movement and body percussion as a performance tool.

And, as a first, JUTE has commissioned award-winning playwright Kathryn Ash to write a 10 minute play for your budding actor to perform under the lights in the JUTE Theatre on the Friday afternoon after the 4 days of intensive and creative learning.

Parents and friends are all invited to come along to watch the Friday performance at 3pm where your child has the opportunity to perform on the stage of the JUTE Theatre. Following their performance each child will be presented with a JUTE professional acting workshop certificate.

Places are limited and pre-bookings are essential.

Contact Sarah Flenley at JUTE on 07 4050 9444 or email [sarah@jute.com.au](mailto:sarah@jute.com.au).



# playwriting **the** boathouse

new play written locally by Angela Murphy  
directed by Suellen Maunder

premiere season 24 March - 8 April 2006  
8.00pm Fri-Sat or 6.30pm Tue-Thurs  
JUTE Theatre at CoCA in Cairns

26-29 April 2006  
Darwin Entertainment Centre

*Twist it and turn it again and again  
and then just a little bit more....  
don't stop 'til you sense it's all come together,  
and then let it rest in the drawer, before  
you do it all over again, again,  
And twist it and turn it some more.*

That's what I've learnt about playwriting, because a *wrighter*, as opposed to a writer, is a worker who shapes and constructs something, building it into an accomplished piece over a significant period of time.

Being part of JUTE'S Enter Stage Write program and finishing my Masters of Letters (Creative Writing) over the past three years has been a great path of learning, finding my voice and discovering that humour is a vehicle well worth riding right to the very end.

Most plays, and *The Boathouse* was no exception, are constructed over several years. They begin one day as a passionate idea that grabbed the playwright's attention and with the help of dramaturges, good research and a penchant for writing dialogue, they grow into a consciously-crafted script that has scorned superfluous words, jettisoned unrelated events and concentrated on the pathways that take the human condition, and the characters who deliver it on interrelated and conflict-filled journeys.

For people with no idea what this city was like before tourism, 747s and besser-bricks arrived, it takes them back to the beginning of a fledgling sea-port and a place of the past.

And for those who know it well, the stories and the ambience continue to deliver to generations of friends and visitors an old building with no pretensions, cheap beer and a great local flavour. To have it and other buildings that represent a city's history, demolished for yet more air-conditioned, high-rise apartments is for me a bit like chopping down the family-tree. The idea is a travesty, and this became the catalyst for my play.

Good drama is about conflict, and since the Grim Reaper's shadow loomed over the CYC building, human emotion about the issue has flowed through the city like an endless Mexican wave. But the issue extends further than our CYC building. Add to it the multi-layer of developer-funded local councils who currently manage Australia's coastal cities and conflicts loom like 40-storeys on a sand dune. Calls for Senate inquiries and CMC investigations into council deals have sprung-up around Australia's east coast as fast as the developments they question.

So how is the average man who's having enough difficulty swimming through his own cauldron of life, meant to swim across that bureaucratic boiling pot to make anyone listen? How indeed? Oh yes, that's the other thing you learn in playwriting - don't tell the audience everything, and build up the tension.

*Angela Murphy*



The passion for me came in the form of the Cairns Yacht Club (CYC) building. Or moreover it's current position on death row. The CYC has been part of Cairns' history since 1908 and the building has been there since 1920 teaching sailing and welcoming local and international visitors to soak up uninterrupted views and sea breezes. It's the most historic waterfront building in Cairns and undeniably part of this city's heritage.

I am not a keen sailor, quite the contrary, a big swell makes my stomach lurch. Nor was I conceived under the CYC's verandah (as many Cairns' locals proudly claim to be), but my passion came because this living, breathing building creates a link from the past to the future.

For show info, prices or to book go to Ticketlink on 4031 9555 or [www.ticketlink.com.au](http://www.ticketlink.com.au)

# Jekyll & Hyde

The Musical



Kirk Farquharson as Utterson and Chris George as Henry Jekyll. Photo: Paul Barton

**Cairns Choral Society**

**13 - 28 January 2006**  
**8.00pm with some matinees**

**Cairns Civic Theatre**

**T**he story of Dr. Jekyll is about the duality of man and the struggle within him between his inherently good side and his evil nature.

Based on the world famous novel by Robert Louis Stevenson, its songs speak of the facade everyone shows to the world while hiding their private, other self.

This hit musical broke Broadway house records over 4 years with 1500 performances. It continues touring the world, supported by a cult following through large online fan clubs. Die-hard fans refer to themselves as 'Jekkie's'.

The musical was developed in the early 1990s by Frank Wildhorn who has followed up with two new musicals, *Dracula* and *Bonny and Clyde*.

It opens in a nightmarish hospital ward in London around 1885. Jekyll explains his theory: that in each person there are two personalities constantly at war, one good and one evil.

He suggests that it is possible to separate these two warring personalities and to isolate the functional, good component from the dysfunctional, evil component.

He tells the hospital board that he has discovered a combination of drugs that can isolate these two personalities and asks their permission to test his drug on hospital patients.

When the board members express their misgivings and vote to withhold their consent for his experiments, Jekyll angrily insists that the board grants him permission.

Rejected, he conceives of a plan to go ahead testing the potion on a secret patient, with devastating results.

Ticketlink T: 4031 9555 or online at [www.ticketlink.com.au](http://www.ticketlink.com.au)

## BILLBOARD

### 'If walls could talk' ~ Innisfail's IWD event

Funded by RADF, writer Jacque Duffy and artist Stasia Abraham (both Arts Nexus members) will present two stories and produce two art pieces specifically related to buildings within the Innisfail district at the International Womens' Day breakfast at the Australian Sugar Industry Museum on Wednesday 8 March. Book T: 4061 8626

### Feast of the Senses returns 19 March 2006

In 2005, over 5000 people came to *Feast of the Senses*, the inaugural arts/lifestyle event in Innisfail as part of Primary Industries Week. Supported by the Dept. of Primary Industries and Fisheries, Johnstone Shire Cultural Assoc., Innisfail Art Society, Johnstone Shire Council, Innisfail Chamber of Commerce and Tropical North Qld TAFE, the event set a benchmark for collaboration in meshing the arts in all their forms with biota - amazing tropical produce from land and sea, fine food and cuisine, cut flowers and more. The event included a tilt at the Guinness Book of Records attempt at the most diverse fruit salad ever created - with 79 different fruits included. For event coordinators call 4064 1102 or 4061 8626. In 2006 a writing competition has been added that closes 24 February. Entry forms at Innisfail Library, via Arts Nexus or T: 4065 3364

### In the Raw ~ photos by the people

Did you get a camera for Christmas? Hurry - Gallery 53 at 53 Spence Street in Cairns is inviting amateur photographers to submit photos that will stir emotions, wonder or amazement for a new exhibition of raw talent alongside an exhibition of international stars in theatre, ballet, and film photographed by corporate photographer Keith McMilian. Selections made in February and prizes awarded at Friday 10 March opening. Forms at [www.gallery53.com](http://www.gallery53.com) or call 4031 4221.

### Art on Aplin ~ next show

Features works by Cairns-born Regan O'Neill who did her Certificate of Visual Art at TAFE in 1994. "I had fantastic local artists teach and inspire me to experiment more and more, and I've just kept on painting." Hours are 9:30am to 4:30pm from 13 Jan - 10 Feb 2006 at 6 Aplin Street. [www.artonaplin.com.au](http://www.artonaplin.com.au)

### Paradise Concerts 2006

Following the sellout of every 2005 event, Paradise Concerts announces an expanded 2006 Series of 7 chamber music events at their intimate tree-top hideaway venue. As international musicians now settled in Cairns, this entrepreneurial couple invite world-class musicians from among their many friends to perform for Cairns audiences. The feature 2006 concert is a Gala Piano Recital featuring internationally famous French pianist Pascal Rogé in an all-French repertoire concert entitled *From Paris to Paradise* in June.

But to launch the season, the first recital on 4 February 2006 features London-born international cellist Christine Jackson, Malcolm Cole on viola, local talent and former violinist with the Queensland Symphony, June Campbell, and international violinist and creator of Paradise Concerts, Kirtley Leigh Paine. The String Quartet will perform music by Beethoven, and be joined by the co-creator of the Series, Mark Paine, to perform Glazunov's *Idyll* for horn and string quartet. Mark has recently returned from Barcelona where he performed as hornist with the great tenor, José Carreras. The group will then be augmented by New Zealand pianist Nan Gibson to perform Dvorak's sumptuous and playful piano quintet, op. 81. Later in February, Nan and Kirtley will be embarking on a concert recital tour of New Zealand hosted by Creative NZ. Events can either be booked individually, or book all 7 at a discounted price. For brochure T: 4038 1960 or W: [www.paradisecconcerts.com](http://www.paradisecconcerts.com)





Juno Gemes: *Oodgeroo Noonuccal - Poet, Activist, Educator at Moongalba, Stradbroke Island 1982* (detail). Silver gelatin photograph

## Juno Gemes: proof: portraits from the movement 1978 - 2003

engaging photographic portraits documenting  
the struggles of Aboriginal Australians

opening 6.00pm 17 February  
17 February - 26 March 2006  
Cairns Regional Gallery

**A**rtist's Statement: *Proof: Portraits from the Movement* is an exhibition that chronicles the cultural and political struggles of two generations of Australia's indigenous people, drawn from my extensive archive of portraits taken over a 30 year period.

The exhibition includes portraits of many people central to these struggles over the past three decades - activists such as Marcia Langton and Garry Foley, Mum Shirl and other community leaders; artists Wandjuk Marika and Thancoupie; writers, dancers, film makers and photographers. Together these people represent *The Movement*, the broad movement for recognition, change and land rights that has been an important part of Australia's political history.

I was born in 1944, in war torn, occupied Hungary. In 1949 I emigrated to Australia with my parents. In 1969 I set out to spend five months in the Central Desert working with traditional owners on a documentary film, *Uluru*.

I experienced both the strength of indigenous people and their culture and was deeply shocked by their oppression at the time. After this life changing experience, I have searched for ways to assist in changing these conditions. My dual passions - photography and dedication to Aboriginal cause - have been maintained with great vigour ever since.

Juno Gemes

*A free entry forum and  
discussion on the life of  
the surrealist artist*

*Sat 28 Jan at 2.30pm*

RSVP essential on 4046 4800

## a surrealist's James Meldrum: studio

Paintings by Australian surrealist artist  
James Meldrum of his Cairns studio  
opening 2.00pm 28 January - 5 March 2006  
Cairns Regional Gallery

**A**rtist's Statement: Surrealism literally goes above and beyond the observational, perceptual world of appearances. In early works I encouraged the influence of the subconscious and intuitive processes, so that it is not only how things look but how we choose to perceive them. Thus a surrealist may pursue images emerging in the act of painting, rather than being derived merely from the visual stimulus of optical perception.

Looking back I realised that I have never painted directly from observed objects, and I still do not do so. Though images in my paintings may be drawn from my immediate ambience, they only appear after they have been observed assimilated and mentally reconstructed.

The Cairns paintings were created over 5 years. I painted almost every night from dusk to dawn in a huge metal shed with large windows. This allowed me complete solitude surrounded on all sides by moonlit lush tropical vegetation. As I painted I would see the passage of the moon and stars across the sky in the windows of my studio. So each night I would experience, sunsets, dusk, evening, night and dawn. This all affected the mood and quality of light in my Cairns paintings. The feeling of peace and calm by being constantly surrounded by such powerful forces was reinforced by my one faithful companion, a beautiful green tree snake which observed me until dawn. This primal sense of being at one with nature was present in my paintings of the monsoon, cyclonic storms and lightning flashes.

James Meldrum



Evening studio Cairns. 1987-88. 122 cm-152 cm. acrylic on canvas.



Acting Director Paul Brinkman

## Changes as Cairns Regional Gallery celebrates 10 years

Cairns Regional Gallery has seen staff changes recently with the resignation in November of Louise Doyle after three years in the position of Gallery Director.

Paul Brinkman has taken up the Acting Director role. Paul brings to the position six years experience as the Gallery's Public Programs Manager and extensive qualifications in arts management.

"We will continue to move from strength to strength in 2006 with many exciting programs scheduled. Our ever-growing Collection will be the exhibition focus for the year, complemented with world class travelling exhibitions and a number of shows from selected local artists", said Paul.

Other changes for the new year include Steven Tonkin moving on after a year as Senior Curator, and Kate Boydell taking on the new role of Education Officer.

"Kate is a well known art educator of North Queensland and brings to the Gallery an excellent knowledge of school arts curricula. Kate's appointment as Education Officer recognises the important role Cairns Regional Gallery plays as an education resource for students of the region", said Paul. T: 4046 4800

W: [www.cairnsregionalgallery.com.au](http://www.cairnsregionalgallery.com.au)

## a matter of time

tamworth fibre textile biennial

Curated by Suzie Attiwill  
opening 6.00pm 3 February  
3 February - 2 April 2006  
Cairns Regional Gallery

### Curator's Statement:

#### Why 'a matter of time' ?

The curatorial approach to this exhibition was sparked by a quote from Sue Rowley in her book 'Craft and Contemporary Theory' where she suggested that 'it might be useful to think of craft in terms of multiple temporalities'.

In selecting works for the exhibition, I was keen to locate work that was not *about* time but was *an experience of time*. This is evident in processes of making, materials and use - where time is actualised and not just an idea about time. Hence each work is a matter of time and the title of the exhibition *a matter of time*. These are two distinct and different relations to time.

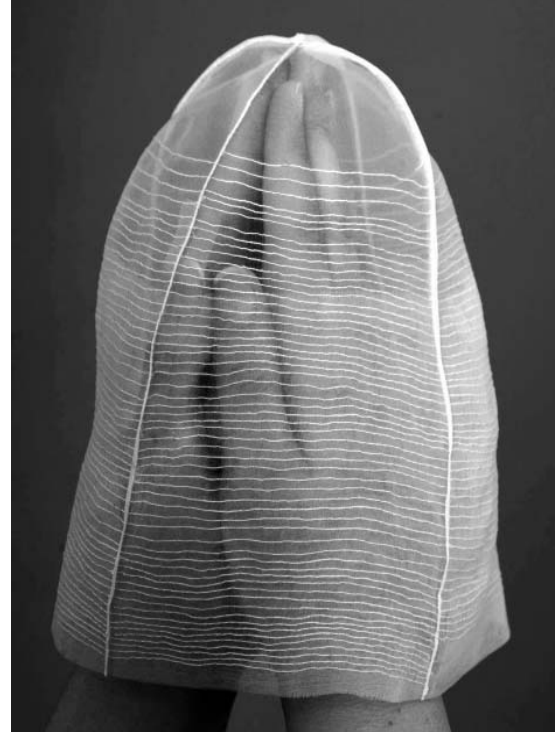
#### Trends in fibre textile art today?

