



NORTH SITE
Contemporary
Arts



2024
ANNUAL REPORT

We **acknowledge the Traditional Owners** of Country and **honour Elders; past and present.**

Aboriginal and Torres Strait Islander viewers are advised that this publication may contain the names and images of people who have passed away. We acknowledge in all aspects of the gallery's activities and programs that Indigenous cultural and intellectual property exists.

Cover
NGURRUWARRA/ DERNDERNYIN:
Stone Fish Traps Of The Wellesley Islands intallation View, Artist Talks and panel discussion, NorthSite Contemporary Arts, 2024
Photo: Cristina Bevilacqua.

Current page
Annika Harding, *Flux and Fog: Landscapes of the Atherton Tablelands*, installation view, NorthSite Contemporary Arts, 2024
Photo: Cristina Bevilacqua.

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OUR VISION

To be the **leading contemporary arts organisation in northern Australia.**

Purpose

Why do we exist?

Through creative development, presentation, retail and public engagement, NorthSite supports ambitious and timely work. We facilitate connections and exchange with the broader national and international arts industry.

We play a fundamental role in growing and sustaining the arts ecology of Tropical North Queensland and connecting it to the rest of Australia and the Indo-Pacific.

We are the only organisation in Northern Australia undertaking this breadth and depth of support for artists and consistently delivering high-quality contemporary art exhibitions and programs.

Mission

How do we operate?

NorthSite puts artists at the centre of everything we do.

- We cultivate and champion art production, practice and culture in Tropical North Queensland.
- We create opportunities for artists to realise and present exciting ideas.
- We bring artists and audiences together, stimulate conversation, and provide transformative experiences.
- We adhere to best-practice standards of arts governance and operations, which we continually review and improve.
- We are committed to growing social wellbeing, economic empowerment and environmental sustainability for the organisation and the arts sector communities more broadly.

NGURRUWARRA/ DERNDERNYIN: *Stone Fish Traps Of The Wellesley Islands* installation view, NorthSite Contemporary Arts, 2024
Photo: Cristina Bevilacqua.



Foreword

What do we do?

Our dynamic **exhibition program** presents leading Indigenous and non-Indigenous practices from the region, alongside the best contemporary art from the rest of Australia and the Indo-Pacific. By leaning into our networks and island neighbours to our north and east, we harness existing links and forge new relationships to position North Queensland artists within broader regional and global contemporary art dialogues.

NorthSite champions collaboration, co-production, and self-determination, particularly when working with Aboriginal and Torres Strait Islander artists, respecting the diversity of identity in relation to distinct community cultural protocols and pan Aboriginal identity.

Our exhibitions are enhanced by a range of **creative programs and events** that bring the community together; connecting artists, ideas, and audiences. We encourage a pluralityof approaches and perspectives, reflecting the world around us.

Through **NorthSite Store and retail website**, we support the work independent artists and Indigenous art centres of Tropical North Queensland, Cape York Peninsula, Gulf of Carpentaria and the Torres Strait Islands, to showcase their unique culture in Cairns and generate year-round global exposure and economic outcomes. In the last 3 years we have increased sales for artists by 150%, achieving annual retail turnover above \$200K.

We focus on design and digital storytelling in our **communications** initiatives to bring the voice of the artist and our exhibitions, retail offerings and programs to the forefront.

Integral to our success is our **team of skilled arts workers** who draw upon their experience and networks to closely support artists, forge innovative **cross-sector partnerships**, and leverage opportunities and resources with peer organisations; further amplifying the reach and impact of our programs. We regularly provide **professional development** through training, guidance and mentorship, building the confidence and skills necessary for sustaining a vibrant, prosperous, knowledgeable and resilient arts ecology.

We are guided by a strong and experienced Board of Directors who ensure **optimal governance**, financial oversight and measured strategic growth and direction.

OUR ARTISTS



382
Artists/curators presenting in exhibitions,
programs and selling through NorthSite Store.



94%
Queensland-based
artists



66%
First Nations representation
in artist cohort

ABRICULTURE - JENNY LYNCH, GUDJU GUDJU | ADAM MALKI - MALKI STUDIO | AGNES KOHLER | AGNES TOIKALKIN | AGNES WOTTON | AIONA TALA GAIDIAN | AKAY KOO'OILA | AKIKO HANAZAKI | ALAIR PAMBEGAN | ALEX DAWIA | ALEXANDER BAIRD MURPHY | ALICIA SUE SEE | ALICK PASSI | ALICK TIPOTI | ALISON GOODWIN | ALISON MURRAY | ALMA NORMAN | ALVIN GAVENOR | AMANDA JANE GABORI | AMANDA ROWEN | AMANDA ROWEN | AMBER SEALE | AMBER SEALE | AMY LOOGATHA | ANASTASIA KLOSE | ANDREA HUELIN | ANDREW GIBSON | ANDREW PASSI SNR | ANNE JILLET - ELLIS ROAD ARTS | ANNE NUNN | ANNIKA HARDING | ANNIKA ROUGHSEY | ARIELLA MALKI - MALKI STUDIO | ARONE MEEKS | ARTHUR ROUGHSEY | ARTIZ - FUNDA BALDIMIR | BABETHA NAWIA | BARBARA DOVER | BELLA WARU | BERNICE BURKE | BETTY ANDY | BETTY SYKES | BETTY YARRACK | BEVAN NAMPONAN | BILLY MISSI | BRADLEY WILSON | BRIAN ROBINSON | BRIAN UNDERWOOD | BRIDEE HENNESEY | BRODEN TYRRELL | BRODIE MURRAY | BRUCE BELL | BUNDA ART | CARL MARUN FOURMILE | CASSANDRA NANCARROW | CHANTAL FRASER | CHERBOURG ABORIGINAL COMMUNITY | CHRIS KENNEDY | CHRIS PATTERSON | CHRISTIAN THOMPSON | CHRISTINE HOLROYD | CLAUDINE MARZIK | COREEN READING | CRAIG HOY | CRAIG KOOMEETA | CRISTINA BELIVACQUA | D HARDING | DANIE MELLOR | DANIE SAVAGE | DANIEL BEERON | DANIEL TEMPLEMAN | DANISH QUAPOOR | DANNY BANI | DAPHNE DE JERSEY | DARREN BLACKMAN | DAVID BOSUN | DAYANG DAYANG DANCERS | DEBRA MURRAY | DENNIS HUNTER | DERO BAND | DERRYN KNUCKEY | DIAN DARMANSJAH | DIBIRDIBI AGNES KOHLER | DIBIRDIBI AMANDA GABORI | DIBIRDIBI DOROTHY GABORI | DIBIRDIBI ELSIE GABORI | DIMPLE BANI | DJ TARAGO | DJ WHICHWAY | DOLLY LOOGATHA | DORIS KINJUN | DORIS NED | DORITA ESCOTT | DOROTHY GABORI | DOULA | DR. KEN THAIDAY SNR | ED KOUMANS | EDDIE KEPPLE | EDMUND LAZA | EDNA AMBRYM | EILEEN TEP | ELIZABETH DUNN | ELLA ROSE SAVAGE | ELLE SACHLIKIDIS | ELLEN ROUGHSEY | ELSIE GABORI | ELVERINA JOHNSON | EMILY DOOLAH | EMILY MURRAY | EMMA GELA | EPHRAM WAIP | ETHEL THOMAS | EUAN MCLEOD | EUNJOO JEONG | FARA MARTIA MANUEL | FILE_ERROR | FIONA BANNER | FIONA ELISALA | FIONA FOLEY | FIONA OMEENYO | FLETCHER GLOVER | FLORA WARRIA | FLORA WOOLLA | FRANCOISE LANE | FRANK ANDERSON | FRANKLIN MYE | FRED JOE | FUNDA BALDIMIR - ARTIZ | GABRIELLE COONEY - FLINTSTONE DESIGNS | GABYE BISSET | GARRY JILLETT | GARRY NAMPONAM | GAYBY BISSETT | GEOFF DIXON | GEOFF ODGERS | GEOFFREY SCHMIDT | GEORGE GABEY | GERALD FOURMILE | GERALDINE HENRICI | GLEN MACKIE | GLEN MACKIE | GLORIA GAVENOR | GLORIA GAVENOR | GONZA LANZA | GRACE LILLIAN LEE | GRACE REID | GUDJU GUDJU SEITH FOURMILE | GWENDALYN HILLS | HANNAH MURRAY | HANNAH PARKER | HARRY NONA | HAYLEY GILLESPIE | HEATHER KOOWOOTH | HEATHER TAIT | HELEN THRIFT BROOKS | HELENA GABORI | HENDRICK FOURMILE | HENRIETTA FOURMILE | IAN HORN | IVY MINNIECON | JACK WILKIE-JANS | JAMAHL YAMI | JAMES AHMAT SR | JAMIE COLE | JAN OLIVER | JANE DENNIS | JANICE GHEE | JAY WYMARRA | JEAN TAMMOY | JEAN WALMBENG | JENNIFER HERD | JENNIFER VALMADRE | JENNIFER YUNKAPORTA | JESSIE HALL | JILL CHISM | JILLIAN HOLROYD | JIMMY THAIDAY | JOACHIM FROESE | JO-ANN BEIKOFF - BUNDA ART | JOEL SAM | JOELENE ROUGHSEY | JOEY LAIFOO | JOHN DE SATGE | JOHN MURRAY | JOHN PULE | JOHN WILLIAMS | JONATHAN MCBURNIE | JONATHON TOBY | JONES HOLROYD | JOSEPH AU | JOSEPH WATT | JOSIE NAWIA | JOY TAPAU | JUDA JUDA RUKUTHINGATHI BERELINE LOOGATHA | JUDY PAMTOONDA | JUDY WATSON | JULIE HAYSOM | JULIE MCENERNY | JULIE

POULSEN | JUNIBEL DOUGHBOY | KAREN GIBSON | KAREN REYS | KASSANDRA SAVAGE | KAT HALL | KATE HUNTER | KATHERINE NGALLAMETTA | KAYE BUSH LORRAINE | KEIRA ALBERTS | KEITH WIKMUNEA | KEN THAIDAY SNR | KENJI URANISHI | KEVIN LAWRENCE | KIM GUNST | KIM NOLAN | KIM RAYNER | KIM RAYNER - BREATH & ESSENCE | KRISTIN TENNYSON | KUNAYA LOPEZ | KUTHAKIN CORALIE THOMPSON | KYLA HEDANEK | LACHLAN MACKEE - SERVICE CERAMICS | LARA FUJII | LAURA SCOTT | LAUREN JAYE CARTER | LAURIE NONA | LEANNE HARDY | LEIGH NAMPONAN | LENORE HOWARD | LEON TUSSIE | LEONARD ANDY | LIA MALKI - MALKI STUDIO | LILA CREEK | LILLIAN FOURMILE | LISA CAPON - FAR NORTH STUDIO | LOIS HAYES | LORNA SHAUN | LORRAINE THOMAS | LOU DERRY | LUKE ALEKSANDROW | LYNELLE FLINDERS | MADAR JOELENE ROUGHSEY | MAHARLINA GOROSPE-LOCKIE | MALEISHA LEO | MALKI STUDIO | MANDY QUADRIO | MAREE KOO-OILA | MARGARET HILLS | MARGARET MARA | MARGARET MARA (NEE DE JERSEY) | MARGARITA ZORILLA | MARIA WARE | MARINA POOTCHEMUNKA | MARK SIMMONS | MARK SKELCHER | MARLENE NORMAN | MARSHA HALL | MARU NITOR | MARYANN SABASIO | MASOOM PARMAR | MATILDA MALUJEWEL NONA | MATT GERDES | MELISSA STANNARD | MELISSA WATERS | MERIDAH TAUTU | MERINDI SCHRIBER | MERSANE LOBAN | MIAH MIAH | MICHAEL BOIYOOL ANNING | MICHAEL NONA | MICHELLE YEATMAN | MIKYUNG COATES | MINJIL | MIRIKI PERFORMING ARTS | MISAKO KIDO | MONIQUE BIRKHEAD | MUMA NAI | MURRI ARTISTS | NALISA NEUENDORF | NANCY COWAN | NANCY KELLY | NAOMI EVANS | NAOMI HOBSON | NAPOLEON OUI | NATALIA MANN | NATALIE LORENTZEN | NATHAN DOWLING | NEPHI DENHAM | NETTA LOOGATHA | NICK MILLS | NIKKI DOLL | NICOLE ELDER | NICOLE PAN | NINA DAWSON | NINNEY MURRAY | NITA YUNKAPORTA | NJRAMI FOURMILE | NOELEEN HILLS | NOLA WARD-PAGE | NORMAN YOUNG | NOVELLA JACKSON | O'CHIN ATTRIB. TO JACK AKKA WAKKA PEOPLE | PAM GALEANO | PATAPHYSICS | PATRICK BAIRA | PATRICK BUTCHER | PAUL BARRON | PAUL BONG | PAUL LESTER | PAULA PAUL | PAULA SAVAGE | PAULINE LAMPTON | PETER B MORRISON | PHILOMENA YEATMAN | POYANA PENSIA | RACHEL PAMTOONDA | RACY OUI PITT | RAIDON ROBINSON | RAY CROOKE | RAYARRIWARRTHARRBAYINGAT AMY LOOGATHA | RAYMOND HARRIS | REBECCA YUDELL | REMANE KELLY | RENAE NONA | RENATA FOJITIKOVA | RHONDA WOOLLA | RICHARD BING | ROB EAKIN | ROBERT TOMMY PAU | ROBYN BAKER | ROBYN BIVIANO | RODERICK NEWBURY | RODERICK YUNKAPORTA | RODNEY FLINT | ROLAND ALLAN DE LEON | ROLAND NANCARROW | ROSALINE TOMSANA | ROSELLA NAMOK | ROSLYN KEAN | ROY GRAY - BUNDA ART | RUBEN AMBRYM | RUTH SAVEKA | SALLY MORONEY | SALLY MURRAY | SAM SAVAGE | SAM TUPOU | SAMARA KENDALL | SAMMY CLARMONT | SAMUEL TUPOU | SANDRA KADDY | SARAH CANN | SASHA FARNELL | SASI VICTOIRE | SEDEY STEPHANS | SHANNON BRETT | SHANOAH SHEPARD | SHAUN CREEK | SHEILA BRIM | SHEREE JACOBS | SHERYL J BURCHILL | SHERYL PAMULKAN | SHIN KOYAMA | SILAS HOBSON | SISIWI DANCERS | SKYLA TYRRELL | SOLOMON BOOTH | SONYA CREEK | STANLEY LAIFOO | STEPHANIE TOBY | SUSAN CANN | SUSAN HAWKINS | SUSAN REYS | TAHEEGA SAVAGE | TAMIKA GRANT IRAMU | TANYA SEATON | TARQUIN SINGLETON | TEGAN KOSTER | TEHO ROPEYARN | THERESA BEERON | THUNDUYINGATHUI BANGAA DOLLY LOOGATHA | TIA ADOBERG | TONY ALBERT | VALMAI AMBRYM | VERNON AH KEE | WALTER R LUI | WARREGO TYRELL | WEATHERALL WARRABA | WILLIAM SAVAGE | WUNUN WAYNE WILLIAMS | YASUE ASAI | YIRGJHILYA | YUSUF HARARE | ZANE SAUNDERS | ZANE STRADLING | ZOEY SUTRA.

CHAIRS MESSAGE

“

Our vision—to be the leading contemporary art organisation in Northern Australia—took meaningful strides forward in 2024 through the tenacity and commitment.”

Our Board of 11 dedicated volunteers oversaw an immense year and we congratulate all the staff, contractors and artists involved. I thank Bruce Prideaux, Adjunct Professor of Tourism at CQUniversity for his service to the company, and wish him all the best in Thailand, along with outgoing member Freja Carmichael who has stepped down from the Board as she commences in the role of Curator at UQ Art Museum in Brisbane. Congratulations to both valuable members of the Board whose input over the past years in greatly valued. It's been wonderful to be able to welcome long-standing Cairns-based artist Rose Rigley, and Janet Hamilton, General Manager Cairns Convention Centre, to the Board of Directors in 2024.

Over the past year, the company generated the most income it has in its history, exceeding the prior year's income by almost \$120,000 – mainly through attraction of highly competitive federal funding, which will allow us to achieve major Australia-wide touring initiatives. We came in close to budget,

with the second year of planned deficit as we strategically invested our donations and reserves into engaging greater levels of staffing and expanding NorthSite Art Studios and printmaking services.

Despite challenges including ongoing sector-wide funding pressures, increased operating costs and the impact of broader economic instability on regional arts engagement, the NorthSite team continued to deliver with agility and ambition. We are grateful to Ashleigh Campbell, our CEO, and to the entire NorthSite team for their commitment to excellence and cultural leadership. In achieving our ambitious goals set out in the 2020-2024 Strategic Vision - it gives me great confidence in the NorthSite potential for the future.

On behalf of the Board, I extend my sincere thanks to our partners and supporters including Arts Queensland, Australia Council for the Arts, Cairns Regional Council, the Torres Strait Regional Authority, Asialink Arts,

Queensland Art Gallery | Gallery of Modern Art and philanthropic partners including Metal Manufacturers.

We also gratefully acknowledge our corporate partners—Novotel Cairns Oasis Resort, Camera House, The Picture Framer and Miller Harris Lawyers, as well as the many volunteers, members and patrons who contribute their time and resources to NorthSite's ongoing success.

We continue our search for major organisational sponsors in 2025, and we remain optimistic and confident about the future of the organisation. As NorthSite's national and international profile continues to grow, we look forward to deepening our relationships across communities and cultural institutions, and amplifying the important stories of our region through art.

MICHAEL COSGROVE
Chairperson,
NorthSite Board of Directors

Artist, Artwork,
installation
view, NorthSite
Contemporary
Arts, 2024
Photo: Cristina
Bevilacqua.

CEO’S MESSAGE

“

Teamwork makes the dream work.”

That sentiment continues to resonate deeply as I reflect on 2024—a year marked by renewed focus, national visibility, and the steady expansion of our artist-first vision in Northern Australia.

This year, NorthSite supported artists across exhibitions, public programs, workshops, commissions and retail opportunities. We presented five exhibition seasons, six offsite exhibitions and over 110 public programs and engagements, involving over 200 artists. More than 30 Artist Connect sessions were delivered; a highly valued professional development focus for the year, led by Melania Jack. As a result, artists developed and shared great professional wins beyond here, membership increased and we gratefully received over 80 EOIs for potential future exhibitions, many of which have been able to be programmed into projects that support and extend the opportunities for artists living across Far North Queensland. Over 115,000 people experienced our collective work.

Major milestones this year were the outcomes of relationships with our valued partners. A collaborative exhibition, the result of years of mentorship and work between Aven Noah Jr and Leitha Assan of Gab Titui Cultural Centre, Thursday Island, resulted in the presentation of *Meriba Tonar / Ngoelmudh / Our Way*, an exhibition during Cairns Indigenous Art Fair that saw the work of six stellar artists present their work on the mainland for the first time. We were also able to support Gab Titui, through a selection of the *Billy Missi’n Wakain Thamai* exhibition travelling home

to the Torres Strait as the signature exhibition of their 20th anniversary year celebrations.

We are extremely proud and grateful that this exhibition, developed in partnership with the Billy Missi Estate and families in 2020, will tour nationally from 2025–2028 through the Visions of Australia regional and remote funding program and with the support of the touring agency MAGSQ, again in partnership with family members and Torres Strait Regional Authority to ensure proper cultural representation, engagement and guidance across the life of the tour.

2024 saw a reinvigoration of our public programs, with the first Artist Talks of the year drawing strong attendance and meaningful dialogue. Artists from Mirndiyan Gununa Aboriginal Corporation - Mornington Island Art presented their monumental collaborative canvas *Ngurruwarra/ Derndernyin*, which will now travel to Queensland Museum and the ARC Centre of Excellence for Australian Biodiversity and Heritage at the University of Wollongong, who realised the project with the artists at the Art Centre, Traditional Owners and JCU. These artists shared emotive insights into the collaboration and family histories at the opening weekend alongside artists Geoff Dixon, Euan Macleod and Selina Kudo, who also generously who shared their work and life experiences in intimate discussions within their exhibition spaces. I acknowledge the dedication and exceptional work of Anastasia Klose who presented a new exhibition and daily performance in the galleries as dedication to the environment she’s been campaigning for since moving to the northern tropics.

In relation to major exhibitions, respected artist Vernon Ah Kee presented an interactive digital exhibition that made sense to be placed in Gimuy during CIAF – demonstrating NorthSite to be a place where artists of all stages of their practice can push, and present new ideas and formats to receptive audiences. To be able to present the retrospective of Jill Chism’s material investigations in *Remnants*, and support her to achieve a significant publication on the past forty years of her practice, was a privilege and demonstrates our commitment to celebrating the long-standing artists and ongoing relationships with the organisation from its early days as KickArts Collective.

The public discussion around the Queensland Art Gallery | Gallery of Modern Art exhibition *I, Object* facilitated by Jack Wilke Jans in October, with poignant and honest insights from Aven Noah Jr, Vernon Ah Kee and Prof. Henrietta Marrie gave space for difficult and important dialogue around race-relations, Australian history and knowledge systems, affirming the important place of galleries such as NorthSite, as safe-spaces for difficult conversations, and for cultural storytelling and truth-telling. These talks and exhibitions demonstrate that what we collectively create, is not just about presentation—together we create intimate spaces of connection, learning, and care.

