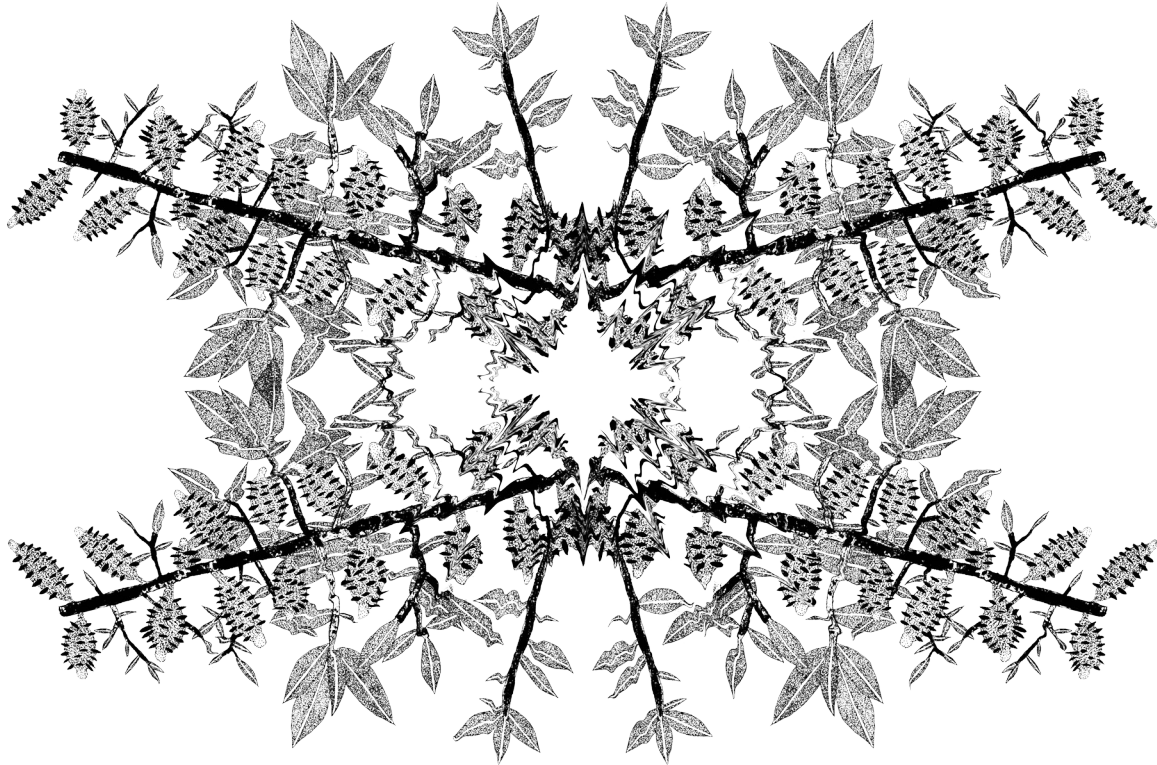


Scintilla



Scintilla celebrates the culmination of the 2023 Digi Youth Arts fine art mentorship program. The exhibition presents a collection of young urban indigenous voices exploring contemporary issues interwoven with cultural practice. The term scintilla refers to the figurative sense of a 'spark', the presence of something barely perceivable to the eye. A presence that clearly entwines the practices of both our mentors and mentees, the thing that drives us as artists to articulate

complex ideas and subconscious understandings. This scintilla is formed of our cultural heritage, our unique lived experiences and our shared hopes for the future. A future that we may one day ignite by sharing the responsibility of nurturing each other's sparks.

