



MAP

These women are photographed in planetary landscapes — they inhabit visions of the 'Futcha Ancient'—embodying knowledge of the past, present, and future. Each 'Futcha Ancient' is armoured with powerful textiles, designed and created by Brontë and her mother, Rhyl Jones-McCoy. The adornments and clothing become materiality of the lands, waters, and customary fibre knowledge intertwined through long matrilineal genealogy. Their physical presence in the installation further distils connections across time and provides a link to the artist's alternate universe.

Mia Forest—to create the portraiture. women—Perry Mooney, Aurora Liddle-Christie, Pleiades Christie and Brisbane based photographer exchange and connections. For *FUTCHA ANCIENT*, Brontë has collaborated with local First Nations collaborative approaches - a way of making art that supports a community of strong women through her Mother and the women around her. Fundamentally to Brontë's practice is female empowerment and Growing up in a household of strong and articulate women, Hannah Brontë is continuously inspired by an alternate universe untouched by colonisation. The cross-media installation explores the notion of Afrofuturism, "a cultural aesthetic that combines science-fiction, history and fantasy," "to empower Black futures and identities. Brontë employs triplych lightboxes as an entrance into a world that is removed from the realities of environmental, emotional, social, and political experiences relating to colonial histories.

"Her core is molten at 6000 degrees, the same temperature as walking on the sun. She has been dormant for thousands of years but now wakes to her womb being tracked, poisoned, and mined. Her broad frame unfurls from the earth, the future ancient is awake." —Hannah Brontë, 2017

Freja Carmichael

Hannah Brontë: Alternate Universe



Hannah Brontë

The Commute

22 September–22 December 2018



MAP

The ideas of *FUTCHA ANCIENT* are set against a pulsating hyper-colour backdrop that is expressive of the vitality and strength that erupts from the earth. The large-scale textile is inspired by natural pigments, the beauty of the natural world, and colours of the internal body. The deep references to the land and the physique are analogous to the relationships between Mother Earth and the female body—both resilient, nurturing, protective, and holding our futures.

By asserting First Nations world, the untouched potential, the dreamscape at the centre of *FUTCHA ANCIENT* invites audiences to reimagine their environment as fearless and divine.

Upcoming Events

- 29 September 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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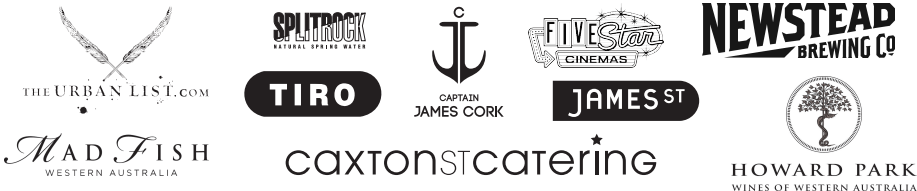
Opening Hours

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

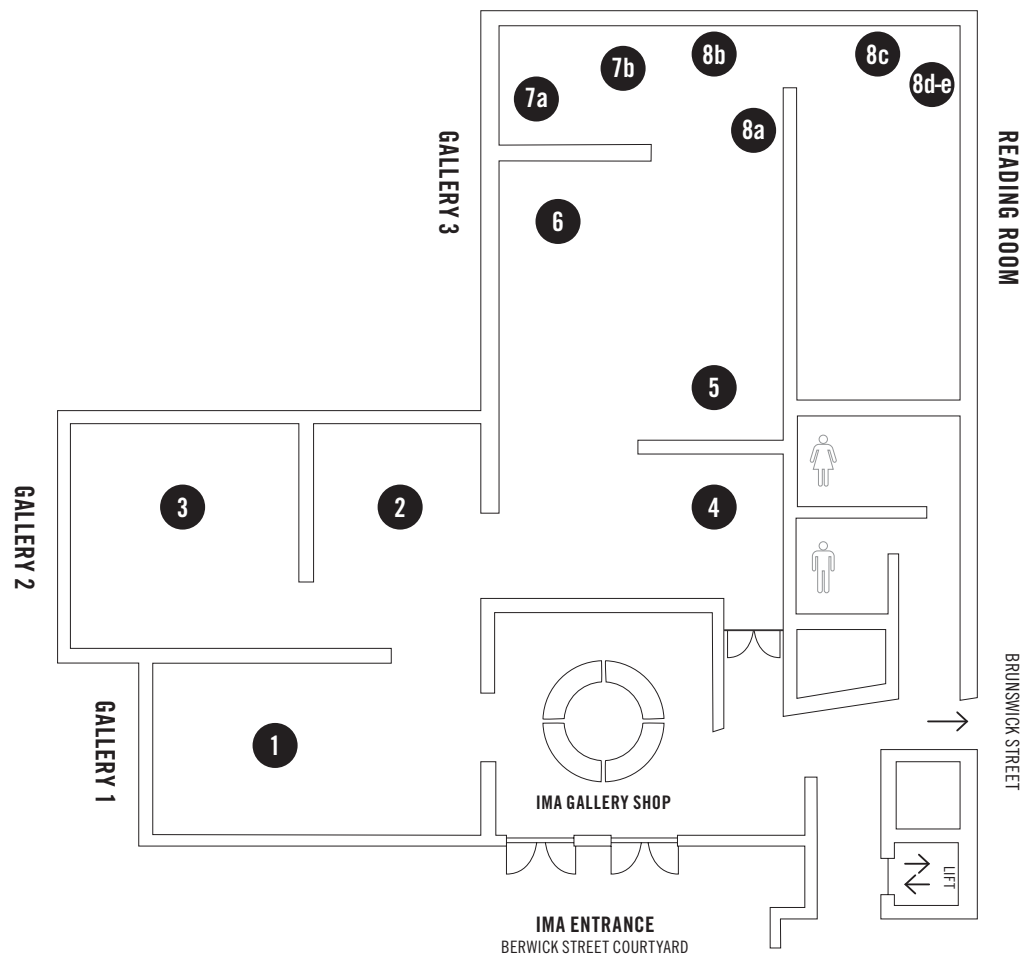
The Commute is supported by the IMA and has received assistance from the Australia Council for the Arts, Australian Government through the Australian Cultural Diplomacy Grants Program of the Department of Foreign Affairs and Trade, Creative New Zealand, Canada Council for the Arts, Queensland Government through Arts Queensland, and Queensland Government through Arts Queensland in partnership with Brisbane City Council.



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Exhibition Map



Hannah Brontë (Yaegel) is an artist and DJ whose practice focuses on developing female and Indigenous empowerment. Influenced by her love for rap and the power of spoken word, she explores language in popular culture, hip-hop, and slang.

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
- GALLERY 3

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

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
- 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