Education and training remained central to our mission. We welcomed student cohorts and facilitated work experience placements, hosted visiting artists and supported emerging artists through practical learning opportunities behind the scenes at NorthSite. These initiatives reinforce our commitment to workforce development and regional



resilience, at a time when the tertiary sector in Queensland is seemingly retreating in a commitment to fostering the development of artists and artists.

In managing a new facility, NorthSite Art Studios, we’ve navigated community and organisational responsibilities and tested models for open access and operation to support the pipeline development of new works from production to presentation to retail. The engagement of a dedicated Printmaking Coordinator to service and develop the print craft in FNQ has been a major milestone in our strategic vision, and I thank the Board for their commitment to continuing to support and build upon this legacy. Mid-year, we warmly welcomed Dian Darmansjah back to the region, a seminal step and asset for printmaking in this region. As we look to the future, the ongoing development of NorthSite Art Studios will continue to open new potential for artist exchanges, cultural tourism, and community-connected programming.

Through our relationship with Asialink Arts we’ve been able to achieve so many strategic international engagement goals in a short period of time. The two-week cultural printmaking exchange with artists from Gimuy and Baguio, Philippines, and associated community programs was a major highlight in a huge year. Likewise hosting the final Australian Regional//Regional gathering for this cohort, and introducing 30 local creatives to the dialogue, in co-design

with local Traditional Owners and leaders was a momentous success. I thank everyone who came to the table and partnered to be involved in this, including Cairns Regional Council.

Our retail team headed up by Lauren Carter with Jamaylya Ballangarry Kearins and Bec Keller, achieved so much for artists and their livelihoods through sales, commissions and consultancies. For a small retail space, the NorthSite Store certainly continues to punch well above its weight.

Of course, the broader context remains challenging, and it must be noted that despite what we are able to deliver each year, NorthSite continues to operate on much lower budgets than our counterparts. We’ve worked hard to engage funding partners at all tiers of government and remain committed to increasing our earned income and philanthropic relationships to be able to continue doing what’s required of us here, responding to the needs of the sector and place.

In 2024, we’ve felt the ripple effects of reduced government investment in the arts, retreat from Indigenous advancement and truth-telling in Queensland and the ongoing pressures of regional cost-of-living, and reduced tourist footfall. In response, we are required to streamline our programs going forward, focusing on fewer yet more ambitious exhibitions and prioritising deep impact and empowerment over volume. It’s not lost on me that this work is

achieved through the dedication, talent and commitment primarily of the artists with NorthSite team and Board — our staff Rebecca Youdell, Aven Noah Jr, Lauren Carter, Melania Jack, Jamaylya Ballangarry-Kearins, Bec Keller, Dian Darmansjah, Hamish Sawyer, Jamie Clarke, Maura Mancini and now, again, the highly-respected arts leader Russell Milledge; all deserve immense credit. Their professionalism, insight, and care have made everything possible. Thank you also to our valued volunteers, members, and families too —this work is a shared effort.

As I’ve said previously, we’re still laying the groundwork for an artist-driven, internationally networked future—rooted in place and community. To every artist who entrusted us with their work, every community member who walked through our doors, every person who’s purchased an artwork and every partner who walked beside us—thank you. Your belief in what we can do together, is what keeps us all moving forward.

ASHLEIGH CAMPBELL
CEO
NorthSite Contemporary Arts

Above (Clockwise from Top Left): Leitha Assan and Aven Noah Jr, Curator NorthSite Contemporary Arts; Melania Jack and Jules Caburian; Ashleigh Campbell and Lucinda; AsiaLink Regional //Regional gathering 2024
Photos: Cristina Bevilacqua.

ARTISTIC
DIRECTOR'S
MESSAGE

The **Future**

There is much to do as the Artistic Director at NorthSite. It is a very future-facing position and the process of bringing the artistic program together starts many years ahead of any opening event or gallery exhibition launch, but adaptability and responsiveness are also key attributes that instil a freshness and currency to the artistic program.

So how do we balance the need for agility with the need for slow-cooked development and relationship building? One option has been to instigate different types of project management and curatorial work flows to match the scale of opportunity that can be provided to artists, creative producers, and exhibition partners.

There are spaces for creativity and presentation all around us, including the physical gallery spaces with which the organisation may be identified. We also operate within a network of people and projects that all aim for cultural impact. Much of the development time associated with NorthSite is partnership-driven and aimed at growing the sustainability of the sector.

Keeping a watchful eye on national and international events that shape social and political attitudes to the arts allows us to predict what actions are required and to prepare for any necessary gear changes. The directions we take are at the service of the committed contemporary artists in our community, and the organisation remains charitable to the artistic milieu we find ourselves in.



Precedence

As one of the founding artists associated with KickArts Collective, I can recall the earliest murmurings of the organisation, now known as NorthSite Contemporary Arts Ltd. Those early conversations started in the late 1980s and represented a rupture in the role and place of contemporary artistic expression in Gimuy/Cairns.

It was, more broadly, a consequence of the political moment in Queensland—a change to the political landscape that opened the possibility for the sustained organisational representation of contemporary art in the region. In 1992, KickArts Collective became an incorporated association.

At the same time, the inaugural exhibition *The Fish John West Regrets* was presented at the pre-renovated Public Curators building, now Cairns Art Gallery. This seminal exhibition event was promoted as an exhibition of experimental work challenging the notions of what art is. The exhibition's guest curator, Chris Downie, stated: "Dreams and myths abound in Australia's tropical north. An uneasy frontier between European and Indigenous, an escape machine at the end of the world for international tourism, and hideaway for refugees from southern capitals." An anecdote that

remains somehow current after more than thirty years.

This first exhibition engaged 18 local contemporary artists, but concurrently another exhibition was staged by those committed artists who had not been selected: *The Fish John West Regrets Rejects*, held at the discontinued but infamous Graft'n'Arts youth and community arts centre in Gimuy/Cairns.

The sentiment of artists working together to achieve something greater than themselves remained at the heart of the Collective. The decade of the 1990s represented a period of growth for the organisation and a period of personal growth for myself as both an artist and project manager.

Many amazing creative types contributed to the projects, events, and networks that spread from this period. The key principles of inclusivity, experimentation, valuing the undervalued, tolerance, embracing people and place, acceptance, change, and artistic transcendence have remained throughout the numerous iterations of KickArts, flowing as deeply felt attributes into the day-to-day of NorthSite.

Many great things have transpired for the organisation, in partnership with governments and other sympathetic individuals and organisations, over the course of the last 33 years.

Beginnings

As the current Artistic Director, I pay homage to those who have contributed so much before me. The most immediate being Hamish Sawyer, who departed NorthSite in July 2024 to take up a curatorial position at Linden New Art in Melbourne. Hamish is embedded in the contemporary art network at a national level and had produced some exceptional experiences for Gimuy/Cairns audiences during his tenure.

It is fitting to celebrate and thank Hamish for those achievements and to acknowledge the benchmark set for experimental and contemporary expression.

I previously held the position of Deputy Director at KickArts Contemporary Arts until 2008. I departed the role to take up an academic position at James Cook University. That position lasted for over fifteen years, but I have not been too far away from NorthSite's operation.

Variously engaged as Board Member, Guest Curator, Digital Consultant, and Artist, there has been an element of continuity in these roles that has allowed me to witness the incredible work of the organisation through the remarkable efforts of past and current board, staff, and participating artists.

Witnessing the organisation's evolution

suggests strong engagement and impact has mitigated the inherent uncertainty of its future. Strong commitment to the cause of contemporary cultural expression has allowed NorthSite to be responsive and an appropriate influence on how events unfold.

The generational change and rebranding of the company has been timely and effectively executed, demonstrating the organisation's agility to make new, to find new partners, and to inspire fresh waves of artists and audiences.

The artistic program has been strengthened by accepting exhibition proposals through an expression of interest call-out process. In 2024, over sixty-five proposals of a high quality were received by NorthSite through this process. These were predominately for solo exhibitions and individual projects.

The exhibition calendar now contains significant artist projects up to 2029. Some reflect projects by original artists of KickArts Collective, but many more are the next generation of artists seeking to present their creative voice through exhibiting with NorthSite.

There is a clear demand for the services and engagement that is available through the NorthSite program, and we look forward to continued growth in audiences and interest from this city and a broader regional context that includes our international neighbours.

Besides all of this, there remains, in the background, the success of themed curated group exhibitions that reflect the seminal early projects of KickArts. The large survey group exhibitions have a special place for the organisation because they represent the social nature of artists and our supporters.

The exhibition *Thresholds*, put together in 2024 to launch in January 2025, demonstrated the popularity of the collective. With over thirty artists exhibiting in response to the theme, the *Thresholds* exhibition reiterated the place of art as a form of dialogue and sharing.

While the organisation has moved forward over the years and the program is much larger and more inclusive of partnerships, there is still the important work of providing a platform for contemporary expression and experimental practice.

RUSSELL MILLEDGE
Artistic Director
NorthSite Contemporary Arts

Above and previous page - Euan Macleod and Geoff Dixon, *Facing Time: 50 Years, installation view, NorthSite Contemporary Arts, 2024*
Photos: Cristina Bevilacqua

2024

NorthSite Contemporary Arts' 2024 exhibition program celebrated the **breadth and diversity of practice in Far North Queensland**, in dialogue with artists who have **strong connections to the region**.



Vernon Ah Kee, *way to be*, installation view,
NorthSite Contemporary Arts, 2024
Photo: Michael Marzik

EXHIBITIONS



29
exhibitions

- 5 gallery spaces at Bulmba-ja
- 5 seasons
- 6 offsite exhibitions



1,028
total artworks
exhibited
(Not including new works supplied to NorthSite Store)

- 437 new Australian works exhibited
- 60 new international works produced

ON-SITE EXHIBITIONS

Season 1

Our first season for 2024 included the inaugural presentation of *Ngurruwarra/Derndernyin*, a monumental canvas by ten established and emerging artists from Mirndiyan Gununa Aboriginal Corporation, Mornington Island Art. This work was the outcome of a research project led by the ARC Centre of Excellence for Australian Biodiversity and Heritage (CABAH).

Alongside this exhibition was *Conversations*

with *My Barista (Real or Imagined)*, a new photographic and video installation by Cairns-based emerging artist Selina Kudo.

In Gallery Two, *Facing Time: 50 Years*, a collaborative exhibition of paintings and drawings by artists and long-term friends Euan Macleod and Cairns-based Geoff Dixon, was on display.

In addition to our gallery exhibitions, we presented exciting new editions produced through the *SpotFire* print program across the Foyer and Long Wall spaces.



RAYARRIWARRTHARRBAYINGAT
AMY **LOOGATHA** |
THUNDUYINGATHUI BANGAA
DOLLY **LOOGATHA** | *DIBIRDIBI*
ELSIE **GABORI** | *DIBIRDIBI*
AGNES **KOHLER** | *DIBIRDIBI*
DOROTHY **GABORI** | *DIBIRDIBI*
AMANDA **GABORI** | JUDA JUDA
RUKUTHINGATHI BERELINE
LOOGATHA | GLORIA **GAVENOR** |
KUTHAKIN CORALIE **THOMPSON** |
MADAR JOELENE **ROUGHSEY**

NGURRUWARRA/ DERNDERNYIN:
Stone Fish Traps Of The Wellesley Islands

3 FEBRUARY — 28 MARCH 2024
📍 Gallery 1

Following deep research and collaboration between the established and emerging artists from Mirndiyan Gununa Aboriginal Corporation, Mornington Island Art, CABAH and Arc Centre of Excellence for Indigenous and Environmental Histories and Futures, James Cook University, the 20-metre long collaborative canvas painting by Kaiadilt and Lardil artists was unveiled and premiered at NorthSite.

The panoramic painting is themed

around fish traps, and geographic references on Bentinck and Mornington Island which are central to Kaiadilt identity and a focus of CABAH research. The artists shared that the project was like mapping a family tree and a real community conversation as more was investigated about how the fish traps were farmed and which families tended to which areas, that served different purposes for various sixes creatures across the seasonal calendar.

This project was commissioned by the ARC Centre of Excellence for Australian Biodiversity and Heritage and coordinated by James Cook University. The exhibition travelled to the Queensland Museum 3 May – 24 November 2024 and the UOWGallery, University of Wollongong in late 2024-2025.

On the opening weekend, Distinguished Professor Sean Ulm, Director, ARC Centre of Excellence for Indigenous and Environmental Histories and Futures, James Cook University, Australia led a panel discussion alongside artists Bereline Loogatha and Coralie Thompson, and linguist Nicholas Evans, who spoke about the process and history behind *Ngurruwarra/Derndernyin (Stone Fish Traps of the Wellesley Islands)*.



SELINA KUDO

Conversations with My Barista
(Real or Imagined)

3 FEBRUARY — 28 MARCH 2024
📍 Void Gallery

Selina Kudo is a Cairns-based emerging artist, working in installation and photography. She has previously exhibited at the Tanks Art Centre and her first book of photography, *As I Was Searching (For Another)*, was published by Bad News Books New Zealand in 2023.

Guided by the work of Japanese photographers Masahisa Fukase, Miyako Ishiuchi, and Daido Moriyama, Kudo embraced the raw aesthetic of are, bure, boke—grainy, blurry, and out of focus—to capture fleeting moments and the elusive texture of thought.

In Conversations with My Barista (Real or Imagined), Kudo turned inward, mapping the noise and nuance of inner dialogue. The evocative installation, comprising monochrome video and intimate Polaroids, reflected the dualities of mental life: clarity and confusion, presence and drift, reality and imagination. Through subtle tonal shifts and stark contrasts across her intimate imagery, Kudo invited viewers to witness the ephemeral nature of thought—and, in doing so, to reflect on their own internal conversations.

As part of the exhibition Kudo facilitated a series of workshops 'Moments in Monochrome' whereby participants embraced this approach to photography and collaborated to produce an artist book of shared images captures across two weekends.

EUAN MACLEOD & GEOFF DIXON

Facing Time: 50 Years

3 FEBRUARY — 28 MARCH 2024
📍 Gallery 2

This poignant exhibition brought together the work of long-time friends and acclaimed artists Geoff Dixon and Euan MacLeod, exploring themes of connection, loss, and resilience through portraiture and ecological reflection.

Geoff Dixon, a Cairns-based artist originally from Bluff, New Zealand, presented paintings that continued his long-standing concern with the fragility of the natural world. Using birds on the verge of extinction as symbolic portraits of humanity, Dixon reflected on the tension between our impulse to preserve and our role in ecological decline.

Euan MacLeod, also born in New Zealand and now based in Sydney, contributed works from his ongoing series *Facing Time: Portraits of Geoff*. Created during the COVID-19 lockdown, these daily paintings emerged from FaceTime calls between the two friends. What began as spontaneous chats evolved into a powerful visual diary—Macleod painted a portrait of Dixon each day, capturing both the intimacy and the emotional distance of virtual connection. Each painting featured a large image of Geoff, with a smaller self-portrait of the artist included in the corner.

Facing Time: 50 Years was anchored by this series and complemented by additional portraits by MacLeod and recent works by Dixon. Together, the exhibition offered a moving meditation on friendship, grief, technology, and the enduring human need for connection—across time, space, and species.

BRIAN **ROBINSON** | FRANK **ANDERSON** | GLEN **MACKIE** |
KASSANDRA **SAVAGE** | ROBERT **TOMMY PAU** | RUTH **SAVEKA** |
SHERYL J **BURCHILL** | ZANE **SAUNDERS**

SpotFire

3 FEBRUARY — 12 APRIL 2024
📍 Foyer and Long Wall Galleries

This exhibition showcases a series of prints created through the NorthSite Print Program, 'SpotFire'. Facilitated by master printmaker Theo Tremblay, 'SpotFire' enabled eight emerging and established First Nations Artists to plan, develop and produce fine art prints on paper and fabric throughout 2023. Master printer Theo Tremblay is a pioneer of collaborative printmaking and publishing, mentoring Aboriginal and Zenadth Kes (Torres Strait) artists in a range of print mediums including lino printing, etching, lithography, screen-printing, and relief/wood cut over many years. Theo runs Editions Tremblay and Canopy Editions.

'SpotFire' received funding through Regional Arts Development Fund, a partnership between the Queensland Government and Cairns Regional Council to support local arts and culture in regional Queensland.

Above - *NGURRUWARRA/DERNDERNYIN: Stone Fish Traps Of The Wellesley Islands*, installation view, NorthSite Contemporary Arts, 2024

Opposite page - Euan MacLeod *Facing Time: 50 Years*, installation view, NorthSite Contemporary Arts, 2024
Photos: Cristina Bevilacqua.

Season 2

Season two exhibitions focused on the local environment.

Mossman-based artist Anastasia Klose presented *For thy sake I in love am grown*, an ambitious exhibition of new drawings, video, and a daily performance responding to the diminishing biodiversity in Far North Queensland and the imminent threats to its unique landscapes.

Annika Harding’s exhibition of paintings on felled timber, *Flux and Fog: Landscapes of the Atherton Tablelands*, examined moments of tension between the built environment and agricultural landscapes, as well as the lush rainforest ecosystem and its intense weather patterns.

Kuku Yalanji artist and musician Alex Baird Murphy presented a new series of paintings depicting sound waves on the Foyer Wall, while Cairns-based artist Naomi Evans showcase her bold, feminist textile works on the Long Wall.

ANASTASIA KLOSE

For thy sake I in love am grown

13 APRIL — 1 JUNE 2024

📍 Gallery 1

In this deeply personal and politically resonant exhibition, Mossman-based artist Anastasia Klose presented new drawings, video, and performance works responding to her ongoing involvement in conservation efforts across Far North Queensland.

Over two and a half years, Klose assisted Rainforest Reserves Australia in campaigning against poorly located industrial wind developments, focusing in particular on the proposed Chalumbin Wind Farm near Ravenshoe. For thy sake I in love am grown emerged from these “random, exhausting and depressing adventures in conservation,” offering a raw and reflective portrait of environmental advocacy through an artistic lens.

The exhibition drew on Klose’s extensive engagement with scientific reports, government policy, community testimony, and Traditional Custodian knowledge. It expressed both a critique of ecological mismanagement and a profound, personal love for the unique biodiversity and landscapes of Queensland, demonstrated by her operatic odes sung in the gallery at lunchtime each day of the exhibition – as a dedication to the threatened environment and to raise awareness of the complexity of environmental management at play. The exhibition highlighted the emotional and ethical stakes of conservation –and the role of art in shaping public discourse and connection to place.

The exhibition also toured to Sunshine Coast Art Gallery in 2024, accompanied by the catalogue produced for the show.

ALEX BAIRD MURPHY

Magic Compass

13 APRIL — 1 JUNE 2024

📍 Foyer Wall

In *Magical Compass*, emerging artist Alexander Baird Murphy presented a deeply personal body of work that wove together storytelling, emotion, and spiritual reflection through vivid and expressive painting.

The exhibition featured a series of works described by the artist as “songs of dreaming”—intuitive, energetic expressions shaped by lived experience and inner transformation. Using natural pigments and materials such as Posca pens, Murphy’s Emotion paintings captured the intensity of emotional release, self-reflection, and healing. These works explored cycles of pain, growth, and recovery, revealing the artist’s relationship with trauma, water, and creativity as a path to personal strength.

Murphy also revisited his *Marriage paintings*, visual metaphors for classical love stories expressed through musical scores—depicting lovers as distinct yet connected forms. Influenced by classical music, these works reflected his fascination with vibration, harmony, and emotional resonance. Other key works included *Vision*, a contemplative painting that embraced spontaneity over structure, representing the ongoing pursuit of inner peace, and *City Lights*, inspired by late-night walks through urban streets. This piece spoke to the search for belonging and the quiet beauty found in fleeting moments of clarity.

Magical Compass was a raw and imaginative journey through emotion, sound, spirit, and memory—an exploration of art as both a compass and mirror. It was Baird Murphy’s first solo exhibition, following his participation in the 2023 sold-out show *Nyungu Bubu* by artists from Bana Yiriji Art Cente, Wujul Wujul, homelands of this promising young creative.

MUMA NAI (NAOMI EVANS)

I Am

13 APRIL — 1 JUNE 2024

📍 Long Wall

In this uplifting and introspective exhibition, the artist presented *I Am* —a series of five hand-sewn textiles made from at least 80% upcycled materials. This debut body of work offered a powerful meditation on personal agency and the transformative potential of language.

Each piece revolved around the mantra “I Am”, drawing from neurology, psychology, and principles of resilience to explore how repeated affirmations can reshape thought patterns and rewire the subconscious mind. Through tactile craftsmanship and thoughtful intention, the artist invited viewers to reflect on how words shape identity, influence behaviour, and manifest new realities.

I Am encouraged audiences to reclaim the power of self-definition, using language not just as expression—but as a tool for healing, joy, and self-belief.

ANNIKA HARDING

Flux and Fog: Landscapes of the Atherton Tablelands

13 APRIL — 1 JUNE 2024

📍 Gallery 2

Flux and Fog is an exhibition of new paintings by Annika Harding exploring the landscapes near her home in the Atherton Tablelands. It examines moments of tension between the built environment and agricultural landscapes, and the lush rainforest ecosystem and its intense weather.



Anastasia Klose, *For thy sake I in love am grown*, installation view, NorthSite Contemporary Arts, 2024

Photo: Cristina Bevilacqua.



Season 3

In season three, NorthSite presented a suite of exhibitions by Queensland First Nations artists, coinciding with the Cairns Indigenous Art Fair (CIAF) 2024.

