



Free Entry

COLOURISE FESTIVAL 20 12

... what we bring to the world



NAIDOC & BLACK HISTORY MONTH

SCREEN PROGRAM

Monday 2nd to 28th July

WARNING: Colourise Festival and the Brisbane City Council wish to advise that some films and documentaries screened in this program contain images of persons now deceased, and the viewing of this material may cause distress for family or community members.

Colourise Quick Guide

MINJERRIBAH AND QUANDAMOOKA STORIES SCREENING @ MIL BINNUNG EXHIBITION

Kuril Dhagan, Level 1 State Library Queensland

Monday 2, 9, 16 & 23 July 10am – 3pm
Quandamooka and Redlands Stories

Thursday 5, 12, 19 & 26 July 10am – 3pm
The Minjerribah Story

MINJERRIBAH RE-UNION 1985 SCREENING (tbc)

Wed 11 July 12 – 2.00pm

Follows Uncle Bob's Yarnin Time

Kuril Dhagan, Level 1 State Library Queensland

COLOURISE MEDIA ART @ BHM VISUAL ART EXHIBITION

11- 18th July 9am – 5pm

Bleeding Heart Gallery 166 Ann Street Brisbane

WRITING & SCRIPTING BLACK AUSTRALIA

Tuesday 17th July 11am – 5.30pm

BCC City Square Library Theatre

INDIGENOUS AFFAIRS: SCREENING THE POLITICAL LANDSCAPE

Monday 23rd July 10am - 5.30pm

BCC City Square Library Theatre

rEvolution ...spirit of the tent embassy

Saturday 28th July 12noon - 6pm

Music, Talk, Screen, Food

Kurilpa Hall 174 Boundary Street West End

MINJERRIBAH AND QUANDAMOOKA STORIES SCREENING @ MIL BINNUNG

Mon 2 – Sat 27 July

10am – 5pm

Kuril Dhagun, Level 1

State Library Queensland

Mil Binnung translates to 'Observe Listen', and explores the cultural identity of the Ngugi of Moreton Island (Moorgumpin). It moves from the traditional stories of connection to land, culture and language through to the contemporary challenges faced by Indigenous people and communities over the last 50 years. The display explores Aboriginal heritage and features artifacts, photographs, voice recordings, a short film, and stories by Elder Uncle Bob Anderson. Uncle Bob is a respected Aboriginal Elder of the Ngugi clan in the Quandamooka area of SE Queensland, and currently lives in Brisbane.

Please note: *The History Life and Times of Robert Anderson, Gheebelum, Ngugi, Mulgumpin*, documenting Uncle Bob's life, can be downloaded in pdf form from www.colourise.com.au.

Complementing the exhibition in the Loris Williams Room Kuril Dhagun, Level 1. is a Colourise Festival screenings, of work from the Uniikup Optical Media Collection (1985-current), screening at Mil Binnung:

Monday 2, 9, 16 & 23 July

10am – 3pm

Quandamooka and Redlands Stories

Documentary | 1995 | 1hr 20min

Students at Cleveland High School documented the history and culture of

this place to better understand their environment and social relations. The documentary provides an contextual insight into society, in this area of Brisbane, from the perspective of its residents.

Thursday 5, 12, 19 & 26 July

10am – 3pm

The Minjerribah Story

Documentary | 1995 | 1hr 7min

Students at Cleveland High School travelled to Minjerribah (Stradbroke Is) to video document their meeting with Gurenphul/Kurenphul/Goenpul, Nunukul and Ngugi people. The documentary provides a contextual insight into the history and society of Minjerribah from the perspectives of the Custodians and Traditional Owners.

MINJERRIBAH RE-UNION (tbc)

Documentary | 14/12/1985 | 1hr 50min

Wed 11 July

Follows Uncle Bob's Yarnin Time

12 – 2.00pm

Kuril Dhagun, Level 1

State Library Queensland

A short history of some Minjerribah families documented at a reunion in 1985 will be screened. It captures the warmth of relationship between people and people and their country. This event is for those families to reminisce and share their memories.

COLOURISE MEDIA ART @ BHM VISUAL ART EXHIBITION

11- 18th July

9am – 5pm

Bleeding Heart Gallery

166 Ann Street Brisbane

Colourise Festival joins a showcase of Brisbane Urban Aboriginal and Torres Strait Islander visual artists with a screening of short works by Brisbane Indigenous media artists:

Jenny Fraser, Archie Moore, Rebecca Pitt, John Graham, Christine Peacock, Tamara Whyte, Leah King-Smith, Ross Watson, Shane Togo.

