



NORTH SITE

Contemporary
Arts



2025

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.



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OUR VISION



An **unparalleled arts institution** with **local relevance** and **international resonance**.

Purpose

Why do we exist?

NorthSite puts Queensland artists at the forefront, catalysing ambitious contemporary practice and connecting Tropical North Queensland to national and international dialogue.

Mission

How do we operate?

We link artists, audiences and supporters through contemporary art, design and production that stimulates conversation, challenges perspectives and delivers transformative experiences.

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.





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 plurality of 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



442

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

ABRICULTURE (JENNY LYNCH, GUDJU GUDJU SEITH **FOURMILE**) | ADAM **CADELL** | ADRIAN **GEDISA** | AGNES **KOHLER** | AGNES **TOIKALKIN** | AIONA TALA **GAIDIAN** | AKAY **KOO'OILA** | AKIKO **HANAZAKI** | ALICK **TIPOTI** | ALEKSANDRA **KOSTIC** | ALEX **DAWIA** | ALMA **NORMAN** | ALVIN **GAVENOR** | AMANDA JANE **GABORI** | AMBER **WILSON** | AMARNAE **TURPIN** | AMY **LOOGATHA** | ANASTASIA **KLOSE** | ANDREA **HUELIN** | ANNE **JILLETT** | ANNE **NUNN** | ANNIKA **HARDING** | ANNIKA **ROUGHSEY** | ARONE **MEEKS** | ARTHUR **ROUGHSEY** | **ARTIZ** (FUNDA **BALDIMIR**) | BABETHA **NAWIA** | BARBARA **DOVER** | BEN **HAKALITZ** | BERNICE **BURKE** | BETTY **ANDY** | BETTY **SYKES** | BETTY **YARRACK** | BEVAN **NAMPONAN** | BILLY **MISSI** | BRADLEY **WILSON** | BRIDEE **HENNESSY** | BRIAN **ROBINSON** | BRIAN **UNDERWOOD** | BRODIE **MURRAY** | BRUCE **BELL** | CALUM **BRAY** | CARL MARUN **FOURMILE** | CHANTAL **FRASER** | CHARLES **STREET** | CHOLENA **HUGHES** | CHRIS **KENNEDY** | CHRISSIE **MCLAUGHLIN** | CHRISTINE **HOLROYD** | CLAUDINE **MARZIK** | COREEN **READING** | CRAIG **KOOMEETA** | DANIE **SAVAGE** | DANIEL **BEERON** | DANIEL **TEMPLEMAN** | DANISH **QUAPOOR** | DAPHNE **DE JERSEY** | DARREN **BLACKMAN** | DAVID **BOSUN** | DEBRA **MURRAY** | DELVENE **COCKATOO-COLLINS** | DIAN **DARMANSJAH** | DOLLY **LOOGATHA** | DOREEN **COLLINS** | DORIS **KINJUN** | DORIS **NED** | DORITA **ESCOTT** | DOROTHY **GABORI** | ED **KOUMANS** | EDDIE **KEPPLE** | EDMUND **LAZA** | EDNA **AMBRYM** | EILEEN **TEP** | ELIZABETH **DUNN** | ELLA ROSE **SAVAGE** | ELLEN **ROUGHSEY** | ELSIE **GABORI** | ELVERINA **JOHNSON** | EMILY **DOOLAH** | EMILY **MURRAY** | EMMA **GELA** | EPHRAM **WAIP** | ETHEL **THOMAS** | EUAN **MCLEOD** | EUNICE **MCALLISTER** | FELICITY **SCHRIEBER** | FIONA **BANNER** | FIONA **ELISALA** | FIONA **OMEENYO** | FLORA **AU** | FLORA **WOOLLA** | FRANÇOISE **LANE** | FRANKLIN **MYE** | FRANK **WOODNUTT** | FRED **JOE** | GABRIEL **BANI** | GABRIELLE **COONEY** | GAIL **MABO** | GARRY **JILLETT** | GARRY **NAMPONAM** | GEOFF **DIXON** | GEOFFREY **SCHMIDT** | GEORGE **GABEY** | GERALD **FOURMILE** | GERALDINE **HENRICI** | GERTIE **TOMSANA** | GLEN **MACKIE** | GLORIA **GAVENOR** | GRACE LILLIAN **LEE** | GRACE **REID** | GWENDALYN **HILLS** | HANNAH **MURRAY** | HANNAH **PARKER** | HANNAH **TROTTER** | HAYLEY **GILLESPIE** | HEATHER **KOOWOOTH** | HEATHER **TAIT** | HELEN-JOY **TOMSANA** | HELENA **GABORI** | HENRIETTA **MARRIE** | IESHA BONG **DEBUSCH** | INDIA **COLLINS** | IRENE **BOWYER** | ISLA **CARRUTHERS** | IVY **MINNIECON** | JACK **WILKIE-JANS** | JACQUELINE **JOOSEN** | JANE **DENNIS** | JANE **JEHNE** | JAYMEN **DRAHM** | JEAN **TAMMOY** | JEAN **WALMBENG** | JENNIFER **VALMADRE** | JESSIE **HALL** | JESSICA **MUNRO** | JILLIAN **HOLROYD** | JIMMY **THAIDAY** | JOACHIM **FROESE** | JO-ANNE **BEIKOFF** | JOEL **SAM** | JOELENE **ROUGHSEY** | JOEY **LAIFOO** | JOHN **MURRAY** | JOHN **PULE** | JOHN **WILLIAMS** | JONATHAN **MCBURNIE** | JONATHON **TOBY** | JONES **HOLROYD** | JOSEPH **AU** | JOSEPH **WATT** | JOSIE **NAWIA** | JOY **TAPAU** | JUDY **PAMTOONDA** | JUDY **WATSON** | JULES **CABURIAN** | JULIE **MCENERNY** | JULIE **POULSEN** | JUNIBEL **DOUGHBOY** | JUSTIN **BISHOP** | JYMAHL **SAVAGE** | KAREN **GIBSON** | KAREN **REYES** | KASSANDRA **SAVAGE** | KAT **HALL** | KATE **HUNTER** | KATHERINE **NGALLAMETTA** | KAYE BUSH **LORRAINE** | KEITH **WIKMUNEA** | KENJI **URANISHI** | KEVIN **LAWRENCE** | KIM **NOLAN** | KIM

**93%**Queensland-based
artists**87%**FNQ-based
artists**71%**First Nations representation
in artist cohort

RAYNER | **KRISTIN TENNYSON** | **KUNAYA LOPEZ** | **KYLA HEDANEK** | **LACHLAN MACKEE** | **LARA FUJII** | **LARA GABOR** | **LAURA SCOTT** | **LAUREL MCKENZIE** | **LAUREN CARTER** | **LAWRENCE ENGLISH** | **LEANNE EMMITT** | **LEANNE HARDY** | **LEIGH NAMPONAN** | **LENORE HOWARD** | **LEONARD ANDY** | **LEON TUSSIE** | **LESLEY WENGEMBO** | **LILA CREEK** | **LILLIAN FOURMILE** | **LINA NATA KURNIA** | **LISA CAPON** | **LOIS HAYES** | **LORNA SHAUN** | **LORRAINE THOMAS** | **LOU DERRY** | **LOUISA SAVAGE** | **LUISA MANEA** | **LYNELLE FLINDERS** | **MAHARLINA GOROSPE-LOCKIE** | **MALEISHA LEO** | **MALKI STUDO** | **MAREE KOO'OILA** | **MARGARET HILLS** | **MARGARET MARA** | **MARGARITA ZORILLA** | **MARIA MORISON** | **MARIA WARE** | **MARIANA VERDAASDONK** | **MARINA POOTCHEMUNKA** | **MARIO CELESTINO** | **MARK ANTHONY STELLAR** | **MARK MISIC** | **MARK SIMMONS** | **MARK SKELCHER** | **MARLENE NORMAN** | **MARILYN HAVINI** | **MARSHA HALL** | **MATILDA NONA** | **MATT GERDES** | **MELISSA STANNARD** | **MELISSA WATERS** | **MELODY WOODNUTT** | **MERSANE LOBAN** | **MICHAEL ANNING** | **MICHAEL NONA** | **MICHELLE YEATMAN** | **MISAKO KIDO** | **MONIQUE BIRKHEAD** | **NANCY COWAN** | **NANCY KELLY** | **NAOMI EVANS** | **NAOMI HOBSON** | **NAPOLEAN OUI** | **NATALIE LORENTZEN** | **NATHAN DOWLING** | **NAZARETH FLORENCE SAM** | **NEPHI DENHAM** | **NETTA LOOGATHA** | **NICOLA BRYARS-PARKER** | **NIKKI DOLL** | **NINA DAWSON** | **NINNEY MURRAY** | **NITA YUNKAPORTA** | **NJRAMI FOURMILE** | **NOELEEN HILLS** | **NORMAN YOUNG** | **PAM GALEANO** | **PAMELA KUSABS** | **PATRICK BAIRA** | **PATRICK BUTCHER** | **PATRICK VAN DEN BROEK** | **PAUL BONG** | **PAULA PAUL** | **PAULA SAVAGE** | **PAUL TURPIN** | **PAX JAKUPA** | **PEGGY MISI** | **PETER B. MORRISON** | **PHILIP SAMARTZIS** | **PHILOMENA YEATMAN** | **POYANA PENSIA** | **RACHEL PAMTOONDA** | **RACY OUI PITT** | **RAIDON ROBINSON** | **RAY CROOKE** | **RAYMOND HARRIS** | **REBECCA DAGNELL** | **REMANE KELLY** | **RENAE NONA** | **RENATA FOJTIKOVA** | **RHONDA WOOLLA** | **RICHARD MOGU** | **RICKY PATTEN** | **ROBYN BAKER** | **ROBYN BIVIANO** | **RODERICK YUNKAPORTA** | **RODNEY FLINT** | **ROLAND NANCARROW** | **RONALD DE LEON** | **ROSALINE TOMSANA** | **ROSELLA NAMOK** | **ROSLYN KEAN** | **ROY GRAY** | **RUBEN AMBRYM** | **RUSSELL MILLEDGE** | **RUTH MCDOUGALL** | **SALLY MORONEY** | **SALLY MURRAY** | **SAM MATTHEWS** | **SAMMY CLERMONT** | **SAMUEL TUPOU** | **SAM SAVAGE** | **SANDRA ASE** | **SANDRA KADDY** | **SANDRA STEFFENSEN** | **SANDRA THIBODEAUX** | **SASI VICTOIRE** | **SEDEY STEPHANS** | **SEITH FOURMILE** | **SELINA KUDO** | **SHANNON BRETT** | **SHAUN CREEK** | **SHAUN EDWARDS** | **SHEILA BRIM** | **SHERYL J BURCHILL** | **SHERYL PAMULKAN** | **SHIN KOYAMA** | **SILAS HOBSON** | **SKYE LOCKYIA** | **SOLOMON BOOTH** | **SONIA LA SPINA** | **SONYA CREEK** | **STANLEY LAIFOO** | **STEPHANIE TOBY** | **STEPHEN HUTCHINS** | **STEVE STANLEY** | **STEWART RUSSELL** | **SUE HEALEY** | **SUE REYS** | **TAHEEGA SAVAGE** | **TALOI HAVINI** | **TAMIKA GRANT-IRAMU** | **TANIA TOCAR** | **TEHO ROPEYARN** | **TETSUYA TABATA** | **THERESA BEERON** | **TIPOTI NONA** | **TOMMY PAU** | **ULET IFANSASTI** | **UTHAKU ATU** | **VALMAI AMBRYM** | **VICTORIA PARK** | **VICKRAM SOMBU** | **WILLIAM MISI** | **WILLIAM SAVAGE** | **WUNUN WAYNE WILLIAMS** | **YASUI ASAI** | **YVONNE WERNER** | **ZANE SAUNDERS** | **ZELA PAPAGEORGIOU**

CHAIRS MESSAGE



A year of growth, collaboration, and ambition — driven by a dedicated team, strong partnerships, and a shared vision for NorthSite as **a leading contemporary arts institution."**

This is my final year serving as Chair of NorthSite, and it has been a tremendous privilege to hold this role and witness the organisation flourish over recent years. Together, we have achieved significant growth and impact:

- Permanent staff positions paid at NAVA rates have increased from three to nine
- Revenue has grown by 186%, from \$458K to \$1.3M
- Net assets have increased from \$709K to \$1.3M

Over the past twelve months, we delivered approximately 20 high-quality exhibitions, including several international collaborations. A standout for me was Taloi Havini's *Answer to the Call*. Through the inclusion of her Hakö language and instruments that evoke her navigational ancestors, Taloi moved beyond a sonic measurement of space and distance, instead asserting a deeper, cyclical understanding of ocean, space, and time.

Another personal favourite was Brian Robinson's *That Hint of Magic*, which showcased a compelling fusion of traditional printmaking and contemporary digital animation, created in collaboration with the remarkable Russell Milledge.

Our international partnerships have continued to strengthen, highlighted by special screenings of *SERAKAH* (Dialog

Lensa #1) and *BERSIAR SINAR* (Dialog Lensa #2) at Bulmba-ja Theatre. These events celebrate an ongoing cross-cultural exchange between Far North Queensland and Yogyakarta, Indonesia. Supported through Artslink's Regional initiative, this partnership continues to foster artistic dialogue, experimentation, and shared learning between Australia and Indonesia. These filmic performances also serve as an exciting introduction to Dialog Lensa #6, which will be developed through this multi-year collaboration between Cairns and Yogyakarta and presented to audiences in Gimuy/Cairns in April 2026.

This significant body of work has been made possible by our hardworking and dedicated team. Their ingenuity, flexibility, and commitment have ensured we finished the year in a strong position. The Board extends its sincere thanks to Ashleigh Campbell, Russell Milledge, Dian Darmansjah, Rebecca Youdell, Lauren Carter, Jay Tweedie, Aven Noah Jnr and Bec Keller.

I would also like to acknowledge the NorthSite Board for its time, care, and dedication throughout 2025. In particular, I extend thanks to those directors who contributed to the annual policy and procedure review. I am delighted to welcome new directors Jamalya Ballangarry Kearins and Rose Rigley. During the year, Freja Carmichael

stepped down to take up her new role as Curator at UQ Art Museum, and long-serving director Michael Marzik concluded his tenure, having reached the maximum term under the constitution. We gratefully acknowledge Michael's significant contribution to NorthSite's direction and success.

Succession planning has been a key focus in 2025, with Finian McGrath stepping into Michael's role, and Rose Rigley preparing to take on the company secretarial role when terms conclude in April 2026.

On behalf of the NorthSite Board, I would like to thank the Queensland Government, Arts Queensland, Creative Australia, Cairns Regional Council, and especially Metal Manufactures, whose generous support has enabled us to continue and expand activities at NorthSite Studios. This support ensures we can deliver on our vision and strategic plan to be a leading contemporary arts institution in Northern Australia.

Finally, we acknowledge and sincerely thank our dedicated volunteers, whose generosity of time and energy continues to support and strengthen NorthSite.

MICHAEL COSGROVE
Chairperson,
NorthSite Board of Directors



CEO STATEMENT



What continues to resonate most strongly is **the power of connection**—between artists, across cultures, and within communities.

In 2025, NorthSite Contemporary Arts entered a new phase of stability and clarity following a period of deliberate transformation and investment. It is with confidence that I reflect on a year in which that investment has begun to consolidate—artistically, operationally and financially.

We returned to a surplus position of \$71,030, with total revenue reaching almost \$1.64 million, marking a significant milestone in the organisation's evolution. This outcome reflects disciplined financial management and a maturing organisational model built on diversified income, strengthened partnerships, and clear alignment between strategy and delivery.

Our impact is most meaningfully reflected in the direct support of artists. In 2025, we paid over \$1.09 million to creatives, 87% of whom are based in Far North Queensland—positioning NorthSite as a significant cultural and economic contributor to the region. Supported by total government investment of \$716,677, this represents a 2.28x return across our activities, and a 1.39x return in payments to creatives for every \$1 invested.

These outcomes follow a conscious decision by the Board to accept strategic deficits in 2023 and 2024 in order to invest in long-term sustainability. This included expanding our team, evolving

our leadership structure, and continuing the development of NorthSite Art Studios as a centre for printmaking, production and artistic exchange. The appointment of a Printmaking Coordinator, alongside growth in exhibitions and retail capacity, has been pivotal in strengthening both creative output and earned income potential.

In 2025, this focus deepened through a major Cultural Tourism Feasibility Study, which involved extensive consultation and articulated a clear vision for NorthSite's role in printmaking locally, nationally and internationally. I extend my thanks to Cathy Hunt for her collaboration and mentorship on this work, and to the many contributors who shaped its direction.

Across the year, our program further defined NorthSite's role as a connector and facilitator within the region. Building on the Artist Connect Program (2021–2024), we transitioned away from short-form workshop delivery to focus on longer-term projects, research and strategic alliances—targeting the most critical gaps within our local arts ecology. Key initiatives included international collaborations such as Dialog Lensa with PSBK (Yogyakarta), the continuation of the Linear Horizons exchange with Baguio, Philippines, and participation in Asialink Arts' Regional // Regional program.

We also realised a long-held ambition to take major exhibitions on the road, with the four-year national tour of Billy Missi'n Wakain Thamai, supported by Visions of Australia through the Office of the Arts. The exhibition was presented at the first four of fourteen venues across Australia in 2025.

At Bulmba-ja, NorthSite Art Studios and across our offsite program, visitor engagement far exceeded expectations, reaching 372,485 attendances—more than six times our annual target (+645%).

Alongside presentation outcomes, we contributed to sector-led research initiatives, including LabNorth, addressing systemic challenges following the erosion of tertiary arts education pathways, and delivered the Oceania Printmaking Feasibility Study. While this work is not always highly visible, it reflects a sustained commitment to building meaningful, long-term pathways for artists, communities and contemporary practice in Northern Australia.

Our 2025 exhibition program demonstrated a clear development pipeline from creative programs through to presentation, highlighting the depth of practice across the region. A democratic curatorial approach showcased the commitment, skill and diversity of Artists of the North.



What continues to resonate most strongly is the power of connection—between artists, across cultures, and within communities. Through exhibitions, performance, exchange and dialogue, NorthSite remains a place where ideas are tested, stories are shared, and relationships are built over time.

At the same time, the broader operating environment remains complex. Rising costs, shifting policy landscapes and continued pressure on regional arts funding require a focused and strategic response. In turn, we are refining our approach—prioritising depth over volume,

strengthening key partnerships, and investing in areas of distinct impact, including printmaking and production as a defining growth engine.

None of this work is achieved in isolation. It is the result of the dedication, care and expertise of our team, Board, artists and partners. I extend my sincere thanks to everyone who contributes to NorthSite's work—from the artists who entrust us with their ideas, to the audiences who engage so deeply, and the supporters who make this possible. I am deeply grateful to my colleagues, whose talent, commitment and generosity make this

work not only possible, but exceptional, and rewarding for many.

As we look ahead, NorthSite is well-positioned to continue building a resilient, artist-centred organisation—one that is grounded in place, connected across the Indo-Pacific, and committed to shaping a sustainable and ambitious future for the arts in Northern Australia.

ASHLEIGH **CAMPBELL**
CEO,
NorthSite Contemporary Arts

ARTISTIC DIRECTOR'S MESSAGE

2025: Consolidation, Care, and Forward Motion

The period from January to December 2025 marked a year of consolidation and considered forward motion for NorthSite Contemporary Arts in Gimuy/Cairns. Following a period of organisational transition in 2024, the focus in 2025 was on embedding new systems, nurturing relationships, and delivering an ambitious artistic program while remaining responsive to the realities of a changing cultural and economic landscape. The role of Artistic Director continued to balance long-lead strategic development with agile curatorial decision-making, ensuring that NorthSite remained both future-facing and firmly grounded in its community.

Programming and Artistic Achievement

One of the key achievements of 2025 was the successful delivery of a diverse and carefully paced exhibition program that reflected the breadth of contemporary practice in the region and beyond. The exhibition calendar, already mapped several years in advance, came into sharper focus as multiple long-developed projects reached fruition. These projects demonstrated the strength of slow, relational curatorial processes—particularly those involving cross-cultural collaboration, regional research, and technically ambitious installation work.

