

Discussions with Indigenous filmmakers and artists
 on land in art and film making.
 Introduction and context by Mary Graham.

"Country - life portraits" - a Colourise Festival Seminar

on THE FRINGE

COLOURISE



... the strength of our country can be seen in the continual motion of tides, winds. This movement of air, sand and salt water is cleansing and healing. It's important to us, as we believe that the country makes the people as much as the people make the country. We believe that country is not only the people, but is also the elements of skies, waterways, animals, plants, weather and spirits. Within this, one element should not be raised above another element.

Karen Martin 2008

Coming Up

Feb 2011

*TRANSFORMaTIVE:
CROSS-ROADS*

A Colourise think-tank event discussing Indigenous cultural and arts events in the current Brisbane social landscape; with a view to consolidating collaboration between festivals and events over 12 month periods.

July 2011

NAIDOC GATHERING SEASON

Screening Indigenous films at select schools and Indigenous community NAIDOC events.



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... a sacred entity, not property or real estate; it is the great mother of all humanity. ... The land and how we treat it is what determines our humanness. Because land is sacred and must be looked after, the relationship between people and land becomes the template for society and social relations. Therefore all meaning comes from land.

Mary Graham 2006

With the strong development of Indigenous filmmaking since the 1980s, leading to the production of Award winning films, “One Night the Moon” – Rachael Perkins; “Beneath Clouds” - Ivan Sen, and most recently “Samson and Delilah” - Warwick Thornton, the focus on Australian films has grown both nationally and internationally; as has the focus on Australian art with the more than significant contribution of Indigenous Artists. Art and filmmaking in Indigenous culture are distinctly collaborative forms with involvement of not just a creative team (for films) but land/seascapes, environmental elements, communities of people, and families.

So how does this translate to canvass, tape and celluloid to create a specifically Indigenous cultural and social landscape in these art forms? Queensland Indigenous artists and filmmakers meet to discuss elements of their works, the underpinning philosophies and practices and share a few yarns about the process.

Discussions with:

MARY GRAHAM is a Kombu-merri person on her father’s side and affiliated with the Waka Waka group through her mother. She has lectured and tutored on subjects in Aboriginal history, politics, and comparative philosophy at the University of Queensland and other educational institutions around the country. Work includes: member of Council for Aboriginal Reconciliation, and ATSIC Regional Council for SE Queensland, a Queensland Corrective Services Commissioner, and her own consultancy in Aboriginal affairs. She is presently a member of the Ethics Council of the National Congress of Australia’s First People. Mary works as a community development/research consultant for the Kummara Association in Brisbane – a Stronger Indigenous Families initiative.

LILLA WATSON is a Gangulu woman who grew up in what is now Central Queensland. Lilla and other members of her family have become well known through their involvement in the Brisbane Indigenous community since the 1960s. She developed and taught two subjects within the interdisciplinary area in the Faculty of Arts Department of Social Work at the University of Queensland; and has also served on many Government and Semi-government committees and selection panels. Lilla developed an innovative artistic medium to portray and project aspects of her spiritual and cultural identity. She has exhibited here and overseas, and her works, or translations of them, have featured in Brisbane Public Art at the Roma Street Parklands, Brisbane Magistrates Court, and the State Library.

EDDIE NONA was born on Thursday Island in the Torres Strait. His origins are Badu Island, and blood line Saibai Island, Darnley Island and Samoa. His language group is Kala-Lagau-Ya from Western Torres Strait, and totems tupmul (file back stingray) and Tituhur tubu (red snake) from Saibai Island. Eddie learned from a young age the importance of the sea; and has always had a fascination with the ocean, having started diving at an early age. “No matter where I am I always hold the sea and its underwater world close to my heart. It is no concern to me as to the actual beauty of an object, because my love and connection to the ocean out-weighs all else, so I paint it as I feel it.” Eddie’s murals are located throughout S.E. Qld and his work has been exhibited widely. He is currently completing a Bachelor of Visual Art in Contemporary Australian Indigenous Art – Qld College of Art, Southbank, Brisbane.

RYAN PRESLEY, a descendent of dual heritage, focuses on identity and repatriation of knowledge and culture. Born in Alice Springs (his paternal descent originates from the Daly River region (Peppimenarti, Northern Territory), there was always a decentering from traditional homelands whether European or Aboriginal. This involves a questioning and negating of experienced historical contexts, and is a driving influence in relation to the inquiry of Australian values and standards. Ryan won the 2009 Eracism! Art Competition, received the Judge’s Special Commendation Award at the 2009 QCA Graduate Award Show and has been included in many exhibitions. He holds a Queensland College of Art, Griffith University, B.VA, and is currently working on a Bachelor of Fine Art with Honours.

JENNY FRASER uses a diverse creative media for much of her work, which defies categorization. A digital native, over 10 years encouraging the production and exhibition of Indigenous art as an act of sovereignty, she practices a strong commitment to collaboration with others in the Blackout Media Arts Collective, and founded Indigenous online gallery cyberTribe. Exhibitions and Awards include: “ISEA/Zero1”, San Jose and the Interactiva Biennale, Mexico; an honourable mention at the 2007 imagineNATIVE Film Festival, Toronto, Canada; a Highly Commended at the Telstra National Aboriginal and Torres Strait Islander Art Awards (the first video art award in its 25 year history). A Murri, born in Mareeba, Far North Queensland, her old people originally hailed from around Rathdowney in Yugambah Country in the Gold Coast Hinterland near the South East Queensland / Northern New South Wales border.

LUKE BRISCOE is a graduate of the QPIX, Black Pearls 2009 (Cert. IV in Screen and Media - lighting, sound, editing, producing, directing and writing). He wrote, directed and co-produced a short film, Jhindu, in his community at Mossman. He has screen and broadcast credits in documentaries, music video clips and short dramas in Kuku Yalanji country. Luke has a locality specific process of filmmaking, securing firstly the support and input of elders. Luke also has over 18 years professional music and arts industry experience.

CHRISTINE PEACOCK a descendent of Erub in the eastern islands of the Torres Strait, was born in Mareeba (bordering on Kuku Yalanji and Djabuganjdj countries), and grew up in Ninghy country at Redcliffe. She worked in performance, producing and directing community theatre in Sydney and the U.K. in the 1970s, before training with A.B.C. Television in the 1980s. Christine is writer, producer and director of information videos, documentaries/memory maps, short dramas and a personal and community history publication, with Uniikup Productions Ltd. (formerly Murriimage est. 1985). She stages Colourise Festival events throughout the year; and is currently a PhD Candidate at QUT, researching the use of new media to convey complex Australian Indigenous philosophical concepts.