

2006 Annual Report

CONTRIBUTING ARTISTS

Danny ABOOD Vernon AH KEE Malachi AIRD Belinda ALLWOOD Gen ANDERSON Sue ANDREWS Alison ARNOLD Thierry AURIAC Sarah AUSTIN Sally-Anne BADCOCK Robyn BAKER Lynda BARRATT Slim BARRIE Richard BELL Gordon BENNETT BONEMAP Priscilla BRACKS Nicola BRYARS Mark BUTTROSE Sophie CADMAN Deborah CAMERON Elaine CAMPANER David CAMPBELL Eugene CARCHESIO Wendy Jean CARROLL Vidi CHANDRA Deb CLARKE Sammy CLARMONT Gabrielle COONEY Judith-Anne CORRIGAN Wendy COWAN Sam CREYTON Ray CROOKE Clinton CROSS Peter DABAH Cindy-Lee DAVIES Shirley DAWSON Declan DELARGY Elvis DI FAZIO Geoff DIXON Susan DOHERTY Sally DONALD Barbara DOVER Ann DOYLE Annemie DU PLESSIS Françoise DUPRÉ Robert EAKIN Kerry EATON Shaun EDWARDS KALK Anna EGLITIS Nino ELLISON Melville ESCOTT Christine EYRES Peter FAY Amanda FEHER Danka FISCHER Louise FITZGERALD Honor FREEMAN Sally GABORI Hayley GILLESPIE Julia GOLZAR Elizabeth GOWER Jan GRAHAM Gwyn HANSSSEN PIGOTT Sue HAYES Silas HOBSON Dottie HOBSON Ingrid HOFFMANN Anna HOLAN Ian HORN Sonja HORN Helen HUME Nicole HUNTER Terri HURRELL Dominic JOHNS Liana KABEL Adrian KING Peter KINGSTON Craig KOOMEETA Billy KOORAUBUBBA Edward KOUMANS Joey LAIFOO Janette LAVER Russell LEONARD Ruby LUDWICK Deanna MAICH Ruth MALLOCH Sandy MANGAN Claudine MARZIK Victoria MASON Kevin MAYO Julie MCENERNY Jumba-Jimba Brodie MCINTYRE Laurel MCKENZIE Euan MCLEOD Keith MCMILLAN Arone MEEKS Samantha MEEKS Tijn MEULENDIJKS Angela MEYER Lisa MICHL Rebecca MIKITA Norman MILLER Nicholas MILLS Martin MISCHKULNIG Billy MISSI Tracey MOFFATT Shane MORRIS Caroline MUDGE Rosella NAMOK Gary NAMPONAN Roland NANCARROW Dennis NONA Janie O'BRIEN Fiona OMEENYO Kathryn OSMOND Jandy PANNELL Vanda PARKER Neil PARKER Marie PENNY Lamicky PITT Susan PLOS Simon POOLE Julie POULSEN Milena QUANSAH Kim RAYNER Scott REDFORD Robyn RESSOM Theresa RICHARDSON Buck RICHARDSON Christine RITCHIE Deborah ROBERTS Luke ROBERTS Brian ROBINSON Mel ROBSON Joan ROSS Jolene ROUGHSEY David RUTHERFORD Mona RYDER Gavin SADE Joel SAM Diane SANT Zane SAUNDERS Keith SCANLON Pamela SEE Beth SHORTER Glen SKIEN Claire SOUTER Trevor SPOHR Renae STEVENS Cara STEVENS Judith Jewel TAYLOR Kristin TENNYSON Peter THOMPSON Alick TIPOTI Lex TOBY Kerry TRAPNELL Theodore TREMBLAY Samuel TUPOU Ingrid TURNER Christine TURNER Margaret UPTON Jenny VALMADRE Marcel VARNA Anne WALLACE Daniel WALLWORK Melissa WATERS Judy WATSON Joseph WATT Gordon WATT Horace WIKMUNEA Daryl WILLIAMS Bradley WILSON Donna WILSON Julie WILSON FOSTER Carole WORLDANGEL Tracie WORTH Judith WRIGHT Philomena YEATMAN & KNITKNIT MAGAZINE.

Cover:List of participants

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1. Introduction

KickArts Contemporary Arts is the leading contemporary visual arts organisation in regional Queensland and one of the most innovative in the state. 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, the organisation is dedicated to facilitating and promoting contemporary arts and extending the experience and cultural life of northern Australians and visitors to Cairns.

In April 2004 KickArts, in partnership with JUTE Theatre, 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. 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.

Professional development programs for artists and 'KidsArt', a program of workshops especially designed for children, 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. KickArts is also driving the opportunity to develop a KickArts Printmaking Studio to provide ongoing financial sustainability.

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

2. Chair's Message

2006 was a great year for KickArts, with the following significant achievements:

- A record number of visitors, with over 15,000 people enjoying our galleries, shop, foyer/exhibition, and workshop spaces.
- Our income has nearly doubled, with revenue from business units (KickArts Shop, exhibition sales, sponsorships, donations etc) exceeding our grant income for the first time.
- Our program included 23 exhibitions designed to suit a broad range of audiences and interests
- Our relationship with the community of Far North Queensland was enhanced through strong relationships with other galleries and spaces, support for a number of Indigenous community partners, as well as other local groups such as the Cairns Art Society.

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 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 and numerous commissions for artists. 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.

With financial support from Arts Queensland and the Department of State Development, Trade and Innovation, KickArts has produced a feasibility study which investigates the establishment of a KickArts Printmaking Studio. The report has been presented to State and Federal Government for consideration in 2007. Once a decision has been made as to whether we will proceed with the project, KickArts will then review our new strategic plan in line with this decision. The current goals for KickArts are to:

1. Facilitate a program of activities that supports a professional platform for contemporary artists from TNQ, Australia and overseas.
2. Establish a KickArts Printmaking Studio.
3. Develop the KickArts Shop as a financially successful retail experience of unique, high quality art, craft and design.
4. Exhibit Internationally.

Our major achievement for 2006 has been to generate more income through our programs than we have received from Arts Queensland, the Australia Council for the Arts and all other grant incomes. This has been achieved through strong management and the great work of KickArts staff supported by the KickArts Board of Directors.

This substantial increase in operational activity has maximised the capacity of our limited financial resources, with core activity reliant on extended trading hours, additional staffing requirements and costs associated with the presentation of a public program. Any further activity augmenting the KickArts program will therefore require additional funding to cover expenses including staffing costs.

Staff salaries are an issue that the Board has made inroads to address in order to bring them in line with industry standards. Some progress has been made and we intend to continue to reward staff for the significant results constantly being achieved. The KickArts Board of Directors will 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.

On behalf of the KickArts Board of Directors and Staff I would like to thank and acknowledge Arts Queensland 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 2006 - a record year for

sponsorship, kicked-off by our 'anonymous' donor 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 2006 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. The board and management have been conscious of the need for staff development and there have been a number of opportunities taken up. More resources have been set aside in 2007 for such opportunities.

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 (eg 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 like to offer thanks to the boards and staff of JUTE and Centre of Contemporary Arts. JUTE and KickArts have had a long and successful partnership in the contemporary arts life of the far north, and 2006 was no exception. It was perhaps not quite so successful a year for Centre of Contemporary Arts but I am certain that the 'glitches' are behind us and that Centre of Contemporary Arts can now move forward to perform its rightful role in supporting our two companies along with the many others that use the centre.

Finally, thanks to the other arts organisations that support us – within our region and beyond. There are too many to list but we are most appreciative of your support for our work.

Mike Fordham
Chair

3. Director's Message

KickArts's program has grown from strength to strength, with a record number of exhibitions and events that have supported professional and emerging artists and developed our cultural industries in the far north. The recognition and support of our industry peers is valuable to KickArts in developing our reputation as the leading contemporary arts organisation in the far north.

Our creative programs have led to many opportunities for artists and have brought artists together to collaborate, develop ideas and provide valuable dialogue and exchange.

Our professional premises are a valuable platform to promote contemporary art to a broader audience, which is fantastic for artists, their work and their professional development. The KickArts Gallery spaces are admired, inspiring and sought after by all who visit for the presentation of contemporary art, thus there is a high demand so, 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.

In 2006 KickArts presented 23 exhibitions across the KickArts Galleries, KickArts Shop, JUTE Theatre, intra and inter state, along with collaborative projects and workshops during the On Edge Media and Performance Festival, Great Walks project and Festival Cairns.

The KickArts Studio space has been well utilised over the year with numerous workshops for children during school holidays and the HipArts and KidsArt Skills development program for children after school. The atmosphere in the studio when the children are working is impressive, as they are so dedicated to the new technical skills they are learning and applying to their own creations. They have embraced the space, which is also occupied by a professional Artist In Residence.

Our Artists In Residence for 2006 were Zane Saunders, Arone Raymond Meeks and Roland Nancarrow. These three artists utilised the space to develop the work for their solo exhibition with KickArts. 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 on site is an important part of our program. Providing accessibility to the artists helps educate the community about contemporary art and develops understanding and appreciation of the processes behind the finished work.

2006 has been full of highlights for KickArts, with an extensive line up of artists contributing to make our program fantastic.

We commenced the year with an exciting group exhibition through the Great Walks project featuring the works by Brian Robinson that were commissioned by the Department of Environment Protection Agency. Through this project other artists, namely Bonemap's Russell Milledge and Rebecca Youdell, Nick Mills and Zane Saunders, worked with Robinson to develop works of art that were inspired by the Great Walks of Queensland, specifically the walks through Blencoe Falls. This lavish collection of installations, projects and sound brought the gallery alive and provided our patrons with an exciting interpretation of the landscape. This exhibition went on to tour to Gallery Hinchinbrook with an accompanying program of workshops all connected to the Great Walks project.

Robyn Baker delivered a great story telling exhibition with 'Way Out West', a solo exhibition of paintings and works on paper that interpreted stories from her childhood growing up in Charters Towers. The larger than life characters provided a colourful and entertaining exhibition. Baker has developed her practice, her experimental painting has grown stronger but her direction is still unknown as she plays and develops her work as an emerging artist.

Zane Saunders, an artist of long standing and recognised within the local community, developed an extensive body of new work for his solo exhibition 'Lone Guinea Fowl'. His natural ability to create strong visual imagery was also evident in the new installation works that engulfed the gallery. But even more surprising and stimulating was the performance he developed to open the exhibition. Generally shy in nature Saunders delivered a powerful

performance. He has a presence that demands attention and his stature makes a commanding impact throughout the performance.