Solo exhibitions by emerging and mid-career artists formed the backbone of the program, providing sustained platforms for artistic voices that may otherwise struggle to access institutional support in Far North Queensland. Several artists presented



their first major solo exhibitions, benefiting from extended development timelines, curatorial mentoring, and production support. This approach reaffirmed NorthSite's role as a developmental organisation, rather than one driven solely by presentation outcomes.

Alongside these were more agile projects—smaller-scale exhibitions, pop-up activations, and experimental presentations—designed to respond to time-sensitive ideas or external opportunities. These projects tested new curatorial workflows introduced to better match scale with resource allocation. The ability to move between long-form development and rapid response became one of the defining operational strengths of the year.

Thresholds and the Collective Spirit

Building on the success of Thresholds opening in January 2025, the early part of the year was marked by strong audience engagement and clear appetite for large survey-style group exhibitions. The exhibition reaffirmed the social and dialogical role of contemporary art in Gimuy/Cairns, drawing together artists across generations and disciplines. Public programs associated with Thresholds—including artist talks,

informal forums, and education visits—gave shape to NorthSite as a place of gathering, exchange, and shared inquiry.

This success prompted internal reflection on the role of themed group exhibitions in the future program. While resource-intensive, these exhibitions continue to express the foundational values of the organisation: collectivism, inclusion, and experimentation. In 2025, planning commenced for a future major group exhibition to be launched in 2027, ensuring that this lineage remains an active part of NorthSite's identity.

Partnerships and Sector Sustainability

Much of the less-visible work of 2025 was partnership-driven. Strengthening relationships with local, state, and national partners remained central to the Artistic Director's role. These partnerships supported touring opportunities, co-commissioning arrangements, and knowledge exchange, while also contributing to broader sector sustainability.

International connections, particularly within the Asia-Pacific region, were reactivated following successful engagement with Asialink's Regional// Regional program. While financial and logistical constraints limited the scale of these engagements, even modest



exchanges proved valuable in re-establishing NorthSite's outward-facing perspective and opening pathways for future collaboration.

At a local level, partnerships with First Nations artists, curators, and cultural workers continued to underpin the program. These relationships, grounded in trust and long-term commitment rather than short-term outcomes, required time, care, and often a willingness to slow down established institutional processes. This work is ongoing, cumulative, and fundamental to NorthSite's relevance and integrity.

Audience Development and Engagement

Audience growth in 2025 was steady rather than dramatic, reflecting a focus on deepening engagement rather than chasing scale. Attendance across exhibitions remained consistent, with notable increases during public programs and opening events linked to collective presentations. Feedback from audiences suggested that NorthSite is increasingly understood as a place for contemporary ideas and challenging work, rather than purely decorative or entertainment-driven experiences.

Digital engagement also evolved during the year. While not replacing physical attendance, online content—

artist interviews, documentation, and behind-the-scenes insights—extended the reach of exhibitions and supported artists in presenting their work to broader audiences. Managing the expectations and labour associated with digital visibility remains a challenge, but one that is increasingly embedded in the organisation's thinking. It is also reflected in the outward digital façade of the Bulmba-ja building that is our home.

Challenges and Constraints

Despite these achievements, 2025 was not without its challenges. Financial pressure across the arts sector continued to shape decision-making, requiring careful prioritisation and, at times, difficult compromises. Rising production costs, coupled with static or uncertain funding environments, placed additional strain on staff and resources. The role of Artistic Director increasingly involved advocacy—articulating the value of contemporary art and regional practice to funding bodies, partners, and stakeholders.

Workforce sustainability was another ongoing concern. Like many small arts organisations, NorthSite relies on a highly skilled but lean team. Balancing ambition with capacity required constant recalibration and a

commitment to realistic scheduling and care. Avoiding burnout—both personal and organisational—became an explicit priority, influencing how projects were paced and how success was measured.

Externally, broader social and political debates around the value of the arts continued to shift. Remaining attentive to these forces, while resisting reactive programming, required steady leadership and confidence in the organisation's core values. To this end we have engaged with leading partners from the sector and the research community.

Reflection and Direction

By the end of 2025, NorthSite's programming stood as a confident, adaptive offering with a clear sense of purpose. The achievements of the year were not defined by singular moments, but by the cumulative effect of consistency, integrity, and care. The challenges encountered reinforced the necessity of flexibility and long-term thinking, particularly in a regional context where resources are limited but creative potential is vast.

For the Artistic Director, the year affirmed that leadership in this context is less about individual vision and more about stewardship—holding space for artists, honouring precedent, and preparing the ground for future generations. As NorthSite moves forward, the lessons of 2025 will continue to inform how the organisation balances agility with depth, responsiveness with reflection, and ambition with sustainability.

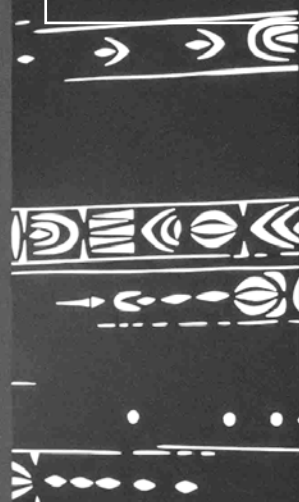
RUSSELL MILLEDGE
Artistic Director

NorthSite Contemporary Arts

2025

Exhibitions That Matter
- agenda-setting presentation
and discourse

WHERE: NorthSite Galleries
at Bulmba-ja and touring nationally



2025 AT A GLANCE

In 2025, NorthSite Contemporary Arts delivered an ambitious exhibitions program of over 20 exhibitions presenting more than 600 artworks by regional, national and international artists across diverse contemporary practices. The program foregrounded First Nations authority, material innovation and strong connections to place, while extending the organisation's reach through touring and international collaboration.

EXHIBITIONS

Strategic Intent

Present forward-thinking, rigorous and relevant exhibitions that showcase the contemporary art and artists of Northern Queensland in dialogue with national and international practices.

NorthSite's exhibitions are agenda-setting: they support the development of artists' practices, contribute to critical discourse, generate new cultural product, and position artists from the region within broader national and international conversations.

Scope of Activity

Exhibitions; curatorial projects and partnerships; writing and publishing; creative development; mentorship; commissioning; touring.



23
exhibitions

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



616
total artworks
exhibited

(Not including new works supplied to NorthSite Store)

- **445 new Australian works** exhibited
- **160 existing Australian works** produced
- **11 new international works** produced

ON-SITE EXHIBITIONS

Season 1

January to March 2025

The opening exhibition season of 2025 brought together four distinct yet interconnected projects that collectively explored states of transition—across environment, culture, material and identity. Anchored by the large-scale group exhibition *Thresholds*, the season examined the notion of the “in-between” as both a conceptual framework and lived condition within the tropics.

Across the galleries, artists engaged with shifting terrains—ecological, cultural and personal. In *Thresholds*, diverse practices articulated moments of crossing and transformation, while Yvonne Werner’s *Afloat* extended this enquiry through material process, using fluid printmaking techniques to evoke movement, impermanence

and perceptual drift. These concerns were grounded in lived experience in Maharlina Gorospe-Lockie’s *Discomfort Food*, where cultural memory and identity were examined through the lens of diaspora and food systems under pressure.

Complementing these perspectives, Maree Koo’oila: New Works situated transition within enduring relationships to Country, foregrounding cycles of water, season and cultural knowledge in Aurukun.

Together, the season traced a continuum between change and continuity—highlighting how artists navigate and interpret the thresholds that shape contemporary life across the region and beyond.

The four exhibitions linked through an exploration of physical and conceptual terrain.

JUSTIN BISHOP, ROBYN BIVIANO, NICOLA BRYARS-PARKER, LAUREN CARTER, JAMIE COLE, INDIA COLLINS, GABRIELLE COONEY, LOU DERRY, BARBARA DOVER, LEANNE EMMITT, MAHARLINA GOROSPE-LOCKIE, KATE HUNTER, STEPHEN HUTCHINS, JACQUELINE JOOSEN, ALEKSANDRA KOSTIC D, SELINA KUDO, SONIA LA SPINA, LACHLAN MACKEE, LUISA MANEA, SAM (MOO) MATTHEWS, EUNICE MCALLISTER, CHRISSIE MCLAUGHLIN, JESSICA MUNRO, HANNAH MURRAY, KIM NOLAN, VICTORIA PARK, HANNAH PARKER, RICKY PATTEN, KIM RAYNER, GEOFFREY SCHMIDT, SANDRA STEFFENSEN, TANIA TOCAR, MARIANA VERDAASDONK, YVONNE WERNER, MARK MISIC, TETSUYA TABATA

Thresholds: Group Exhibition

18 JANUARY — 28 MARCH 2025
 📍 Gallery 1 & VOID

Thresholds brought together over thirty artists in a large-scale group exhibition exploring the concept of the “in-between” as a site of transition, tension and

emergence. Framing the threshold as both metaphor and lived experience, the exhibition invited audiences to engage with works that reflect personal, environmental, political and spiritual crossings within contemporary life in the tropics.

Spanning painting, photography, sculpture, installation and mixed-media practices, the exhibition presented a breadth of material and conceptual approaches. 69 works ranged from gestural and intimate explorations of identity and perception to large-scale installations referencing ecological systems and post-cyclone landscapes. Artists including Justin Bishop and Robyn Biviano explored mark-making and terrain, while Nicola Bryars-Parker’s suspended installation *Organic Data* evoked mangrove ecosystems and environmental transformation.

Other works engaged directly with social and political thresholds, including Jamie Cole’s *Threshold of Change* and Maharlina Gorospe-Lockie’s *King Tide*, while artists such as Gabrielle Cooney, Lou Derry and Sonia La Spina examined emotional, climatic and ancestral states of transition. Developed through an open EOI process, *Thresholds* enabled broad regional participation and reflected the diversity and dynamism of contemporary practice across Far North Queensland.





YVONNE WERNER

AFLOAT

13 JANUARY — 15 MARCH 2025
📍 Long Wall

Afloat presented a contemplative body of monotypes and collages by Yvonne Werner, reinterpreting traditional Japanese woodblock and *suminagashi* (floating ink) techniques through a contemporary lens. Working from a single carved woodblock, Werner builds layered compositions that transform marbled surfaces into shifting, landscape-like forms.

Installed as an extended longwall presentation, the exhibition emphasised continuity and movement, with multi-panel works unfolding as a visual current across the gallery. Materials including Japanese papers, watercolour, ink and rice paste were combined to produce delicate yet complex surfaces, where colour and texture merge unpredictably.

Werner's practice reflects a sustained engagement with process, repetition and material sensitivity. Across 6 new works on paper, Werner has positioned printmaking as both a technical and conceptual discipline, demonstrating how traditional methodologies can be adapted to generate new visual languages grounded in fluidity, transformation and perceptual ambiguity.

MAHARLINA GOROSPE-LOCKIE

Discomfort Food

13 JANUARY — 2 MARCH 2025
📍 Gallery 2

Discomfort Food presented a series of 11 highly detailed paintings by Maharlina Gorospe-Lockie that examine Filipino cuisine as both cultural expression and critical lens. Drawing on the experience of the Filipino diaspora—one of the largest globally—the works reflect on food as a marker of identity, memory and connection to place.

Depicting familiar dishes such as *halo-halo*, *pinakbet* and *pancit canton*, the paintings evoke the sensory and communal dimensions of food culture. However, these images are layered with deeper commentary on food insecurity in the Philippines, shaped by climate disruption, environmental degradation and economic inequality.

Informed by the artist's recent return to the Philippines, the exhibition foregrounded the increasing precarity of access to fresh and affordable food, particularly for low-income communities. By juxtaposing comfort and unease, Gorospe-Lockie's work highlights the tension between cultural continuity and the environmental and socio-economic pressures impacting daily life. *Discomfort Food* positions nourishment as both a personal and political condition.

MAREE KOO'OILA

New Works

18 JANUARY — 28 MARCH 2025
📍 Foyer Wall

This exhibition presented a focused body of eight new paintings by Maree Koo'oila, reflecting her deep connection to Wik and Kugu Country and her ancestral lineage in Aurukun. As the granddaughter of the late Akay Koo'oila—one of Aurukun's pioneering female painters—Koo'oila continues an important cultural and artistic legacy through a contemporary visual language.

Working primarily in acrylic on canvas, Koo'oila's compositions depict freshwater systems, wetlands and seasonal cycles across Country, including Wal-ngal and the Knox River region. The recurring motif of *Paamp* (freshwater lagoon) anchors the works, representing both ecological vitality and sites of cultural knowledge and continuity.

Characterised by bold colour and fluid patterning, the paintings articulate an intimate understanding of place and custodianship. Presented within the Foyer Wall context, the exhibition offered a concentrated and cohesive expression of practice, affirming Koo'oila as an emerging artist of significance within Far North Queensland and beyond.



Season 2

March to May 2025

The second exhibition season of 2025 brought together a suite of projects that explored materiality, environment and cultural knowledge through diverse print, textile and object-based practices. Across the galleries, artists engaged deeply with processes of making as a means of understanding place, memory and ecological change.

Printmaking emerged as a central thread, most notably in *Bupungu*, where Matilda Nona's use of natural pigments and traditional knowledge foregrounded cultural continuity and connection to Zenadh Kes. This focus on process and material extended into Hannah Parker's *Printed*

Cloth — Abstract Landscapes, where textile-based print practices translated lived experience and landscape into bold, graphic forms.

Environmental response and reflection were key concerns throughout the season. In Kate Hunter's *Floral Oxygen*, making became a meditative and restorative act in the aftermath of extreme weather, while Kim Nolan's *Moments* offered a quiet, observational approach to place through the accumulation of detail and form.

Together, the season highlighted the role of material practice as both a conceptual and embodied process—connecting artists to environment, cultural knowledge and personal experience, while reinforcing NorthSite's commitment to production-led contemporary practice.

MATILDA NONA

Bupungu

24 MARCH — 21 JUNE 2025

📍 Foyer Wall

Bupungu presented a body of print works by Torres Strait Islander artist Matilda Nona, developed in partnership with the Cairns Indigenous Art Fair (CIAF) Independent Artists Award. Grounded in the cultural knowledge and maternal practices of Maluligal women from Badu Island, Nona's practice draws on ancestral relationships to land, sea and community within Zenadh Kes.

Working across linocut, monoprint and natural pigment processes, Nona incorporates ochres, charcoal and plant-based inks—materials embedded with cultural memory and connection to Country. Her approach extends traditional practices through experimentation with locally sourced materials, including fermented plant extracts, creating a distinct visual and material language. This body of work was the culmination of Nona's native-dye experimentation with tutelage by NorthSite's collaborative printmaker Dian Darmansjah as part of CIAF's Catapult development program.

The exhibition explored ecological and

cultural systems through imagery of flying fish, mangrove environments, stingray behaviour and tidal rhythms. Works such as *Kulba Danalaig*, *Sigai* and *Baris* were accompanied by narrative elements reflecting intergenerational knowledge, seasonal cycles and lived experience.

Through its material and conceptual approach, *Bupungu* foregrounded the continuity of Torres Strait Islander cultural practice, highlighting womens' knowledge and practice while demonstrating innovations in bushcraft and printmaking as both a contemporary medium and a vessel for cultural transmission.



HANNAH PARKER

Abstract Landscapes

24 MARCH — 24 MAY 2025
 📍 Long Gallery

This exhibition presented a series of large-scale printed textiles by Hannah Parker, exploring landscape, memory and women's creative histories through contemporary printmaking practice. Drawing inspiration from mid-20th century British women who produced hand-printed domestic textiles, Parker reinterprets this lineage through a distinctly Australian lens.

Working across linen and cotton using linocut, screen-printing and hand-painting techniques, Parker translates environments including Kalkarindji, Augathella, Ravenshoe and coastal mangrove systems into bold, graphic compositions. These works operate simultaneously as textile objects, narrative surfaces and abstracted landscapes, embedding personal and familial memory within material form.

The inclusion of printed garments, developed in collaboration with textile specialist Annie Wolf, extended the exhibition into wearable formats, reinforcing the relationship between cloth, identity and lived experience.



KATE HUNTER

Floral Oxygen

29 MARCH — 24 MAY 2025
 📍 Gallery 2

Floral Oxygen presented a multidisciplinary body of work by Kate Hunter, developed in response to the environmental impact of Cyclone Jasper. Drawing on her immediate surroundings in a mangrove estuary in Cairns, Hunter combines embroidery, metalsmithing, assemblage and textile practices to explore themes of resilience, regeneration and ecological interdependence.

Incorporating natural and salvaged materials—including fibres, metals and organic matter—the works reference mangrove ecologies, tidal systems and celestial patterns. Repetition and circular forms, often recalling mandala structures, create a visual language of reflection and renewal across 24 individual artworks. Hunter demonstrated her skill and efficiency as a respected metalsmith through ambitious small sculptures fusing brass, copper, nickel and silver.

Balancing intimate processes with broader environmental narratives, the exhibition positions making as a form of response and recovery, articulating the relationship between human experience and the ecosystems that sustain it.



KIM NOLAN

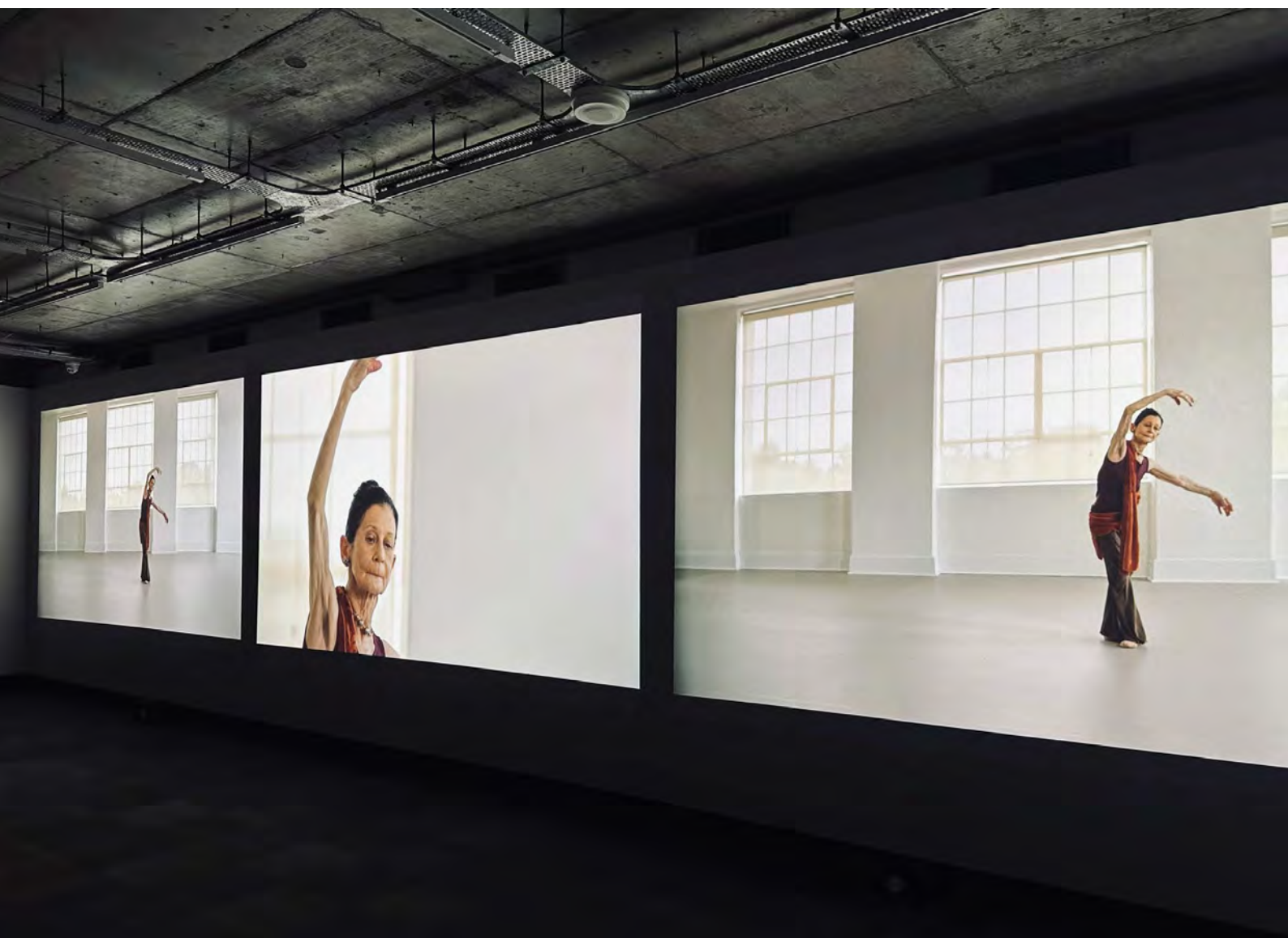
Moments

29 MARCH — 24 MAY 2025
 📍 Gallery 2

Moments presented a ceramic installation by Kim Nolan, exploring the relationship between observation, memory and environment. Developed through close engagement with Far North Queensland landscapes, the works translate small-scale natural encounters into textured ceramic surfaces.

