

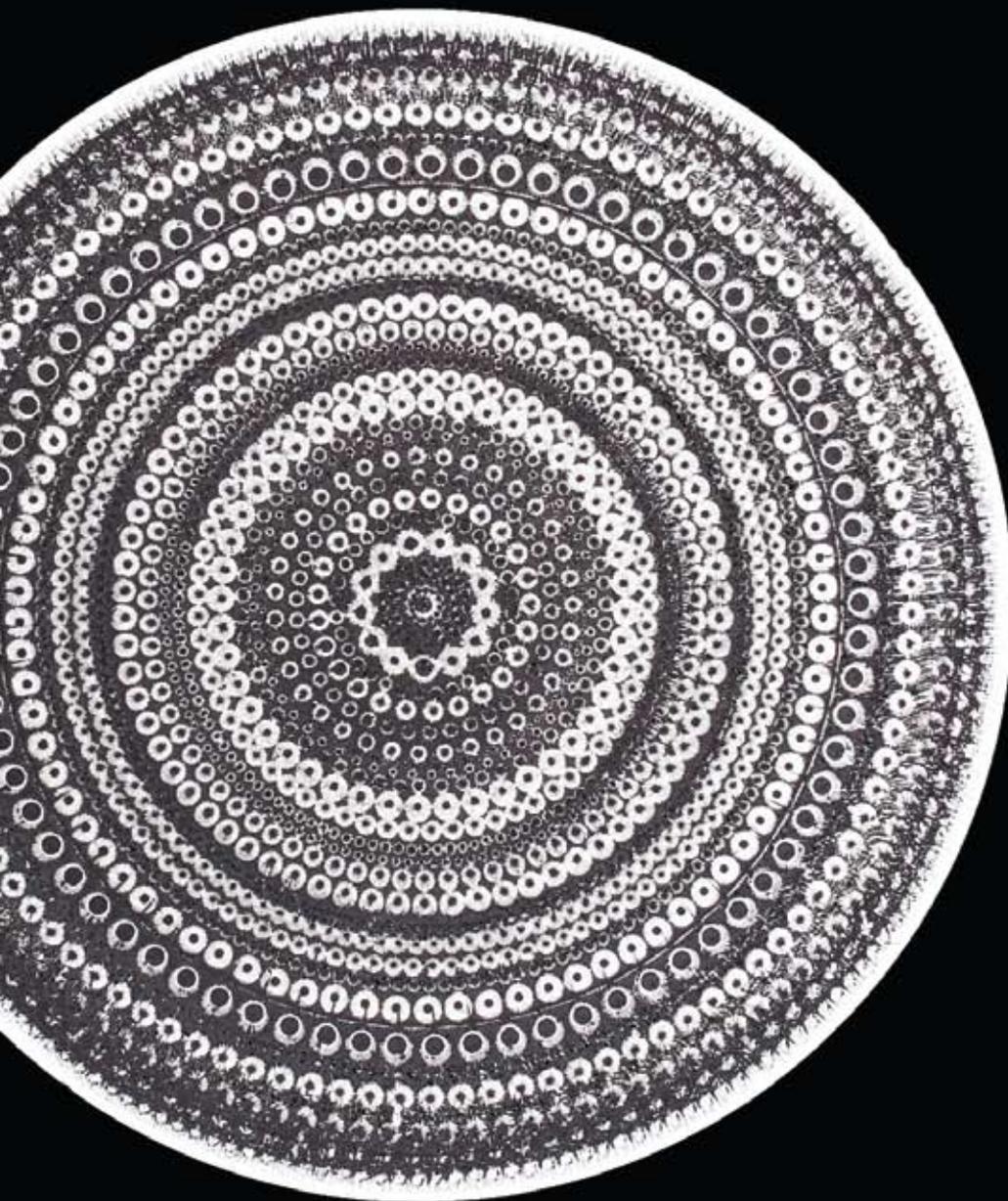
Annual Report
2008
kickArts
CONTEMPORARY ARTS

Yoshie Mizuno



Contributing Artists

Meiyin AHNSUZ Malachi AIRD Gen ANDERSON Steve ANDERSON
Leonard ANDY Barbara ARISS-STROH-WASSER Justine AUSTEN
Sarah AUSTIN John AWRAM Sal BADCOCK Robyn BAKER Katrina
BEATTIE Daniel BEERON Maureen BEERON Nancy BEERON Shiceal
BEERON Theresa BEERON Trisha BEERON BONEMAP Prue BONNIN
Harold BOWEN Morgan BRADY Monica BRIM Rhonda BRIM Sheila
BRIM Winnie BRIM Kylie BURKE Joanne BUTCHER Patrick Wasaga
BUTCHER David CAMPBELL Rhonda CAMPBELL Leandra CANNON
Norelle CANNON Deb CLARKE Daphne CLARMONT Mary COBUS
Eileen COLEMAN John COLEMAN Lynette COLEMAN Shirley
Yumala COLLINS Judith Anne CORRIGHAN Leon COULSON Wendy
COWAN Sam GREYTON Ray CROOKE Jan DALY Tiffany DARO
Declan DELARGY Sherry DIAMOND Geoff DIXON Noelle DONAHUE
Shelly DONAHUE Barbara DOVER Ann DOYLE Marian DREW Andy
DUFFIN Rhonda DUFFIN Elizabeth DUNN Carlo EDWARDS Anna
EGLITIS Beverley ESCOTT Dorita ESCOTT Amanda FEHER Terize
FORMANOWSKI Florence FORREST Suzon FUKS Sally GABORI
Shannon GARSON Lance GAVENOR Margaret GENEVER Wanda
GIBSON Hayley GILLESPIE Jan GRAHAM Deborah GRANT Lesley
GRANT Tonya GRANT Lynette GRIFFITHS Sue HAYES Donna
HENRY Kayla HENRY Anna HERAGHTY Lynda HICKMAN Andrea
HIGGINS Naomi HOBSON Silas HOBSON Anna HOLAN Mark
HOLLINGSWORTH Amanda HOLROYD Marlene HOLROYD Yuki
HORIKI Freya HORN Ian HORN Helen HUME Kate HUNTER Marnie
HUTCHINSON Katie JACOBS Susanne JACOBS Dominic JOHNS
Kylie JOHNSON Liana KABEL Leah KERR Adrian KING Edward
KOUmans Matthew LAKE Cindy LANE Megan LANE Deborah
LEES Sandra LEO Amy LOOGATHA Helen LOW Euan MACLEOD
Kerryn MADSEN-PIETSCH Leith MAGUIRE Ruth MALLOCH Kevin
MAYO Julie McENERNY Jumba Jimba McINTYRE Roy McIVOR
Laurel McKENZIE Patrick McMAHON Keith McMILLAN Arone
MEEKS Tijn MEULENDIJKS Angela MEYER MIDAVIAU Russell
MILLEDGE Billy MISSI May MOODOONUTHI (1929 - 2008) Shane
MORRIS Abe MURIATA Ninney MURRAY Sally MURRAY Roland
NANCARROW Dawn NARANATJIL (1935 - 2009) Roslyn NEWBURY
Elizabeth NOLAN Dennis NONA Janie O'BRIEN Glen O'MALLEY Sue
O'MALLEY Emily OLBAR Graeme OLIVER Jandy PANNELL Paula
PAUL Leroy PLATT Susan PLOS Simon POOLE Julie POULSEN
Kathy RADO Mischa RADO Kim RAYNER Tom RISLEY Christine
RITCHIE Brian ROBINSON Derek ROSENDALE Mona RYDER Joel
SAM Ben SANDO Di SANT Keith SCANLON Wendy SCANLON Helen
SMYTH Cathy SNOW Claire SOUTER Walter STAHL Marie STEELE
Cara STEVENS Joy STEWART Heather TANNER McGIFFIN Judith
TAYLOR Kristin TENNYSON Ken THAIDAY SNR THANAKUPI Ethel
THOMAS Peter THOMPSON Alick TIPOTI Stephanie TOBY Kerry
TRAPNELL Samuel TUPOU Ingrid TURNER Margaret UPTON Jenny
VALMADRE Marcel VARNA Corpse VERONESE Julia VOLKMAR
Rebecca WARD Gordon WATT Adrian WOLF Rebecca YOUDELL



Contents

- 1 Introduction P4
- 2 Chair's Message P6
- 3 Director's Message P8
- 4 Program Review P14
- 5 Industry Development P30
- 6 Statistical Report P36
- 7 Supporters P37
- 8 Finances P46

KickArts Contemporary Arts is the leading contemporary visual arts organisation in regional Queensland and one of the most innovative in the state. KickArts is based in Cairns, with a demographic encompassing Tropical North Queensland and extending into the remote and regional communities of Cape York and the Torres Strait.

With 16 years of promoting contemporary arts, extending the experiences and cultural life of Tropical North Queensland, this year has been our most accomplished to date with the addition of Djumbunji Press KickArts Fine Art Printmaking Studio. KickArts is dedicated to facilitating and promoting contemporary arts and with this studio will now support the professional development of artists working in printmaking and the production, marketing, promotion and distribution of their editions.

In April 2004 KickArts moved into the newly opened the Centre of Contemporary Arts (CoCA), a unique and innovative new multi-purpose contemporary arts facility, located at 96 Abbott Street in the central business district of Cairns. The Centre is shared with resident theatre company JUTE and End Credits Film Club. The JUTE Theatre is hired for other performing arts events along with corporate functions, symposiums and conferences.

KickArts animates the Centre on a daily basis with a professional exhibition program presented in two A Class galleries and unique, high quality art, craft and design in the KickArts Shop. Behind the public eye KickArts supports artists within the program through the Artist In Residence program, allowing artists to access the KickArts Studio and support from staff. These activities form a catalyst and hub featuring Australian and international artists in one of Australia's top international gateways.

Djumbunji Press KickArts Fine Art Printmaking is located in Greenslopes Street in the Cairns Cultural Precinct, opposite the Salt and Fresh Water Lakes, a unique environment that forms part of Cairns' Botanical Gardens. These premises have been secured through the generous support of James Cook University. Arts Queensland is our major foundation partner, providing redevelopment funds to upgrade the building for fine art printmaking and also operational funding through their Backing Indigenous Arts program. These new facilities provide major cultural infrastructure to the city of Cairns and will become self funding over the next four years.

Professional development programs for artists provide an interactive opportunity that enhances visitors' experience and depth of knowledge about contemporary art. These activities have become a recognised benchmark and a link for the local and transitory tourist community alike to experience the vital and distinctive contemporary visual culture of northern Australia.

Development and sustainability is the key to a vibrant cultural future and KickArts supports this through its industry development program, working with business, industry and individuals to enhance opportunities. The Bachelor of Creative Industries and KickArts Shop are ongoing projects that support this development and, with the introduction of Djumbunji Press, KickArts will continue to be a leader of cultural industries in North Queensland.

KickArts welcomes everyone and guarantees a new experience with every visit.



2 Chair's Message

2008 was a great year for KickArts, with the following significant achievements:

■ A record number of visitors, with over 34,000 people enjoying our galleries, the KickArts Shop, the Artists' Feature Wall and the Artists in Residence spaces.

■ Our income has been steady as we continue to raise significant revenue through consultancies to business and industry, workshops and the sale of fine art, craft and design. This year the KickArts Shop had over \$250,000 in sales, which means significant funds then going to artists.

■ Our program featured 19 on site exhibitions designed to suit a broad range of audiences and interests, as well as Blurred Boundaries and Northern Stars touring to Brisbane.

■ Our relationship with the community of Far North Queensland was enhanced through strong relationships with other galleries and spaces and local artists, as well as support for and engagement with a number of Indigenous community partners from Mornington and Bentinck Islands, Pormpuraaw, Darnley Island, Hopevale, Aurukun, Lockhart River, Mona Mona, Normanton, Weipa, the Kubin Art Centre, Gab Titui Cultural Centre, Giringun, Yarrabah and Cairns.

Each year the KickArts Board and staff develop and grow our organisation, improving our financial position and developing our program and business opportunities. The Board's activities provide overall management direction for the KickArts staff, who in turn offer a professional and comprehensive program of contemporary visual arts to the diverse community of the tropical north.

The KickArts exhibition program continues to develop through our professional team of staff and supporters, with increased sales, numerous commissions for artists and a significant number of institutional purchases this year. The KickArts Shop has continued to grow and prosper, featuring high quality new work by professional and emerging artists. Marketing of our programs will be a key issue for future planning to bring our company to the forefront of contemporary art across Australia and internationally.

KickArts has continued to work with foundation partner Arts Queensland to develop Djumbunji Press KickArts Fine Art Printmaking which will officially open in early 2009. The Djumbunji Press studio has also been made possible by the generous support of James Cook University through the use of their Greenslopes St building. Our new strategic plan focuses on the development of Djumbunji Press with an emphasis to grow the studio to become self sufficient in four years.

One of our major achievements for 2008 has been to bring our staffing levels up to support the extension of our programs. KickArts now has our first full time Curator and Marketing Manager positions, as well as a Business Development Manager and two Trainees who will attain a





Certificate III in Arts Administration after 12 months of work and study. This acknowledges the high level of programming that our staff have achieved, which keeps our audiences interested and returning. Our Administration Manager, Linda Stuart, also completed a Certificate IV in Corporate Governance this year.

The KickArts Board of Directors will continue to focus on securing additional funds to support any new initiatives, thus committing to providing stability so the company can concentrate on long-term development strategies that will be essential to the future of KickArts. We will also launch our new Patrons' Program in 2009 and we have already gained some advanced commitments to this.

