



*Incoming Tide*  
The Ghost Net Collective

JGM GALLERY



# Incoming Tide

## The Ghost Net Collective

**21 September to 19 October 2022**

Marion Gaemers - Emma Gela - Lynnette Griffiths  
Florence Gutchen - Lavinia Ketchell - Racy Oui-Pitt  
Ellarose Savage - Jimmy J Thaiday - Jimmy K Thaiday

### JGM GALLERY

Exhibition curated by Jennifer Guerrini Maraldi and Lynnette Griffiths  
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[www.jgmgallery.com](http://www.jgmgallery.com)  
[info@jgmgallery.com](mailto:info@jgmgallery.com)  
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Cover Image: *Jellyfish* (detail) by Marion Gaemers  
Inner leaf image: *Chomp* by Lynnette Griffiths





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Ghost Net and beach rope, 155 x 110cm  
Lynnette Griffiths and Marion Gaemers

## Introduction



It is with great delight that we at JGM Gallery welcome back the *Ghost Net Collective* for our 2022 exhibition, *Incoming Tide*.

It is three years since we have exhibited these seminal works in our gallery space. These magnificent sea creatures are created from dangerous fishing industry nets, haphazardly discarded into our oceans. Nets of all colours and sizes are collected from some of Australia's most remote coastline regions. Here, they have been repurposed to create the artworks you see in this exhibition.

Founded in 2020 by Lynnette Griffiths, the *Ghost Net Collective* is thriving as a cross-cultural group of talented artists, combining both traditional Australian Indigenous stories with our universal concern for the preservation of the world's oceans.

Lynnette has worked tirelessly with the artists to broaden skills in their chosen medium, drawing further attention to the devastating impact plastics are causing in our oceans.

In 2019, the exhibition, *Caught In The Net*, was received with warmth and excitement, drawing a whole new crowd to the gallery, from small children marvelling at the recontextualized marine environment, to the representatives of esteemed art collections.

Amongst these was The British Museum, who acquired Jimmy K Thaiday's impressive centre piece, *Lifu*, a two-metre-long shark. Other works found their place in major collections in Minorca and Victoria, Australia, amongst others. Additionally, we were honoured with visits from the Australian High Commissioner and the Deputy Prime Minister of Australia who have offered continued support by exhibiting Ghost Net works in Australia House, London.

The exhibition title is poignant. As Lynnette Griffiths details in her foreword to this catalogue, *Incoming Tide* (which in Torres Strait Creole is "Tide ya kum untap nau") not only means that the tide may bring debris from elsewhere, but that it also brings fresh water, symbolizing new beginnings. This exhibition aims to achieve just this, collecting repurposed Ghost Nets at JGM Gallery to refresh and energise the conversation around marine pollution.

*Jennifer Guerrini-Maraldi*  
Director of JGM Gallery



*Coral Container - Blue, 2021*  
Ghost Net, beach rope, pumice  
38 x 19 x 19cm  
Marion Gaemers



## Foreword from Lynnette Griffiths


Director of Ghost Net Collective



Climate change sits amongst the top 10 concerns as one of the most important issues facing our world today. Continued El Nino weather events are affecting tidal flows and water temperature, having significant impact on our sea life. It is yet to be seen whether the marine life adapts to these changing conditions or not.

It is these tidal flows and winds which determine what washes up on our shores. Currently there appears to be no reprieve in the amount of ocean plastic debris, including Ghost Net, that is washing up and current statistics tells us that around 46% of the oceans plastic pollution has its origins in the fishing industry. There is “however” a growing artistic movement world-wide to recycle ocean waste and visually bring this problem to the attention of people.

*Incoming Tide*, which in Torres Strait Creole is “Tide ya kum untap nau” (The tide comes on top now), not only means that the incoming tide may bring debris from elsewhere, but that it also brings fresh new water, symbolising a new beginning whatever and however that might appear. The tide effects the shoreline and as they shift and change so do the people who traverse the waters edge.



