

One Directional Energy Transfer, Cultural Capital and the Indigenous Artist: On the work of Chantal Fraser

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 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.



Australian Government



Australia Council for the Arts



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Department of Foreign Affairs and Trade



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Canada Council for the Arts



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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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MAD FISH
WESTERN AUSTRALIA



SPLITROCK
NATURAL SPICES BLEND



TIRO



CAPTAIN
JAMES CORK



FIVE Star
CINEMAS



JAMES ST



NEWSTEAD
BREWING CO

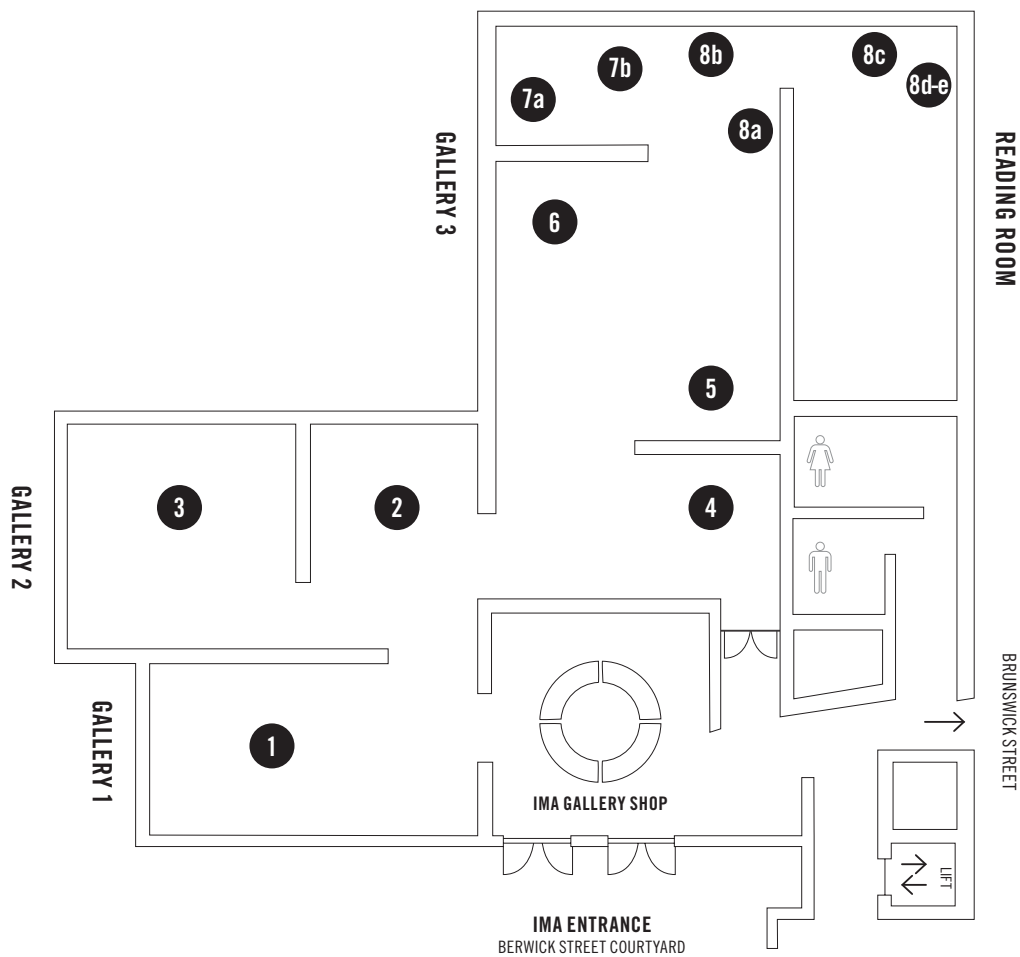


HOWARD PARK
WINES OF WESTERN AUSTRALIA



caxtonSTcatering

Exhibition Map



other. The shifting of environments for the wind turbine serves as a metaphor for the lack of context Indigenous art and artists often face when they are transplanted into environments where they become context-less.

The art worlds recent interest with Indigenous knowledge and practices mirrors a worldwide interest for Indigenous knowledge and technology. Influenced by factors external to art itself, this sudden obsession with embodied knowledge often feels like nothing more than a tick box exercise or a clever conceptual idea, in which the Indigenous artist and curator is positioned to be in response to something else. It is possible to view *The Commute* at the Institute of Modern Art as being strategically programmed to align with the Asia Pacific Triennial and its tri-yearly wheeling out of Asian and Pacific art in Meanjin Brisbane is itself as an exercise in this.

Ultimately, *The Way*, turns *The Commute* on its own head, interrogating what, as an artist, one has to benefit from in an art market currently obsessed with markers of identity, diversity, and difference. Opting not to be a passively consumed other, Fraser asks of the contemporary art world, its audiences, its institutions, and its curators for a multidirectional transfer of energy.

Chantal Fraser (Sāmoa) is an interdisciplinary artist interested in the binary and ternary connotations of adornment and silhouette when presented in varying artistic contexts. Her work questions reader relevance by subverting the perpetual cultural and anthropological interpretations of the objects made.

Lana Lopesi (Sāmoa) is an art critic and writer based in Tāmaki Makaurau, Aotearoa New Zealand. Lana is currently the Editor-in-Chief for The Pantograph Punch, Editor for Design Assembly and founding editor of #500words.

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 Nexw7íyá'ulh (Turtle Journeys)*, from the *Sacred Teachings* series, 2018
HD video, 5:59

8b) **T'uy'tanat Cease Wyss**, *Shkweh' Wéwshkem Nexw7íyá'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'éytl'tanay (Medicinal Plants)*, from the *Sacred Teachings* series, 2018
Indigenous plant medicines gathered in Coast Salish, Kānaka Maoli, and Greater Brisbane Aboriginal lands

8d) **T'uy'tanat Cease Wyss**, *K'axwch'k Nexw7íyá'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