The IMA is supported by the Queensland Government through Arts Queensland, and from the Visual Arts Board of the Australia Council for the Arts, and Queensland Government through Arts Queensland in partnership with Brisbane City Council. The Commute is supported by the IMA and has received assistance from the Australia Council for the Arts, Australian Government through the Australian Government's Investment in Creative Australia Fund. The IMA is supported by the Queensland Government through Arts Queensland, and from the Visual Arts Board of the Australia Council for the Arts, and Queensland Government through Arts Queensland in partnership with Brisbane City Council. The Commute is supported by the IMA and has received assistance from the Australia Council for the Arts, Australian Government through the Australian Government's Investment in Creative Australia Fund.

Opening Hours
Tuesday–Saturday 11am–6pm | First Thursday of the month 11am–9pm

Upcoming Events
29 September Queer Pride: Closing Symposium & Celebration
4 October First Thursdays, Carol McGregor
6 October Book Launch, Ryan Presley: Prosperity

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The Ability to Imagine a Future: The Commute
Ahilapalapa Rands

22 September–22 December 2018

The ability to imagine a future.

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empire are displayed with pride. I would imagine this is especially so for Kānaka Maoli with Hawai‘i’s well-known status as being the place where Cook died (after he attempted to kidnap Kalani‘opu‘u) in 1779. Watching Kānaka Maoli struggles for sovereignty—including protests against the proposed satellite on the summit of the sacred Mauna Kea—amidst the celebration is no easy feat. Rand’s own relationship to Hawai‘i has been further complicated by her inability to qualify for US citizenship and the lack of legal status given to Kānaka Maoli.

Within this very particular moment of time Rand has been drawn to the potentials of science fiction, joining a contingent of Kānaka Maoli who work within the frame of Indigenous futurisms. Paying homage to Afrodiasporic Futurisms, Indigenous Futurisms is a term first used by Grace L. Dillon in the introductory chapter for her edited anthology, Walking the Clouds: An Anthology of Indigenous Science Fiction (2012), where she writes,

Liberated from the constraints of genre expectations, or what “serious” Native authors are supposed to write, they have room to play with setting, character and dialogue, to stretch boundaries, and, perhaps most significantly, to revisit the science of Indigenousity in a discourse that invites discerning readers to realize that Indigenous science is not just complementary to a perceived western enlightenment but is indeed integral to a refined twenty-first century sensibility.

What Dillon makes obvious is that Indigenous science fiction is actually not new, but is often overlooked for other more expected types of Indigenous literatures. Inevitably, Dillon asks if science fiction has “the capacity to envision Native futures, Indigenous hopes and dreams recovered by rethinking the past in a new framework?” It is these questions that Rand is contemplating in a new series of work’s called Lift Off (2018).

The three-channel projection consists of three animations made with technical assistance from London-based animator Fred K. Tschepp and an avi beat made by Rand.3 Kumu Hula, Axi Y Mitchell (and remastered by Niksha Mahina), which provides a “beating heart” for the work.4 The central projection in Lift Off involves a woman sitting on the ground with flowing hair sprawled out across the floor. She is a Kumu Hula, beating her ʻipu hula. For Rand, hula has been an important point of connection to her late maternal Grandmother and her Hawai‘i-based family who come from a strong hula lineage. But the kumu hula is not just playing for you, the audience member. On either side of her sit satellite images from the summit of Mauna Kea along with its many telescopes. Over time the telescopes start to move and shift around Mauna Kea to the kumu hula’s beat of her ʻipu hula, being uplifted and transported off Mauna Kea before exploding. The absurdity of dancing telescopes is not lost on Rand, but under the humour remains a powerful understanding of the potential of ʻike—knowledge, as held within hula—to remove the Western interventions from the land.

While Lift Off’s a clear reference to outer space it also acknowledges a new beginning, a start of a journey, and a rising. While spaces of hula—to remove the Western interventions from the land.

3rd May, 2018, 9.23pm
Decolonisation in our lifetime
Demilitarisation in our lifetime
13th May, 2018, 9.23pm

**“I KA ‘AIA MA‘A, KA WAA MA‘A HOPE”**

1st April 2018 4.15pm
Im starting a Hawaiian Quilt, well, pillow case. Im finding it as thrilling as a game of Tetris. I really want a teacher, online and find a way to subvert this and make space for our truths. Will see how things develop but your wisdom is always appreciated.

22nd March, 2018, 3.40pm
Nā ʻai kauwalo on the doorstep this morning. Volume one for learning ‘Olelo Hawai‘i. Came by way of Kumu buying it in person on Big Island, travelling to Aotearoa, giving it to my Auntie who then posted it the miles needed to arrive in my hands this morning. Some things remain out of Aronnachs reach.

12th April 2018 9.03am
Nā ʻai kauwalo on the doorstep this morning. Volume one for learning ‘Olelo Hawai‘i. Came by way of Kumu buying it in person on Big Island, travelling to Aotearoa, giving it to my Auntie who then posted it the miles needed to arrive in my hands this morning. Some things remain out of Aronnachs reach.

1st April 2018 4.15pm
Im starting a Hawaiian Quilt, well, pillow case. Im finding it as thrilling as a game of Tetris. I really want a teacher, online and find a way to subvert this and make space for our truths. Will see how things develop but your wisdom is always appreciated.

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