On behalf of the KickArts Board of Directors and Staff I would like to thank and acknowledge Arts Queensland through their S2M and Backing Indigenous Arts programs, James Cook University and the Australia Council for the Arts through the Visual Arts and Craft Strategy for their ongoing commitment to support KickArts. Special recognition and appreciation goes to all of our sponsors for 2008 - a record year for sponsorship - whose generosity will allow KickArts to support development opportunities for artists.

KickArts would not be here today without the help and generosity of the many volunteers who kindly support us with their time and expertise. It is the generosity, energy and commitment of our many dedicated supporters that has contributed to making 2008 a great year and a wonderful success.

The KickArts staff have again been wonderful. Under the leadership of Rae O'Connell, the team have worked long hours make the many achievements possible. Our staff are certainly a committed, dedicated yet flexible team, and the Board is grateful for their work.

And to my fellow Board Members I say thanks for your support – not just in the many Board meetings but in raising funds, sponsorships, working behind the scenes (e.g. at the bar!), and in so many other ways. Your support for the community of Far North Queensland is greatly appreciated.

I would of course also like to offer thanks to the Boards and staff of JUTE and End Credits for their continued support as well.

Mike Fordham



3 Director's Message

In my association with KickArts over the past 13 years since first moving to Cairns, I have seen many transformations in the organisation as different people have become involved. It has always been a very interesting journey. In 2003 KickArts changed from an Incorporated Association to a Not For Profit Company Limited by Guarantee. In 2004 we moved into the Centre of Contemporary Arts and this year we have secured the establishment of the Djumbunji Press KickArts Fine Art Printmaking studio.

Over the 16 year history of KickArts the organisation has grown from strength to strength and has become a catalyst for presenting a broad range of contemporary art featuring the work of artists from across Far North Queensland. The region we support is vast, from Cardwell in the South, to Mt Isa in the West, up across Cape York and the Gulf to the Torres Strait Islands.

This is an extraordinary place of dramatically changing landscapes as it encompasses two world heritage national parks - the Great Barrier Reef and Wet Tropics Rainforest. The region is also home to Australia's two Indigenous peoples, Torres Strait Islanders and mainland Aboriginals. This significant mix of natural landscape and traditional culture and heritage makes this part of the world truly unique and Cairns has become a metropolitan community and gateway which attracts over two million visitors each year.

KickArts has placed itself as a solid resource for professional and emerging artists to present their work in our professional galleries and 2008 has been no exception. We have shown some outstanding works of art in our program and our audiences have been excited by the significant solo exhibition work of some of Australia's leading artists - Thanakupi, Mona Ryder and Tom Risley. It is an honour and a privilege to work with these outstanding artists and indeed with all our local artists, both established and emerging from across Far North Queensland.

Our professional premises are a valuable asset and prestigious platform to promote contemporary art to a broader audience that is made up of approximately 50% locals and 50% visitors to Cairns. The KickArts Gallery spaces are admired, inspiring and sought after by all who visit for the presentation of contemporary art. With this high demand and in line with our Strategic Business Plan and available finances, we have developed a broad criterion that informs the selection process we use for planning the yearly program.

Our creative programs have led to many opportunities and have brought artists together to collaborate, develop ideas and provide constructive dialogue and exchange. The recognition and support of our industry peers is invaluable to KickArts in developing our reputation as the leading contemporary arts organisation in the Far North.

In 2008 KickArts also secured significant funding for a creative merchandising program, 'Blak Flair', which we are using to work with Indigenous artists to develop unique merchandising products from which artists will obtain licensing and royalty fees.

The KickArts Studio space has been well utilised over the year. Our Artists in Residence for 2008 were Arone Raymond Meeks, Geoff Dixon and Billy Missi. These artists utilised the space to develop work for exhibitions, competitions and professional development. Once again this was a fantastic opportunity for the artists to experiment and extend their arts practice and to have the opportunity to interact with the community and initiate dialogue with other artists and industry professionals about their work.

To have artists working and collaborating on site is an important part of our program. Providing accessibility to artists helps educate the community about contemporary art and develops understanding and an appreciation of the processes behind the finished work.

Our 2008 exhibition program has been full of highlights for KickArts, with an extensive line up of artists contributing to make our program fantastic. This year we presented 19 exhibitions across the KickArts Galleries and the KickArts Shop. We also toured *Blurred Boundaries* and *Northern Stars* to artisan in Brisbane and worked on collaborative projects with the Wet Tropics Management Authority, Ergon Energy, Festival Cairns and Bonemap with the On Edge Contemporary Media and Performance Festival.



The Artists' Feature Wall always provides opportunities to showcase new work and 2008 saw a refreshingly diverse range of work displayed. Nine presentations were made, with six solo exhibitions and three group shows covering styles and media as diverse as limited edition linocuts, Indigenous body paint-up designs, contemporary jewellery, ceramics, Low-Brow sculpture, handcrafted toys and semi-abstract landscapes. The Artists' Feature Wall is located in the Foyer of the Centre of Contemporary Arts and work displayed here is seen by all visitors to the Centre.

The final Feature Wall presentation for 2008 was 'Cracker!' Each year the KickArts Shop curates a major creative merchandising exhibition and this year 'Cracker!' was timed and themed for Christmas. Over 20 participating artists and designers responded to the brief with a resultant brisk Christmas trading period as, once again, regular patrons demonstrated their support and appreciation for contemporary art, craft and design.

The gallery exhibition program commenced with a major exhibition by fine art printmaker Billy Missi, 'Urapun Kai Buai'. The 18 limited edition linocuts presented in this exhibition are among the first works to be editioned by Djumbunji Press KickArts Fine Art Printmaking. This significant body of work will commence touring throughout Australia in 2009.

KickArts is also an annual partner in the On Edge Contemporary Media and Performance Festival and this year we presented Bonemap's 'The Exquisite Resonance of Memory' in the

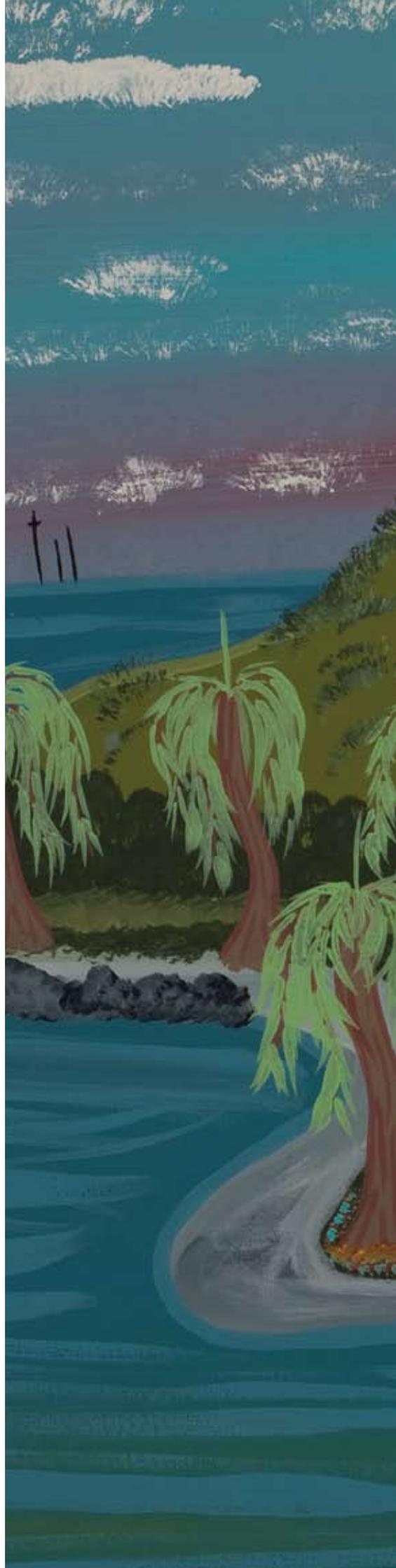
Upper Gallery. Visual artist Russell Milledge and performance artist Rebecca Youdell once again provided a visual feast, with an installation and projection wrapping the gallery walls, which provided a constantly changing environment that was rich and inviting. Each year this festival brings together locals and visitors to Cairns across a number of venues for this unique event that challenges the notion of performance and visual culture. Most importantly it supports the development of new work and collaborations between artists working across a diverse mix of media.

This year it was a privilege and an honour to present two outstanding installation exhibitions - a collection of work by Tom Risley and 'Props for Barcelona Two Step' by Mona Ryder. Both of these artists have strong ties to the Far North Queensland region as well as major national profiles and audiences were excited to see such exceptional work connected with the region. Tom Risley in particular was an inspiration to scores of high school students who benefited enormously from his generous and gracious artist's talks.

'Blak Roots', our major annual Indigenous survey exhibition for the year, was generously sponsored by the Wet Tropics Management Authority and James Cook University. This support allowed us to extend our research to engage with new emerging artists along with those well established artists that have worked with us in the past. Curated by Russell Milledge, School of Creative Arts, JCU, 'Blak Roots' resulted in a collection of outstanding works that reflected the theme of the 'Wet Season'. This exhibition always presents an interesting collection of media, styles and cultural interpretations. The inclusion of Ken Thaiday Snr's dance machines was a highlight of the exhibition and we were delighted that one was purchased by a collector from Germany and the other will be going to the Museum of Contemporary Art in Sydney for a major Torres Strait exhibition.

Our most exciting exhibition of the year would have to be 'Thanakupi Ceramic Exhibition'. Working with this remarkable artist was a highlight for all KickArts staff. The body of new work presented important, culturally significant stories from her home country of the Thaynakwith near Weipa. The exhibition also showcased her newest venture into aluminum casting with three large spheres embellished with patterns and stories that shine and sparkle as they reflect the colour around them. The opening event attracted nearly 500 people who all wanted to talk with her. Crowd control had to be put in place and she was able to meet people as they lined up anxiously with their catalogues to be signed.

The exhibition 'Blurred Boundaries' was featured in our 2007 exhibition program and this year we toured this exhibition to artisan in Brisbane. 'Blurred Boundaries' was curated collaboratively by Russell Milledge and Robyn Daw to discuss the notions of what are 'art, craft and design', and how artists are categorised and how their work crosses these boundaries. This successful collaboration brought artists from the Far North and Brisbane together presenting furniture, sculpture, ceramics, jewellery, photography, printmaking and digital media. The work was definitely high art, sophisticated and crafted to the highest





standards.

The KickArts Shop continued to excel in the presentation and promotion of artists and their fantastic range of high quality art, craft and design. Record sale figures were secured which put hundreds of thousands of dollars in artists' pockets. The KickArts Shop provides a continually changing collection of work that animates and entices you as you enter the building, bringing the foyer to life. This vast collection of beautiful and unusual fine art, craft and design objects provides all visitors to the Centre with an experience and showcases a myriad of talented artists.

The KickArts Shop is supported by loyal customers both locally and as visitors to Cairns, with purchases going all over the world. This has been expanded by our new online shopping option. This is also a valuable asset to the many artists featured, providing great exposure through the marketing and promotion of their work, along with being presented in a very stylish environment. The KickArts Shop also provides a face for all visitors to the Centre through our front of house services to JUTE, the Centre of Contemporary Arts and End Credits Film Club administration. This animation is a vital and valuable part of the make up of the Centre.

'Weaving the Web', is a project initiated by the women weavers of Hopevale. This year they held a workshop at Gab Titui Cultural Centre on Thursday Island and invited women from the outer Islands to come and share their weaving techniques with each other. KickArts was also invited to attend to meet the women and glean their aspirations for future weaving projects and a possible weaving exhibition and

symposium in 2010. This was a real privilege to be invited to such an event and it was extremely beneficial to see how the women work and what was important to them through this collaboration. Over four days of weaving the workshops were broken up with events that were a part of the Torres Strait Cultural Festival. The women from Hopevale were welcomed with open arms and were touched not only by the warm Torres Strait welcome they were given, but also by the sheer beauty of this place. At the end of the workshop the weaving was put on display in the Gab Titui gallery and the Hopevale women made an invitation to all the other weavers to come to Hopevale next time. We do hope this is the start of a strong network for these women who are keeping culture alive through this sharing process.

Once again our marketing collateral has been created in house, now by our Curator Samantha Creyton. This has proven to be a fantastic resource not only for KickArts but for the artists, who have a wonderful marketing tool to take away following their exhibition to go on and secure new opportunities. This year was no exception with beautiful catalogues, promotional posters, Insider forms, room brochures, programs, postcards and invitations that present KickArts with a professional and stylish face. Most notable however were the catalogues for the exhibitions 'Urapun Kai Buai' by Billy Missi, 'Thanakupi Ceramic Exhibition' and our Indigenous survey exhibition 'Blak Roots'. These celebrated publications presented all of the works from each exhibition in full colour and with associated text. The publications have been very popular in the KickArts Shop and have been purchased by libraries across Australia.

The biggest highlight for this year however, was the commitment made by Arts Queensland to support the development of a new fine art printmaking studio. This year Arts Queensland provided funding to fit out the building provided by James Cook University as well as four years of operational funding. The studio has been named Djumbunji Press KickArts Fine Art Printmaking and will be a hub of creative exploration and production for artists across Far North Queensland.

KickArts has been lobbying for over five years to set up this studio so this realisation is a very exciting time for everyone who has been working to bring it to a reality. The studio will be staffed with a highly qualified and experienced printmaker, Dian Darmansjah, who has worked with artists in the Northern Territory, Southern Queensland and Tamarind in New Mexico. He has owned and operated his own studio for four years and is excited to have the opportunity to work with artists from across Cape York and the Torres Strait. To manage the development of this business unit KickArts has engaged Business Development Manager Andrew Weatherill, who has worked with the builders and architects on the redevelopment of the building and to order the specialised equipment and materials. 2009 will see the development of a program of workshops, studio access, commissioning of new work and a major exhibition of the work that has been developed in the studio.