Arone Raymond Meeks presented a major solo exhibition, 'Now Time – Portal to the Dream', that created a frenzy of purchasing amongst the serious collectors. Before the exhibition was open the work featured on the invitation was sold, with the collector returning to purchase more works on his return from overseas. Paintings, drawings, sculptures, lino and mono prints portrayed Meeks's mastery in craftsmanship and display how his wonderful sense of design is confidently applied to each medium. Each work of art presented flowing movement across the surface regardless of media. His skilfully layered canvases presented the viewer with abundant patterns, shapes and imagery that with sophistication blended sensitively into each other with grace and harmony. However these were in no way subtle images, but works of art full of luscious colours, blending and contrasting across the surfaces.

To add to the excitement of these two solo exhibitions was the securing of funding to develop significant promotional materials for both Saunders and Meeks. These beautifully designed room brochure / posters and DVD's could be used by the artists not only to promote the exhibitions at KickArts, but also as long term promotional tools.

To coincide with NAIDOC Week and the launch of the publication 'Gatherings II', KickArts curated a survey exhibition of indigenous work from Cairns to Mount Isa, across the Cape and the Torres Strait. The works exhibited presented a collection of current work by some of the artists featured in the publication. This exhibition was extremely popular with our audience for its diversity and varying style of indigenous works of art.

On Edge this year was jammed packed with fantastic performances and interactive projects. An action packed week of performance and events that brought patrons from across Australia and opened new opportunities for artists to interact with some of our leading multi media and performance artists through workshops and events. From the sophisticated interactive works of Kuuki and Transmute Collective, to the dramatic performances of Bonemap and Dance North and the challenging sound works by Liquid Architecture, audiences traveled to different venues day and night not wanting to miss anything. This event is our biggest collaborative project with multiple venues in Cairns and connection with Queensland University of Technology for the Brisbane Festival.

The Insider exhibition was a great success with over 150 artists participating and 160 works of art exhibited. The opening of this event is our only exclusive event all year. We celebrate the exhibition and our members by having a party with lots of prizes and live entertainment. The Insiders' exhibition is a great opportunity for emerging artists to exhibit alongside our Insider Artists of long standing both locally and nationally. The exhibition also brings artists' work from across the Cape with members who join up under our Outreach program. The breadth of interpretation of the curatorial brief by the artists was extensive. 'Fuel, what ignites the artist's mind', delivered works of art with deep personal interpretations regarding questions ranging from global instability to our depleting natural resources.

KickArts was very lucky to exhibit two traveling exhibitions. 'Queensland Live – Contemporary Art On Tour' from the Queensland Art Gallery, and 'Regarding Retro: Reanimations of the Preloved' from Museum and Gallery Services Queensland. Working with professional staff from the Queensland Art Gallery provided valuable professional development opportunities for all of our staff and volunteers and for KickArts to start developing a relationship with this leading Australian gallery.

Roland Nancarrow's solo exhibition, '101 Views of Cairns', brought an abundance of colour as he portrayed our diminishing landscapes in all their glory and splendor. 'Boxed + Bagged + Tagged', by emerging artist Kristin Tennyson was our final solo exhibition for the year. She delivered an intriguing collection of sculptures, installation, bags and paintings. Icons of consumerism, highly identifiable branding and discards embellished with retro fabrics are embellished into her distinctive and original style.

'FNQ Souvenir' completed touring after three years and was featured in the Adelaide Fringe Festival. There was genuine interest in the artists' work and for KickArts to return with other touring exhibitions.

The consultancies to business and industry continue to expand with a very strong focus on arts education. The Bachelor of Creative Industries commenced this year with good enrolment numbers of individuals with varying backgrounds and age groups. The course is designed for people looking at a career in the arts as artists or in administration. It is anticipated that this course will help to retain talented individuals to stay in the north to study and work, which will in turn build our rich cultural community. There is still significant work to be done in developing the courses and subjects offered at both JCU and TAFE here in Cairns and across the Cape to make this a very sought after degree.

Other successful collaborations have been working with Queensland University of Technology to present a multi media work in Cairns and Brisbane during the Brisbane Festival and the On Edge Media and Performance Festival in Cairns. The enthusiasm for this type of work is growing and other multi media works have been keeping our audiences in the galleries for longer periods of time as they interact with the work. KickArts in collaboration with Festival Cairns secured funding from Festivals Australia for our project with Pamela Mei-Leng See and sound artist Joey Vizzone to develop new work to be presented during Festival Cairns and to present a day of free workshops to the community. Part of this work went on to be exhibited at the Queensland Performing Art Centre.

The KickArts Shop plays a number of important roles for KickArts and the Centre of Contemporary Arts. As you enter the building the KickArts Shop brings the foyer to life with a vast collection of beautiful and unusual art, craft and design objects providing all visitors to the centre with an experience and showcasing a myriad of talented artists. We now have returning customers both locally and as visitors to Cairns, with purchases going all over the world. 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, 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.

Once again one of the ancillary highlights of our 2006 program was the sophisticated performances at our opening functions. These have created a unique character and distinguished our events from traditional gallery openings and similar events in Cairns. Performance artists engage the audience and allow the audience to become a part of the opening, creating a memorable event.

As usual our marketing collateral has been created in house by Russell Milledge. 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, Christmas cards, postcards and invitations that present KickArts with a professional and stylish face.

Securing our Gift Tax Deductibility status has proven to be very beneficial this year, with KickArts securing our first major patron and two Philanthropic organisations. These contributions have been invested back into our creative program, which in turn will support artists in the program.

The program and activities for 2006 have consolidated what we can achieve with our current level of financial, human and premises resources, and to expand on our program there will need to be increases in all of these areas. Our strategic plan will be renewed in 2007 and will need to consider our proposals for Sector Planning that we have submitted the Arts Queensland, where we see ourselves in five and ten years, and how to extend our programs to reach greater audiences.

The feasibility study for a KickArts Printmaking Studio has been submitted to State and Federal Governments for consideration. KickArts believes this project will support the development of artists across far north Queensland, support our sector planning proposal that places KickArts as a 'hub' to support artists and art centres across the far north, provide the KickArts Shop with a more reliable source of high quality works of art for retailing, along with accelerating our profile and helping KickArts to become more financially secure. KickArts has already secured a premier collection of indigenous works on paper that have been produced on the sophisticated, hydraulic press that has been offered to us for the KickArts Printmaking Studio. This collection is now valued over \$100,000.00 and is

constantly growing. There is tremendous interest in the facility going ahead from artists in Cairns and across the Cape and from printmakers across Australia. The facility would also allow us to develop an Artist In Residency program that could be included in the existing international residency program. There is also the potential for artists to develop new work and allow KickArts to commission new works to be sold in the KickArts Shop and online to retail and wholesale markets. The process of art making on the premises would also add another level of magic to visitors to the Centre.

We look forward to 2007 and what the future holds for our company. The achievements of 2006 have been a collaborative effort with the many supporters of our organisation. I would like to thank our major supporters, Arts Queensland for their ongoing commitment to contemporary art in the region through the Cultural Infrastructure Program, and the Australia Council for the Arts for their support through the Visual Arts and Crafts Strategy. This ongoing support has assisted us to grow.

The KickArts Board of Directors has made many substantial contributions to the company this year. They are all fantastic. They generously give up their time freely 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. Their 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 committed their sponsorship for 2007. It has been so encouraging for the staff and artists involved in our program, and has brought a whole new group of businesses and individuals 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.

Last but not least to my colleagues, Russell Milledge, Janette Laver, Beverley Mitchell, Kim McQuillan and Andrea Huelin, I give my heart felt thanks to you all. You are a professional team whose pride in your work has made KickArts a success once again and your generosity with each other makes KickArts kick.

Rae O'Connell
Director

4. Program Review

4.1. Insiders

KickArts Insider subscription categories allow access to 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 10% discount at 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 KickArts Exhibition Program
- 40% off selected KickArts ticketed programs (for example the Lecture Series)
- Exclusive entry to selected KickArts Insider Party.

KickArts Insider General

Benefits and Rewards for General subscribers:

- KickArts Insider ID Key ring allowing 10% discount at KickArts Shop and retail partners (2x for Family)
- Invitations to all public exhibitions and events
- Email bulletins
- 10% of workshop fees
- Exclusive entry to selected KickArts Insider Party.

KickArts Insider Outreach

Benefits and Rewards for Outreach subscribers:

- 2 x KickArts Insider Outreach ID Key ring allowing 10% discount at KickArts Shop and retail partners
- Eligibility to submit work for selection in KickArts annual and theme group exhibitions.
- 10% off workshop fees
- 20% off exhibiting fees associated with 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 selected 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 10% discount at 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 KickArts galleries
- 20% off selected KickArts ticketed programs (for example the Lecture Series)
- Exclusive entry to selected KickArts Insider Party
- KickArts Insider Organisation subscription offers a single level for government departments, companies, incorporated associations, educational institutions, statutory bodies and other arts organisations.

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

4.2.1. *Habitus Habitat*

Brian Robinson with Bonemap, Nick Mills and Zane Saunders

KickArts Lower Gallery 14 February to 1 April 2006

Opened by **Desley Boyle**, Minister for Environment, Planning, Local Government and Women and Local Member for Cairns Friday 17 February 2006.

Opening performance by **Zane Saunders** and **Nick Mills**

KickArts presented this unique and visually beautiful exhibition, *Habitus-Habitat: Great Walks Art and Environment*, featuring artworks inspired by the Wet Tropics North Great Walk in the KickArts Lower Gallery and Gallery Hinchinbrook. As an extension of this program we also present a Family Fun Day in 2005 with a day of free art workshops for the community along with workshops at Hinchinbrook for the community and professional development workshops for emerging artists.

The Great Walks of Queensland was a \$10 million Queensland Government initiative creating a series of world-class walking tracks through some of the state's most beautiful natural areas. The Great Walks Art and Environment Program was a state-wide public art initiative that aimed to promote art and the environment and encourage local communities to explore, experience and enjoy the Great Walks through art.

The Environmental Protection Agency was in partnership with Powerlink and Arts Queensland, along with participating galleries that programmed seven nationally and internationally recognised Queensland artists-in-residence from throughout the state to engage with the environment and conduct art and environment workshops for local professional artists.

Habitus-Habitat at KickArts was an exhibition inspired by the experiences of the artists and their response to the extraordinary natural environment during a journey to the Blencoe Falls east of Mt Garnet. The artists remarked that the 217km journey to Blencoe Falls is over rough unsealed roads but the coastal vistas, the stark beauty of the dry country to the west and the Falls make this one of the most memorable and inspiring sojourns in the far north tropics.

The exhibition features the work of leading Torres Strait Islander artist, Brian Robinson, who undertook an artist in residence on the Wet Tropics North Great Walk in November 2005.

The resulting work, *Hidden Treasures*, takes the form of sculpture inspired by natural elements in the environment.