This included the premiere of a major new video and sound installation *way to be* by artist Vernon Ah Kee (Kuku Yalanji, Yidinyji and Guugu Yimithirr), which used drone footage and data to showcase the Magnificent Gallery of Rock Art in Western Yalanji country as never seen before, presented in partnership with Tropical Innovation Festival.

In partnership with Gab Titui Cultural Centre,

exciting new developments in practice from leading and emerging Torres Strait Islander artists were profiled in the exhibition *Meriba Tonar | Ngoelmudh | Our Way*, the first time these respected artists' works have been exhibited outside the Torres Strait.

Curator Aven Noah Jr also worked closely with Murray Island (Mer) artist Andrew Passi Snr, who presented a series of new sculptural headdresses on the Long Wall.

These exhibitions were opened in partnership with the Indigenous Art Centre Alliance, IACA x NorthSite Artists' Party as the first event for CIAF 2024, attended by artists, members and industry collectors and curators.

VERNON AH KEE

Vernon Ah Kee : way to be

13 June — 10 AUGUST 2024
 Gallery 1 & Void Gallery

In *way to be*, renowned artist Vernon Ah Kee reimagined how we view and interact with cultural heritage sites—specifically the iconic Western Yalanji rock art of Magnificent Gallery—through the lens of contemporary technology.

The project began with a four-day 'tech tour' across Western Yalanji country, where Ah Kee travelled alongside rangers and technologists. This hands-on experience, facilitated by Deadly Innovation (Advance Queensland), KJR Enterprises, and Jarramali Rock Art Tours, laid the groundwork for the exhibition. In 2023, Ah Kee further contributed to a full-day Intellectual Property workshop in Cairns with the Western Yalanji Corporation and key stakeholders.

Reflecting on his upbringing in 1970s–80s Far North Queensland, Ah Kee explored how the over-commercialisation of the Magnificent Gallery, his mother's Country, had dulled public perception of its cultural significance, yet informed his development as an artist. *way to be* was sought to shift this narrative—using data sets, multi-spectral imaging, and ground-penetrating lasers to offer new ways of seeing and understanding the site and ancient rock art drawings.

Blending art, technology, and cultural reflection, *way to be* opened space for fresh conversations around rock art—beyond tourism and colonial perspectives—offering audiences a renewed sense of connection to Country and cultural memory.

This page - Andrew Passi Snr, *Weris Kopkop Loap (sardine scoop mask)*, installation view, NorthSite Contemporary Arts, 2024

Previous page - Vernon Ah Kee, *way to be*, installation view, NorthSite Contemporary Arts, 2024

Photos: Cristina Bevilacqua

JAMES AHMAT SR | LARA FUJII | HARRY NONA | ALICK PASSI | MARYANN SABASIO | NOLA WARD-PAGE

Meriba Tonar | Ngoelmudh | Our Way

13 June — 10 AUGUST 2024
 Gallery 2

Presented in partnership with Gab Titui Cultural Centre *Meriba Tonar | Ngoelmudh | Our Way* featured new and innovative works by six up-and-coming artists from the Torres Strait region. While conveying individual narratives through a range of media, these practices — which had not been shown outside of the Torres Strait before—collectively inspired through stories and imagery relating to the unique culture, history, and identity of the Torres Strait.

Meriba Tonar = Our Way in Meriam Mir language (Eastern Torres Strait language). *Ngoelmudh* = Our Way in Kala Lagaw Ya language (Western Torres Strait language). Curated by Aven Noah Jr and Leitha Assan. Supported by Kailu George.

BRIAN ROBINSON | GLEN MACKIE | KASSANDRA SAVAGE | ROBERT TOMMY PAU | RUTH SAVEKA | SHERYL J BURCHILL | TAHEEGA SAVAGE | ZANE SAUNDERS

SPOTFIRE II

13 June — 10 AUGUST 2024
 Foyer Wall

This second exhibition showcased further series of prints created through the NorthSite Print Program, 'SpotFire'. Facilitated by master printmaker Theo Tremblay at NorthSite Art Studios 'SpotFire' enabled eight emerging and established First Nations Artists to gather, develop and produce fine art prints on paper and fabric throughout 2023. It provided valuable sales pathways for artists to test new works and take new printworks from studio to exhibition and sell to collectors across Australia and wider, through NorthSite Store.

ANDREW PASSI SNR

Lamar Kop Spiritual Centre

13 JUNE — 10 AUGUST 2024
 Long Wall

This powerful exhibition by Andrew Passi Snr showcased cultural masks as unique representations of original supernatural beings from Mer (Murray Island), reflecting the enduring spiritual and ceremonial traditions of Torres Strait Islander culture.

Lamar Kop Spiritual Centre centred on the Malo-Bomai belief system, which tells the story of two mystical beings who merged to form a single dominant spiritual entity. This lore, once central to traditional life, extended its influence from the Torres Strait north to Papua New Guinea, southwest to Cape York, and southeast beyond the Great Barrier Reef.

The exhibition offered visitors an opportunity to engage with the significance of these ancestral masks—not only as cultural artefacts but as active vessels of lore, identity, and spiritual continuity.

Through this exhibition, Andrew Passi Snr used new materials to honour and preserved the value of traditional knowledge, affirming its relevance and strength for generations to come.



Season 4

Season Four showcased experimental approaches to the environment and the body.

Senior Oak Beach-based artist Jill Chism presented *Remnants*, an exhibition of recent and existing assemblage and installation works exploring our relationship to an increasingly fragile natural world.

JILL CHISM

Remnants

23 AUGUST — 17 OCTOBER 2024
Gallery 1 & Void

Remnants showcased a compelling collection of installation, assemblage, and mixed media works by Oak Beach-based artist Jill Chism. The exhibition brought together a selection of existing works in conversation with new creations, contextualising Chism’s enduring practice in Far North Queensland since the early 1990s.

Rather than presenting a dystopian outlook, *Remnants* explored the evolving relationship between humanity and the natural world through material investigations. Chism’s work interrogated what remains—both physically and spiritually—while challenging the cultural illusions of separateness and materialism.

With a philosophical and ecological lens, *Remnants* invited viewers to consider a deeper, more connected existence—one that acknowledges our shared relationship with the earth, each other, and the cosmos.

An exhibition publication accompanying *Remnants* is available for purchase through the NorthSite store.

Remnants was supported by the Australian Government’s Regional Arts Fund through Regional Arts Australia and Flying Arts Alliance, with additional support from the Regional Arts Development Fund (RADF) and Douglas Shire Council.

In Gallery 2, Topaz-based Luke Aleksandrow presented the third iteration of *The Break Project: Sounds of the Tropics*, documenting the breakage of ceramics made by regional artists, accompanied by an atmospheric soundscape.

Local photographer Cristina Bevilacqua presented her new project *SKIN* on the Long Wall, and NorthSite’s Lauren Carter curated an exhibition of jewellery and small objects on the Foyer Wall.

KIM NOLAN | DANISH QUAPOOR | LOIS HAYES | BUNDA ART | MALKI STUDIO | ANNE JILLETT

Intimate Worlds

23 AUGUST — 26 OCTOBER 2024
Foyer Wall

Intimate Worlds celebrated a group of artists whose practices are deeply rooted in process, materiality, and quiet exploration. This thoughtfully curated exhibition brought together makers who navigate the fertile space where art and design converge—practitioners who approach their work with a profound respect for materials and a relentless curiosity for their possibilities.

Often working in solitude, tucked away in personal studios and intimate settings, these artists emerged to share highly refined bodies of work—each one a distilled reflection of their internal landscapes. The exhibition offered a rare glimpse into these expanded practices, where craftsmanship meets concept, and where every object tells a story of time, attention, and transformation.

CRISTINA BEVILACQUA

SKIN

23 AUGUST — 19 OCTOBER 2024
Long Wall

SKIN by Cristina Bevilacqua was a powerful photographic project that challenged conventional ideals of beauty and embraced the authenticity of the human form. Presented at NorthSite Contemporary Arts, the exhibition celebrated bodily imperfections and encouraged self-acceptance at a time when digital manipulation and Artificial Intelligence increasingly shape our perceptions of identity and worth.

Through raw, intimate portraits, *SKIN* aimed to spark meaningful dialogue, encouraging viewers to embrace difference and celebrate the human form in all its complexity. The project reflected Bevilacqua’s commitment to using art as a tool for community resilience and social change. Each image served as a quiet yet impactful act of resistance against unrealistic beauty standards—offering viewers a space for empathy, reflection, and renewed appreciation for the diversity of real bodies.

SKIN was supported by the Regional Arts Development Fund (RADF), a partnership between the Queensland Government and Cairns Regional Council, underscoring the vital role of regional arts initiatives in fostering inclusive, community-focused storytelling.



LUKE ALEKSANDROW

The Break Collection: Sounds of the Tropics

23 AUGUST — 19 OCTOBER 2024
Gallery 2

In the third instalment of *The Break Collection: Sounds of the Tropics*, Topaz-based artist Luke Aleksandrow presented an immersive installation that blended sound, ceramics, and the rainforest environment. Departing from the traditional gallery setting, Aleksandrow recorded these moments of destruction in situ on Ngadjon-Jii Country, allowing the environment to shape the soundscape. This innovative project documented the breakage of ceramic works created by Far North Queensland artists, capturing each fracture as a sonic event within the unique acoustics of the tropical landscape.

These raw, elemental recordings were paired with an ambient soundscape titled *Tension Expanded*, composed by Western Australian artist Tom Allum. Responding directly to the rhythms, silences, and sonic textures of the ceramic breaks, Allum’s atmospheric score was played back into the landscape, forming a cyclical and meditative dialogue between destruction, sound, and nature.

The result was a deeply sensory experience that explored fragility, resonance, and the act of listening. A limited-edition vinyl record featuring the recorded ceramic breaks and Allum’s composition was also produced and made available for purchase.

The Break Collection: Sounds of the Tropics was supported by the Australian Government’s Regional Arts Fund, through Regional Arts Australia and Flying Arts Alliance.

This page - Luke Aleksandrow, *Break Collection Sounds of the Tropics*, NorthSite Contemporary Arts, 2024, Photo : Courtesy of the Artist

Cristina Bevilacqua, *SKIN #2 (detail)*, NorthSite Contemporary Arts, 2024

Previous page - Jill Chism, *Remnants*, installation view and Artist Talk, NorthSite Contemporary Arts, 2024

Photos: Michael Marzik & Cristina Bevilacqua



Season 5

For the final season of the year, NorthSite presented the touring exhibition *I, Object* from the Queensland Art Gallery | Gallery of Modern Art, Brisbane. The exhibition considered the many complex relationships Indigenous Australian

artists have with cultural objects – from the histories informing their creation, to the social and cultural consequences of their collection. To wrap up the year, our ever-popular *NorthSite Art Market* returned this year with an open call out and common format, it featured affordable works by local artists and designers.

TIA ADOBERG | YASUE ASAI | GABYE BISSET | SHEILA BRIM | SUSAN CANN | SARAH CANN | MIKYUNG COATES | JAMIE COLE | LAUREN JAYE CARTER | DIAN DARMANSJAH | JANE DENNIS | BARBARA DOVER | MUM'A NAI | ALISON GOODWIN | MAHARLINA GOROSPE - LOCKIE | KAT HALL | LEANNE HARDY | ANNIKA HARDING | JULIE HAYSOM | IAN HORN | NOVELLA JACKSON | EUNJOO JEONG | HANNAH MURRAY | PETER MORRISON | ROLAND NANCARROW | NICOLE PAN | BRIAN ROBINSON | AMANDA ROWEN | ELLE SACHLIKIDIS | GEOFFREY SCHMIDT | MARK SKELCHER | HELEN THRIFT BROOKS | SAM TUPOU | MELISSA WATERS | MARGARITA ZORRILLA

NorthSite Art Market
30 x 30 Edition

1 NOVEMBER — 24 DECEMBER 2024
📍 Foyer Wall

The annual *NorthSite Art Market* returned in 2024 with the vibrant 30 x 30 Edition, a festive celebration of small-scale artworks, perfectly timed for the season, the exhibition offered unique and affordable pieces ideal for gifting. Running from November 1st through to Christmas Eve, this popular exhibition invited the community to explore and purchase original works ideal for meaningful, locally made gifts.

Artists from across the region were selected to present works no larger than 30 x 30 cm, offering a diverse and accessible range of paintings, prints, ceramics, textiles, and more. The exhibition provided a unique platform for practicing artists to share their creativity while connecting directly with new audiences and collectors and encouraged audiences to support local artists while fostering accessible and meaningful art collecting.

The exhibition continued to build on NorthSite's commitment to platforming regional practitioners at all levels of practice, and cultivating a culture of community connection through art.



DANIE MELLOR | MICHAEL BOIYOOL ANNING | FIONA FOLEY | JENNIFER HERD | MURRI ARTISTS | CHERBOURG ABORIGINAL COMMUNITY | O'CHIN ATTRIB. TO JACK AKKA WAKKA PEOPLE | D HARDING | CRAIG KOOMEETA | ALAIR PAMBEGAN | NAOMI HOBSON | TONY ALBERT | VERNON AH KEE | WEATHERALL WARRABA | CHRISTIAN THOMPSON

I, OBJECT

26 OCTOBER — 24 DECEMBER 2024
📍 Presented at NorthSite Contemporary Arts, Cairns. Touring from the Queensland Art Gallery | Gallery of Modern Art (QAGOMA).

NorthSite Contemporary Arts was proud to host *I, Object*, a major touring exhibition from the Queensland Art Gallery | Gallery of Modern Art (QAGOMA), featuring more than 60 significant historical and contemporary works from QAGOMA's Indigenous Australian Art collection.

Originally curated by Bruce Johnson McLean, former Curator of Indigenous Australian Art at QAGOMA, *I, Object* first premiered at the Gallery of Modern Art in Brisbane (2020–2021), and has since travelled across regional Queensland. Its presentation at NorthSite marked a significant moment for Cairns audiences to engage with critical conversations around culture,

identity, and colonial histories through the lens of contemporary and historical object-making.

The exhibition brought together powerful works by leading Queensland artists such as Vernon Ah Kee, Tony Albert, Michael Boiyool Anning, Fiona Foley, Danie Mellor, Christian Thompson, and Warraba Weatherall, alongside 20 historical shields, boomerangs, and clubs. These objects, both old and new, spoke to the deep and ongoing relationships Indigenous artists have with material culture, exploring themes of possession, resistance, and reclamation.

A highlight was the dialogue between historical shields and contemporary reinterpretations by artists such as Michael Boiyool Anning and Danie Mellor, who critically engage with traditional mark-making practices while addressing the legacies of colonisation. Works such as Tony Albert's *whiteWASH* (2018) and Vernon Ah Kee's *Neither pride nor courage* (2006) interrogated the ways Indigenous identities have been collected, classified, and commodified, shedding light on the enduring impact of these practices.

Other standout pieces included Fiona Foley's *DISPERSED* (2008), a bold public artwork commemorating the violence of the Queensland colonial frontier, and sculptural works by Wik-Kugu artists Craig Koomeeta and Alair Pambegan, which reflected the resilience of cultural inheritance.



This page - Alair Pambegan, *Kalben (detail)* 2016–17 (detail), installation view, NorthSite Contemporary Arts, 2024

I, Object, installation view, NorthSite Contemporary Arts, 2024

Previous page - Jennifer Herd, *Urban Warrior (black & blue)* 2022 (left) and *Bama armour* 2022 (right), installation view, NorthSite Contemporary Arts, 2024

Photos: Leanne Hardy



OFFSITE EXHIBITIONS

NorthSite is regularly approached and commissioned to present exhibitions in other galleries and venues which provides for increased reach, collaboration and professional development opportunities.

MANDY **QUADRIO** | SUSAN **HAWKINS** | JAN **OLIVER**

Compositional Utterances

12 JANUARY — 4 MARCH 2024
📍 The Court House Gallery | 38 Abbott Street, Cairns City

Compositional Utterances was a site-responsive, collaborative exhibition by Brisbane-based artists Mandy Quadrio, Susan Hawkins, and Jan Oliver. Rooted in feminist and ecological concerns, the exhibition emerged from an extended process of dialogue, material exploration, and shared making.

Each artist brought a distinct material language to the project: Quadrio, a Trawlwoolway woman, worked with culturally significant materials such as sea grass, bull kelp, ochres, and steel wool; Hawkins repurposed domestic and industrial objects to explore sound and motion; and Oliver manipulated surfaces with both force and subtlety, contemplating the relationships between animate and inanimate forms.

Together, the artists created an immersive installation that reflected their deep engagement with materiality, place, and collaborative practice. The work embodied a collective utterance—both tactile and conceptual—expressing interconnection and co-creation across ecological, cultural, and personal narratives.

The exhibition and accompanying publication were presented in partnership with the University of the Sunshine Coast Art Gallery and NorthSite Contemporary Arts, with the Cairns presentation supported by Cairns Regional Council at The Court House Gallery.



ANASTASIA **KLOSE**

For thy sake I in love am grown

17 AUGUST — 26 OCTOBER 2024
📍 University of Sunshine Coast Art Gallery

For two and a half years, Mossman-based artist Anastasia Klose assisted Rainforest Reserves Australia's conservation campaign to protect Queensland's highly biodiverse coastal ranges from poorly sited industrial wind developments, focusing in particular on the proposed Chalumbin wind development near Ravenshoe.

This exhibition of new drawings, video and performance was a response to Klose's "random, exhausting and depressing adventures in conservation" and the artist's growing awareness of diminishing biodiversity in Queensland and imminent threats to its unique landscapes.

The artist read many wind farm Public Environment Reports, considered State and Federal legislation, listened to Jirrbal Traditional Custodians speak about the significance of their connection to Country, and community members talk of their love for the land and biodiversity around them, and had the privilege of getting to know inspiring conservationists as well as meeting scientists and politicians. But the energy that truly drove her was a love for the beautiful landscapes in Far North Queensland and the creatures that lived there.

The exhibition and publication were presented in partnership with NorthSite Contemporary Arts where the exhibition was shown from 13 April to 1 June 2024.

ZANE **SAUNDERS** | DARREN **BLACKMAN** | BONEMAP

ALL COME UNDER – CIAF Satellite Exhibition

18 JULY — 17 AUGUST 2024
📍 Cairns Court House Gallery

All Come Under brought together a collaborative group of artists—Zane Saunders, Darren Blackman, and Bonemap's Rebecca Youdell and Russell Milledge—whose shared respect and creative connection underscored the power of art to communicate across cultures.

Zane Saunders is an Indigenous visual artist and performer, a descendant of Butchulla, Gunggari and Jarrowia People's of Southern Queensland, who lives in Kuranda North Queensland, Australia.

Darren Blackman, is an Indigenous visual and sound artist, identifying as a GurengGureng/Gangalu man from Queensland's central coast with Kanak South Sea Islander heritage from Vanuatu.

Bonemap's Rebecca Youdell and Russell Milledge are partners who work in dance, visual and media arts collaboration.

The exhibition explored the concept of listening to Country, inviting audiences to come under the cultural authority of Indigenous knowledge systems. Through performance, visual art, sound, and media, the artists responded to the deep governance and environmental stewardship practiced by Aboriginal people across land, water, and sky.

The exhibition included a launch and performance event on 24 July, further amplifying its message of reconnection with Country and cultural continuity. Presented as a satellite exhibition of the Cairns Indigenous Art Fair (CIAF), *All Come Under* was supported by Cairns Regional Council, NorthSite Contemporary Arts, and the Australian Government's Regional Arts Fund through Flying Arts Alliance.

This page - Glen Mackie, *Coral Sea Dreaming*, installation view, Caboolture Regional Gallery, 2024, Photo: Louis Lim

Previous page - Anastasia Klose, *For thy sake I in love am grown*, installation view, NorthSite Contemporary Arts, 2024, Photo: Michael Marzik



IVY **MINNIECON** | KAREN **GIBSON** | HEATHER **KOOWOOTHA** | RHONDA **WOOLLA** | JEAN **WALLEMBENG** | DAPHNE **DE JERSEY**

Women's Business

25 JULY — 28 JULY 2024
📍 Cairns Convention Centre, Cairns Indigenous Art Fair (CIAF)

At the 2024 Cairns Indigenous Art Fair (CIAF), NorthSite presented Women's Business, a vibrant and collaborative exhibition celebrating the strength, creativity, and cultural knowledge of First Nations women.

Led by artist Ivy Minniecon (Kuku Yalanji, Kabi Kabi, Gooreng Gooreng and Vanuatu), the exhibition featured new prints and weavings developed in collaboration with master printer Dian Darmansjah at NorthSite Art Studios. Her work was shown alongside paintings by her Aunty and mentor, Karen Gibson, highlighting intergenerational knowledge-sharing and the central role of women in community and cultural life.

Responding to the theme of women's business, the booth also featured works by independent Aboriginal artists from Western Cape York, including Heather Koowoottha, Rhonda Woolla, Jean Wallemheng, and Daphne De Jersey. Together, the collection reflected a rich tapestry of stories, connection to Country, and the enduring strength of women across generations.

This project was made possible by the Australian Government's Regional Arts Fund, provided through Regional Arts Australia, administered in Queensland by Flying Arts Alliance.

Women's Business was a vital presence at CIAF 2024, affirming the role of art as both a cultural expression and a practice of empowerment among Indigenous women artists.