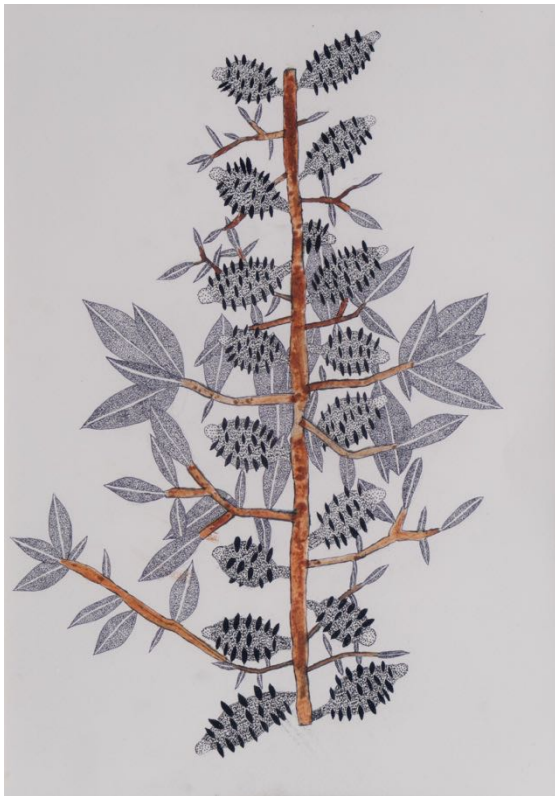
Artworks by Kuta Kina, Amina Lawton, Marcus Waters and Emma Randall. Curated by Sam Harrison.

EMMA RANDALL

Emma Randall (Yugaamgan) is a Yaegl woman, based on Kabi Kabi Country, maintaining her Saltwater connection. Through the use of visual, written and spoken languages, Randall's practice discusses themes of displacement from Country, colonialism and culture, abolition and lived experiences of mental illness.

Coming from a family that has been displaced due to the Stolen Generation, Randall's art practice is an essential facilitator for reconnecting to country and identity.

New interpersonal relationships and experiences lead to developments in her process that are intrinsic to the artwork itself.



Arawaydyi (1)

2023

Mixed media – acrylic, ink and ochre

Acknowledgements:

Dylan Mooney – Mentor

Munimba-Ja

Digi Youth Art



Arawaydyi (2)

2023

Laser cut in wood

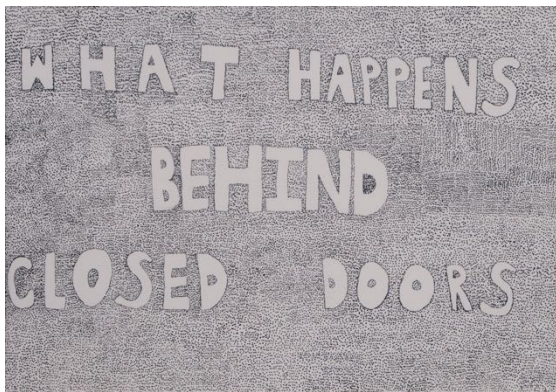
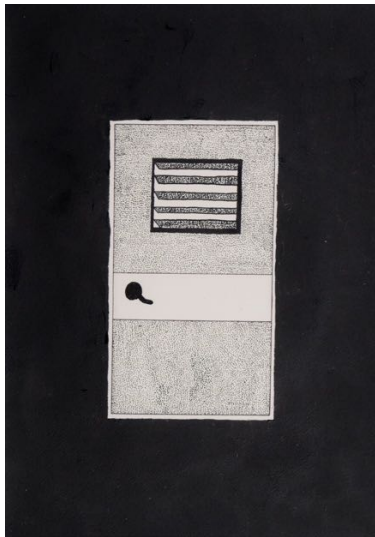
Acknowledgements:

Sam Harrison – Mentor

Digi Youth Arts

Arawaydyi responds to May Gibbs' book series *Snuggle Pot & Cuddle Pie*, which projects narratives of 'white purity' and 'black demonisation' through depictions of the innocent, white, gum nut babies and the evil banksia men. Reclaiming this metaphor, the work calls upon the banksia as a representation of multi-generational cultural practice as proof of the beauty of blackness.

Arawaydyi also plays with ideas of how plants can act as a metaphor for psychosis, how we can grow and move differently, but we are still beautiful and serve a purpose in an ecosystem (society).