Drawing from photographic documentation captured during daily walks, Nolan isolates fragments of her surroundings—lichen, sand patterns, plant forms and marine textures—and reinterprets them through hand-built ceramic tiles. Variations in clay bodies, slips, oxides, glasses, sand and glazes create layered surfaces that evoke the material qualities of the natural world.

Installed collectively, the works form an abstracted landscape that reflects both physical environment and personal experience. *Moments* emphasises slowness, attention and the accumulation of detail, offering a contemplative perspective on place and transition.



Season 3

April to June 2025

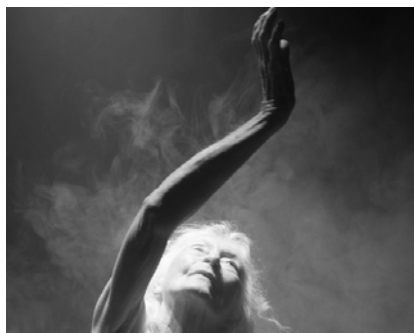
The third exhibition season of 2025 brought together a series of projects engaging with performance, time-based media and installation, examining how artistic practice can extend, translate and reimagine lived experience across forms. Central to the season was an exploration of memory, archive and the persistence of knowledge—particularly in disciplines and contexts where histories are fragile, embodied or at risk of loss.

In Sue Healey's *ON VIEW: ICONS*, dance was translated into screen-based portraiture, creating a visual archive that preserves the legacies of leading Australian choreographic practitioners. Similarly concerned with time and transmission, Melody Woodnutt's *The Apparition* reconfigured

personal and material histories through immersive installation, transforming an unfinished familial object into a speculative, intergenerational narrative.

Across the season, artists employed interdisciplinary approaches—combining moving image, sound, sculpture and performance—to construct environments that operate between documentation and imagination. These works positioned the gallery as a site for expanded forms of encounter, where audiences engage not only with objects, but with atmospheres, narratives and temporal experiences.

Together, the season underscored NorthSite's commitment to supporting ambitious, conceptually driven practices that engage with contemporary questions of memory, legacy and transformation, while broadening the scope of how art is experienced within a regional context.



SUE HEALEY

ON VIEW: ICONS

7 APRIL — 21 JUNE 2025

📍 Gallery 1

ON VIEW: ICONS is a multi-channel film installation by Sue Healey, forming part of her decade-long ON VIEW series exploring portraiture through the medium of dance. Addressing the inherently ephemeral nature of dance practice, Healey translates movement into screen-based works that extend its visibility and preserve artistic legacies beyond live performance.

The exhibition presents six portraits of influential Australian dance artists, recognising their contributions as pioneers, innovators and leaders within the field. Through close collaboration with each subject, Healey constructs works that move between documentary, performance and visual art, capturing both the physicality of dance and the lived experience of a life dedicated to the artform.

Emerging from a broader body of work initiated in 2014, the ON VIEW series has evolved from single-channel cine-portraits into large-scale installations exhibited nationally and internationally. ON VIEW: ICONS represents a significant iteration within this trajectory, focusing on legacy and lineage within Australian dance.

By translating choreography into cinematic form, the exhibition offers new ways of encountering dance while addressing questions of memory, transmission and archive. It provides a space for reflection on the histories embedded within contemporary practice, and the enduring influence of artists whose contributions continue to shape the field.



MELODY WOODNUTT

The Apparition

12 APRIL — 21 JUNE 2025

📍 Void

The Apparition is a major installation by Melody Woodnutt, forming part of her ongoing project *The Ship*, which explores inheritance, memory and the persistence of objects through time. The work centres on a 15-metre hand-felted wool and silk form, developed in dialogue with a fragment of an unfinished wooden boat constructed by the artist's grandfather and left incomplete for over four decades.

Combining sculpture, sound and 16mm film, the installation constructs a speculative environment in which the absent vessel is reimagined as a spectral presence. The suspended textile form evokes both a shroud and a boat-like structure, situated within an immersive soundscape drawn from field recordings across North Queensland. Through this intermedial approach, Woodnutt translates a familial object into a broader reflection on memory, loss and transformation.

The work engages a “tropical gothic” sensibility, positioning landscape, history and material as active agents within the installation. It reflects on the layered conditions of the region, including environmental precarity and the enduring impacts of colonial structures, while considering how objects and narratives shift across generations.

The Apparition proposes a space of transfiguration—where unfinished histories and material remnants are reconfigured through artistic practice—foregrounding the potential for renewal and reinterpretation within both personal and collective narratives.

The exhibition was accompanied by a commissioned creative writing work by Daniel John Pilkington, extending the conceptual framework of the project through literary practice. An associated live performance, *Untitled (Opening Act)*, was presented at the opening event, incorporating sound, lighting, violin and percussion to further activate the installation as a time-based environment.

This presentation was supported by the University of Melbourne Faculty of Fine Arts and Music and the VCA Foundation.

Season 4

June to September 2025

The fourth exhibition season of 2025 brought together a series of projects that explored cultural knowledge, storytelling and the transmission of experience across generations, with a strong emphasis on First Nations perspectives and relationships to land and sea.

Across the season, artists engaged with systems of knowledge embedded in environment, material practice and cultural tradition. In Brian Robinson's *That Hint of Magic*, ancestral narratives were extended into digital animation, creating a dynamic intersection between traditional printmaking and contemporary media. Similarly, *Malu Mabaigal (Men of the Sea)* by Jymahl Savage and *Tipoti Nona* foregrounded the

transmission of maritime knowledge, presenting cultural practice as a living, embodied archive.

Environmental observation and lived connection to place were central to Marilyn Havini's *Cloud Series*, where painting became a means of documenting atmosphere, memory and spiritual relationship to Country. Across these works, artists navigated the intersection of tradition and contemporary practice, articulating complex relationships between culture, ecology and identity.

Together, the season reinforced NorthSite's role as a platform for First Nations artists and knowledge systems, while highlighting the capacity of contemporary practice to carry, adapt and reframe cultural narratives within a rapidly changing world.



BRIAN ROBINSON

That Hint of Magic

1 JULY— 6 SEPTEMBER 2025

📍 Gallery 1 & Void

That Hint of Magic presented a major body of work by Torres Strait Islander artist Brian Robinson, extending his distinctive printmaking practice into immersive digital animation. Known for his intricate linocut and vinylcut works, Robinson expands his visual language through moving image, creating a dynamic environment where ancestral narratives intersect with contemporary culture.

At the centre of the exhibition is *Kingdom Animalia: Curious Creatures*, a multi-channel animation developed with collaborator Russell Milledge. The work brings together a cast of symbolic animals—totemic beings, ancestral figures and introduced species—within a narrative framework that draws on Torres Strait cosmology alongside global mythologies.

Robinson's practice is characterised by the fusion of pre-contact Melanesian motifs with imagery drawn from comics, cinema and popular culture. This layering of references produces a complex visual language that reflects cultural hybridity, colonisation and the

circulation of global imagery. Through animation, these motifs are extended into time-based form, introducing rhythm, movement and sound to his established graphic style.

The exhibition positioned printmaking as a generative foundation for expanded media practice, demonstrating how traditional techniques can be translated into contemporary digital forms while maintaining cultural integrity and narrative depth.



JYMAHL SAVAGE & TIPOTI NONA

Malu Mabaigal (Men of the Sea)

1 JUNE— 26 JULY 2025

📍 Gallery 2

Malu Mabaigal (Men of the Sea) brought together works by Badu Island artists Jymahl Savage and Tipoti Nona, exploring the cultural, ecological and spiritual relationships between Torres Strait Islander men and the sea.

Across linoprints, monoprints and carved objects, the exhibition articulated the knowledge systems that underpin life in Zenadh Kes, including navigation, hunting, seasonal change and marine ecology. The works document practices such as reef fishing, pearl diving and dugong hunting, reflecting generations of embodied knowledge and responsibility.

Central to the exhibition is the relationship between the two artists—uncle and nephew, teacher and student—whose collaborative practice reflects the intergenerational transmission of cultural knowledge. Their works function as both artistic expression and detailed visual records, mapping the signals, patterns and rhythms of sea Country.

Malu Mabaigal foregrounded the role of artists as knowledge holders, presenting a living archive of Torres Strait maritime practice and reinforcing the cultural significance of sea-based livelihoods within community life.



MARILYN 'TALEO' HAVINI

Cloud Series

30 JUNE— 26 JULY 2025

📍 Foyer Wall

Cloud Series presented a suite of oil paintings by Marilyn Havini, created on Buka Island, Bougainville between 2022 and 2025. Adopted into the Nakas clan in 1970, Havini's practice reflects decades of lived experience and deep connection to place.

The works focus on the expansive skies of Bougainville, capturing shifting atmospheric conditions including storm formations, dawn light and radiant sunsets. Through careful observation

and painterly sensitivity, Havini renders both the physical and emotional dimensions of these environments.

Each painting is accompanied by paired texts—one drawn from a scientific guide to cloud formations inherited from the artist's father, and another from Biblical verse—bringing together scientific, cultural and spiritual frameworks. This dual perspective reflects the artist's ongoing engagement with different ways of understanding and relating to the natural world.

Cloud Series operates as an act of witnessing, documenting the relationship between sky, land and lived experience while conveying a profound sense of place, memory and belief.

MULTISITE CIAF EXHIBITIONS



JO-ANN **BEIKOFF** | PETER B
MORRISON | ROY **GRAY** | RAIDON
ROBINSON | KASSANDRA **SAVAGE**
| ZANE **SAUNDERS**

CIAF NorthSite Booth Presentation

8 JULY — 12 JULY 2025

📍 Tanks Arts Centre

NorthSite Contemporary Arts presented a curated booth at the 2025 Cairns Indigenous Art Fair (CIAF), featuring new print and sculptural works by Raidon Robinson, Cassandra Savage, Zane Saunders, Peter B Morrison and Bunda Art artists Roy Gray and Jo-Ann Beikoff.

Responding to CIAF's 2025 theme *Pay Attention!*, the presentation brought together works that transformed overlooked and everyday materials into expressions of cultural knowledge, memory and place.

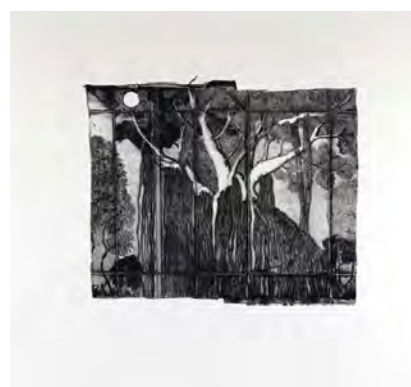
A central component of the presentation was a new folio of printworks developed through NorthSite Press in collaboration with master printmaker Dian Darmansjah.

Artists worked with unconventional matrices—including recycled packaging and found materials—to produce drypoint etchings and collagraphs reflecting personal narratives, cultural identity and environmental awareness.

These 'tetra-pack' works were complemented by sculptural totems by Bunda Art, carved from reclaimed natural materials and found objects sourced from Country. Together, the presentation highlighted the ingenuity of material practice and foregrounded First Nations knowledge systems through the transformation of everyday materials into culturally significant forms.

Yidinji Elder Roy Gray was awarded the 2025 CIAF Emerging Artist of the Year Award and Bunda Art received praise and acquisitions from major collectors for the display.

The CIAF booth reinforced NorthSite's role as a production partner and platform for First Nations artists, demonstrating the capacity of its printmaking facilities to support new work development and nationally significant presentations.



TALOI HAVINI

Answer to the Call

8 JULY — 13 JULY 2025

📍 Bulmba-ja Theatre

Answer to the Call is a large-scale, twenty-two-channel sound installation and performance work by Taloi Havini and collaborators, presented by NorthSite during CIAF 2025 in the Bulmba-ja Theatre. The work drew on deep-time listening practices, oceanic knowledge systems and ancestral navigation, creating an immersive sonic environment connecting land, sea and memory.

Configured as a site-specific spatial installation, the work mapped the island of Buka and through a multi-level speaker arrangement surrounding a central platform, audiences were immersed within a dynamic field of sound, where vocal recordings of Havini's Elders in Hakö language, traditional instruments, ocean-travelling chants and hydrophone recordings were layered into a cyclical composition reflecting relational and non-linear understandings of time, connection and place.

Originally developed in Cairns through Havini's participation in the Schmidt Ocean Institute's Artist-at-Sea program in 2020/21, the work incorporated

recordings made across the Pacific, including material developed in Cairns with collaborators such as Ben Hakalitz and Mario Celestino. Its presentation during CIAF marked a significant return to place, acknowledging regional collaboration and the importance of intergenerational knowledge exchange within the work.

Reconfigured for the Bulmba-ja Theatre, the installation positioned audiences as active participants within a shared listening environment. *Answer to the Call* foregrounded sound as a vessel for cultural knowledge, presence and connection, reinforcing the role of Indigenous epistemologies within contemporary practice.



Season 5

August to November 2025

This season brought together a series of projects that explored memory, identity and the construction of narratives across personal, cultural and historical contexts. Across painting, installation and portraiture, artists engaged with the ways in which lived experience is recorded, inherited and reinterpreted over time.

Intergenerational storytelling was central to Marilyn Havini and Taloi Havini's *Shared Aspirations*, which positioned family archive and lived history as a lens through which broader political and cultural narratives could be understood. This emphasis on memory and continuity extended into Lesley Wengembo's

The Familiar Faces, where portraiture became a means of preserving encounters and articulating shared humanity across diverse contexts.

Relationships to place and perception were explored in Kim Rayner's *IMMERSE*, where painting emerged from embodied engagement with the tropical landscape. In contrast, Laurel McKenzie's *Enfolded* examined how visual traditions shape cultural understandings of the body, interrogating the historical construction of femininity through a contemporary feminist lens.

Together, the season reflected on the formation of identity through memory, environment and representation, reinforcing NorthSite's commitment to presenting conceptually rigorous and critically engaged contemporary practice.



KIM RAYNER

IMMERSE — The Dance of Light and the Coming of Form

4 AUGUST– 27 SEPTEMBER 2025

📍 Long Gallery

IMMERSE presented a contemplative body of paintings by Kim Rayner, developed through sustained engagement with the coastal rainforest

and shoreline environments of Mission Beach. The works explored the interplay between light, atmosphere and form, grounded in the artist's lived experience of place.

Rayner's practice was informed by slow observation—walking, drawing and responding to the shifting conditions of the tropical landscape. Her paintings translated these encounters into layered, gestural compositions that evoke the movement of light through

dense vegetation and the spatial complexity of rainforest environments.

Working across oil on Belgian linen and oak-framed board, the exhibition created a meditative viewing experience, inviting audiences to engage with the sensory and atmospheric qualities of the landscape. *IMMERSE* positioned painting as a process of attunement, where form emerged through embodied interaction with place.



LAUREL MCKENZIE

Enfolded

11 AUGUST— 4 OCTOBER 2025

📍 Foyer Wall

Enfolded was a major installation by Laurel McKenzie, comprising eighteen painted panels that examined the representation of women's bodies within Western art history and contemporary visual culture.

Drawing on fragments of Greco-Roman and neoclassical sculpture, McKenzie re-presented draped female forms that historically balanced sensuality and modesty. Isolated and enlarged, these fragments foregrounded the constructed nature of the gaze and the enduring influence of art historical conventions on contemporary understandings of femininity.

Presented against deep red backgrounds reminiscent of historical salon displays, the works simultaneously

referenced and disrupted traditional modes of exhibition. Through this recontextualisation, *Enfolded* interrogated how ideals of beauty, virtue and desire have been shaped and perpetuated, offering a critical feminist perspective on the visual legacy of the female form.

This exhibition aligned with JUTE Theatre's season of the play *Genius* and WOW Women of the World pre-festival programs with cross-programming occurring between organisations.

MARILYN 'TALEO' HAVINI
& TALOI HAVINI

Shared Aspirations

13 SEPTEMBER— 22 NOVEMBER 2025
📍 Gallery 1 & VOID

Shared Aspirations brought together the intergenerational practices of Marilyn Havini and Taloi Havini, tracing more than five decades of Bougainville's political, cultural and environmental history. Inspired by a line from a letter written by Bougainvillean statesman

Moses Havini, the exhibition connected personal narrative with broader histories of resistance, exile and the ongoing pursuit of self-determination.

Marilyn Havini's paintings, spanning the 1970s to recent works, reflected her lived experience following her adoption into the Nakas clan. Her practice documented family, landscape and the impacts of conflict, including works from the Bougainville Evolution Revolution series that addressed violence, resilience and recovery.

Taloi Havini's installations extended

these narratives through video, archival material and spatial assemblage. Works including *Shared Aspirations* (2023–25) layered letters, photographs and political documents to examine Bougainville's independence movement and the enduring effects of colonial extraction and governance.

Together, the exhibition presented a deeply personal and political narrative, positioning the Havini family archive as a living record of cultural continuity, resistance and shared vision across generations.



LESLEY WENGEMBO

The Familiar Faces

4 AUGUST — 27 SEPTEMBER 2025
📍 Gallery 2

The Familiar Faces was the first solo exhibition at NorthSite Contemporary Arts by Papua New Guinean artist Lesley Wengembo. The exhibition

presented a series of portrait paintings developed between 2018 and 2025, capturing individuals encountered across Papua New Guinea and Australia.

Working across oil and mixed media, Wengembo depicted family members, community figures and strangers met in both rural and urban contexts. His portraits conveyed a range of emotional and social registers, from intimacy and kinship to transience and

migration, reflecting the complexity of contemporary identity.

Through careful observation and expressive brushwork, the artist transformed fleeting encounters into enduring representations. The exhibition explored themes of memory, belonging and shared humanity, positioning portraiture as a means of documenting lived experience across cultural and geographic contexts.



Season 6

October 2025 to January 2026

The final exhibition season of 2025 brought together a series of projects that explored transformation, materiality and the transmission of knowledge across cultural, environmental and personal contexts. Spanning craft, installation, painting and interdisciplinary practice, the season reflected on how meaning is shaped through process, time and intergenerational exchange.

Material practice was central to the season, most notably in *Intimate Worlds II*, where artists engaged in slow, process-driven making to explore the expressive potential of materials. This focus on material and knowledge systems

extended into *Minjil: Cultural Knowledge is Currency*, where Yidinji-led practice foregrounded cultural transmission, continuity and the protection of Indigenous knowledge.

Themes of perception and duality were explored in Hannah Murray's *Sunshine Noir*, while Tetsuya Tabata and Mariana Verdaasdonk's *Jakuzuré* examined transformation and renewal through immersive, cross-cultural installation.

Together, the season provided a considered conclusion to the year's program, reinforcing NorthSite's commitment to material-led practice, First Nations knowledge systems and conceptually driven contemporary art grounded in place and global dialogue.



HANNAH MURRAY

Sunshine Noir

4 DECEMBER 2025 — 31 JANUARY 2026

📍 Gallery 2

Sunshine Noir presented a body of work by Hannah Murray exploring the dualities of tropical life through painting, drawing and print. The exhibition examined the interplay

between light and shadow, drawing on the paradox of "paradise" to reflect on themes of beauty, decay, excess and impermanence.

Influenced by Dutch still life, Japanese ukiyo traditions and Surrealism, Murray constructed layered compositions that combined tropical flora, vessels and symbolic objects. These arrangements functioned as contemporary memento mori, evoking the transience and fragility

of both human experience and the natural environment.