BILLI MISSI'N

Wakain Thamai

13 APRIL — 17 AUGUST 2024
📍 Gab Titui Cultural Centre

EDNA **AMBRYM** | RUBEN **AMBRYM** | VALMAI **AMBRYM** | BETTY **ANDY** | DANIEL **BEERON** | THERESA **BEERON** | SAMUAL **CLARMONT** | NANCY **COWAN** | DAPHNE **DE JERSEY** | NEPHI **DENHAM** | CARL MARUN **FOURMILE** | GERALD **FOURMILE** | LILLIAN **FOURMILE** | NJRAMI **FOURMILE** | SEITH 'GUDJU GUUDJU' **FOURMILE** | TAMIKA GRANT **IRAMU** | RAYMOND **HARRIS** | CHRIS **KENNEDY** | DORIS **KINJUN** | GLEN **MACKIE** | MARGARET **MARA** (NEE DE JERSEY) | ARONE **MEEKS** | BILLY **MISSI** | ALISON **MURRAY** | DEBRA **MURRAY** | EMILY **MURRAY** | JOHN **MURRAY** | NINNEY **MURRAY** | SALLY **MURRAY** | NAPOLEON **OUI** | ROBERT TOMMY **PAU** | GRACE **REID** | BRIAN **ROBINSON** | TEHO **ROPEYARN** | JOEL **SAM** | ZANE **SAUNDERS** | SHANOAH **SHEPARD** | EILEEN **TEP** | ALICK **TIPOTI** | BRIAN **UNDERWOOD** | PHILOMENA **YEATMAN**

Spirits In The Ink

14 SEPTEMBER — 23 NOVEMBER 2024
📍 Caboolture Regional Gallery
A collaboration between City of Moreton Bay and NorthSite Contemporary Arts Curated by Aven Noah Jr

From emerging artists through to leading practitioners, the artists represented in this exhibition explored traditional and contemporary visual elements in a variety of techniques and styles,

expressing their unique stories through the medium of print.

This offsite exhibition at Caboolture Regional Art Gallery showcased the extensive archive of Djumbunji Press Kick Arts Fine Art Printmaking, a hub for print-making by Aboriginal and Torres Strait Islanders in Far North Queensland that was active from 2009 to 2014. The works in this exhibition showcased the rich and diverse cultures of Aboriginal and Torres Strait Islander artists in the region, expressing their strong and vast cultural connection to Country.

Curated by Aven Noah Jr, the exhibition was presented in collaboration with the City of Moreton Bay and NorthSite Contemporary Arts. The showcase featured a compelling selection of prints from the Djumbunji Press archive, exhibited alongside recent acquisitions from the Moreton Bay Art Collection and select loans.

Highlighting the deep cultural ties to Country, the exhibition offered a rare opportunity to witness the diversity of visual languages and printmaking techniques explored by both emerging and established First Nations artists. From bold contemporary expressions to designs grounded in tradition, the works reflected the strength, resilience, and cultural richness of Aboriginal and Torres Strait Islander communities across the region.

These works had never been exhibited together previously, and viewed collectively, told the compelling story of First Nations print-making in Far North Queensland — an enduring legacy of creativity, cultural preservation, and innovation.

From 16-20 April Gab Titui Cultural Centre celebrated 20 years of keeping culture strong. The festivities opened with a keynote address by TSRA Chairperson Napau Pedro Stephen AM, speeches by Kaurareg Elder and Representative Ms Enid Tom, Mrs

Petharie Bani and Mr Gabriel Bani. A selection of works from the Billy Missi'n Wakain Thamai Exhibition was expertly selected for the space by Aven Noah Jr, and the opening was accompanied with performance by the Maluiligal Dance Group.

2024

29

PROGRAMS

111
programs
delivered

15
performances

6,308
participants

Previous page - Annika Harding, *Flux and Fog: Landscapes of the Atherton Tablelands*, installation view, NorthSite Contemporary Arts, 2024

This page - Linear Horizons Program, NorthSite Art Studios, 2024

Photos: Cristina Bevilacqua.



This year our programs focused on three key areas: Artist Development, Printmaking and Creative Technology.

Our highly subscribed Artist Connect Program, was offered free and subsidised to NorthSite members; facilitated by Programs Coordinator, Melania Jack and guests.

The program was a necessary gift to associated creatives, intended to build social links and support systems for creatives; providing industry knowledge and skills-development for artists at all levels of practice to operate their creative enterprises more effectively.

We also leant further into our legacy and commitment to Fine-Art Printmaking with the employment of Dian Darmansjah, Printmaking Coordinator and the re-establishment of NorthSite Art Studios as a hub and spoke model for supporting printmaking production across Tropical North Queensland.

We partnered with long-standing independent producer Nicholas Mills to present iconic events such as Mixed Grill, a site-responsive, multi-arts event associated with TheFive5 collective's exhibition 'Other'. We also worked with our partners to host significant international development programs such as Asialink's *Regional // Regional* gathering in Gimuy and Linear Horizons, a two-week printmaking residency and exchange with First Nations Filipino artists and local artists at NorthSite Art Studios.

In addition, we hosted workshops at the highly in-demand studios and facilitated Artists in Residence from across Queensland and also the Philippines, producing experimental new works on paper directly for exhibition and market – strengthening our international exchange and the 'production, presentation, placement' pipeline.

ARTIST CONNECT PROGRAM

SESSION NAME	DATE	#
Artist Connect - Creative Vision Lab: Goals Matrix	30/01/2024	13
Artist Connect - Group 2 - Goals Matrix	13/02/2024	8
Artist Connect - Group 1 2024: Exhibitions	27/02/2024	12
Artist Connect - Creative Vision Lab - Group 2	13/02/2024	8
Artist Connect - Group 1 -Exhibition Applications	27/02/2024	8
Creative Tech - Sound Art editing with Ableton Live Patty Preece	03/03/2024	9
Artist Connect - Group 2 -Exhibition Applications	03/03/2024	11
Artist Connect - Group 1 -Funding Applications	26/03/2024	1
Artist Connect - Emerging - 16- 25 y/o	28/03/2024	-
Artist Connect - Group 2 -Funding Applications	09/04/2024	9
Artist Connect - Co working Art Space	15/04/2024	-
Artist Connect - Group 1 2024: How to run a workshop	30/04/2024	11
Artist Connect - Group 2 - How to run a workshop	14/05/2024	9
Artist Connect - Group 1 – Celebrate your wins	28/05/2024	25
Artist Connect - Group 2 - Celebrate your Wins	28/05/2024	25
Artist Connect Group - Photographing your work with Cristina Bevilaqua	04/06/2024	15
Artist Connect - Artistic Directions with Hamish Sawyer	11/06/2024	24
Artist Connect - Morning Tea Meet Up - networking event	15/06/2024	10
Artist Connect - Creative Tech - Content Creation and Video Art	18/06/2024	7
Artist Connect - Photo Editing Software	02/07/2024	4
Artist Connect - Artistic Directions Part Two	09/07/2024	8
Artist Connect - Creative Tech - Video editing with Davinci Resolve	30/07/2024	8
Artist Connect - Social Media for Artists	06/08/2024	6
Artistic Directions - Session 3	13/08/2024	7
How to write an Arts Funding Application	21/08/2024	4
Artist Connect - Website Building with Squarespace 1	03/09/2024	7
Artist Connect - Website Building with Squarespace - Session 2	10/09/2024	-
Artist Connect - Creative Tech - Projection Mapping using Adobe After Effects	20/08/2024	7
Artist Connect - Creative Tech - Sound Art editing with Ableton Live Patty Preece	17/09/2024	3
Artist Connect - Build your website with Squarespace - Session 3	24/09/2024	7



Susan Reys, *Linear Horizons Program*, NorthSite Art Studios, 2024, Photo: Cristina Bevilacqua.

ARTIST CONNECT PROGRAM OUTCOMES

The Artist Connect program significantly strengthened the professional development of participating artists.

This momentum directly contributed to an increase in submissions to NorthSite's 2025–2026 Exhibitions EOI process, with 80 applications received, 19 from the Artist Connect members — a notable uplift from previous years. Several Artist Connect participants submitted high-quality proposals and have been offered opportunities for future exhibitions, demonstrating the program's tangible impact on building artist capacity

and supporting career advancement. Additionally, Artist Connect members celebrated a high number of successful funding applications to the RADF and RAF programs, taking conceptual ideas to reality and meeting the expectations of peer assessors in highly competitive funding rounds.

In addition to these outcomes, participating artists gained valuable new skills across a range of areas essential for contemporary creative practice. Workshops in website design, social media strategy for creative enterprises, sound art editing, projection mapping, and video editing equipped artists with practical tools to enhance both their artistic practices

and their ability to promote their work professionally. These skill-building opportunities have empowered artists to better engage with audiences, broaden their platforms, and further develop sustainable creative careers.

The Artist Connect program in 2024 has been a very valuable program and the feedback from participants articulates its worth. We thank outgoing Programs Coordinator Melania Jack for her skill and dedication to fostering the group and strengthening social networks for creatives. An online Artist Connect group, described as a great tool for reaching new people in the community, has attracted 156 members.

“

It's a brilliant initiative that **supports** practicing and aspiring artists to **develop their creative practice** through **education, professional development, and networking opportunities.**



“

This program is **vital for emerging artists**, fulfilling a need within the art community

“

Artist connect gave me **focus, support and connection.**

“

This has made me understand more of the **opportunities available** to an **artist in Cairns.**



This Page - Artist Connect, Networking event.
Previous Page - Selina Kudo: Moments in Monochrome
Artist Connect Workshop, NorthSite Art Studios, 2024
Photos: Cristina Bevilacqua.

ARTSWORKER TRAINING AND CULTURAL ENGAGEMENT 2024

Each year, NorthSite Contemporary Arts reaffirms its commitment to providing meaningful hands-on experience, training, and professional development for artswriters across Far North Queensland. In 2024, NorthSite engaged over 59 artswriters — including volunteers, casual installers, producers, and independent curators — to support the delivery of our exhibitions, programs, and events.

Our programs and partnerships provided paid engagements for all 22 First Nations artswriters across the year. In addition we bought 60 other local and international artswriters together in Gimuy as part of the Asialink Regional // Regional program

Regional // Regional is an Asialink Arts initiative that CEO Ashleigh Campbell was invited to contribute to in 2021 and since then has travelled with her teammates to gatherings across Australia annually, maximising potential for relationship building and future project delivery. In February 2022 Melania Jack accompanied Ashleigh to Lutruwita/Tasmania for a week-long program hosted by Ruth Langford of Nayri Niara and Palawa families at Springbay Mill, Triabunna and aligned with MONA FOMA Festival in Hobart. The results of this time with peers from across the Indo Pacific led to NorthSite's deep collaboration with Asialink and Traditional Owners to host a final and additional in-person Australian gathering in Gimuy – extending the network to NorthSite's wide network of multidisciplinary creatives, producers and organisations in the north.

Throughout the year, NorthSite welcomed visiting artswriters from Badu Art Centre and Mornington Island Art Centre, providing on-the-ground experiences across exhibitions, retail operations, and public programs. These exchanges enriched both the visiting and resident teams, reinforcing a strong culture of skills-sharing and collaboration across the sector. It

was particularly wonderful for Dian Darmansjah and Badulag master printmaker Aiona Tala Gaiden to work together in the print studios on Badu during remote workshops and then a fortnight intensive printmaking back in Cairns, sharing skills and knowledge with the First Nations Philipino and emerging Australian printmakers as part of the Linear Horizons program. Thanks to Badu Art Centre for working together on these enriching workshop programs.

In March, our Communications Coordinator, Jamie Clarke, presented at a panel discussion hosted by Cultural Services at Tanks Arts Centre, sharing valuable insights into marketing, branding, and building personal profiles within the creative industries. Staff took part in various online training and up-skilling opportunities across the year, including with Arts Law, Public Galleries Queensland, Museums and Galleries Queensland, Creative Partnerships and Creative Australia.

A key element of our annual staff calendar is On Country Cultural Engagement and Training — an essential practice that strengthens cultural competency and understanding and supports respectful ways of working. In early 2024, NorthSite partnered with JUTE Theatre Company to engage CEED Healing, led by Yidinji Elder Hendrick Fourmile and Dharrba Warra/Badjala/Djirrbal/Western Yalanji sisters Susan and Karen Reys — respected artists, facilitators, and cultural leaders born and raised on Yidinji Country. Held at Goomboora Park, this deeply meaningful program brought together staff from NorthSite, JUTE, and Bulmba-ja, strengthening connections, cultural knowledge, and collaboration between building tenants. The learnings from this vital engagement will continue to guide and enrich NorthSite's ways of working into the future, and we emphatically encourage other workplaces to undertake their tailored *Deep Listening on Country* program.

Throughout 2024, we collaborated closely with the staff at Gab Titui Cultural Centre on the co-curated exhibition *Meriba Tonar | Ngoelmudh | Our Way*. In addition, we curated a special



Deep listening on Country Training, CEED Healing with Hendrick Fourmile, Sue Reyes, Karen Reyes at Goomboora Park NorthSite Contemporary Arts and JUTE Theatre Staff.

“

As community arts producers and directors from across the global neighbourhood, we’ve been afforded the time to **come together** and **connect as individuals**.”

selection from *Billy Missi’n Wakain Thamai*, presented for the first time on Waiben (Thursday Island) as the signature exhibition for Gab Titui Cultural Centre’s 20th anniversary celebrations, proudly supported by TSRA. This presentation precedes the 2025–2028 national tour of this important exhibition, originally curated by NorthSite, Russell Milledge, and the Billy Missi Estate and family in 2020. We have invited Gab Titui’s partnership throughout the tour, with a strong focus on creating professional development opportunities and supporting the involvement of Torres Strait Islander arts and cultural workers across the extensive five-year tour.

Across 2024, NorthSite Curator Aven Noah Jr. worked closely with the Moreton Bay Regional Galleries team to build a new exhibition of printworks from the Djumbunji Press Fine Art Print archive alongside their recent print acquisitions, for display at Caboolture Regional Gallery in 2024 and Redcliffe Art Gallery in 2025.

Through these initiatives, NorthSite remains deeply committed to nurturing the next generation of artswriters, supporting First Nations leadership, and fostering a culturally respectful and professionally skilled arts sector across our region.

We thank sponsor Haymans Electrical Cairns via Metal Manufacturers for their support towards our continued development of Artswriters in Far North Queensland.



REGIONAL // REGIONAL LUTRUWITA (TASMANIA) GATHERING 19-20 FEBRUARY 2024 <https://www.youtube.com/watch?v=cpOtDUuK8FQ>

EXAMPLE SESSIONS	DATE	LOCATION
Deep listening on Country Training CEED Healing - Hendrick Fourmile, Sue Reyes, Karen Reyes	6/02/2024	Goomboora Park
Dream Big Emerging Creatives Lab Branding and Marketing presentation by NorthSite Communications Coordinator Jamie Clarke	1/03/2024	Tanks Art Centre
IACA Indigenous Artswriter Training Retail and exhibitions presentations by NorthSite Retail Manager Lauren Carter	2-3/04/2024	NorthSite Art Studios
IACA Indigenous Artworker Program (IIAP) 2024	2-6/09/2024	Cairns Colonial Club + NorthSite Art Studios
Mornington Island Art Centre artworkers visit	8/11/2024	NorthSite Contemporary Arts

PROGRAMS WITH EXHIBITING ARTISTS

RAYARRIWARRTHARRBAYINGAT
AMY **LOOGATHA** |
THUNDUYINGATHUI BANGAA
DOLLY **LOOGATHA** | *DIBIRDIBI*
ELSIE **GABORI** | *DIBIRDIBI*
AGNES **KOHLER** | *DIBIRDIBI*
DOROTHY **GABORI** | *DIBIRDIBI*
AMANDA **GABORI** | JUDA JUDA
RUKUTHINGATHI BERELINE
LOOGATHA | GLORIA **GAVENOR** |
KUTHAKIN CORALIE **THOMPSON**
| MADAR JOELENE **ROUGHSEY** |
GEOFF **DIXON** | EUAN **MACLEOD** |
SELINA **KUDO**

Artist talks - Season 1

3 FEBRUARY 2024, 10–2PM
📍 NorthSite Contemporary Arts

The first Artist Talks of 2024 delivered a powerful and diverse program of intimate conversations within the galleries, drawing a strong and engaged audience across the day. The morning opened with artists from Mirndiyan Gununa Aboriginal Corporation, Mornington Island Art, and researchers from the ARC Centre of Excellence for Australian Biodiversity and Heritage (CABAH), discussing the collaborative exhibition NGURRUWARRA / DERNDERNYIN: Stone Fish Traps of the Wellesley Islands. Their conversation illuminated the intersection of art, culture, research, and deep-time storytelling, with readings from the catalogue about the project in Kayardild language and English. It was an emotive and moving discussion, with most contributing artists present—with several senior artists sharing personal accounts

from the audience, speaking truthfully about life as children in the dormitories on Mornington Island, separated from their Kaidilt families. The pride and sorrow surrounding the project were palpable. We acknowledge and honour the contributing artists who were no longer with us at the launch of this extraordinary 10-metre collaborative painting and multiyear research project facilitated by CABAH and JCU. It was an honour to be the premier venue to host this new significant work and see the project come to fruition over the past years.

Following this, artists Geoff Dixon and Euan Macleod reflected on their careers and creative practices through their joint exhibition Facing Time: 50 Years. Facilitated by Russell Milledge, the conversation explored their five-decade relationship, with Geoff sharing intimate insights into the experience of having Euan paint his portrait almost daily during the pandemic—a process that continued following the passing of his long-term partner, Arone Meeks.

Local artist Selina Kudo concluded the session with a personal conversation with Hamish Sawyer about her photographic practice. Influenced by the Japanese aesthetic principles of are, bure, boke (grainy, blurry, out-of-focus), Kudo spoke about her approach to capturing the ephemeral essence of life through her lens.

The Artist Talks offered a rare and meaningful opportunity for audiences to connect directly with artists, deepening their appreciation and understanding of the works and the broader social and cultural narratives they embody.

MANDY **QUADRIO** | SUSAN
HAWKINS | JAN **OLIVER**

Compositional Utterances
Public Programs.

13 JANUARY 2024, 10–2PM
📍 Courthouse Gallery

As part of the **Compositional Utterances** exhibition program produced by NorthSite in partnership with University of Sunshine Coast for Cairns Regional Council at the Courthouse Gallery, artists **Mandy Quadrio**, **Susan Hawkins**, and **Jan Oliver** led a hands-on workshop inviting participants to transform everyday materials into a collaborative kinetic sound installation. During the two-hour session, participants worked with sound, fibres, paper, and graphite to create small sculptural elements, bringing them together into dynamic compositions. The workshop explored material experimentation, collaborative making, and installation practices, culminating in a group reflection on process and outcomes.

SELINA **KUDO**

Moments in Monochrome: Crafting
Stories with Disposable Camera
Diptychs with Selina Kudo

16 MARCH 2024, 1–2PM
📍 NorthSite Contemporary Arts

NorthSite Contemporary Arts supported the facilitation of Moments in Monochrome workshop, led by emerging Cairns-based artist Selina Kudo. The workshops reached full capacity with 8 participants and generated \$557 in income, reflecting strong community interest and engagement. Supported by a RADF grant, Selina developed the workshop around the creation of a collaborative photobook, celebrating participants’ explorations in monochrome photography. Garricks Camera House generously provided a discount on printing for participants. Post-workshop surveys reflected overwhelmingly positive feedback, with all participants rating the workshop as “excellent.” Selina Kudo was shortlisted for the New Zealand and Australia Photobook Competition in Melbourne, reflecting the strength and growing recognition of her practice.



GEOFF **DIXON**

Portraits of Us – Feature Film
Screening

16 MARCH 2024, 1–3PM
📍 JUTE Theatre

Directors: Producers Clare O’Leary & Glenis Giles | **Executive Producer:** Penney Moir | **Director of Photography:** Russell Milledge | **Original Music:** Plan 9 | **Editor:** Amanda Mulderry | **Post-production:** POW Studios, Park Road Post

On Saturday, March 16, 2024, NorthSite hosted an exclusive screening of the feature film “Portraits of Us,” highlighting the life and work of celebrated New Zealand artist Geoff Dixon. The documentary offered viewers an intimate glimpse into Dixon’s vibrant artistic world, where endangered birds, rockets, environmental concerns, and pop culture converge in his distinctive textural colours and forms. Attendees experienced Dixon’s moving personal journey filled with adventure, love, and meaningful friendships, discussed with filmmaker Russell Milledge who shot much of the footage in Gimuy 2020 –2022.

A highlight of the film was the portrayal of Dixon’s collaborative relationship with fellow artist Euan Macleod, capturing moments of their artistic process together. The documentary also explored Dixon’s partnership with indigenous Australian artist Arone Meeks, showing how both artists used their creative voices to illuminate pressing environmental issues. The screening complemented the concurrent exhibition at NorthSite Contemporary Arts, “EUAN MACLEOD and GEOFF DIXON | *Facing Time: 50 Years*,” displayed in Gallery 2. This exhibition showcased works from both long-term friends and artistic collaborators, providing context and deeper appreciation for the film’s content.