I was attracted by the invitation to curate the Tamworth Biennial because it was not to survey what is happening in current textile practice; instead the invitation was to develop and pose a critical position that will contribute to contemporary discourse.

The exhibition was an opportunity for me to develop my research interests to do with time, craft and making - as a way of thinking, making and doing. This is different to identifying dominant trends from which to develop a curatorial theme to compose an exhibition.

#### As curator, does personally installing the exhibition in each venue, make it unique?

Yes it does. Not only are the works arranged differently so that there are different juxtapositions made in each



Rosemary O'Rourke, *Praying Hand Protector 1*, 2004.  
Organza, thread, digital print (detail)

exhibition, each space affects the way an individual work and the exhibition are encountered. When I install an exhibition, I consider the sightlines and how people move through the space. My main focus is assembling exhibitions as events in space.

I am Head of Interior Design at RMIT and consider each exhibition from the position of an interior designer. I prefer to call myself a designer of interiors rather than a curator - the latter is usually associated with objects, I am more interested in the space that objects produce.

#### Should visitors view the objects as 'art' or 'craft' and does it really matter?

There is no defined way they 'should' engage with each piece, as the exhibition invites viewers to encounter the work and the exhibition as a process of production.

But how they encounter the work does, as things, practices and materials do matter - especially given the title 'a matter of time'.

In this exhibition there are works that would be categorised as art, design, craft, fashion and performance.

As a curator I am interested in craft as a process, a verb rather than a noun, as a practice which runs through many disciplines. All the works in the exhibition have a relation to craft through a privileging of material and making. Paul Carter, one of the Tamworth symposium speakers, describes this succinctly: 'Materialising temporality in the process of making, *a matter of time* also materialises thinking, the repositioning of 'craft' as a primary mode of thinking about, and constructing, the life-world we inhabit.' Suzie Attiwill, Curator

Lisa Michl:  
**earth  
dust**

10 March - 16 April 2006  
Cairns Regional Gallery

On her grandmothers side Lisa Michl is of the Kokoberrin language group located on the West Coast of Cape York Peninsula in Queensland.

Her traditional homelands of Pinnarinch stretch from Staaten River National Park and north to Nassau River, including Wyabba Creek and Dorunda Lodge area. On her grandfathers side she is of Czechoslovakia in Europe.

### Artist and Curator Talks

Free Entry. All welcome to attend.

Floor talks by artists and curators are scheduled prior to the official opening of many exhibitions at the Cairns Regional Gallery.

These informative presentations provide an insight into the exhibitions on show and offer the opportunity to speak to exhibitors, ask questions and learn details and insights that may not be found in exhibition notes.

### Kid's Holiday Workshops

Kid's Holiday Workshops encourage, motivate and assist school aged children to develop their creativity and artistic skills while fostering an understanding of art and art techniques. Tuition is by qualified art specialists, with an emphasis on fun, creativity and diversity in the workshops. There is access to premium quality, non-toxic materials, and a maximum of 21 students at any one time.

Next dates are 16-20 January 2006.

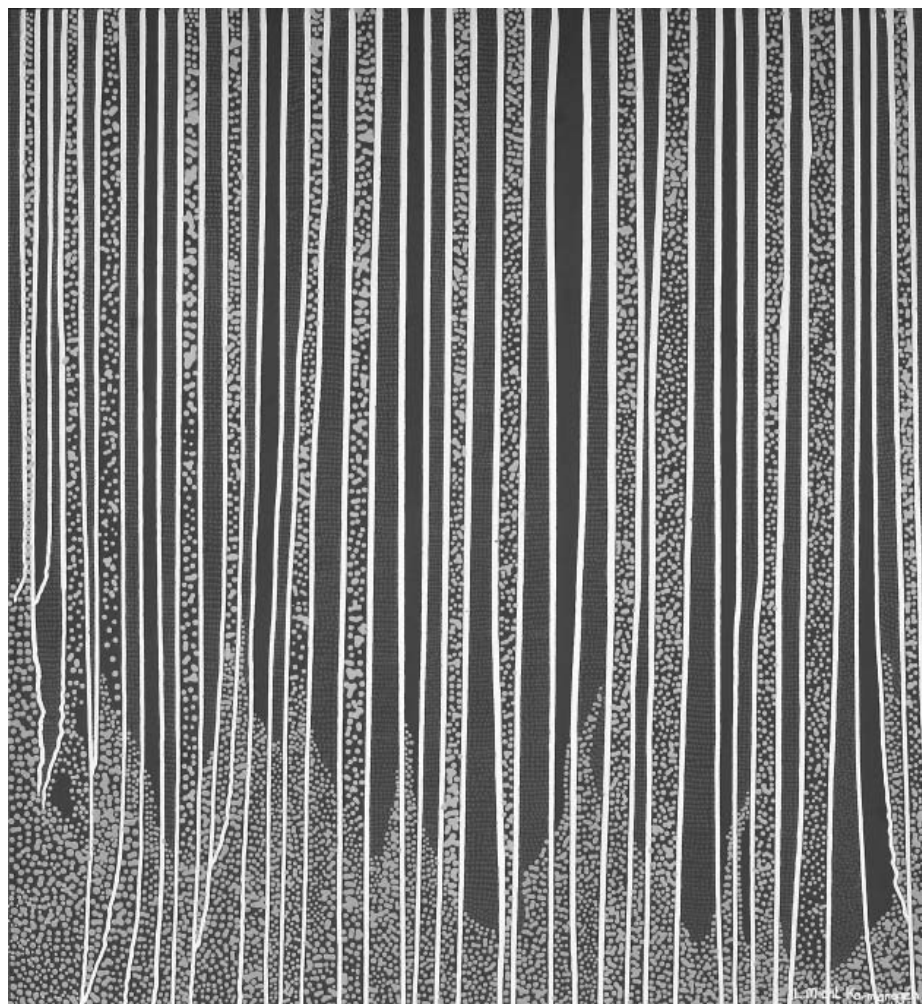
Also note there are Adult Fine Art Classes commencing 5-7pm Wednesdays.

### Something old, Something new

9 Dec 2005 - 29 Jan 2006  
Cairns Regional Gallery

This Cairns Regional Gallery Collection exhibition presents recent acquisitions alongside old favourites.

The exhibition documents the evolution of the Collection and acknowledges the richness and distinctiveness of visual art coming from the region of Far North Queensland.



*Whispering Grass 2, 2005 (detail), Satin polymer acrylic on canvas. 130 x 120 cm*

After practising in the areas of Batik, jewellery and acrylic paintings on canvas over the past 11 years, Lisa has exhibited in numerous group exhibitions around Australia, in Germany and the USA with her first solo exhibition with art dealer Andrew Baker in Bowen Hills Brisbane during September 2005. Her Indigenous sterling silver jewellery collections can be viewed at Cairns Regional Gallery Shop.

Lisa's artworks have been purchased for numerous private collections and public gallery collections such as Queensland Art

Gallery. With several solo exhibitions scheduled for the next 18 months, these may prove to be a valuable investment.

"I find visual arts to be expressionism in its richest form. My most recent artworks are large acrylic paintings on canvas, encapsulating elements of our rich Kokoberrin cultural lifestyle."

"Through strong vibrant and at times very delicate works I tell the story of our Kokoberrin art, stories and law, transferred to me by my forefathers and extended family."

## Alick Tipoti: linocuts

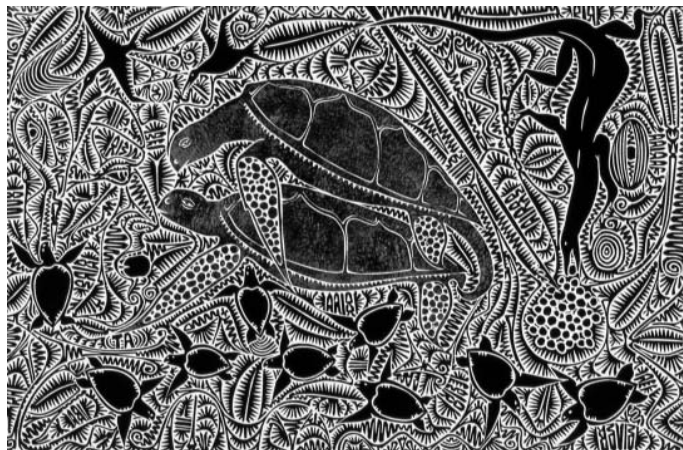
14 March - 29 April 2006  
KickArts exhibition on CoCA foyer wall  
Centre of Contemporary Art [CoCA]

**A**lick Tipoti is an award winning printmaker from the Torres Strait who has recently printed new works at KickArts with master printer Theo Tremblay. These will be displayed on the feature wall at CoCA from mid-March, with more works by the artist available in KickArts shop.

His striking black and white linocuts and hand coloured linocut kaidaral works vividly portray traditional Torres Strait stories and document themes important to the cultural life of the Torres Strait. [See also the back page of this edition of Arts Nexus.]

Tipoti was born on Waiben (Thursday Island) in 1975 and holds a Bachelor of Visual Arts (Printmaking) from the Canberra School of Art. He is currently teaching at Tropical North Queensland Institute of TAFE on Thursday Island.

Pictured right: Alick Tipoti, *Waru Pathai Danalang*, 2003, Linocut kaidaral



## way out west

robyn baker illuminates the quirky and unexpected narratives of outback life

Opening 6.00pm Friday 3 March  
until Saturday 22 April 2006 at KickArts Gallery  
Centre of Contemporary Art [CoCA]

*Way Out West I*, acrylic on canvas, 1050 x 800 mm. Photo: David Campbell



**W**Artist's Statement:  
*Way Out West* emerged from a number of visits west of the eastern seaboard. The first journey was to Charters Towers, the town where I grew up. I renewed old acquaintances, visited old family homes and my favourite place - the cemetery. As a child, I spent many hours every Sunday at the cemetery, and this time I relished every minute I spent there reviewing memories. The first journey was about memory.

Journey number two took me to Charters Towers again, this time for a school reunion. I felt out of place. Eventually the stories emerged and I began to relax into the old surroundings and the company of old friends. The second journey was about stories, old and new.

For the third journey I went north west to Chillagoe, Almaden, Petford, Mount Garnet and then the Atherton and Mareeba Tablelands. This time I looked at the bush. It was hot and dry and extremely beautiful. The colour of the earth changed from one side of the road to the other. On the back roads, death still lingered in the air from times past where ruins from old mining camps still struggled for recognition. Old and new fires were in evidence and threatened new heartbreak. Contrasts of colour never failed to amaze my senses. The change in man and country between the Chillagoe area and the Atherton Tablelands amused and bewildered me. The third journey was about the bush.

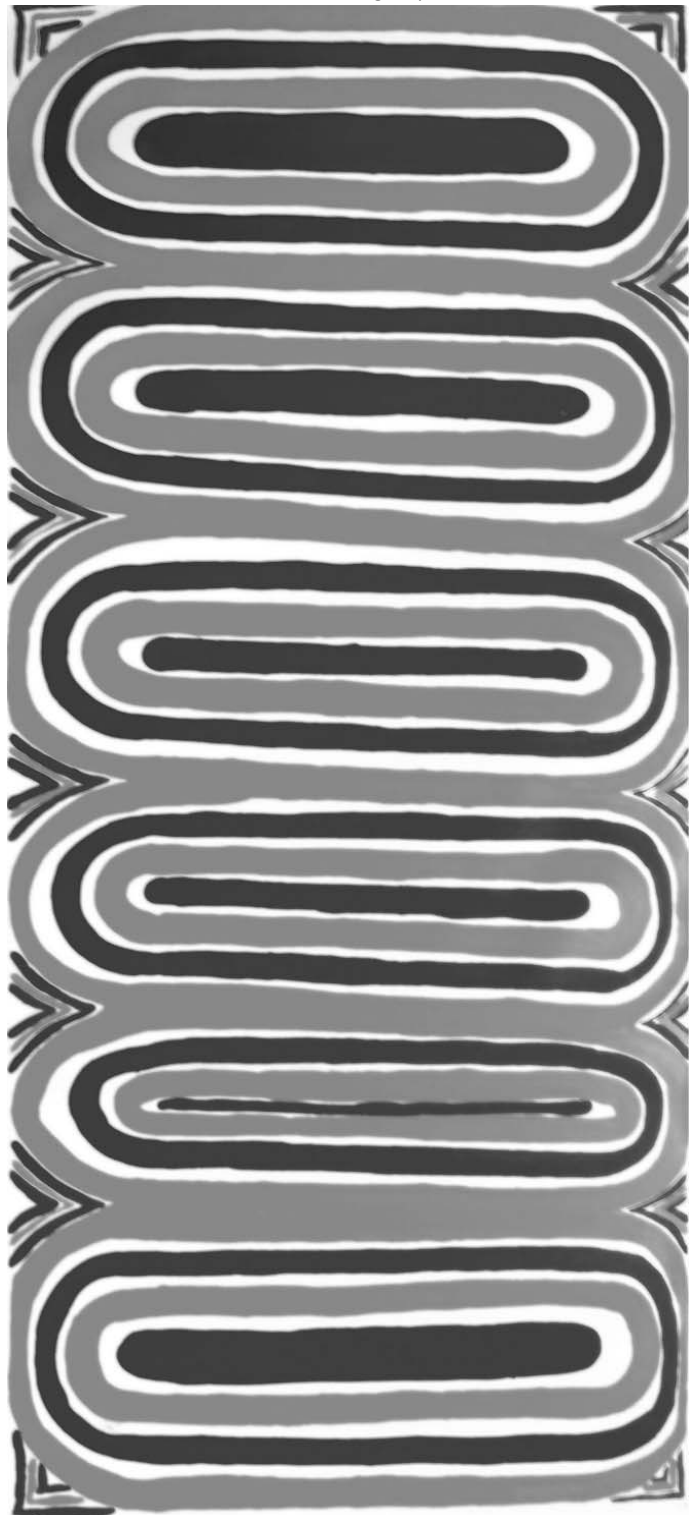
All three journeys produced a profound effect on the thought process regarding the execution of the paintings for this exhibition. Many aspects of my normal art practice changed, such as the medium and size of paintings. However storytelling remains the ultimate objective for each work under the strong influence of people and place west of the Great Divide.