The new work will also be collected and included in KickArts' existing premier collection of Indigenous works on paper. These works will be curated into an exhibition for touring nationally and internationally.





Our sponsorship program has been growing steadily with a new major sponsor introduced this year, and the return and continued support of those from last year indicating a strong level of recognition of the good work coming from KickArts. This is fantastic from a small local community and these companies and businesses have shown foresight and commitment to the cultural development of our community of artists.

The KickArts Board of Directors has continued to make many substantial contributions to the company this year. They are all fantastic. They generously and freely give up their time to nurture the organisation and bring us to the attention of a broader audience and new opportunities. I would like to say thank you for their professionalism in providing the necessary governance and support of our organisation – it is wonderful to work with such committed people in developing the cultural life of the community of Tropical North Queensland. The Board's support lets the KickArts staff get on with managing the company and helps to achieve our goals. Their combined efforts this year in gaining substantial cash sponsorship has allowed us to invest in more marketing and promotional activities and some of these sponsors have already recommitted their sponsorship for 2009. This has been so encouraging for the staff and artists involved in our program and has brought a whole new group of businesses and individuals together to become involved with us.

I would also like to thank the many volunteers who continue to help with everything. They are a breath of fresh air and a vital and essential component of our company.

The KickArts staff has doubled this year as we restructured to accommodate our new printmaking business unit. We sadly said goodbye to Russell Milledge who has been with us for 5 years as Deputy Director. Russell has been offered a position at James Cook University heading up the School of Creative Arts and the opportunity to begin his PhD. Russell is a founding member of KickArts and has always worked hard to support the organisation, originally as a volunteer, then on the Management Committee, as Chair for many years and then as a paid member of staff. We were all very sad to lose Russell here at KickArts and we have missed him dearly. We have however been lucky that as part of his PhD he will be working on projects with the arts community and was able to curate Blak Roots for us through his role at JCU. James Cook University will benefit greatly by having Russell on campus and he will no doubt encourage, inspire and be responsible for the successful start of many new emerging artists. We wish him every success.

Last but not least to my colleagues - Beverley Mitchell, Linda Stuart, Samantha Creyton, Morgan Brady, Andrew Weatherill, Jan Aird and Leith Maguire - I give my heartfelt thanks to you all. You are a professional team whose pride and attention to detail in your work has made KickArts a success once again. Your generosity with each other is always inspirational.

Rae O'Connell

4.1 Insiders

The KickArts Insider subscription categories allow access to the KickArts program of activities across the whole community nationally and internationally as follows:

KickArts Insider Artist

Benefits and Rewards for Artist subscribers:

- KickArts Insider Artist ID Key ring allowing discounts at the KickArts Shop and retail partners
- Invitations to all public exhibitions and events
- Email bulletins
- Eligibility to submit work for selection in KickArts' annual, themed or curated group exhibitions
- 10% off workshop fees
- 20% off exhibiting fees associated with the KickArts Exhibition Program
- 40% off selected KickArts ticketed programs (for example the Lecture Series)
- Exclusive entry to the KickArts Insider Party

KickArts Insider General

Benefits and Rewards for General subscribers:

- KickArts Insider ID Key ring allowing discounts at the KickArts Shop and retail partners
- Invitations to all public exhibitions and events
- Email bulletins
- 10% off workshop fees
- Exclusive entry to the KickArts Insider Party

KickArts Insider Outreach

Benefits and Rewards for Outreach subscribers:

- 2 x KickArts Insider Outreach ID Key ring allowing discounts at the KickArts Shop and retail partners
- Eligibility to submit work for selection in KickArts' annual, themed or curated group exhibitions
- 10% off workshop fees
- 20% off exhibiting fees associated with the KickArts Exhibition Program
- 40% off selected KickArts ticketed programs (for example the Lecture Series)
- Invitations to all public exhibitions and events
- Email bulletins
- Exclusive entry to the KickArts Insider Party
- KickArts Insider Outreach subscription offers substantial advantage for remote Cape York and Torres Strait artist communities, artist co-ops and artist collectives outside the Cairns Region. The level of subscription is flexible dependant on the number of members in a group.

KickArts Insider Organisation

Benefits and Rewards for Insider Organisations:

- 2 x nominated KickArts Insider ID Key ring allowing discounts at the



Jenny Valmadre



KickArts Shop and retail partners

- Invitations to all public exhibitions and events
- Email bulletins
- Complimentary entry to selected KickArts fundraisers
- 1 x 10% off function venue hire of the KickArts galleries
- 20% off selected KickArts ticketed programs (for example the Lecture Series)
- Exclusive entry to the KickArts Insider Party
- KickArts Insider Organisation subscription offers a single level for government departments, companies, incorporated associations, educational institutions and statutory bodies

KickArts Insider Corporate

Benefits and Rewards for Corporate subscribers:

KickArts Insider Corporate subscription offers a number of levels for businesses wishing to support contemporary arts while accessing some special privileges for their personnel.

- Insider Silver is equivalent to 4 x Insider General with 1 x 15% off function venue hire of the KickArts galleries. Silver \$150
- Insider Gold is equivalent to 6 x Insider General with 1 x 25% off function venue hire of the KickArts galleries. Gold \$250
- Insider Platinum is equivalent to 8 x Insider General with 1 x 50% off function venue hire of the KickArts galleries. Platinum \$350

This subscription program will be reviewed and updated offering opportunities to make donations to KickArts and take advantage of our Gift Tax Deductibility status.

4.2 Exhibitions and Performances

Artists' Feature Wall

4.2.1 New Prints

Lockhart River Art Gang

2 January – 2 February 2008

This showcase featured a series of new limited edition linocut prints by artists from the Lockhart River Art Centre. Works were printed by Indigenous artist Sammy Clarmont at the Art Centre and depicted different aspects of both the daily and spiritual lives of the artists.

4.2.2 Darsan: Images of India

Kevin Mayo

12 February – 15 March 2008

Kevin Mayo is a Cairns based artist, performer and scholar with a PhD in Anthropology focussed on Indian culture. The Feature Wall exhibition 'Darsan' was timed to coincide with the presentation of Cairns based playwright Sue Hayes's *The Gods of Spicy Things* in the JUTE Theatre.

'Darsan is a Hindi word meaning to seek sight of something or someone. It also has a more subtle meaning suggesting that in the act of looking you are also seen and share an experience with that object or person. The experience which I hope to share is the vibrancy of colour and form in India and brief, personal moments of what it is like to travel in that marvellous, paradoxical country. The main works in this exhibition are based on paisley designs. Paisley originated in Persia and India and is a stylization of mangos, flowers and medicinal leeches, all of which have a resonance with tropical Queensland. Our familiarity with paisley derives from the British appropriation of the design. Its choice for this exhibition is therefore also a comment on how many things we take for granted actually connect us to distant places and times. In painting these works I have been inspired by the flat, strong colours of Indian advertising, packaging, and popular posters. Many of the smaller works are images that I made while living in India.' – Kevin Mayo



4.2.3 Thanbe

Beverley Escott
25 March – 10 May 2008

Beverley Escott is an emerging artist from the Lardil language group from Mornington Island. She paints body paint designs and paintings about her totem Thanbe (the shovel nosed shark) and associated stories like the Gathagu or Redbill. This showcase featured a series of striking large scale works in ochre tones.

‘I really enjoy painting each day. It’s good to paint with the other artists. I have been painting on canvas and linen for about 1 year. About ten years ago I knew a man who was an artist. I used to help him decorate turtle shells and sea shells but not really do whole paintings.

I started to paint at the Art Centre at Mornington Island. I was waiting for the mail plane to land at the airstrip so I waited at the Art Centre talking to the old ladies when Brett Evans, the Co-ordinator, asked me if I wanted to do a painting while I was waiting. When I finished he told me it was really good and asked if I wanted to join the group of artists and paint everyday. I said ‘yes’, and that’s how I started to paint paintings by myself.’ – Beverley Escott

4.2.4 Surround

Samantha Creyton
20 May – 21 June 2008

Sam Creyton, born in 1970, spent the first part of her life with her family travelling up and down the coastline of Far North Queensland before settling in Brisbane. A graduate of the QLD College of Art she has exhibited works nationally. Now back in the Far North and surrounded by the hills of Cairns again, she created 20 small paintings representing these silent giants in their ever-changing state. Influenced by the late abstract expressionist art movement, she is uncompromising in the way she produces balanced, lyrical, quietly disturbing, absorbing works. The simple lines and brush strokes are juxtaposed with shapes and interconnecting marks that strain and stretch the senses, progressing shapes and colours from one work to another. The overwhelming impression of this body of work is the concise strength of the design and implied narrative of each work, leaving endless space for intrigue.

4.2.5 The White Horse’s Garden

Jan Graham
1 July – 26 July 2008

This showcase featured 10 richly coloured and symbolic works in acrylic and oils on canvas and paper. Jan Graham’s artistic practice extends over 25 years and she has recently completed a Master of Creative Arts at James Cook University.

‘The White Horse’s Garden is a metaphor for soul. The works in this series explore and play with a complex of ideas. There are references in the works to the five senses – hear, smell, touch, taste and see. The senses and the (symbol of the) horse relate to my developing concept of the nature of soul. They also reference the famous La Dame à la Licorne (The Lady and the Unicorn) tapestries from the Medieval period. These tapestries are worked around the five senses. Although the Medieval period is also

referred to as The Dark Ages, it was in fact a time of extraordinary spiritual flowering.

The major focus of interest in my creative work is the feminine. Over time this interest has developed from simple expressions of what it is to be female to questions concerning balance between male and female and on to more complex investigations into conscious and unconscious mind and associations with feminine and masculine.' *Jan Graham*

4.2.6 Aqua Vitae

The Umbrella Collective

5 August – 30 August 2008

The Umbrella Collective are 5 Brisbane based craft practitioners, jewellers Liana Kabel and Rebecca Ward, ceramicists Kylie Johnson and Shannon Garson and toy maker Florence Forrest. Four members of the Umbrella Collective are long time suppliers of the KickArts Shop and have contributed to previous exhibitions such as 'Nana is the New Black' and 'Toy Box'. All five artists are dedicated to creating exquisite hand made objects of contemporary design, frequently employing recycled materials.

All works for 'Aqua Vitae' were designed around the theme of water, a resource plaguing Brisbanites yet also appropriate for the Collective's first group show in Cairns. Aqua Vitae is Latin for the Water of Life. In the language of medieval alchemists it conveys the sense of a living being of substance as a direct contrast to the rigid immateriality of mind in the abstract. Water is one of most ubiquitous symbols present within the psyche of man - it is a powerful solvent, it brings opposites into unity, it represents the unconscious itself and is the fountain of all life. The vital water was the junction of spirit, soul and body and is an apt expression for how makers feel about their process, product and art as they mould, shape and cut their creations into being.

4.2.7 Nudge, nudge, wink, wink

Simon Poole

9 September – 4 October 2008

'Nudge, nudge, wink, wink' presented a series of limited edition digital prints featuring traditional 1950s graphics subverted with unexpected, cheeky or sinister sub texts. Extensive travel throughout Australia led Simon, originally from Adelaide, to settle in the inspiring surrounds of Far North Queensland with his wife, where he has pursued a career as a professional artist. Well known locally, he is active with regional art groups and community art programmes, is co-director of Heads Up-Arts and exhibits his paintings, sculptures, installations and multi-media work regularly. Simon holds a Diploma of Visual Art, a Certificate in Public Art and is currently studying for a degree in Creative Industries at James Cook University.

'Whether it is the alien moonscape of Coober Pedy, the lushness of the Daintree Rainforest or the crisp chill of the Tasmanian Highlands, to really experience the Landscape is an awesome thing, and for me, it is my greatest source of inspiration. I enjoy using a range of Media to create an aspect of the landscape - aiming to coax the viewer into a closer association with my interpretation of the scene. Most recently I have been painting from a digital perspective as well as manipulating 1950s graphics into satirical contemporary works, affecting Australia's 'Cultural Landscape' with a sense of the larrikin.

These works deal with my re-assessment of the culture in which I grew up, a kind of Report Card, commenting on the state of political correctness in the 1950s - the decade in which I was born - and comparing it with mainstream consciousness and values today. To achieve these ends I have been using graphics synonymous with those times, juxtaposing them with present day images, and contemporising them with a sense of the larrikin.' – Simon Poole

4.2.8 Arcade Days

Marcel Varna

14 October – 8 November 2008

Enigmatic Cairns based artist Marcel Varna produced a series of large scale canvasses and mixed media sculptures for 'Arcade Days', recalling enjoyable memories of hanging out with your mates, staying out too



late, frequenting the local fish 'n' chip shop and games arcades and playing lots of pinball in the '80s and early '90s. 'Arcade Days' was a snapshot of the artist's life at the time, where nights were spent on a pocketful of coins in old, dark and narrow arcades only illuminated by the lights flashing on the pinball machines. Having a great time with your mates, grabbing a burger, some chips and an iced coffee or two, playing pool, pinball and the latest hip arcade games and only getting disgruntled if your machine tilted.

4.2.9 Cracker!

KickArts Shop annual creative merchandising exhibition
13 November – 24 December 2008

Launched with a Christmas shopping preview night on Thursday 13th November, 'Cracker!' was the KickArts Shop's annual creative merchandising exhibition for 2008. It focussed particularly on a contemporary Christmas aesthetic that reflected the tropical environment of Cairns. Innovative handcrafted or designer cards, themed objects, decorative items, small works of art and contemporary gift must-haves were sought to showcase creative talent during this annual Shop event.