MUM'A **NAI**

The Ancient Art of Applique meets
the Phenomenal Power of Personal
Mantras - ‘I AM’ Mantras

18 MAY 2024, 9–5PM
📍 NorthSite Art Studios

The Ancient Art of Applique meets the Phenomenal Power of Personal Mantras was a full day workshop led by emerging local artist Naomi Evans (Mum’a Nai). It offered participants an opportunity to engage with the traditional technique of appliqué using upcycled materials, while exploring the transformative potential of personal affirmations. The workshop encouraged dialogue around identity, resilience, and self-expression, while connecting participants with ancient craft practices reinterpreted for a contemporary audience. Aligned with Naomi Evans’ concurrent exhibition the workshop supported deeper engagement with her practice, provided facilitation guidance and experience, and strengthened NorthSite’s role as a hub for accessible, professional development opportunities. The event attracted a diverse audience of emerging and established creatives, fostering community connections and supporting NorthSite’s mission to nurture artistic growth across all experience levels.

ANNIKA **HARDING**

Painting an experience of place:
experimental acrylic painting

25 MAY 2024, 1:30–5PM
📍 NorthSite Art Studios

In May 2024, artist, curator, and researcher Annika Harding delivered an inspiring afternoon workshop of experimental acrylic painting. Participants explored the expressive potential of acrylic media in response to meaningful landscapes and personal imagery. The workshop offered a foundational overview of acrylic paint characteristics and mediums, including applications on unconventional surfaces such as found timber and cardboard, using a range of viscosities, transparencies, and specialty paints that introduced texture, luminosity, and reflective qualities into their work.

Working from photographs of personally significant places, participants embraced a process-driven approach, allowing experimentation and intuition to shape their final pieces. The session encouraged creative risk-taking and provided a framework for ongoing personal exploration with acrylics beyond traditional methods. This hands-on workshop attracted participants of all experience levels, fostering a welcoming, supportive environment for artistic discovery. Aligning with NorthSite’s commitment to offering accessible skill-building opportunities, Painting an Experience of Place left attendees equipped with new technical skills, conceptual strategies, and renewed inspiration for their practices.

“Great facilitites, excellent artist/instructor, useful skills and processes learned.”



PROGRAMS WITH EXHIBITING ARTISTS

ANASTASIA KLOSE | ANNIKA HARDING

Artist Discussion - In conversation with Hamish Sawyer

20 APRIL 2024, 11-12PM
NorthSite Contemporary Arts

“The art demonstrated a real sense of place, the acoustics enhanced the singers lovely voice, and the insightful question/answer session underpinned the whole experience.”

JILL CHISM

Publication Launch & Artist Talk

21 SEPTEMBER 2024, 10-1PM
NorthSite Contemporary Arts

The artist talk and publication launch for *Remnants* provided an insightful and valuable opportunity for audiences to engage with Jill Chism and her long-standing artistic practice. Chism shared reflections on the philosophical and ecological themes that have informed her work since the early 1990's, offering context to her installations, assemblages, and mixed media pieces. The conversation highlighted the depth and consistency of her practice in Far North Queensland and the continued relevance of her investigations into interconnectedness, materiality, and spiritual presence. The accompanying publication, available through the NorthSite store, further explores these themes and the evolution of Chism's work throughout her career.

I, OBJECT

Panel Discussion

16 NOVEMBER 2024, 10-1PM
NorthSite Contemporary Arts

A dynamic discussion featuring Henrietta Fourmile, Vernon Ah Kee, and Aven Noah Jr, chaired by Jack Wilkie-Jans, provided meaningful insight into the themes explored in the exhibition *I, Object*. The conversation was open, engaging, and thought-provoking, with each speaker contributing perspectives informed by their cultural leadership and lived experience. The event fostered strong audience engagement and enriched public understanding of the exhibition's content. Presented at NorthSite Contemporary Arts from 26 October to 24 December 2024, *I, Object* featured over 60 contemporary from QAGOMA's Indigenous Australian Art collection, including significant works by Vernon Ah Kee, Tony Albert, Michael Boiyool Anning, Fiona Foley, Danie Mellor, Christian Thompson, Warraba Weatherall and historical items acquired by the gallery and not shared in community since removal.

WARRIGO TYRELL

Warri Artist Discussion

29 NOVEMBER 2024, 5:30-6PM
NorthSite Contemporary Arts

Prior to the *MUKI* performance, WAARI (Warrigo Tyrell) and the creative team delivered an engaging artist talk that offered valuable insight into the development and presentation of the printwork's displayed in the pop-up exhibition in by Bulmba-ja foyer . The discussion explored the collaborative creative process and the significance of sharing *MUKI* with communities in both Narm (Melbourne) and Gimuy (Cairns). The event was well-attended, with audiences responding enthusiastically to the opportunity to engage directly with the artists and gain a deeper understanding of the cultural narratives driving this impactful WARRI's art and music.



EDUCATION



In 2024, NorthSite Contemporary Arts facilitated a transformative school partnership workshop that brought together students from Pymble Ladies' College (NSW), Milingimbi School (NT), and Central Coast Grammar School (NSW).

This initiative, supported by the Yadha Muru Foundation's City-Country Partnerships Program, aimed to bridge educational experiences between metropolitan and remote communities.

Seventeen First Nations young women participated in a hands-on printmaking workshop at NorthSite Art Studios led by esteemed First Nations artists Sheryl J Burchill and Ruth

Saveka, with additional support from Lauren Carter and Melania Jack.

The two-day workshop provided a platform for cultural exchange and artistic expression, fostering connections across diverse backgrounds.

As part of their engagement, the students joined Aven Noah Jr. for insightful floor talks on the "I Object" exhibition over two days, deepening their understanding of contemporary Indigenous art practices.

This collaborative program exemplifies NorthSite's commitment to nurturing emerging First Nations talent and promoting cross-cultural understanding through the arts.



2025 FLAME VISUAL PROGRAM

Led by Cairns Regional Council, the FLAME Visual mentorship program is designed to support young creatives to continue an arts practice after leaving school, providing opportunities to meet and work with other creatives in the region and to engage with the local arts sector. Now in its ninth year, supported by NorthSite and benefactor Paul Matthews, the program has evolved to support young (15 – 25 year-old) creative emerging artists in a way that enables skills development and encourages them towards a more holistic 'creative life' approach. Tanks Arts Centre staff connect young creatives with established artists acting as creative mediators, delivering peer-to-peer learning opportunities over a three-month period. Participants benefit from having access to an open art studio at Tanks during the course of the program, are provided with a bursary towards art making materials and work towards an annual group exhibition in Tank 4.

Throughout 2024, we welcomed student groups from Kuranda State High School, TAFE Far North, Saint Monica's College, and other institutions for guided tours of the galleries. These visits provided valuable opportunities for students to engage directly with contemporary exhibitions and deepen their understanding of visual arts practices.

In September, we strengthened our partnership with TAFE Far North by facilitating a work experience program for Diploma of Visual Art students Ashley McDonald and Lindy Ingle. During their placement, the students gained hands-on experience in behind-the-scenes gallery operations, learning practical skills in art handling and exhibition changeover as they supported the installation of the Season 3 and Season 4 exhibitions.

We also continued our partnership with the City of Gold Coast to host artists during the Cairns Indigenous

Art Fair (CIAF). As part of this program, we hosted artist Norton Fredericks, introducing him to key networks and facilitating his involvement in a range of programs and activities throughout the week.

QAGOMA engaged Dian Darmansjah, NorthSite Printmaking Coordinator to contribute to the development and facilitation of an artist-led workshop as part of QAGOMA Learning's Art as Exchange regional workshop. Dian worked in collaboration with QAGOMA Head of Learning Terry Dean, and Mamu Dugul-barra and Wari-barra Artist Melanie Hava to deliver a session for arts educators on 28 October in Atherton.

We also supported the Indigenous Art Code to hold their 2024 AGM at Bulmba-ja and the Thancoupie Bursary to host their annual breakfast in the Yarning Circle of Bulmba-ja during CIAF.

CASE STUDY: REGIONAL // REGIONAL GATHERING



In October 2024, NorthSite Contemporary Arts in partnership with **Asialink Arts** proudly hosted the **Regional // Regional (R//R) Gathering** in Gimuy/Cairns. This significant event welcomed regional, national, and international arts leaders, producers, and artists, bringing together 40 Far North Queensland creatives alongside 30 Regional // Regional members from Australia, Asia, and the Pacific.



We worked closed with Asialink Arts and Yidinji Elder Henrick Fourmile and cultural leaders Susan Reys and Karen Reys of Kgari 3 Sisters and CEED Healing to develop a culturally grounded and deeply informative program that facilitated knowledge sharing, connection and personal introspection and growth for delegates.

Presentations included a Keynote Address by Widjabul woman of the Bundjalung nation and leading Creative Director Rhoda Roberts, alongside local sector leaders including Solomon Booth, Adam Boyd, Sasi Victorie, Natalia Mann, Merindi Schreiber and facilitators from the R//R cohort plus arts leaders such as Zohar Spatz, Head of Community and Experimental Arts at Creative Australia.

We thank Cairns Regional Council, Creative Life staff for coming on board to support and participate in the program and providing Martin Munroe Park & CPAC venue for the two-days of connection with local delegates. The rest of the program took place across Gimuy, with On Country experiences with the Mandingalbay Yidinji rangers and closed sessions at NorthSite and in the Bulmba-ja Theatre.



REGIONAL // REGIONAL GIMUY (CAIRNS) GATHERING
14 - 18 OCTOBER 2024
https://youtu.be/Cn1g9LXgl_c

Gathering Highlights:

- **Keynote Address by Rhoda Roberts AO**, on Responsibility and Sustainability in regional arts.
- **Deep Listening on Country Program**, led by Traditional Owner Hendrick Fourmile, Susan Reys and Karen Reys of Kgari 3 Sisters & CEED Healing, grounding the gathering in Indigenous knowledge systems.
- **Visit to Mandingalbay Authentic Indigenous Tours** Excursion with Djumbun Rangers, East Trinity.
- **Case Study Presentations** of collaborative projects from Torres Strait, Vanuatu, Philippines, India, WA, and Tasmania.
- **Critical Conversations** facilitated by leaders from Taiwan, India, and Australia around cultural collaboration, youth engagement, and future directions for regional festivals.
- **Artistic Provocations and Knowledge Sharing** across diverse cultural contexts.

Who Participated

- 28 R//R members from across Australia, Vanuatu, Indonesia, Japan, Taiwan, Philippines, India, Malaysia.
- 40 local Far North Queensland artists, producers, Elders, and Council representatives.
- Key organisations: NorthSite Contemporary Arts, Moa Arts, Lokol Eyes, Situate, ThinkArts, StepOut Arts, Outback Theatre for Young People, Makassar International Writers Festival, Fremantle Biennale, Sanriku International Arts Festival, and more.
- **Regional // Regional** is a three-year initiative supporting regional creative collaboration across Australia and the Indo-Pacific, in which Ashleigh Campbell and NorthSite colleagues have been active members. The program delegates meet regularly online at have met at 3 in-person gatherings (Darwin, Hobart and Cairns) to foster ongoing knowledge exchange, seed-funded projects, research, and cross-cultural partnerships for regional communities.





“

It’s taught me so much about how to **collaborate and build robust and fruitful partnerships**

LOCAL PARTICIPANT FEEDBACK

Outcomes and Benefits

- Grounded experience of Country**
Learning through immersion, ceremony, storytelling, and Indigenous-led reflection.
- Deepened international relationships and situated Gimuy**
Forged through mutual respect, cultural protocol, and place-based practice, building strong foundations for future collaborations across the Indo-Pacific.
- Amplified opportunities for FNQ artists**
Enabled direct connections between local creatives and international collaborators, expanding networks and opening new pathways for engagement and exchange.
- Validation of regional models of practice**
Affirmed the value of community-embedded, long-term approaches to cultural development over transactional or one-off outcomes.
- Seeded future collaborations and projects**
Nurtured new artistic and producer-to-producer relationships that will generate fresh work and ideas across diverse regional contexts.

Strengthened recognition of the role of regional festivals
Highlighted how regional arts festivals serve as vital platforms of cultural continuity, intergenerational knowledge transfer, and creative innovation.



Gathering Take Aways:

- Establishment of a **multi-arts network** in FNQ for regional producers and artists.
- Ongoing relationship-building** and exchange through the R//R Alliance.
- Continued prioritisation of **First Nations leadership and intergenerational knowledge transfer**.
- Advocacy for **sustainable frameworks** supporting regional cultural ecosystems.

Regional // Regional is an initiative of **Asialink Arts** at The University of Melbourne, supported by The Yulgilbar Foundation, Circle 5 Foundation, Konfir Kabo. This gathering was delivered in partnership with NorthSite Contemporary Arts and Cairns Regional Council.

REGIONAL // REGIONAL GATHERING PARTICIPANTS

NAME	DETAILS
MARIANA VERDAASDONK	Multidisciplinary Artist at 66bCell
CHRIS STANNARD	Curator at Cairns Regional Council (CRC)
KIM JAMESON	Cultural Planner at CR
VICTOR STEFFENSEN	Firesticks Allicance / musician
FRANCOISE LANE	Independent surface designer
EMMA FOWLER THOMASON	Arts & Cultural Education Offcier at CRC
GERALDINE HENRICI	Artist / Placemaking Officer at CRC
DIAN DARMANASJAH	Collaborative Artsworker
MERINDI SCHRIEBER	Kuku Yalanji Songwoman / Director
RITA PRYCE	Dancer/ Director The Pryce Centre
TEHO ROPEYARN	Artist / Artistic Director CIAF
MIK LA VAGE	Sound designer/composer/filmmaker
NATALIA MANN	Musician / Director Sonic Earth Ensemble
RUSSELL MILLEDGE	Filmmaker/Animator/Artist, Bonemap
LUCIEN SIMON	Independent Producer
ZANE SAUNDERS	Independent Artist
MONICA STEVENS	Independent Artist / Dancer
ANDREW BOBELDYK	Events Producer / Mackay Regional Council
CHARLES WILES	Producer / RASN NQ
MONIQUE BURKHEAD	Independent Artist
ROLAND NANCARROW	Independent Artist
TERRY DEEN	Educator / Queensland Art Gallery Gallery of Modern Art
REBECCA YUDELL	Dancer/Artist, Bonemap
SABRINA TOBY	Producer / PUNQ Festival
SASI VICTOIRE	Independent Artist
SOLOMON BOOTH	Chairman Ngalamun Lagau Minaral (Moa Arts)
ADAM BOYD	Arts Professional / Curator
KLARE KUOLGA	Jazz Musician
PATTY PREECE	Sound Engineer / Musician
SARA ISHERWOOD	Independent Director
STEPHEN DOBSON	Dean of Education and the Arts at Central Queensland University
MERRYNN HUGHES	Shine Productions
TALOI HAVINI	Independent Artist
MARILYN HAVINI	Community leader / Artist
MAHARLINA GOROSPE-LOCKIE	Independent Artist
KEVIN MAYO	Curator/ Crate 59
HENDRICK FOURMILE	Yidinji Elder and cultural leader

NAME	DETAILS
RHODA ROBERTS	Bundjalung Artist Director/Producer
KAREN REYS	Kgari 3 Sisters, Ceed Healing
SUSAN REYS	Kgari 3 Sisters, Ceed Healing
ALEX WISSER	Cementa, Kandos, NSW, Australia
ANTARA DASGUPTA	ThinkArts, Kolkata, India
ASHLEIGH CAMPBELL	NorthSite Contemporary Arts, Cairns, QLD, Australia
AVEN NOAH JR.	NorthSite Contemporary Arts, Cairns, QLD, Australia
DAVID NALO	Lokol Eyes, Espiritu Santo, Vanuatu
DELY ROY NALO	Lokol Eyes, Espiritu Santo, Vanuatu
DIAT ALFERINK	Independent Creator/Producer, Thursday Island, QLD (Torres Strait), Australia
DONI MAULISTYA	Padepokan Seni Bagong Kussudiarja, Yogyakarta, Indonesia
EMMA PORTEUS	Situate, Hobart, TAS, Australia
HANNAH CLISSOLD	Arts Queensland, Sunshine Coast, QLD, Australia
HENRIE KASSAY-SCHUSTER	Independent Producer / Punctum, Castlemaine, VIC, Australia
ILDA KARWAYU	Makassar International Writers Festival, Makassar, Indonesia
ITA IBNU	Makassar International Writers Festival, Makassar, , Indonesia
JEANNIE PARK	Padepokan Seni Bagong Kussudiarja, Yogyakarta, Indonesia
JIH-WEN YEH	Step Out Arts, Tainan, Taiwan
JUDE ANDERSON	Punctum, Castlemaine, VIC, Australia
JULES CABURIAN	23 Sampaguita Artist Collective, Baguio, , Philippines
LIA PA'APA'A	Artback NT, Darwin, NT, Australia
LOREN KROMNEYER	The Unconformity, Queenstown, TAS, Australia
LOUISA GORDON	The Unconformity, Queenstown, TAS, Australia
M. AAN MANSYUR	Makassar International Writers Festival, Makassar, , Indonesia
MAKOTO KUZUYA	Sanriku International Arts Festival, Sanriku Coastal Region, Japan
MASOOM PARMAR	Alif Arts Consultancy, Bengaluru, , India
MELANIA JACK	NorthSite Contemporary Arts, Cairns, QLD, Australia
NORIKAZU SATO	Sanriku International Arts Festival, Kyoto, Japan
RACHMAT MUSTAMIN	Makassar International Writers Festival, Makassar, Indonesia
RUCHIRA DAS	ThinkArts, Kolkata, India
RUTH LANGFORD	Nayri Niara, Hobart, TAS, Australia
SARAH PARSONS	Outback Theatre for Young People, Deniliquin, NSW, Australia
SHAY VIGONA-GOUDGE	Artback NT, Darwin, NT, Australia
SHIMOYAMA HISASHI	Rica Rica Festa, Okinawa, Japan
SHUTARO KOIWA	Sanriku International Arts Festival, Sanriku Coastal Region, Japan
SMRITI RAJGARHIA	Serendipity Arts, Delhi, India
TOM MULLER	Fremantle Biennale, Fremantle, WA, Australia
TONY YAP	Tony Yap Company / MAP Festival, Melbourne, VIC, Australia

REFLECTIONS: REGIONAL // REGIONAL GATHERING

Regional // Regional (R // R) is a historic opportunity for international and domestic collegiality across all festival fronts and more; at its heart (and the hearts of cohort members) is ‘relationships’.

Since 2022, R // R has been enacting a soft-power ‘cultural diplomacy’ effort unlike any other formalised approach reaching across Australia, Asia and the Pacific. As a thirty-strong cohort of arts workers and creatives alike from nine countries, they engage with hundreds of other stakeholders wherever they meet in Australia (recently in Gimuy/Cairns, Queensland and so far in Garramilla/Darwin, Northern Territory and Lutruwita/Tasmania). A ‘think tank’, if you will, the R // R cohort champions changes to ethos, ethical mindsets and visionary outlooks within practical, showcase arts settings. They posit to the creative arts industry globally that centring human experiences and exchanges must become crucial to arts funding and investment approaches, beyond narrow views of ‘economic return’ as being the sole outcome, and where engagement becomes reduced to statistics. Their emphasis is on cultural exchange and collaborative, creative processes as being fundamental to forging deeper social equity and stronger and re-emboldened cultural connection.

The cohort comes together to collaborate in self-informed, co-designed ways, aligning themselves on more philosophical grounds when it comes to mutual Cultural Maintenance endeavours. They do so across arts and cultural practices and via complementary famils, through discrete programming more directly, as well as in troubleshooting common challenges and exploring new approaches. R // R couldn’t have convened over a more uncertain time for festivals domestically and globally. As such, it must continue.

A reality of polarising trends is taking hold across and throughout the festivals and events space in Australia. Emerging festivals are struggling to find support in a paradigm of disparity between lucrative funding solutions seemingly available to larger or older events. Still, even the ‘big’ festivals are also facing crises of downturn in both audiences and skilled workers to pull off such operations. Simultaneously many festivals are closing or postponing their events at rate—while others can’t even get off the ground. Festivals and festivals are a many varied thing, too. How does a major music festival relate to a smaller-scale multi-

arts cultural festival? Are there convergences that can be leveraged for equity in sustainability? Then there are the tourism and visitation drivers also placed unto such events (particularly in Queensland and the Northern Territory of Australia), thus broadening their Key Performance Indicators beyond achievability and somewhat more removed from the core purposes of such events. Overarchingly, ‘connectivity’ and ‘community’ remain core values for all. Simultaneously, aspirations to bring together ‘cultural’ emphases across Asia and the Pacific and other global neighbourhoods is strong and taking up as key positions within Cultural Diplomacy efforts by diplomatic corps. Communal comings-together in the festival space (the most visible and accessible of ‘arts’ for communities to engage with) are the only ways the above can be addressed with any altruism.

R // R is an initiative of Asialink Arts and Culture and its thirty-five-year legacy, at the University of Melbourne. It’s an initiative supported by major partners, The Yulgibar Foundation, Circle 5 Foundation, and Konfir Kabo and Monica Lim. R // R celebrated its third and penultimate gathering of its three-year

cycle (that is, if further funding cannot be obtained) in tropical Gimuy/Cairns, Queensland from 14-18 October, 2024. Held upon the homelands of the Gimuy Walubarra Yidinji peoples, R // R’s ‘Gimuy Gathering’ was delivered in partnership with NorthSite Contemporary Arts, by support from Cairns Regional Council. It brought with it great winds of hope and tidings of achievable arts and cultural collaborations, to a city which dons itself the moniker of being the ‘arts and cultural capital of regional Australia’ and which is presently struggling to elevate its arts projects, events and festivals to the heyday of mid-2000s-2010s engagement and recognition. Locally, the

production costs of large-scale acts and activations reduce how far north/regional touring can occur, and neither is helped by Gimuy/Cairns still not having an all-purpose, all-weather entertainment facility. Still, there are mighty champions galore for the arts across Tropical North Queensland, and there are still more festivals and arts events than can be counted. Due to the foundational reputation Gimuy/Cairns enjoys as a destination and for the arts, growing calls for the city to reach out into the Asia Pacific as a ‘gateway’ resound.