Brian's residency also included workshops for local artists including Russell Milledge, Nicholas Mills, Zane Saunders and Rebecca Youdell, whose works also feature in the exhibition.

Brian Robinson

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

For *Habitus Habitat* Brian created 'Hidden Treasures', works that explore the nature of sculptural elements within the environment comprising representational found objects, which form the basis of these sculptural forms. External surfaces of the sculptures are treated with photographic images of the surrounding landscape experience, combined with black lace reflecting the intricate patterns hidden within the natural environment.

Zane Saunders

Zane's strength in drawing is evident in much of his painting and printmaking. His practice of developing surfaces and colour, while composing forms with layers of symbolism is informed by visions and ideas. In the last year he has begun to present short performances in conjunction with exhibition openings or mixed bill dance events. These have incorporated shamanistic characters informed by traditional Aboriginal steps and stories. His interest in performance is to find ways to include the audience directly in the experience. This investigation has been fuelled by the desire to learn more skills and have a range of possible responses to particular situations. This is indicative of the way Zane seeks challenges that reinforce his appreciation as an artist. For Zane the process of creating new work is to engage with new mediums. This keeps the act of art making fresh and challenges him to develop proficiencies in different skill sets.

Nicholas Mills

For Nicholas The Great Walks project allowed the combination of 2 passions, sound making and the incredible natural environment of this region. This, in a way, dictated his approach. Both have great likeness in many qualities: the meditative plateau on which to reflect, repetition yet diversity, and micro and macro perspectives.

The trail is a journey, and a path to a destination (Blencoe Falls). Narratives demand journey and destination. Reflection demands insight and open-mindedness. As we traverse many singular, yet plural ecosystems, we also, by default, add to the human legacy and intervention imprint. It is upon such reflection, that this work is presented. It aims to capture the emotive essence, the memory of the experience rather than a document as such.

It is from a painter's hand that this work is created. Sounds are but the raw materials of craft making, woven in sometimes non-logical manners, as to reflect the juxtaposition of man/legacy and nature. Repetition also intrigues, as it is both annoying and meditative to the human ear. We accept repetition in nature as the norm, and get frustrated by it in our busy, ever-changing-image, lives. These sound works are stimulated by both the field recordings, and human intervention.¹

Nicholas is a dedicated arts-manager and artist with a long history of music, arts and event production in Far North Qld. He is program manager of the MusiCairnS festival and program, and has stimulated much contemporary music development in the region over the past 12 years.

For the past five years, he has programmed many innovative sound art events including the Experi-muse public sound-art program, the semi-regular Spark new music events, and the sound program of the On Edge contemporary performance week.

As a practitioner, Nicholas has a number of sound personas: the noise inspired File_Error, funky laptop DJ No_Request, and as absurd fringe performer Falcon Krest. Through these guises, he has performed at the Melbourne Fringe Festival (2001), Woodford Festival (2000/1), numerous individual events and more recently with inter-media collective Bonemap.

Nicholas has also been a member of Qmusic management committee, Arts Qld Performing Arts Panel and Soundmill reference groups, and has spoken at numerous events including the NT Music Festival, Big Sound Music Conference and Dare CCD Conference.

Bonemap

The Bonemap project is a creative intermedia arts partnership between **Russell Milledge** and **Rebecca Youdell**, who often work in collaboration with other artists. They use a hybrid mesh of live art, visual art and new media to reveal fluidity where we expect to find the static. Bonemap has toured projects extensively, through parts of

¹ Nicholas Mills artist statement

Australia, Asia and the UK, since its inception in 1999, receiving numerous awards for significant contribution to performing arts, new media and visual arts.

The video work for *Habitus Habitat* records points of a journey along 217km of road between the coastal town of Kennedy and Mt Garnet in the west. Blencoe Falls is a spectacular feature along the way.

Bonemap's perception of the natural environment is often mediated through popular culture - fragmented images, sounds and implied perceptions of space and time that never quite reveal the full story. The landscape is often perceived as either metaphysical or romantic. Similarly, in popular culture the body becomes a site for inscribing and distributing subjective interests. The human body has an explicit relationship with its surround and it is the tension in this relationship that creates a substantial area for artistic enquiry. Video art has the potential to reinterpret these interrelationships through mediating the ephemeral moment into electronic representation – the visceral and the virtual.²

4.2.2. *Way Out West*

Robyn Baker

28 February to 22 April 2006

Opened by **Rae O'Connell**, Director KickArts 10 March 2006

Robyn is a great storyteller. She has strong family ties and is influenced by the people of the West and is in admiration of their strong characters and their ability to endure the lifestyle of their remote environment. Her interpretations through her paintings depict these characters as being like part of the rugged bush environment, being weathered and toughened by the rugged life of this harsh and sometimes isolated environment.

These cherished stories are a strong influence on Baker and she has captured these characters with a very personal style and painterly form. Her exploration to the West has allowed her to relive some of those memories and create new and inventive stories for this exhibition.

These images offer us an intimate glimpse into Baker's extensive, close-knit, bohemian family and the stories that shape the people around them, one of them being Baker. Her painting has developed since her previous exhibition with KickArts, 'Story Book', with stronger characters and a more confident use of her brush and now oil paint, providing us with a lush and inventive narrative.

Robyn Baker, Artist's Statement

Way Out West emerged from a number of visits west of the eastern seaboard.

The first journey was to Charters Towers, the town where I grew up. I renewed old acquaintances, visited old family homes and my favourite place, the cemetery. As a child, I spent many hours every Sunday at the cemetery, and this time I relished every minute I spent there reviewing memories.

The first journey was about memory.

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

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

² Bonemap artist statement

The third journey was about the bush.

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

Way Out West

What did think I would find
Or remember
Did I think that memory had fermented
No
I found beauty in death
Misunderstanding in life
Sweetness in friendship and
Love in the sweet droplets of dew
That saturates and contains life in spores and pores
In the particles of life over the Great Divide

Robyn Baker

4.2.3. *Lone Guinea Fowl*

Zane Saunders

10 April – 3 June

Opened by **Father Michael Connelly**, 22 April 2006

Opening performance by **Zane Saunders**

Zane Saunders was born in Cairns in 1971. He identifies with the Butchulla (Bajala) of Fraser Island some 1500km to the south. He grew up in Kuranda and went to school in Townsville. His mother encouraged a return to Cairns so that he could attend art school at Cairns TAFE. Zane has a Gungu Yimithir language name given by a Hopevale Elder. The name - Ngamu Mangal Bungal - means 'clever hands'. As a community ranger for Angnarra at Laura, he was a delegate to the International Rock Art Symposium in Alice Springs. Although Zane has found it challenging to survive as an artist, he has works in the collections of the Australian National Gallery, Queensland Art Gallery, National Gallery of Victoria and an impressive string of state, corporate and private collections.

KickArts supported Zane by providing studio space to develop new works of art and also in securing a professional development grant through Arts Queensland's Major Project Grants, which provided artist's and material fees towards his major solo exhibition. This exhibition was a milestone for Zane providing him with the opportunity to develop and explore ideas and issues that have consumed him for the past five years along with the opportunity to experiment with new media and other professional and emerging artists. KickArts was also successful in securing funding through the Christensen Fund to produce promotional collateral for this exhibition, which resulted in a full colour room brochure and poster, photographic documentation and a professionally produced DVD of the opening performance and works of art.

Zane Saunders is an artist of great ability, sensitivity and fine aesthetic in his various applications of art making. He took advantage of this exhibition to explore new mediums. In designing and presenting 'Lone Guinea Fowl' this exploration led to several intimate installations using raw materials integrated with cast sculptural forms that drew the viewer into his philosophical messages and questioning nature. In this, his well overdue first major solo exhibition, he asked the viewer to consider what has happened to our environment and the way we accept the impact on 'Mother Earth'. This exhibition was a self-exploration, heavily influenced by investigations into other people's lives and environments. We were compelled to engage with questions that are often avoided, as they are too difficult to address.

Zane is now incorporating performances into his repertoire that are both powerful and confronting, portraying yet another element of his creative strength.

Zane's concerns are at the collision of cultures and beliefs. This includes politics in the community, and the effects of colonisation. He interrogates social barriers around belief, and the shifting notion of religion and spirituality. His current work is a progression referencing human form, identity, values of society and a sense of spirit and religion. Performance brings his practice closer to the physical body in an investigation of what makes us the same or different, while his ultimate responsibility is to carry a message about spiritual connection, for he believes art is an educational process that offers us spiritual strength.

Zane Saunders Artist's Statement

The focus of the exhibition has been an accumulation of ideas, thoughts, attitudes and experiences, both from my life and the lives of many others.

I believe 'Lone Guinea Fowl' speaks of an identity – 'survival'. We people and all the existing life forms and environments take on the necessity to identify the needs from the wants: the need to continue, the need to learn to let go and live, to make mistakes and make corrections, and to cope with change – to modify one's perception of self and the surroundings of the surround.

For the soul of this exhibition I tried to explore "the human" in its social, emotional, spiritual and physical environments, including my own story. This was as a means to expose, educate and examine; to find and search for answers and other possibilities to dialogue with you the viewer or myself the artist and person.

The body of work consists of 2 dimensional and 3 dimensional works in various mediums and forms, plus performance. In producing the works I've carried on the process of employing others to part or fully create pieces. Jointly or individually, overall we are speaking about the meaning of each piece of artwork and what it is trying to say.

The new works – the clay pieces and 3-D installation works for floor and wall - were inspiring, with a reassuring freshness and good vibes, connecting back to primitive design and use of materials – being conscious of the environment, using the natural and recycling the already used, and knowing that what we take from the earth goes back to the earth.

From this show I'd like the 'Lone Guinea Fowl' experience to continue to live on and remain as a unique life force that can positively affect the lives of others, bringing hope and meaning to people, creating and inspiring more life stories.

4.2.4. Now Time – Portal To The Dream

Arone Raymond Meeks

1 May to 24 June 2006

Opened by **Doctor Richard Turner**, 5 May 2006

Opening performance by **Rebecca Youdell**

Arone Raymond Meeks created works of art for 'Now Time, Portal to the Dream', that confirmed his place as a leading contemporary artist in Australia.

Based in Cairns for the past 15 years, Arone has made a commitment to make far north Queensland his home and to establish his career as an artist. As a major tourist city, Cairns is host to over 2.2 million visitors each year that are attracted to two of the world's great natural wonders, the Great Barrier Reef and the North Queensland Tropical Rainforest. Cultural Tourism is minimal in Cairns and Arone has worked hard to make his way as a contemporary artist in a market that demands 'reef and rainforest' imagery en masse for the hungry tourist to take home as a

memento of their visit. Arone however has continued to create works of art that talk of spirituality, cultural interaction, gender, relationships, the environment and Cairns as a gathering place.