'Cracker!' featured works by 20 individual artists as well as several small design companies. Local artists such as Kristin Tennyson, Ed Koumans, Julie McEnery and Billy Missi all contributed new work and the range of artworks and gifts included jewellery, ceramics, screen printed sarongs, toys, linocuts, small works on canvas and handmade Christmas decorations. There were also beautiful chalk drawings of angels by Malachi Aird and sculptural works and new limited edition prints by Geoff Dixon.

Unique handcrafted or designer cards by Poppies for Grace, Artecnic, Kim Rayner and Tia Garnett were available, as well as KickArts's own range of cards featuring artworks by local artists. Handcrafted Christmas decorations included Kylie Johnson's ceramic Christmas stars and birds, as well as new range of flat packed, laser cut fine steel decorations by carbon neutral design company Polli and sweet little bronze and sterling silver angel and Christmas tree pieces by Cairns based jeweller Justine Austen.

Brisbane based Florence Forrest of Flying Star Toys created a series of handmade soft toys inspired by Rolf Harris's Christmas song "Six White Boomers" and Tiffany Daro produced Christmas elf dolls utilising recycled vintage fabrics and handmade felt.

Upper Gallery

4.2.10 On The Plate

Marian Drew, Suzon Fuks, Andrea Higgins, Glen O'Malley and Walter Stahl

25 February to 28 April

Opened by Russell Milledge, JCU School of Creative Arts 14 March 2008

Platefuls

The title for this exhibition, 'On the Plate', is a term synonymous for something that is ready for consumption and ready action. It is therefore a good fit for a project whose theme is to reveal representations of the kitchen by a selection of Queensland based photomedia artists. The individual works selected for the exhibition expand the notion of the kitchen and focus on the photographer's voice and authorship within the image. These are photographic works that reveal the artist beyond the camera as much as the content within the frame.

We are accustomed to the photographer and camera bearing witness on our behalf, as a surrogate eye, to scenes and events that we ourselves have not been present. We are compelled to trust (or not) photographs of candid moments of our life and times. These same representations become seminal images that provide cultural awareness and insight to our individual and collective identity.

It is with the photographic image that we are most accustomed to allowing a suspension of disbelief; conversely it is still an age when the camera is celebrated for an ability to capture the as-we-see-it fact. We anticipate the photojournalist's camera to deliver truth and lead to justice when the 'camera does not lie'. However, this is also a time of unprecedented digitisation of photography, where fact and fiction are no longer distinguishable, where the integrity of authorship and the development of context are fundamental back-stories to the appreciation and response to a photographic image. The digital camera does not leave a negative that can be used to verify the truth of its photograph and images are no longer preserved for good or for bad on the photographic plate. In the photographic realm there is a crisis of representation borne from the tension between the camera's success at revealing both fact and fiction. The camera is both the tool of choice for recording truth, and an abetter in the manufacture of fantasy.

With these conflicting responses to the photographic image, what expectations do we bring with us to an exhibition of photography? Are there preconceived ideas and feelings about photography in a fine art context? Are images that imitate painting and represent beauty the only photographs acceptable in the context of an art museum?

Marian Drew's remarkable series *Australiana - Still Lives* is a double take on the familiar European fine art genre of still life painting; filled with references to the textures and surfaces of the kitchen while providing a setting for the display of native Australian fauna killed as a by-product of human habitation. Through the representation of animals killed on our roads or in powerlines, for example, the artist is most interested in conveying an underlying metaphor or allegory about our contemporary practices of consumerism and materialism. The familiarity of these images is corrupted by an unsettling sense of anthropocentrism and the incongruous placement of the deceased.

Suzon Fuks's observations of domestic appliances given another life as rural mailboxes are an unexpected extension of the kitchen theme. Fuks has been recording images of people in their kitchens for over a decade and is fascinated by the cultural differences and similarities of this domestic and private space. However, in these images of a row of mailboxes the transformation of fridges and ovens into their new outdoor function is an indicator of both the resilience of living in remote locations and the often hard and resilient surfaces found in the kitchen. Somewhere beyond the frame, and the vast space represented within, there is a house with a room for fixtures, cabinets and appliances – the kitchen.

Andrea Higgins reinvents the plate through the camera-less darkroom technique of the photogram. Exposing translucent cut glass bowls and vessels to the sensitised photographic surface reveals the artist's empathy for a particular period and style of design and manufacture of glassware. The images effectively transform our perception of antique glassware into specimens for a collection of shadows. But unlike our own often



overlooked shadows, the substance of Higgins's series is filled with residual memory and collective pathos.

Glen O'Malley's series of images takes us straight into the kitchen to confront us with the visceral textures and layers of culinary consumption. Using colour as a device to unlock emotional responses to a private and personal act - the preparation of food - and revealing the kitchen as a site for dramatic incident, O'Malley's vision is as surreal as it is impertinent. Known for compelling black and white images of figures in the landscape and figures photographed through water, the artist has embraced the use of colour to create continuity and presence while retaining his signature quality of capturing the body in a state of subjective reality.

Walter Stahl's DVD work *Anstralia* is an extension of photography into moving image as a way to best convey the spectacle of drawing with live ants. The work references another recent series that incorporates remnant flora and fauna found within the artist's urban surrounds. The ants and the china plates depicted in the work are both inescapable within the traditional domestic kitchen and Stahl has crafted an iconic image full of irony by isolating and refocusing these elements. The artist also plays with the notion of consumption by introducing the collaboration with composer Rainier Brekelmans and packaging the project in a jewel case optical disc.

The exhibition is by no means an exhaustive survey of contemporary photographic representations of the kitchen. It does however present an array of different perspectives on the theme while expanding our perception of photographic media and fine art photography. With the exhibition of 'On the Plate' KickArts is providing mental stimulus for thinking about contemporary photomedia, in other words - 'food for thought'.

Text by Russell Milledge from the KickArts On The Plate Room Brochure.

4.2.11 Ngacchi Nathangu

Adrian King

5 May to 29 June

Opened by Minister for Education and Training and Minister for the Arts, the Honourable Rod Welford 7 May 2008

Adrian King was born in 1974 and is a Lama Lama man from Cape York Peninsula, Queensland. He lives in Lockhart River and is a member of the Lockhart River Art Gang. He is professionally supported by the Lockhart River Art Centre, which provides studio space and resources for the production of works of art for members of the Gang. King paints in a distinctive, naïve, outsider style and favours a bright, bold palette. His canvas surfaces are brought to life with pictorial subjects documenting community life. The naivety of King's style is in contrast to the close environmental and social observations made in his works. He paints the Lockhart River Community and outstations in descriptive detail and contemporary life scenes include landscapes, people, cut away buildings, roads, cars, animals and both everyday and special events.

The subjects favoured in 'Ngacchi Nathangu (My place)' are predominantly hunting and fishing from the sea, inland rivers, creeks and billabongs. Crocodiles floating across the ocean remind us of the dangers of swimming in these waters and the favoured foods like turtle and dugong which are

served at significant cultural ceremonies swim optimistically through the waves. We see the familiar scene of tinnies with 50/50 outboard motors, which play such an important role for coastal communities and also the barges that bring supplies as they move up the coast and around the Torres Strait or back down the Western coast of the Cape. People are also equally important in these landscapes with community coming together, fishing together and sharing their catch.

'Ngacchi Nathangu' is the first solo exhibition of King's work in Cairns. He has exhibited widely over the last ten years, including solo exhibitions at Andrew Baker Art Dealer in Brisbane and Alcaston Gallery in Melbourne along with recent group exhibitions at the Institute of American Indian Art, Santa Fe, New Mexico and the Booker-Lowe Gallery in Houston, Texas with other members of the Lockhart River Art Gang.

4.2.12 The Exquisite Resonance Of Memory

Bonemap

7 July to 30 August 2008

Opened by Rae O'Connell, Director of KickArts as part of the On Edge Contemporary Media and Performance series 25 July 2008

'The Exquisite Resonance of Memory' was a room that pulsed with a reversal of worlds. Suitcases served as places of accumulation and as an emblem for events and relationships of the past, each with its history of journey, memory and circumstance. Objects of provenance and museum stasis took on the aura of traditional icons.

The work dramatised the way memory functions through association, leaps, or dislocates out of time and space and how the more profound of these occurrences can give us a new understanding of our relationship with the world.

Video wallpaper adorned the room with a theatrical representation of the temporal body caught in the multiple and inconsistent life of mirrors, where through the poetics of surprise a sinister metamorphosis occurs.

'The Exquisite Resonance of Memory' allowed the artists to explore the genres of Baroque and Surrealism in the context of Media Arts practice.

4.2.13 Sweet Tooth

Jennifer Valmadre

8 September to 2 November 2008

Opened by Jennifer Valmadre 26 September 2008

'Sweet Tooth' was a ceramic and mixed media sculptural exhibition that played with the idea of cake, icing, edibility and cultural significance. 'Sweet Tooth' looked at the passion and craft committed to cake decoration. Is ephemeral art the creation of beautiful, original objects that have great social significance and a short life expectancy? It asks the questions, are not the actions of making and destroying refined and beautifully decorated cakes within the parameters ephemeral art? Is the decoration of cake an ephemeral art?

Highly decorated cakes are functional, they have a purpose; they are utilitarian, is this why they are not considered Art? Yet are they not highly desirable, original objects that carrying great social meaning? Cake decoration is ephemeral, its consumption celebrates our civilization, and we have wedding cakes, birthday cakes, and anniversary cakes. Cakes can be cars, books, bears, we can see our own faces printed on cake, but above all cakes are eaten, they are consumed and lost forever, they are ephemeral but are they art?

'Sweet Tooth' payed homage to those committed craft persons whom help mark and celebrate the occasions of importance in our lives, 'Sweet Tooth' is cake decoration literally made concrete.

4.2.14 Thanakupi Ceramic Exhibition

Thancoupie

10 November 2007 to 14 February 2008

Opened by Leigh Tabrett, Deputy Director General Arts Queensland 28 November 2008



Tom Risley

A celebrated Australian artist and a leader in her community, Thanakupi is a creative, passionate and remarkable woman and leaves a deep impression on everyone who meets her. She is inspirational in her approach to all her work, whether as a ceramic artist, writer and recorder of her Indigenous language or in teaching children and adults the importance of culture.

The ceramic surface provides Thanakupi with a platform for transferring her cultural heritage into visual storytelling. The strength in her imagery is evident. These bold graphic images have been used in her ceramic practice and for printing on textiles for many decades and still remain pertinent today as they resonate with the strong, timeless design sense that she uses in all of her work.

Her visual arts practice is connected to her country and cultural heritage. She has been fostering the importance of this heritage with many generations through her School Holiday Program that she coordinates and hosts at Bouchat during these holidays. Thanakupi welcomes all to these programs, with participants coming from other remote Cape York communities and the Torres Strait as well as international visitors from the United States and Europe. Artists contribute to the programs and camp with Thanakupi on the beach. Each program has a different focus and the children and adults learn how to collect bush foods, to fish from the sea and shore, gather materials for art making and learn traditional dance and storytelling.

Thanakupi continues to work with children teaching them the importance of culture. In 2009, Thanakupi will celebrate 20 years of her School Holiday Program at Bouchat and there will be a festival to celebrate this significant commitment and achievement.

There was an overwhelming response to Thanakupi's exhibition and also to her as a leading Australian artist. The exhibition was presented in a stationary gallery environment but there is nothing motionless about Thanakupi. To give our audience an insight to this remarkable woman KickArts worked with Indigenous Film Maker Victor Steffensen to capture Thanakupi on her country and to hear her talk about what is important to her about her culture. The video was screened on the gallery wall in Thanakupi's exhibition and was very well received by all of our visitors.

Lower Gallery

4.2.15 Urapun Kai Buai

Billy Missi

17 March to 8 June

Opened by Russell Milledge, JCU School of Creative Arts 14 March 2008

This exhibition and catalogue featured the works of art created by Billy Missi for his solo exhibition 'Urapun Kai Buai' that will start touring in 2009. These works are important to Missi as a means of providing the audience with an insight into the Zenadh-Kes people through his visual interpretations of traditional culture. For Missi, cultural stories embody traditional information still used in contemporary contexts today and offer a glimpse into the lives of his people. The stories talk of how the skies and horizons are navigational guides across sea and land, how seasonal

changes provide knowledge for hunting and gathering native foods, and how family protocols support kinship and ceremonies.

Missi is proud of his culture and this pride is summed up by the exhibition title, 'Urapun Kai Buai', which translates as one big kin. The artwork that lends the exhibition its title was his starting point and 'Urapun Kai Buai' is a masterpiece of lino carving. The lines or vines represent the lineages of families, the coming together of families through marriage. These lines are then shown branching out, representing how families grow and expand, moving through the vast area of the Torres Strait Islands. As one whole family of peoples, the Zenadh-Kes share their unique stories.

This exhibition was a great achievement for Missi as he now moves toward establishing himself as a full-time, professional artist.

KickArts is proud to be publishing all of these works through Djumbunji Press, for which Missi provided advice during the planning stages.

4.2.16 Props for Barcelona Two Step

Mona Ryder

13 June to 24 August 2008

Opened by Ingrid Hoffmann, Regional Manager Arts Queensland 13 June 2008

A dark and merry dance

People of our age persistently grapple with the moral, ethical and environmental paradoxes locked inside our heads. Outwardly we agree that the world is becoming ever more complex, an excuse which fosters a sense of moral defeat. Materialism seems so ascendant it could subjugate any alternative will.

If you are an artist staring into the wounds humanity inflicts upon itself, your work is not likely to be serene or decorative. If instead the darkness of impending psychic ruin is fatally alluring – as it is to Mona Ryder – and if you stare it down and make beguiling objects out of that confrontation, then paradox is your way of reaching a deeper comprehension of this age and of the world.