Across paintings, graphite drawings and a series of giclée prints, the works explored tonal contrast, colour intensity and compositional balance. *Sunshine Noir* created an atmospheric meditation on the emotional and environmental conditions of the tropics, positioning still life as a site of both reflection and tension.



KAT HALL | LOIS HAYES | PAM KUSABS | LACHLAN MACKEE | JENNY VALMADRE

Intimate Worlds II

11 OCTOBER 2025 — 24 DECEMBER 2025
 📍 Foyer Wall

Intimate Worlds II brought together five NorthSite makers—Jenny Valmadre, Kat Hall, Lachlan Mackee, Lois Hayes and Pam Kusabs—whose practices were grounded in material exploration, slow processes and deeply considered modes of making. The exhibition presented approximately 150 hand-crafted

works, examining the intersection of art and design while foregrounding craftsmanship, experimentation and sensitivity to material.

Working across ceramics, jewellery, wood-fired vessels, silicone and mixed-media assemblage, each artist articulated a distinct “inner world” through their chosen medium. Valmadre’s wearable forms transformed industrial materials into tactile objects, while Hall’s ceramic vessels, informed by kintsugi and wabi-sabi principles, embraced variation, repair and imperfection. Mackee’s wood-fired works bore the physical traces of

anagama kiln processes, reflecting an embodied relationship between maker, material and environment.

Hayes’ enamel jewellery responded to the atmospheres and topographies of North Queensland, while Kusabs’ sculptural works combined paper, botanicals and wire to explore fragility, growth and renewal. Presented within the Foyer Wall context, *Intimate Worlds II* offered a cohesive exploration of contemporary craft practice and the depth of NorthSite’s maker community.

A NorthSite Store project curated annually by Lauren Carter.



MINJIL

Cultural Knowledge is Currency — Generation. Transmission. Protection.

11 OCTOBER — 29 NOVEMBER 2025
📍 Gallery 2

Minjil: Cultural Knowledge is Currency — Generation. Transmission. Protection. was a Yidinji-led exhibition developed by Marun Carl Fourmile in collaboration with the Minjil performance and cultural arts group. The exhibition centred on the revival of square-cut nautilus shell regalia, positioning cultural knowledge as a living system sustained through making, storytelling and intergenerational transmission.

Newly created shell adornments were produced using both ancestral and contemporary techniques, demonstrating continuity of cultural practice alongside sustainable material approaches. A multi-channel film installation by Coedie McCarthy documented oral histories, techniques and cultural knowledge through

interviews with Minjil members and Yidinji Elders.

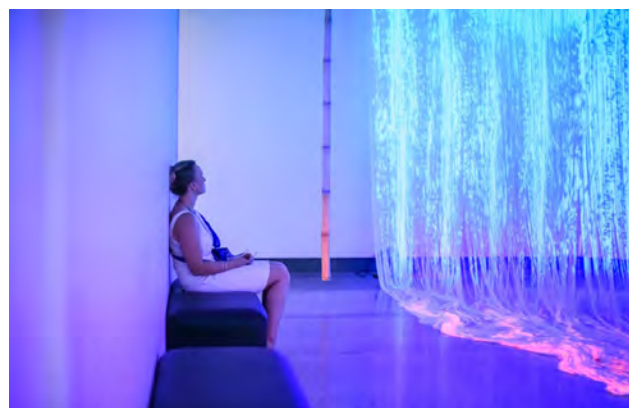
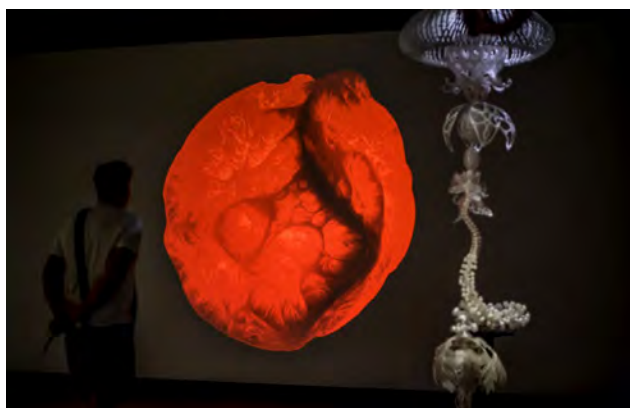
Archival and material elements—including a dugout canoe, grinding stones and historical imagery—were presented alongside contemporary carvings, spear forms and rhythmic implements. Developed in collaboration with First Nations Curator Aven Noah Jr, the exhibition articulated cultural knowledge as an evolving system grounded in generation, transmission and protection.

Minjil: Cultural Knowledge is Currency – Generation, Transmission, Protection (NorthSite Contemporary Arts, 11 Oct–29 Nov 2025) is a landmark Yidinji-led exhibition developed by cultural leader Marun Carl Fourmile in collaboration with the Minjil performance and cultural arts group. Centred on the revival of square-cut nautilus shell regalia, the project reframes cultural knowledge as a living, renewable currency carried through craft, story, and intergenerational teaching. Newly created shell adornments—headbands, necklaces, wristbands—were fabricated using both ancestral and contemporary

techniques, honouring traditional practices while ensuring sustainable material use.

The exhibition expands into documentary storytelling through Coedie McCarthy's multichannel film installation, which features interviews with Minjil members and Yidinji Elders, capturing oral histories, techniques, and cultural memory. Archival references—such as a dugout canoe, grinding stones, and historical imagery—sit alongside contemporary carvings, spear forms, boomerangs, and rhythmic implements created from repurposed wood, expressing continuity of Yidinji technological knowledge.

Through its integration of shellwork, film, carving, and community-led research, the exhibition asserts cultural knowledge as an evolving system of generation, transmission, and protection. It highlights the ongoing relevance of Indigenous intellectual property, customary law, and the need for safeguarding intangible cultural heritage, themes deeply grounded in the writings of Dr Henrietta Marrie.



TETSUYA TABATA | MARIANA VERDAASDONK

Jakuzuré 蛇崩 — Shaping Pathways Through Time and Place

6 DECEMBER 2025 — 31 JANUARY 2026

📍 Gallery 1

Jakuzuré 蛇崩 — Shaping Pathways Through Time and Place was a collaborative exhibition by Tetsuya Tabata and Mariana Verdaasdonk,

exploring transformation, rupture and renewal through an immersive installation.

Drawing on an Edo-period narrative of a serpent rising from the land, the exhibition used Jakuzuré (“splitting snakes”) as a metaphor for moments of breaking and regeneration. The work was informed by the artists’ experiences in Tokyo and Far North Queensland, identifying parallels between urban waterways and tropical ecosystems as sites of continual change.

The installation combined large-scale suspended forms, 3D-printed and laser-cut elements, painting, ceramics, felt structures and projection-based media. Together, these components created a spatial environment that unfolded as a narrative of emergence and transformation.

Through the integration of digital and material practices, the exhibition connected cultural and geographic contexts, positioning transformation as a fundamental rhythm of both landscape and lived experience.

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.



MARUN CARL **FOURMILE**

Yidinji Creations

12 AUGUST — 23 NOVEMBER 2025

📍 Bulmba-ja Facade

The Bulmba-ja digital façade featured a moving image work by Marun Carl Fourmile, developed from an earlier still artwork presented at the opening of the Bulmba-ja Arts Centre in 2020. Reworked into a digital animation, the project translated the original imagery into a contemporary screen-based format, extending its visibility and engagement within the public realm.

Presented on the large-scale LED façade, the work activated the exterior of the building as a site for First Nations expression, connecting audiences to Yidinji cultural perspectives through an accessible and highly visible platform.

ZANE **SAUNDERS**

Lighthouse

24 NOVEMBER 2025 — 1 FEBRUARY 2026

📍 Bulmba-ja Facade

Lighthouse by Zane Saunders was presented on the Bulmba-ja digital façade, combining traditional printmaking techniques with contemporary animation to create a dynamic visual work. Developed through drypoint and collagraph processes, the original prints were translated into moving image, where colour, rhythm and repetition generated shifting geometric forms.

The animation drew from three works produced at NorthSite Studios in

2025—*Play II*, *Candle* and *Viewpoint*—each contributing to a layered visual language that explored abstraction and symbolic meaning. Through motion, the compositions evolved across the façade, creating a sense of depth and transformation.

Grounded in cultural knowledge and personal experience, the work articulated connections to land, water, flora and fauna, positioning the animation as an expression of cultural continuity within a contemporary medium. Presented in the public domain, *Lighthouse* extended NorthSite's program beyond the gallery, engaging broad audiences through the integration of art, architecture and digital technology.



ALICK TIPOTI | ARONE MEEKS |
BILLY MISSI | BRIAN ROBINSON
| FOURMILE FAMILY (CARL,
GERALD, LILLIAN NJRAMI, SEITH,
SHANOAH SHEPHERD) | JOEL SAM

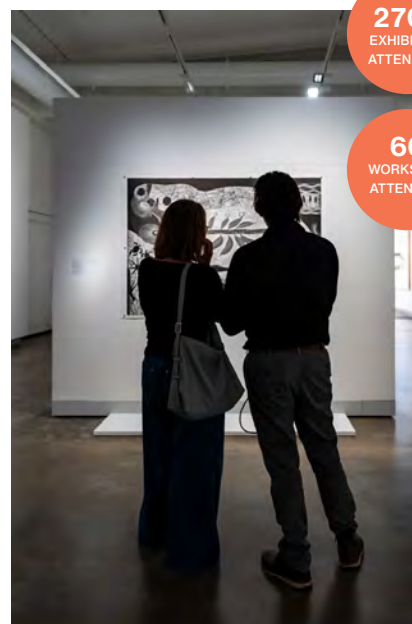
Sprits In The Ink - SEQ partnership with Moreton Bay Regional Galleries

26 AUGUST — 22 NOVEMBER 2025
📍 Moreton Bay Regional Galleries

This exhibition showcases the extensive archive of Djumbunji Press, a hub for print-making by Aboriginal and Torres Strait Islanders in Far North Queensland that was active from 2009 to 2014. Shown alongside recent acquisitions from the Moreton Bay Art Collection and selected loans, the works in this exhibition showcase the rich and diverse cultures of Aboriginal and Torres Strait Islander artists in the region, expressing

their strong and vast cultural connection to country. From emerging artists through to leading practitioners, the artists represented in this exhibition explore traditional and contemporary visual elements in a variety of techniques and styles, expressing their unique stories through the medium of print. These works have never been exhibited together previously, and viewed collectively tell the compelling story of First Nations print-making in Far North Queensland. Artists include the Fourmile Family (Carl, Gerald, Lillian Njrami, Seith, Shanoah Shepherd), Brian Robinson, Arone Meeks, Alick Tipoti, Billy Missi and Joel Sam.

85 people attended the Curator's Talk on opening weekend at Redcliffe Art Gallery providing opportunity for discussion, learning and cultural exchange.



2709
EXHIBITION
ATTENDEES

60
WORKSHOP
ATTENDEES

OFFSITE EXHIBITIONS

BILLY MISSI'N

Wakain Thamai - National Tour 2025

1 MARCH – 22 FEBRUARY 2026

📍 Toowoomba Regional Art Gallery, Hervey Bay Regional Gallery, Museum of Art and Culture, MAC yapang, Lake Macquarie, State Library of Queensland, Brisbane

NorthSite commenced the Billy Missi'n Wakain Thamai national tour in 2025, presenting the exhibition at four major regional and state institutions across Australia.

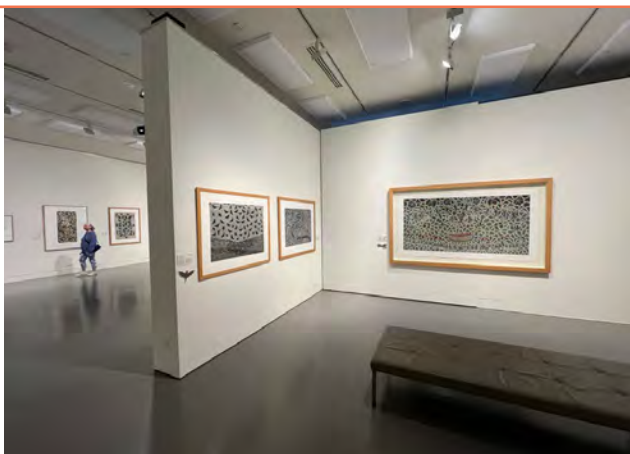
The exhibition was shown at Toowoomba Regional Art Gallery (1 March – 25 May), Hervey Bay Regional Gallery (27 May – 3 August), Museum of Art and Culture Lake Macquarie (16 August – 12 October), and the State Library of Queensland (25 October – 22 February 2026).

Across these venues, the exhibition reached diverse audiences and strengthened engagement with the work and legacy of Billy Missi, with total attendance exceeding 17,500 visitors.

A defining strength of the tour has been the prioritisation of Torres Strait Islander family members and arts workers travelling alongside the exhibition. Through performances and activations, they have shared cultural knowledge directly with audiences, ensuring the works are experienced within an appropriate cultural framework. This approach has supported meaningful engagement, enabled safe cultural passage for the exhibition, and contributed to the ongoing visibility of Torres Strait Islander knowledge systems and contemporary printmaking practice across both regional and metropolitan contexts.

The tour is being delivered in partnership with the Billy Missi Estate, Museums & Galleries Queensland, and Gab Titui Cultural Centre, and is supported through the Australian Government's Visions of Australia program. The exhibition will continue to tour nationally, reaching a total of 14 venues through to 2028.





1 March – 25 May 2025 Towoomba Regional Art Gallery

3,811 ATTENDEES

31 May – 3 August 2025 Hervey Bay Regional Gallery

2,572 ATTENDEES

16 August – 12 October 2025 Museum of Art and Culture, Mac yampang Lake Macquarie

3,461 ATTENDEES

25 October – 22 February 2026 State Library of Queensland Brisbane

7,892 ATTENDEES



2025

Programs That Deepen Practice, Participation and Pathways

WHERE: NorthSite Art Studios & Bulmba-ja
+ partner venues across Australia & Indo Pacific

KEY OUTCOMES

- Delivery of Signature Programs
- Dialog Lensa (Indonesia x Australia Creative Development and Presentations) with PSBK)
- Linear Horizons extension - Filipino x North Queensland First Nations Cultural Exchange with Balikpapan Creative
- Supported IACA's First Nations Artsworkeer program
- Supported CRC's Flame Young Artist Mentorship program
- Supported LabNorth's sector research
- Development towards a Northern Arts Alliance across major galleries



PROGRAMS AND EVENTS

Strategic Intent

Deliver a focused suite of programs that activate NorthSite's Exhibitions and Printmaking & Production pillars, prioritising artist and artworker development, sector capability building, and meaningful audience engagement.

NorthSite's programs are intentionally selective, filling gaps not addressed by local government or collection-based institutions, and concentrating on professional pathways, skills transfer, critical engagement and regional-to-international exchange.

Scope of Activity

Exhibition-linked public programs; artist and artworker professional development; printmaking and production-based training; First Nations-led cultural and workforce development; youth and emerging practitioner pathways; regional, national and Indo-Pacific exchanges; sector convenings aligned to major initiatives.



159
programs



11
performances



5
International
residencies
and exchanges
(Australia, Philippines,
Indonesia, Japan)



964
participation in
events at Bulmba-ja

EXHIBITION OPENINGS & EVENTS



In 2025 exhibition-associated public programs centred on artist-audience engagement opportunities, most commonly in the form of artist talks, performances and demonstrations on opening day/night.

Audience feedback consistently highlighted the roving format across galleries and spaces as highly engaging, noting that it created valuable opportunities for both formal and informal interaction with artists, built community connections and enabled deeper insight into their practices and approaches to artmaking; resulting in increased artwork sales for artists.

NorthSite's iconic art parties continued in 2025, the Final Funk within Taloi Havini's social installation Answer to the Call, gathered esteemed local musicians for an evening of high-energy Indigenous global music.

Artist and Audience Development

In 2025, NorthSite delivered a targeted program of artist and audience development initiatives designed to deepen practice, expand participation and strengthen pathways for artists, arts workers and communities across Tropical North Queensland and beyond.

With many artists who had progressed through the Artist Connect program transitioning into exhibition outcomes, the program paused in 2025, creating space to focus on responsive initiatives that addressed identified sector priorities and gaps in the local ecology.

Programs were designed to build skills, support knowledge exchange and create meaningful connections between artists, peers and audiences. Activity spanned exhibition-linked public programs, professional development opportunities, First Nations-led cultural initiatives, youth pathways and international exchange.

Delivered across NorthSite Art Studios, Bulmba-ja and partner venues, these initiatives prioritised access, participation and sector capability, particularly within regional and remote contexts.

Through this focused approach, NorthSite strengthened links between production, presentation and participation, contributing to a more resilient, skilled and connected creative sector locally, nationally and across the Indo-Pacific.

Through our new CRM we targeted local audience engagement to build local supporters and attract the right audiences to key events.

EXHIBITION OPENINGS & EVENTS	DATE	ENGAGEMENT
Season 1: Opening Event & Performance <i>Thresholds</i> , featuring over 30 local artists + Maree Koo'ola's <i>Winchanam Paintings</i> and Yvonne Werner's <i>Afloat & Performance</i> by Ichigo Ichie .	18 Jan 2025	237
Season 2: Opening Event and Artist Talks Kate Hunter's <i>Floral Oxygen</i> & Kim Nolan's <i>Moments</i>	29 Mar 2025	67
Season 3: Opening Event, Artist Talks & Performance Matilda Nona's <i>Bupungu</i> , Sue Healy's <i>ON VIEW: ICONS</i> , Hannah Parker's <i>Abstract Landscapes</i> and Melody Woodnutt's <i>The Apparition</i>	12 Apr 2025	78
Season 4: Opening Event Brian Robinson's <i>That Hint of Magic</i> , Jymahl Savage & Tipoti Nona's <i>Malu Mabaigal (Men of the Sea)</i> , Marilyn 'Taleo' Havini's <i>Cloud Series</i> and Taloi Havini's <i>Answer to the Call</i> with Minjil	8 Jul 2025	110
Season 5: Artist Talk Taloi Havini & Marilyn Taleo Havini artist talk with curator Ruth McDougall	9 Jul 2025	20
Season 5: Artist Talk Brian Robinson artist talk within <i>Animated Animalia</i> with curator and animator Russell Milledge	10 Jul 2025	35
Season 5: Artist Talk Jymahl Savage artist talk with Aven Noah Jr and Flora Au , manager Badu Art Centre	9 Jul 2025	20
Season 5: Closing Event <i>Call & Response: The Final Funk</i> . Closing Event for <i>Answer to the Call</i> with Melanfunk Collective led by Ben Hakalitz big band and Wawumun (Felicity Schrieber)	13 Jul 2025	80
Season 5: Artist Talk Brian Robinson closing talk with Cairns Festival	6 Sep 2025	42
Season 5: Opening Event & Artist Talk With Lesley Wengembo , Kim Rayner and Laurel McKenzie	6 Sep 2025	46
Season 6: Opening Event <i>Shared Aspirations</i> with Taloi Havini & Marilyn 'Taleo' Havini	13 Sep 2025	35
Season 6: Opening Event & Artist Talks Minjil's <i>Cultural Knowledge Is Power: generation, transmission, protection; Intimate Worlds II</i>	11 Oct 2025	52
Season 6: Opening Event & Artist Talks Opening for Tetsuya Tabata & Mariana Verdaasdonk <i>Jakuzuré 蛇崩: Shaping pathways through time and place</i> , Hannah Murray's <i>Sunshine Noir</i>	13 Dec 2025	88
Season 6: Special Screening and Performance & Artist Talk <i>Dialog Lensa 1&2: SERAKAH & BERSIAR SINAR</i> featuring live musical accompaniment by Yogyakarta-based composer and musician Jenar Kidjing , followed by Q&A with Kidjing and Indonesian photographer Ulet Ifansasti	13 Dec 2025	47

EVENT HIGHLIGHT

MATILDA NONA | SUE HEALEY
| HANNAH PARKER | MELODY
WOODNUTT

Opening Series: Season 2 Exhibition Launch & Public Program

12 APRIL 2025

📍 Bulmba-ja Arts Centre

Attendance 78

NorthSite Contemporary Arts presented the second opening series of the 2025 season, featuring new exhibitions by four leading female artists: Matilda Nona, Sue Healey, Hannah Parker and Melody Woodnutt.