Arone has also worked on a number of public art commissions, his professional artistic background becomes evident as he graciously works with clients of all backgrounds producing artwork that the client embraces proudly. His commissions and awards are extensive varying from sculptures in Cairns at the Base Hospital, Convention Centre and International Airport, illustrations for numerous books, designs for an Australia Day Stamp, a mural for the Department of Aboriginal Affairs, Canberra ACT and The Australian Writers and Art Directors Annual Award, Saatchi and Saatchi, 1987.

For all at KickArts a highlight of this exhibition was experiencing the works of art being created in the KickArts Studio. As Artist in Residence, Arone allowed us to interact with him throughout the development of this exhibition. Many people visited the studio over this time and Arone was always so generous, taking time to present the visitor with in depth introductions and narratives to both himself and his work.

Great art and design live through the ages and looking back at Arone's work it is evident that his work will stand the test of time and he will be noted as a great Australian artist of his time now.

4.2.5. *Gatherings*

Shirley Dawson, Shaun Edwards Kalk, Billy Koorabbuba, Joey Laifoo, Ruby Ludwick, Arone Meeks, Samatha Meeks, Lisa Michl, Norman Miller, Billy Missi, Dennis Nona, Fiona Omeenyo, Zane Saunders, Alick Tipoti, Philomena Yeatman, Melville Escott, Sally Gabori, Craig Koomeeta, Rosella Namok, Gary Namponan, Jolene Roughsey, Joseph Watt, Horace Wikmunea, Darryl Williams and Bradley Wilson

13 June to 5 August

Opened by **Jason O'Brien MP** Member for Cook 28 July 2006

In collaboration with the Department of State Development, Trade and Innovation

Opening performance by **Yidinji Dancers**

'Gatherings II', a publication produced by the Department of State Development, Trade and Innovation, is the state's second publication presenting a broad cross section of artists and their works of art from across Queensland.

'Gatherings' the exhibition was a survey of selected contemporary indigenous art celebrating the significant role that art practice, culture and tradition plays in the lives of Queensland's Indigenous Australian peoples.

Gatherings focussed on the art-making of a selection of representative artists from the Far North Queensland and Torres Strait region, with an emphasis on dynamic contemporary visual art as a living culture.

Against a variety of backgrounds and art traditions, the selected artists informed us about the past, present and vision for the future, giving an indication of the depth and breadth of talent in our region.

KickArts worked closely with some of the artists to develop and present the exhibition, featuring exclusive new works. Special attention was given to the exhibition's development to bring to the gallery highly sought after and difficult to obtain works of some of Australia's most collectable artists from Lockhart River, Mornington Island, Aurukun, the Torres Strait and Cairns. Thanks must be given to Arone Raymond Meeks for his curatorial support.

Gatherings was an opportunity to experience some of our community's greatest internationally acclaimed talents. These artists are exciting, gifted and rare custodians of Indigenous visual art and culture. KickArts places high importance on presenting and preserving the living culture of Far North Queensland's Indigenous peoples.

The exhibition resulted in great sales as well as commissions for some of the artists. There is a genuine and growing interest in indigenous culture and despite the café at the front of the building being closed we had increased patronage as a result of this exhibition. The exhibition was also held at this time to coincide with

NAIDOC week.

4.2.6. *On Edge*

Bonemap, Dance North, Kuuki, Liquid Architecture, Lucy Hart, Transmute Collective

13 July to 22 July

Opened by **Russell Milledge** Deputy Director KickArts

In collaboration with Bonemap, Brisbane Festival, Cairns City Council, Cairns Civic Theatre, Dance North, Queensland University of Technology and TANKS Art Centre, KickArts was proud to present and support this annual exposé and gathering of contemporary media, arts and performance in the Tropics.

This event aims to showcase a diverse and growing contemporary sector, and importantly, link this regional dichotomy to the National context.

Across a diversity of art-forms including multi-media, installation, dance theatre, performance and sound art, On Edge presents a critical program of discrete and interlinked events and activities. The event allows artists to work across institutions, venues and contexts to lace Cairns and the Far North as a dynamic destination for contemporary practice.

First established in 2005, the collaborative On Edge has set a high benchmark for contemporary practice in the Tropics, and in 2006, further enhanced this critical framework.

Key activities for the 2006 program included new work by the Bonemap collective, the presentation of Dance North's "Seulle", hosting of the Liquid Architecture sound art festival, the interactive installation "Intimate Transactions" (as part of Brisbane Festival), a "Live Art in Public Spaces" (LAPS) program, Disco Puppy and interactive multi media installation and Lo Fi festival club night at the Barrier Reef Hotel.

Funding granted through the Regional Arts Development fund provided resources for contemporary dance classes, costs associated with Intimate Transactions and Bonemap's performance Future Perfect at the TANKS Art Centre.

Event Descriptions:

Disco Puppy (presented by Kuuki) :

Disco Puppy was an energetic interactive installation for children (and parents) which starred three larger than life dancing puppies. Disco Puppy encouraged creative play through active movement and dance. The installation was designed to support 1 through to 12 players in KickArts Upper Gallery.

Intimate Transactions (presented by Transmute Collective and Brisbane Festival):

Intimate Transactions was an ambitious new work from the renowned Australian Transmute Collective, a group of internationally recognised media artists, performers, sound artists, programmers, scientists and furniture/interface designer. It was an immersive, interactive installation unlike any other. The two participants, one at KickArts in Cairns in the JUTE Theatre, and the other 1800 km away at the Queensland University of Technology Creative Industries Precinct in Brisbane, entered a space at each location that was equipped with a touch sensitive physical interface called a Bodyshef. The participants then manipulate the body shelf to interact with onscreen projects and each other.

Future Perfect (presented by Bonemap):

Bonemap is a highly acclaimed team of artists who challenge conventional forms of expression and create a hybrid mesh of live art, installation, dance and new media framed by an overarching ecological philosophy. 'Future Perfect' featured contemporary performance and visual installations, which blurred the definitions of media and performance, and asked audiences to reflect on humanity's legacy in this world. Future Perfect was presented at the TANKS Art Centre.

Seulle (presented by DanceNorth Australia):

This production was a first for the DanceNorth Australia. It saw the company collaborate with the Australian Festival of Chamber Music, and featured the work of one of Australia's most brilliant and world-renowned choreographers, Meryl Tankard. Seen only once before, Seulle was remarkable for its beauty, musicality and originality. The work combined music (harp and counter-tenor), movement and visual projection at the Cairns Civic Theatre.

Liquid Architecture (presented by Room 40 and Liquid Architecture):

Liquid Architecture, Australia's premier sound-arts festival, celebrates its seventh year with concerts, artist talks, workshops, forums, live performance, exhibitions, installations, audio-visuals and recorded work. The Cairns leg featured artists Greg Davis (USA), Jeph Jerman (USA), Lawrence English (Bris) and File_Error at the Centre of Contemporary Arts.

LAPS (presented by Bonemap):

LAPS was a "Live Art in Public Spaces" program, coordinated and curated by Bonemap. A series of subtle yet critical performances took place over a period of 2 weeks in various public spaces including City Place and the Esplanade. The performances asked audiences to reflect on 'what are' public and performance spaces, and provided interesting and arresting public space interventions.

KickArts Workshop program:

This professional development program presented 2 strands: a media, installation, performance and production workshop program to complement Bonemap's "Future Perfect", and an interactive installation workshop to complement Transmute Collective's "Intimate Transactions".

4.2.7. *Disco Puppy***Kuuki**

4 July to 12 August 2006

Opened by **Mike Fordham**, Chair, KickArts

Disco Puppy was initiated and commissioned by the Ipswich Art Gallery. The characters, media, and installation were developed and created by Kuuki, a creative media-production business. Kuuki is owned and operated in Queensland by Priscilla Bracks and Gavin Slade. The project was presented in Cairns by KickArts and was a component of the On Edge Media and Performance program.

This energetic, multimedia, interactive video installation provided audiences young and old with their own disco. To the delight of many children and adults who experienced the exhibition, one visit was not enough, and allowed gallery visits to become part of the school holiday entertainment.

The work featured three larger than life dancing puppies: Pup Daddy, a smooth dancing hip-hop Chihuahua; Miss Kitty, a somewhat confused but still 'pretty in pink' Maltese/Silky cross; and DJ Foxy, the Miniature Fox Terrier who may not have had the moves, but certainly could play the tunes!

Disco Puppy was an installation space reminiscent of a real disco or dance club space, modified to suit the interests of children. Each puppy performed animated dance moves when players danced on pressure sensitive mats embedded in the floor. Disco Puppy encouraged creative play through active movement and dance. It was designed to support between 1 and 12 players, but was just as fun to play alone as it was to play in a group. This open nature of the work provided opportunities for interaction between the players, without requiring such interaction for a player to have fun. Disco Puppy was great fun for everyone and aimed to encourage creative play through which children learn about themselves, other people and their environment. Public Program activities related to the exhibition were also offered during the school holidays.

4.2.8. *Intimate Transactions***Transmute Collective**

15 July to 22 July 2006

Opened by **Russell Milledge** 13 July 2006

In partnership with Brisbane Festival

Transmute Collective are **Dr Keith Armstrong, Lisa O'Neil** and **Guy Webster**

Intimate Transactions is an ambitious new work from the renowned Australian Transmute Collective, a group of internationally recognised media artists, performers, sound artists, programmers, scientists and furniture/interface designer. The core members of the Collective are Artistic Director Keith Armstrong, performer, choreographer and teacher Lisa O'Neill, and sound designer and composer Guy Webster. Keith Armstrong presented a workshop at KickArts based on creative interactive technology and the development of this project. Participants were amazed at the sophistication of the projects which were inspiring to our Cairns audience.

The work has been developed in collaboration with the Australasian CRC for Interaction Design (ACID), QUT Creative Industries Research and Applications Centre (CIRAC), the RMIT Spatial Information Architecture Lab, and The Performance Space, Sydney.

KickArts and the Brisbane Festival presented *Intimate Transactions* in the JUTE Theatre for a unique experience that allowed two people in different cities, to interact simultaneously through body movements.

An immersive, interactive installation unlike any other, the two participants, one at KickArts in Cairns, and the other 1800 km away at the Queensland University of Technology Creative Industries Precinct in Brisbane, entered a space at each location that was equipped with a touch sensitive physical interface called a Bodysshelf, embedded with sensors that detect body movement and shifting of body weight. Before getting onto the Bodysshelf, each participant puts on a wearable device that passes gentle vibrations into their stomachs, enabling them to sense vibrations of different frequencies and intensities.