An inbuilt paradox exists, for example, in Ryder's exhibition title, Props for Barcelona Two Step. A fleet and rhythmic style of ballroom dancing, the two-step hardly requires walking sticks, rabbit traps or stilettos cocooned in blood-red nylon stockings as props. Nor do the Gaudi-esque emblems of Barcelona suggest a comfortable association with the dance. These disjunctions, however, open a dimension in which metaphors for physical decline become fascinating. A crutch transformed by add-ons like metal barbs, a whip and a rubber wheel becomes hard to resist, as is one's desire to fondle a furry shield barred by an axe handle. Also intriguingly, a broken record is attached to the axe handle, a link to Ryder's 1985 exhibition, Broken Records. A surviving relic from that exhibition is an obscure mono disc in nutty 6/8 time, Barcelona One-step. Such a reference suggests Ryder enjoys a merry dance.

Other components - props for the dance - include stuffed toys, synthetic hair, mechanical spiders, cured-skin parchment and skewers. Ryder says of her use of discarded objects, 'Veneer and image matter more than substance as the once-fashionable artefact is replaced by the new. Although the objects are familiar ... transformation questions their original function in a number of different political and socio-environmental ways'. Beyond succinct statements such as these Ryder is reluctant to theorize about her work. Instead she endorses the words of writer Cassandra Shultz who recorded the following responses to her 2007 exhibition, then called Barcelona Two Step:

Guilt and pleasure are suspended from the ceiling, dramatically-lit burlesque without the crude; naughty rather than nasty. This installation reminded me of riding the ghost train, sideshow tacky and thrilling at the same time. The element of mock horror was made even more delightful by the oversized spiders on the wall triggered by any loud sound. Red globules drip from the ceiling; bulges are suggestive of an alien being swollen with prey. On closer inspection the swallowed lumps reveal themselves to be indigestible non-threatening and inert items from an ordinary existence. A hairdryer, soft toys and an iron with the plug cut off stuffed into red



stockings. The seemingly innocuous becomes monstrous in this context. ... Ryder hints at the toxicity in the day-to-day [at the] destructive nature of simply being in [an alienating, no longer sustainable] consumer-driven society.

Ryder's work has for more than two decades probed 'the toxicity of the day-to-day'. Her 1995 installation, *Mother Other Lover* at the Queensland Art Gallery, demonstrated by way of her 'cunning and feisty old-school feminism' that the romance of homemaking is a false ideal if the trade-off is a woman's intellectual and sensual prowess. And as a largely-dazed Australian citizenry emerges from what could possibly be one of the most ideologically-influenced phases of politics following 9/11, Ryder reminds us of a truism: the personal is political, and of the high level of deeply-rooted fears in today's world. She states her recent work: '...is about threats, specific and general, and the stressful existence that is daily endured. We have developed a generalised anxiety: fear for our welfare, our personal security, the maintenance of our comfortable lifestyles, fears for our health and wellbeing, our food chain. All result in a fear of the unknown, the future and the uncertain prospects it brings.'

Further influential forces acting upon Ryder's installation practice today centre on the conflicted emotional burden around an elderly parent's lingering existence in a nursing home, on defeating a life-long nicotine addiction, on examining the prospect of dying through painful illness and on the poisonous power wielded by the body corporate against individuals grappling with job loss. This latter theme was embodied in Ryder's work, *Les animaux sauvage*, at the National Gallery of Australia's 2005 National Sculpture Prize and Exhibition. Stuffed silk business ties bulging from the wall were metaphoric carriers of the smooth lies that male power ritually dispenses. As severe and intense as these life-experiences are, Ryder maintains a darkly comic attitude, made manifest in work of strong poetic imagination. She also enjoys the ironies that physical and psychological maladies can trigger and her recent installations capture this ironic flavour even in their titles: *You must have misunderstood my directions*; *Head Hunters*; *Trust me*.

In February 2008, *Props for Barcelona Two Step* came to Perc Tucker Regional Gallery and then travelled on to KickArts Contemporary Arts as an important exhibition reflecting a richly productive era of Mona Ryder's art-making. Having spent most of her childhood years on Queensland's Sunshine Coast at Maroochydore, Ryder has earned wide recognition as a contemporary artist despite the disruption of much relocation over three decades, between Brisbane, Perth, Far North Queensland, Newcastle and Sydney. A former university teacher, a parent, a carer and an artist unflinchingly dedicated to her varied disciplines (which have encompassed printmaking, painting, sculpture, public art, and recently jewellery-making), Ryder has achieved in her work a pitch of psychological perception born of a life intensely lived.

If ever an exhibition validates the examined life – the courageous investigation of its darkest psychic forces and countervailing antidotes – *Props for Barcelona Two Step* is that show. I commend it to viewers as the mature work of a highly original and respected Australian artist.

Ingrid Hoffmann

4.2.17 Big

Meiyin Ahnsuz, Malachi Aird, Gen Anderson, Steve Anderson, Barbara Ariss-Stroh-Wasser, Sarah Austin, John Awram, Sal Badcock, Robyn Baker, Prue Bonnin, Morgan Brady, Kylie Burke, Patrick Wasaga Butcher, David Campbell, Rhonda Campbell, Deb Clarke, Daphne Clarmont, Mary Cobus, Judith Anne Corrighan, Leon Coulson, Wendy Cowan, Sam Creyton, Ray Croke, Jan Daly, Declan Delargy, Geoff Dixon, Barbara Dover, Ann Doyle, Elizabeth Dunn, Anna Eglitis, Amanda Feher, Terize Formanowski, Margaret Genever, Wanda Gibson, Hayley Gillespie, Jan Graham, Lynette Griffiths, Sue Hayes, Anna Heraghty, Lynda Hickman, Silas Hobson, Anna Holan, Yuki Horiki, Freya Horn, Ian Horn, Helen Hume, Kate Hunter, Marnie Hutchinson, Susanne Jacobs, Dominic Johns, Adrian King, Edward Koumans, Matthew Lake, Cindy Lane, Megan Lane, Deborah Lees, Helen Low, Euan Macleod, Kerryn Madsen-Pietsch, Leith Maguire, Ruth Malloch, Julie McEnery, Jumba Jimba McIntyre, Laurel McKenzie Patrick McMahon Keith McMillan Arone Meeks Tijn Meulendijks, Angela Meyer, Midarviau, Russell Milledge, Billy Missi, Shane Morris, Roland Nancarrow, Janie O'Brien, Sue O'Malley, Emily Olbar, Graeme Oliver, Jandy Pannell, Leroy Platt, Susan Plos, Simon Poole, Julie Poulsen, Kathy Rado, Mischa Rado, Christine Ritchie, Joel Sam, Ben Sando, Di Sant, Keith Scanlon, Wendy Scanlon, Helen Smyth, Claire Souter, Marie Steele, Cara Stevens, Joy Stewart, Heather Tanner McGiffin, Judith Taylor, Kristin Tennyson, Peter Thompson, Kerry Trapnell, Samuel Tupou, Ingrid Turner, Margaret Upton, Jenny Valmadre, Marcel Varna, Corpse Veronese, Julia Volkmar and Adrian Wolf

29 August to 20 September 2008

Opened by Val Schier, Mayor Cairns Regional Council 29 August 2008

The KickArts annual fundraising exhibition welcomes our Insider Artists to participate in this major exhibition where everyone is included. Each year KickArts sends out an invitation pack to all our Insider Artists with an entry form, exhibition theme and a canvas. There is no fee to enter the exhibition you just have to be a signed up financial Artist subscriber.

In 2008 the theme for the exhibition was Big:

Do you have some BIG dreams, a BIG story, a BIG idea? Do you have BIG fun?

Have you got a BIG voice, a BIG rage, or are you BIG enough to know better? We've seen some BIG, BIG changes recently in our worlds. What affects you, moves you, gives you pause for thought? Often the smallest thing can have the BIGgest impact. So what's the BIG deal? It's small works with BIG ideas...think BIG!

This year's exhibition presented 122 works of art by 111 artists, with sales over \$14,000. The exhibition boasted past Archibald Prize winners Euan Macleod and Ray Croke, as well as renowned local artists Arone Meeks, Brian Robinson, Geoff Dixon, Kristin Tennyson, Barbara Dover, Edward Koumans, Roland Nancarrow, Adrian King, Silas Hobson, Kerry Trapnell, Sam Tupou, Peter Thompson and many more.

4.2.18 Tom Risley 8 Still Lifes. 1982 – 2008 an overview

Tom Risley

26 September to 15 November

Opened by Robert Mair 26 September

Tom Risley is a leading Australian artist with a significant career of exhibiting in Australia and overseas. He has created a high standard in Australia for his sculptural still life works for both wall and floor. With his sophisticated eye he identifies unique objects during his travel in the bush and along the coast. He has the creative gift to recognise objects with significant forms, colours and textures and with his creative skill places these together with other unique objects and paintings that collectively create powerful, stylish, elegant and sometimes amusing sculptures.

The works of art that Tom selected for this exhibition showcased some of his work taken from the 26 year period 1982-2008, along with some works that had never been seen before:

My rationale for the exhibition was to give an idea to a Far North Queensland audience of my working concepts and processes over a long period of time with works only shown in Sydney, Brisbane, Auckland and other Australian capital cities but never before shown together as a group. I'm quite excited by the prospect of seeing these works bouncing off each other, so to speak, and in the context of the Cairns venue where I spent



Euan Macleod

my formative years.

My work over many years has gone off on tangents, crossovers, backtracks and somewhat odd leaps sideways, so I thought it would be interesting to accumulate a minimum of large works to try and show this progression with the only constant being the subject matter of Still Life and to also highlight a major strength of my work which has been my interest in various almost tradesman like processes that were acquired at a very early age.
Tom Risley

Tom also presented several artist's talks specifically for high school students studying art, which were extremely well received.

4.2.19 Blak Roots

Leonard Andy, Katrina Beattie, Daniel Beeron, Maureen Beeron, Nancy Beeron, Shiceal Beeron, Theresa Beeron, Trisha Beeron, Harold Bowen, Monica Brim, Rhonda Brim, Sheila Brim, Winnie Brim, Patrick Leandra Cannon, Norelle Cannon, Eileen Coleman, John Coleman, Lynette Coleman, Shirley Yumala Collins, Sherry Diamond, Noelle Donahue, Shelly Donahue, Andy Duffin, Rhonda Duffin, Carlo Edwards, Dorita Escott, Sally Gabori, Lance Gavenor, Deborah Grant, Lesley Grant, Tonya Grant, Donna Henry, Kayla Henry, Naomi Hobson, Mark Hollingsworth, Amanda Holroyd, Marlene Holroyd, Leah Kerr, Sandra Leo, Amy Loogatha, Roy Mclvor, Arone Meeks, Billy Missi, May Moodoonuthi (1929 - 2008), Abe Muriata, Ninney Murray, Sally Murray, Dawn Naranatjil (1935 - 2009), Roslyn Newbury, Elizabeth Nolan, Dennis Nona, Paula Paul, Brian Robinson, Derek Rosendale, Joel Sam, Cathy Snow, Ken Thaiday Snr, Ethel Thomas, Alick Tipoti, Stephanie Toby and Gordon Watt

24 November 2008 to 22 February 2009

Opened by Andrew MacLean, Director of Wet Tropics Management Authority 28 November 2008

'Blak Roots' was a survey exhibition of new works of art by Indigenous artists that celebrated 20 years of World Heritage in Far North Queensland. This exhibition was the result of a very successful partnership between Wet Tropics Management Authority, James Cook University and KickArts.

This is the third year KickArts has presented a significant survey exhibition of Indigenous artists' work from across Far North Queensland. Works of art were sought from a varying demographic from Townsville in the South, to Mt Isa to the West, up across Cape York to the Gulf of Carpentaria and the Torres Strait. The result was outstanding, with 54 artists submitting work representing the communities of Badu Island, Bamaga, Bentinck Island, Cairns, Erub (Darnley Island), Girringun, Hopevale, Lockhart River, Moa Island, Mona Mona, Mornington Island Normanton, Pormpuraaw and Thursday Island.

With this great representation comes a wide variety of art forms from emerging and established artists. The exhibition and accompanying catalogue showcased baskets, jewellery, painting, photography, printmaking, sculpture and traditional shields, swords and spears. One work from each artist has been included in the publication with additional works included on the KickArts website.

4.3 Touring

4.3.1 Blurred Boundaries

artisan

Keith Armstrong, Ari Athans, Mollie Bosworth, Andrea Fisher, Inkahoots, Billy Missi, Jandy Pannell, Nicole Voevodin-Cash, Daniel Wallwork

3 March to 14 April 2008

Opened by John Stafford, Director Visual Art, Craft and Design Arts Queensland

In partnership with artisan, this exhibition was curated collaboratively by Russell Milledge and Robyn Daw to discuss the notions of what are 'art, craft and design', and how artists are categorised and how their work crosses these boundaries.

'Design must have art alongside it in order to live.'

Maija Isola 1977

Have the long-established categories of visual art, craft and design ever adequately expressed what it is that designers and makers of objects actually do? Sure, there are many practitioners who can be clearly identified as such, but others simply scratch their heads and wonder what box to tick, as their works can be described as all, or none of the above. There is no category for 'between' or 'neither'. Blurred Boundaries looks at the work of nine Queensland based practitioners where these three territories fuse, intersect and react. What does it mean to define a territory, to mark out its boundaries? What is to be gained or lost by doing this? How far have we come from Greenberg's notion of modernism where painting is defined by its flatness, and sculpture by its three-dimensionality. Decoration and craft didn't get a look in, and as for design, well, that was commercial art, and no-one would ever admit to participating in that... People want definitions, categories, boxes into which the unruly can be placed, named and consumed. Easy for some, not for others. What happens to those that slip between the categories? Those who are 'too crafty' for the art board, 'too arty' for the craft board and 'too designed' for anyone?