The R // R cohort came to Gimuy/Cairns surprisingly unshackled by the woes of statistics. Being independent, their outlook is different as a collective, than focused debilitatingly on what no doubt encroaches on their individual practices—R // R isn’t a coming-together of commiseration or panic. R // R is a coming-together of a group of arts and cultural leaders,

“ They rightly look inwards instead of outwards to funding matters, acknowledging that the very nexus of all arts and cultural pursuits (and enterprises) are human and relationships based.



of creative practitioners and professionals, who have visions and dreams for new and cross-cultural ‘songlines’ of connectivity between the hearts of the kindred amongst them. Their brief is simple: Let’s work to change or introduce new systems to the ones not working for us. They rightly look inwards instead of outwards to funding matters, acknowledging that the very nexus of all arts and cultural pursuits (and enterprises) are human and relationships based. Positing that there can be no way forward without brokering intellectual and philosophical “trade” amongst creatives at a mutually cultural intersection, than the ‘bricks and mortar’ type talk ad infinitum.

This shouldn’t suggest that the ‘bricks and mortar’ of things isn’t where invaluable conversations must also take shape, but that a new type of listening be pronounced. Can greater funding and less ‘red tape’ for festivals and public-facing arts and cultural events make things better? Yes. Will such investment—with more accessible and diversified funding options under international touring—be returned in great yield for the economy? Naturally. But what will move us to this space, where funding opportunities are there for collaborative practices, where the point is the process and not the dividends? Why, the case studies of R // R of course! These critical thirteen projects supported by Asialink, demonstrates a return to thriving cultural ecosystems, of practice and strengthened relationships across a near-feudal global neighbourhood, ever tormented by Climate Change and Expansionism.

It’s important to remember that the Cohort of R // R is specifically made up of representation from festivals and events which occur in regional areas. The dynamics for event delivery and audience participation/community engagement is very different in a regional sense, than to metropolitan showcases where the arts is more readily and routinely accessible. The challenges are unique in terms ‘bricks and mortar’; there aren’t the number of arts workers and technically trained production crews who are locally based in as many numbers as in cities. As aforementioned,

infrastructure is a limitation, more so its moveability to regional areas (e.g. staging and site-build equipment). In a more intangible sense, infrastructure around societal impacts of cost-of-living has led to a global trend of ‘de-regionalisation’ in terms of population numbers. As such, cultural practices suffer in terms of their maintenance/participation. The Cohort’s festivals and events are of a comparatively smaller scale that the more vocal and visible players—they’re not fiscally empowered to be able to weather the storms should they continue to swell. Their collaborations are about survival and banding together in an emerging international community. They’re laying the groundwork for new ‘systems’ for a reenvisioned sustainability which is centred at the core of ‘exchange’ (of ideas, of resources... of collectively re-emboldened passion).

Only the Regional // Regional cohort—nay, family—can learn from one another on matters of audience and cultural practice (re)engagement, economic sustainability and economisation, and conceptual brilliance etcetera. Only with greater support can they be positioned as a more intrinsic force in the (re) education of domestic systems and funding bodies in a new wave; literally from the very grassroots experiences of peers across Australia, Asia and the Pacific. The work of this seminal network—which connects us all internationally through ancient and emerging kinships, migration and trade routes and songlines—is nowhere near finished. Australian can be seen by our cousins and neighbours as being more than a product of sheer genocide, Stolen Generations and convict trauma, ‘White Australia Policies’, of blackbirding and slavery; not just as a middle-power with a growing domestic sense of Nationalism. Given the chance, this cohort has the unlimited potential to establish Australia as a cultural powerhouse—which can define more apt concepts of its role across Australia, Asia and the Pacific, of commonality and humanity, and of true multi-culturalism.

Article written by
JACK WILKE- JANS

2024

'Mixed Grill' MAJORITIES live interactive performance
with John De Satge. Photo: Cristina Bevilacqua.

EVENTS



15
Performances



\$11,000
Ticket sales

CASE STUDY: MIXED GRILL

6 JANUARY 2024: 6-11:30PM

“

Bizarre and wonderful night full of **energy and creativity**. The night really filled up my cup and left me feeling **energised** with **wonder at people’s creativity**.



This page: 'Mixed Grill' *Exercise In Futility* performance produced by Nicholas Mills, performed by the 5Five artists, sound by Fletcher Glover and BLK+SBBTH.
Opposite page: 'Mixed Grill' artists and performers
Photos: Cristina Bevilacqua.



5FIVE COLLECTIVE | RODERICK NEWBURY | TEGAN KOSTER | DOULA | FLETCHER GLOVER | JOHN DE SATGE | FLETCHER GLOVER | REBECCA YODELL | JAY WYMARRA | PAUL BARRON | ROB EAKIN | DERRYN KNUCKEY | FILE_ERROR | DENNIS HUNTER

NorthSite hosted the one-night micro-festival event, *Mixed Grill*, produced by The 5Five collective.

Mixed Grill closed the collectives exhibition in Gallery 2, 'other', and was a live performance-based extension of the thematic framework of this exhibition.

'other' curator and *Mixed Grill* creative producer Nicholas Mills, worked with the The 5Five collective and the NorthSite team, to produce a diverse 'ensemble' night of experimental performance, new music and sound art, queer cabaret and visual media, critical yarns and DJ culture.

The exhibiting 'other artists', Roderick Newbury, Tegan Koster, Doula, Fletcher Glover, and John De Satge, were joined on the night by performance artists Rebecca Youdell, Jay Wymarra, Paul Barron, Rob Eakin, Derryn Knuckey and File_Error, and Calling to Country by Djabugay cultural leader Dennis Hunter.

Mixed Grill is a moving feast: activated performance spaces were enabled throughout the venue at Bulmba-ja. Punters were initially greeted at the front door and encouraged to have their picture taken in the 'other' booth, thus becoming part of the work 'other is you'. DJ Whichway met the audience in the foyer with a fine selection of groove, alongside the 'other' exhibition and delicious food by The Toasted Goat and drinks from the Hungry Pitcher.

The audience were then led into Gallery 1, and greeted with a bare, talk-panel format. Djabugay leader Dennis Hunter acknowledged Country before members of The 5Five collective engaged in the yarning panel, 'In Other Words', moderated by Walluwarra performer John De Satge. The yarn explored individual and universal perceptions, and experiences, of 'other'.

Following the panel discussion, interdisciplinary practitioner Rebecca Youdell and media artist File_Error performed a delicate sound, screen and movement performance in response to the exhibition.

The audience were then directed to move to Studio B, where Dennis Hunter then guided them through 'Calling to Country' and true history, before John De Stage's game-show style 'MAJORITIES live', welcomed three attendees to test their knowledge against the expert 'flag-guy' in a showdown of interactive Flag Game performance.

The *Mixed Grill* program juxtaposes work and space that compliment and contrast: the audience were then led to the rear carpark of Bulmba-ja, for the outdoor performance/installation piece 'Exercise In Futility'.

Produced by Nicholas Mills, and performed by the 5Five artists, with sound by Fletcher Glover and BLK+SBBTH, this 'roving parade' utilised discarded gym equipment and the rolling shell of an XP Ford Falcon, to illustrate a compelling visual and conceptual image.

It was then back into Studio B for a cabaret-styled double header: Jay Wymarra presented excerpts from his new show 'AmaJayus', which will premiere at the Melbourne International Comedy Festival. Tegan Koster then set the stage for a massive retro-synth exploration, presenting a quirky and upbeat live electro/screen showing of her new art-pop sound works, as part of her ongoing project 'Shapes'.

After a short break, the night moved into its final gear, with cult improvisation art/noise band 'dero', led by File_Error, and the funk/groove contrast of DJ Mr Tarago (John De Satge), cutting their own aural space, for a final sound and dance floor spin.

Article written by
NICHOLAS MILLS

OPENINGS & EVENTS



NORTHSITE
SEASON 1 OPENING

2 FEBRUARY 2024, 5:30–7:30PM
📍 Bulmba-ja Arts Centre

NorthSite Contemporary Arts proudly launched its first exhibition season of 2024 with a vibrant opening event that celebrated new work, cultural storytelling, and artistic collaboration.

The opening featured four outstanding exhibitions: the inaugural presentation of **NGURRUWARRA/DERNDERNYIN: Stone Fish Traps of the Wellesley Islands** from Mirndiyan Gununa Aboriginal Corporation, Mornington Island Art; **Conversations with my barista (real or imagined)** by Cairns-based emerging artist Selina Kudo; **Facing Time: 50 Years**, a collaborative exhibition by long-term friends and artists Euan Macleod and Geoff Dixon; and a series of dynamic new editions produced through NorthSite's **SpotFire First Nations artist print program**.

Held at NorthSite's gallery spaces within Bulmba-ja Arts Centre, the event attracted a large audience of artists, arts industry peers, and community members. The evening was a lively celebration of artistic practice and cultural exchange, setting a strong and positive tone for NorthSite's 2024 programming.

Opposite page: Euan Macleod and Geoff Dixon, *Facing Time: 50 Years*, Season 1 Opening, NorthSite Contemporary Arts, 2024
Photo: Cristina Bevilacqua.



NORTHSITE
SEASON 2 OPENING

12 APRIL 2024, 5:30–7:30PM
📍 Bulmba-ja Arts Centre

NorthSite Contemporary Arts celebrated its second exhibition season of 2024 with a dynamic opening event that highlighted new perspectives, local landscapes, and powerful personal narratives through contemporary art.

The season launched four exciting exhibitions: **For thy sake I in love am grown** by Anastasia Klose; **Flux and Fog – Landscapes of the Atherton Tablelands** by Annika Harding; **I AM** by emerging artist Naomi Evans; and **Magic Compass** by Alex Baird Murphy.

A special highlight of the evening was a live performance by exhibiting artist **Anastasia Klose**, who performed a classical opera repertoire within the Void Gallery. Against the backdrop of her drawings and video work, Klose's performance formed a moving elegy to the rapidly diminishing biodiversity of Far North Queensland, offering audiences an unforgettable, multi-sensory experience.

The event was well attended by artists, community members, and industry colleagues, and it further strengthened NorthSite's commitment to showcasing bold, diverse, and regionally connected contemporary art.



NORTHSITE
2024 IACA X NORTHSITE
ARTISTS' PARTY FOR CIAF 2024

23 JULY 2024, 5:30–9PM
📍 Bulmba-ja Arts Centre

NorthSite Contemporary Arts, in partnership with the Indigenous Art Centre Alliance (IACA), proudly hosted the 2024 CIAF Artists' Party — a vibrant evening celebrating the artists, culture, and community at the heart of CIAF.

The night officially launched several major exhibitions including **way to be** by Vernon Ah Kee, **Meriba Tonar [Ngoelmudh] Our Way**, Lamar Kop Spiritual Centre, Spotfire II, and **Women's Business** at NorthSite's CIAF booth. The exhibitions showcased the exceptional talents of artists from First Nations artists across Queensland.

The program featured a Welcome to Country, Minjil cultural performer, followed by speeches from Solomon Booth (Chairman of Ngalamun Mineral Arts Centre and IACA), Leitha Assan (Gab Titui Cultural Centre), and exhibiting artist Vernon Ah Kee, emceed by CEO, Ashleigh Campbell.

Guests enjoyed artist talks in the galleries including a panel facilitated by Aven Noah Jr and Gab Titui, and live performances by Yirgihilya, The Nightshift Duo, and Miriki Performing Arts, Torres Strait Islander cuisine by Feasty Foodz, and a lively atmosphere that celebrated First Nations creativity, connection, and storytelling.

The IACA x NorthSite Artists' Party was the first event for CIAF 2024, a powerful reminder of the strength and vitality of First Nations art in this region.



NORTHSITE
SEASON 4 OPENING

24 AUGUST 2024, 1-3PM
📍 Bulmba-ja Arts Centre

This sold-out day of exhibition talks, performances and openings for the Season 4 exhibitions was a lively celebration of local arts. Attracting over 250 attendees, the atmosphere was jovial and positive, which was great to see, however the noise levels between galleries did affect the sound in different gallery spaces and the performances in Gallery 1. As a result, we've made the decision to split the seasonal openings in 2025, dedicating more time for artist talks across the day. We congratulate Jill, Luke and Cristina on the realisation of their exhibitions that are so embedded and reflective of the environments and communities they live in.



WARRI LIVE SHOW
WAARI PRESENTS MUKI

29 NOVEMBER 2024, 6-10PM
📍 Bulmba-ja Arts Centre

Waari and the creative team, supported by NorthSite Contemporary Arts, presented **MUKI**—a solid live performance celebrating the launch of their debut five-track EP. Led by multidisciplinary artist WAARI, a proud descendant of the Waanyi and Kalkadoon peoples from the Gulf of Carpentaria and Mount Isa region, and the Ngāti Mutunga, Ngāti Manu, and Te Ātiawa iwi of Taranaki, Aotearoa, the production offered a soulful and immersive audio-visual experience. Through dance, movement, visual art,

projections, poetry, and live music, *MUKI* powerfully centred First Nations storytelling and cultural expression.

Premiering in Narm (Melbourne) and then presented in Gimuy (Cairns), the work was developed with support from Creative Victoria and Music Works. Its Cairns presentation was supported through the Regional Arts Development Fund (RADF), a partnership between the Queensland Government and Cairns Regional Council, with production support from NorthSite.

The performance featured an outstanding group of collaborators and performers, including Maru Nitor, Jamahl Yami, Bella Waru, Yusuf Harare, Pataphysics, Skyla Tyrrell, and Broden Tyrrell, and played to a full house at Bulmba-ja Theatre.



2024

PRINTMAKING



500+
New prints



3
International
artists-in-residence



9
Australian
artists-in-residence



NORTHSITE ART STUDIOS

In 2024 we focused on improvement and maintenance of the facility, having been impacted by significant rains during Cyclone Jasper at the end of 2023.

Following a major staff working bee, we had the studios commercially cleaned and invested in replacing the old chipboard kitchen – with the design and installation of new cabinetry, dishwasher and mini fridge installed. The smoke alarms were upgraded and certified. We also had to undertake plumbing work on the property throughout the year, replacing

underground pipes, toilet fixtures and kitchen plumbing. There is still major work to be undertaken on the electrics, fixing lighting and adding new electricity points.

We commenced work on the print and art focused library and resource shelf at the studios and we replaced and improved eight workshop tables, anti-fatigue mats and acquired comfortable director’s chairs for artists to work.

WH&S Manuals and Studio Induction Form were updated. The Pricing Matrix for use of the Studios, Workshop Application forms, Terms and Conditions Document, Hiring Contract and Booking system were all also updated and implemented.



“

I would like to sy a **huge thank you** to the artists and team who facilitated the **Linear Horizons workshop** at NorthSite on 14 October. I am **very pleased with my prints** and the results of others were terrific!

SESSION NAME	DATE	LOCATION
Badu Island Collagraph and Mono printing Workshop	14 – 26/04/2024	Badu Art Centre, Badu Island
Drypoint Printmaking Workshop	16/09/2024	NorthSite Art Studios
Drypoint Printmaking Workshop	23/09/2024	NorthSite Art Studios
Ivy Minniecon Artist-in-residence	14 – 26/04/2024	Badu Art Centre, Badu Island
Darren Blackman All Come Under, production	7-10/07/2024	NorthSite Art Studios
Linear Horizons: A Collaborative Printmaking exchange between Baguio, Philippines and Cairns, Australia. - Printmaking Residency Sasha Farnell, Keira Alberts, Susan Reys, Raidon Robinson, Ronald Allen De Leon, Kunaya Lopez, Fara Marita Manuel	2-14/10/2024	NorthSite Art Studios
Community Celebration Linear Horizons with Philippine Cultural Society of Cairns	14/10/2024	NorthSite Art Studios
Linear Horizons Printmaking Residency and Community Workshop	14/10/2024	NorthSite Art Studios
Open Studio Event - Interactive Printmaking Demonstration – community workshop Sasha Farnell, Keira Alberts, Susan Reys, Raidon Robinson, Ronald Allen De Leon, Kunaya Lopez, Fara Marita Manuel	14/10/2024	NorthSite Art Studios
Badu Art Centre artsworker visit Tala Aiona Gaiden - in residence, collaborative printmaker, mentorship	1-15/10/2024	NorthSite Art Studios
Pymble Ladies College Workshop	5-6/11/2024	NorthSite Art Studios
Moa Arts Senior Artists Printmaking Program	-	NorthSite Art Studios
Charles Street - Towards Tanks exhibition	18-20/10/2024	NorthSite Art Studios
MOA Arts – Professional Development Paula Savage	25-29/11/2024	NorthSite Art Studios
MOA Arts – Professional Development Solomon Booth	9-13/12/2024	NorthSite Art Studios
MOA Arts – Professional Development Fiona Mosby	16-20/12/2024	NorthSite Art Studios
12 Independent Artist bookings for new work development	Jan-Dec 2024	NorthSite Art Studios

CASE STUDY: LINEAR HORIZONS

A COLLABORATIVE PRINTMAKING EXCHANGE BETWEEN BAGUIO, PHILIPPINES AND CAIRNS, AUSTRALIA

The *Linear Horizons Printmaking Residency* was a key highlight of the year, marking a successful cultural exchange between the 23 Sampaguita Artist Collective from Baguio City, Philippines, and NorthSite Contemporary Arts in Cairns, Australia. This two-week residency brought together eight talented First Nations artists from both regions, facilitating artistic collaboration, cultural dialogue, and the creation of innovative new artworks.

The Artists and Facilitators

The residency featured Indigenous artists from the Philippines, including Ronald Allan De Leon, Kim Antonette Lopez, and Fara Martia Manuel, alongside Cairns-based First Nations artists Sasha Farnell, Keira Alberts, Susan Reys, and Raidon Robinson. Collaborative printmakers Dian Darmansjah (NorthSite) and Aiona Tala Gaidan (Badu Arts) guided the experimentation and creation of new works. The program was facilitated by Melania Jack and Ashleigh Campbell from NorthSite, and Jules Caburian, co-founder of the Sampaguita Artist Collective.

Cultural Exchange and Community Engagement

Throughout the residency, artists engaged in cultural excursions, including a Welcome to Country ceremony led by Uncle Hendrick Fourmile and interactions with local Elders. These experiences deepened the artists' understanding of the region's cultural practices while sharing their own traditions and printmaking techniques. The Open Studios event,

featuring interactive printmaking demonstrations, was a hit with the community, offering attendees a hands-on experience in the creative process.

The Community Celebration on October 14th at NorthSite Art Studios was a vibrant culmination of the residency. It featured performances from the Philippine Cultural Society of Cairns, Filipino and Australian artists, and a delicious feast provided by Jumbo Pastry Catering. The event culminated with an electrifying performance by Danny and Dimple Bani of NightShift, who had the crowd dancing under the fig trees behind the studios. The celebration truly embodied the spirit of collaboration and artistic exchange and provided a unique chance for the extended local community to connect with these artists at the end of the residency, view the prints created, while celebrating cultural heritage, fostering pride, identity and solidarity across borders.

Overall, The *Linear Horizons Cultural Exchange and Residency* was a resounding success, strengthening the ties between the artists and communities of Baguio and Cairns. Through creativity and collaboration, the project enriched both local art scenes and fostered deeper cross-cultural understanding. We look forward to building on these relationships in the future.

Acknowledgements and Support

This project was made possible through the support of Regional // Regional, an initiative of Asialink Arts at the University of Melbourne, The Yulgilbar Foundation, and the Cairns RADF City of Arts Hero Grant. Special thanks to the Philippine Cultural Society of Cairns for their contribution to the cultural exchange.

We also acknowledge Hayman's Electrical for their ongoing support, enabling NorthSite to continue offering impactful programs that foster connections across the Indo-Pacific region.



2024



MARKETING & ENGAGEMENT



10,560
social followers



8
catalogue and
room brochures



7%
increase in
social followers



99,000
website page views



4
films



159
members

MARKETING & ENGAGEMENT

In 2024, NorthSite continued to extend its reach through a strategic mix of digital, print, and community-focused marketing channels. With a modest marketing budget, we prioritised targeted communications to maximise visibility and audience engagement for each exhibition and program.

We produced four short films and eight catalogues or room brochures, alongside listings for all exhibitions and artworks for sale across both northsite.org.au and shop.northsite.org.au.

Every exhibition in 2024 was profiled in Art Guide Australia, with selected features, advertising, and listings in Art Collector, Artlink, and Art Almanac. Additional national and industry-focused coverage included Lemonade Letters, IMA's Town Hall: Insider Guide to Queensland Art, and a feature on Vernon Ah Kee's way to be in Art Collector. ArtsHub regularly reviewed exhibitions, and regionally, our presence was strong across Cairns Local News (print and digital), Cairns Calendar, ABC Far North, WIN News, and community noticeboards from Innisfail to Yungaburra, Mareeba, and Port Douglas.

We also strengthened our physical presence at Bulmba-ja with the creation of 17 digital posters for internal and external screens, articulating what's on within the centre.