# mornington island artists

31 January - 11 March 2006  
KickArts exhibition on CoCA foyer wall  
Centre of Contemporary Art [CoCA]

Showcasing a selection of artwork by some Mornington Island Arts and Craft Centre artists whose painting has strengthened the artists' ability to communicate their pride and knowledge of their culture to hand onto the next generation. Works are by Joseph Watt, Lance Gavenor, Joelene Roughsey and Roseanne Williams.



Joelene Roughsey, *Leg Markings II*, 2005, acrylic on canvas, 1400 x 650 mm.  
Photo: Russell Milledge

includes artworks by master class participants  
Bonemap, Nick Mills and Zane Saunders

# habitus ~ habitat

exhibition inspired by  
the Wet Tropics Great Walks  
by Brian Robinson

Opening 6.00pm Friday 17 February  
until 1 April 2006 at KickArts Gallery  
Centre of Contemporary Art [CoCA]

In an Australian-first, a unique and innovative Art and Environment Program has been initiated in association with the Great Walks of Queensland, a \$10 million Smart State program creating a series of world-class walking tracks through some of the state's most beautiful natural places including three World Heritage areas.

These locations include Fraser Island, Gold Coast Hinterland, Mackay Highlands, Sunshine Coast Hinterland, the Wet Tropics and the Whitsunday area.

In 2002 the Environmental Protection Agency (EPA) commissioned an *Integrated Cultural Opportunities Assessment* to set the direction for this project, with its recommendations a creative departure from the Government's Art Built-In Policy under which public art by Queensland artists and designers is incorporated into major state-funded building programs. The report recommended EPA implement an innovative program very different to the existing Art Built-In model. Instead of art and design being "built-in" to the Great Walk track systems, an arts development program was initiated within each region.

The program sponsored residencies by seven nationally and internationally recognised Queensland artists to create artworks in response to that environment, and to conduct an art and environment workshop for local professional artists.

For Cairns it was Brian Robinson, who has exhibited widely nationally, in the South Pacific region and in Europe. He is recognised as a leading artist of the Torres Strait region and is active in advancing Indigenous art practice through major state and national cultural organisations.

For *Habitus-Habitat* Brian has created work called *Hidden Treasures* that explore the nature of sculptural elements within the environment, comprising representational found objects that form the basis of these sculptural forms. External surfaces of the sculptures are treated with photographic images of the surrounding landscape experience. These are combined with woven surfaces, reflecting the indigenous tradition of ephemeral fibre weaving from the region.

For this exhibition inspired by the Wet Tropics Great Walk, additional works are contributed by artists from a master class workshop, including Bonemap, Nick Mills and Zane Saunders.

The art program is informed by the curatorial rationale *Habitus - Habitat* as the guiding principle for all involved [see EPA website for more at [www.epa.qld.gov.au/parks\\_and\\_forests/great\\_walks/art\\_and\\_environment\\_program/](http://www.epa.qld.gov.au/parks_and_forests/great_walks/art_and_environment_program/)].

Artworks created from each regional program are being exhibited locally in public galleries that include KickArts, Perc Tucker in Townsville, Mackay Artspace, the Hervey Bay and Caloundra Regional Galleries, and the Gold Coast City Gallery.

Additionally, the KickArts exhibition will tour *Habitus-Habitat* to Gallery Hinchinbrook in Ingham from 13-29 April 2006.

KickArts Gallery hours are 11.00am-5.00pm, Tuesdays to Saturdays at CoCA, 96 Abbott Street in Cairns. For more information T: 4050 9494 W: [www.kickarts.org.au](http://www.kickarts.org.au)

**Juliana Doupe provides a perspective on today's Chinese community of the north as we celebrate a landmark exhibition and prepare for Chinese New Year**

**The Chinese in the Cairns region**

About a century ago in Lower Freshwater, a man leaned on the corner of his thatched and wooden house, mountains in the background, surrounded by the fertility of his labour, pineapples and bananas.

A photo of a Chinese gardener is in the current Chinese exhibition at the Cairns Regional Gallery, and also reproduced in the McLeod Street Pioneer Cemetery. It shows someone adaptive, skilled and hardworking with what can be done with a piece of dirt in Cairns. It spells out a past of the longstanding presence of the Chinese community in the Cairns region.



It is 54 miles from Cairns to Herberton, and I well remember a Chinaman tramping the whole distance with two large baskets full of apples, which were for sale in Herberton.

John Potts, 1887

**Beginnings**

The Chinese community in the Cairns region has rich history going back to Queensland as a new colony when gold was discovered at Palmer River in the 1860s. The goldrush included an influx of Chinese, who named it New Gold Mountain. By 1877, an estimated 17,000 Chinese people were at the Palmer River goldfield, north west of Cairns, and more in Cooktown, the nearest port.

“Miners, merchants and carriers responded to the gold rushes, but eventually, Chinese occupations diversified to include agriculturalists, bakers, butchers, clerks, cooks, herbalists, hoteliers, storekeepers and sugarcane farmers,” says Australian-Chinese historian Kevin Wong Hoy.

According to the Cairns Museum, “the Chinese actually began the banana and sugar industries in Cairns. The Hop Wah plantation grew sugar, cotton and other crops between 1878 - 1885. There is still wild cotton growing today around Earlville.”

For the next 30-40 years the laws applying to the Chinese were very liberal compared to what was to come post Federation.

“Married Chinese were permitted, upon application, to become naturalised British subjects. As naturalised citizens, Chinese from Thursday Island to Mackay were entitled to purchase freehold land, to vote, and enter north Queensland society,” says Wong Hoy.

They entered north Queensland society and contributed a great deal toward its economic and cultural development.

The Chinese community grew strongly in the area in particular because of their ability to grow maize and vegetables where Europeans failed.

According to records at the Cairns Museum, “White people believed that Chinese were essential for a healthy society because they could grow vegetables and fruit better than anyone else. They were accepted as market gardeners and small farmers. Other cultures also enjoyed Chinese fireworks, colourful parades, Chinese opera performances, puppet shows, and food on special occasions. The Chinese are remembered as being honest, kindly and generous. Unfortunately a lot of people, especially children, seemed to think they were a good target for practical jokes. Stealing a watermelon or orange from a Chinese garden was a favourite past-time.”

Around 1900 the Chinese comprised about 20% of the total population of Cairns, and had a thriving Chinatown, centred on Sachs Street (now Grafton Street) with shops and family-run businesses, a school, and two temples.

But political opinion was turning against the Chinese community. After Federation, the new Commonwealth passed laws that limited civil rights for resident Chinese and limited immigration.

“By 1901, Chinese immigration became almost impossible. By 1903, severe limitations had been imposed on naturalisation and in 1909 aging Chinese, naturalised or not, were excluded from Australia’s first social welfare benefit,” says Wong Hoy.

The result of these laws in the early part of the 20<sup>th</sup> century saw the beginning of the decline of the Chinese community and its rich cultural traditions. The community, not being renewed with new immigration, were aging. The children of the first generation were adults educated in British schools, so the language fluency of the community was affected.

Despite this, agricultural practices and culinary skills survived, as did Chinese commerce, which remained part of the northern landscape.

However, through the first half of the 20<sup>th</sup> century, the number of Chinese in proportion to Europeans declined, and so too did their social and economic influence. Chinatown fell into disrepair.

**Lit Sun Goong Temple and Sachs Street**

Established in 1887, the temple soon became the epicentre of Cairns Chinese community life well into the early 20<sup>th</sup> century. Representing the three main religious traditions of China – Taoism, Confucianism and Buddhism - it was built with the support of the successful and prevalent group of Chinese from the Zhongshan district in China.

Its hand-crafted fittings were all imported from China, while the body was built from locally sourced material. The temple had a hall, a caretaker’s residence and an attic home for older single men, who were housed there for around 50 years.

Inside the temple was an ornately carved altar, canopy, decorative friezes, paintings, ritual vessels and deity statues, a site of cultural significance for festivals, community events, feasts, lion dancing, music and fireworks displays.

The 1927 cyclone damaged the front. The community renovated the back portion to continue functioning as a temple, but the community was in decline from the 1930s, and the temple used less until in 1964, it was demolished, and the land was sold to pay rates arrears to the Cairns City Council.

However, many artifacts were preserved, including the amazing example of traditional Chinese carving which was the temple altar canopy, currently showing at the Cairns Regional Gallery exhibition.

The temple itself was situated on Sachs Street, now known as Grafton Street. Sachs Street was Chinatown, the heart of the Cairns Chinese community.

Wendy Favell, author of *Moments in History from Cairns and Districts* describes Sachs Street as a place that became “notorious for its brothels and boasted laundries, fruit markets and general stores.”

In fact, two Joss Houses (or temples) boasted pride of place in what was a street “to be avoided if one wished to remain innocent of the temptation it so readily offered,” according to Favell. “The Chinese also provided gambling for those who frequented the pack-a-pau establishments in Sachs Street,” she added.

Judy Murphy, author of *Cairns and District Our Heritage in Focus* says, “Sachs Street, between Spence and Shields Streets, was a busy community including merchants, herbalists and boarding houses.

The area had at one stage a “rather unsavoury reputation as a centre of gambling dens, opium smoking, gin drinking and loose women.”



*Young Lion Dancers and Chinese Dancers*



**CADCAI**

The Cairns and District Chinese Association Inc. (CADCAI), founded in 1979, serves the Chinese community today. It aims to provide local social gatherings and celebrate traditional festivals. Members engage in community festivals and events to promote Chinese culture, while running Chinese language and traditional dance classes, and a weekly Chinese radio program broadcasting Chinese music, news and community stories.

One aim of CADCAI is to create a Chinese Cultural Centre in Cairns to become a permanent home and interpretive centre for the collection of artifacts salvaged from the Lit Sun Goong Temple.

Since 2002 on behalf of the community, a small but dedicated group of volunteers has been involved in the preservation and management of this important heritage collection. Last year CADCAI created a very successful Chinese New Years Lion dance and cultural showcasing event, attracting a crowd of 5000.

The Cairns Chinese community of today is a mixture of Australian-born descendants of these early migrant families, and recent immigrants from China, Hong Kong, Malaysia and Singapore, New Zealand, Jamaica and Pakistan. Regardless of origins, the common thread holding all together is their Chinese culture and heritage. Apart from the huge potential for FNQ tourism as China grows in affluence and global influence, Cairns City Council and Advance Cairns have recently mounted missions to China to forge new trade, social and cultural links with Cairns as a priority.



*Above: The altar [detail] from Lit Sun Goong Temple  
Left: installing it at the Regional Gallery exhibition*



**Hou Wang Chinese Temple, Atherton**  
*Pictured above: Hou Wang Temple, Atherton*

**Cairns Regional Gallery Exhibition until 5 February 2006**

The current Cairns Regional Gallery exhibition, *Celebrating the Chinese Community in Cairns*, has photographs of picnics, Chinatown and soldiers. There are old handmade baskets that were used to collect lychees from gardens, and there are the artifacts salvaged from the Lit Sun Goong Temple before it was demolished.

"The community salvaged some of the decorative internal fixtures and fittings (of the temple), the altar and canopy, as well as the movable temple objects, which are now in the custodianship of the CADCAI. This exhibition is the first time that these artifacts have been shown publicly in one place at one time," says senior curator at Cairns Regional Gallery, Steven Tonkin.

"Whilst these community artifacts, like family heirlooms, are a material link to the past, it is the numerous descendants of the early Chinese settlers that still reside in and around Cairns that are a most vital link to the past, through their personal stories and family histories," he says.

Many members of the local Chinese community have provided invaluable information and support for this exhibition, while others have generously lent treasured family photographs and heirlooms. This exhibition highlights the crucial role that the Chinese played in the early history of Far North Queensland, as well as acknowledging the valuable role that the community continues to play in Cairns today.

The history of the Chinese community in other parts of the Far North is no less colourful. Built in 1903 from local materials but furnished with handmade items from China, the Hou Wang temple in the main street of Chinatown just outside Atherton served the Chinese population estimated at 1000 people in 1909, its short main street crowded with shops and houses.

After World War 1, the Returned Soldier Settlement Scheme evicted Chinese Australians from their farming leases under the edict that 'All lands at present being leased to Asiatics in the Atherton, Tolga, Kairi area be resumed for soldier settlement'.

Denied their livelihoods, many moved away. By the 1920s, the Chinese population dwindled and the temple began to fall into disrepair. To prevent further deterioration, Chinese families purchased the land on which it stood. In 1979, the Fong On family donated the building and the Atherton Chinatown archeological site to the National Trust of Queensland. The entire Chinatown site is now included in the Queensland Heritage Register.

Following the tireless work of volunteers over many years, the site was restored as a museum as part of the Queensland Heritage Trails Network, and opened for tourists. This was augmented by further federal and National Trust funding, and supported by Atherton Shire Council.

Names like See Poy, Jue Sue, Gee Kee, Fong On, Low Choy and others, are an integral part of North Queensland history. Through a series of interactive multimedia displays, guided tours and exhibits, their stories are brought to life.

The Hou Wang Chinese Temple and Museum was the 2003 winner of the New Tourism Development Award.

**Chinese New Year Festival**  
City Place 28 Jan 2006  
4-9 pm

**2006 Year of the Dog**

**HOLIDAY WORKSHOPS FOR YOUNG PEOPLE** 10am-4pm Mon-Thurs 9-19 Jan 2006  
Kite, lantern, costume and mask-making, Chinese New Year parade + more  
**TANKS ART CENTRE** Pick up FLYER Bookings essential on 4032 2349



Adam presenting sponsors with a memento and DVD of the Shanghai events. From left: Mono Gomez, GM of Brothers Leagues, Ray Lemari, Cairns president of Hoo Hoo International, and Cairns City Council Mayor, Cr Kevin Byrne.



The \$500 win for the Sound Circles performance from Bunnings Warehouse at their mid-year community concert allowed the group to design and purchase a choir uniform for each member, emblazoned with the groups signature butterfly symbol. It's amazing to watch how the T-shirt has contributed to the group's morale and pride as the invitations for Sound Circles to perform keep rolling in.