In terms of geographic and political boundaries, official borders are currently being dismantled as part of unified Europe, but in other places vast protectionist walls are being built. The most visible are constructed of cement and wire, but there are also barriers to trade, to migration, to free speech and, online, firewalls and systems that allow or restrict the flow of communication. Boundaries exist, but are not as obvious as they may seem. In visual art, craft and design how is this manifested?

Borders are regularly and spectacularly undermined by hackers, corrupt officials and illegal traders. Their association is with rebellion and lawlessness. What do cultural hackers look like?

Extract from Blurred Boundaries catalogue by Robyn Daw and Russell Milledge

4.3.2 Northern Stars

artisan

13 November to 24 December

Djumbunji Press KickArts Fine Art Printmaking Studio curated an exhibition for artisan, featuring artworks produced by four of the principal Aboriginal and Torres Strait Islander artists working with Djumbunji Press to publish their work. Brian Robinson, Billy Missi, Joel Sam and Arone Meeks are innovative and explorative artists. Their important works provide us with an insight into the Zenadh-Kes (Torres Strait) and Aboriginal peoples of Far North Queensland through visual interpretations of traditional culture.

Cultural stories embody traditional information still used in contemporary contexts today, and offer a glimpse into the lives of these peoples. The artists are proud of their culture and their stories talk of how the skies and horizons are navigational guides across sea and land and how seasonal changes provide knowledge for hunting and gathering native foods.



4.4 Forum

Water's Edge - Creating Environments

A forum with Jill Chism on Environmental Art Practice
22 August

Sharing the process and outcomes of a 2007 Creative Fellowship awarded by Arts Queensland, Jill Chism presented the uneasy relationship between consumerism, waste and the 'pristine' world that she observes. Her works, composed primarily of found objects and 'flotsam and jetsam,' are at once ephemeral in nature and at the same time imbued and grounded with the stories and history of the unique locations Chism selects. Her arrangements with a spectrum of washed up plastic are at once attractive and repulsive when contrasted with the muted tones of the environment they have come to inhabit.

She has created works of art in and around many of Queensland's most beloved and picturesque environments including Noosa, North Keppel Island, the Low Isles, Magnetic Island and Chillagoe and used the forum to discuss her personal approach to environmental art and site-specific art practice. The first-hand knowledge of conservation and preservation gained through her experiences offered food for thought for those involved and interested in water based environmental issues in Northern Queensland.

Jill also spoke on the importance of partnerships and the collaborative experience with other regions, galleries and fellow artists. This forum provided a unique opportunity for artists and students alike who were interested in pursuing a Fellowship to gain some insight into the process from a highly regarded and accomplished artist.

5.1 KickArts Shop

The KickArts Shop animates the foyer at the Centre of Contemporary Arts with a unique range of high quality art, craft and design. With great representation from local and Queensland artists the KickArts Shop also presents artists from across Australia as well as selected items of international design. The KickArts Shop is situated in the main foyer of the Centre of Contemporary Arts and greets all patrons to the Centre.

Now operating for five years, the KickArts Shop has been phenomenal. The Shop provides artists with the best professional retail outlet in North Queensland and has a reputation for presenting a dynamic, diverse and constantly changing selection of objects of desire. In 2008 sales have increased to over \$250,000, a 25% increase on the previous year's turnover, with new suppliers constantly seeking representation. The KickArts Shop's range covers postcards and stationery through to contemporary jewellery, ceramics, handcrafted toys and bags, t-shirts, fine art prints, books relating to the art and craft of Far North Queensland and on to significant works of art by regional artists.

Customers are coming to the KickArts Shop as their first choice when looking for that special gift, or to treat themselves to a unique object or work of art. Our return customers continue to grow, consisting not only of local residents but also travellers to Cairns and collectors nationwide. In 2007, in response to customer demand, we launched the KickArts Shop Online. This has proved to be an invaluable resource for presenting and promoting work from both the Shop and the exhibition program. This too has seen return customers nationally and internationally and online sales increased substantially in 2008.

The purchase of additional cabinetry for the KickArts Shop in late 2008 was proudly funded by the Queensland Government's Gambling Community Benefit Fund. This has allowed us to significantly increase the number of artists represented as well as to expand the ranges displayed by existing suppliers. Ideally an extension to the KickArts Shop is desirable as it would bring us closer to our passing local trade and increase the street appeal of the Centre as a whole. There is also the option of setting up off site, which will be considered following more research.

5.2 KickArts Shop Artists' Feature Wall

The KickArts Shop Artists' Feature Wall is a focal point as you enter the Centre of Contemporary Arts. In 2008 KickArts presented nine exhibitions here. KickArts has developed a program of changing exhibitions on this feature wall, opening up exhibiting opportunities for many more artists to be included in our program.

Works for this program must be for sale and be within our known price range for the KickArts Shop. This allows artists that are developing new work to have a significant exhibition of their work showcased or for emerging artists to have a smaller solo exhibition.

5.3 Bachelor of Creative Industries

There has been ongoing consultation and development of the Cairns Bachelor of Creative Industries course, in collaboration with James Cook University and Tropical North Queensland Institute of TAFE. This program







Djumbunji Press Studio. Workshop in progress.



is opening up partnerships between education and industry and will continue to be developed, with a review scheduled for 2009, as students would have graduated in 2008.

It is hoped that more investment in promoting the course will happen between both institutions and also that there will be more on site training in cultural industries by participating students.

5.4 Artist In Residencies

The KickArts Studio offers artists an open, air-conditioned studio, flooded with natural light and accessible 24 hours a day, 7 days per week. Over 2008 the space was utilised by artists to complete projects for exhibitions, cut linos for exhibitions and publishing and to develop new work.

This space allows for experimentation and development of the artists' work so that they can produce the extensive bodies of work required for solo exhibitions. This has been a valuable contribution towards the artists' professional development and also creates interest for visitors to the centre.

Following are a list of benefits that the artists expressed:

- More expansive than a home studio and there is exchange and mentoring between visiting artists
- Place to invite customers interested in their work
- Status of working as a professional artist at KickArts
- Ability to leave works of art in progress and have multiple works at different stages on view for ongoing development
- Direct feedback, interaction and dialogue about their works in progress
- Space for large scale works of art
- Maximise working hours spent in the studio and number of hours committed
- Added extension to gallery experience
- Location in CBD, close to supplies and other amenities
- Other facilities for access, eg clean up sinks, kitchen, parking, storage and broadband.

5.5 Venue Hire

KickArts hires the galleries and studio space to corporate and community organisations but is limited in the extent that the spaces can be hired due to the programming of exhibitions and the studio.

The galleries provide organisations who host special events a unique, contemporary experience with constantly changing exhibitions and no requirement for theming with traditional commercial knick knackery. It is a great opportunity for us to have new patrons to the galleries and Centre generally.

5.6 Djumbunji Press KickArts Fine Art Printmaking

KickArts would like to thank and acknowledge Minister for Education and Training and Minister for the Arts, the Honourable Rod Welford and Arts Queensland for their support and contribution to Djumbunji Press KickArts Fine Art Printmaking, through their Backing Indigenous Arts program. We

would also like to thank and acknowledge James Cook University for their generous contribution by way of use of a building they own in the Cairns Cultural Precinct, which they are sub leasing to KickArts for a very nominal rent. This is a very exciting project that KickArts has been lobbying for for over five years and is now proud to present. KickArts is investing all its professional resources to deliver a dynamic and exciting professional facility for artists from across Far North Queensland.

This new fine art printmaking studio provides major cultural infrastructure for Cairns and artists across Far North Queensland and the professional facilities will provide artists with the opportunity to develop new skills and create new works of art that can be presented to the world.

The services that will be offered through the studio include; workshops from beginners to master classes, an open access studio for printmakers to print their own editions, custom printing for artists who do not want to print their own work, commissioning of new works and an Artist In Residence program.

KickArts will commission and publish new works of art that will be professionally distributed to commercial galleries, collectors, and public institutions and online. KickArts will also curate printmaking exhibitions that will be toured nationally and internationally.

Djumbunji Press is central to KickArts' strategic vision to develop a fine art printmaking studio to champion the development and production of fine art printmaking across Far North Queensland, which will also deliver economic benefits to artists and the community.

In the first six months of the establishment of Djumbunji Press KickArts Fine Art Printmaking KickArts has worked with local Architects Fisher and Buttrose to redevelop the James Cook University building. The major changes to the building were opening up doorways and installing waste disposal, new air conditioning and sophisticated ventilation systems. Whilst this redevelopment was in place a Business Development Manager was engaged to start ordering specialised equipment, furnishings and materials, setting up utilities for the establishment of the studio and developing a database to manage the published works of art. KickArts also secured funding for a trainee to support the studio, sales and administration.

Work commenced on site on 23 October 2008 and keys were handed over officially on 17 January 2009. KickArts was able to access the building to start painting and setting up equipment in the first week of January 2009.

In anticipation of the centre opening, KickArts commenced collaborating with artists on the development of new work in 2008. This has resulted in 36 new works being published and a major solo exhibition with an accompanying catalogue by Billy Missi, Urapun Kai Buai, which will go on tour in 2009.

We have started discussions with art centres and individual artists on their aspirations for the studio, which is guiding us on the development of our program and the publishing agreements that we are putting in place.



Prints in progress. Djumbunji Press.



A new brand and name was developed in consultation with the local traditional owners the Yindinji people of Cairns, Arts Queensland, James Cook University, Indigenous artists and KickArts staff. This consultative process resulted in the studio being named Djumbunji, meaning 'belongs to the scorpion place', as it lies at the base of what is now known as Mount Whitfield or Bunda Djumbunji (Scorpion Mountain). The word Press was included to distinguish the artform, KickArts was included to link it to the company that will run the project and that already has a strong identity associated with high quality, professional contemporary practice and Fine Art Printmaking was included so it is clear what the studio does.

The new brand was launched at KickArts by Minister for Education and Training and Minister for the Arts The Honourable Rod Welford. Distinguished guests were invited to the launch of the new brand where information folders and t-shirts were distributed. The brand has been well received and has given the studio a strong identity that recognises the traditional owners of Cairns.

A fine art printmaker will commence in the second week of January 2009 and he will work on setting up the studio for our first workshop at the end of January and printing the remaining prints from the 36 works we have commissioned but only part printed. We also have a stockpile of linos that artists have cut and are waiting to have printed.

In 2009 Djumbunji Press will provide professional development opportunities for artists including increasing access for Aboriginal and Torres Strait Islander artists to quality printmaking facilities. Our other goal is to establish a high profile Artist in Residence program.

There is great excitement around the studio and we are looking forward to the official launch on Saturday 14th March 2009.

5.7 School Tours

This year KickArts has encouraged primary and secondary schools to come and experience our exhibition programs and where possible we have provided education kits and artists' floor talks. Edge Hill State, Mossman High, Mareeba State High, Trinity Bay State and Cairns High Schools along with Redlynch State College took part in the programs offered and education packs were developed for the exhibitions of Billy Missi, Jennifer Valmadre, Tom Risley and Thanakupi.

The interaction between the students and the works of art in the exhibitions has been overwhelming, with students fascinated by the innovation of the work and how the artists' creativity is presented.

We also have been working with Education Queensland to support art teachers in remote schools and are working to get an Artist in Residence program initiated in Weipa.

6 Statistical Report

Annual Program Summary		
Number of exhibitions		19
Number of exhibition days		776
Number of publications		9
Number of lectures, seminars, conferences		1
Number of workshops		0
Audience Attendance Summary		
Paid Attendances (regional)	self-entrepreneuried	0
Paid Attendances (interstate)	self-entrepreneuried	0
Paid Attendances (national)	self-entrepreneuried	0
Total paid attendances		0
Unpaid Attendances	metropolitan	2142
	regional state	16862
	interstate	8336
	international	7554
Total unpaid attendances		34894
Participants	metropolitan	8000
	regional state	500
	interstate	1000
	international	500
Total participants		10000
Subscribers KickArts Insiders	metropolitan	73
	regional state	486
	interstate	102
	international	14
	Outreach	32
	Corporate and Associate Members	8
	Non Financial Members	517
Total members		1232

Major Funding Partners

Arts Queensland S2M, Backing Indigenous Arts and Industry Initiative Programs; the Christensen Fund and Australia Council for the Arts – Visual Arts and Crafts Strategy.

Funding Partners

Wet Tropics Management Authority and Gambling Community Benefit Fund.

Donors

Yulgilbar Foundation, Mona Ryder, Lenore Howard, Margaret Cochrane Deputy Mayor, Cairns Orthopaedic Clinic and the Centre of Contemporary Arts, Cairns.

Industry Project Partners

Artisan, Arts Nexus, Bonemap, Cairns City Council, Cairns Regional Gallery, Cairns Civic Theatre, Creative Industries Precinct, Ergon, Epicmedia, Festival Cairns, Gab Titui Cultural Centre, Hopevale Art Centre, IDAP, Integrated Media, International Art Services, James Cook University, JUTE, Lockhart River Art Gang, Mornington Island Art Centre, Museums and Gallery Services Queensland, On Edge Contemporary Media and Performance Festival, Perc Tucker Regional Gallery, Queensland Art Gallery, Queensland Centre for Contemporary Photography, Queensland University of Technology, Torres Strait Regional Authority and Tropical North Queensland Institute of TAFE.

Major Sponsors

Black and More, Boom Sherrin, Ergon, Farrelly's Lawyers, James Cook University, JNP Pawsey & Prowse, QantasLink and the Wet Tropics Management Authority.