WRITING BLACK AUSTRALIA

Tuesday 17th July

11am – 5.30pm

Tiered Theatrette | Ground Floor

Brisbane City Council Library

Brisbane Square

11am – 1pm and 2pm – 3.20pm

Reading and writing is a relatively new function of communication for Indigenous Australians but one which has been embraced enthusiastically ranging from family letters, poems, graffiti, to published theses and novels. What is the logic behind the adoption of this system of documentation? How has it impacted on the power of oral communication; what has been achieved and how? This is a timely event for writers, readers, dreamers who appraise and speculate.

Facilitator: Dr. Sandra Phillips

A sociology graduate and an industry-trained book editor Dr Sandra Phillips now primarily works in social research. Sandra has also taught in vocational and higher education and continues to guest lecture in universities. Upon request by publishers, Sandra also continues to assess manuscripts for their cultural and literary merit and their market potential. Sandra's research for her PhD was into the creative and industry processes relating to books

with significant Indigenous content, as well as into the social impact of them through everyday readers' perspectives of them. A Wakka Wakka woman, Sandra lives in south-east Queensland, along with her three sons.

Black Literature Conference Documentary | 1986

This conference was convened at the University of Queensland by Australian Indigenous Linguist Jeanie Bell, gathering together black writers to discuss the progress and aspirations of Indigenous Australian writing.

The conference was video documented by Murrimage Community Video and Film Service, providing a future catalyst for reflection and discussion about Black Australian Writing today.

3.30 – 5.30pm

SCRIPTING BLACK AUSTRALIA

The dynamics of representation are no better captured than in film-making, and Indigenous people have adapted this technology to their own needs, developing processes and practices challenging conventional methods of use of this powerful communications medium. Local Indigenous film-makers present their work, and speak together about the context of their practices and the cultural, social and political environment they navigate and negotiate.

SHORT FILMS:

Filmmaker: Tamara White

Timing Light | |Drama |12mins

A young grand daughter sees the beauty and wonder in a childhood lived on the cusp of change.

Jaq, a young Aboriginal girl lives in the kinship care of her emotionally distant grandfather, Cutter, in country Queensland. Jaq only sees the good in Cutter and is astute to the many teachings of her grandfather. One night when a fuse blows in their house, nine year old Jaq gets a firsthand glimpse of Cutter's life growing up, a world unlike the one she is growing into. One filled with secrets and possibilities and childhood wonder. With simplicity and efficiency, traits she has inherited from her grandfather, Jaq tries in vain to wind back the clock.

Filmmaker: Odette Best

I'm a Nurse |2006| Documentary |6 mins

A collection of six vignettes from Aboriginal registered nurses across six decades, from 1950 – 2005. The documentary presents a snapshot of what these women have done as Aboriginal women who entered the profession of nursing, some of their journeys, and what is clearly their commitment to working with Indigenous people.

Filmmaker: Jenny Fraser

Everything Looks Beautiful |2010| Music Clip |5mins

A short film edited to the song titled 'Everything looks beautiful' by Shellie Morris - Everything is Beautiful. A mother agrees to a father taking his daughter south to a beach side camp for a long weekend. They end up on a road trip, a very long drive, around 3000km further north.

Filmmaker: Christine Peacock

Highlights from the Uniikup Optical Media Collection |1985 –

This collection represents Christine's body of work and a practice unique to

the Brisbane Indigenous Community. Her processes and practice arise from community film-making within the cultural, social and political perspectives arising from the histories and lives of community people place and events. The work is evidence of the importance of media arts not just to entertain and tell stories but as a means to keep us connected to our society, land; and taking care of country and each other.

**INDIGENOUS AFFAIRS:
SCREENING THE POLITICAL
LANDSCAPE**

**Monday 23rd July
Tiered Theatre | Ground Floor
Brisbane City Council Library
Brisbane Square**

Colourise Festival presents Black History catalyst films, for a day of discussion celebrating the NAIDOC gathering season theme: *Spirit of the Tent Embassy, 40 years on.*

10am – 12noon

**SPEAKERS: Adrian Atkins
– on the anniversary of the
dismantling of the original tent
embassy and Phyllis Harrison – a
personal account.**

**SCREENING: NINGLA A-NA:
HUNGRY FOR OUR LAND**

**Allesandro Cavadini | Documentary
|Australian 1972 | 72min**
smartstreetfilms.com.au has generously granted permission for this screening at no cost.

