



MAP



MAP

coastlines.

together to create a canvas that centres on the Brisbane River and its journey to the mountains, bay, and the importance of process, along with the finished output. Each skin has been intricately hand sewn knowledge systems relating to the natural environment and skills of creation. *Skin Country* reflects inherent to cloak making traditions is an embodied artistic practice that encompasses intimate

made from possum skins ethically sourced from Aotearoa New Zealand.

earlier work, *Skin Country* goes deeper—in both research and process—to create an oversized cloak, Indigenous landscape, and the rich variety of Indigenous plants and food sources. Expanding on this McGregor's *black seeds* (2016) marked the commencement of her mapping of South East Queensland's

towards a more richly informed future."—Carol McGregor

form to shadows of the past; 'un-silencing' our stories to make the invisible visible; and working and connect to cultural expression: creating objects as vehicles of remembering that give physical "As an Indigenous artist I am continually adapting and embracing new technologies to reclaim

national discussion.

the diverse traditional applications of plants by Aboriginal people and bringing this knowledge into a omitted from Australian history. Through cloak making, McGregor is also passionate about sharing *accident?* (2014)—which unearthed a long history of Aboriginal agriculture that had previously been *Skin Country* is inspired by Bruce Pascoe's important research in *Dark Emu: Black Seeds: agriculture or Country* (2018) details the Indigenous plants used across Greater Brisbane Aboriginal communities.

Using contemporary techniques inspired by ancestral practices of cloak making, Carol McGregor's *Skin*

considered and relevant to our communities."—Carol McGregor

is a recent continuation of this practice and for each new cloak the art on the skins is deeply personal tribal designs, totems and maps of Country. Contemporary possum skin cloak making but also as signifiers of your identity. The inside of the skins were marked and ochred with "Traditionally Aboriginal possum skin cloaks were a significant cultural item, not only as clothing

Freja Carmichael

Vibrancy of Country: Carol McGregor

of ochre. Community Group, Griffith University and community members for their sharing of knowledge and gifts Uncle Nurdon Serico, Derek Sandy, Judy Watson, Dr Ray Kerkhove, Caitlin Franzman, Balaangala of South-East Queensland. She also thanks Uncle Bruce Pascoe, Uncle Joe Kirk, Uncle Bob Anderson, especially the Turbal, Yugara, Quandamooka, Jinibara, Yugambeh and Gubbi Gubbi/Kabi Kabi peoples, Carol McGregor gratefully thanks Traditional Owners from whose lands the cloak's material comes,

celebrating the power of traditional wisdom, strong living culture, and the vitality of the land. The cloak emphasises the wide-spread extent of local flora utilised by Aboriginal people, whilst also illustrations that have been burnt and painted using only ochre and charcoal. The immersive scale of The knowledge McGregor has garnered is represented on the skins through bold and intertwined

archives. share stories and memories of plant uses and histories. Other information is drawn from books and cloak, she has worked with Traditional Owners, Brisbane Elders, and community members to collectively Following Indigenous protocols is integral to McGregor's practice. Throughout the development of the

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

420 Brunswick Street | Brisbane QLD 4006, Australia | ima.org.au | ima@ima.org.au

Opening Hours

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

The Commute 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, Queensland Government through Arts Queensland, and Queensland Government through Arts Queensland in partnership with Brisbane City Council.



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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 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.