As a group in 2010, Erub Arts with myself and Marion Gaemers as its two main collaborators began to tell stories around the oceans’ connectivity and tidal movements culminating in the first large-scale group installation at the Oceanographic Museum in Monaco in 2016. By 2020 we had grown and developed as a group but during COVID we had to create new methodologies to work and keep growing, so I formed the *Ghost Net Collective*. The work, which had begun from a mentor model, had developed into collaboration in a true cross-cultural environment, and now there were opportunities for education, workshops and large-scale public installations to include individuals and wider community involvement. This collaborative approach has created the opportunity for artists and crafts people from everywhere to be involved as they wish.

Throughout the journey the group has meshed traditional Torres Strait Islander Indigenous stories with concerns for the environment, largely through the depiction of creatures. Recently, the *Ghost Net Collective* was commissioned to create major outdoor public sculptures of eagle rays to be hung on the shores of Sydney Harbour. It is important to use a symbolic creature that connects Indigenous and non-Indigenous people from around the whole of the Australian coastline.

Much of the work in *Incoming Tide* has developed around the ray, a creature that dwells in the shallows and must navigate predators such as sharks as well as marine pollutants. Plastics float over the reefs in the *Curtain Fragment* pieces and sink into the shallows where the microplastics collect.

There will always be another incoming tide and as the old adage states ‘Time and tide waits for no man.’ Yet is man’s time running out?

Lynnette Griffiths  
Director of the Ghost Net Collective

## Julius Killerby in conversation with Lynnette Griffiths

In the weeks preceding *Incoming Tide*, Julius Killerby sat down with Lynnette Griffiths to discuss the exhibition and the Ghost Net Collective. Julius is the Manager of JGM Gallery and Lynnette is the Director of the Ghost Net Collective, as well as a participating artist in *Incoming Tide*.

### Introduction from Julius Killerby

There is an intriguing contradiction between form and content in *Incoming Tide*. We are presented with beautiful representations of sea creatures, yet they are made from repurposed Ghost Nets, one of the most damaging marine pollutants and predators. They are, in a sense, constructed with the substance most opposite to them, the very material that is killing them. These works do not only function as graceful sculptures, then, but as stark warnings about the future of marine biology.

It is hard to think of a more fitting symbol for the environmental crisis than a Ghost Net. Much like global warming and pollution, they exist as a colossal, relatively slow-moving menace in the abyss. Because they are literally beneath the surface they also exist, much like the issue, almost as an abstraction. Until, of course, they are not just an abstraction, but a catastrophe, strangling our reefs and washing up on beaches. *Incoming Tide* counters the abstractness of this issue, placing it in a human context – an art gallery. The audience find themselves unintimidated by these sublime creatures which, far from instilling fear as they might in their natural environment, incline us to touch and walk around them. The netted medium lends these creatures a very tactile quality.

That is perhaps the greatest achievement of this exhibition. The way the works are presented puts the audience in the world, proportionately and positionally, of these sea creatures, countering any apathy to the issue. The exhibit forces us to engage with the problem of marine pollution, to see things from the sea creatures perspective, so to speak. In this context, we can appreciate every detail of the creatures whose well-being we have too long ignored.

*Reef Trophy 2*, 2021  
stoneware, Ghost Net, beach rope  
19 x 18 x 12cm  
Lynnette Griffiths





JK Lynnette, thank you for joining me to discuss JGM Gallery's upcoming exhibition *Incoming Tide*. The exhibition will feature works by the *Ghost Net Collective*. Perhaps to start with I might ask, what is the *Ghost Net Collective* and how did it begin?

LG Although it was only formalised in 2020, it began a long time ago. We started to work collectively with Erub Arts in 1996. And when *Ghost Net (Collective)* came around, I guess it developed from a mentor position into a true collaboration. It grew out of trust, and it grew out of collaboration.