Sponsors

Biscotti, Dulux, Golden Boat, High Scan, Il Colosseo, LifeLine, Lotsa Printing, My Family Butcher, The Edge and Tijn Meulendijks.

Volunteers

Meiyin Ahnsuz, Malachi Aird, Justine Austen, Christine Cavendish, David Campbell, Deb Clarke, Maria Mago, Ken McNeill, Geoff Roberson, Jim Traynor and Carly Whouley.

7.1 Role of the Board and Governance

The KickArts Board of Directors consists of 11 Directors all of whom bring a wealth of experience and expertise from a broad range of professions and industries. Constitutional requirements dictate that the Board must include Directors with legal and financial expertise and at least three artists. It has been identified that with the extensive inclusion of Aboriginal and Torres Strait Artists in our program that the Board of Directors should also have representation from these culturally diverse groups too. Consequently KickArts has two representatives from these groups. The Board of Directors supports the strategic and financial operations of the company by providing business and industry expertise and fundraising efforts. They do not play a role in the artistic direction of the company. The Board of Directors employs a Director who is not a member of the Board of Directors and who is delegated with the responsibility to develop, manage and oversee the artistic programs and all operations of the organisation. The Director reports to the Board of Directors and is answerable to the Chair. Directives to all staff come through the Director.

7.2 KickArts Board of Directors

Mike Fordham - Chair

Manager, Indigenous Coordination Centre Cairns. A long-term resident of Cairns and FNQ and Chair of KickArts Contemporary Arts Limited for 4 years, formerly Chair of KickArts whilst it was an Incorporated Association for 1 year. Mike is committed to the social and economic development of the region and sees KickArts as having a central role in this development. He is particularly committed to supporting and 'bringing to life' the exceptional talents we have in the Indigenous artists of the region. In his previous role as General Manager of the Torres Strait Regional Authority Mike has worked closely with KickArts to present Showing Off # 1 and # 2, exhibitions of recent works from artists living and working in the Torres Strait, with the latter touring to Melbourne at the end of 2002.

Jenni Le Comte - Secretary

Jenni has a broad and varied working background in the private and public sectors as well as having worked, lived and travelled for more than 11 years overseas. Several of these years were spent working for the Australian Trade Commission in Australia and Italy. As a result of this exposure, she has developed some foreign language proficiency in German, Italian, French and Spanish to varying degrees! Jenni is currently teaching German and Italian at the Cairns School of Distance Education. Her interpersonal communication skills are extremely good and she works with people of all ages and walks of life. As the former Sales and Marketing Director of Wild Lime Media for 4 years, she has helped to create a network of over 400 clients and a successful small business in Cairns. After 10 years in Cairns she is well integrated into the community and has already made significant contribution to the community via KickArts and has developed many ongoing partnerships for KickArts. Jenni also sat on the Centre of Contemporary Arts Board of Directors.

Robyn Baker - Artist and Art Collector

Robyn began painting seriously about fifteen years ago after waiting for her four boys to mature. During those years Robyn ran her own business and produced a successful fashion label. She has been a serious collector



of Australian art and her speciality is now Aboriginal paintings and sculpture. Robyn had a solo exhibition at the Cairns Regional Gallery in December 2007 and exhibited in a number of group shows throughout 2008.

Jeneve Frizzo - Solicitor

Jeneve has lived and worked in the Cairns region for the past 25 years and is delighted to call North Queensland "home". Prior to commencing legal studies Jeneve acquired experience in a range of public and private sectors primarily in Cairns and Northern Australia. She has an extensive history of public service having served in a range of committee positions in community organisations throughout the Cairns region. Jeneve completed her Bachelor of Laws (Honours) at the Cairns campus of James Cook University in 2002 and was admitted to the degree of Bachelor of Arts (Honours) majoring in English Literature in 1998. Prior to being admitted as a solicitor in January 2005, Jeneve gained practical experience as a Judge's Associate in the District Court and completed articles at Farrelly's Lawyers in 2004. Jeneve was appointed to the KickArts Board of Directors in December 2006 and is also a committee member of the Far North Queensland Law Association. She has a particular interest in the promotion of contemporary Indigenous art from North Queensland.

Robin Maxwell - Indigenous Coordination Centre

As the former Manager of Gab Titui Cultural Centre and Torres Strait Tourism, Robin has an intimate knowledge and understanding of and enthusiasm for the Torres Strait. Also, with a strong background in business - running a successful restaurant for 13 years, operating a general store, establishing a car hire

and boat charter operation along with opening and managing a chain of men's wear stores in Melbourne - Robin's first role in the Torres Strait was as Economic Development Manager with the Torres Strait Regional Authority. In this role she developed projects empowering communities to develop business opportunities and worked with the committed team to establish the Gab Titui Cultural Centre on Thursday Island in the Torres Strait. Robin was also successful in her role as Deputy Mayor of Cook Shire Council to secure major funding to refurbish the James Cook Historical Museum and to establish what is now known as Nature's Powerhouse situated in the Cooktown Botanical Gardens. Robin has helped KickArts develop relationships with artists and organisations across the Torres Strait.

Billy Missi - Artist

Billy is a leading artist from Moa Island in the Torres Strait and also serves on boards and committees dealing with Indigenous issues. He has been practising as an artist since 1999 and has won several awards including a Fremantle Art Award in 2006. His work is held in collections across Australia and internationally and is inspired by the cultural heritage and traditions, and expresses a deep concern for, the Torres Strait environment. Billy had a major solo exhibition in 2008, which is planned to tour throughout 2009.

Roland Nancarrow - Artist

Practicing professional contemporary Artist and arts educator with extensive experience as a Public Artist. Roland has a successful travelling survey exhibition of his sculptural works from the past 10 years on tour and has numerous public art commissions across Queensland. His extensive experience in major public art projects across Queensland has led to him playing a key mentoring role in the professional development of artists.

Andrew Prowse - Landscape Architect

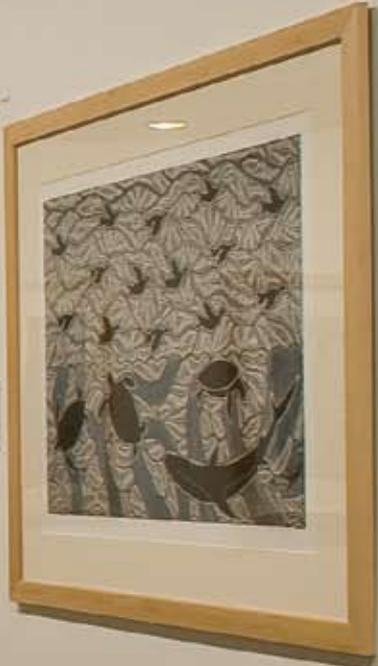
Landscape Architect and principal of JNP Pawsey & Prowse, Andrew has been responsible for the Master Planning of Townsville's three Botanic Gardens and has had his work recognised on State, National and International levels and listed by the United Nations as an example of international Best Practice. He worked on a major landscaping project in China that opened in September 2007 and is working with KickArts on developing an exhibition exchange with artists from Guangzhou. Andrew has been instrumental in securing major sponsorship for the KickArts Exhibition Program.

Gayleen Toll - Recruitment Company Proprietor

A greatly experienced and successful recruiter with eighteen years recruitment experience at a senior level. Her field of expertise involved placing professional and management level positions in international and national companies in the USA, Melbourne, Sydney and Queensland. Gayleen started her professional life as a Cost Accountant with what was then BHP. Gayleen's career in recruitment began in the USA in Silicon Valley, Northern California, where she worked for the world's largest recruitment company. Gayleen found recruitment to be her calling in life. Her success led to her rapid promotion from Assistant Consultant to Consultant, Assistant Branch Manager, Branch Supervisor and finally Branch Manager and her client list was impressive, including Hi Tech, Bio Tech and Government corporations. On returning to Australia, Gayleen was asked by the parent



Billy Missi, Uruapan Kai Buai, installation, KickArts Lower Gallery.



company in the USA to open their first professional/executive recruitment division in Australia. Gayleen moved to Cairns in 1998 and opened her own recruiting business, Precruitment. Since then Precruitment has grown to four offices located in Cairns, Townsville, Gladstone and Brisbane.

Robert Willmetts - Director Indigenous Coordination Centre Cairns

Robert is a North Queensland local. He has diverse private and public sector experience. For a decade he was in a production team producing several North Queensland newspapers. At the Department of State Development, Robert worked closely with many of the region's Indigenous artists assisting them to develop retail businesses. He also successfully coordinated the Department's export development and investment attraction initiatives to the region's business community. He is currently employed as a Director at the Indigenous Coordination Centre Cairns. Robert has served on the Superyacht Group - Great Barrier Reef industry cluster and Tropical North Queensland Institute of TAFE's Advisory Council. He is currently on the Executive of the Business Liaison Association. Robert has a real interest in ensuring the region's artists contribute profitably to the social and economic development of this region.

7.3 Board of Directors Succession Plan

The KickArts Board is in a very stable position at present with one vacancy that will be filled at the next AGM. KickArts has been very successful in securing dedicated professional individuals and is currently looking to increase the number of Indigenous representatives on the Board as our program has an extensive Indigenous content. Along with two Indigenous board members, we have a further two board members who work for Federal Government in the delivery of Indigenous programs for Far North Queensland, giving us a great insight into development across Queensland and nationally.

7.4 Existing KickArts Personnel

The KickArts staff are a team of creative individuals who collectively combine their skill and talent to develop and present a creative program and to develop and implement strategic creative business opportunities. In 2008 KickArts revised our staffing structure to consider the new services that will need to be provided to support Djumbunji Press. A Business Development Manager has been engaged for the Press, along with a Trainee Administrator and a Printmaker. A cadet printmaker for the studio will be appointed in 2009 once the business has developed. KickArts has also employed our first full-time Marketing Manager who will work to extend our audience, develop partnerships and attract sponsorship and supporters.

Our Program Officer has been promoted to Curator and will work on the creative programs with the Director and an additional Trainee has also been engaged to support the creative programs and the KickArts Shop. The KickArts Shop Manager and the Administration Manager continue in their established roles, responsible for all shop, exhibition and online sales and front of house services and financial and company matters across all business units respectively.

Rae O'Connell - Director

Rae established and managed the House of Rae, an Arts Consulting and

Production House for 18 years. Rae has worked as a practising artist focusing on public commissions and textile merchandise, managing public art projects across Tropical North Queensland and implementing the Cairns Base Hospital's Cultural Strategic plan and Art-in-Care Collection. Since arriving in Cairns 13 years ago Rae has been involved with KickArts as an artist, on the management committee and as the KickArts Chair. She was responsible in securing \$2.7M to develop the new Centre of Contemporary Arts in conjunction with JUTE (Just Us Theatre Ensemble) and \$1.6M for the redevelopment of the JCU building and operational funding for four years for Djumbunji Press. Rae has been employed as KickArts Director since 2002 and is responsible for all operations of the organisation. She has worked extensively towards the development of the Djumbunji Press facility to fulfil the current strategic plan and has recently secured substantial funding for a creative merchandising program 'Blak Flair'.

Beverley Mitchell – KickArts Shop Manager

Beverley was employed as KickArts Shop Supervisor in June 2005 and in October 2007 was promoted to KickArts Shop Manager. She has a Bachelor of Arts specialising in Aboriginal Linguistics from the University of Adelaide, with other studies in the areas of Art History and Theory, Interior Design and Small Business Management. She also has extensive work experience in retail and hospitality management. Beverley is responsible for Shop and exhibition sales, selecting and ordering stock for the Shop, visual merchandising, curating the Shop Feature Wall program, maintaining the KickArts Shop Online and the provision of a front of house information service for all visitors to the Centre of Contemporary Arts. She is particularly responsive to artists and their work and has worked intensively to support the professional development of all artists she works with. She successfully curated her first exhibition *Nana Is The New Black* in 2006 and has since curated the visual merchandising exhibitions *Toy Box* and *Cracker!*. In 2008 she also contributed an essay to Billy Missi's exhibition catalogue and proof reads and copy edits most publications and correspondence. She has proven to be a valuable member of the KickArts team, supporting all programs.

Linda Stuart – Administration Manager

Linda has over 20 years extensive work experience in office management and bookkeeping and came to KickArts from Hospitality Management. She has a natural ability with computers and software and had her own successful company in web design, technical support and computer tuition. Linda has been with KickArts since September 2007 and is responsible for the company finances and management of the office, volunteers, payroll, contracts, IT matters, artist agreements and the administration of traineeships. A main role for Linda is to support the KickArts Board of Directors. She is a Fellow of the Australian Institute of Community Practice and Governance (AICPG) and has a Certificate 4 in Business Governance. She has a great sense of humour and is an extremely supportive member of the KickArts team.

Samantha Creyton – Curator

Sam has been employed at KickArts since March 2008, originally in the role of Program Officer, but this has rapidly developed to combine with a Curatorial role. Sam is responsible for the effective co-ordination of the



Jenny Valmadre, Sweet Tooth, installation, KickArts Upper Gallery.



KickArts program including the design and development of exhibition, web-based and marketing collateral for all communications. She has a Bachelor of Arts in Illustration from the Queensland College of Art and a Postgraduate Degree in Digital Imaging. Currently she is undertaking further postgraduate study in Arts and Cultural Management via the University of South Australia to be completed this year. Sam currently sits on the advisory committee for Youth Arts Queensland in the YAMP Program and is a practicing visual artist consistently exhibiting work since 1991 in solo and group shows nationally. Sam brings her years of experience in exhibiting and gallery services to her role including organisational and management skills developed in hospitality.