Each body movement influenced an evolving world created from digital imagery and multi-channel sound, allowing the participants' bodies to become aware of the other's movements, despite the fact that they were geographically separated and could not actually see or hear each other.

The Cairns/Brisbane event was part of the 2006 Brisbane Festival and the On Edge Media and Performance program presented in Cairns by KickArts with support from JUTE and End Credits. *Intimate Transactions* arrived in Cairns following sold out showings in England, Scotland, Austria, London and Greece. It was premiered at the National Review of Live Art in Glasgow and won an honorary mention in the prestigious 2005 Prix Ars Electronica in Austria.

Intimate Transactions was an innovative contemporary work that demonstrated the sophistication of cutting edge technologies application in the arts and KickArts leading role in introducing developments in contemporary culture to broader audiences. Significantly, *Intimate Transactions* also demonstrated the importance of KickArts's partnerships with artists, leading research centres and other arts organisations to extend the possibilities of creative communication and community development.

4.2.9. *Fuel*

Malachi Aird, Belinda Allwood, Gen Anderson, Sue Andrews, Sarah Austin, Sally-Anne Badcock, Robyn Baker, Lynda Barratt, Nicola Bryars, Mark Buttrose, Deborah Cameron, David Campbell, Wendy Jean Carroll, Deb Clarke, Sammy Clarmont, Gabrielle Cooney, Judith-Anne Corrigan, Wendy Cowan, Sam Creyton, Ray Crooke, Peter Dabah, Declan Delargy, Geoff Dixon, Susan Doherty, Sally Donald, Barbara Dover, Ann Doyle, Annemie Du Plessis, Robert Eakin, Kerry Eaton, Anna Eglitis, Nino Ellison, Christine Eyres, Amanda Feher, Danka Fischer, Hayley Gillespie, Julia Golzar, Jan Graham, Sue Hayes, Dottie Hobson, Anna Holan, Ian Horn, Sonja Horn, Helen Hume, Nicole Hunter, Dominic Johns, Adrian King, Peter

Kingston, Edward Koumans, Janette Laver, Deanna Maich, Ruth Malloch, Sandy Mangan, Kevin Mayo, Julie McEnery, Jumba-Jimba Brodie McIntyre, Laurel McKenzie, Euan McLeod, Keith McMillan, Arone Meeks, Angela Meyer, Rebecca Mikita, Shane Morris, Caroline Mudge, Roland Nancarrow, Janie O'Brien, Kathryn Osmond, Vanda Parker, Neil Parker, Marie Penny, Susan Plos, Simon Poole, Julie Poulsen, Kim Rayner, Robyn Resson, Theresa Richardson, Buck Richardson, Christine Ritchie, Deborah Roberts, Brian Robinson, David Rutherford, Mona Ryder, Diane Sant, Keith Scanlon, Pamela See, Beth Shorter, Claire Souter, Renae Stevens, Cara Stevens, Kristin Tennyson, Peter Thompson, Kerry Trapnell, Theodore Tremblay, Samuel Tupou, Ingrid Turner, Margaret Upton, Jenny Valmadre, Marcel Varna, Melissa Waters, Carole Worldangel and Tracie Worth

15 August to 9 September 2006

Opened by **Mike Fordham**

Opening performance by **Joey Vizzoni**

Fuel, KickArts's annual fundraising exhibition, attracted more than 160 works of art by local and visiting artists including many big names such as Archibald Prize winners Ray Crooke and Euan McLeod and renowned local artists Arone Meeks, Julie Poulsen, Edward Koumans and Kerry Trappnel.

This annual event opens up the KickArts exhibition program to our KickArts subscribers through our Insider subscription program. Insider Artists are invited to produce up to two works of art in response to a curatorial brief either on the canvas boards provided or in other media. The works are then included in a silent auction. This event has grown each year and has required us to put the exhibition across both galleries. This inclusive exhibition allows emerging artists to be exhibited alongside our super stars and award winners.

The exhibition is launched at our only members' exclusive event all year, the KickArts Insider Party for which we received amazing sponsorship. Through the silent bidding process, many of the artworks receive steady bids and many others are still way below market value. There is much excitement and anticipation for the collectors on the final night as it is a great opportunity to collect original works by these well known artists at such affordable prices.

4.2.10. *101 Views of Cairns*

Roland Nancarrow

19 September to 11 November

Opened by **Louise Doyle** Head Curator Museums of Sydney

Roland Nancarrow captures the colours and forms of our tropical paradise through all of his works of art. A respected peer in our community of artists, he has established himself as a sculptor, painter and in recent years a public artist through numerous commissions throughout Queensland and has an ongoing demand for solo exhibitions.

Roland has had a connection with Cairns for 37 years, after being posted here as a young bank officer. Well known as a sculptor and public artist this exhibition is primarily a 'painted' look at his adopted hometown.

The title '101 Views of Cairns' was not literal, however given that the series could be viewed as a progression, like the many thoughts one may have about Cairns as it is not always the paradise the glossy brochures would have us believe. The exhibition captured many views from the past four decades. Some remain the same, others have been reduced and quite a few have been lost forever. Those who were new to Cairns experienced the current views of tropical paradise, of endless vibrant colour with lashings of sunshine. Locals saw what was and knew it was covered with the shadows of our growing city or recognised a current view that has its days numbered by a proposed development.

In these paintings Nancarrow commented on the glossy as well as celebrating and preserving the streetscapes, roundabouts and snippets of water views that are becoming increasingly smaller due to waterfront development and the increased development of our green, mountainous backdrops.

In this series of predominantly intimate canvases, the views were presented like windows into the bigger picture, which Nancarrow sees as a traditional painters' format, having experimented with Velasquez and Matisse, but in this exhibition the realism of the issues provided a contrast with the abstracted background or foreground.

Source material for this exhibition came from the artist's collection of photographs, drawings and paintings compiled over many years as well as the recent discovery of his father's photographs of Cairns taken in the 60's. The artist remembers a time when there were no traffic lights in the city and city streets were devoid of cars on the weekend, so his celebration of Cairns was also tinged with nostalgia.

Nancarrow, known affectionately as 'Rollie', is also an educator and has a following of students who admire his dedication to his artistic practice and benefit greatly from his knowledge, experience and professional expertise.

4.2.11. *Queensland Live*

Vernon Ah Kee, Richard Bell, Gordon Bennett, Eugene Carchesio, Gwyn Hanssen Pigott, Tracey Moffatt, Scott Redford, Luke Roberts, Anne Wallace, Judy Watson & Judith Wright

8 September to 18 November 2006

Opened by **Vernon Ah Kee** Artist

This touring exhibition from the Queensland Art Gallery (QAG) showcased important works from the Gallery's Collection by 11 major contemporary Queensland artists, many of whom have international profiles. The exhibition provided opportunities for our audiences to interact with these works of art, providing the viewer with a snapshot of the excellence, diversity and achievement found in Australian visual arts, which reflect upon contemporary life and experience.

The majority of the works in the exhibition date from the last ten years, but some of the artists represented here have been practicing their art for decades more. 'Queensland Live' is a condensed selection from a far wider field, one that is rich, varied and very sure of its place in the world. The artists included in 'Queensland Live' are, importantly, all citizens of the wider world; they have studied, travelled and exhibited widely, both nationally and internationally. Each has a distinctive personal vocabulary, expressed through a practice which has been consciously and deliberately honed over the years. The diversity of materials and methods seen in 'Queensland Live' speak to the inspired individuality and independence of the artists. Each has pursued their own path single-mindedly; each has come to their own vision of the world. And this is, most precisely, why we turn to artists: for new and fresh ways to see the world. This exhibition celebrates our living artists and the contribution they make to our society.

4.2.12. *Boxed + Bagged + Tagged*

Kristin Tennyson

21 November to January 2007

Opened by **Rae O'Connell** with performance **DJ Steve Stanley**

Tennyson has a broad following in Cairns, which has developed through her ongoing representation of work sold in the KickArts Shop and the workshops she has presented to students, who have been inspired by her work. KickArts supported this emerging artist by providing her with her first curated solo exhibition and assisting with her successful grant application through the Regional Arts Development Fund. These funds allowed for artist's fees and materials to support the exhibition along with a contribution towards documentation and the room brochure, which KickArts designed and produced.

This exhibition allowed Tennyson to extend her ideas, and the development of her work was most evident in physical structures, painting technique and the layering of ideas, which were supported by the theme of identity.

Extract from Catalogue:

"How did I get here?" David Byrne

"Hard to see, the dark side is." Yoda

Psychologists believe we are born symbolically with an empty container. As society's mores impress on us what is acceptable we place parts of ourselves into the container. By adolescence this invisible baggage trails metaphorically behind us for more than a kilometre.

Author Robert Bly states, "We spend our life until we're twenty deciding what parts of ourselves to put into the bag, and we spend the rest of our lives trying to get them out again. Sometimes retrieving them seems impossible, as if the bag were sealed – what happens then?"

How we perceive ourselves, how we are tagged externally and who we really are, coexist as a delicate trinity nurturing our own frailty.

Kristin Tennyson delves with ingenuity through the complex layers of *Boxed + Bagged + Tagged* to expose the melding of identity and shadow. Rather than opening Pandora's Box as an exercise in purging ourselves towards individuation however, *BB&T* is aimed more at exploring the tactics with which we either divulge or obscure our masked identities intuitively.

As if boxing and labelling cherished personal possessions in preparation for a life-changing move, Kristin's work reflects transience. Immediacy and fluidity are crucial elements. Her intuitive approach to both form and content is holistic, inviting not only dialogue but also intimacy from her audience.

Familiarity with her immediate social environment combined with an inherent nature to collect and see potential in the discarded may provide a pivotal 'objet trouvé' which, combined with her own inventive impulse can catalyse a particular piece.

Tennyson explains, "I like my work to remain interactive. While initially I have a core idea for a work, external influence and unique properties of mediums I exploit can typically guide me towards a different outcome".

Some work is clearly steered by collaboration. 'Surrogates' adopt *"Identity Bags"* for a month of personality osmosis. Once returned the bags are synthesized. Embroidered photographs of the contents are sewn inside. Personal tokens, totems and remnants of personal clothing of the surrogate are assimilated and embellish what was once a functional bag but is now a secret statement of identity.

While alluding to the character of each bag's human catalyst Kristin maintains a moral obligation to blanket their true identity. *"Tag Bags"* use similar devices including screen-printed bar codes, finger prints, text and designer labels interwoven into the fabric of each bag. The linings contain a photomontage of Kristin's daily personal encounters.

Australiana and Kitsch play a dominant role in the assemblage work. *"Identity Boxes"* appear as the quintessential 'Queenslander' home, this time inhabited by archetypal "Aussie" characters surrounded by the icons that define them.