Synopsis

A documentary about the events surrounding the establishment of the Aboriginal tent embassy on the lawns of Parliament House. It incorporates interviews with black activists, the work of the National Black Theatre, Aboriginal Legal Service and Aboriginal Medical Service, plus footage from the demonstrations and arrests at the embassy. Ningla A-Na is the only film to focus on the tent embassy and is an historic document, integral to comprehension of the Aboriginal political struggle. Erection of the tent embassy on the lawns of Parliament is the most symbolic action ever taken by Aboriginal people in their struggle for justice in their own land. Ningla A-Na presents an inside view of Aboriginal political life. A film which should be seen by all Australians. (Ningla A-Na is from the Pitjantjatjara language.)

<http://www.creativespirits.info/resources/movies/ningla-a-na-hungry-for-our-land#ixzz1rme9B99X>

12.30 – 2.00pm

PANEL OF SPEAKERS

SCREENING: LAND BILONG ISLANDERS

Trevor Graham | Documentary | Australia 1989 | 52min |

Ronin Films has generously granted permission for this screening at no cost.

Synopsis

The film follows Queensland's Supreme Court to Murray Island, the centre of a legal battle which forever altered relationships between black and white in Australia.

Murray Island, or Mer, lies to the north of the Australian mainland. There, in 1989, three Islanders questioned the very basis of European settlement of Australia in

evidence given in their community hall, a temporary but exotic courthouse.

Koiki 'Eddie' Mabo, James Rice and Father Dave Passi claimed that they, not the State of Queensland, owned island land. They argued that since time immemorial, their families had owned that land. Those property rights, they said, were not extinguished when Murray Island was annexed to the then British colony of Queensland.

In June 1992, ten years after proceedings in the Mabo Case began and only months after Eddie Mabo's untimely death, the High Court of Australia ruled that Islanders' rights to land on Murray Island had survived European colonisation. The doctrine of terra nullius was overturned and the principle of native title is now established in Australian law.

2.30pm – 5.00pm

SPEAKERS: Mary Graham and Bob Weatherall

SCREENING: AFTER MABO

John Hughes | Documentary | Australia 1997 | 84 min

Ronin Films has generously granted permission for this screening at no cost.

Synopsis

From the perspective of the National Indigenous Working Group on Native Title, After Mabo chronicles the political crisis around native title in Australia during 1996-1997 and the Indigenous response to the Howard Government's threat to human rights implicit in its proposed amendments to Australia's Native Title Act.

<http://www.artfilms.com.au/Detail.aspx?ItemID=4129>

rEvolution

...spirit of the tent embassy

Sat 28 July

Kurilpa Hall

174 Boundary Street

West End

Alcohol free event.

12noon to 6pm

MUSIC

Bob Weatherall

Hank Wymarra

Luke Peacock

John Willsteed

Chris Dale

and friends

TALK

Sharin always was - what when

where why wise

Poetry readings – John Graham with
Christine Peacock

SCREEN

Brisbane ATSI community –

Uniikup Optical Media Collection

Docos: Musgrave Park, Makin Tracks

FOOD

Lunch and light refreshments.

Readmore:

http://www.filmaust.com.au/programs/teachers_notes/4021mabonativetitlerev.pdf

http://www.mabonativetitle.com/xk_landdisputes.shtml

[Mabo Life of An Island Man \(Trevor Graham, Documentary, 1997\):](http://www.documentaryaustralia.com.au/uploads/case_studies/022_01.pdf)

http://www.documentaryaustralia.com.au/uploads/case_studies/022_01.pdf

<http://www.australianhumanitiesreview.org/archive/Issue-April-1996/Reynolds.html>

<http://aso.gov.au/titles/documentaries/after-mabo/clip2/>

BIOS: (in alphabetical order)

Adrian Atkins is a descendant of the Anawan/Kamilario people of New South Wales. He has studied Australian Social History at the University of Sydney and has had an active interest in Aboriginal historiography. He is currently preparing an anthology on the journalistic and political works of Australia's first professional print media journalist, John Newfong (1943-1999). Other research interests include Aboriginal representation in the post-1967 Referendum period, the historiography of the 1972 Aboriginal tent embassy, and, Aboriginal-Missionary interactions within the United Aborigines Mission (UAM) between 1920 and 1970 in Northern NSW.