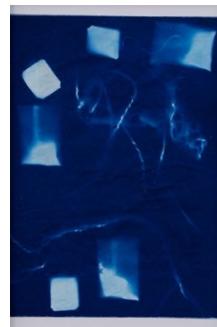
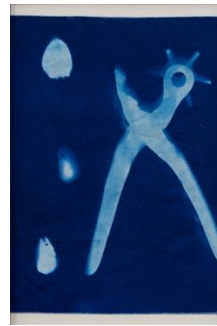


What Happens Behind Closed Doors

2023

Acrylic and ink

What Happens Behind Closed Doors deconstructs the artist's lived experience of restricted freedom within psychiatric wards. Randall questions the processes which are supposedly to be in the best interest for both the individual and community but ultimately becomes another instance of mass incarceration of vulnerable communities. What happens when large portions of a community are hidden away, and what structural oppression can occur when no one is watching?



Cyanotype (1,2,3)

2023

Cyanotype, acrylic and ink

Acknowledgements:

Dylan Mooney – Mentor

Zartisha Davis – Mentor

Munimba-ja

Digi Youth Arts

This artwork celebrates culture, from weaving and drinking tea with Aunties - honouring matriarchy, to paying homage to the deep saltwater ties and the seafood that sustains us (wiiya translating to fish in Yaygirr), to bunya shells and a tool that can be used to put holes in shells, celebrating the link between Yaegl people, Kabi Kabi Country (where my family have settled due to displacement) and the Bunya Nut festivals. These are all important points in cultural craft for First Nations people's, celebrating what Country offers us, including the sun for the cyanotype print.



Mun.gal Yarrowali

2023

Digital art

Acknowledgements:

Dylan Mooney – Mentor

Munimba-Ja

Digi Youth Arts

Mun.gal Yarrowali translates to Oyster River in Yaygirr, paying homage to cultural ties to salt water and bodies of water, referencing the Biirrinba with colours that reflect the beauty of Yaegl Country.

KUTA KINA

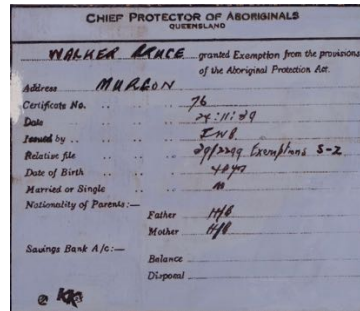
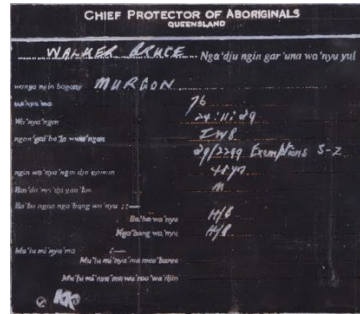
Kuta Kina is a Kabi Kabi and Jinibarra man, living and working on Kabi Kabi Dja (Country). As a young emerging artist, Kina acknowledges his position as a student to Country, culture and community. His practice is centred around education, which parallels his work teaching in schools. The artworks themselves become vessels for Kina's appreciation for the teachings he has received around story and language, representing his position in the generational cycle of learning, holding and sharing that keeps our culture thriving.



Murang
2023

Acrylic paint on laser cut plywood

Natural, Earthly systems operated long before we came along... And as we discover how the natural world operates through scientific means from the times of "ancient" Greece, or Egypt, in to modern times, my Ancestors already had a great knowledge and connection to these mystical systems for thousands of years before. Some call it mother Earth, and other's around the world will tell you something else. In Kabi Kabi, we call our creator Murang or Rainbow Serpent. *Murang* depicts the Rainbow Serpent as an 'infinity' with the colours of djaa (land) and gung (water), and the concentric rings for the continents that home our different Nations. And so, Earth continues it's endless cycle for long after we leave. But while we're here, we should admire Earth's beauty and care for the next generations.



Exempt From Protection
2023

Acrylic paint on laser cut plywood

My great grandfather on my mother's side, Bruce Walker, was labelled H/B, as was his parents. H/B referring to the fact that his parents, and his grandfathers and grandmothers were of mixed descent. "Half-blood". A label that made it a legal requirement under the laws of Australia at the time for him to be 'protected' under the Aboriginal Protection Act. So why is it that in 1939, Bruce Walker was exempt from protection?