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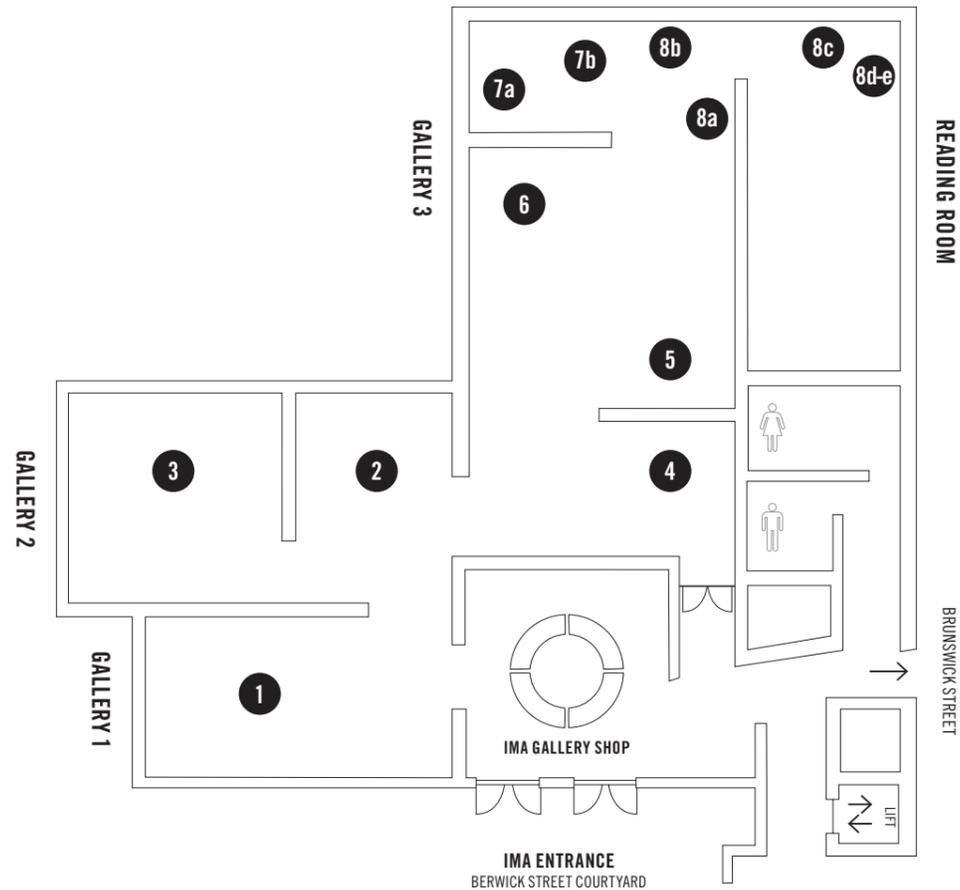
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HOWARD PARK
WINES OF WESTERN AUSTRALIA

caxtonSTcatering

Exhibition Map



Carol McGregor (Wathaurung, Scottish) works across multi-media disciplines with materials including ephemeral natural fibres, metal, and paper. Her recent art practice revives the traditional possum skin cloak as an art form and a way to strengthen community and individual identities.

Freja Carmichael is a Ngugi woman belonging to the Quandamooka People of Moreton Bay. She is a curator working alongside artists and communities on diverse exhibition projects and is currently the inaugural Macquarie Group collection First Nations emerging curator and a member of Blaklash Collective.

GALLERY 1
1 **Carol McGregor**, *Skin Country*, 2018
Possum skins, charcoal, ochre, binder medium, waxed thread

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

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

GALLERY 3
4 **Chantal Fraser**, *The Way*, 2018
Wind turbine, generator, rhinestones, steel

5 **Hannah Brontë**, *FUTCHA ANCIENT*, 2018
Lightboxes, photographic prints, textiles, ink, shell

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

7a) **Natalie Ball**, *When Harry met Sally. I mean, when my Mom met my Dad. I mean, when my Ancestors met my Ancestors. I mean, when a Lace Front met Smoked Skin*, 2018
Beaded elk hide moccasins, synthetic lace front wig, shell beads, metal pins, sinew thread, tube sock

7b) **Natalie Ball**, *I Bind You Nancy*, 2018
Coyote skull with lower jaw, sinew thread, vintage plastic dolls, beaded deer hide moccasins

8a) **T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7'á'á'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
HD video, 5:59

8b) **T'uy'tanat Cease Wyss**, *Shkweh Wéwshkem Nexw7'á'á'ulh (To Explore, To Travel by Canoe)*, 2018
Lau hala, coconut hull fibre, sea gress, red cedar bark, wool, abalone shell, and mother of pearl buttons

READING ROOM
8c) **T'uy'tanat Cease Wyss**, *Sk'éyt'l'tanaj (Medicinal Plants)*, from the *Sacred Teachings* series, 2018
Indigenous plant medicines gathered in Coast Salish, Kánaka Maoli, and Greater Brisbane Aboriginal lands

8d) **T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7'á'á'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
360-degree VR video, 5:59

8e) **T'uy'tanat Cease Wyss**, *Nexwníw Tkwi Sxwí7shen (Teachings from the Deer)*, from the *Sacred Teachings* series, 2018
360-degree VR video, 6:08