Wearing their new T-shirt uniforms, participation in the July Queensland Music Festival was also made possible by Commonwealth RAF quick-response funding. This addressed a need that since 2004, four people and their carers regularly travelled the 150ks from Innisfail to participate in Sound Circles in Cairns. The dedication of this group and the interest they expressed in a Sound Circle being formed in their own town sparked the idea of the Cairns group travelling to them. The regional outreach workshops and participation in Innisfail's Kulture Karnivale was a partnership between Innisfail Respite Care, Johnstone Shire Cultural Association and Arts Nexus.

Also supported by RAF were four Queensland Music Festival workshops that culminated in Disability Action Week performances with the 'Whatever' Junk Orchestra at the Tanks Arts Centre in a collaboration with ARC Disabilities and Arts Nexus.

Accompanied by Sound Circles musical director Jill Blackman, another participant, Stephen Sakach, used the opportunity of the Qld Music Festival to prepare him for his imminent trip to World Expo in Japan as an assistant facilitator with Sound Circles within the Queensland Premiers Delegation, so spreading the Sound Circles to many new international participants. He also attended the International Conference for Music Therapists held in Brisbane. The result has seen the cultivation of a young man with many dreams by giving him career options he had not previously considered. As with so many of the Sound Circles participants, having a disability can often limit options, and yet the confidence and knowledge that this skill and workshop format gives, leads to significant results. Stephen has now recorded one original song, facilitated workshops in Japan, Brisbane and around FNQ, and is embarked on further professional development with the aim of recording a full CD.

Among other participants, Nichole has now written her first song, Sonia has been writing for sometime and recently revealed her flare for visual arts, Dominique and his pal Bob continue to entertain us with his ventriloquist talent [pictured above] and we now have two new members, Colin and Shandell.

Late in 2005, the Sound Circles group performed at Yungaburra Folk Festival as part of a statewide summit of over 60 performers with disabilities hosted by the Cairns group, further consolidating the Arts Nexus partnership with Brisbane-based Access Arts [the statewide arts organisation for people with disabilities].

The group recently gathered to discuss the various events and how to continue Sound Circles in 2006. Everyone agrees it is crucial to find a way to continue Sound Circles. The group are now looking for ways to ensure that Sound Circles is sustained to continue providing these young adults with unique opportunities for social inclusion and artistic expression in Cairns and the surrounding region, including Innisfail and the Tablelands. Every week these young people gather with friends to find a unique opportunity to realise their dreams. May this never cease!

*Melissa Robertson [Arts Nexus CDO]*



## What a difference a year makes

**Y**oung Adam Norman from Cairns doesn't quite know which was the most exciting - the police escort to and from the Shanghai hotel, meeting leaders from the 14 different countries at the Wataboshi Asia-Pacific Music Festival for people with disabilities in China in November, or performing under the lights at a basement nightclub.

But he has so much to sing about since returning from the trip that he is writing a bunch of new songs. Sponsorship and enthusiastic personal support for the trip by Mayor Byrne and Cairns City Council, Brothers Leagues Club and the Hoo Hoo Foundation also allowed Arts Nexus Cultural Development Officer Melissa Robertson to accompany Adam to China to join other Queensland performers and meet many other international delegates.

Another exciting 2005 highlight for Adam was meeting with his hero Adam Brand in Cairns during the singer's national tour. Orchestrated behind the scenes, the 'surprise' Adam-meets-Adam encounter on the stage at Brothers Leagues Club was televised.

Writing his own songs is just one of the new vistas that have opened up for this young man since the day he joined the Arts Nexus Sound Circles for music-making in 2004 [with project funding from the Commonwealth Regional Arts Fund or RAF].

First he bought his own blue guitar [pictured above]. Then, decked out in rapper gear, he started devising his own individual rap, backed by the rest of the Sound Circles group.

Since performing their debut concert at Tanks Art Centre only 12 months ago, the Sound Circles group have performed at City Place, with the Minister for Disabilities Warren Pitt MP in Cairns at Disability Action Week, on the stage at Cairns Central during Festival Cairns, and last month by invitation, at the opening of the Taipans game at the Cairns Convention Centre.

In March at the Malanda Festival, Sound Circles facilitators, Jill Blackman and Melissa Robertson, coordinated a large sound circle gathering within the Malanda community, assembled for the opening Waterfall Ceremony at dusk in the natural amphitheatre of Malanda Falls.





## Nexus Networking

### Fourth Friday @ 4pm Forum

**Art Therapy in a world of AIDS**  
4.00pm Friday 24 February 2006

## About Wataboshi

It was amazing to witness the array of talent from 14 different countries on show at the main concert in the Shanghai Concert Hall in November within the 8<sup>th</sup> Asia Pacific Wataboshi Music Festival for people with disabilities. This was televised live across Shanghai. What a privilege for me to accompany Adam Norman from Cairns and to meet all the many other volunteers that had taken time out of their professional lives to do the same.

One representative who had penned an original song was chosen from each country. If they were unable to perform it for themselves, they could select someone to do so for them. There were lots of dignitaries present, and everyone felt very important.

Brisbane based 21 year old Hayley Kitchener was Australia's representative. Singing her own original opera piece was very inspiring and did us all proud.

It was not until the next evening that Adam got to strut his stuff on the stage as part of the farewell party program [pictured above]. Adam performed his own original rap song *Swish* [I wish]. With all the 'bling-bling' we could muster, great moves and a heap of enthusiasm, the crowd roared as they witnessed the premiere of this very unique talent. By the sound of the applause and the flash of a dozen cameras as photographers shot forward, Adam's performance was a surprise and very well received. His horizons have now been extended beyond his imagination, people's lives were touched, and the effect will be felt by his Sound Circle friends back home.

Wataboshi means "dandelion". The image of the flower spreading its seed across the world represents the purpose of the movement that the Japanese organisation *Temp Po Noi* set out to achieve sixteen years ago. That is, to showcase the talents of those with disabilities, and to provide opportunities for those that aren't to interact and perform with them. The results are moving and changes lives, the friendships formed are life long and the impact on everyone from the staff, volunteer interpreters and the orchestra accompanying the songs is palpable.

*Melissa Robertson*

### nexus

#### networking

Kim Davis describes herself as an *AIDS artworker*, returned to Australia from the frontlines of Africa, Thailand and Burma where in recent years she has been using her ceramic and arts practice in a range of community settings as effective AIDS intervention strategies. At the first Friday Forum at 4pm for Arts Nexus on 24 February 2006, she will describe her overseas work and how an arts-led practice for social outcomes can be a powerful tool for change. Artists interested in extending beyond solo practice by linking their work with their social consciousness will find this forum most instructive. Venue to be announced.

### nexus ~ access art

#### partnership

In addition to the big Sound Circles story printed at left, Arts Nexus is working closely with Access Arts again in 2006 to consolidate the partnership and extend accessible art services. There are some very exciting new developments that will unfold.

### nexus

#### auspices

Arts Nexus auspices [financially manages] an ever increasing number projects for individuals or groups that lack their own legal structure to operate public money. For many, the projects would not otherwise happen, so many find this service valuable. Most are small, but Nexus is managing several grants at once for the Blackrobats program of workshops, performances, outreach and professional development. This engages numerous schools, festivals and communities as well as professional development. Nexus Board members recently assisted Blackrobats leaders to begin the group's first strategic plan to determine direction, structure and resources. Also, we had Family Evening and performance in the Kuranda community.

### art / craft / design

#### partnership

Arts Nexus is working in partnership with Craft Queensland to deliver accredited Cairns workshops in Commercialisation for visual artists, crafters and designers starting in March, and are currently sourcing potential tutors. Story on page 24.

### more skills

#### initiatives

Arts Nexus is assisting the delivery of a program of accredited one-day workshops in *Events Management, Business Planning* and *Marketing*, available on 11-13 February as outlined in full on page 30.

Other skills workshops Arts Nexus is assisting for capacity-building for both community and business include *Grant-writing* in Mossman [16 Feb], Innisfail and Tully [9 Mar] as a joint venture between the Dept. of Primary Industries and Fisheries and the FNQ Area Consultative Committee. Book at FNQACC 4051 7836. Additional dates and locations will be added, as well as some training specific to home-based creative businesses.

Note that more workshops Arts Nexus is partnering are on page 24 for visual artists and designers, while those on page 33 are for writers. Ask us for brochures on any of these upskilling opportunities. Some are free and others are heavily subsidised.

### festivals

#### initiative

Arts Nexus has been successful in securing \$30,000 investment from Arts Qld to support a major capacity-building project working with several FNQ Festivals starting in 2006. The first targeted engagement is the events management, business planning and marketing workshop series in February 2006 as printed on page 30, but there are several more phases and partners to this longterm strategic project.

## conference engagements

As Nexus EO Eve Stafford was on the initial reference group to shape the *ARC Biennial*, as the first art, craft and design biennial in Brisbane, so we were keen to attend. Result? Inspiring speakers in a fantastic program. Don't miss it in 2007!

At the *Ignition* conference that followed at the Brisbane Powerhouse, Nexus CDO Melissa Robertson presented one session, Kelli Craig from Blackrobats did likewise, and EO Eve Stafford facilitated a session related to the Scoping Study within the Australia Council's restructure. What was most *inspiring* was the whole batch of new, youthful and energetic ccd artswriters with fresh ideas at this QCAN/Youth Arts Qld event.

Just over one week later in mid-November, it was off to the biennial State RADF conference in Maryborough. Here EO Eve Stafford facilitated a total of 8 cultural policy development workshops over the three days. The much awaited review of the RADF program, with recommendations for change, was unveiled [see [www.arts.qld.gov.au](http://www.arts.qld.gov.au)] causing lively discussion, as did the opening speaker Neil Cameron, Woodford fire-artist, who made some controversial statements on youth culture [also available to read]. Networking was a highlight between sessions. Entertainment included a large pageant and fire event in the park, with scores of performers, costumes, music and lights [pictured below]. One week later, EO Eve Stafford was off to Bundaberg as one of 3 facilitators for a community visioning day involving arts, culture, tourism, local government and cross-sector entities.

## writing partnerships

After a very successful first year of bringing writing events to Cairns that quickly booked out in 2005, see the exciting 2006 program listed on page 33, similarly partnered by the Qld Writers Centre and Cairns Libraries.

Plus, Nexus has been successful in gaining a 2006 Cairns RADF project grant to support local writers by paying commissions and reviews, so it is timely to publish a synopsis of the recent workshop by Martin Buzacott on review-writing on page 32. Another partnership to repeat is with the Brisbane Writers Festival, so that outreach events of the calibre we hosted for the first time in 2005 [US writer Jeff VanderMeer, and Nick Earls] can be brought to Cairns in 2006. Tropical Writers who regularly meet at Nexus are hoping we have new venue to announce soon, but are meanwhile using Arts Nexus website forum as a place to publish and discuss each others' work.

## nexus communications

Nexus website Forum [mentioned above] growing 25% a month now has 130 users, and hundreds of viewers. This community interaction arts forum has areas for reviews, debates and controversies, reports, and a place to store newsletters. To make this 'commons' for free conversations across the sector even better, your direct input is invited. Oh, and the best calendar of events in the region is online there. Nothing else comes near it. But it could be even better if you post your own events directly online. These can then be picked up for the Nexus eBulletins that are promoted to 1000+ emails. The magazine deadline for the next quarterly is 15 March 2006.

## nexus volunteers

An International Volunteers Day lunch at Cairns Yacht Club hosted by Arts Nexus in December allowed Certificates of Appreciation to be presented to all of our 2005 team of valued volunteers for their work in supporting the work of the organisation and the wider arts community.

## nexus membership

The comprehensive program during 2005 has been strongly supported by the community in excellent numbers attending, and a doubling of Arts Nexus membership [new and renewed] enrolling during 2005.

## nexus funding

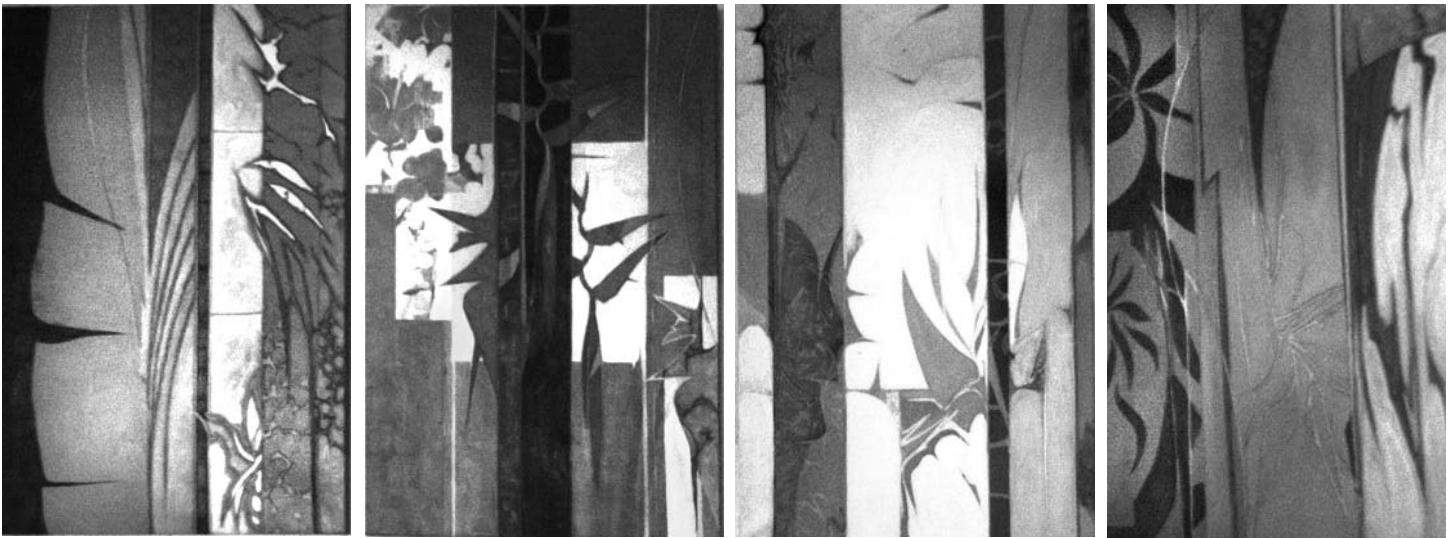
Base funding for 2006 is \$80,000 from the Australia Council for the Arts as major funder as an annual Key Organisation [same as 2005]; and \$47,000 for the final triennial year from Arts Queensland. Apart from direct costs such as printing magazines and publications, phone, postage and office costs, together this supports the EO/Communications and CDO positions, administrator and volunteer coordinator, all four being part-time only. Additional 2006 project funding is \$8440 from Cairns City Council RADF to support FNQ writers; and \$30,000 [AQ] to support a capacity-building project for several FNQ Festivals.