More conceptual 'sewn' paintings examine self-realisation as a rich tapestry of textile, paint and stitched drawing. "What size should I be", comments on our preoccupation with body image. Embroidered doll-like figures are unceremoniously contained within the bounds of an appliquéd oversize zip and tape measure.

In contrast acrylic 'scraffito' works enjoy pure drawing/painting. Undefined by the nature of mixed media, Kristin chooses a polar palette of primary colours and black influenced by the "expansive" colour of her adopted home.

BB&T takes us on a journey of discovery and connection through story telling and a comprehensive exposé of all that is an Australian icon, every richly woven kilometre of tagged and boxed baggage defining the integral fabric of our evolving identity.

Geoff Dixon (Tex)

4.2.13. *Auto Organica*

Daniel Wallwork

28 November to January 2007

Opened by **Nick Mills** with performance **DJ Steve Stanley**

Growing and evolving out of the steamy suburban jungle and the technicolour reef of Far North Queensland, the natural and industrial have merged to form Auto-Organica, in this exhibition of new works by emerging artist Daniel Wallwork.

In this latest exploration into aspects of the multi-faceted Australian car culture, Wallwork dissects the processes and surfaces of the automotive repair industry, reassembling and re-contextualizing them to create hybrid, hard-edge, 'industrial organisms'.

Reclaiming the often 'borrowed from nature' lines and forms of cars, Wallwork has created several new works including a large cascading wall-to-floor installation entitled "Rainbow Fish Scales", made entirely from discarded front end panels and the 'Suburban Sharks' series of large 2D sculptural paintings, evoking memories of the V8 'street predators' of the 60' and 70's.

Like the 'Finish Fetish'* artists of the 60's, Wallwork (a professional spray-painter), revels in the use of high gloss automotive paint, custom techniques, and various industrial surfaces to create the desired minimal aesthetic. It's through this obsession with the finish, that he has been able to take his audience beyond the stereotype of the 'rev-head' and into the realm of 'automotive aesthetic appreciator'.

The **Finish Fetish movement was specific to Los Angeles. Although it paralleled Minimal Art in New York City, it is more optimistic and accessible in character. Influenced by the automobile and "Kandy Apple Kar Kulture" of Los Angeles in the 1960s, Finish Fetish objects incorporate the native tradition of craftsmanship associated with the modern surfboard, boat, aerospace and automobile industries.*

4.2.14. *Regarding Retro – Reanimations Of The Preloved*

Danny Abood, Thierry Auriac, Slim Barrie, Elaine Campaner, Clinton Cross, Elvis Di Fazio, Peter Fay, Elizabeth Gower, Ed Koumans, Claudine Marzik, Luke Roberts, Joan Ross, Mona Ryder, Glen Skien, Trevor Spohr and Christine Turner

28 November to January 2007

Opened by **Ingrid Hoffmann** Director Hawkesbury Regional Gallery with performance **DJ Steve Stanley**

The exhibition *Regarding Retro: Reanimations of the Preloved* is a demonstration of how artists sympathetic to preserving the face value or the mystique attaching to discarded objects, enshrine these qualities even while making new works of art. Some of the exhibition pieces relate quite closely to the stylistic concerns of fashion and design, while the majority of artworks present effects of the past transformed as new aesthetic arrangements. Wit and vivacity attends much of the work, and at first glance the supposition might be that in this exhibition, the realms of retro and kitsch conspire by 'smiling at the naïvety of other periods and classes'.

Curator Ingrid Hoffmann

Featuring artists from the Blue Mountains, Brisbane, Bundaberg, Cairns, Hervey Bay, Mackay, Melbourne, South Sydney, Sydney and Western Sydney *Regarding Retro* is an exhibition about people who have a passion for collecting. Spanning Australia's coastal arc from Cairns to Melbourne, eighteen artists' reanimations of discarded

items from op shops are transformed into imaginative or provocative assemblages, film, fashion, photography, ceramics, installations and collages.

The exhibition's curator, Ingrid Hoffmann originally developed the idea for a show about retro culture and kitsch when she was Director of Hervey Bay Regional Gallery and continued the exhibition's development at Blacktown.

Works of art, craft and design comprise the main section of three exhibition components of *Regarding Retro*, the other two being a series of photographic portraits and a short film.

The series of photographic portraits of unusual collectors surrounded by their treasures has been commissioned from Sydney photographer, Martin Mischkulnig. The collectors have amassed quirky collations of bargains often obtained second-hand, for which a self-confessed, irrational passion often prevails. They are devoted to their retrieved items and certain collections contain high-end objects of desire. They include:

A six-minute piece of short film entitled *Back in Style* by filmmaker Milena Quansah collages both amusing and serious dimensions of the exhibition's thematic areas spliced with memorable personalities revealing their collecting habits. Fast-paced collages expose retro clothing sourced from Op Shops, 1960s interiors and so on. The psychology of collecting and the 'thrill of the chase' are demonstrated. Specialists' advice is quoted in quick grabs on how to form a personal collection. Op Shop personnel, artists and collectors all vie for a hearing.

This touring exhibition was a great end to the KickArts 2006 Exhibition Program.

4.3. Touring Exhibitions

FNQ Souvenir

2004

KickArts Contemporary Arts Queensland, August to October

2005

Gab Titui Cultural Centre Torres Strait, February to April

Gallery Hinchinbrook Queensland, June to July

2006

Newland Gallery South Australia, March to April for the Adelaide Festival

Millicent Gallery South Australia, May to June

Hervey Bay Regional Gallery Queensland, June to July

Habitus Habitat

2006

KickArts Contemporary Arts Queensland, February to April

Gallery Hinchinbrook Queensland, April to May

5. Industry Development - Consultancies & Industry Support

5.1. KickArts Shop

Featuring unique, high quality, art, craft and design the KickArts Shop offers something special for everyone and can boast some things found nowhere else in the world. With great representation from local and Queensland artists the KickArts Shop also presents artists from across Australia, the United Kingdom and Texas. The KickArts Shop is situated in the main foyer of the Centre of Contemporary Arts and greets all patrons to the Centre.

In our third year of operation the success of the KickArts Shop has been phenomenal. In 2006 sales have increased more than three fold with suppliers waiting to be represented as capacity to present has reach its limit within the space.

A strategic decision to invest more in marketing the KickArts Shop was put in place at the beginning of the year in line with KickArts commission increase from 33.3 to 40%. There has also been an increase in return customers, not only local residents but also travellers to Cairns. We are now the first location that people come for a special gift, as they know we will have something unique and lots to choose from.

Ideally an extension to the KickArts Shop is desirable and would bring us closer to our passing local trade. There is also the option of setting up off site, which will be explored in our next strategic plan.

5.2. KickArts Shop Feature Wall

The KickArts Shop is located in the foyer of the Centre of Contemporary Arts and provides a vibrant, animated environment for patrons when they arrive at the Centre. The main wall facing the bar has provided a great exhibition space for small collections of works of art and 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.

5.2.1. Mornington Island Artists

The KickArts Shop exhibited 8 works by 6 artists from the Mornington Island Arts and Craft Centre, securing the sale of 5 of those works including one work by Sally Gabori purchased as a donation to the Centre of Contemporary Arts. This was the first time that KickArts presented works by MIACC artists and was an excellent litmus test for the success of future collaborations.

5.2.2. Alick Tipoti

Alick Tipoti exhibited a number of small scale and medium sized works in the KickArts Shop and generated considerable interest from patrons who had had no prior knowledge of Torres Strait printmaking. One work was purchased by a client from the United States.

5.2.3. Munupi

Munupi Arts and Crafts presented a series of new etchings from the Art Centre, representing the work of 6 artists. Sales were strong and also generated great interest in other works on paper held by the KickArts Shop.

5.2.4. Pamela Mei-Leng See

Taking like a fish to...

Chinese Takeaway

Anything but elegant

29 August to 30 September 2006

In collaboration with Festival Cairns, Festivals Australia and Queensland Performing Arts Centre, KickArts presented the work of Pamela Mei-Leng See during the Festival Cairns program with 3 works, 'Taking like a fish to...', 'Chinese Takeaway' and 'Anything But Elegant'.

'Taking like a fish to...' examines environmental issues and the migration of people and subsequent cultures via the ocean. The initial inspiration was the spread of plant species, as observed at Mission Beach in Far North Queensland. Does a coconut dream about crossing the ocean? This artwork will mark 70 years since the introduction of the cane toad to Queensland - a species that has gone on to be a destructive, environmental hazard. As a young artist of Chinese Malaysian descent, my practice is a contemporary form of paper cutting. Traditionally, this medium was used as a means of story telling, marking occasions and bringing good fortune. I use paper cutting to critique contemporary issues.' Pamela Mei-Leng See

Anything but elegant, features floral motifs cut out of wine and beer boxes found at KickArts. It humanises both the ornamental gingers and orchids, which grown in abundance around Cairns. Whilst interpretably celebratory in gesture, the falling flowers were intended to reference decadence.

Chinese Takeaway was a collaborative work created during a series of community workshops that explores the ways Chinese culture resonates in Australia society. Employing an adaptation of the Shangdong paper-cutting technique, several Cairns residents adorned American noodle boxes. Featuring lychees, bananas and peanuts, the motifs reference significant crops introduced to north Queensland by early Chinese settlers.

Commencing in late August 2006, the Chinese Takeaway Workshop program aims to engage over 150 Queenslanders. This work went on to be exhibited at the Queensland Performing Arts Centre.

5.2.5. Julie Poulsen

Julie Poulsen is one of this region's most consistent and highly regarded visual artists, at the time of this exhibition she had recently been made a finalist in both sections of the The Fleurieu Peninsular Art Prize 2006 awards (South Australia), the first time her colourful, textured paintings had been formally recognised in a National Competition.

Poulsen's keen sense of humour comes through in her works, which she says are linked to day-to-day life. 'I paint landscapes or animals that cross my path. The Betty out of the painting 'Betty and Friends' is my cat and I've painted her hot pink instead of her usual grey because of her wicked personality,' Julie said.

'I love drawing and sometimes it is nice to just do works that are not mind benders, just more about composition, colour, relationships, shapes - just very unattached to conceptual matters. It is a nice way to test new techniques, or to revitalise old ones,' she said.

Poulsen's work attracted many visitors to the Galleries, and 2 sales of animal themed works were made to a high profile Cairns Veterinary Clinic, ensuring further exposure for the artist.

5.2.6. Jandy Pannell

Jandy Pannell produced "All-A-Flutter", the KickArts Shop's Christmas display for 2006. The installation featured calico angel motifs suspended from glass rods delicately covered with Pannell's jewellery. The work was subtle and sublime and resulted in strong sales of Pannell's work in the lead up to Christmas.