Tourism-facing promotional efforts included ongoing event calendar listings and in-room digital displays at Novotel Cairns Oasis Resort and Pullman Cairns International, supporting cultural tourism visibility.

NorthSite's digital platforms continued to grow:

- E-newsletters achieved 29,932 unique reads across 23 campaigns, with an 8% increase in subscribers.
- Instagram reach grew by 34%, reaching 36,189 users, while Facebook reached 127,994.
- Combined, NorthSite's social platforms (Facebook, Instagram, YouTube) recorded 10,560 followers.
- NorthSite websites received over 97,000 individual page views, with steady year-on-year growth.
- Video engagement increased across Vimeo and YouTube, supported by expanded use of short-form video and reels across social media.

Cumulatively, our advertising, editorial, and digital listings generated over 170,000 unique views in 2024—demonstrating the continued strength of our targeted, multi-channel approach. We remain committed to refining our communications strategy to support strong artist engagement, broad public access, and national visibility for our programs.

JILL CHISM

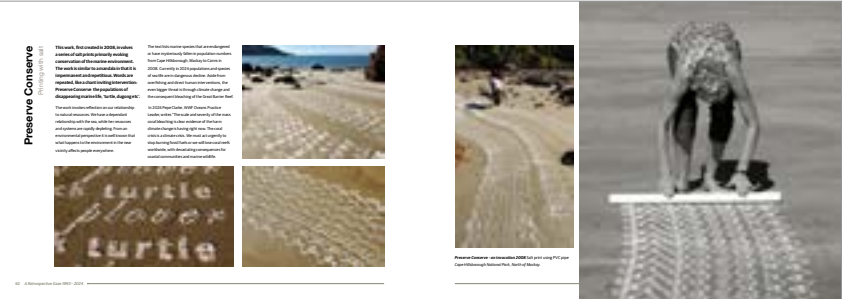
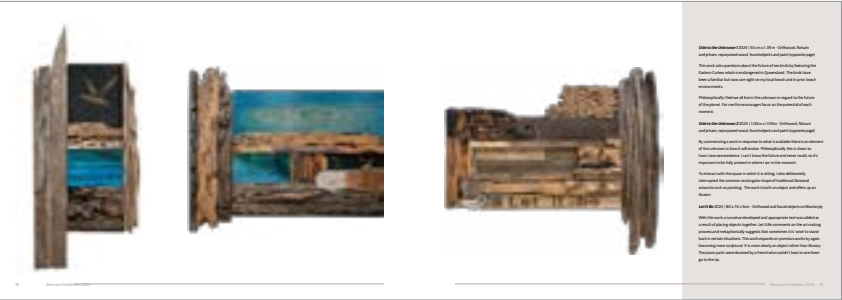
Remnants Publication

23 AUGUST — 17 OCTOBER 2024
Gallery 1 & Void

In 2024, NorthSite Contemporary Arts proudly partnered with Senior Artist Jill Chism to present a landmark exhibition and publication that celebrated her four-decade-long contribution to contemporary art in Australia. *Remnants*, the major Season 4 solo exhibition, was a compelling exploration of memory, environment, and transformation—key themes that have permeated Chism's career. Working closely with the artist, NorthSite supported the development and production of a significant publication that not only documented the *Remnants* exhibition but also traversed the arc of her prolific practice, creating a lasting record of her impact on the arts both regionally and nationally.

The collaboration marked a milestone in Chism's distinguished career, which began as a founding member of the influential KickArts Collective—North Queensland's pioneering artist-run initiative that laid the foundations for what would become NorthSite Contemporary Arts. Her sustained practice over more than 40 years has contributed significantly to the visibility of contemporary artists in Far North Queensland and beyond. The exhibition *Remnants* demonstrated her ongoing innovation, drawing upon previous bodies of work while reconfiguring them through new materials and conceptual frameworks, affirming her enduring relevance in the contemporary art landscape.

Profiling long-standing artists such as Jill Chism is a vital part of NorthSite's mission. These artists carry with them



the history, depth, and experimental spirit that have shaped the cultural identity of the Cairns region. Supporting their work provides opportunities for critical reflection, mentorship, and intergenerational dialogue, while also preserving important artistic legacies. By highlighting senior artists, NorthSite contributes to a richer, more inclusive narrative of Australian contemporary art—one that acknowledges both place and persistence.

The accompanying publication, designed by independent graphic

designer Jay Tweedie, was crafted as a thoughtful and visually engaging complement to the exhibition. It brings together archival material, new essays, and photographic documentation, offering insights into Chism's evolving methodologies and philosophies. With its contemporary design and reflective tone, the catalogue stands as both a scholarly resource and an intimate portrait of an artist whose practice has helped define the creative landscape of northern Australia.



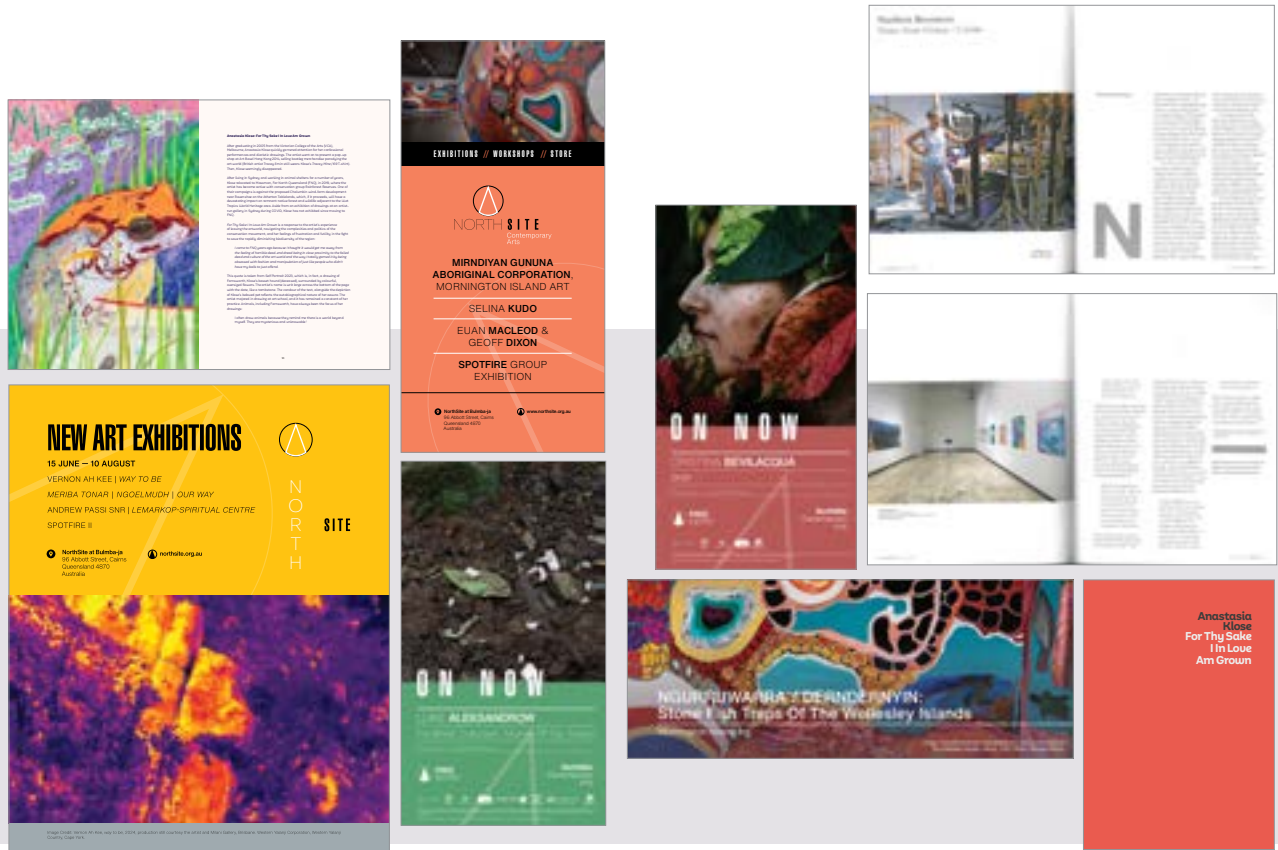
LINEAR HORIZONS
PRINTMAKING EXCHANGE
○ <https://www.youtube.com/watch?v=wZSSNjzw9xc>



ARTIST CONNECT
WORKSHOP - CRISTINA BEVILACQUA
○ https://www.instagram.com/reel/C71HSNLhwDO/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFiZA==



VERNON AH KEE
ARTIST TALK
○ <https://www.youtube.com/watch?v=lrDDT9QTtl>



2024

RETAIL & CONSULTANCY



\$253,600
retail sales



1,628
transactions
• 22% increase
on 2023



\$58,505
generated through
art agency sales
• 41% increase
on 2023



204
suppliers
sold work



91%
Far North
Queensland suppliers

NORTHSITE STORE

In 2024, retail sales saw a noticeable shift toward consumers favouring frequent purchases of smaller, more affordable items under \$500—particularly jewellery, artwork, and ceramics.

This trend reflected a desire for accessible artisan pieces and personalisation, as shoppers prioritised meaningful, handcrafted works that fit within tighter budgets.

ACA X NORTHSITE ARTS TRAINING

The 2024 RISE: IACA Indigenous Artworker Program was held in Cairns from 2 –6 September hosted by the Indigenous Art Centre Alliance (IACA). Several sessions were held at NorthSite Art Studios and guided tours of the galleries took place with NorthSite Curator Aven Noah Jr.

NorthSite Store Retail Manager Lauren Carter delivered a comprehensive workshop titled ‘The Inner Workings of NorthSite Store: Customer Service and Sales’. The session hosted a select group of arts workers and artists from Far North Queensland and the Torres Strait, offering valuable insights into retail management within an arts context. Participants explored a range of topics including best practice approaches to working with artists,

sales strategies, commission pricing, and store support for regional artists and designers. The workshop also covered product selection criteria, market research and industry insights, visual merchandising techniques, and consignment procedures; further contributing to the professional development of Indigenous arts workers in the region.

Invitations to feed into the highly-respected IACA Artworker training program are highly valued as the annual program not only strengthens skills across gallery operations, curatorial practice and arts management for the artworkers across the region, but also provides enhanced opportunities for connection and knowledge-sharing, ensuring NorthSite team members remain guided by and well informed by the cultural artists and artworkers as we regularly work in collaboration with across the vast region.

WHOLESALE ORDERS

In 2024, The NorthSite Store experienced a consistent and positive year in wholesaling, generating total sales of almost \$8,400. A strong mix of new and repeat buyers, including retail gallery stores, art centres, creative sole traders, event organisers, and regional galleries, helped maintain steady demand. Key clients such as Ancient Journeys, Gab Titui Cultural Centre, Elverina Johnson, Badu Art Centre, Asialink, and Caboolture Regional Art Gallery supported the success of the year. Popular items included catalogues, postcards, tea towels, wrapping paper, books, and gift cards, all showcasing high-quality, ethically produced product featuring original artwork and designs from Far North Queensland artists. An increase in publications and merchandise purchases tied to NorthSite’s touring exhibitions across Queensland also contributed to the Store’s stable performance, further strengthening the visibility of regional artists from northern Queensland.

“

This is the best gallery shop in Australia.

EDWARD & LAUREL GROSSMAN
(Media Measures - Artist Profile Magazine, Sydney)

INSTITUTIONAL PURCHASES AND ACQUISITIONS

9 Artworks aquired \$8,782,50 Revenue generated

In 2024, nine artworks were successfully acquired into organisational and institutional collections through The NorthSite Store. Purchasers included prominent institutions such as Artbank, Museums and Galleries Queensland, and the Queensland Children’s Hospital, helping to strengthen NorthSite Contemporary Arts’ industry partnerships and creating new opportunities for Australian contemporary visual artists. These acquisitions provided important financial support for artists, with a noticeable trend towards First Nations paintings and works on paper.

A highlight of the year was Museums and Galleries Queensland’s innovative use of ceramic sculptures, created by Far North Queensland artist Monique Burkhead, and purchased through NorthSite Store, which were presented as trophies for the 2024 Gallery and Museum Achievement Awards (GAMAA) - offering valuable exposure for regional artistic talent.

NORTHSITE ART MARKET - 30 X 30 CM EDITION

13 Artworks sold \$3,349 Revenue generated

The 2024 NorthSite Art Market: 30 x 30 Edition was a vibrant and successful celebration of small-scale artworks, running from November 1st through to Christmas Eve 2024. Featuring a diverse selection of 30 x 30 cm paintings and works on paper, the exhibition attracted strong community engagement and provided an accessible platform for regional artists. Perfectly timed for the holiday season, the market offered visitors a unique opportunity to purchase meaningful, locally made artworks. The event resulted in 13 artwork sales and generated a total of \$3,349.09, reinforcing NorthSite’s commitment to supporting regional artists and fostering community connection through accessible art collecting.



CASE STUDY: CAIRNS CONVENTION CENTRE PUBLIC ART COMMISSION

REEF CONNECTIONS BY ELVERINA JOHNSON

In 2023, NorthSite Contemporary Arts was engaged as a consultant to support the Cairns Convention Centre (CCC) to deliver a significant new public artwork commission as part of the Centre's expansion project. This initiative formed a key component of the CCC's Reflect Reconciliation Action Plan, aiming to honour and promote First Nations cultural heritage through art.

The Cairns Convention Centre unveiled Reef Connections, a powerful and visually striking artwork by renowned Gungganji Gurugulu and Gimuy Walubara Yidinji artist, Elverina Johnson of Yarrabah. This piece, now permanently installed at the entry to the CCC's new expanded event hall, reflects the deep connection between the ocean, reef, mangroves, and land with the First Nations peoples of the region.

Elverina Johnson was selected through a competitive expression of interest process led in partnership with NorthSite Contemporary Arts. The independent selection panel included Hamish Sawyer (former Artistic Director, NorthSite), Richard Coulson (Director, Cox Architects), and Francoise Lane (former Artistic Director, CIAF).

The commission was a milestone for Cairns Convention Centre's reconciliation commitments, helping create an

environment that not only provided opportunities for First Nations artists but also educated local and international visitors on the cultural significance of the land on which the Centre stands.

Tourism Minister and Member for Cairns, Michael Healy, commented:

"It certainly is fitting that ASM Global has commissioned an artist of Elverina's high standing to create a First Nations artwork to welcome visitors to the new-look Centre.

"The State Government invested \$176 million to upgrade and expand this world-class facility and, although it's been open for less than 12 months, it is already proving to be a massive boost to tourism and trade across the Tropical North, attracting world-class conferences."

Following the delivery of the project in 2024, having experienced the work of NorthSite firsthand and the desire and opportunities for enhanced art+tourism conversations in Gimuy/Cairns, Janet Hamilton joined the organisation as a volunteer Director of the Board.

Her experience, skill and connection in this space is greatly valued and through further collaborations and partnerships, will continue to provide additional opportunities for artists to reach new audiences, particularly through the business tourism and conference market.

The story behind the Artwork: Reef Connections – Elverina, Johnson

"The artwork is about the connection between the ocean, reef, mangroves, and the land with First Nations people, particularly the Gungganji and Yidinji people of Yarrabah and Cairns.

Their stories about hunting and gathering on the reef have been passed down from generation to generation about how the sea sustains us.

The reef is the breath of the ocean, flowing from the sea to the rainforest. We must look after the reef as it looks after us. Everything is connected and has its place."



KEY PERFORMANCE: OUTCOMES

REACH

116,310 physical attendees and participants

6669 attendees of offsite exhibitions and presentations

(CIAF & Shine on Gimuy attendance not included NS stats)

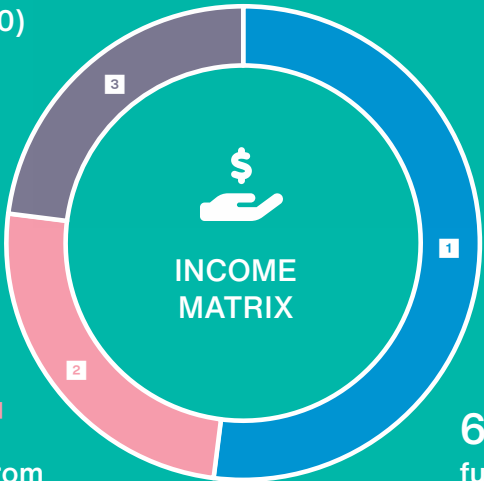
97,000 website page views (northsite.org.au and shop.northsite.org.au)

VIABILITY

18%¹ gifted from sponsors, patrons and philanthropists (\$160,420)

20%² earned from sale of goods & services (\$176,850)

+ \$186,120 in-kind support



62%³ funding from government sources (\$561,371)

IMPACT

\$223,952 paid to Artists and Arts Businesses

382 artists

63 Artswokers



QUALITY

111 high-quality arts activities

98% attendees/ participants rated the work as good or excellent

2024



PARTNERSHIPS
& GOVERNANCE

PARTNERSHIPS & GOVERNANCE

Metal Manufacturers

In our second year of support from Metal Manufacturers through Haymans Electrical Cairns, financial support allowed us to lean into projects beyond our general operational capacity to supercharge our efforts and work in three key strategic areas, 1. First Nations Artsworker development, 2. International Partnerships and 3. reestablishment of Fine Art Printmaking at NorthSite Art Studios. We are exceptionally grateful to Metal Manufacturers for this investment in NorthSite as a leading regionally-based Australian arts organisation and to Queensland Art Gallery | Gallery of Modern Artist's Director Chris Saines for the recommendation of NorthSite as an organisation capable of achieving high-impact outcomes with additional philanthropic support.

TTNQ

In 2024 we joined the Tourism Tropical North Queensland (TTNQ) network as an Ambassador of Tourism. This relationship has enhanced staff participation in tourism focused forums and educational workshops, as well as providing insights into international tourism market trends and campaigns related to Cairns and Tropic North Queensland. TTNQ programs also provided regular opportunities to network with other tourism operators across the region.



Shine on Gimuy

Prior to commencing in the role of Artistic Director, Russell Milledge was engaged to assist in the delivery of *Shine on Gimuy*, as Design Director working closely with Rhoda Roberts and selected artists, to deliver the vision of new outdoor large-scale lighting sculptures by local artists. Following on from his appointment with NorthSite, we continued the support and work for Shine in its second year of the festival, partnering with them to support the longevity and sustainability of the First Nations cultural tourism initiative.

Organisational Initiative - Sustainability & tourism

This year we focused on measuring our sustainability impact and although we operate frugally, with a consciously minimal waste footprint and high reuse of materials, we have not previously been able to measure sustainability across the various areas of the organisation, including travel, freight and facilities.

We undertook accreditation through the Queensland Tourism Industry Council (QTIC) as a Quality Tourism Accredited Business and completed their Sustainable Tourism Program.

We also undertook EarthCheck Evaluate, a self-guided assessment of our economic, social and environmental impact.

We are now working with Pangolin Associates to undertake a full assessment that drills down into water and energy consumption across our facilities and further achieves our benchmarking and commitment to environmental impact mitigation.

Office for the Arts - MAGSQ, Gab Titui Cultural Centre, BM Estate and family.

This year we achieved a long-term goal, which was to secure funding to take the *Billy Missi'n Wakain Thamai* exhibition curated in 2020, on national tour. A major submission to Office of the Arts' Visions of Australia regional exhibition touring program was successful and NorthSite in association with the Billy Missi Estate (children Amos, Edna and Peggy), families including Peggy Misi, William Misi and Gabriel Bani, Museums and Galleries Qld and Gab Titui Cultural Centre, will see the exhibition travel to 13 venues across Australia over the next 4 years, including to venues in New South Wales, South Australia, Tasmania and Western Australia. This exhibition will significantly extend the profile of the late Paln, Billy Missi, for Australian audiences and raise the recognition of Torres Strait relief lino printing and Zenadth Kes culture more broadly.