The event brought together audiences for a full-day program of artist talks, performance, and formal opening proceedings.

The program commenced with gallery doors opening at 10:00am, followed by a

series of artist-led talks. Hannah Parker opened the program with a discussion of her exhibition *Abstract Landscapes*, followed by Melody Woodnutt presenting *The Apparition*. Sue Healey then introduced her exhibition *ON VIEW: ICONS*. The formal opening was held at 1:00pm, followed by a further artist talk by Matilda Nona on her exhibition *Bupungu*.

The official opening and acknowledgements were delivered by Ashleigh Campbell, CEO of NorthSite Contemporary Arts. Remarks were also given by Henrietta Marrie AM, Co-Patron of CIAF, and guest speaker Cathy Hunt, Executive Director of WOW Australia.

The afternoon program concluded with a live performance by Melody Woodnutt, *Untitled (Opening Act)*. This 23-minute performative work activated the exhibition through sound, lighting, and 16mm film on an old projector, evoking a speculative narrative around

a submerged boat ruin. The eight meter long loom-woven shroud was bought to lifewith the projections, violin and drumming. The performance explored themes of transformation and material persistence, offering a poetic reimagining of a familial object following the death of its original maker.

Performance Credits

Concept and Sound: Melody Woodnutt

Lighting Design: Lara Gabor

Violin: Adam Cadell

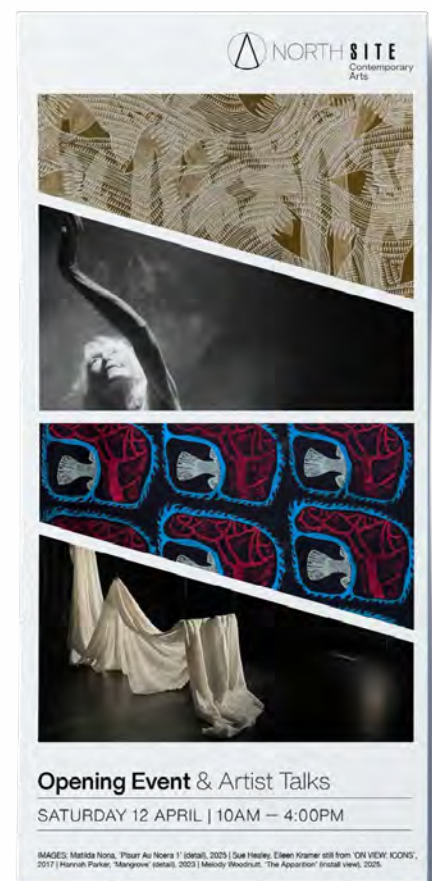
Percussion: Melody Woodnutt and Zela Papageorgiou

Additional Music: *Faster Than Cold* by Lawrence English and Philip Samartzis

Original Boat Fragment: Frank Woodnutt

Acknowledgements

NorthSite Contemporary Arts acknowledges the support of the University of Melbourne Faculty of Fine Arts and Music and the VCA Foundation in the delivery of this exhibition and associated performance program.



PERFORMANCE HIGHLIGHT

MELANFUNK COLLECTIVE – UNPLUGGED FEATURING CELASTINO

Closing Night: CIAF Season: Live music activation of *Answer to the Call*

13 JULY 2025

📍 Bulmba-ja Arts Centre

Attendance 167

Artists involved: 10 performers + 1 support act

Program context: Post-CIAF closing event

Artform integration: Music + Visual Arts + Cultural Exchange

Audience outcome: The event achieved one of the highest attendance outcomes across the 2025 performance program, demonstrating strong audience appetite for live music experiences integrated with exhibition programming.

As part of NorthSite's post-CIAF programming, the closing of *Answer*

to the Call was marked by a major live music event featuring Melanfunk Collective – Unplugged.

Presented within Bulmba-ja Arts Centre, the performance brought together leading musicians from across the region and Papua New Guinea, delivering a powerful fusion of traditional Melanesian rhythms, contemporary sound and live improvisation.

Led by drummer Ben Hakalitz (Yothu Yindi), the ensemble featured a nine-piece lineup of established and emerging artists, reflecting the depth and diversity of contemporary music practice across the region. The performance also included a support set by Wawuman, young Kuku Yalanji songstress Felicity Schrieber.

The event marked a significant cultural moment, celebrating the return of *Answer to the Call*—a major work by Taloi Havini, originally developed in Cairns and premiered internationally. Bringing together music, visual art and

community, the performance created a dynamic closing to the CIAF period, reinforcing NorthSite's role as a platform for cross-disciplinary collaboration and cultural exchange.

Performance Credits

First Nations original acoustic musical set (30 minutes) // Wawumun (Felicity Schrieber)

Melanfunk Collective: Ben Hakalitz - drums & vocals; Steve Stanley - bass; Isla Carruthers - keyboards; Mario Cuarita Celastino - flutes & alto sax; Nikki Doll - vocals & percussion; Adrian Gedisa - guitars; Calum Bray - vocals & percussion; Hannah Trotter - tenor sax; Keryn Turner - trumpet

Acknowledgements

This event was produced by NorthSite with the support of Shiny Shiny Productions. This project was supported by the Queensland Government through the Queensland Arts Showcase Program.



NORTHSITE RESIDENCIES & EXCHANGES



“

NorthSite Art Studios operates as a **production engine**—connecting artist development **directly to exhibition and international exchange**.

In 2025, NorthSite Art Studios delivered a dynamic program of residencies and exchanges, supporting over 20 development projects across Cairns, the Torres Strait and international contexts. The program engaged more than 40 artists and artworkers, providing critical infrastructure for

The Shed operated as a flexible site for research, experimentation and production, supporting major exhibition outcomes including Jakuzuré 蛇崩 (Mariana Verdaasdonk and Tetsuya Tabata) and Minjil: Cultural Knowledge is Currency. This model prioritised artist-led development and ensured a direct pipeline from studio practice to public presentation.

International exchange formed a significant component of the program, with artists participating in residencies in Baguio (Philippines) and Yogyakarta (Indonesia). These exchanges strengthened pathways between Tropical North Queensland and the Indo-Pacific, reinforcing NorthSite's role in facilitating reciprocal, culturally grounded collaboration.

Across 2025, the residency and exchange program demonstrated a strong alignment between artist development, exhibition outcomes and international engagement.

Operating across in-studio, remote and cross-border contexts, NorthSite Art Studios continues to function as a critical engine for artistic production, knowledge exchange and cultural connection in Northern Australia.

2025 Program Snapshot

- 20+ residencies and development projects delivered
- 40+ artists and artworkers engaged
- 3 key regions: Cairns (Gimuy), Torres Strait, Indo-Pacific
- 2 international exchange pathways: Philippines and Indonesia
- Direct pipeline from studio to exhibition outcomes
- Strong First Nations participation and leadership

CASE STUDY: INTERNATIONAL EXCHANGE

KAREN REYS | SUSAN REYS

International Exchange: Asialink Arts and Sampaguita 23 Arts Collective / Balikbayan Arts

13 JULY 2025

📍 Baguio, Philippines

In 2025, NorthSite Contemporary Arts supported a significant First Nations-led international cultural exchange through the participation of artist Karen and Susan Reys in a residency program in Baguio City and Sagada, Philippines.

Delivered in partnership with Asialink Arts and Sampaguita 23 Arts Collective / Balikbayan Arts, the nine-day residency connected Aboriginal Australian and Indigenous Filipino artists through cultural immersion, collaborative making and knowledge exchange.

For the artists, the experience marked their first international travel and a deeply personal return to their ancestral heritage, reconnecting with the homelands of their grandfather and engaging with artists, elders and community members through workshops, site visits and shared cultural practices grounded in storytelling, material traditions and intergenerational knowledge.

The exchange was facilitated by Filipino-Australian artsworker Jules Caburian, supported by artists Kunaya Lopez and

Ronald Allan de Leon, who previously travelled to Gimuy/Cairns in 2024 as part of the Linear Horizons First Nations Printmaking Exchange hosted by NorthSite.

This continuity enabled meaningful, reciprocal engagement within established cultural networks. While in Sagada, the artists undertook intensive workshops with artisans Siegrid Bangyay, Ardeth Angway Butic, Tita Tess Baldoand and Tito Marcus at Sagada Pottery Artist House, deepening their engagement with material practices and locally embedded knowledge systems. The exchange was further enriched through encounters with architect and artist Bong Ti Baguio and Elder Kidlat Tahimik, whose contributions to cultural practice in the Philippines provided important context and inspiration.

The residency resulted in the development of new work informed by these experiences, with initial outcomes presented at CIAF 2025 and further works scheduled for solo exhibitions in 2026 and 2027. The project also strengthened long-term relationships between Gimuy/Cairns and the Luzon region, establishing a durable pathway for future exchange and collaboration.

Supported through the Regional Arts Fund and Asialink Arts' Regional // Regional initiative, the project demonstrates the impact of targeted

investment in international mobility for regional artists.

Beyond artistic outcomes, the exchange fostered cultural reconnection, strengthened identity and contributed to ongoing dialogue between First Nations communities across the Indo-Pacific.



At a Glance

- 2 artists from Gimuy traveling overseas
- 9-day international exchange
- 2 countries connected
- 4 new partnerships
- 2025 CIAF presentation + 2 future exhibitions



CASE STUDY: CULTURAL KNOWLEDGE IS CURRENCY



In 2025, NorthSite Contemporary Arts delivered *New Ways: Contemporary Shell Body Adornment*, a First Nations-led project centred on the revitalisation and contemporary expression of cultural shell adornment practices.

Developed in collaboration with Yidinji Traditional Owners, the project combined workshop-based making, cultural knowledge exchange and exhibition outcomes. Participants engaged in hands-on production at NorthSite Art Studios, utilising both traditional knowledge and contemporary tools to create ceremonial shell regalia for cultural and public presentation.

The project culminated in the exhibition *Cultural Knowledge is Currency: Generation. Transmission. Protection.* presented at NorthSite's galleries at Bulmba-ja Arts Centre. The exhibition foregrounded self-determined cultural narratives through object-making, film and photography, capturing participants wearing and activating the regalia within both gallery and ceremonial contexts.

Impact

The impact of the project was significant. The exhibition attracted 4,276 attendees, with 100% of surveyed audiences rating the experience as good or excellent, and engaged 8 direct participants and 5 artists, alongside a broader network of cultural workers and community contributors.

The work extended beyond the gallery through its integration into the Calling Country Opening Ceremony and Shine on Gimuy festival, where the regalia was performed and embodied in public cultural space.

The project demonstrated the role of contemporary art institutions as facilitators of cultural continuity, providing space, resources and platforms for Traditional Owners to lead the development and presentation of their own cultural narratives.

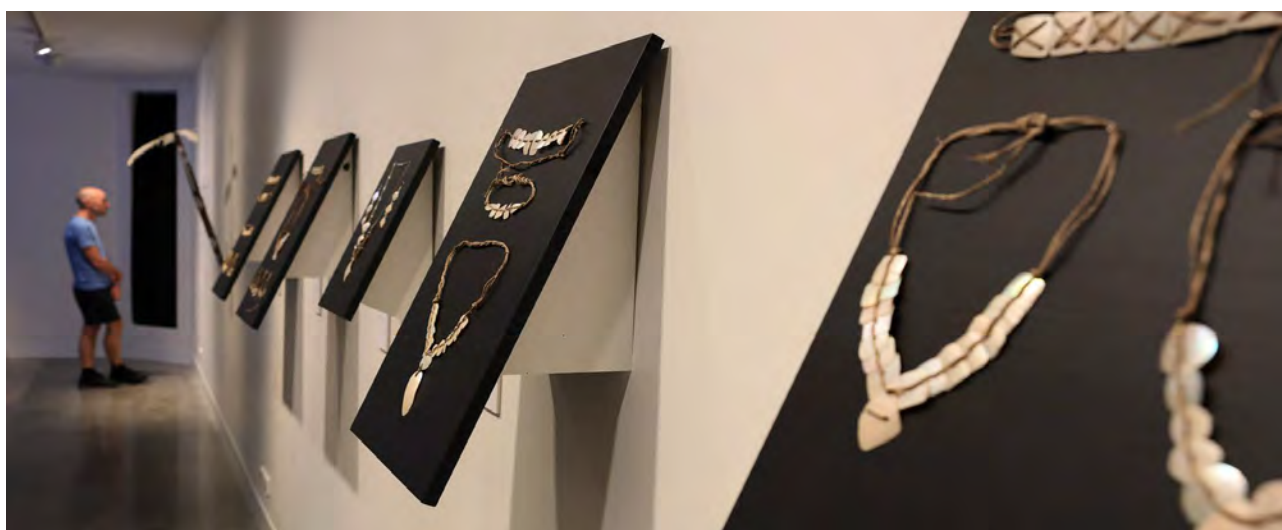
By positioning cultural knowledge as both living practice and contemporary currency, the project reinforced NorthSite's commitment to First Nations leadership, community relevance and the creation of work that is both locally grounded and nationally significant.

Key outcomes:

- Re-establishing and adapting cultural making practices for contemporary contexts
- Strengthening intergenerational knowledge transmission and cultural pride
- Creating new pathways for First Nations-led storytelling within contemporary art frameworks
- Deepening engagement with local Traditional Owner communities and attracting new audiences to NorthSite



This is cultural revival. Marun and the others made me a special shell necklace and came around home to deliver it. They were all so happy to have worked it out and perfecting the shell cutting, using new tools, but looking at the old items to reference and really thinking about the skill of our ancestors as mastercraftsmen” – Henrietta Marrie OAM Yidinji Elder.



SECTOR ADVOCACY AND ALLIANCES

Northern Arts Alliance

TRACEY **HEATHWOOD**, *Artspace Mackay* | JOHNATHAN **MCBURNIE**, *Rockhampton Museum of Art* | HOLLY **ADERN**, *Perc Tucker Regional Gallery, Townsville* | ASHLEIGH **CAMPBELL**, *NorthSite Contemporary Arts*.

Throughout this year NorthSite and partners progressed early development of the Northern Arts Alliance, a collaborative exhibition initiative bringing together regional contemporary art organisations across northern Queensland.

The leaders of Artspace Mackay, Rockhampton Museum of Art, Perc Tucker Regional Gallery Townsville and NorthSite met periodically throughout the year to advance the concept and draw in artworkers to engage in early development. Conceived as a sustainable alternative to traditional touring models, the Northern Arts Alliance proposed to elevate regional Northern Queensland artistic practice through a biennale-quality major exhibition, operating through a series of locally curated annual exhibitions, each featuring leading emerging and established artists from across the participating regions.

This approach was selected to reduce logistical burden, maximise resources and expand professional presentation opportunities and visibility, enabling artists to circulate across multiple contexts over time.

With strong sector interest and planning underway toward a 2028 launch, the Northern Arts Alliance represents a pragmatic and forward-looking model for regional collaboration, strengthening visibility, exchange and connection across northern Queensland's contemporary arts ecology.

Challenges have been experienced with funding access and leadership transitions in three of the four galleries.



2026 FLAME Visual Program

In 2025, NorthSite Contemporary Arts continued its partnership with Cairns Regional Council and arts local art philanthropist Paul Matthews (NorthSite Board) to deliver the FLAME Visual Program, a youth-focused initiative supporting emerging artists through mentorship, skills development and professional exhibition outcomes.

The 2025 exhibition, presented in Tank 4 Gallery by Cairns Regional Council from 28 February to 30 March, showcased the work of 23 young creatives, curated by Geraldine Henrici. Featuring a diverse range of media and approaches, the exhibition reflected the depth of engagement across the program, with artists exploring personal, cultural and contemporary themes through highly individualised practices.

Audience response was strong, with 3,108 visitors attending the exhibition, including 120 at the opening event. A supporting public program of five events attracted 104 attendees, while digital engagement extended the program's reach to 5,939 people, generating over 13,000 impressions. The exhibition also resulted in \$1,120 in artwork sales, marking early professional outcomes for participating artists.

Visitor feedback was overwhelmingly positive, with many describing the exhibition as "the best FLAME exhibition yet" and praising the imagination, technical skill and emotional depth of the works. The exhibition was widely recognised for its ability to inspire, with audiences noting both the strength of individual artistic voices and the sense of optimism generated by the next generation of creatives.

The program's success reflects the strength of its partnership model. Cairns Regional Council leads program coordination and artist engagement, while NorthSite provides professional arts infrastructure, administration and supplements sector expertise and support. Together, the partners deliver a program that is accessible, inclusive and grounded in contemporary practice and addresses the pathways challenges students face when leaving school and gaining further education in the arts in regional Queensland.

FLAME continues to play a vital role in building confidence, capability and pathways for young artists in the region, reinforcing NorthSite's commitment to artist development and the long-term sustainability of the creative sector.



Regional // Regional: Sanriku International Arts Festival, Japan

In 2025, NorthSite engaged with SanFes through the Regional // Regional program, an Asialink Arts initiative connecting creative leaders across regional Australia, Asia and the Pacific. The Sanriku Gathering brought together participants from five countries to exchange knowledge, explore cultural practice, and consider the role of the arts in post-crisis recovery.

By Emma Porteus - excerpt of essay published for Asialink Arts, December 2025.

You cannot tell the story of the Sanriku International Arts Festival (SanFes) without beginning with the 2011 Great East Japan Earthquake. This triple disaster—earthquake, tsunami and nuclear crisis—devastated the Sanriku coastline, claiming over 20,000 lives and reshaping entire communities. In Rikuzentakata alone, nearly 40% of the population was lost.

Established in 2014, SanFes emerged as a community-led response to this devastation, using performance as a means to heal, reconnect and rebuild. Central to the festival is Geinoh—the traditional folk performing arts of the region—deeply embedded in place and cultural memory. Practices such as

Deer Dance and Tiger Dance continue to play a vital role in restoring spiritual and communal connections, creating intergenerational spaces where culture is lived, shared and renewed.

Across four days, participants engaged directly with Sanriku communities through site visits, workshops and performances. In Kamaishi, stories of survival and resilience were shared alongside embodied learning of local dance traditions. In Rikuzentakata, a town entirely rebuilt following the tsunami, the scale of loss sat alongside evidence of renewal and determination.

Experiences ranged from learning traditional dance forms with local troupes to participating in community-led performances, where elders and young people performed side by side. These moments reinforced the importance of continuity, care and collective ownership of culture. Exchanges extended beyond observation, with Regional // Regional members contributing their own practices, including workshops and performance offerings that fostered reciprocity and connection.

What emerged most strongly was the understanding that culture is not static; it evolves through collaboration, adaptation and shared experience. SanFes demonstrates how artistic practice can support communities to process trauma, sustain identity and imagine futures grounded in place.

Emma Porteus is a Regional // Regional member, Co-CEO of Assembly197 and Executive Producer at SITUATE, with over 15 years' experience working across performance, community and festival contexts in Australia and internationally.

For NorthSite, participation in this exchange deepened connections across the Indo-Pacific and reinforced the value of long-term, relationship-based collaboration. It highlighted the importance of approaching cultural exchange with humility, recognising that meaningful partnerships are built over time through trust, listening and shared experience.

SanFes stands as a powerful example of how creativity can contribute to recovery and resilience. It affirms that tradition is not separate from innovation, but its foundation—and that through cultural exchange, regional communities can connect across distance, sharing knowledge, strengthening practice, and building collective futures." Ashleigh Campbell, Regional // Regional delegate to SanFes Japan, October 2025. Ashleigh's participation was supported by Creative Australia's International Engagement Fund through Asialink Arts.

The Regional // Regional program was subsequently nominated for the Innovation Award at Creative Australia's Asia Pacific Arts Awards.

SECTOR ADVOCACY AND ALLIANCES

LabNorth

In 2025, NorthSite Contemporary Arts continued its engagement with LabNorth, a cross-regional research collaboration connecting artists, arts organisations and university partners across Northern Australia.

Operating as a sector-led community of practice, LabNorth focuses on strengthening the cultural ecology of the North through applied research, knowledge-sharing and advocacy. Through this initiative, Dr. Russell Milledge Artistic Director and Ashleigh Campbell CEO, NorthSite contributed to ongoing conversations examining the value of the arts, workforce development challenges, and access and participation across regional contexts.