## nexus office accommodation

Our current tenure at Shop 6, The Hilton, has expired to make way for new commercial tenants. Since November and up until the time of writing, Arts Nexus office remains in storage while we pursue the search for new premises. While we have inspected alternative spaces, many are not affordable within our limited resources. Arts Queensland as our triennial funder also searched for alternative premises within government facilities, without success, so have since allowed a transfer funding out of program support [listed above] towards rent. How to balance this revenue loss while still providing a credible 2006 program is the challenge the Board are currently considering, with no time to lose in embarking on 2006. Meanwhile we apologise for any service delays due to this disruption in our operations. We have received loads of generous and encouraging support from many our members and supporters, and are following up all leads and suggestions received. Arts Nexus wholeheartedly thanks The Hilton for their valuable support for the past 8 years. Stay tuned.

Dancing birds at dusk - stiltwalkers as part of the community story pageant at the State RADF conference in Maryborough in November 2005





Above: *Skyflowers 1-4*, acrylic

## Skyflowers & Birdwings Paintings and Reliefs by Roland Nancarrow

October - December 2005  
Reef Hotel Casino Foyers

Review by Steven Tonkin

Roland Nancarrow's exhibition *Skyflowers & Birdwings* is the final instalment in this year's program of contemporary art displays at the Reef Hotel Casino, which has seen works by some of the most dynamic and innovative artists in Cairns grace the walls of the Sofitel Hotel and Casino Foyers.

Roland is a well-known figure around town and his work will be familiar to most, although this display is refreshing in that it marks his return to painting after a decade of producing mainly sculptures (although many of these paintings, with their 3D relief elements are still sculptural in composition).

The obvious success of Roland's display in this type of venue – NOT an art gallery – makes me consider the 'framing', and by that I mean the display and reception of 'art' in contemporary society. In this city, the Cairns Regional Gallery and KickArts are recognised public venues (or secular cathedrals) for the presentation of art, where visitors expect to see objects that have been duly anointed as 'works of art' for whatever, sometimes rather dubious reasons. Marcel Duchamp's 'readymade' *Fountain* 1917 – yes, that infamous urinal – opened up the possibility that almost anything can be a 'work of art' in the right context; read as, at the art gallery or museum.

But this situation also raises the antithetical question: How do works of art function in the context of the 'everyday' environment? This question is not directed at 'public' art, where public display is an explicit function of the work, but rather the intentional art object (and let us not forget 'post-object' art for the sake of inclusiveness) without the 'framing' devices of the physical gallery space and the authority of art history that can elevate mere things to the status of 'art'.

Traditionally there has been an aesthetic distinction made between 'high' and 'low' art, most often defined in the 20th Century on political grounds. However with the demise of the East/West polarity, and the rampant globalisation of free-market economics, this ideological division has been largely jettisoned to the intellectual scrap heap. Yet if we take the art gallery as a bastion for a 'sanctified' art experience, and everything outside the gallery walls as the 'everyday', then 'high' and 'low' is contextual, and thus a viewer's engagement with 'art' is re-defined by a 'framing of experience'. In

the 21st Century it will be objects or works (of art) that can traverse this artificial divide between the 'high' art gallery experience and the 'low' art everyday experience, that will be seen as crucial in the writing of the history of art in the future (as we archive the present).

It is with that point (and after a long-winded discursive digression) that I return to Roland's *Skyflowers & Birdwings*, which are works that I know (from my 'everyday' experience) are very effective in the Reef Casino Hotel in a synergetic relationship with the function/s of the venue, while I can hypothesize with near certainty that they will also function effectively in the sanctified space of the art gallery (although with an inevitable post-modern shift in reading/meaning).

Returning from the Reef Casino (after losing an obligatory few dollars on the roulette wheel) to the safety of art historical 'frame', there are obvious precedents to Roland's work in the sculptural threads from early C20th Constructivism, and a self-admitted lineage from French modernism, Paul Gauguin and Henri Matisse in particular. The influence of Matisse is evident in Roland's bold use of colours in the stylised motifs – the 'skyflowers' and 'birdwings' – to establish counter-balancing spatial relationships, that are most obvious in the panels hung along the Casino Foyer glass wall, and set against a backdrop of tropical vegetation.

Like Gauguin before him, Matisse sought out the 'exotic' in the South Seas and in 1930 travelled to French-governed Tahiti, seeking inspiration and imagery that could be assimilated into his Euro-centric view of the world.

Yet for Roland, a long-time resident of Far North Queensland, the 'exotic' is not somewhere else, but the right here, right now, a lived experience of (this) place, which manifests itself in his work as an authentic 'regional' character that is to be celebrated.

Artists in this city are in a unique position to take up the challenge of exploring works (of art) that function across both 'frames of experience': the gallery space and the everyday environment, and vice versa. With this in mind the Reef Hotel Casino CEO, Allan Tan, and the exhibition program co-ordinator Bruce Stewart, must be given all due credit for providing local artists with a venue in this city in which they can question the role and very meaning of contemporary art.

Steven Tonkin

# COMMERCIALISATION INTENSIVE

Arts Nexus in partnership with Craft Queensland and the Southbank Institute of TAFE now bring fully accredited **affordable** workshops to Cairns to be delivered in part in evenings/weekends in a community setting.

These start from March 2006. The accredited points can contribute towards a Diploma of Visual Art; Diploma of Business, or a Diploma of Visual Art, Craft and Design.

## Subjects include:

**The Business of Art [ICOR307]:** The purpose of this model is to provide the visual artist, craft practitioner or designer with basic knowledge and skills in financial, organisational, business principles, intellectual property, taxation, contract law, marketing and alternative fund raising sources, as appropriate to the visual artist.

**Forecast Market and Business Needs [BSBMKG40A]:** This course covers the gathering of market intelligence to forecast market and business needs. It considers how to build and maintain networks, review current business performance capability, evaluate the market and articulate the needs of the market and your business.

**Occupational Health and Safety in Visual Arts [PHC065]:** In this module, students learn to recognise the dangers associated with their specific visual art, craft or design practice, identify strategies for risk management, and be able to adopt strategies for the prevention and control of each of the physical or chemical hazards identified to comply with acceptable standards.

Please register your interest with your full contact details without delay, and an information brochure will be sent.  
T: 4051 4433 or eve.stafford@artsnexus.com.au

# WANTED

Tutors interested in delivering any of the above topics should contact Arts Nexus without delay. While a Certificate 4 in Assessment and Workplace Training or other teaching qualifications would be desirable, a person who is a professional and could demonstrate a high level of experience in the sector would be considered.  
T: 4051 4433 or eve.stafford@artsnexus.com.au



[www.visualeducationreview.edu.au](http://www.visualeducationreview.edu.au)

In August 2004, the Minister for Education, Science and Training, the Hon Dr. Brendan Nelson MP, and the Minister for Communications, Information Technology and the Arts, Senator the Hon Helen Coonan, announced that the Australian Government would fund a **National Review of Education in Visual Arts, Craft, Design and Visual Communications**.

Visual literacy / capability is a fundamental skill, increasingly as important as language and numeracy.

The key areas of focus are:

- \* notions of visual literacy /capability
- \* curriculum in visual education
- \* teaching and visual education
- \* teacher education in visual education

There are 5 ways to be involved with the Review:

- 1 Register to receive updates on the website above
- 2 Make a brief comment about visual education
- 3 Indicate interest in a focus group or interview
- 4 Nominate an exemplary Visual education program, website or practice
- 5 Make a brief comment on the Discussion Paper



"Unashamedly seeking commercial affirmation" - and why not? Think Lautrec. Heather Bailey's Exhibition celebrates the successes of rural industries across the Tableland.

Assisted by RADF funds from Atherton Shire Council, the artist conducted interviews with the owners/operators of various Tablelands enterprises to carefully investigate new and old industries. The informative research adds interest to this unusual exhibition. Looking for a common thread to the successes, she found that the fortitude and resilience of the red Tableland earth was echoed in the characters of these industry pioneers, thus a metaphoric use of colour is important in this collection.

Paintings relating to the niche industries emerging on the Tableland, such as the Golden Drop Winery, Mt Uncle Distillery and Mungalli Creek Biodynamic Dairy are rendered in bright

## Fruits of Labour: a different landscape

Heather Bailey  
November-December 2005  
Foyer Gallery - Atherton Shire Council

Review by Mary Mackenzie

colours to emphasise the excitement of new ventures, while the muted colours used in other works represent the familiarity of traditional industries. Sombre shades may also have connotations of the financial and emotional burden endured by farmers when the seasons fail and the harvest is poor.

The cycle of fertility - birth, death and renewal associated with agricultural activity - is a recurring theme throughout, sometimes portrayed by flowers that symbolise certain events: baby's breath/birth, Arum lily/death. However, in the painting, *Stockman's Hall of Hay*, the flower seems misplaced and detracts from an otherwise fine painting in which a parched paddock littered with bales of hay stretches endlessly towards a blue sky.

The artist asserts that she is "seeking to flatter the humblest of produce . . . to project human-like qualities on the familiar,

## Death Trap - Cairns Little Theatre

written by Ira Levin

directed by Ken Cotterill [author of *Two Top Cops*, *The Bizarre Death of Karla Borsch* and several published plays]  
at Rondo Theatre Oct - Nov 2005

### Review of opening night by Bhama Daly



Flying foxes swarm across the tropical night sky; a cool breeze provides relief from the October humidity. The frenzied chatting in the foyer of the Rondo suggests a frisson of excitement, as director Ken Cotterill, producer Lynn Cropp and competent cast prepare to scare, surprise and shock the audience with Ira Levin's comic thriller *Deathtrap* (1978).

*Deathtrap* is a witty parody of *thrilleritis malignis*—the disease of writers who resort to murder in order to achieve the accolade of writing a successful thriller. The treachery, deceit and obsessions within the play are of the 'basilisk glare turned in upon itself'.

Sidney Bruhl (Kevin West) trapped in the mediocrity of a writer without any recent successes contemplates murder when

he receives a dazzling script, *Deathtrap*, from an aspiring playwright, Clifford Anderson (Danny Appleyard). Sidney's machinations both fascinate and repel his wife, Myra Bruhl (Lynn Cropp). Clifford is Sidney's nemesis. Or is he?

The stage setting at the Rondo captures the ambience of Sidney Bruhl's study. A desk and a covered typewriter occupy centre stage. French doors open out into the garden. A settee, leather armchair and fireplace allude to domestic congeniality. The back wall adorned with maces, daggers, battle-axes and handcuffs provide the theatrical element. The costumes are reminiscent of the 1970s. The lighting and sound effectively create the mood and tone of the play.

The actors are well cast. The play commences energetically with Sidney, Myra and Clifford caught in an intricate web of deceit. Helga ten Dorp (Jill Birch), the psychic with the uncanny ability to predict the future, albeit within a haze, provides the comic element. Into this scene enters the fifth character, Sidney's lawyer, Porter Milgrim (aptly portrayed by Frank Joel) who masks his illicit desires under a veneer of sophistication.

The highlight of the play is the murder scene and the ghoulish return from the grave in Act One that owes much to Ken Cotterill's focussed direction. The timing, dialogue and body language of Danny Appleyard, Kevin West and Lynn Cropp is superb as they attempt to outwit each other. It is a demanding performance withstanding the scrutiny of the audience within the confines of a small theatre. "Is—death in this room," asks Helga ten Dorp when she enters the Bruhl's study. Her psychic vibrations pick up the evil omens released, and the audience is in no doubt that death stalks the stage.

Somehow, after such a magnificent display of talent, the play loses its integrity with death becoming a spectator, finally succumbing to the mazelike convolutions of the plot. This may partly be due to the reversals within the plot and its Chinese box framework of a play within a play. The use of American accents somewhat detracted from the acting. Overall, it was an enjoyable performance, with the Rondo keeping alive the tradition of bringing the metropolitan arts nexus to Cairns.

**Bhama Daly** (nee Gopal) was born in Kuala Lumpur, Malaysia. She worked as a nurse in London for seven years before migrating to Cairns, in 1978, where she subsequently completed her BA (Hons) and PhD in English Literature, at James Cook University, Cairns. Currently she is pursuing her avid interest in literature and the arts as a writer of short stories.



common-place, or organic objects". In *Red Onions* this works; the onions have an anthropomorphic quality, the onion tops reaching out sensuously in rhythmic unison across the canvas, emphasising growth and fertility.

Within this exhibition, Heather Bailey states she is "seeking commercial approbation without loss of art integrity or peer review." The artist maintains, "I introduce a fresh perspective while faithfully recording and furthering appreciation of the ordinary". Whether she has achieved this somewhat challenging result, will, I believe, depend on the eye of the viewer. Many of the works are poster-like renderings where images sit self-consciously on the surface of the canvas, demanding attention, advertising the product.

Mary Mackenzie



From left: detail of 3 works by Heather Bailey including *Jacques Australian Coffee*  
Above: Heather Bailey, *Asper Park Bamboo*, 2005





## Crackle, Snap, Pop

Three one-act plays written by Susan Prince,  
Michael Beresford and Kathryn Ash  
premiered 11 November 2005  
JUTE Theatre at CoCA

### Review by Glyn Davies

Like the breakfast cereal whose advertising slogan is evoked by the title JUTE has given to its current trilogy of short plays, *Crackle, Snap, Pop* makes a very good first impression. Noisy, excited, restless action keeps going off all over the place in all three plays. Unlike the cereal, the plays do not turn mushy as time wears on – but they do start to make demands on the patience of the consumer. The snap and crackle wears a bit thin at times as the plots start to develop arcane complexities (particularly in *Snap*), or take on a succession of zany diversions that seem to swamp the original premise of the text (as in *Pop*). Even so, the verve and versatility of the three actors create superb entertainment and that does not wear thin.