Odette Best

I'm A Nurse

through bloodline is a Wakgun Clan Gorreng Gorreng and a Boonthamurra woman and through adoption she is a Koomumberri woman. Odette is a registered nurse who has been telling stories for more than a decade through differing mediums which has included theatre, short film and documentary. She is passionate about telling the stories of Aboriginal registered nurse and has just been awarded her PhD which told the Stories of Aboriginal Registered nurses in Queensland from 1950-2005. Currently Odette is Senior Lecturer at the Oodgeroo Unit at QUT and continues to tell Aboriginal community stories.

Jenny Fraser

Name that Film; Everything Looks Beautiful

is a "digital native" working within a fluid screen-based practice. Her work has been exhibited and screened internationally, including at "ISEA/Zero1" in San Jose and the Interactiva Biennales in Mexico. She founded cyberTribe, an Indigenous online gallery, which aims to encourage the production and exhibition of Indigenous art as an act of sovereignty, for well over 10 years. A celebrated artist, she was awarded an honourable mention at the 2007 imagineNATIVE Film Festival, Toronto, Canada and in 2008 she was the first to be acknowledged for video art in the 25 year history of the Telstra National Aboriginal and Torres Strait Islander Art Award, and also nominated for a deadly award in 2009. A Murri, she was born in Mareeba, Far North Queensland in 1971 and her old people originally hailed from Yugambah / Muninjali Country in the Gold Coast Hinterland on the South East Queensland / Northern New South Wales border.

<http://www.cybertribe.culture2.org/jennyfraser>

John Graham

Writer: Boy and Moth (Animation, 2005)

Boy and Moth is written by award winning published poet John Graham, Kombumerri, and animated by Rebekah Pitt. John also writes stories and is also an accomplished artist and musician. John lives on the Gold Coast.

Mary Graham is an Elder of the Kombumerri people of the Gold Coast and Wakka Wakka people of south east Queensland. She has researched and written extensively on Indigenous issues and has filled amongst other positions, ATSIC elected representative for the Gold Coast, appointment to the Reconciliation Council, and member of the Ethics Committee of the National Congress of Australia's First Peoples. Mary has worked with Christine Peacock at various times on video productions, the Colourise Festival and many other community initiated projects.

Phyllis Harrison is a descendant of YortiYorta, DjaDjaWurung, Woiwbaluk, Wurundjeri First Nations people in Victoria and has been resident in Brisbane for over 25 years. Phyllis' past work has been with community based organisations such as the Aboriginal Child Care Agency, Aboriginal Legal Aid Services, Community Aid Abroad (now Oxfam CAA) and various Aboriginal departments within government such as Australia Council for the Arts and the Department of Communities. Her knowledge and experience spans a period of over thirty-five years in areas such as child protection, family support and welfare, legal aid, arts, culture heritage maintenance, political activism and human rights. Phyllis also works in community and organisational capacity building and governance. This rich body of experience and knowledge combines to support effective outcomes when working with Aboriginal community based organisations. Recent consultancies have been conducted with Red Cross Australia, Kummara Aboriginal Family Support, Aboriginal Community Elders Services (ACES) Victoria and Mercy Family Services Queensland. Services delivered were strategic planning, risk audit, community engagement and cultural awareness.

Leah King-Smith is a visual media artist who first came to prominence in 1992 when her photographic series *Patterns of Connection* (1991) was exhibited at the Victorian Centre of Photography, Melbourne and the Australian Centre of Photography, Sydney. This series toured the USA for several years under the auspices of the Southeast Museum of Photography, Florida.

Leah is Aboriginal from Kamilaroi and Bibambul ancestral lines. She has an undergraduate fine art degree from Victoria College Melbourne, and postgraduate degrees from Q.U.T. Brisbane. As well as being a practicing visual artist, Leah has taught at various universities, and is currently working with her partner, sound artist Duncan King-Smith on various projects, but most particularly on Duncan's repertoire of original songs.

King-Smith's work is held in various Australian public collections, and she has exhibited extensively in group and solo exhibitions. Leah is represented by Gallery Gabrielle Pizzi, Melbourne.