JK Just for a bit of context, what is a Ghost Net?

LG A Ghost Net is a derelict fishing net that has ended up in the water for various reasons. They're sometimes dumped or caught in storms. Some countries are still using gillnets. Those nets are set with radio beacons and they're baited. They can be kilometres and kilometres long. And when they become rogue nets, they just start fishing themselves. So, they're a deadly invisible mechanism for fishing. And they're collecting all sorts of species, not just the species that they were initially intended for. This is especially true in the Torres Strait. In northern Australia there are six of the seven marine turtles and a large part of what Ghost Nets catch are turtles. Quite often there's other endangered species, like the stingrays, the bottom dwelling fish, swordfish, all sorts of things like that. So, they become rogue nets and they become a problem. Not just for fishing but for the reefs and beaches as well. They're plastic, they're heavy, and they're full of all sorts of things as well as rubbish. So, a Ghost Net is an awful predator in our oceans. It's a silent predator.

JK Do we know how many Ghost Nets pollute our oceans each year?

LG It's estimated that 46% of ocean plastic pollution originates from fishing. But we don't realise how much of this fishing gear is also submarine. It's still caught down there.

JK Prior to this conversation, we were discussing how Ghost Nets also end up as microplastics. Could you speak a bit about that?

LG Not only nets, but all sorts of things become microplastics as they wash up. Microplastics pose a huge threat and there are studies being done to see what percentage of the sand on beaches is made up of microplastics.

JK How does the *Ghost Net Collective* go about collecting Ghost Nets? Is it by cleaning up beaches in Erub and the surrounding areas?







*Ornate Eagle Ray* (detail), 2022  
Lynnette Griffiths

LG Erub itself doesn't actually get a huge amount of net because of the tidal stream. Where the tidal streams wash, you obviously get a lot more net. The western edge of the Gulf of Carpentaria gets huge amounts of net which drift down from Indonesia. And then other places down the east coast also get net as well as various other places in Australia. We partner with *Tangaroa Blue* who are a plastic retrieval NGO who do a lot of beach cleans. Some of us will go with them and some of us will go with the Australian Navy who have picked up net for us in the past. So, we have a number of sources, but it's all either washed up on the beach or ends up as a marine pollutant. We're recycling all of that stuff to create an awareness around the message.

JK I think the fact that it doesn't effect Erub as directly as other places is an indication of, as you've said previously, the collaborative ethos of the *Ghost Net Collective*. It's an indication that it's not just your problem or someone else's problem, but it's everyone's problem. Would you say that's accurate?

LG Yes, it is everyone's problem. Unfortunately, a lot of the problem is invisible because quite a lot of the places where it does wash up aren't populated. Indigenous communities and Indigenous rangers were the first people who the Federal Government actually funded to clear the nets because they were in remote locations. But unfortunately, that program was defunded a number of years ago. So we're now relying on groups like *Tangaroa Blue* to go into remote areas and to partner with those Indigenous rangers as well, especially at the top end of Australia, which is obviously a huge area.

JK Does this exhibition, *Incoming Tide*, differ in any way from previous exhibitions or projects by the *Ghost Net Collective*?

LG Yes, I think it does, because we're not just looking at sea creatures that are around Erub but we are thinking a bit more broadly. We're thinking about what happens when the net actually does drift. And we're looking more closely at some of the species in terms of the predator and the prey. The rays, for example, are fleeing from the shark, which is one of their natural predators. And then they are crossing a boundary where the net becomes the predator as well. I think that's a really important message that that we need to portray, and we need to talk about. We need to talk openly about the fact that the plastic pollution is a problem for all animals.

JK And what other considerations were there in terms of which sea creatures were depicted?