In the first play of the trilogy, *Crackle*, three characters are visible on stage at any given time – Irene, Macka and Trevor – but there are actually four characters. The initial premise is that Irene's Darwin donga is haunted. Her lover, Macka, is away at the time and Trevor, a "hippie" exorcist, is called in. Half-way through the exorcism Macka, returning from his fishing trip, catches Irene and Trevor in what looks like – but isn't – a compromising position. From there on, Macka, ever the "ocker" sceptic sets out to biff the ghost-buster (there's a clever pun here on "shaman"/ (Jimmy "Sharman"). Amid considerable mayhem, the point is reached where Trevor, his psychedelic hippie clothes ruined in a brawl, goes offstage only to return dressed in the T-shirt and stubbles of the dead Johnno. The poltergeist has materialised as Macka's mate and now Macka has to choose between Johnno and Irene, marriage and mateship, life and death. This was the most lucid of the three plays.

*Snap*, the second play, makes clever use of the dual meaning of its title – signifying both photograph and card game. Iris and her epileptic son, Brian, open the play looking at family snaps and reminiscing; the snaps give the delicate Brian a sense of his identity within what turns out to be a very dysfunctional family. As time wears on, the snaps become less and less like those in the average family album and more and more disturbing. As Brian recovers offstage from an epileptic fit, his long-absent father, Neil, returns and starts to claim what are politely termed conjugal rights from

Iris, who is both willing and yet strangely loathe to comply; she eventually sends Neil off to see his son, from whom he seeks similar solace. We know, because the shadow-play on the screen leaves little to the imagination. Thereafter, the game turns more and more vicious as memories are traded and appear to the audience as projected photos on a distorted screen. The winner of this increasingly vicious game, as always, turns out to be the player who has the trump card.

After interval, *Pop* begins and ends as a glimpse of the "tree-change" generation's desire to downsize and simplify their lifestyles by moving to somewhere in the "jungle". However, the play very quickly turns into a series of parodic episodes of lifestyle shows, mostly centred on a TV cook, Imogen, and her use of clichés and half-truths. The play's zany, aptly called Bullet because he continually shoots everything down, acidly describes her show (and other so-called pieces of "reality" television) as "weapons of mass distraction". Shades of T.S. Eliot here, describing popular culture as "distraction from distraction by distraction" and telling us that "Human kind / Cannot bear very much reality". The play takes a good swipe at contemporary politics and, let it be said, the vacuousness of the minds of some "aspirational" Australians.

Dominic Hooper's set design is simple – circus-like yet functional, in the manner of German expressionist art of the 'thirties, and nicely in tune with it is John Robertson's background music, reminiscent of the Berlin cabaret we know so well from the musical of that name. Indeed, one could detect the influence of this kind of theatre, not only in the design, the lighting and the music, but also in the expressionistic, surreal and frenetic acting style so effectively maintained by all three actors throughout the evening. Suellen Maunder's choice of Brechtian expressionism as the dominant method of presentation serves to unify the three texts into a coherent evening's entertainment, whilst at the same time giving Cairns audiences a rare theatrical experience.

The three actors, Robert Jarman, Susan Prince [pictured] and Nicholas Skubij all show considerable talent, endurance and experience in recreating at least three (and in Nick Skubij's case five) different characters on stage within the space of two hours. While Robert Jarman is thrust into the "bad and ugly" role in all three plays, he does manage to extract a certain amount of singularity from the first two and plays the commedia dell'arte "zany" role with telling satiric effect in *Pop*. Susan Prince is more convincing as the downtrodden wives of the first two plays than as the TV show host in the third – where the stereotyping called for in the script tends to make her performance somewhat static. Nicholas Skubij, on the other hand, never ceases to amaze the audience with his subtle reworking of character traits, hairstyles and expressions, and his sheer physicality. His is the dominant performance of the evening – a hard feat to accomplish, given the strong competition.

Theatrically innovative, arresting performances, direction and design make *Crackle, Snap, Pop* a stimulating theatrical event. The fact that it also showcases the talents of three North Queensland playwrights makes it doubly interesting. This is the kind of theatre that not only entertained its enthusiastic first-night audience, though it did that very well: it also has an extra dimension. It challenges, and even shocks on occasion. It is, in short, the most interesting kind of theatre.

Glyn Davies

*Glyn Davies is a North Queensland by adoption, living in Yungaburra in preference to the bustling south-east where he was, until 1994, a Senior Lecturer at Griffith University. Not that the North is unfamiliar territory. He began his teaching career at Cairns High School in 1960, was a member of Cairns Little Theatre, and had four glorious years of misspent youth in FNQ in the early sixties. Between leaving FNQ in 1964 and returning for good in 1994, he married, raised three children and further developed his keen interests in singing, acting, teaching and, of course, writing. He was President of Playlab Inc. during most of the 1980s and has more recently directed and acted with Villanova Players in Brisbane and with Malanda Theatre Co. His most recent play was Lorna Bol's But I'm Still Here, which he directed for the inaugural Festival Malanda in March, 2004.*



Above: Artland exhibition view. Below: *Headhunter I*, 2005, assemblage sculpture, 580 x 200 x 200mm. Photos: David Campbell

**Artland**  
 Ed Koumans  
 December 2005  
 KickArts Gallery at CoCA

Review by Caroline Daniell

**A**rtland is an eclectic collection of paintings and assemblage sculptures that incorporate comical and whimsical combinations of objects, juxtapositions between western and indigenous cultures, the past and present, as well as religious components and elements relating to magic and sorcery. Landscapes and self portraits also feature, as do paintings referencing personal interpretations of colonial and post colonial accounts.

Koumans' work is highly individual and reflects a distinctively personal view and experience of the world. *Self With Bird I and II* present an almost reflective element to the exhibition as a whole and serve to create the sense that the artist himself is present within the space. The bandaged *Artland Figures* act as signature pieces and suggest that the exhibition is a narrative expressing Koumans' artistic journey across various environments and landscapes that have informed his artistic consciousness. Even though all the works are new, there is a retrospective component to the result. Whilst diverse in nature therefore, this exhibition is inherently characteristic in its presentation and content.

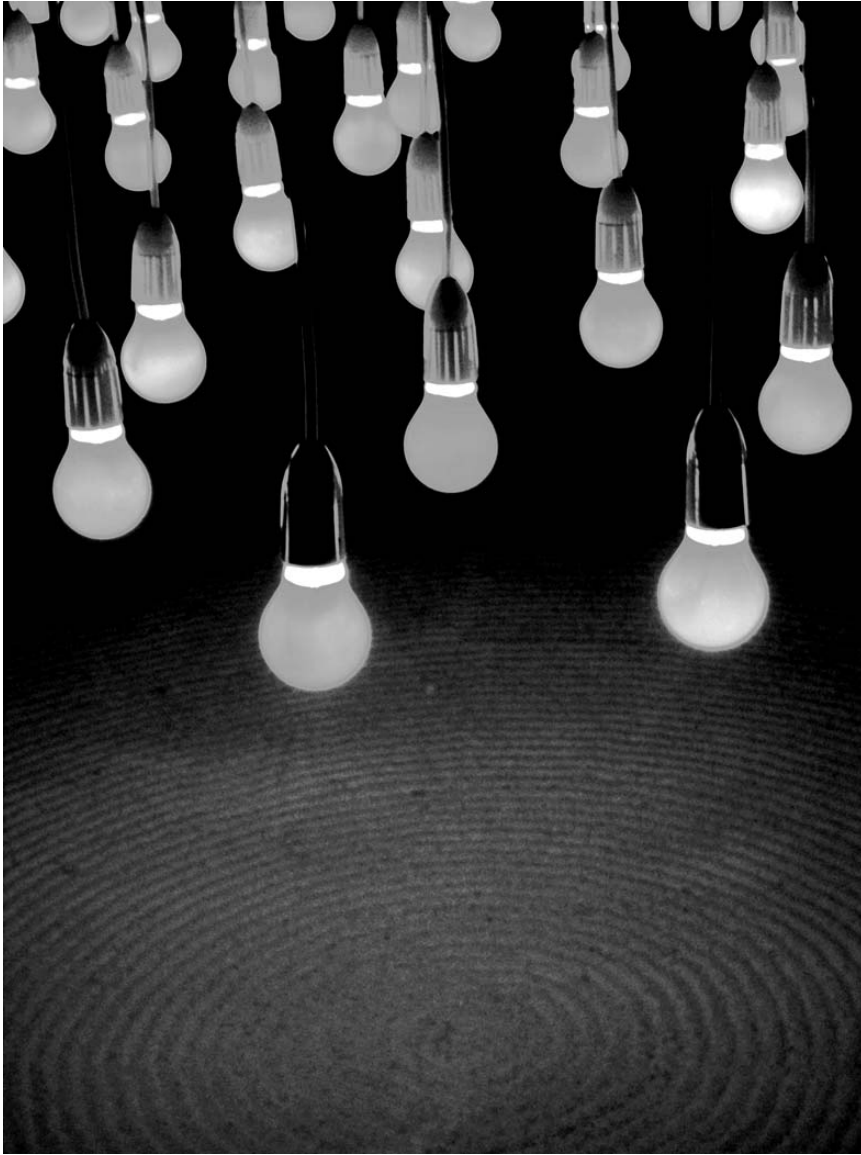
Various figurative assemblage sculptures, that at first glance resemble 'the primitive', stand on plinths throughout the space. Upon closer inspection, these are found to be playfully constructed works using fragments and concepts from western

and Indigenous culture, the material and the natural world, the public and the domestic arena, including male and female components. They conjure up newly recycled interpretations of both the impact of colonisation and the effects of globalisation on indigenous cultures, as well as the overlaps between. Both phenomena appear to be alive and well in these seemingly ethnographic figures but, at the same time, they are desensitised to provide a degree of humour that may be dichotomous, but is not frivolous.

Koumans' paintings are hung around the gallery space and offer an effective contrast yet continuation to his theme. His style is painterly yet restrained, naive yet sophisticated, contemporary but traditional. It is these tensions that provide interest to the viewer as well as the sense of past and present. Even though the panoramic landscapes may at first appear slightly incongruous, within the content of the exhibition they sit well, underscoring the theme of the exhibition that a sense of place is an essential component to a sense of self and identity. *Landscape I-IV* locate us firmly within the natural environment whilst the other works allow us to imagine the coming to be of this artist's particular expression of his world. *Artland* is a well-balanced and forthright encapsulation of the Koumans' artistic journey to this point in time.

Caroline Daniell





*Petri Dish Pink*, 2005, [detail] electrical components and salt, 600 x 500 x 500 cm. Photo: David Campbell

*Petri Dish Pink*, 2005, [detail] installation of superphosphate bags. Photo: David Campbell



**Petri Dish Pink**  
Julie Wilson-Foster  
December 2005  
KickArts Gallery at CoCA

**Review by Caroline Daniell**

**E**cological concern is a primary focus for many contemporary artists and others as it takes a progressively significant place in the socio-political arena of recent times. Installation art is a form of expression that utilises space and symbolism to make a philosophical and often political statement.

*Petri Dish Pink* falls into this category, with Wilson-Foster's exhibition made up of two major installation works that overwhelm the gallery space to the extent that a sense of suffocation is suggested. This is in keeping with her central theme of environmental asphyxiation. Although it may not be immediately apparent to the viewer, the work questions the sustainability of the planet towards providing for the ongoing wellbeing of all humanity. However, the works themselves are captivating and it is clear, at an inherent level, that the artist is conveying something sinister and thought provoking and that her concerns are fundamentally environmental. In this way, the installation itself stirs the viewer to

search for further insight and meaning. For the artist, the work is more specifically to do with issues of salinity, land clearing, agricultural monoculture and water within Australia. In this way the generic message is understood but is left open to more versatile interpretations.

In a somewhat modernist yet postmodernist stance, enormous and open rectangular fertilizer bags are suspended from the ceiling of the main gallery space, forming a large maze-like square around a central space. As if emptied from an opening at the bottom of each of the 32 bags, a small pyramid of salt has been carefully placed to emphasize the devastating effects of monoculture on the soil. Even though there is something sinister and overshadowing that makes one hesitate, one cannot help but wander through the maze of hanging bags. Soft red light seeps through them conveying a strong sense of foreboding but also a sense of delicacy. Standing in the centre is an eerie and overwhelming experience, emphasized by the futuristic sound effects that are an integral part of the installation.

In the smaller gallery space is a second installation, comprising numerous red light bulbs suspended from the ceiling by electric cables each 5 metres in length. The bulbs are alight, again infusing a soft red glow to the space that serves to signify a sense of warning yet fragility, both concepts encoded in ecological debate. Underneath the suspension of light bulbs, an enormous circle of salt has been constructed like a thick piled carpet with circular furrows indented from the inside out, forming the universal spiral pattern. The effect is highly tactile. It appears soft and inviting, yet the circle of salt represents a large Petri dish in which a hostile new world is taking shape. Again the juxtapositions between the inviting and uninviting are at play and effectively underline the magnanimity of ecological chaos as well as the reverence and inspiration many of us feel towards Nature in all its magnificence. Even though Wilson-Foster's exhibition has ambiguous components to it, her underlying message is unmistakable.

*Caroline Daniell*



**Deep Tank 5**  
 an evening of contemporary dance-sound-vision  
 at Tanks Art Centre - Dec 2005

Review by Kevin Mayo



In the midst of a hot summer, *Deep Tank 5* provided a cool respite with a night of dance, soundscapes, and visuals. The event was presented by Diverse Dance and featured guest performers and multi-media artists.

The space and performances were themed upon a celebration of water. That it was staged in a disused oil storage tank was not lost in the exploration of the theme by the artists who evoked both serene, flowing images of water as well as those of pollution and degradation.

Tanks space is open to inspired set designs and for *Deep Tank 5* it was given a relaxed intimacy by arrangements of lounge chairs where the audience could mingle and view performances. Visual stimulation was provided through video projections by Julie Wilson-Foster, ice sculpture by Arcocrystallis, and light box displays by Deanna Maich and Gabrielle Cooney.

Performances opened with a soundscaped movement piece of three women flowing in elegant imitation of seaweed. Sound and video projection were integral to the ambience of this and most performances of the evening, uniting the diverse explorations of the watery theme with a sophisticated multimedia layering.

Members of Diverse Dance performed five dances including the opening piece. Their second piece, *Bags*, contained a strong environmental statement against the use of plastic shopping bags and their effects on marine life. This social consciousness was maintained in their study of mass production and consumer conformity entitled *Sample Society*. This articulate dance featured the ensemble of ten dancers utilizing both body and voice in imitation of electronic harmony. The full ensemble was also present for *Teeter* in which women await the return of their menfolk from the sea. However by the look of the tight sailor pants, singlets and jaunty sailor caps sported by their men they may have been out of luck. Joking aside, it was a pleasure to see this number of dancers

working together and producing carefully choreographed and intelligent pieces. The last piece by members of Diverse Dance featured a comic, take-your-leg-off trio of sharks prowling through the crowd.