Archie Moore works in a variety of media, from paper sculptures and audio/visual works to installation and drawing, to explore the constructs of language and history, particularly as they relate to Aboriginal experience in Australia. Archie graduated from the Queensland University of Technology with a Bachelor of Visual Arts in 1998. In 2001 he was awarded The Millennial Anne & Gordon Samstag International Visual Arts Scholarship, and subsequently studied at the Academy Of Fine Arts Prague, Czech Republic. In 2010, he won the Woollahra Small Sculpture Prize. He has also won the People's Choice Award in the Prospect Portrait Prize and a Judge's Commendation in the 1998 Eddie Hopkins Memorial Drawing Competition. Moore has been shortlisted for the Telstra National Aboriginal and Torres Strait Islander Award five times since 2004. Moore has exhibited extensively in Australia and internationally, including in the recent Light from Light project at the National Library of China, 2011. Moore has received a number of public commissions, and his work is held in the private and public collections nationally. Moore is represented by Spiro Grace Art Room (SGAR), Brisbane.

Panel for Land Bilong Islanders

Biographies available at event

Christine Peacock

Boy & Moth; Good Relations and Brisbane Blacks with Carl Fisher; ; Minjeribah Story and Quandamooka and Redlands Story with Cleveland High School Students 1995 – from the Uniikup Optical Media Collection.

Descendent of Erub in the Torres Strait, Christine is a founding member of Uniikup Productions Ltd. established in 1986 as part of a community development initiative of the Aboriginal and Islander Child Care Agency, when administrated by Mary Graham. Christine's skills and experience over 40 years is in Indigenous community arts – performance, production, direction; video production, script writing, direction, and artistic direction and management of media arts events. She completed a Masters of Arts (Practice Lead Research) at QUT in 2009 on interactive new media art and is currently a PhD candidate at the QUT Creative industries Faculty, whose study is focused upon the values, processes and application of Indigenous community film-making practices, whilst continuing her arts practice with Uniikup Productions Ltd.

<http://www.colourise.com.au>

Rebecca Pitt

Animation Artist: Boy and Moth (Animation, 2005)

Rebekah Pitt is a Yidinji woman from the Atherton Tablelands in northern Queensland. Rebekah graduated in Communication Design (Animation), at Queensland University of Technology. Rebekah teamed up with John Graham to produce Boy and Moth for the Cross My Country event at Colourised Festival 2005 – corridors.

info@rebekahpitt.com.au

Shane Togo

Animation Artist: Murri Girl (2005)

Visual imagery for Shane Togo's work, *Murri Girl*, written by Ross Watson, is represented through a series of symbolic imagery which attempts to capture the writer's own individuality in the telling of the story.

Ross Watson

Writer: Murri Girl (Animation, 2005)

Ross Watson is a Dawson River Murri. Ross produced community newspaper *Black Nation* during the 1980s. He lives in Brisbane and is a PhD candidate researching an Indigenous creative writing project at QUT Creative Industries faculty.

Bob Weatherall has been a leader in the the repatriation of Aboriginal remains for many years and is the Chair of the Centre for Indigenous Cultural Policy.

Read more at: <http://www.creativespirits.info/aboriginalculture/people/aboriginal-remains.html>

Tamara Whyte

Palm Is 12; Timing Light; Transit

is an Aboriginal artist and writer who now lives in Moreton Bay, Queensland. Her family originally hails from coastal far north Queensland with links also to Vanuatu and Germany amongst others. Having completed her studies at QUT in Drama in 1995, she worked for a time in the arts -travelling internationally and working in community theatre in Brisbane. In the late 1990's she left to travel Australia and Asia. This experience now informs her work which spans theatre, film and multi-media. Her recent works includes writing for an upcoming ABC initiative *Redfern Now*, multi-media workshops with youth in Moreton Bay, a stage play *Red Sanctuary* and two short films *Transit* and *Timing Light* all of which she wrote and directed. She is currently working with the Dunwich Community within the Qandamooka nations exploring storytelling through electronic devices and also on Coochiemudlo Island using media to explore contemporary stories of the island's residents. Currently, she is co-writing a theatre piece on the Aboriginal Boathouse dances held in Brisbane in the 1950's and 60's.



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VISIT www.colourise.com.au for program details
www.brisbane.qld.gov.au/whats-on/featured/black-history-month
Contact: 0407 379 822



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Colour connects everything
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FESTIVAL

Colourise Festival... what we bring to the world, is dedicated to the memory of Eva Stella Peacock nee Salam/Mingo 1924-2012.