

KARRABING FILM COLLECTIVE



MERMAIDS: MIRROR WORLDS

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## *Making it happen, making it one*

The cooperative of grassroots media artists known as 'Karrabing Film Collective' (KFC) has been making autonomous films, installations, sound and other artworks for more than a decade, from their homelands, west of so-called Darwin. KFC formed in the wake of the NT Emergency Response (aka 'the Intervention'), when collective members were homeless and living in tents in the bush.

KFC makes films and other art with their ancestors, on and with country. Mermaids, mud, blowflies, honeybee, dog, cockatoo, barramundi, pelican, homelands, tents, phone cameras, troopies and tinnies vs colonial time, extractive capital, and the late liberal state.

KFC work is clairvoyant and fierce, vital and urgent.

*Making it happen, making it one*, is how three KFC women – Angelina Lewis, Cecilia Lewis and Danielle Lane – described the emergent forces of their video-power in a planning Zoom for this show.

'*Low tide turning*' is an autonomous creative zone, what Anishinabe/Minnesota Chippewa scholar Gerald Vizenor called 'survivance' (1999)<sup>1</sup>. More than an entity, KFC is connective practice -- flexible, contingent and possible. *Making it happen* conjoins families, clans, ancestral and colonized historical time, Law, songs, stories, memory, and radical visions. Films emerge when the season is right and the stars between the so-called 'Anson Bay' and 'Cox Peninsula', New York, and the rest of the world, align.

From the beginning, the collective has documented the micro and encompassing 'effort of endurance' (Povinelli 2012) required for Karrabing families to survive precarious, disadvantaged, policed, racist, unjust relations and delimiting conditions of north Australian existence, from dispossession to housing regulation, targeting and mass media profiling.

With young people snagged between story, sense and uncertainty, and everyone fed up with the status quos of poverty, compliance and disempowerment, KFC movies commenced a decade ago by playing with 'improvisational realism' (Lea & Povinelli 2018) to simultaneously make and show an ongoing 'otherwise'.



<sup>1</sup>"Survivance is an active sense of presence, the continuance of native stories, not a mere reaction, or a survival name. Native survivance stories are renunciations of dominance, tragedy and victimry" (p. vii).





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KARRABING FILM COLLECTIVE, MERMAIDS : MIRROR WORLDS (2018)  
2-channel video (sound, colour): 34:50 min.

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JUNE 3 - JUNE 26 2022

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## KARRABING FILM COLLECTIVE :

Trevor Bianamu, Ricky Bianamu, Sheree Bianamu, Cameron Bianamu, Relish Bianamu, Gavin Bianamu, Elizabeth A. Povinelli, Sandra Yarrowin, Daphne Yarrowin, Claude Holtze, Arthur Jorroch, Ethan Jorroch, Melissa Jorroch, Patsy Anne Jorroch, Sharon Lane, Robyn Lane, Lorraine Lane, Daryl Lane, Danielle Lane, Kyle Sing Lane, Rex Edmunds, Cecilia Lewis, Angelina Lewis, Kieran Sing, Aiden Sing, Kelvin Bigfoot, Katrina Lewis, Shekana Lewis, Natasha Bigfoot Lewis, Peter Winsley, Quentin Shields, Marcia Lewis, Akadiya Lewis Lee, Ronald Lee, Claudette Gordon, Chloe Gordon, Michael Gordon, Rex Sing, Linda Yarrowin, Claude Yarrowin, Jocelyn Yarrowin, Claudia Yarrowin, Roy Yarrowin, Patrick Jorroch, Marcus Jorroch and Reggie Jorroch.

Screening, Gallery 1: *Mermaids: Mirror Worlds* (2018)

Screening, Gallery 2: Interviews - *Carriageworks*, 'The National' (2021), *The Riot*, MoMA PS1 (2019), *The Road*, Wexner Centre for the Arts, 'Cinetracts' (2020)

Curated by: Stephanie Martin and the Karrabing Film Collective.

Public program: The Karrabing Film Collective with Dr Kirsty Howey, Dr Lisa Stefanoff and Matthew van Roden.

GRAPHIC DESIGN: SWEAT PRESS GRAPHIC ARTS



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