*Bonemap* have repeatedly treated Cairns audiences to sophisticated multi-media images and performance for over half a decade. For *Deep Tank 5* they projected images onto a 5m high cone of translucent fabric, while a pair of dancers experimented with the interior space. Projections included live images of the dancers inside, text, and scenes of water and oil drums. These agitated images played with notions of containment, leakage, and pollution, making clever reference to the performance space. Of these projections, the most poignant, providing both relief from the profusion of text and images and an ornate disquiet, was a video projection of a Siamese fighting fish lit huge upon the screen.

Three performances which were not so invested with multi-media were an exquisite percussion performance by Guiseppe Vizzone, a piece by Zane Saunders and Ian Connolly, and spoken word by Simon Tait. Saunders and Connolly explored the Indigenous experience framed by the banality of a suburban landscape of dust, beer bottles, paving blocks, and power tools. A place where water is mediated by the garden hose and the wading pool. An increasing environmental reality as thirsty Cairns suburbs continue to crawl outwards. Simon Tait was concerned with our hunger for seafood and the effects of commercial fishing. His bizarre performance poetry was a comic cross between a bush poetry reading of Henry Lawson and the rhyming of Dr. Seuss.

One of the final performances of the evening was a beautifully costumed dance by *Sublime Shakti*, after which the dance floor opened and the DJ took over. *Deep Tank 5* was a tribute to both the talented diversity of the Cairns art scene and the commitment of those involved.

Kevin Mayo

### ONE-DAY WORKSHOP

#### Plan and Program EVENTS

Saturday 11  
February 2006

### ONE-DAY WORKSHOP

#### BUSINESS PLANNING

Sunday 12  
February 2006

### ONE-DAY WORKSHOP

#### MARKETING

Monday 13  
February 2006

Workshops open to casual and full-time staff and/or volunteers of community-based organisations in regional and remote FNQ may send their own personnel along to strengthen their organisational effectiveness, or people can enrol themselves.

THREE  
NATIONALLY  
ACCREDITED  
TRAINING  
MODULES

9.30-4.30pm with lunchbreak

Meeting Room, Atherton Shire Council, 45 Mabel Street, Atherton

**Who should attend:** Festival organisers or anyone who puts on events: concerts or theatre events, sporting, youth, heritage, award ceremonies, community celebrations or networking functions, reunions, launches or openings. Open to people in either paid or volunteer positions interested in planning, programming and presenting successful events.

**Topics covered include:** concepts and objectives, designing an event, event planning tools for project viability, identification of partners, legal issues, risk management, event budgeting and scheduling, documentation and the development of an action plan.

**Who should attend:** Any organisation or anyone who would benefit from a better business-like approach to strengthening their endeavours and delivery. Suited for non-profit organisations in cultural fields, but principles apply to others.

**Topics covered include:** This workshop covers essential skills and knowledge required to develop a business plan suitable for a regional organisation that would benefit and be more effective in its operation and management. Participants will look at where their organisation is now, where they want to be and how to get there through action planning for the short and longterm, by drafting key elements of a Business Plan.

**Who should attend:** Anyone wanting to stand out in the crowd by taking a fresh and strategic approach to presenting what is being offered. Maximise your effective communication with these straightforward tools and techniques.

**Topics covered include:** This workshop covers the skills and knowledge required to develop a marketing plan suitable for any regional organisation that would benefit from these skills in its operation and management. Activities will include exploring the purpose and uses of a marketing plan to suit the organisation, identifying target markets and developing practical actions to help position and present effectively.

**Costs:** Fees are \$25 for each one-day workshop. Pre-bookings are essential, with fees payable in advance with registration. Places are limited. Individuals can enrol themselves, or organisations may decide to send people along to get these skills.

**Securing your place?:** Enrol with payment to Arts Nexus by posting to Arts Nexus PO Box 4995 Cairns Q4870 with full contact details attached. Registration forms are available at Arts Nexus website at W: [www.artsnexus.com.au](http://www.artsnexus.com.au)



An Australian Government Initiative



REGIONAL  
arts  
AUSTRALIA



**creative volunteering - no limits**

A Regional Arts Australia Initiative

Creative Volunteering - No Limits is an initiative of Regional Arts Australia supported by the Australian Government through the Department of Communications, Information Technology and the Arts as part of the Regional Arts Fund. Program assisted in FNQ by Arts Nexus in partnership with the Queensland Arts Council who are managing this initiative.

### The PRESENTER - Mark Creyton

Mark Creyton is Education Manager of Volunteering Queensland, and has 20 years experience as an educator and consultant working with a range of voluntary and non-profit organisations and groups. He has worked with over 5,000 community and non-profit projects over the past five years.

Specialising in the areas of non-profit and community leadership, community participation and personal and organisational wellness, he facilitates a range of projects and workshops to develop more effective leadership within communities and on boards, to assist organisations and groups whether volunteers or support staff within non-profit organisations to work at staying healthy and effective. He is Queensland consultant for the Australian Journal of Volunteering.



Creyton has a passion for supporting volunteering, believing it can provide an opportunity for anyone to make a difference in the world, put their values into action and to engage in community. "Volunteering should provide a space and place for everyone who chooses to be involved. To achieve these aims, we will need to focus on meaningful work, developing community leaders, inclusive practices and a human-centred rather than human resource approach".

Mark works on several projects and has co-authored a book about volunteerism and facilitation on a range of youth, education and community initiatives. He was on the Training and Skills Development Subcommittee of the Interdepartmental Committee for the international Year of Volunteers.

Project assisted locally by



## Announcing a Bachelor of Creative Industries in Cairns

For many years the creative arts have been thriving in Cairns. Similarly, there has been strong community interest in pursuing the development of courses at the JCU Cairns campus. To consider what would be most appropriate to the Cairns community, a Working Group was set up at the beginning of 2004 to explore options for undergraduate study at the Cairns Campus.

The group's composition was significant as it encompassed both the Creative Industries and the major educational players. It was initially agreed that a partnership initiative would be required to maximise the various strengths of both the University campus and the existing infrastructure within the community. The Working Group consisted of representatives from University management, the Cairns Regional Gallery, KickArts, JUTE (Just Us Theatre Ensemble), and TAFE.

Planning for the proposed **Bachelor of Creative Industries** proceeded on the basis of the theoretical understandings and skill bases required of graduates in the related Cairns industries. At the core of these are both business and creative arts theory and practice which became the building blocks for the degree as proposed. The culmination of this planning process is the approval of the implementation of the BCI with majors in Multimedia, Music, Visual Arts and Theatre, now available from the beginning of 2006.

### Course objectives of the BCI are to produce graduates

- 1) with an appropriate balance of applied business and creative arts knowledge and skills;
- 2) with both specialist and broadly based understandings across the creative arts;
- 3) whose business sense enables them to lead in the creative industries;
- 4) whose training will enable them to adapt to the evolving needs of career paths in the creative industries; and
- 5) whose interpersonal, communication and presentation skills will generate significant roles for themselves in both the cultural environment and wider society.

### Course structure:

The BCI degree requires 3 or 4 years of full time study, while it can also be completed part time. If chosen, the Theatre major requires 3 years of study and is entirely completed on the Cairns campus of JCU. The remaining majors require completion of the relevant TAFE Diploma at some stage in the candidature i.e. Visual Arts (2 years full-time), Music or Multimedia (1 year full-time). The equivalent of 2 years full-time for Visual Arts, Multimedia and Music majors is spent at the JCU campus.

Many prospective students may have already completed the TAFE diploma hence they can move straight into study at JCU. Others are required to complete the Diploma midway between the two years of study at JCU, or alternatively, prior to their studies at JCU. Concurrent enrolment at JCU and TAFE is not permitted due to the logistical difficulties involved, including transport and timetabling.

### Course contact:

For further information, contact the Acting Head of School, Ryan Daniel, on phone (07) 47813166 or email [Ryan.Daniel@jcu.edu.au](mailto:Ryan.Daniel@jcu.edu.au)

The BCI degree course will suit:

- school leavers or non-school leavers seeking arts administration careers with museums, galleries, theatres and arts centres.
- creative artists seeking to enhance career opportunities, e.g. musicians seeking business or administrative careers in music and entertainment industries
- holders of TAFE Diplomas in arts (multimedia, visual arts, music) seeking a university qualification

### Core Studies:

- Creative Arts in Western Culture
- Creative Arts in Industry
- Effective Writing
- Effective Speaking
- Introduction to Desktop Publishing
- Introduction to Commercial Law
- Creative Project

### Business Studies:

- Marketing Communications
- Organisational Behaviour
- Accounting for Decision Making
- Human Resources Management
- Entrepreneurship
- Project Management

### Creative Arts Studies:

Students select a major from:

- Theatre
- Music
- Multimedia
- Visual Arts

### Multidisciplinary Studies:

To broaden their understanding of creative processes, students select at least one subject from each of the creative areas below, but excluding the area of their major.

- Photography
- Music
- Theatre
- Visual Arts

James Cook University is looking for talented individuals with a passion for the arts. The new **Bachelor of Creative Industries program** is available in Cairns, with majors offered in Music, Visual Arts, Theatre and Multimedia. The Course is industry oriented and presented in conjunction with TAFE, Kick Arts, JUTE Theatre and Cairns Regional Gallery.

Call **1800 246 446** or visit:  
[www.jcu.edu.au](http://www.jcu.edu.au)

...discover



Currently music and theatre critic for *The Australian*, Martin Buzacott recently gave a Cairns workshop on reviewing. A well known broadcaster, he is an opera reviewer for *24 Hours* magazine, critic for *The Courier Mail*, and a CD reviewer for *Limelight*. He has recently co-written *Speaking in Tongues: The songs of Van Morrison*, released by ABC Books in 2005. Here are some of his thoughts on reviewing compiled from notes by Eve Stafford.

## Opening Lines

### Points from Martin's workshop on finding the right lead line

"It takes me three hours to write a review. The first hour is just writing the lead. The next hour is the main review, and the third is devoted to checking the factual accuracy, such as correct names and spelling."

The lead sentence or opening as the door into the review is the most important decision. It's where you engage the reader and carry them into the experience. To take them on a journey, you need to find the right door or window through which to enter. This will take much writing and rewriting before the right opening is found. To do this you may ask yourself - What is this work? Who is the audience or what is the market for this work? What is the shared experience with the reader, something we both know or relate to as common points? Setting the scene may relate to the location, the occasion or the genre. It might even start at the climatic scene as an epicentre, and then radiate out. Or the lead may start with something

extraordinary or confounding. Try 20 leads before settling on one. There is no single review structure to follow. They will change for each review, so the right opening requires experimentation time.

Provide the reader with a place to go via the opening, not what to think. Never slam the door with judgement up front. In fact, never use words like 'good' or 'bad', and avoid other lazy opinions in words like 'weak', 'nice', 'successful', 'excellent' or 'poor'. Avoid being judgemental at all by steering clear of adjectives. [see the article below for more]

Refrain from plot description beyond one or two sentences as context. *Show* rather than *tell* by going to the best example, not quotes from texts that will only make the writing jagged. Ask yourself, how does the artist handle the critical scenes/works technically? It's the critics role to report on how this is done, measured against expectations. *Eve Stafford*

## LiNQ

### Literature in North Queensland

LiNQ publishes fiction, poetry, criticism and reviews of regional, national and international interest in the areas of literature, media/cinema, and culture. Established for over 30 years, the journal has an international readership and list of contributors, and is a fully refereed journal.

Submissions are now called for the May 2006 issue. The theme is 'Earth'. Poems, stories, essays and 'thinkpieces' are welcome. Include name on all sheets of paper, a mailing address and short bio. Send to LiNQ Editorial Committee at address below.

Subscription rates are \$30.00 per two issues for individuals: \$40.00 for institutions (Australia) and \$50.00 (Foreign). Single copies are \$12.00 or posted \$15.00 (Australia), or \$20.00 (Foreign). Requests with payment should be sent to LiNQ, School of Humanities, James Cook University, Townsville, Australia, Q4810.

### 1. Get over yourself:

As a reviewer or critic you have far less power than you think. You cannot make or break careers. Yes, you'll be blamed 100% for what doesn't go well, but often the most savage criticism leads to sell-outs. Very few people except the artist/writer/performer ever care what you write. But a review is *not publicity*. The public just want to know *about* the show, so in that sense, your job is to serve the readers, *not* the artist, or the company. So, account for the event accurately, "as if reporting a car crash". A reviewer who does not report honestly will in fact do the artist/company a disservice. If the audience's actual experience is not confirmed by the reviewer, they may feel alienated that this is 'not for the likes of them', and decide never to return again.

### 2. Stick to the facts:

The role of reviewer is to report *the facts* on an event that 99.999% of readers will never see. Not to say if things were good or bad, although this can be implicit in *the facts*, such as "the singer failed to take the high C." Like the car crash, it's "the white car failed to stop at the intersection."

### 3. Be a writer, not an alternative artist:

There's nothing worse than a failed artist turning to reviewing. You don't even have to be an artist to review - just report the facts.

## Writing Reviews

### 10 takeaway tips from Martin Buzacott's workshop on reviewing as recalled by Eve Stafford from the QWC /Arts Nexus partnered workshop at Cairns Library in October 2005

### 4. Stick to word limits and deadlines:

400 words means 400 words. Think like a poet, make every word count, and each sentence carry four purposes. It's a skill to render complex material to fit a brief, and a point of honour to achieve it. And it's more likely to go in without a cut. It's all about good, lively writing; language that is fresh and original but understandable, simple and accessible, such as a tabloid newspaper style.

### 5. Get your facts right:

Spelling and names need checking and cross checking from 3 sources if possible. This stage needs time to ensure accuracy and avoid comebacks from readers or the artist.

### 6. Never use the word "I":

Never, ever use the word "I". The review is not about you at all. The byline is the only place where your name belongs.

### 7. The two enemies:

Assume that all adjectives and adverbs weaken the structure. Take them all out.

[Only occasionally let the fittest survive.] To achieve this, *show* rather than *tell*, such as in "the singer failed to take the high C."

