The IMA is supported by the Queensland Government through Arts Queensland, and Queensland Government through Arts Queensland in partnership with Brisbane City Council.

Dancing Transformation

Bracken Hanuse Corlett

The Commute

22 September–22 December 2018

Upcoming Events

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

INSTITUTE OF MODERN ART

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Opening Hours

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

The Commute

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The redistribution of power in button robes is supported by the IMA and has received assistance from the Australia Council for the Arts, Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade, Creative New Zealand, Canada Council for the Arts, and through the Visual Arts and Craft Strategy, an initiative of the Australian Federal, State, and Territory Governments. The IMA is a member of Contemporary Art Organisations Australia.
wealth that is central to the potlatch’s economic function—to yaqva (give) for the betterment of the community, is also an aspect of Kulus who carries an egg on their head, signifying the family’s duty to look out for others. This is a role Hanuse Corlett is stepping into as the family researcher as he gifts the crest back to his family. Encouraged by his uncle Dennis to “research and employ Wuikinuxv iconography,” the artist has been driven to connect with other knowledge holders in the community as well as visiting Wuikinuxv belongings in museum collections. The dance blanket itself was sewn by Hanuse Corlett’s aunt, Rose Hanuse, who produces the majority of the family’s robes for ceremony.

The interior of Qvùtix doubles as a projection screen, enlivening the blanket as it would be when adorning its wearer. The animation reflects the button robe as being representative of the longhouse, outlining the walls and roof of the structure, which contains a central fire. Moonlight shines in from the smoke hole, illuminating a figure who—naked and tattooed with the image of a Thunderbird head—carefully delivers an egg to the fire’s heat, initiating a supernatural transformation. The activation of the dance blanket by the digital animation signals Hanuse Corlett’s renewal and innovation of Wuikinuxv forms both in continuity with the past and with a vision toward the future.

Bracken Hanuse Corlett (Wuikinuxv, Klahoose) is an interdisciplinary artist who has studied Northwest Coast art, carving and design. His work fuses painting and drawing with digital-media, audio-visual performance, animation and narrative. He has received recent public art commissions from the City of Vancouver and the Vancouver Mural Festival, and is a recipient of the BC Creative Achievement Award for First Nations Art.

Tarah Hogue (Métis, Dutch) is a curator, writer and invited guest on xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and Tsleil-Waututh territories/Vancouver, B.C. Her work engages collaborative methodologies and a careful attentiveness to place in order to decentre colonial modes of perception within institutional spaces. She is the inaugural Senior Curatorial Fellow, Indigenous Art at the Vancouver Art Gallery.

Carol McGregor, Skio Country, 2018 Passamakin, charcoal, ochre, binder medium, waxed thread

Bracken Hanuse Corlett, Qvùtix (Dance Blanket), 2018 Akoya, abalone, and mussel shell buttons, wool, digital animation, 2:00

Ahilapalapa Rands, Lift Off, 2018 3-channel animation, 3:25

Chantal Fraser, The Way, 2018 Wind turbine, generator, rhinestones, steel

Hannah Brontë, FUTCH ANCIENT, 2018 Lightboxes, photographic prints, textiles, ink, shell

Lisa Hilli, Sisterhood Lifeline, 2018 Latex ink on wallpaper, inkjet print on cotton rag paper, office partitions, Max, office telephone with vocal recordings, books, Post-It notes, pins, swivel chair

Natalie Ball, When Harry met Sally, 2018 Coyote skull with lower jaw, sewn thread, vintage plastic darts, beaded deer hide moccasins