**LG** Well the Eagle Ray was chosen because we've been working with that motif for quite some time now... since the beginning of Covid really, we looked at the Eagle Rays that are around Erub. And then we wanted to be inclusive. So, we looked at species that were endemic all around Australia. You've got the rare Ornate Eagle Ray, you've got the Port Jackson Eagle Ray, which is in Sydney Harbour. You've got all sorts of Eagle Rays that are endemic to the coastline of Australia. So it was important to use a species that everybody could relate to. In Australia most people visit the beach at some stage and just about everybody's got a story about a stingray. So, it was something that brought everybody together as well. It wasn't just a traditional story. It allowed everybody else to participate and tell their own stories. The work that we've been doing over the last couple of years has been quite participatory and inclusive, although this show is just Erub and ourselves (*Ghost Net Collective*). And so, we've gathered a lot of stories and we've talked to a lot of people. And I think that's where we're at. It's really important that we all talk about this.

**JK** Do you strive for a consistent aesthetic when you put a show together?

**LG** Yes, we do. When we discuss what we're going to do or a potential show, we talk about the problems and what we'd like to say with that. All of us have grown up along the coast. I grew up on a boat so, you know, we're used to the tide coming in and out. The tide renews. It brings in new water every day, but it also washes up all this terrible debris. Everyone can relate to the tide, in one way or another. So, with that we then talked about the species that come over the reef on an incoming tide, like small reef sharks. The rays move in and out on shifting sands. The idea is that the tide was with everything and everything related to it. Everything flows from it. It was there yesterday and it will be there tomorrow. But everything shifts: the tide line, the people who traverse the coastline, all sorts of things shift and change every day.

**JK** Some of the works I particularly like in the exhibition are Jimmy K Thaiday's sharks. Could you speak a bit about those works and about Jimmy's work generally?

**LG** Jimmy has worked really hard with the guys and he's been instrumental in making some of the large sculptures. He's very interested in traditional history and what the sharks mean in the Erub culture. He's also interested in the idea of them as a predator. So, he's kind of specialised in the sharks. Though it's not just him specialising in the sharks, he's sort of perfected his own design with them, he's made them his signature I guess.

**JK** Ambivalence seems to be a through line in this exhibition. As with Jimmy's sharks, they're beautiful, but at the same time they're predators. The same goes with the nets. It's interesting how recontextualising something can completely transform the way you look at

it. Ghost Nets are, on the face of it, tragic and horrific things. But when recontextualized by the *Ghost Net Collective*, they become sublime, beautiful sculptures. And they're not just transformed into works of art but, because they're repurposing the pollution, they're almost symbolically finding a solution to the problem as well. Would you agree with that?

**LG** I think at the beginning, back in 2009/10, when we started, we used to say we're saving the ocean one net at a time. But clearly that's rubbish. We're not. We're raising awareness. But what we're doing is by hand. So, in a time old tradition of stitching, which includes all people, I think we've overcome the fact that it's just something that women do. Because historically, you know, men were gilded to stitch. Men made costumes and knitted stockings in the old days and the colonial period. Torres straight men made and repaired nets, so reviving an age-old tradition and reworking it has meaning as well.

**JK** Jimmy John Thaiday, as I'm sure you know, was recently awarded the Telstra NATSIAA multimedia prize for his video, *Beyond the Lines*. He has three works in this exhibition: *Raydon*, *Rayleen* and *Boycar*. Could you speak a bit about those works?

**LG** So Jimmy John... we call him Gondo... is incredibly prolific and enthusiastic and he, in his video and in his work, wants to talk not only about fishing practices from a European perspective, but he also wants to talk about the fact that, if there's going to be a future for his grandchildren, then Torres Strait people also need to reassess their fishing practices. In this modern age they can talk about conservation, but everybody drives a dinghy now. Everybody hunts a little bit faster. So, he's incredibly thoughtful in terms of his environmental message.

**JK** In many respects, then, it's old meets new. You couldn't get a more contemporary piece of equipment than a Ghost Net. But then it's being used in a traditional way to tell traditional stories. Lavinia Ketchell's work is also very striking. What is her work about?