Morgan Brady - Trainee

Morgan commenced her Traineeship at KickArts in June 2008 and will complete it mid 2009. Morgan studied Creative Arts at Melbourne University before moving to Cairns in 2008. The role of Trainee requires that Morgan assist and learn from all members of KickArts staff while completing TAFE studies that will constitute her assessment for Certificate III in Arts Administration. While at KickArts she has gained experience in database management for Djumbunji Press, supporting the KickArts Membership Program, working with the financial and administrative procedures of the business and has utilised her experience in retail sales by working regularly in the KickArts Shop. Morgan has participated in group exhibitions for RATS arts collective and is developing a multi-layered knowledge of the arts industry through her flexible and varied role at KickArts and exposure to the Cairns arts community.

Andrew Weatherill – Djumbunji Press Business Development Manager

Andrew is responsible for the development of Djumbunji Press KickArts Fine Art Printmaking. Andrew manages the services offered through the printmaking studio including: workshops for beginners to master classes, accredited courses, studio access for printmakers to print their own editions, custom printing for artists who do not want to print their own work, commissioning of new works and an Artist In Residence program. Andrew also provides major support to ensure published works are appropriately documented and professionally distributed to commercial galleries, collectors and public institutions and online. He has a Bachelor of Art (Graphic Design) from Swinburne University in Melbourne and over 15 years professional experience in advertising and publishing. Andrew has worked as a Senior Graphic Designer and Project and Publishing Manager with various national and international businesses including Reed Elsevier, DW Thorpe, Steve Parish Publishing and Lonely Planet Publishing.

Leith Maguire - Trainee

Leith has a Bachelor of Fine Arts majoring in Drawing and Print Media from the Queensland College of Art. A founding member of local arts collective RATS, Leith has exhibited her work in various group exhibitions. She has also recently been involved in the development of Crate59, an artist-run, self-funded art space housing both residential artist studios and galleries, dedicated to supporting young and emerging artists. Leith hopes to further develop her artistic practice and is excited about the creative opportunities Cairns offers.

Jan Aird – Marketing Manager

Jan's career in the arts and film industries spans over 20 years, providing her with a broad knowledge of diverse art forms and the fundamental ability to empathise, encourage and motivate people towards their chosen goals and also to maintain a positive drive and clear insight to carry a project through to completion. Jan returns to KickArts, where she was once our Administrator and sole employee, after an 8 year absence, during which time she has worked in a freelance capacity as project manager on arts and music programs running across Cape York, The Queensland Music Festival Event 'Cooktown Corroboree', local, national and offshore film productions and local festivals and events in Cairns. Jan has a proven track record in successful grant writing, including gaining multi-year funding for KickArts, contributing to the security of \$2.7 million from State Government to build the Centre of Contemporary Arts in Cairns, project and equipment funding for End Credits Film Club and assisting many individual artists in Cairns and remote communities to gain financial support for their projects. Jan's communication skills cater to a broad sector of the community placing her well to market KickArts, our program and KickArts's new initiative Djumbunji Press KickArts Fine Art Printmaking.

Dian Darmansjah – Printmaker

Dian has 15 years' experience working within the printmaking industry in a variety of roles as Lecturer, Collaborative Printer, Editioning Printer, Workshop Manager and owner and operator of his own fine art printmaking studio Firebox Print Studio. He graduated with a Bachelor of Visual Arts, specialising in printmaking in 1994. Dian has undertaken postgraduate studies in the United States and the Northern Territory, in which the core focus of his studies were the printmaking mediums.

Over the past 10 years he has worked as a collaborative and editioning printer. During this time he has worked in a variety of printmaking studios, both here and overseas including The Tamarind Institute of Lithography, New Mexico USA, Northern Editions, Northern Territory and Firebox Print Studio, Queensland. This has given Dian the opportunity to work with a wide variety of artists and work with all of the conventional printmaking mediums including planographic, intaglio, relief and screen in the production of limited edition fine art prints.



Joel Sam

Balance Sheet as at 31st December 2008

	Note	This Year \$	Last Year \$
CURRENT ASSETS			
Foyer Shop Float		500.00	500.00
Bar Float		800.00	800.00
Kick Arts Donations Fund		63,557.59	24,697.71
Macquarie Bank Cash Management Account		409,558.31	25,991.44
Petty Cash Imprest		600.00	600.00
Cash at Bank, Westpac		69,825.03	42,843.77
Cash at Bank, Building Account		27,108.34	-
Cash at Bank, Djumbunji Press		120,860.21	-
Trade Debtors		28,005.66	7,965.52
Stock on Hand		43,515.46	41,467.85
Prepayments		-	1,666.83
		<u>764,330.60</u>	<u>146,533.12</u>
FIXED ASSETS			
Plant and Equipment	8	105,767.23	29,382.37
		<u>105,767.23</u>	<u>29,382.37</u>
OTHER ASSETS			
Kickarts Collection, at Valuation		172,854.00	171,259.00
		<u>172,854.00</u>	<u>171,259.00</u>
TOTAL ASSETS		<u>1,042,951.83</u>	<u>347,174.49</u>
CURRENT LIABILITIES			
Clearing Accounts	9	23,685.84	17,325.88
Accrued Superannuation		9,301.09	7,392.27
Trade Creditors		34,434.43	3,758.06
Input Tax Credits		(39,454.80)	(10,722.38)
GST Payable		43,139.72	15,360.19
Amounts Withheld	10	7,370.20	6,411.19
GST Clearing Account		0.01	0.01
Provision for Holiday Pay		21,773.59	23,782.08
Unexpended Building Funds		24,418.76	-
Unexpended Grants	11	651,810.37	33,250.00
		<u>776,479.21</u>	<u>96,557.30</u>
TOTAL LIABILITIES		<u>776,479.21</u>	<u>96,557.30</u>
NET ASSETS		<u>266,472.62</u>	<u>250,617.19</u>
EQUITY			
Unappropriated Profit		<u>266,472.62</u>	<u>250,617.19</u>

Profit and Loss Statement for the year ended 31st December 2008

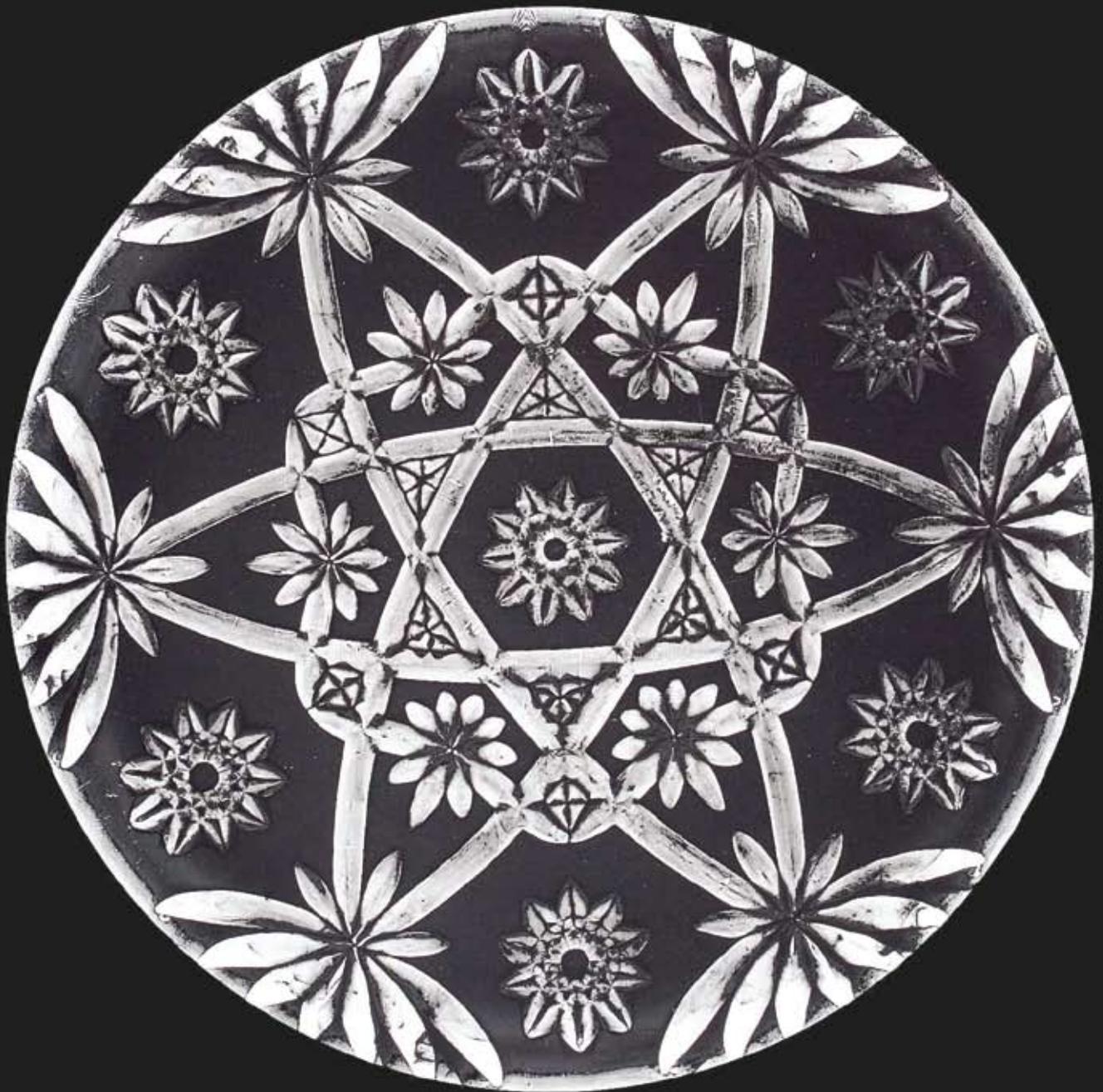
	Note	This Year \$	Last Year \$
EXPENDITURE			
Loss on Sale of Non-current Assets		-	1, 878.95
Advertising & Marketing		33,157.42	38,257.70
Artist Fees, Djumbunji Press		4,887.61	-
Auditor's Remuneration	7	3,100.00	2,880.00
Bad Debts Written Off		-	1, 503.06
Bank Charges		1,448.7 7	1,091.25
Bar Supplies		3,365.4 2	7,644.50
Cleaning & Pest Control		40.00	6 .27
Contractor Payments		1,727.2 7	-
Consultancy Fees		12,661. 95	3,037.50
Computer Expenses		10,770. 47	6,025.84
Consummables & Materials, Djumbunji Press		3,770.54	-
Depreciation, Kick Arts		12,741. 00	8,427.82
Depreciation, Djumbunji Press		519.00	-
Direct Program Expenses		86,550. 53	76,806.07
Documentation		21,647. 51	10,056.22
Email, Internet & Website		688.15	7,200.91
Fees & Permits		5,715.9 0	1,290.30
Freight & Cartage		3,303.9 1	-
Graphic Design		6,550.0 0	-
Hire of Equipment & Facilities		300.00	259.14
Holiday Pay, Movement in Provision		(2,008. 49)	6,720.86
Insurance		10,332. 34	15,033.28
Legal Costs		1,000.0 0	(1,212.20)
Magazines, Journals, Periodicals & Library		1,102.70	-
Meetings & Catering		3,584.0 7	4,192.73
Merchant Fees		3,254.0 0	4,213.77
Office Consummables		1,424.9 4	1,327.49
Postage & Freight		5,511.6 9	3,787.68
Print Stock Purchases		15,648. 40	-
Printing, Stationery & Photocopying Publications		4,563.2 4	3,767.31
Production Costs, Djumbunji Press		39,415. 16	19,000.00
Recruitment Costs		29,483. 73	-
Rent		9,895.1 7	1,806.78
Repairs & Maintenance		0.91	56,539.00
Royalties & Licencing Fees		329.05	2,133.39
Security Costs		1,200.0 0	-
Signwriting		1,130.8 9	509.09
Staff Training		2,346.3 8	1,139.09
Staff Amenities		2,957.4 1	1,254.99
Shop Supplies		171.82	528.47
Subscriptions		1,682.5 4	490.96
Sundry Expenses		1,246.2 5	1,644.08
Superannuation Contributions		568.96	371.41
Telephone		32,326. 36	25,345.27
		10,244. 00	4,720.05

Profit and Loss Statement for the year ended 31st December 2008 continued...

	Note	This Year \$	Last Year \$
Tool Replacements & Other Minor Assets Purchases		5,001.2 8	5,131.92
Travelling Expenses		23,419. 09	24,106.54
Volunteer Programme		11.54	-
Wages		331,101 .08	270,311.06
		<hr/>	<hr/>
		749,889.96	619,228.55
		<hr/>	<hr/>
NET OPERATING PROFIT		15,855.43	28,782.76
Retained Profits - Beginning of Year		250,617 .19	221,834.43
		<hr/>	<hr/>
UNAPPROPRIATED PROFITS AT 31ST DECEMBER 2008		266,472.62	250,617.19
		<hr/>	<hr/>

Profit and Loss Statement for the year ended 31st December 2008

	Note	This Year \$	Last Year \$
INCOME			
Djumbunji Press Income		29,751. 12	-
Donations, Sponsorship & Fundraising		73,145. 79	7,590.91
General Earned Income	2	17,850. 56	103,095.06
Members' Subscriptions		6,276.1 2	7,788.80
CoCA Management Fees		38,200. 00	-
Interest Received	3	10,092. 05	2,962.58
Gifts to, and increase in val'n of, the KA Collection		-	55 ,274.00
Other Revenue	4	772.30	5,344.92
Grants Expended	5	472,022 .45	356,272.86
Gross Profit from Trading	6	117,635 .00	109,682.18
		<hr/>	<hr/>
		765,745.39	648,011.31
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Andrea Higgins