This work responds to critical gaps in policy recognition and training pathways, while supporting the development of practical, sector-relevant outputs. Despite ongoing challenges relating to scale, resourcing and geographic distance, LabNorth represents an important and evolving platform for collaboration, reinforcing NorthSite's commitment to evidence-based advocacy and the long-term sustainability of the arts in Northern Australia.

Professional Development & Sector Partnerships

In 2025, NorthSite Contemporary Arts delivered a targeted program of professional development initiatives and partnership-led projects, supporting artists and artworkers to build skills, expand networks and strengthen pathways into sustainable practice.

Working in collaboration with key sector partners—including the **Indigenous Art Centre Alliance (IACA)**, **Cairns Regional Council** and **Flying Arts Alliance**—NorthSite facilitated a range of structured training and development opportunities designed to respond to gaps in regional arts infrastructure and workforce capacity.

A key component of this work was the delivery of artworker training in partnership with IACA, supporting participants from across Far North Queensland to develop practical skills in areas including printmaking, production processes and studio operations. This was complemented by residency and training opportunities delivered in collaboration with Flying Arts Alliance, providing artists with access to mentorship, peer exchange and professional networks.

Across these initiatives, more than 50 artists and artworkers participated in structured professional development programs, reflecting strong demand for sector-relevant training and skills development in the region.

These programs were designed to be practical, accessible and responsive to the needs of artists and organisations, with a focus on building long-term capability rather than one-off engagement. In doing so, NorthSite continues to play a critical role in supporting workforce development and strengthening the broader creative ecology of Northern Australia.



2025 Program Snapshot

- **50+ artists and artworkers engaged**
- **Partnership delivery** with IACA, Cairns Regional Council and Flying Arts Alliance
- **Focus areas:** printmaking, production, studio practice and professional pathways
- **Regional reach:** Far North Queensland, including remote and First Nations communities
- **Outcomes:** skills development, peer exchange, and strengthened sector capability



CASE STUDY: INTERNATIONAL CREATIVE DEVELOPMENT & PRESENTATION

AUSTRALIA-INDONESIA CREATIVE EXCHANGE



In 2025, NorthSite Contemporary Arts progressed *Dialog Lensa*, a major international exchange developed in partnership with Padepokan Seni Bagong Kussudiardja (PSBK), establishing a dynamic platform for cross-cultural collaboration between artists in Gimuy/Cairns and Yogyakarta, Indonesia.

Co-designed through a research and development process spanning both countries, the program combined sustained online dialogue with in-person residencies, engaging over 100 local creatives and connecting more than 30 artists and practitioners across photography, music, performance and interdisciplinary practice.

Delivered through a structured program of more than 20 online meetings, presentations and site visits, the exchange enabled deep engagement with artists, collectives and cultural organisations across both regions. Residencies in Yogyakarta (March 2025) and Cairns were critical to building trust, strengthening relationships and establishing a shared foundation for ongoing collaboration.

A key outcome of this process was the development of a shared creative and curatorial framework grounded in collaboration, experimentation and interdisciplinary practice. Drawing on PSBK's *Dialog Lensa* model—where photography becomes the foundation for live, multimedia performance—the exchange explored new approaches to translating still images into immersive works integrating projection, sound, movement and live elements.

The project established a clear pathway for future development, including the co-creation of new works for presentation in Yogyakarta and Cairns across 2025–2026. This phased model—spanning online development, residencies

and public outcomes—positions *Dialog Lensa* as an ongoing platform for international collaboration and artistic innovation.

Beyond artistic outcomes, the exchange reinforced the importance of sustained engagement in cross-border practice, where the continuation of dialogue, relationships and shared authorship is as significant as final presentation outcomes.

Supported by Asialink Arts, Creative Australia's International Engagement Fund, philanthropic partners and both organisations, *Dialog Lensa* demonstrates the impact of sustained international investment in regional contexts. The project positions NorthSite as a key conduit for Indo-Pacific exchange, fostering experimentation, cultural dialogue and long-term creative connection.

Program Snapshot

- **100+ local creatives engaged** across Cairns and Yogyakarta
- **30+ artists and practitioners directly involved**
- **2 international residencies** (Indonesia & Australia)
- **4 months of online creative development**
- **20+ meetings, presentations and site visits**
- **2-year pipeline for co-created works (2025–2026)**



RESIDENCY OUTCOME HIGHLIGHT

VICRAM SOMBU | THE IRONING MAIDENS (PATTY PREECE | MELANIA JACK)

Dialog Lensa #6: Sitting with the Sea - a cross-cultural multimedia performance in Indonesia
// Residency & public performances at Padepokan Seni Bagong Kussudiardja (PSBK)

27 OCTOBER - 13 NOVEMBER 2025
 📍 Kasihan, Yogyakarta, Indonesia

Attendance 133

In October–November 2025, the exchange progressed through a focused residency at PSBK, supporting The Ironing Maidens (Patty Preece and Melania Jack) to undertake a 10-day intensive development alongside Indonesian collaborators.

This phase resulted in *Dialog Lensa #6: Sitting with the Sea*, a large-scale immersive performance integrating five-channel projection and spatialised sound. Developed in response to photographic works by Vickram Sombu, the piece explored themes of relationality, ecological connection and

cultural knowledge systems, translating still imagery into a layered, sensory experience.

Presented across multiple sessions in Yogyakarta, the work marked a significant expansion of practice for the participating artists and demonstrated the value of extended, in-person collaboration in achieving depth, complexity and shared authorship across cultures.

A further site-responsive presentation is planned for presentation in Australia in 2026.



“

Dialog Lensa reminded me why we make art at all —for connection, for dialogue, and for the chance to sit with others, even across vast distances.”

— (MELANIA) JACK, THE IRONING MAIDENS



PERFORMANCE INTRODUCTION: CAIRNS

ULET IFANSASTI | JENAR KIDJING

Dialog Lensa #1 SERAKAH & Dialog
Lensa #2 BERSIAR SINAR Public
performance at Bulmba-ja Theatre,
Cairns

6 DECEMBER 2025
Kasihan, Yogyakarta, Indonesia

Attendance 47

Extending this exchange, NorthSite
hosted Indonesian photographer Ulet
Ifansasti and musician Jenar Kidjing in

Cairns in December 2025 for a short
residency, special screening and public
program. This included presentations
of earlier Dialog Lensa works #1,
SERAKAH and DL#2 *BERSIAR SINAR*,
with live musical accompaniment and
audience discussions as part of the end
of year event Creative Convergence
within Bulmba-ja Theatre.

These presentations introduced
Australian audiences to the Dialog Lensa
concept, artists from Yogyakarta and
provided insight into its collaborative
methodology, laying the groundwork for
expanded cross-cultural production in

2026. It also provided opportunity to
screen the video of the Ironing Maiden's
residency in Indonesia and give a
taste of the new collaborative work in
development.

This exchange demonstrates the impact
of targeted international investment
in artist-led development, positioning
NorthSite as a key facilitator of
Indo-Pacific creative exchange and
reinforcing dialogue as both method
and outcome—where artistic practice
becomes a process of listening,
translation and shared experience
across cultures.





**International Exchange
Acknowledgments:**

Dialog Lensa YOGYAKARTA+CAIRNS
25-26 is developed and presented by
Padepokan Seni Bagong Kussudiardja

(PSBK), Indonesia and NorthSite
Contemporary Arts, Australia. This
project has been assisted by the
Australian Government through
Creative Australia, its principal arts
investment and advisory body, and

is supported through Regional //
Regional, an initiative of Asialink Arts
at the University of Melbourne with
support from The Yulgibar Foundation,
Circle 5 Foundation and Konfir Kabo
and Monica Lim.

2025

Printmaking & Production - the organisation's defining growth engine

WHERE: NorthSite Art Studios
and across Tropical North Queensland
and Oceania

2025 AT A GLANCE

Delivered major Sector and Cultural Tourism Feasibility Study (2024/2025)

In 2025, NorthSite Contemporary Arts continued to strengthen NorthSite Art Studios as a leading centre for printmaking production, research and exchange in Tropical North Queensland.

The workshop services in-house at the Studios and off-site, NorthSite supported a number of artists across the region, nationally and internationally through a dynamic program of residencies, workshops, commissions and collaborative production.

Research, production and artistic development.

Printmaking remained central to the program, with a strong cohort of artists—including Peter Morrison, Kassandra Savage, Zane Saunders and Jymahl Savage—utilising studio facilities for technical development and the creation of new work. This sustained demand reinforces NorthSite's role as a key printmaking hub in Northern Australia.

Grounded in the region's deep legacy of printmaking, the Studios advanced contemporary practice across traditional and expanded print forms, while building pathways for First Nations, regional and Indo-Pacific artists to connect, develop and present new work. Activity extended beyond the studio through partnerships, exchanges and sector initiatives, reinforcing the role of printmaking as a site of cultural knowledge, experimentation and economic opportunity.

Through this integrated approach, NorthSite Art Studios strengthened the production–exhibition–retail pipeline and contributed to the organisation's long-term ambition to position Tropical North Queensland as an internationally recognised Oceanic hub for contemporary printmaking.

First Nations engagement remained a core priority, with residencies supporting artists working toward major platforms including the Cairns Indigenous Art Fair. Partnerships with Badu Island Art Centre, Moa Arts and Erub Arts enabled the development of significant new work, alongside the delivery of remote printmaking workshops that expanded access to technical production in community contexts.



300

New Print Works



4

Remote deliveries/
art centre
engagements

- Provided 119 days of studio hire
- Delivered 34 days of remote workshop delivery

NORTHSITE ART STUDIOS

Strategic Intent

Operate NorthSite Art Studios as a leading site for printmaking production, research and exchange, building on the region's deep legacy of printmaking to position Tropical North Queensland as an internationally recognised Oceanic hub for contemporary printmaking.

NorthSite's printmaking and production activities are sector-leading: they support the development of artists' practices, generate new cultural product, strengthen pathways from production to exhibition and market, and position artists from the region within national and international contexts. This strategic priority functions as the organisation's defining growth engine, delivering cultural, economic and tourism outcomes.

Scope of Activity

Fine art printmaking; workshops and training; artist exchanges and residencies; commissioning and publishing; festivals, fairs, symposia and sector convenings.

WORKSHOPS TRAINING & PRODUCTION

NORTHSITE ART STUDIOS AND OUTREACH SERVICES

In 2025, NorthSite Art Studios delivered a targeted program of workshops, training and production, engaging artists and communities across Cairns and remote First Nations contexts. This integrated model positioned the Studios as both a site of learning and a centre for high-quality creative production.

Workshops were delivered in partnership with Badu Island Art Centre, Erub Arts, Moa Arts and Umbrella Studios, supporting printmaking skill development and knowledge exchange within Torres Strait communities. These programs prioritised culturally grounded delivery and access to specialised technical training, enabling artists to develop new work within their own communities.

In Cairns, the Studios hosted professional development initiatives supporting artists and artworkers to build technical capability and expand their practice. Across all workshop and training activity, more than 25 participants engaged in structured learning opportunities, reflecting strong demand for accessible, practice-led training in the region.

Alongside this, NorthSite continued to strengthen partnerships to support the long-term development of printmaking education and training, ensuring the resources and capacity to sustain this critical work into the future.

2025 Program Snapshot

- **50+ participants** engaged in workshops and training
- **300+ print editions and monoprints produced**
- **Multiple remote workshops** delivered in Torres Strait communities
- **Major projects** supported for CIAF, exhibitions and touring outcomes
- Strong First Nations participation and leadership
- Direct pipeline from training to production to market
- New Training Programs written for Fine Art Printmaking & Printmaking Technican Internship





Production

In 2025, NorthSite Art Studios expanded its role as a centre for fine art print production, supporting a broad range of artist-led projects, commissions and exhibition outcomes. Through collaborative processes led by master printmaker Dian Darmansjah, artists were supported to develop and edition new work for exhibition, touring and retail.

Production activity included major collaborative projects such as Mapping Australia Through Songlines, with Gail Mabo working alongside Darmansjah at Umbrella Studio Contemporary Arts, as well as ongoing print development for CIAF artists including Matilda Nona through the Catapult residency program.

Across the year, it is estimated that over 300 print editions and monoprints were produced through NorthSite's printmaking program, contributing directly to artist income and market engagement.

The Studios also supported cross-disciplinary production, including sound, installation and exhibition development, alongside open studio access for independent artists. This high level of activity reinforced the Studios as a critical piece of creative infrastructure supporting artistic output in the region.

Through this integrated approach, NorthSite strengthened the pipeline from studio to exhibition and market, positioning printmaking as a key driver of artistic, cultural and economic outcomes for both artists and the organisation.



CASE STUDY: MOA ARTS PRINTMAKING WORKSHOP

REPORT BY DIAN DARMANSJAH, PRINTMAKING COORDINATOR

FIONA MOSBY, BABETHA NAWIA, HELEN- JOY TOMASANA, GERTIE TOMASANA, PERCY, LOUISA SAVAGE, AKIRA (ELSIE), SOLOMON BOOTH, PAULA SAVAGE

Moa Arts Printmaking Workshop Facilitated by Dian Darmansjah

22–28 OCTOBER 2025
📍 Moa Island, Torres Strait

Attendance 9

“In October 2025, I was invited by Moa Arts to deliver a five-day printmaking workshop at their Print Studio on Moa Island in the Torres Strait, working alongside artists across generations to strengthen printmaking practice within the community.

The workshop focused on introducing and advancing techniques in drypoint, collagraph and monotype printmaking. Participants included both emerging and senior artists, creating a dynamic environment for skill-sharing, experimentation and peer learning. Alongside group sessions, I facilitated targeted one-on-one mentoring to support individual artistic development and exhibition outcomes.

A key priority of the workshop was to build confidence and technical capability within the studio. Artists developed their own matrices, explored editioning processes and produced a range of experimental and resolved works. Senior artists engaged in refining existing bodies of work, while emerging participants were introduced to foundational printmaking processes for the first time.

The workshop was notably the most highly attended program delivered at Moa Arts in over a decade, reflecting strong community interest and a growing appetite for print-based practice.

Engagement from new artists was particularly encouraging, alongside the continued commitment of senior practitioners to extend their technical knowledge.

In addition to artist development, I delivered a dedicated professional development session for the Studio Manager, focusing on materials handling, inventory systems, supplier relationships and workplace procedures. This was an important step in strengthening the operational capacity of the print studio and supporting its long-term sustainability.

The workshop also highlighted key considerations for future delivery. While the program successfully introduced multiple techniques, the breadth of content within a limited timeframe impacted the depth of outcomes, particularly in the development of saleable works. Working in remote locations like the Torres Strait comes with logistical challenges such as materials procurement and travel co-ordination.

Importantly, senior artists expressed a clear desire for continued engagement through follow-up, one-on-one workshops to support the development of exhibition-ready work for upcoming fairs and presentations. This signals both the success of the initial engagement and the need for sustained investment in printmaking pathways across the Torres Strait.

This project reaffirmed the value of embedding technical training within community-led art centres, where knowledge exchange, cultural context and professional development intersect. It also reinforced the importance of continuity — ensuring that skills development is supported by ongoing access, mentorship and opportunities for artists to translate learning into market-ready outcomes.”

Workshop Snapshot

Key Metrics

- **5-day intensive workshop** delivered
- **9 artists engaged**, spanning emerging and senior practitioners
- **3 printmaking techniques** delivered: Drypoint, Collagraph, Monotype
- **1:1 mentoring sessions:** 3 targeted artist intensives (Fiona Mosby, Paula Savage, Solomon Booth)
- **1 professional development session** delivered for Studio Manager
- **Best-attended workshop at Moa Arts in over 10 years**

Artistic & Capacity Outcomes

- **100% of participants** gained practical skills across multiple printmaking techniques
- **New print works developed** across collagraph and drypoint processes
- **Expanded studio capability** through training in materials handling, inventory and safe workshop procedures
- **Cross-generational knowledge exchange** between senior and emerging artists

Strategic Impact

- Strengthened printmaking as a viable production **pathway within a remote First Nations art centre**
- Technical skills transfer to **empower further independent printmaking in community year round**
- Increased readiness for **future exhibition and art fair outcomes (2026 pipeline)**
- Identified demand for **ongoing mentorship and advanced skill development**



2025 AT A GLANCE

In 2025, NorthSite Contemporary Arts delivered an ambitious exhibitions program of over 30 exhibitions presenting more than 600 artworks by regional, national and international artists across diverse contemporary practices. The program foregrounded First Nations authority, material innovation and strong connections to place, while extending the organisation's reach through touring and international collaboration.

2025

**Communications, Marketing
& Development – leadership,
visibility and sustainability**

WHERE: northsite.org.au, integrated
channels and media outlets



MARKETING & ENGAGEMENT

Strategic Intent

Deliver strategic storytelling and development activity that strengthens leadership positioning, visibility, supporter engagement and organisational sustainability. Communications operates as core infrastructure—designed to be effective within a lean in-house model while building foundations for future scale.

Scope of Activity

Brand and messaging; digital platforms; supporter communications; sponsorship and donor engagement; fundraising campaigns; onsite visibility and wayfinding.

MARKETING & ENGAGEMENT

In 2025, NorthSite Contemporary Arts strengthened its communications, marketing and development approach to support organisational growth, visibility and long-term sustainability under the direction of Jay Tweedie.

A key focus was the articulation of a clear leadership narrative, positioning NorthSite as a leading voice in contemporary art and printmaking in Far North Queensland. Consistent messaging across digital platforms, media and stakeholder communications ensured a unified and recognisable organisational identity.

Onsite, efforts were directed toward improving visibility and audience experience within Bulmba-ja Arts Centre. This included the development of Yidinji-informed wayfinding, alongside updated brochures, banners and interpretive materials, enabling clearer navigation and a stronger understanding of NorthSite's exhibitions, studios and retail offer.

Digitally, NorthSite progressed improvements to its website and content systems, supporting more strategic and efficient communication across channels. Investment in platforms such as Swiftfox strengthened relationship management and audience data capture, while integrated campaigns across social media, listings and targeted advertising supported audience growth and engagement.

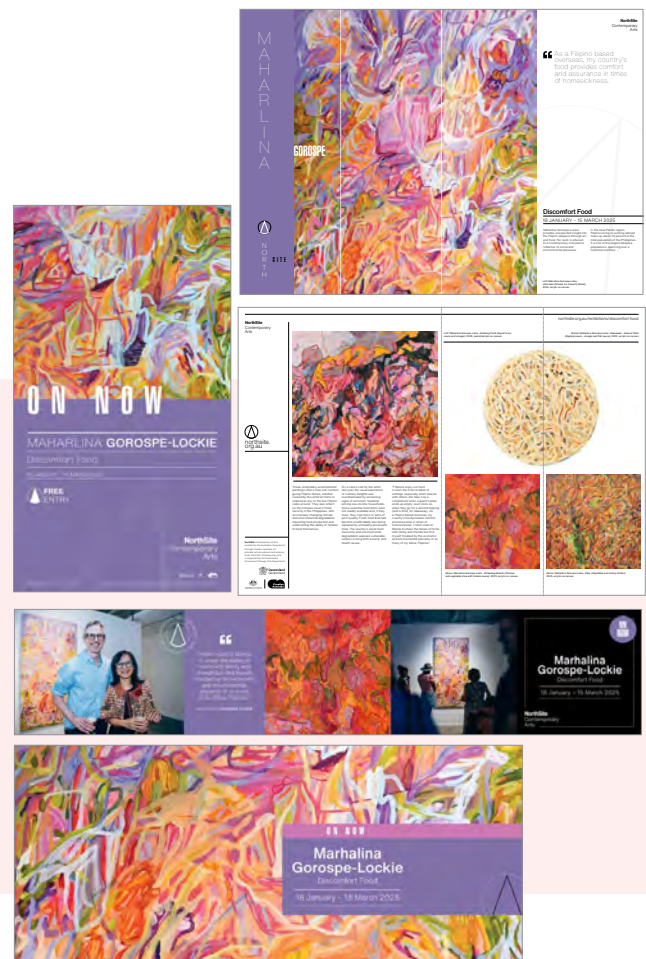
Development activity focused on building and maintaining relationships with sponsors, donors and supporters through targeted communications and project-based storytelling. These approaches demonstrated impact, strengthened engagement and supported ongoing investment in NorthSite's programs and artists.