**LG** Lavinia is a young woman and she is very engaged with her environment. She dives and is always out on the weekends, working with the fish traps, and on dinghies. She comes from a family of fisherman and... yeah, she's an amazing young woman, finding a voice in what she does. She's also incredibly technically competent. I think she just wants to talk about what it is like for a young woman to be able to have a voice in the Torres Strait, which isn't easy.

**JK** I think this exhibition does a great job of countering the abstractness of the issue. These creatures are no longer hidden beneath the surface but are positioned in a way that the audience cannot avoid. You usually can't view sea life up close but in this exhibition

the creatures are recontextualised in such a way that the audience can walk around them, appreciate their beauty and appreciate the problem more broadly. Was that a deliberate conceptual decision, when the *Ghost Net Collective* first started to exhibit?

LG Something really magical happens when you touch a Ghost Net? I can't explain it, but when we first started the *Ghost Net Collective* in 2009/10, we had this Ghost Net, it sat in a big bag outside the Art Centre for a good six months. It just sat there. Rats got into it. No one really knew what to do with it. It was just a bit of a nothing. And we were all like, "Well, you know, we should take it to the dump." Anyway, one day we dragged it all out and started to gurney it off and clean it. It was at that moment of picking it up and turning it over and having it in your hands that you realised here was something that was really deadly. Here was something that you could pull apart, you could deconstruct. Here was a material that you could use to shape and make a statement out of. It was a powerful moment. I was there, hosing it, going, "Oh my God!". Here is a destructive material. We can reconfigure this. We can send a message. This problem isn't going away.

JK It is such a loaded material, isn't it? I mean, I've never touched a Ghost Net. The first time will be when we receive the works, which are on their way as we speak. But it must be so strange to think of the journey that the material has gone on, travelling through the oceans. I'm very excited to see the work in person.

LG Well when you get the net for the first time, it comes all bundled up and it's pretty horrible. Don't get me wrong. It's full of mud and dirt and reef. It takes a lot of preparation and a lot of work to get it into a state that you can cut up and use. But when you do first get it, especially the Indonesian net, which is soft gill net - it's a green sort of grainy colour - it's often full of small fish bones, and they're usually jawbones because of the teeth. A lot of the other bones wash out. But there's these little jawbones and you're cutting and picking little jawbones out of this net going, "Oh my God, this has killed. Not for food. This has killed because it's been left in the ocean. It's killed coral reefs all the way over. It's, you know... it's destructive.

JK How has the *Ghost Net Collective* evolved since its inception?