After being removed from his Traditional Lands against his will up to Palm Island, he returned to Murgon where he would be granted his exemption card. While exempt, he could not speak his mother tongue, or practice his ancient ways that connected him with his Country, which had an effect that is felt to this day.

We can find understanding and common ground through sharing these stories. *Exempt from Protection* demands greater acknowledgement of Australia's dark and often hidden histories.

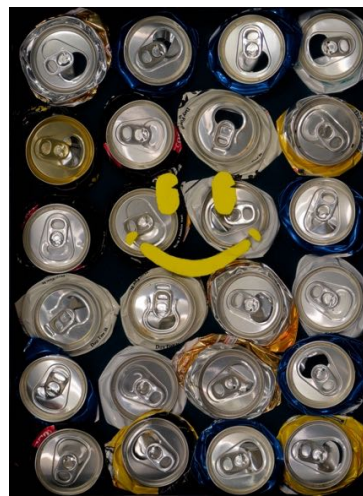
Reflect on the (Black) Exemption Card, a foreign language to yourself, to those of other Traditional Nations who would have been moved to the missions and reserves on Kabi Kabi Country, and to the Kabi Kabi people themselves.

Reflect on the times where the (White) Exemption Card is an unsolvable puzzle that gives you freedom but steals your identity.

MARCUS WATERS

Marcus Waters is a proud Gomeri, Maiawali, Karuwali, Pitta Pitta man. His creative inspirations are drawn from lived experiences, his people, culture and upbringing. Waters' practice is built around expressing what he has witnessed and been exposed to, whilst diving deeper into his own Aboriginality and what that means to him .

With ambitions to be a youth worker, Waters wishes to inspire the next generation of blakfullas. He looks to combine his creative passion with his social work to engage the young mob he works with in finding more culturally appropriate solutions to the issues they face.



Common Addiction

2023

Acrylic paint, resin and found object

Common Addiction is the beginning of an exploration into addiction and its effects. Smoking and Alcoholism are prominent issues within our communities, and it is important to understand and deconstruct why this is the case.

For a lot of mob these substances provide escape from greater life stresses due to colonisation and loss of identity, country and access to culture.

Historically, our communities have been pushed into addiction from many different directions. While we know this, the circumstances of modern life mean that many are still placed in positions where they feel it is necessary to use these substances as a mask to get through life.

The colony is still profiting off the deaths of black families all around Australia through the sale and distribution of these silent killers.

AMINA LAWTON

Amina Lawton is an emerging Ipswich based artist of Bidjara descent. Her practice explores the complexities of lived experience, and how material processes can relieve the tensions found within them.



Child of Mystery

2023

Resin and acrylic

Child of Mystery is an installation of sculptural vessels, reminiscent of internal bodily structures, assembled in a clustered mass. Representing the artist's life with Systemic Lupus Erythematosus (SLE), it serves to communicate the politics of being both Aboriginal and living with an invisible, yet oftentimes debilitating disability. From the first diagnosis, doctors labeled her a "Mystery Child", as her symptoms misaligned with her outward appearance and continued to cause confusion. Lawton urges viewers to look beyond the smooth shell-like exterior, the image of perfection and wellness we cling to, and seek understanding of the vulnerable complexity inside. She hopes that the work and broader practice can serve to challenge the cultural biases she faces, and achieve a point where she says: "The work has exceeded the disability."

Marcus Waters
Common Addiction

Marcus Waters
Common Addiction

Jody Rallah
The Coolamon Project (part)

Emma Randall
Mun.gal Yarrawali

Kuta Kina
Exempt From Protection

Emma Randall
Arawaydy (1)

Kuta Kina
Murang

Emma Randall
Arawaydy (2)

Emma Randall
Cyanotype (1,2,3)

Emma Randall
What Happens Behind
Closed Doors

Amina Lawton
Child of Mystery