5.3. Creative Merchandising Exhibition

"Nana is the New Black"

Alison Arnold, Robyn Baker, Sophie Cadman, Françoise Dupré, Louise FitzGerald, Honor Freeman, Leila Haq, Terri Hurrell, Liana Kabel, Kitty Fisher, KnitKnit Magazine, Knitta, Please, Russell Leonard, Lightly, Victoria Mason, Helen Nicholson, Mel Robson, Judith Jewel Taylor, Kristin Tennyson, Donna Wilson, Jennifer Valmadre

20 June to 19 August 2006

Opened by **Rae O'Connell** with performances by **Cairns Spinners and Weavers, Rebecca Youdell and Gretchen Dickens** and a fashion parade featuring the works of Judith Jewel Taylor.

Vintage is hip and supermodels knit – *Nana is the New Black*, an exhibition of unique contemporary works that allowed artists to create objects inspired by traditional nana crafts.

Nana crafts are those domains of little old ladies - knitting, crochet, quilting, embroidery etc, which are now seeing a resurgence of practice and fashionability.

This KickArts Shop creative merchandising exhibition explored traditional “Nana” crafts and themes and how they are being interpreted and produced by contemporary artists. Cairns, interstate and international artists contributed work, with finely cast porcelain, jewellery, ceramics, tattoo inspired embroidery, and quirky handmade toys and bags just some of the works presented. Special features of the exhibition included Brisbane jeweller Liana Kabel’s very sexy dress made entirely out of Tupperware and knitted graffiti from the “Knitta, Please” crew in Houston, Texas.

This was also a professional development opportunity for our new Shop Supervisor Beverley Mitchell to curate an exhibition.

5.4. Artist In Residence

In support of artists exhibiting in this year’s Exhibition Program with solo exhibitions, KickArts provided three Artist In Residence programs for Zane Saunders, Arone Raymond Meeks and Roland Nancarrow. The KickArts Studio offers the artists an open, air-conditioned studio, flooded with natural light and accessible 24 hours, 7 days per week.

This space allows for experimentation and development for the artist’s work so that they can produce the extensive bodies of work required for solo exhibitions. This has been a valuable contribution towards the artist’s exhibition that KickArts is able to offer 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 as there is exchange and mentoring between visiting artists
- Ability to leave works of art in progress and have multiple works at different stages on view for ongoing development
- Direct feed back, 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. Art Leasing

- Peddle Thorp
Provided procurement services for the purchase of artwork for their new premises. Purchased: ‘Herd of Dugongs’ by **Alick Tipoti**.
- Indigenous Coordination Centre
Provided procurement for the purchase of artwork for their new premises. Purchased: ‘Bidthai’ and ‘Thulup’ and “Bidthai Breastplate” by **Joel Sam**.
‘Mosquito Men’, ‘Island Brothers’, ‘Pearl Midden’, ‘Irukandji’, ‘Now time Portal 1’, ‘Now time Portal 2’ and ‘Waterhole’ series x 5 canvases by **Arone Meeks**.
‘Women Gathering Water’, by **Shirley Dawson**.
‘Gathering’, by **Silas Hobson**.

5.6. Art Sales

KickArts has acquired 37 works of art that now form the KickArts Collection. These works have been valued and will become the basis for an art leasing scheme. It is anticipated that the marketing of this business unit will be developed in our overall marketing plans that will take place with our new strategic and marketing plans.

5.7. Bachelor of Creative Industries

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 is opening up partnerships between education and industry and will continue to be developed.

5.8. Product Development

Conducted product research, design and development of merchandise for Sophie Cadman's Jelly Baby sculptures, Gilbert, Oliver, Penelope, Roxanne & Yasmine. This has resulted in packaging and point of sale promotional material for the miniature sculptures of Sophie's public artwork at the front of the Centre of Contemporary Arts.

5.9. Cairns Regional Gallery Community Exhibitions Program

Supported the Gallery in the selection process for their community exhibitions program.

5.10. Workshops

Great Walks Professional Development workshops

As part of the Great Walks project and in conjunction with the Great Walks touring exhibition '**Habitus Habitat**' presented in Ingham, professional development workshops were offered for emerging artists and jewellery workshops were offered for the broader community.

Roland Nancarrow presented the professional development workshop, which covered a presentation of the Great Walks project, detailing the artists involved and images of the work they created along a presentation of his own work and how his artistic path has grown and developed. There was also a session that covered the following topics for the participants' direct career development:

- How to document your work
- Portfolio development
- Resume guidelines and requirements
- Exhibiting your work – solo or in group shows
- Protecting your work – copyright
- Benefits of joining arts organisations
- Applying for grants
- Public art – when is it relevant to your career

'Create It' Family Funday

Tia Adoberg, Sophie Cadman, Deb Cameron, Anna Eglitis, Dominic Johns, Pamela Mei-Leng See, Kristin Tennyson

Bag making, Jewellery making, Mosaics, Paper Cuts, Printmaking

2 September

Performances by **The Chinese Association, Joey Vizzone and Mixed Lollies**

In partnership with Festival Cairns and Festivals Australia KickArts present a Family Fun Day of free workshops, entertainment and artists' demonstrations. The aim of the day was to create an atmosphere of creative, interactive activities, presented by local and visiting professional artists, that families could enjoy together, whilst gaining new creative skills and promoting contemporary art.

Pamela Mei-Leng See known for her contemporary paper cuts using traditional Chinese techniques was commissioned to create an installation in collaboration with sound artist Joey Vizzone that would form the theme and environment for the day. The workshops were designed to benefit all age groups and to suit a variety of interests.

Workshop stations were set up in the KickArts Galleries, studio and on the lawn at the front of the building. Participants moved from each workshop station, creating a number of masterpieces utilising the differing mediums and techniques to take and enjoy.

Performers Mixed Lollies entertained the crowds and provided promotional flyers to locals and visitors on the Esplanade and Lagoon area, while the Chinese association coordinated traditional dancing and their famous lion dance.

HipArts & KidsArts

KickArts offers a creative program for children during school holidays and an after school skills development program during school terms, KidsArt for 5-10 years and 'HipArts' for 11-14 years. The KickArts workshops are designed to develop an understanding and appreciation of contemporary art, to educate and entertain while developing and encouraging creative skills in children and young people. The programs are delivered in a safe and enjoyable environment in the KickArts Studio by professional and experienced artists.

5.11. Professional Development

KickArts Administrator, Janette Laver took up the first internship with the Queensland Art Gallery, providing valuable work experience within this major institution. There was also the added benefit of working at the gallery during the lead up and opening of the Asia Pacific Triennial and the opening of the new Gallery of Modern Art.

KickArts Director Rae O'Connell and KickArts Shop Supervisor Beverley Mitchell travelled to the Torres Strait for the opening of the Kubin Art Centre. This was a valuable opportunity for interaction with artists from the Torres Strait and for the artists to meet our new Shop Supervisor. Meeting face to face with suppliers from remote areas provides a valuable experience for all as current work can be discussed and potential opportunities between parties can be developed. There is a lot of value to be gained by understanding the life style, environmental conditions and the distances that people in remote communities have to traverse in order to create their work.

5.12. Venue Hire

KickArts has hired 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 currently do not offer very good acoustics thus are loud when a group of people are trying to communicate. They do however offer 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.

5.13. KickArts Printmaking Studio

KickArts has been working to develop a fine art printmaking studio that will champion the development and production of fine art printmaking across far north Queensland. KickArts was funded by Arts Queensland and State Development, Trade and Innovation to research a feasibility study that would provide information on the viability and demand for this facility.

KickArts has undertaken this important piece of work in collaboration with Positive Solutions, which gives an overview of fine art printmaking and provides some information that has allowed us to consider how we may be able to establish a centre of printmaking in Far North Queensland.

The report provides information on the building requirements, equipment, some basic working materials and infrastructure required to operate the facility. The facility would offer a range of services to our community of artists across the far north and develop opportunities for the marketing and promotion of works created in the studio. Information has been researched through interviews of other like studios and

industry professionals with knowledge of the market. It was difficult to collect direct information and data from some other print making studios, as they feared we would be a threat to their market. This could also be a benefit with development of collaborative projects and partnering in developmental projects. However one source did reveal that their turnover from print sales was over \$1 million. There was also a survey conducted of KickArts members, which gave a direct insight into the services that would be utilised by just this group of artists alone.

The services that would be offered through the studio would 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, an Artist In Residence program and promotion and marketing of the works produced in the studio through the KickArts Shop, other printmaking wholesalers and online.

KickArts has been working with Master Printmaker, Theo Tremblay in the development of this report. In 2004 Theo was recruited by Cairns TAFE to develop their printmaking course here in Cairns, as students were being sent to Canberra to work with him to learn the skills of this Master Printmaker. On moving to Cairns, Theo knew we wanted to pursue such a facility and has offered the use of his unique hydraulic printing press. This press was purpose built by Theo for the specific purpose of printing very large prints. These works have gone on to be very successful in Australia and overseas. This working partnership with Theo is a fantastic strength for KickArts in the development of a high end printmaking facility. KickArts would continue to work with Theo and TAFE on developing these relationships.

Along with Theo, the studio would also require additional staff in order to be successful. It is anticipated from the research that we would require a full time marketing and promotions officer to work with Theo in the development of exciting projects and marketing the facility to other printmakers. There would also be at least one other printmaker to work on the production and studio operations and an administrator who could also work with the KickArts Shop Supervisor to support sales and other studio administration.

There are some advantages and disadvantages of the development of such a facility. The advantages do outweigh the disadvantages as far as social and cultural benefits to KickArts, and Tropical North Queensland's cultural future. These being a definite strong strategic position for KickArts by providing the opportunity to provide training, professional development, commissioning of new works, along with the production and marketing and sales of work by Queensland artists. This would immediately provide KickArts with a product that is in constant demand - being works of art on paper by Queensland artists. Currently we cannot meet the demand for works by Queensland artists and are bringing in work from Northern Territory. Also developing and producing works on site would allow KickArts to work with artists to develop their work inline with market demands and to be able to manage the editions, which is very important for limited edition works in order to be able to guarantee their authenticity. The other advantage of producing the editions here at KickArts is the archival and conservational aspects of works on paper. Managing works on paper in the tropics is extremely difficult as paper absorbs moisture, attracts dust and goes mouldy very quickly. Works on paper need to be kept flat in a dry, clean place.

The disadvantage of this project would be the significant demands it would place on the KickArts Board and management during the development of the facility and the early stages of operation. KickArts does not have significant reserves, nor cash flow to cover the expenses required for the first few years of operation, especially to cover the community and professional development programs.