### 8. Listen to your editor:

An artist's opinion of you will vary according to your last review. Ignore the artist altogether. Listen to your editor, as your sole role is to serve the readers.

### 9. Provide context:

Putting the work into context is the main game. This could be an historical context as part of a genre, related to the work of others, or within the artist's career. Is this a progression, or is a performer making a comeback? What are the stakes? Is it part of a trend or movement? How does it fit?

### 10. Regret nothing:

Before you send it, read your own work as if you are being cross-examined by an aggressive prosecutor. When you are satisfied that you can stand by every word, then go ahead and send it.

## Write for your life in the Year of the Novel - an exciting opportunity for tropical writers to write a novel in a year

Journalist and author Kris Olsson

Queensland Writers Centre in partnership with Arts Nexus launches an inspiring program of workshops and seminars for 2006.

The first coming to Cairns is the popular *Year of the Novel* workshop series with Kris Olsson, that sold out twice in Brisbane.

This hit workshop series is a great opportunity for Cairns writers to embark on a new project. *Year of the Novel* is a progressive series of workshops designed to assist writers finish a novel within a year. Giving writers the motivation and support they need to complete a full length manuscript, this unparalleled workshop series guides writers every step of the way along the ultimate writing journey.

Novelist, journalist and non-fiction author Kris Olsson, whose work includes the biography *Kilroy was Here* and the novel *In One Skin*, says of her experience tutoring two classes of Year of the Novel in 2005, 'what a change in a year. The feeling in the workshop room went from tentative and cautious to confident and excited as personal dragons were slain and manuscripts and friendships grew. Enthusiasm ruled. It's infectious, being in a room full of writers, optimism and potential. After the successes this year, I'm keen to see what next year produces.'

Eighty per cent of the 2005 participants finished at least a first draft of their novel, a few were up to their eighth draft by the last workshop, and some of these first time novelists have now been solicited by publishers.

Participant Louise Ralph says of her *Year of the Novel* experience, 'The best part of the course was being motivated to get my story down on paper. My three sad little chapters would still be gathering dust if I hadn't made the commitment to the course.'

The dates for the workshop series are Saturdays 4 March, 8 April, 24 June, 12 August and 14 October, from 10am to 4.30pm

QWC's theme for 2006 is *Write for Your Life* and Chair Matt Foley urges all writers to embrace the thrill of embarking wholeheartedly on a new-year literary adventure.

### more writing events in Cairns

Other Cairns events include the *Life Stories* workshop with acclaimed author and writing tutor Lesley Singh on Saturday 29 July 2006.

Later in 2006 is the seminar *Two Hours to Publication and Profit* on Friday 27 October with novelist and journalist Craig Bolland. Through the partnership established in 2005, all 2006 writing events are at Cairns Library.

Bookings are essential, and are made via QWC on 07 3839 1243, E: [qldwriters@qwc.asn.au](mailto:qldwriters@qwc.asn.au), or W: [www.qwc.asn.au](http://www.qwc.asn.au).

Queensland Writers Centre is Queensland's premier writing organisation, with over 2,000 members. With an extensive program of writing workshops, seminars, retreats and masterclasses, plus the annual Wordpool series of public readings, the QWC is for all those who are serious about the art and business of writing.

Arts Nexus is also working on another partnership with the Brisbane Writers Festival to bring additional events to Cairns.



## The Australian Writers Marketplace

Every contact you will need...

2006 edition now out!



Every contact you will need to succeed in the writing business! The Australian Writer's Marketplace is the essential directory for Australian writers. With over 2,000 listings of Publishers, Literary Agents, Literary Organisations, Magazines, Newspapers and many more, this guide can help you make the most of opportunities in the writing industry. The best-selling hardcopy was first published in 1998, has been collated and edited by the Queensland Writers Centre since 2003, and is extensively updated each year. Launched in 2005, The Australian Writer's Marketplace Online is the searchable database of this publication, and offers instantaneous updates and the most current information.

Published by Queensland Writers' Centre  
\$49.95 (+ \$9.00 postage and handling)  
\$43.95 for QWC members  
\$43.95 for Arts Nexus members [at Arts Nexus]

## Regional Arts Fund [RAF]

The Regional Arts Fund (RAF) is a devolved Australian Government funding program initiative of the Federal Minister for the Arts, Senator Rod Kemp, through the Dept. of Communications, Information Technology and the Arts. Since 2001 within Qld RAF has been managed by the Qld Arts Council [QAC]. RAF supports projects by regionally based artists and arts organisations that result in arts and cultural development activity in regional, rural and remote/isolated Queensland.

RAF has both Major Project and Quick Response categories. Additionally, the Major Community Project Fund is divided into two categories - Community Projects and Regional Partnerships Projects.

### Category 1 – Community Projects

Assistance available for this category is from a minimum of \$5,000 up to a maximum of \$30,000. It is anticipated that the majority of grants awarded in this category will be for short-term projects in the range of \$15,000 - \$20,000.

### Category 2 – Regional Partnerships Projects

For projects that identify significant partnerships, have a broad regional impact, operate over a longer period of time and lead to sustainable outcomes. The level of support in this category depends on the regional scope of the project and the length of time i.e. Up to \$50,000 for 2 years or more but completed before 31 Dec 2008. The aim is to encourage communities to develop projects in partnership with other sectors and for arts companies/orgs to work collaboratively in partnerships leading to skills development, meaningful networking, and sharing of resources.

Major project applications close twice a year - Friday, 10 March 2006 for projects commencing after 1 July 2006, and 11 August 2006 for projects commencing after 1 January 2007.

### RAF Quick Response

This is for small allocations up to \$1500 to respond to opportunities at short notice, with applications assessed within 48 hours.

Copies of the new guidelines and application forms for 2006 can be ordered by contacting Kevin Hides, Manager of Regional Services at QAC. T: 07 3846 7500 or [www.qac.org.au](http://www.qac.org.au)

### FNQ region examples of successful RAF Quick Responses in 2005

\*denotes projects that were auspiced financially by Arts Nexus when the applicant did not have the legal/financial status to manage public funds.

Menmuny Museum [Yarrabah]	-Towards registration/travel costs for Indigenous trainees to attend conference
Johnstone Shire Cultural Assoc.	-Towards registration/travel costs for coordinator to attend conference
*Mickie Sellton	-Travel costs for SEQ music consultation
Kassowary Circus Kuranda	-Towards travel costs for 3 to attend circus festival in Tasmania
*Malanda Monsoon Festival	-Towards artist fees for workshops
*Kelli Craig	-Towards travel for professional development in Brisbane and Melbourne
Murial Reigersberg	-Touring costs of choir to Lotus Glen prison, Undara, Mt Surprise + Cooktown
Cheryl Howell	-Towards travel costs for ABaF w'shop
Kuku Yalanji [Mossman]	-Towards Perth conference costs for 2 delegates regarding cultural tourism
*Dreadsound M. Fuccilli	-Towards costs of Seaman Dan + band to deliver w'shops at Laura Dance Fest.
Arts Nexus	-Sound Circles choir workshops for people with disabilities participating in Queensland Music Festival in Cairns/ Tablelands and Innisfail areas
Johnstone Shire Cultural Assoc.	
Cassowary LAC [Mission Beach]	- Artist fees -w'shops to create puppets
Cooktown Community Centre	-Towards costs for NAIDOC w'shops
*Kuranda Reggae Festival	-Towards artist fees for w'shops at Fest.
Gab Titui Torres St. Cultural Centre	-Towards artist fees for jewellery w'shops in TSI -Thursday Is, etc
Cape York Folk Club	-Towards w'shop fees - Wallaby Cr Fest.
JUTE - L.Prince	-Towards training for emerging designer

## Commonwealth FUNDING

### Australia Council for the Arts

More information toll free at 1800 226 912. Ask for 2006 handbook to be posted. More at W: [www.ozco.gov.au](http://www.ozco.gov.au)

### COMMUNITY CULTURAL DEVELOPMENT for 2006

New Work	15 April
Presentation and Promotion	1 August
Skills and Arts Development	15 April/1 August
Key Organisations/Program Orgs	1 July
Fellowships [individuals]	15 April
Ros Bower/ Young Leaders Awards	1 April

### LITERATURE first quarter of 2006

Skills and Arts Development [indiv]	15 March
Presentation and Promotion [orgs]	15 March

**VISUAL ART /CRAFT, DANCE, MUSIC, THEATRE, ATZIA**  
All closing after first quarter of 2006. See website for dates.

## Dept. Communications IT and the Arts

### CONTEMPORARY MUSIC TOURING PROGRAM -

Closes 7 February 2006. Freecall 1800 819 461  
W: [www.dcita.gov.au/arts/arts/touring\\_program](http://www.dcita.gov.au/arts/arts/touring_program)

### FESTIVALS AUSTRALIA PROGRAM -

Closes 15 February 2006. Freecall 1800 819 461  
W: [www.dcita.gov.au/arts/arts/festivals\\_australia](http://www.dcita.gov.au/arts/arts/festivals_australia)

### VISIONS OF AUSTRALIA PROGRAM -

Closes 1 April and 1 Sept 2006. Freecall 1800 819 461  
W: [www.dcita.gov.au/arts/arts/visions\\_of\\_australia](http://www.dcita.gov.au/arts/arts/visions_of_australia)

## State FUNDING

The full list of all Queensland Government departmental grants are listed at W: [www.qld.gov.au/grants/](http://www.qld.gov.au/grants/)

### Arts Queensland

**Major Grant closing dates not posted on AQ website by first week of January 2006, but normally in March and September.**  
More information toll free at 1800 175 531. Ask for 2006 handbook to be posted. More at W: [www.arts.qld.gov.au](http://www.arts.qld.gov.au)

### ARTIST-RUN INITIATIVES - Closes 31 January 2005.

\$150,000 total pool available through AQ under Visual Arts and Craft Strategy (VACS) for period March - June 2007.  
T: 07 3224 5139 E: [priscilla.bracks@arts.qld.gov.au](mailto:priscilla.bracks@arts.qld.gov.au)

### YOUTH ARTS MENTORING PROGRAM - Closes 9 February

To support young, emerging artists and artswokers 18-25 in any field of the arts and cultural industries, in developing and establishing a professional career. Call Youth Arts Qld.  
T: 07 3252 5115 W: [www.yaq.org.au/yamp.cfm](http://www.yaq.org.au/yamp.cfm)

### GAMBLING COMMUNITY BENEFIT FUND -

Closes 31 March 2006 for up to \$30,000.  
Ask for guidelines and application forms  
Freecall 1800 633 619 W: [www.gcbf.qld.gov.au](http://www.gcbf.qld.gov.au)

## Local FUNDING

Contact local Shire Councils for Regional Arts Development Fund [RADF] closing dates. For Cairns City Council the closing date is Friday 31 March 2006 [Enquiries T:4044 3321]  
Guidelines and forms are available from front counters.

More sources on Arts Nexus website [www.artsnexus.com.au](http://www.artsnexus.com.au)

# BE PART OF THE ART!

**Arts Nexus inc**  
**EXPAND YOUR HORIZONS**  
**CELEBRATE FNQ ARTS AND CULTURE**  
**STAY CONNECTED!**

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


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\$38.50 (includes GST) **Nexus - Individuals and organisations all one price.**

\$55.00 (includes GST) **Craft Connect - Joint membership with Kuranda Arts Coop**

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Cardholder..... Expiry Date.....

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ARTSNEXUS Inc. PO BOX 4995 CAIRNS 4870 - SHOP 6, THE HILTON, WHARF ST, CAIRNS - PH: 4051 4433



## QUICK TAKEAWAY

### TAXING TIMES by BRIAN TUCKER

The Australian Taxation Office review of the Non-commercial Loss Provisions finally completed its deliberations and concluded, not surprisingly, that everything was just wonderful – that the unintended consequences were actually fully intended all along (they just forgot to broadcast the fact), and that taxpayers are not left in a state of uncertainty (since taxpayers are known to be clairvoyant, or at least enthusiastic users of fortune tellers). All of which means that we're now well and truly stuck with the situation, and must deal with it as best we can.

Given that the ability to deduct arts practice losses from other income is possible only when that other income is less than \$40,000 (gross before expenses), or the art practice has made a profit in the preceding three years, or has gross income of more than \$20,000, artists are a bit constrained.

Is it worth keeping other income below \$40,000 to preserve a refund? I know an artist with just over \$40,000 in other income who dipped out on an \$1,800 tax refund, and that's exactly the potential bind you are in.

To do this, though, you need to be keeping a track of what you are earning, and not forgetting interest, cashing in some super money, selling a few shares, and so on.

Another artist also lost the benefit of a good refund because even though she had been keeping a close watch on casual lecturing income, she had forgotten she'd cashed in part of the super fund to pay for an overseas trip – the cost of which was to have been the basis of the expected refund.

If your other income is over the \$40,000 threshold, then the deduction for the loss will only be available if your arts

business has made a profit in three out of five years, or has a turnover of more than \$20,000.

As far as the first test goes, you've either made a profit or you haven't, and it's not always possible to go back and rewrite history. However, there might be a couple of income opportunities that have slipped under your radar. Art practice income includes, as well as income from the sale of works - prizes (cash and in-kind), sponsorships, in-kind support, grants and royalty payments. The non-cash items are often overlooked but, if they can be quantified, may generate sufficient "income" to put you up to the threshold. Suppose a local printer agrees to produce the exhibition invitations for free; a local caterer does the nibblies at a reduced rate; the bottle shop, ditto; and Brian Tucker flies out to open the exhibition, for free. Make that Fred Harkenfarger, before I get a hundred invitations.

The cost of the invitations is agreed at \$1800 (first class job); the nibblies discount works out to be \$800, and the drinks, \$500. Fred is a guaranteed crowd puller and fancies he's worth \$10,000 for the night, and he'll toss in the airfare and accommodation for another \$1,000, all of which brings in-kind up to \$14,100, which means you only need another \$5,900 to get to the threshold. Yeah, I know, it's a bit fanciful, but it's more likely to happen than a change to the tax laws. *Brian Tucker*

**Brian Tucker** has been a Public Accountant and Registered Company Auditor conducting arts-based accounting and taxation services since 1980. He has served on the Boards of several leading arts agencies in NT and Queensland for many years, and is Auditor for Arts Nexus and many other arts organisations. There are many more tips for the creative sector on his website. W: [www.briantuckercpa.org](http://www.briantuckercpa.org)