Throughout the year, NorthSite also laid important groundwork for future growth, including communications planning for major initiatives and the refinement of systems to support scalable delivery. This included identifying opportunities for short-term capacity uplift during peak periods and strengthening internal processes to support more effective campaign delivery.

Print Advertisements



Standardised Marketing Asset Examples



MARILYN 'TALEO' HAVINI & TALOI HAVINI

Shared Aspirations

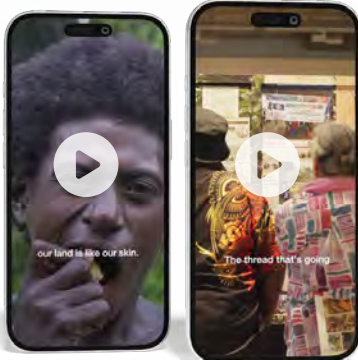
13 SEPTEMBER— 22 NOVEMBER 2025

Featured Video, Short-form Video and Room Brochure



SHARED ASPIRATIONS

EXHIBITION FEATURE VIDEO

<https://vimeo.com/1134084003?fl=pl&fe=ti>


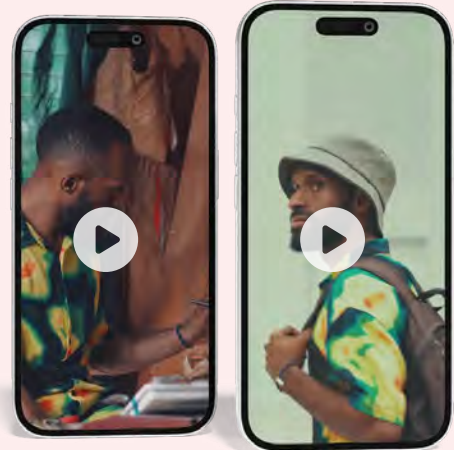
SHARED ASPIRATIONS

LAND, HERITAGE,
INDEPENDENCE
www.facebook.com/reel/690133314153145/

SHARED ASPIRATIONS

CONNECTING CAIRNS
AND BOUGAINVILLE
www.facebook.com/reel/1178153167009954

Top Performing Social Media Content



LESLEY WENGEMBO

THE FAMILIAR FACES

REEL 1

www.facebook.com/reel/2873290066197097

- 35.1K Views
- 1.3K Interactions
- 32 Comments
- 98 Shares

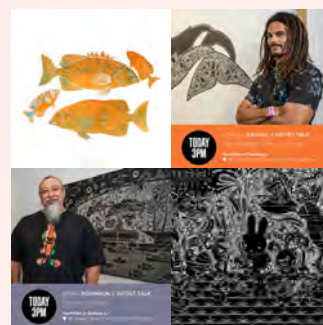
LESLEY WENGEMBO

THE FAMILIAR FACES

REEL 2

www.facebook.com/reel/1733212230651210

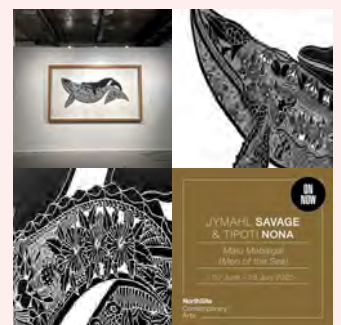
- 11.6K Views
- 144 Interactions
- 5 Comments
- 40 Shares



3PM TODAY // Artist Talks at NorthSite Contemporary Arts

Join us at 3pm as artists Jymahl Savage and Brian Robinson speak to their current exhibitions on now at NorthSite...

- 10.8K Views
- 250 Interactions
- 1 Comment
- 7 Shares



WHALE WISDOM // Jymahl Savage & Tipoti Nona 'Malu Mabaigal (Men of the Sea)' // ON NOW

"As Humpback whales pass through the Torres Strait Islands, Birra Birra..."

- 9.2K Views
- 148 Interactions
- 3 Comments
- 35 Shares

A woman with short dark hair, wearing a light blue button-down shirt, is looking down at a piece of jewelry in a glass display case. She is holding a flute glass filled with a white liquid. The background shows a retail environment with various items on display, including a large woven basket and a colorful patterned bag. The overall lighting is warm and focused on the woman and the jewelry.

2025

Retail That Grows the Creative Economy – market access and artist income

WHERE: NorthSite Store + shop.northsite.org.au
and national distributors

**259**

Artists represented

**92%**Far North
Queensland suppliers**132**suppliers
sold work**\$261,212**

gross retail sales

**1561**

transactions

RETAIL & CONSULTANCY

Strategic Intent

Operate ethical, artist-first retail and agency platforms that build markets, income and long-term sustainability for artists and the organisation.

Retail at NorthSite functions as market infrastructure, converting artistic production into sustainable economic outcomes.

Scope of Activity

Onsite and online retail; art agency and consultancy services; wholesale and institutional supply; print editions and publications; fair and market participation.

In 2025, NorthSite Contemporary Arts strengthened its position as a leading retail outlet for contemporary art and design from Far North Queensland through a focused, values-driven approach. Retail programming prioritised high-quality, ethically produced works, with a strong alignment between

exhibitions, printmaking initiatives, and in-store offerings to create a cohesive and compelling audience experience.

Sustainable income generation remained central, with NorthSite expanding its role as an ethical agent for artists through commissions, fit-outs, and installation projects such as the ongoing partnership with Floriana Boutique Hotel and Pullman Hotel, while also growing wholesale and institutional partnerships. Groundwork was undertaken in the wholesale space.

Retail activity was strategically aligned with cultural tourism, contributing to increased visibility and market reach, alongside participation in select national opportunities for artists associated with NorthSite Store.

Underpinning all activity was a commitment to ethical practice and First Nations leadership. NorthSite maintained compliance with the Indigenous Art Code and continued to support capacity building for artists and Aboriginal and Torres Strait Islander Art Centres, ensuring that growth in retail was both responsible and artists are empowered with knowledge on how to best present and price their work for the market.

MAJOR ACQUISITIONS



A highlight of 2025 in the NorthSite Store was facilitating the acquisition of Heather Koowootha's large-scale painting *Ngak Yangka* by The University of Queensland Art Museum for inclusion in the exhibition to come together as water. Following an initial loan period, the UQ Collections team secured this significant work for their permanent collection. The exhibition brought together the cultural and creative practices of Aboriginal and Torres Strait Islander artists who share responsibilities for protecting freshwater and saltwater Country.

2025 also saw a substantial increase in institutional acquisitions through the NorthSite Store, with twenty-three artworks entering major public and private collections. Key acquisitions were made by organisations including Artbank, QAGOMA, The University of Queensland Art Museum, UNSW Collection, and the Queensland Children's Hospital. These partnerships strengthened NorthSite Contemporary

Arts' industry relationships while fostering ongoing support for Australian contemporary visual artists. Importantly, these acquisitions delivered meaningful financial outcomes for artists.

Stats & Acquisitions

Total value: \$49,323

Total artworks: 23

- **Prints:** 10
- **Paintings:** 9
- **Sculpture:** 4

Collections:

- Queensland Children's Hospital
- The University of Queensland Art Museum
- UNSW Collection
- QAGOMA
- Artbank



2025 RETAIL TRENDS



NorthSite's retail program demonstrated strong growth across multiple product categories, with a notable shift toward fine art prints as a key driver of sales.

Fine art print sales increased by 18.7%, with a total of 146 works sold across walk-in customers, repeat buyers and institutional clients. This sustained demand reflects the growing strength of NorthSite's printmaking program and the appeal of accessible, editioned works within the market.

Significant growth was also recorded across other product areas, indicating a broadening consumer interest in handcrafted and design-led objects.

These trends point to a diversification of

purchasing behaviour, with audiences engaging across a wider range of product types alongside traditional art sales.

At the same time, purchasing patterns continued to favour lower-value and more accessible works, reflecting broader economic conditions and local market sentiment. This shift underscores the importance of maintaining a balanced retail offering that supports both artist income and audience accessibility.

NorthSite Store stocks a range from numerous designers and artists that produce in small batches and don't have other retail outlets, demonstrating the support and trust that is fostered through the enterprise.

Compared to 2024

- Ceramics sales increased by 44%
- Homewares increased by 53%
- Weaving increased by 64%

CASE STUDY: BUNDA ART CIAF 2025



BUNDA ART (ROY 'WUGUN' GRAY | JO-ANN 'MILBA' BEIKOFF)

Cairns Indigenous Art Fair 2025

8 July – 12 July 2025
📍 Tanks Arts Centre

Emerging Artist Award (Acquisitive) *Presented by Energy Queensland (\$5,000)*

Awarded to Roy 'Wugun' Gray (Bunda Art) for *Syzygium cormiflorum* (Turpentine/Gulumbi) (2025), created in collaboration with Jo-Ann 'Milba' Beikoff.

In 2025, one of NorthSite Contemporary Arts' represented artists was nominated for the CIAF Emerging Artist Award. The award celebrates Queensland's leading First Nations artists and recognises excellence across the Aboriginal and Torres Strait Islander visual arts sector. Shortlisted works exemplify innovation, cultural strength, and creative merit.

From hundreds of artworks presented in the CIAF Art Fair Showcase, six artists and collectives were selected by an esteemed judging panel comprising Jack Wilkie-Jans, Sebastian Goldspink, and Rebecca Ray.

NorthSite nominated Roy 'Wugun' Gray of Bunda Art for the Emerging Artist Award after several years of relationship-building and closely observing the development of his collaborations with long-time friend Jo-Ann 'Milba' Beikoff. In the lead-up to CIAF, the NorthSite team was invited to visit the studio, where they witnessed and supported the progression of this impressive suite of totemic sculptures.

A senior Yidinji knowledge holder, Gray began making larger sculptural totems and jewellery later in life, carving materials sourced from around his beachside home at East Trinity. It was a joy to witness the [89]-year-old artist receive the 2025 CIAF Emerging Artist Award.

“

Over my lifetime I have collected the seeds and used them to decorate artefacts and make Aboriginal jewellery. I have placed some seeds on this sculpture and painted them in the bright scarlet natural colour of the fruit.”

– Roy 'Wugun' Gray

Stats & Acquisitions

- At the Art Fair, Bunda Art secured two institutional acquisitions and one private acquisition, with total sales of \$11,600.

CASE STUDY: INTIMATE WORLDS



KAT HALL | LOIS HAYES | PAM KUSABS | LACHLAN MACKEE | JENNY VALMADRE

Intimate Worlds II

11 OCTOBER 2025 — 24 DECEMBER 2025
 Foyer Wall

2025 saw the popular return of the *Intimate Worlds* exhibition, thoughtfully curated through The NorthSite Store. The show brought together five Cairns-based contemporary makers whose practices focus on material exploration and the creation of refined, intimate, one-off pieces.

The artists were given the opportunity to expand their craft practices and realise their dream projects without the pressure of producing retail-ready work. The exhibition featured successfully executed collections and inventive re-imaginings of Japanese ceramic kintsugi (Kat Hall); jewellery innovations using roofing silicone (Jenny Valmadre); 100-hour-fired, wheel-thrown stoneware (Lachlan Mackee); enamel jewellery presented as tiny sculptures (Lois Hayes); and delicate paper interpretations of flora (Pam Kusabs).

The exhibition demonstrated NorthSite's commitment to fostering early-career development and supporting the ecology of contemporary artistic practice. It shone a spotlight on excellence, innovation, and the high calibre of regional artists represented in the art and design store.

At a glance

- 5 artists
- 24 sales
- \$1,768.91 in sales

2025

Governance That Embodies
Excellence and Leadership
– credibility, stewardship and scale.

WHERE: NorthSite Contemporary Arts Ltd

 **11**
Board Members

 **126**
Partners

 **7**
FTE

 **105**
Artsworkers



PARTNERSHIPS & GOVERNANCE

Strategic Intent

Provide ethical, accountable and future-focused governance that enables organisational growth, cultural leadership and sector trust.

Scope of Activity

Board governance; financial management; risk and compliance; workforce development; partnerships; evaluation and reporting.

NorthSite Contemporary Arts continued to deliver ethical, accountable, and future-focused governance to support organisational growth, cultural leadership, and sector trust this year.

Strong Board oversight led by Michael Cosgrove, combined with effective executive management, ensured that governance systems remained responsive to both operational needs and long-term strategic priorities.

The Board brings together a diverse mix of expertise across governance, finance, law, education, business, and the visual arts, with

experience spanning corporate, public, and not-for-profit sectors. It includes practising artists, curators, and cultural leaders alongside professionals in finance, legal, and strategic roles, ensuring strong oversight and informed decision-making. First Nations knowledge and representation are embedded, supporting culturally grounded governance, while members' networks across regional and national contexts strengthen partnerships, audience engagement, and organisational growth.

Partnerships across government, philanthropy, and the broader arts sector were actively maintained and strengthened, with NorthSite continuing to advocate for the value of contemporary art and fair remuneration for artists and arts workers. These relationships were critical in supporting organisational sustainability and enabling program delivery at scale.

Internally, a focus on organisational capability will see better alignment between business planning, KPIs, and staff development and the necessary introduction of project management software and new CRM (customer relationship management) systems. Robust financial management, reporting systems, and risk frameworks were maintained, alongside a commitment to workforce stability and positive staff engagement.

Government Initiatives

First Nations leadership and cultural protocols remained central to governance and operations. NorthSite aimed to prioritised representation across Board, staff, and program areas, to ensure that cultural knowledge and perspectives informed decision-making at all levels of the organisation.

Governance systems were further strengthened through targeted HR reviews and advocacy to Arts Queensland regarding operational and psychosocial standards, supporting greater clarity, consistency and accountability across the organisation. The annual policy review was undertaken by the Board.

At the Board level, a structured approach to renewal

and skills-based recruitment was advanced, with a focus on succession planning and strengthening expertise in key areas including finance, philanthropy, infrastructure and cultural tourism.

NorthSite expanded its collaborative reach in 2025, working closely with numerous national and international arts organisations and artswokers to support knowledge exchange and sector development.

These efforts contributed to a stable and forward-looking governance framework, positioning the organisation for its next phase of growth while maintaining strong cultural integrity and sector leadership.

OUR PARTNERS

ABC FAR NORTH | **ABC RADIO** | AKAY KOO'ILA WOMEN'S ART CENTRE (AURUKUN) | **ARONE MEEKS ESTATE** | ART ALMANAC | **ART GUIDE** | ARTISAN | **ARTIST PROFILE MAGAZINE** | ARTLINK | **ARTS QUEENSLAND** | ARTSHUB | **ASIA PACIFIC PRINT CLUB** | ASIALINK ARTS (MELBOURNE) | **SANRIKU INTERNATIONAL ARTS FESTIVAL (JAPAN)** | ASSEMBLY197 (LAUNCESTON) | **AUSTRALIAN ART FRAMERS** | AUSTRALIAN GOVERNMENT | **AUTONOMOUS BOUGAINVILLE GOVERNMENT** | BADU ART CENTRE | **BALIKBAYAN CREATIVE** | BANA YIRRIJI ART CENTRE | **BILLY MISSI ESTATE** | BLACK HAND GANG (UBUD) | **BONEMAP** | BOOMALI ABORIGINAL ARTISTS COLLECTIVE (SYDNEY) | **BULMBA-JA** | BUNNINGS | **CAIRNS AND HINTERLAND STEINER SCHOOL** | CAIRNS ART SOCIETY | **CAIRNS CHAMBER OF COMMERCE** | CAIRNS CONVENTION CENTRE | **CAIRNS FESTIVAL** | CAIRNS INDIGENOUS ART FAIR | **CAIRNS REGIONAL COUNCIL** | CENTRE FOR PROJECTION ART (MELBOURNE) | **CIRCLE 5 FOUNDATION** | COUNTER FRAME STUDIOS | **CREATIVE AUSTRALIA** | CREATIVE PARTNERSHIPS AUSTRALIA | **CULTURE MECHANICS** | DEPARTMENT OF FOREIGN AFFAIRS AND TRADE | **DHL GLOBAL FORWARDING PAPUA NEW GUINEA** | DUNEDIN PUBLIC ART GALLERY | **EAGLE ACCOUNTING** | ENVELOPE GROUP (MELBOURNE) | **ERUB ARTS** | EUAN MCLEOD | **FLORIANA BOUTIQUE HOTEL** | FLORIANA | **FINTAN RAFFERTY** | FLYING ARTS ALLIANCE | **FREMANTLE BIENNALE** | GAB TITUI CULTURAL CENTRE (THURSDAY ISLAND) | **GIRRINGUN ABORIGINAL CORPORATION** | GUBAW GOEYGA SAGULAW BUWAY | **HERVEY BAY REGIONAL GALLERY** | IAS ART TRANSPORT | **IKLIMIKU (INDONESIA)** | IGNEOUS STUDIOS | **INDIGE DESIGN LABS** | INDIGENOUS ART CENTRE ALLIANCE | **INDIGENOUS ART CODE** | INDIJ DESIGN | **IRONING MAIDENS** | JAMES COOK UNIVERSITY | **JUTE THEATRE COMPANY** | KGARI THREE SISTERS | **KONFIR KABO** | METAL MANUFACTURERS | **MILLER HARRIS LAWYERS** | MINJIL | **MONICA LIM** | MIRIKI PERFORMING ARTS | **MIRNDIYAN GUNUNA, MORNINGTON ISLAND ART CENTRE** | MORETON BAY REGIONAL COUNCIL | **MUSEUM AND GALLERY SERVICES QUEENSLAND** | MUSEUM OF ART AND CULTURE LAKE MACQUARIE | **MUSEUMS & GALLERIES QUEENSLAND** | NATIONAL MARITIME MUSEUM (SYDNEY) | **NEWMAN COLLEGE** | NGALMUN LAGAU MINARAL **TORRES STRAIT ISLANDER CORPORATION, MOA ARTS (KUBIN)** | NORTHERN ARTS ALLIANCE | **ON COMMON COUNTRY (TOWNSVILLE)** | ON COUNTRY PRODUCTIONS | **PADEPOKAN SENI BAGONG KUSSUDIARDJA (PSBK) YOGYAKARTA** | PERC TUCKER REGIONAL GALLERY | **PINE RIVERS REGIONAL GALLERY** | POLYgone COWBOY | **PORMPURA AW ART & CULTURE CENTRE** | QUEENSLAND ART GALLERY | **GALLERY OF MODERN ART** | QUEENSLAND DEVELOPMENT COLLECTIVE, CREATIVE PARTNERSHIPS | **QUEENSLAND GOVERNMENT** | QUEENSLAND MUSIC FESTIVAL | **REGIONAL ARTS DEVELOPMENT FUND** | REDCLIFFE ART GALLERY | **REGIONAL ARTS FUND** | ROCKHAMPTON MUSEUM OF ART | **SAINT AUGUSTINE'S COLLEGE** | SHINE ON GIMUY | **SHINY SHINY PRODUCTIONS** | SITUATE (LAUNCESTON) | **SOKONG! (YOGYAKARTA)** | STATE LIBRARY OF QUEENSLAND | **STRAND EPHEMERA (TOWNSVILLE)** | SWIFTFOX | **TAFE FAR NORTH** | TASDANCE | **TBA21-ACADEMY, VENICE** | THE 5FIVE | **THE PICTURE FRAMER** | TOURISM TROPICAL NORTH QUEENSLAND TTNQ | **TOOWOOMBA REGIONAL ART GALLERY** | TOOWOOMBA REGIONAL COUNCIL | **TORRES STRAIT REGIONAL AUTHORITY** | TOWNSVILLE REGIONAL COUNCIL | **TRINITY ANGLICAN SCHOOL** | UMI ARTS | **UMBRELLA STUDIO CONTEMPORARY ARTS** | UNIVERSITY OF MELBOURNE FACULTY OF FINE ARTS AND MUSIC | **UNIVERSITY OF QUEENSLAND ART MUSEUM** | VICTORIAN COLLEGE OF THE ARTS FOUNDATION | **VISIONS OF AUSTRALIA** | WIK AND KUGU ART CENTRE | **WOMEN OF THE WORLD (WOW)** | YIDINJI ELDERS | **YULGIBAR FOUNDATION**



THE NORTHSITE TEAM



ASHLEIGH CAMPBELL CEO

Ashleigh Campbell is a curator, writer and cultural producer with almost two decades of experience across public galleries, contemporary art organisations, festivals and strategic cultural development. As CEO of NorthSite Contemporary Arts, she provides leadership in strategic vision, organisational culture and growth, revenue development, partnerships and sector development initiatives.