KickArts is in a key position to develop as a central infrastructure resource for the far north. The KickArts Printmaking Studio will provide significant infrastructure to an industry that will develop opportunities for providing sustainable income for artists. The facility will also enhance KickArts's strategic position in the far north and help us move towards its stated mission. Printmaking is a significant growth area of the creative industries, especially for Indigenous artists in Australia.

The KickArts Printmaking Studio will provide opportunities to engage with artists, visitors to Cairns and the local community, providing social cohesion, collaboration, education and exposure to contemporary art at the Centre of Contemporary Arts. The high profile of this facility will offer opportunities for greater exposure to offer works on paper for corporate acquisitions and leasing, bringing more contemporary art into our community.

The Centre will also deliver economic benefits, including increased tourism-related spending. Visitors to Cairns will be able to take advantage of viewing works of art being created in the studio. KickArts believes that investment in this new opportunity will contribute to sustainable regional development and economic growth by fostering a positive business environment for regional artists to develop new work, for KickArts to support its objectives to present and promote the work of regional Queensland artists and to develop partnerships with other distributors of works of art on paper.

This report along with architectural floor plans and costings have been submitted to State and Federal Governments for consideration in 2007.

6. Statistical Report

Annual Program Summary		
Number of exhibitions		23
Number of exhibition days		780
Number of publications		7
Number of lectures, seminars, conferences		1
Number of workshops		118
Audience Attendance Summary		
Paid Attendances (regional)	self-entrepreneured	2172
Paid Attendances (interstate)	self-entrepreneured	124
Paid Attendances (national)	self-entrepreneured	54
TOTAL PAID ATTENDANCES		2350
Unpaid Attendances	metropolitan	857
	regional state	8191
	interstate	2548
	international	2575
TOTAL UNPAID ATTENDANCES		14171
Participants	metropolitan	24
	regional state	134
	interstate	20
	international	2
TOTAL PARTICIPANTS		180
SUBSCRIBERS KICKARTS INSIDERS		
	metropolitan	6
	regional state	190
	interstate	11
	international	1
	Outreach	12
	Corporate and Associate Members	3
TOTAL MEMBERS		223

Complimentary list

464

7. Supporters (should these be listed for their importance?)

Major Funding Partners

Arts Queensland and Australia Council for the Arts.

Funding Partners

Festivals Australia, Reef Casino Community Benefit Fund, Regional Arts Development Fund and Regional Arts Fund.

Philanthropic Trusts

Christensen Fund and Myer Foundation.

Fundraising

KickArts Board of Directors.

Industry Project Partners

Art on Aplin, Brisbane Festival, Bonemap, Cairns Regional Gallery, Cairns Civic Theatre, Creative Industries Precinct, Dance North, End Credits Film Club, Festival Cairns, Gallery 53, James Cook University, JUTE, Liquid Architecture, Museums and Gallery Services Queensland, No Fixed Press, Performance Space, Queensland Art Gallery, Queensland Performing Art Centre, Queensland University of Technology, RMIT University, TANKS Art Centre, Transmute Collective and Tropical North Queensland Institute of TAFE.

Major Sponsors

Black and More, Ergon, James Cook University, Pawsey & Prowse and Cavanagh Knight.

Sponsors

Biscotti, Cairns Drawing Supplies, Dulux, End Credits, European Autos, High Scan, JUTE, My Family Butcher, NQ Events, Paradise Palms Country Club, Perrotta's, Reef Magic, Seafood on the Table, Spotlight, TANKS Art Centre, The Edge and Tijn Meulendijks.

Donors

Anonymous Donor, Geoff Dixon, Michael Beresford, Brian Tucker, Dr Richard Turner.

Volunteers

List from Janette Board of Directors,

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 and was 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. Mike also sits on the Centre of Contemporary Arts Board of Directors.

Jenni LE COMTE; Secretary

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! 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 sits on the Centre of Contemporary Arts Board of Directors.

Professor Scott BOWMAN

Professor, Vice-Chancellor, James Cook University Cairns and Academic Planning and Development. Born in the United Kingdom and graduating from the Northampton School of Radiography in 1983, Scott completed a PhD from the Open University of the UK in 1999, emigrating to Australia in 1998, to take the position as Associate Professor and Head of the School of Medical Radiation Science at Charles Sturt University, Wagga Wagga. He went on to become the Foundation Head of the School of Clinical Sciences at Charles Sturt. In 2001 he took his current position at JCU Cairns. Scott has been instrumental in the establishment of the Bachelor of Creative Industries and its ongoing development.

Cam CHARLTON

An experienced business consultant with more than 19 years as a chartered accountant, a registered company liquidator, a registered trustee in bankruptcy and an accredited management consultant. Many of these capacities were as a partner and senior manager of "big six" accounting firms. The emphasis of Cam's work in the last seven years has been towards business consultancy and assisting clients in the evaluation, financial management, development and growth of their businesses as well as implementing "turnaround" strategies for companies and organisations in financial distress.

Cam has a detailed appreciation and knowledge of regional economic development issues having served in honorary positions on a number of Boards and committees throughout his 15 year residency in the Tropical North.

Cam has a Bachelor of Commerce degree and a Law degree and is a member of the Institute of Management Consultants and a Fellow of the Institute of Chartered Accountants in Australia. Cam is personally accredited as a consultant with UNIDO (United Nations Industry Development Organisation) and with AusIndustry and the Queensland Department of State Development.

Cam is currently Chairman of Tourism Tropical North Queensland (formerly the Far North Queensland Promotion Bureau), and a former Director of Telecasters Australia Ltd (NSW and Qld TEN television broadcaster) and the Queensland Chamber of Commerce and Industry (QCCI).

Margaret GENEVER

Lecturer at James Cook University and a practicing contemporary artist. Margaret has undertaken extensive academic research and art practice on contemporary relations between Indigenous and non-Indigenous Australians. She is currently enrolled in a PhD program where her subject of research is Goya's social justice legacy for contemporary artists. Margaret is also the managing coordinator of the Bachelor of Creative Industries commencing 2006.

Jeneve FRIZZO

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 gained 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.

Linda JOHNSON

Linda's expertise includes provision of legal services pertaining to Industrial Law, Anti-Discrimination, Succession, Family Law, Litigation and Commercial Law.

Linda has lived and worked in Cairns for the past 20 years and has developed an in-depth knowledge of local and regional issues. Linda was an active member of the Manoora Community Focus group, working with fellow residents towards community development and stewardship through programs focusing on employment and training for young Indigenous persons, community renewal and cultural awareness projects.

The breadth of Linda's work within both commercial and government sectors has also enabled her to build an exceptionally strong network made up of business identities, Indigenous groups, community leaders, government representatives and fellow professionals. Linda has been an active and energetic contributor to the board and also the program with voluntary support.

Robin MAXWELL

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 managing and opening 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 has developed projects that are empowering communities to develop business opportunities and has 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.

Roland NANCARROW

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.

Andrew PROWSE

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 is currently working on a major landscaping project in China 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.

Brian ROBINSON

Curator, Cairns Regional Gallery and member of the Community Advisory Board of the Faculty of Aboriginal and Torres Strait Islander Studies at the Tropical North Queensland Institute of TAFE and appointed by the Queensland Government to the Board of Trustees of the Queensland Art Gallery in July 1999, making him the youngest member and the first Torres Strait Islander on the governing body of Queensland's premier visual arts organisation. Having grown up in the Torres Strait Islands, Brian has gained valuable knowledge and appreciation of this culture. Brian is a practicing professional artist and many of his public art works can be at the Cairns Esplanade. Brian brings to the Board experience with curatorial and artistic practice having spent the last 8 years with Cairns Regional Gallery and the past 10 years practicing as professional Indigenous Australian Artist.

Gayleen Toll

Is a greatly experienced and successful recruiter who has eighteen years recruitment experience at a senior level. Her field of expertise has been 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 and included Hi Tech, Bio Tech and Government corporations.

On returning to Australia, Gayleen was asked by the parent 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.

Personnel

KickArts's employees are a team of creative individuals who collectively bring their skill and talent to develop and present a creative program and to develop and implement strategic creative business opportunities.

Rae O'CONNELL

Rae is the director of House of Rae, an Arts Consulting practice of 17 years, with a back ground in textile design and public art. Rae has worked as a practicing 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 11 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 with JUTE (Just Us Theatre Ensemble). 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 KickArts Printmaking Studio to fulfill the current strategic plan.

Russell MILLEDGE

Russell is the principal design artist and Co-director / founder of the contemporary art group Bonemap which has toured projects extensively throughout parts of Australia, Asia and the UK, since its inception in 1999, receiving numerous awards for significant contribution to performing arts, new media and visual arts. Russell is represented in the collections of Queensland Art Gallery, Cairns Regional Gallery and Cairns Convention Centre. He is a founding member of KickArts and has held numerous honorary positions with local, state and national service organisations and institutions as well as having been a teacher in the Visual Arts Department at TNQITAFE, the Creative Industries Faculty Queensland University of Technology and employee of The Australian Museum Sydney. Currently Russell is employed as KickArts Deputy Director and manages the exhibition program, graphic design and marketing. He is a committed arts practitioner and has been responsible for KickArts being presented as a vibrant and highly identifiable visual arts company.

Janette LAVER

Janette has a Diploma in Visual Arts majoring in photography and a graduate diploma in Arts Management from Melbourne University. She has worked as a professional photographic printer at Astir Photography, Administrator Assistant at Savill Galleries, volunteered at Artary Project Space (artist run space) and Banyule City Council in their events and collection departments. Janette has been employed by KickArts since February 2004 and is responsible for management of the office, public programs, volunteers and our Insider program. Janette has an open, warm and welcoming attitude to all of the activities she conducts. She plays a vital role in support of the KickArts Shop and the vision for the future of the company.

Beverley MITCHELL

Beverley has been employed as KickArts Shop Supervisor since June 2005. She has a Bachelor of Arts majoring 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, 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' this year. She has proven to be a valuable member of the KickArts team and supports many aspects of all programs and activities.

Kim McQuillan

Kim has a Bachelor of Arts in Humanities from Griffith University, and a Postgraduate Diploma in Journalism from Queensland University of Technology. She has worked as an administrator in various spheres within the arts, including La Boite Theatre in Brisbane, the Brisbane International Film Festival and the Pacific Film & Television Commission where she administered a funding scheme to assist Queensland filmmakers to exhibit their work on the festival circuit. Kim has also worked in the Government and Retail sectors, and as a Body Corporate Manager, which taught her about finance administration and facility management. In her spare time Kim has been an online arts reviewer, artist manager, book editor, script editor and has won awards for writing and for investigative journalism. Kim moved from Brisbane to Cairns in late 2006 intending to find work in the arts. She connected with KickArts almost immediately and is now a committed member of the KickArts team.

8. Financial Statements