OUR PARTNERS

ABC RADIO | **ABLETON LIVE** | ART ALMANAC | **ART GUIDE** | ARTISAN | **ARTIST PROFILE MAGAZINE** | ARTLINK MAGAZINE | **ARTS QUEENSLAND - QUEENSLAND GOVERNMENT** | ARTSHUB | **ASIALINK ARTS** | AUSTRALIAN RESEARCH COUNCIL, CENTRE OF EXCELLENCE FOR AUSTRALIAN BIODIVERSITY AND HERITAGE (**CABAH**) | **BADU ART CENTRE** | **BANA YIRRIJI ART CENTRE** | **BILLY MISSI ESTATE AND FAMILIES** | BONEMAP | **BULMBA-JA** | CAIRNS CONVENTION CENTRE | **CAIRNS INDIGENOUS ART FAIR** | CAIRNS REGIONAL COUNCIL | **CEED HEALING** | CENTRAL QUEENSLAND UNIVERSITY | **CITY OF GOLD COAST** | CREATIVE AUSTRALIA | **CULTURAL MECHANICS** | DEADLY INNOVATION (PART OF QUEENSLAND GOVERNMENT'S ADVANCE QUEENSLAND) | **DJABUGAY ABORIGINAL CORPORATIONS** | DOUGLAS SHIRE COUNCIL | **EDITIONS TREMBLAY** | ENVELOPE GROUP | **FIRST NATIONS FASHION DESIGN (FNFD)** | FLORIANA BOUTIQUE HOTEL | **FLYING ARTS ALLIANCE** | FREEMANTLE BIENNALE | **GAB TITUI CULTURAL CENTRE - TORRES STRAIT REGIONAL AUTHORITY** | GARRICKS CAMERA HOUSE | **GIRRINGUN ABORIGINAL CORPORATION** | HAYMANS ELECTRICAL CAIRNS | **IAS FINE ART TRANSPORT** | IM MEDIA | **INDIGENOUS ART CENTRE ALLIANCE** | INDIGENOUS ART CODE | **JAMES COOK UNIVERSITY** | JARRAMALI ROCK ART TOURS | **JUTE THEATRE** | KAIADILT, **LARDIL, YANGKAAL AND GANGALIDDA TRADITIONAL OWNERS** | KGARI 3 SISTERS | **KJR ENTERPRISES** | KUBIRRIWARRA YALANJI ABORIGINAL CORPORATION | **KURANDA STATE HIGH SCHOOL** | MANDINGALBAY AUTHENTIC INDIGENOUS TOURS | **METAL MANUFACTURERS** | MILLER HARRIS LAWYERS | **MINJIL** | MIRIKI PERFORMING ARTS | **MIRNDIYAN GUNUNA ABORIGINAL CORPORATION** | MOA ARTS - NGALMUN LAGAU MINARAL TORRES STRAIT ISLANDER CORPORATION | **MONA FOMA** | MORETON BAY GALLERIES & MUSEUMS - CITY OF MORETON BAY | **MORNINGTON ISLAND ART CENTRE (MIART)** | MUSEUM AND GALLERY SERVICES QUEENSLAND (MAGSQ) | **NAYRI NIARA** | NOVOTEL CAIRNS OASIS RESORT | **OFFICE FOR THE ARTS** | OUTER SPACE | **PACIFIC CENTRE FOR PHOTOGRAPHIC ARTS** | PADEPOKAN SENI BAGONG KUSSUDIARDJA (PSBK) | **PANGOLIN ASSOCIATES** | PENINSULA ART EDUCATORS ASSOCIATION (PAEA) | **PHILIPPINE CULTURAL SOCIETY OF CAIRNS INC.** | PORMPURA AW ART & CULTURE CENTRE | **PULLMAN CAIRNS INTERNATIONAL** | PYMBLE LADIES' COLLEGE | **QUEENSLAND ART GALLERY** | **GALLERY OF MODERN ART** | QUEENSLAND MUSEUM NETWORK | **QUEENSLAND MUSIC FESTIVAL** | QUEENSLAND TOURISM INDUSTRY COUNCIL (QTIC) | **REGIONAL ARTS DEVELOPMENT FUND** | REGIONAL ARTS FUND - AUSTRALIAN GOVERNMENT | **SAINT MONICA'S COLLEGE** | SAMPAGUITA 23 | **SEA SWIFT** | SEGUE FINE ART TRANSPORT | **SHINE ON GIMUY** | SHINY SHINY PRODUCTIONS | **SITUATE: ART IN FESTIVALS** | SUNSHINE COAST UNIVERSITY GALLERY | **TABLELANDS REGIONAL COUNCIL** | TAFE NORTH QUEENSLAND | **TANKS ART CENTRE** | THANCOUPIE BURSARY FUND | **THE CAIRNS HISTORICAL SOCIETY AND CAIRNS MUSEUM** | THE FIVE5 | **THE NATIONAL ASSOCIATION FOR THE VISUAL ARTS (NAVA)** | THE PHOTO CORNER | **THE PICTURE FRAMER** | THE TOASTED GOAT | **TRINITY ANGLICAN SCHOOL (TAS)** | TRINITY BAY STATE HIGH SCHOOL | **TROPICAL INNOVATION FESTIVAL** | UNIVERSITY OF SUNSHINE COAST | **USC ART GALLERY** | VAULT: AUSTRALASIAN ART & CULTURE MAGAZINE | **VISUAL IMAGING** | WEI' NUM ARTS | **WESTERN YALANJI CORPORATION** | WIK AND KUGU ARTS CENTRE | **YALANJI ARTS** | YARRABAH ART CENTRE | **YIDINJI ELDERS GROUP**

THE NORTHSITE TEAM



ASHLEIGH CAMPBELL
CEO

Ashleigh is an instigator - a curator, writer and producer with clear strategic vision, strong project, communication and people management skills and financial acumen. She has curated hundreds of exhibitions in curatorial and arts management roles for almost two decades across local government, public galleries, contemporary art organisations and art fairs, including work at Toowoomba Regional Gallery, Western Downs Regional Council, Cairns Art Gallery, Conny Dietzschold Gallery and Biennale of Sydney; and has worked for and produced arts festivals including The Range, The Dreaming, Sea Walls and First Coat. She holds of Bachelor of Visual Arts (Studio Practice majoring in printmaking, sculpture and art theory) from The University of Southern Queensland and a Master of Art Curatorship from the University of Sydney. She is the Co-President of Public Galleries Queensland and an active member of the Asialink facilitated Regional // Regional cohort of producers and directors from across Australia and the Indo-Pacific.



RUSSELL MILLEDGE
Artistic Director

Dr Russell Milledge has collaborated with some of the country's most renowned artists in various fields such as visual arts, dance, live art, intermedia, and intercultural forms, with a focus on cultural partnerships, interdisciplinary collaborations, and intercultural exchange. He is a founder and co-director of Bonemap, a founder and former company director of KickArts Contemporary Arts Ltd (now NorthSite Contemporary Arts), and a founding Design Director of *Shine On Gimuy*, an Indigenous light art festival. From 2009 - 2023 he was a Lecturer in Creative Media at James Cook University. His work is represented in collections including the Queensland Art Gallery, Cairns Art Gallery, NorthSite, and Cairns Convention Centre. Along with curatorial exhibition development, Milledge's specialty lies in immersive multiform art and design, often at the intersection of live performance, media arts, and audience participation. He has been a director and researcher based in northern Australia since 1998, with numerous international engagements including tours to Singapore, the United Kingdom, and Japan, presenting in major theatres, art galleries, and alternative spaces. He has a Master of Fine Arts from Queensland University of Technology (QUT) and a PhD from James Cook University (JCU).



AVEN NOAH JR
Curator and Gallery Officer

Aven is an alumnus of the National Gallery of Australia's Indigenous Arts Leadership program (2015) and has over 14 years' experience as Gallery Officer at Gab Titui Cultural Centre, Thursday Island.

Growing up on Thursday Island and hailing from the Eastern Island of Mer (Murray Island), he approaches his work with deep understanding, respect and observance of cultural protocols.

Aven has worked on major exhibitions and touring shows including Evolution: Torres Strait Masks exhibition (2017-2020), Mer Contemporary Black Bamboo Project (NGV, CAG, GTCC), Gab Titui Indigenous Art Awards (2015-2018), as well as the Cairns Indigenous Art Fair and Darwin Aboriginal Art Fair.

Aven has been supported through the Ian Potter Foundation and the Gordon Darling Foundation, which has facilitated travel and curatorial research across the Torres Strait and wider Australia along with mentorship of emerging First Nations curators, artists and artworkers.



DIAN DARMANSJAH
Print Coordinator

Dian is an artist and experienced collaborative printer who has completed post graduate studies at the prestigious Tamarind School of Lithography in New Mexico, USA. Before starting Firebox Print Studio in 2006, Dian spent six years working in the Charles Darwin University's printmaking studio as a Lecturer, Course Coordinator and as the Workshop Manager of Northern Editions. He has also taught at TAFE QLD. As a collaborative printer, Dian has worked with many artists both nationally and internationally. Dian has maintained his own art practice throughout his career in the arts and regularly exhibits. He has a Bachelor of Arts (Visual Arts) majoring in Printmaking from Queensland University of Technology (QUT), and is currently completing his Masters at the



REBECCA YUDELL
Executive Administrator

Rebecca is an artist and creative producer. She has a Bachelor of Fine Art (Dance) cum laude, high honors from Butler University cum laude high honours, a Masters of Art (Visual/Performing Arts) from Charles Sturt University and a Masters of Business Administration Global with distinction from James Cook University in 2022. Rebecca has held managerial and board roles in the not-for-profit sector. She is co-director of Bonemap - creative intermedia arts established in 1998.



INCOMING: JAY TWEEDIE
Communications and Engagement

Jay is a strategic design creative hailing from New Zealand, with over 20 years in marketing, brand and strategy work in Australia, New Zealand and North America. His educational background in Fine Arts (Visual Communication), graphic and digital design compliments his marketing experience working with government departments, small business, corporate and public sector clients. Now considered a Cairns 'local' after twelve years in Far North Queensland, he offers key skills in research, project management, relationship building and revenue growth to his long list of creative endeavours.



LAUREN CARTER
Gallery Store Manager

Lauren has a strong retail and fine arts background with over 10 years of combined sales and gallery experience. Her previous workplaces include Melbourne Etching Supplies, Umbrella Studios Contemporary Arts (Townsville), as well as print editioning for artist Michael Leunig (Melbourne). Lauren is a practising printmaker specialising in relief printing and has a Bachelor of Fine Arts majoring in Printmaking (RMIT), and an Advanced Diploma in Jewellery & Object Design (Design Centre Enmore). She was the recipient of the 'Collie Print Trust Award' scholarship at the Australian Print Workshop (VIC) and co-founder of the artist's run initiative Murky Waters in Townsville. Lauren's most recent exhibition was at Perc Tucker Regional Gallery, Townsville. She serves on the Committee of Management for the Print Council of Australia.



ROLAND SMITH
Lead Installer

Roland Smith is an object, spatial and system designer and visual artist who provides creative solutions and products. With a focus on sustainability, social justice and fulfilling outcomes, Roland uses his skills to find solutions and best outcomes for exhibition design and installation. He has previously worked as exhibitions assistant at MCA, NGV and ACCA. He holds a Diploma of Furniture Design and Manufacturing and a Cert IV Small Business Management from RMIT.



BEK KELLER
Gallery Officer

Bec Keller has been involved in the arts here in Cairns and the surrounding areas around 10 years. Her industry experience is broad ranging and includes sales with NorthSite Contemporary Arts, CIAF & Cairns Art Gallery, merchandise & business development, event planning/management and media delivery. Fostering relationships and trust with artists and buyers are paramount to Bec, and she brings knowledge, understanding and respectful representation of artists and customs in our region. Bec is also involved in media delivery, merchandising, event planning, logistics and delivery with The Wine Tradition NQ, CARO Voices and The Cairns Italian Festival.



BOARD OF DIRECTORS

MICHAEL COSGROVE Chair

Michael brings significant experience in corporate governance, finance, and strategic planning to the Board. He has had a long career in investment banking and the corporate world. Michael was the CEO and Executive Director of Asian American Coal Inc. based in Beijing China. Previously, he was a Director of NM Rothschild and Sons (Hong Kong) responsible for executing merger and acquisition transactions in China.

DAVID MARSDEN Secretary

David has worked in secondary art education for over 25 years in Cairns with Education Queensland. He is currently the President of the Peninsula Art Educators Association (PAEA) and heads the Department of ARTS at Cairns State High School, a position he has held since 2007. He is actively involved in providing students and educators links to professional development opportunities and has a keen interest in digital and new media.

ROSE RIGLEY

Rose is a conceptual artist and has exhibited locally, nationally, and internationally producing numerous solo exhibitions. She has attended the Centre of Book Arts, New York and had several mentorships with prominent book arts artists and printmakers. She was awarded an Australia Council for the Arts ArtStart Grant in 2014/15, won the 2015 QRAA Wayne Kratzmann Acquisitive Prize for \$10,000, co-won the 2019 QRAA Art for Life Prize for \$10,000, was highly commended in the 2021 STILL National Still Life Awards, and won the 2022 QRAA Art Educator Award. Rose co-founded the artist-run-initiative Knock Knock (now Sixfold Project) in 2010. She has been part of the TAFE Queensland (Cairns/Gimuy campus) Visual Art teaching team since 2015, and has a Diploma of Visual Arts, and a Bachelor of Arts

MICHAEL MARZIK

Michael is a Swiss born, freelance photographer. Arriving in Cairns in 1994, Michael was Artist-in-residence and Curator at the Tanks Arts Centre, before serving as Exhibitions Manager and Acting Director at the Cairns Regional Gallery (now Cairns Art Gallery), in addition to working as Exhibition Designer at the Museum of Brisbane and Museum Development Officer for Queensland Museum. Michael oversaw the installation for the Cairns Museum's inaugural exhibition and is regularly engaged by cultural institutions including Gab Titui Cultural Centre, Thursday Island.

JOHN PAGNOZZI

John is an Architect and artist. He holds a Master of Architecture, Bachelor of Architectural Studies and Bachelor of Psychology. Underlying his work is an interest in the space of communication, the possibilities that arise from spaces and the effects these have for the making of personal and collective meaning. John has exhibited with NorthSite, Next Wave and undertaken public art commissions. He was part of Bomb Collective whose work explored spatial practices that disrupt the perception and experience of public space; working between the realms of design and live art, to interrogate public space, spatial justice and land-based poetics and their influence on and meaning for arts practice.

ANDREA HUELIN

Andrea has worked in the arts industry in Cairns for twenty years as a visual artist, writer, teacher, planning consultant and Gallery marketing officer. She is a former journalist and broadcaster who began her career with ABC Radio. Andrea's paintings have been exhibited in public and commercial galleries in Australia and Germany, and her work is included in the Commonwealth Government's Artbank Collection. Andrea won the Archibald packing room prize in 2023 for her portrait of Cal Wilson and is represented by Michael Reid Gallery, Sydney and Berlin.

FREJA CARMICHAEL

Freja Carmichael is Ngugi belonging to the Quandamooka People of Moreton Bay. Over the past decade she has worked alongside First Nations artists and communities as an independent curator on exhibitions, programming, collection research and writing. Freja's work is focused on promoting and documenting creative fibre practices and creating sites of sharing and cross-cultural exchanges through collaborative curatorial approaches. Freja was an inaugural participant of the National Gallery of Australia's Westfarmers Indigenous Arts Leadership Program and is a member of the Kluge- Ruhe Aboriginal Art Collection Advisory Council. Freja is a PhD candidate with The University of Queensland and works collaboratively with her family on Quandamooka weaving practices.

JOHN STAFFORD

John has over 35 years' experience in the visual arts as a practising artist, gallery director, curator, lecturer, consultant, board member, bureaucrat, and peer assessor. His curatorial work has included both gallery exhibitions, art strategies and public art commissions. John's professional responsibilities have included a broad spectrum of visual arts including programs for grant funding, public art, design, and First Nations visual arts activity. John is co-Director of Onespace, Brisbane.

FINIAN MCGRATH

Finian is a solicitor with Miller Harris Lawyers, Cairns. He deals principally with commercial, employment and insurance disputes, both before and after those disputes are litigated. He also performs advisory work for a number of Far North Queensland's largest employers. Finian has a Bachelor of Laws (Hons) and a Bachelor of Fine Arts (Professional Writing) (Dist.) and has been admitted as a Solicitor of the Supreme Court of Queensland and High Court of Australia.

PAUL MATTHEWS

Paul Matthews is a philanthropist, a patron of the arts and an avid collector of North Qld art; he is currently Co-chair of the Thancoupie Bursary Fund, which assists emerging artists from Western Cape York, and is the sponsor of the "Flame" Art Program and annual exhibition at the Tanks Art Centre. Paul is actively involved in his community; he is a practicing Veterinarian with an enduring passion for animal welfare.

JANET HAMILTON

Janet is General Manager at Cairns Convention Centre. She has a robust skill set that includes Venue Management, Business Strategy, Management, Place Management, Marketing Communications and more. Janet brings experience from previous roles at Darwin Convention Centre, Energy Resources of Australia Ltd, National Australia Bank Volvo Ocean Race, Sydney Harbour Foreshore Authority, Cove Australia, the Sydney Organising Committee for the Olympic Games (SOCOG), and Opera Australia.



ARTSWORKERS

NICK MILLS | JOHN ARMSTRONG | SEAN ULM | BERELINE LOOGATHA | COREEN READING WALAWA | THEO TREMBLAY | CHANTAL FRASER | NAOMI EVANS | RUSSELL MILLEDGE | MICHAEL MARZIK | LEITHA ASSAN | KAILU GEORGE | RUTH SAVEKA | SHERYL BURCHILL | CHRISTINA BEVILAQUA | LEANNE HARDY | TETSUTOSHI TABATA | ROB EAKIN | ROLAND SMITH | NAOMI EVANS | KARENZA DOBSON | JANINA MARSHALL | LILLIAN O'ROURKE | ROSE MILLEDGE | SELINO KUDO | JAY TWEEDIE | JOHN DE SATGE | NATALIA MANN | MERINDI SCHRIEBER | HENRICK FOURMILE | CARL FOURMILE | SUSAN REYS | KAREN REYS | PHIL SCHOUTEN | JULES CABURIAN | JACK WILKE JANS | JAMAYLYA BALLANGARRY-KEARINS | LAURA DAENKE | PATTY PREECE | MEERA SCHMIDGEN | LOU DERRY | LATIFAH SAM-GELA | HENRI VAN NOORDENBURG | NICK ASHBY | JACOB MCGRATH | ASHLEY MCDONALD | LINDY INGLE | EVA SURMOVA | TALA IONA GAIDAN | DIAN DARMANSJAH | LUCY HART | KATE BENSEN | DOLLY DEL ROSARIO | WARRIGO TYRELL | JESS NIKITINA-LI | NORTON FREDERICKS | JOHN HARTLEY | SAMARA KENDALL | ILONA MCGUIRE | TOM MULLER | DONI MAULISTYA | MICHAEL PHILLIPS

VOLUNTEERS

NAOMI EVANS | KERENSA DOBSON | LILY WILSON | JANINA MARSHALL | RUTH SAVEKA | KARENZA DOBSON | ASHLEY MCDONALD (TAFE PLACEMENT) | LINDY INGLE (TAFE PLACEMENT) | DOLLY DEL ROSARIO | JESS NIKITINA-LI | RHODORA TANDOG-SAMANIEGO | DELOS SANTO SCRIST | NOLI AKVAREZ | YANNA VINAS | FIDELIS BARANIA | MARY ANN GREY | JOY LIGAYA RENTSCH | DUDAY | DORIME | JING | PATTY PREECE



63
Artworkers

- 38% identify as First Nations people



8
FTE

- Full-time employees
- 13 headcount



159
Members



20
Volunteers

FINANCIALS

INCOME AND EXPENDITURE at 31 DECEMBER 2024	\$ 2024	\$ 2023
INCOME		
Revenue	1,312,935.98	1,121,761.57
TOTAL REVENUE	1,312,935.98	1,121,761.57
EXPENDITURE		
Changes in inventories of finished goods and work in progress	63,903.57	350,749.94
Raw Materials and consumables used	(122,968.62)	(470,653.62)
Advertising expenses	(25,874.94)	(21,026.04)
Auditor	(6,600.00)	(4,400.00)
Depreciation and amortisation	(29,414.45)	(30,700.00)
Employee benefits	(670,672.91)	(600,506.23)
Other expenses	(566,364.49)	(502,880.38)
TOTAL EXPENDITURE	(1,357,991.84)	(1,279,416.33)
(LOSS) PROFIT FOR THE YEAR	(45,055.86)	(61,654.76)
TOTAL COMPREHENSIVE INCOME (LOSS) FOR THE YEAR	(45,055.86)	(61,654.76)



FINANCIALS

FINANCIAL POSITION at 31 DECEMBER 2024	\$ 2024	\$ 2023
ASSETS		
CURRENT ASSETS		
Cash and cash equivalents	881,912.59	665,020.89
Trade and other receivables	14,655.44	100,495.64
Inventories	337,461.31	273,557.74
Other assets	4,285.45	4,285.45
TOTAL CURRENT ASSETS	1,238,314.79	1,043,359.72
NON-CURRENT ASSETS		
Property, plant and equipment	58,359.84	77,812.42
Other assets	565,063.00	565,063.00
Right-of-use assets	24,600.09	8,459.25
TOTAL NON-CURRENT ASSETS	648,022.93	651,334.67
TOTAL ASSETS	1,886,337.72	1,694,694.39
CURRENT LIABILITIES		
Trade and other payables	48,801.02	65,983.13
Other liabilities	500,507.49	264,407.00
Provisions	31,685.07	31,685.07
Lease liabilities	5,653.97	6,658.45
TOTAL CURRENT LIABILITIES	586,647.55	368,733.65
NON-CURRENT LIABILITIES		
Provisions	9,196.21	9,196.21
Lease liabilities	21,163.09	2,377.80
TOTAL NON-CURRENT LIABILITIES	30,359.30	11,574.01
TOTAL LIABILITIES	617,006.85	380,307.66
NET ASSETS	1,269,330.87	1,314,386.73
EQUITY		
Reserves	266,450.91	266,450.91
Retained earnings	1,002,879.96	1,047,935.82
TOTAL EQUITY	1,269,330.87	1,314,386.73



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NorthSite Contemporary Arts is a registered not-for-profit charitable organisation. **Donations over \$2 are tax deductible** and help us to support artists into the future.

MAJOR SPONSOR

HAYMANS



**ELECTRICAL
& DATA
SUPPLIERS**

ORGANISATIONAL FUNDING PARTNERS



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Government**

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Australian Government



NorthSite is assisted by the Australian Government through Creative Australia, its principal arts investment and advisory body.



**Australian Government
Visual Arts and Craft Strategy**

NorthSite Contemporary Arts Limited is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.