Ashleigh has curated and delivered hundreds of exhibitions and projects

through roles with Toowoomba Regional Galleries, Western Downs Regional Council, Cairns Art Gallery and the Biennale of Sydney, and has contributed to arts festivals including The Range, The Dreaming, Sea Walls and First Coat.

Ashleigh holds a Bachelor of Visual Arts from the University of Southern Queensland and a Master of Art Curatorship from the University of Sydney. She served as Co-President of Public Galleries Queensland until mid-2025 and is a member of Asialink's Regional // Regional network, supporting creative collaboration across Australia and the Indo-Pacific.



RUSSELL MILLEDGE Artistic Director

Dr Russell Milledge has collaborated with some of Australia's most respected artists across visual arts, dance, live art, intermedia and intercultural practice, with a focus on cultural partnerships, interdisciplinary collaboration and intercultural exchange.

He is founder and Co-Director of Bonemap, a founder and former company director of NorthSite Contemporary Arts (formerly KickArts Contemporary Arts) and founding Design Director of Shine On Gimuy. From 2009 to 2023, he was a Lecturer in Creative Media at James Cook University. His work is held in collections including the Queensland Art Gallery, Cairns Art Gallery, NorthSite Contemporary Arts and the Cairns Convention Centre.

Alongside curatorial and exhibition development, Russell's practice centres on immersive multiform art and design, often operating at the intersection of live performance, media arts and audience participation.

Based in northern Australia since 1998, he has undertaken numerous international engagements including tours to Singapore, the United Kingdom and Japan, presenting in major theatres, galleries and alternative spaces. He holds a Master of Fine Arts from Queensland University of Technology and a PhD from James Cook University.



AVEN NOAH JR Curator and Gallery Officer

Aven is an alumnus of the National Gallery of Australia's Dhiraamalang: Wesfarmers First Nations Arts Leadership Program and brings more than two decades of experience in the arts. He was Gallery Officer at Gab Titui Cultural Centre on Thursday Island for 14 years before joining NorthSite Contemporary Arts in 2021.

Raised on Thursday Island and hailing from Mer (Murray Island), he approaches his work with deep cultural knowledge, respect and observance of cultural protocols.

Aven has contributed to significant exhibitions and touring projects including Evolution: Torres Strait Masks, the Mer Contemporary Black Bamboo Project presented with the National Gallery of Victoria and Cairns Art Gallery, the Gab Titui Indigenous Art Awards, as well as the Cairns Indigenous Art Fair and Darwin Aboriginal Art Fair. He has also curated exhibitions by leading and emerging First Nations artists from the Torres Strait and beyond.



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 his own business, 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.

Dian holds a Bachelor of Arts (Visual Arts) majoring in Printmaking from Queensland University of Technology (QUT) and is currently completing his Master's at the Queensland College of the Arts.



REBECCA YOUDELL
Executive Administrator

Rebecca is an artist and creative producer. She is Co-Director of Bonemap - creative intermedia arts established in 1998. Rebecca has a Bachelor of Fine Art (Dance) from Butler University, a Master of Art (Visual/ Performing Arts) from Charles Sturt University and a Master of Business Administration Global from James Cook University. Rebecca has held leadership, managerial and Board roles in the not-for-profit sector.



JAY TWEEDIE
Communications and Engagement

Jay is a strategic design and marketing professional with more than 20 years' experience across Australia, New Zealand and North America. With a background in graphic and digital design, alongside studies in Fine Arts (Visual Communication) at the National College of Design and Technology, New Zealand, and Creative Technologies at Wellington Institute of Technology, Jay brings expertise in brand strategy, marketing, research and creative project delivery, shaped through work across government, small business, corporate and public sector clients.

Now a Cairns local after more than a decade in Far North Queensland, Jay contributes strong skills in project management, relationship building and revenue growth, supporting NorthSite through a broad and collaborative creative practice.



LAUREN CARTER
Gallery Store Manager

Lauren is an artist and arts professional with over a decade of combined experience spanning fine arts, print studios, gallery practice and arts retail. Her professional background includes roles with Melbourne Etching Supplies, Umbrella Studio Contemporary Arts, and print editioning for Michael Leunig. She is a practising printmaker specialising in relief printing, holding a Bachelor of Fine Arts (Printmaking) from RMIT University and an Advanced Diploma in Jewellery & Object Design from TAFE NSW.

Lauren was the recipient of the Collie Print Trust Award scholarship at Australian Print Workshop and is Co-Founder of the artist-run initiative Murky Waters in Townsville. Her work has been exhibited nationally and internationally, including solo exhibitions at Perc Tucker Regional Gallery and Tacit Gallery, and group exhibitions with NorthSite Contemporary Arts, Print Council of Australia, Australian Print Workshop, and at the Impact 10 International Printmaking Conference in Santander, Spain. Her work is held in public and private collections across Australia and New Zealand, including RMIT University, Curtin University, National Gallery of Australia and the Print Council of Australia. She currently serves on the Committee of Management for the Print Council of Australia.



BEK KELLER
Art Sales Associate

Bec has been actively engaged in the arts and cultural sector across Cairns and the surrounding region for over a decade. Her industry experience spans arts sales through NorthSite Contemporary Arts, Cairns Indigenous Art Fair and Cairns Art Gallery, alongside extensive work in merchandise and business development, event planning and management, logistics, and media delivery.

Building strong relationships and trust with artists and collectors is central to Bec's practice, supported by her deep knowledge of the region and her commitment to respectful representation of artists, cultures and customs. Beyond the visual arts, she brings broad cross-sector experience through media delivery, merchandising and event production with The Wine Tradition NQ, CARO Voices and the Cairns Italian Festival.



KIRSTY MULLEY
Retail Coordinator

Kirsty has entrepreneurial and lifestyle skills which support her retail acumen. She earned a Bachelor of Visual Arts from James Cook University in 2001 that underpins her role in the retail space.

After a stint as an international cultural explorer, she worked in the Cairns Regional Gallery Store from 2005 - 2014. From 2015-2025, Kirsty became Co-Proprietor of Makin' Whoopee Gift Shop, a partnership of like-minded women championing handmade, unique and local products made, designed and produced by Australian Businesses.

BOARD OF DIRECTORS

The Board comprises a diverse and highly skilled group of eleven professionals with expertise spanning governance, finance, law, education, architecture, business strategy, and the visual arts.

Members bring extensive experience across corporate, public, and not-for-profit sectors, alongside deep knowledge of the arts industry at local, national, and international levels. The Board includes practising artists, curators, educators, and cultural leaders, complemented by individuals with senior experience in investment banking, legal advisory, major venue and event management, and philanthropy, supporting

strong financial oversight and strategic planning. First Nations representation and cultural knowledge are embedded within the Board, contributing to culturally informed decision-making and reinforcing the organisation's commitment to Indigenous leadership and protocols. Strong connections to regional communities, education networks, and national arts infrastructure further support audience development, sector engagement, and artist pathways.

Collectively, this breadth of expertise enables effective governance, risk management, and accountability, while positioning the organisation to build strategic partnerships and sustain its leadership in contemporary art and printmaking in Far North Queensland.

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.

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.

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.

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.

JAMAYLYA BALLANGARRY-KEARINS

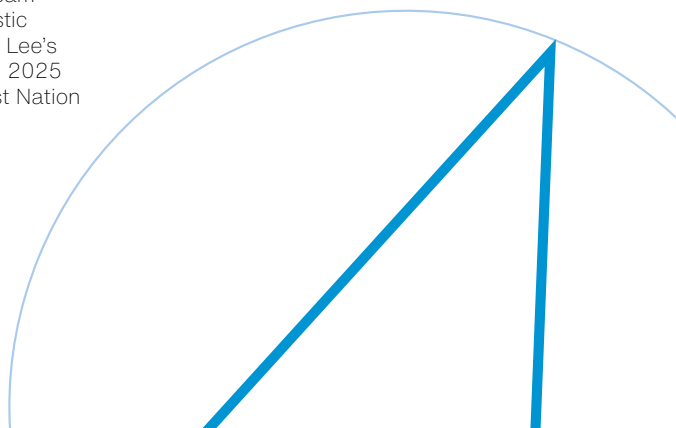
Jamaylya is a proud Djabuguy and Gumbaynggirr artist, curator, and creative producer. She studied at the University of NSW's College of Fine Art (COFA) and worked at Tjapukai Cultural Park before working as a NorthSite retail intern and in gallery operations. Jamaylya was IndigeDesign Labs Coordinator working with Ingeous Studios to produce a culturally safe Indigenous creative digital design learning space empowering First Nations youth. She worked as an actor focused on facilitating cultural storytelling with JUTE Theatre's 'Dare to Dream' program. Jamaylya was the Artistic Coordinator behind Grace Lillian Lee's Paris Fashion Week showcase in 2025 and currently works with the First Nation Fashion Design (FNFD) team.

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.

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 is represented by Michael Reid Gallery, Sydney and Berlin.



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.

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.

ROSE RIGLEY

Rose is a conceptual artist who 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 (Fine Arts) through Curtin University (Perth, WA).

Outgoing Board 2025

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 served as NorthSite's Acting Director for several months in 2021.



ARTSWORKERS

AMARNAE TURPIN | AMBER WILSON | AMOS TOM | ANATHAPINDIKA DA | ANDREA HIGGINS | ANGGITA WIDYANINGGAR | ANIISIA IDAI | ASHLEY MCDONALD | BIANCA SORDELLI | BRIANNA SCHNEEKLOTH | BRONWYN BANCROFT | CATHY HUNT | CHRISTINA BEVILAQUA | COEDIE OCHRE WARRAH | CRAIG WHITTAKER | DANIEL WALLWORK | DAVID BREEZE | DAPHNE DE JERSEY | DION TEASDALE | DONI MAULISTYA | DR ANDREA BUBENIK | DR NALINA WAIT | EDWINA CIRCUIT | ELINA PASSANT | EMMY CARLON | EUAN MCLEOD | FLORA AU | FREYA CARMICHAEL | GABRIEL BANI | GEOFF DIXON | GILES WESTLEY | GLADYS DOOLAH | HANNAH WILLIAMSON | HARRIETTE GAFFNEY | HAZEL ROEBUCK | HENRIETTA MARRIE | HOLLY ADERN | HOLLY MERVYN-JONES | INDIA COLLINS | IONA GAIDEN | JACK WILKE-JANS | JACQUES BARUANI | JAHNESTA NONA | JAMIE COLE | JASMINE SPORRE | JAYLEE HUTCHINSON | JEANNIE PARK | JONATHON MCBURNIE | JULES CABURIAN | KAILU GEORGE | KAREN LE ROY | KAREN REYS | KATE BENSEN | KEISHA LEON | LARA GABOR | LEITHA ASSAN | LILLIAN O'ROURKE | LISA LAW | LOUIS LIM | MAHLIHA RICKARD | MAHARALINA GOROSPE-LOCKIE | MARIA MORRISON | MARUN CARL FOURMILE | MATTHEW HIGGINS | MEERA SCHMIGDEN | MICHAEL MARZIK | MURRAY KEIDGE | NAOMI EVANS | NIGEL PEGRUM | OLIVIA AZZOPARDI | PAUL BARRON | PAUL FURSE | PAUL TURPIN | PEGGY MISI | PETRINA BASSANI | PHIL SCHOUTEN | RACHMAWATI ADELYSINA | RAMSEY MILLEDGE | REBECCA BUTLER | REBECCA DAGNELL | RHEISNAYU CYNTARA | RITA PRYCE | ROB EAKIN | ROMENA EDWARDS | ROSE MILLEDGE | ROWAN SENG | RUTH MCDUGALL | SAM BIDDLE | SAM TAPOU | SANDRA ASE | SHAUN CREEK | SHARNA BARKER | SIMONA COSENTINI | SIMONE TESORIERI | SKYE LOCKYIA | STANLEY FREEMAN | STEWART RUSSELL | SUKMA SMITA GRAH BRILLIANESTI | TANYA MARTIN | THEO TREMBLAY | TRACY HEATHCOCK | TRISH BARNARD | WILLIAM MISI

FINANCIAL PERFORMANCE ANALYSIS 2025

ASHLEIGH CAMPBELL, CEO

NorthSite Contemporary Arts Ltd. delivered a positive financial result in 2025, returning to surplus following planned deficit positions in 2023/2024. The organisation recorded a net surplus of \$71,030 reflecting improved revenue performance and the stabilisation of prior strategic investment in printmaking.

Revenue Growth & Composition

Total revenue increased to \$1,636,224, up from \$1,312,936 in 2024 (growth of 25% year-on-year).

This demonstrates strong project funding and grants (\$829,199), donations and sponsorship (\$374,934) and earned income through retail, workshop services and sales (\$411,513).

This confirms our continued progress toward a robust and diversified income model, with strong performance across both contributed and earned revenue streams.

Expenditure & Investment

Our total expenditure increased to \$1,565,194, reflecting the organisation's expanded scale of operations.

Key costs

- Employee expenses: \$711,038
- Program and operational expenses: increase to \$740,734
- Direct program delivery: substantial uplift reflecting increased activity across International programs and national exhibition touring.

The increase in expenditure aligns with strategic investment in staffing expansion, CRM expansion, program growth and the delivery of major funded projects, demonstrating our deliberate 'reinvestment in program' strategy. Savings through relationships and in-kind support can be seen.

Balance Sheet Strength

NorthSite Contemporary Arts maintains a strong financial position, underpinned by solid asset growth and healthy reserves.

- **Total Assets:** \$1.98M
- **Net Assets (Equity):** \$1.34M (up from \$1.27M in 2024)
- **Cash Reserves:** \$915,803

Cash reserves remain strong, enabling the organisation to invest in term deposits while continuing to support operational liquidity and day-to-day stability. This level of reserves provides both security and flexibility to respond to opportunities and manage future risk.

Inventory increased to \$398,104, reflecting the continued growth of retail and production activity, particularly through NorthSite's expanding studio and printmaking operations.

Unexpended grant liabilities of \$484,500 represent funding received in advance for committed projects, indicating a strong pipeline of programmed activity and confirmed future delivery.

Overall, NorthSite is financially robust, with a balance sheet that reflects both stability and forward momentum.



Cash Flow & Liquidity

NorthSite recorded net cash from operating activities of \$72,158 in 2025, with a closing cash balance of \$915,803.

This sustained cash position provides a level of operational security and flexibility not seen in prior years, supporting both current delivery and future planning.

While operating cash flow is lower than in 2024, this reflects the timing of funding receipts—particularly fewer one-off inflows—alongside increased expenditure aligned to a significant year of program delivery.

Importantly, cash flow remains positive and stable, with no liquidity concerns. The organisation is well-positioned to meet its obligations while continuing to invest in program outcomes and strategic growth.

Equity & Retained Earnings

Retained earnings increased to \$1,073,910 and total equity: \$1,340,361.

This reflects a recovery from the prior years' strategic deficit and the continued accumulation of reserves

Audit Outcome

The independent auditor issued an unqualified audit opinion, confirming that the NorthSite financial statements present a true and fair view of the operations and that the organisation complies with Australian Accounting Standards and ACNC requirements

Everything at NorthSite is a balance, and we operate responsibly and frugally; prioritising investment back into artists and our program, while streamlining our services and operations to sustainably expand and build new revenue areas.

Significant commendation must be given to NorthSite Store for generating over \$260,000 in sales in 2025. This impact is invested back into the Queensland artistic community, as 94% of all suppliers live in Cairns, Cape York and Torres Strait.

Additionally, the NorthSite Printmaking arm has performed well again in 2025, adroitly balancing investment, development of new training initiatives and workshop delivery to remain viable and drive new opportunities and sales.



STATISTICS KEY PERFORMANCE OUTCOMES

REACH

156,552

physical visitation to
Bulmba-ja and NorthSite
Art Studios

14,095

attendees at offsite exhibitions
and presentations

201,838

digital facade viewers

372,485

total attendees
and participants

144,000

website page views

6,900

Facebook followers

4,400

Instagram followers



QUALITY

669

high-quality arts activities
relevant to Far North
Queensland

90%

of attendees/participants
rated the work as good/
excellent

IMPACT

\$487,106.

Paid to artists, artswomen
and arts businesses

297

Artists paid for exhibitions,
programs, performances
and making sales through
NorthSite Store

64

artswomen employed by
NorthSite (95 artswomen
involved in total, paid by
other sources)

\$257,819

artwork sales



GEOGRAPHIC REACH

- Residencies & Workshops
- Touring Exhibitions
- Artist Reach



VIABILITY

61.93%

Government funding
(\$1,013,313.52)

25.93%

Earned income from sale
of goods and services
(\$425,418.24)

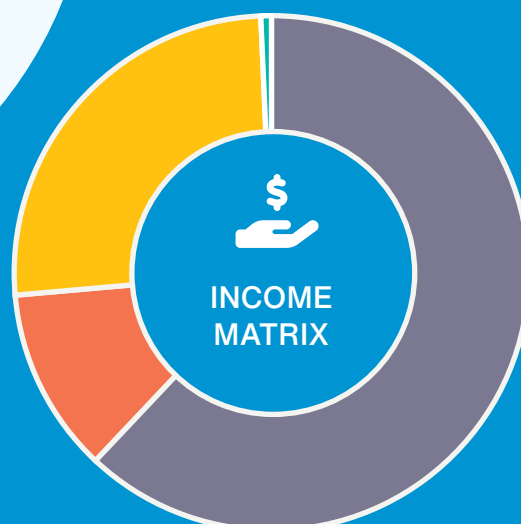
11.60%

Gifted from Sponsors
& Donations
(\$200,852.30)

.54%

Other Revenue
(\$8,835.60)

TOTAL \$1,636,224



FINANCIALS

INCOME AND EXPENDITURE at 31 DECEMBER 2025

\$ 2024

\$ 2025

INCOME

Revenue	1,312,935.98	1,636,224.24
TOTAL REVENUE	1,312,935.98	1,636,224.24

EXPENDITURE

Changes in inventories of finished goods and work in progress	63,903.57	60,642.89
Raw Materials and consumables used	(122,968.62)	(107,195.99)
Advertising expenses	(25,874.94)	(28,628.55)
Auditor	(6,600.00)	(5,500.00)
Depreciation and amortisation	(29,414.45)	(32,740.63)
Employee benefits	(670,672.91)	(711,038.07)
Other expenses	(566,364.49)	(740,733.67)
TOTAL EXPENDITURE	(1,357,991.84)	(1,565,194.02)
(LOSS) PROFIT FOR THE YEAR	(45,055.86)	71,030.22

TOTAL COMPREHENSIVE INCOME (LOSS) FOR THE YEAR

(45,055.86)

71,030.22



FINANCIALS

FINANCIAL POSITION at 31 DECEMBER 2025

\$ 2024

\$ 2025

ASSETS

CURRENT ASSETS

Cash and cash equivalents	881,912.59	915,802.54
Trade and other receivables	14,655.44	14,947.70
Inventories	337,461.31	398,104.20
Other assets	4,285.45	4,285.45
TOTAL CURRENT ASSETS	1,238,314.79	1,333,139.89

NON-CURRENT ASSETS

Property, plant and equipment	58,359.84	63,195.95
Other assets	565,063.00	565,063.00
Right-of-use assets	24,600.09	19,352.64
TOTAL NON-CURRENT ASSETS	648,022.93	647,611.59
TOTAL ASSETS	1,886,337.72	1,980,751.48

CURRENT LIABILITIES

Trade and other payables	48,801.02	56,099.17
Other liabilities	500,507.49	484,500.04
Provisions	31,685.07	67,889.04
Lease liabilities	5,653.97	6,693.51
TOTAL CURRENT LIABILITIES	586,647.55	615,181.76

NON-CURRENT LIABILITIES

Provisions	9,196.21	9,196.21
Lease liabilities	21,163.09	16,012.42
TOTAL NON-CURRENT LIABILITIES	30,359.30	25,208.63
TOTAL LIABILITIES	617,006.85	640,390.39
NET ASSETS	1,269,330.87	1,340,361.09

EQUITY

Reserves	266,450.91	266,450.91
Retained earnings	1,002,879.96	1,073,910.18
TOTAL EQUITY	1,269,330.87	1,340,361.09

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