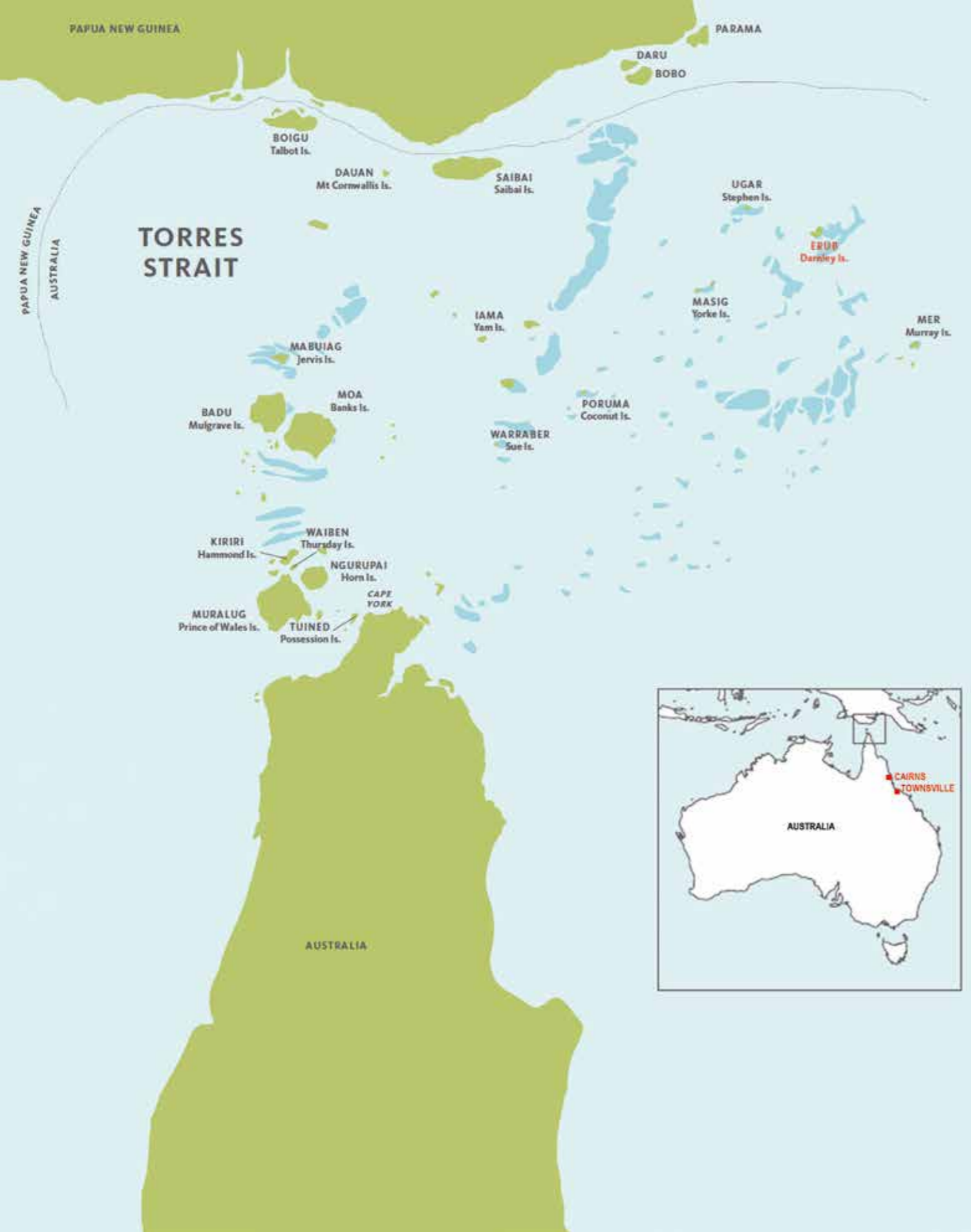
LG In 2016 when we had the first collective show in in the Oceanographic Museum in Monaco, it was a great show. It was lovely. It's an amazing building. It was in the main salon. It was fabulous. But every show since then, I think we've grown conceptually and thought more about what we're making. In 2019, when we had our first show at JGM Gallery, it was a white show. We were looking at that whole kind of ethereal thing and death and destruction but clearly Ghost Nets comes in all sorts of colours. So, you know, I'd like to bring the colour back into it. In terms of our technical capabilities... when we first started, we were all making dinghy cushions and bags and utilitarian objects. We didn't really get to this sculptural level for a couple of years, now it's just growing. Every time you



Lavinia Ketchell with *Raych*



Filming on Erub, 2022



handle it you make something new, and you come back with lots of different ideas. I think through the *Ghost Net Collective* we can talk more openly to a lot more people, we use social media a lot more and people are coming back with different ideas. Ideas springboard other ideas and that's very exciting. Now we're talking to more and more people internationally. The word is spreading. We're really looking to push how we can collaborate on an international scale with other people and other groups.

JK In some ways you've almost invented a new medium and the members of the *Ghost Net Collective* are uniquely talented in that respect. There's not many people who can do what they do with the material. But I guess part of the point is to teach more and more people how to sculpt with Ghost Nets so that the supply becomes more and more limited.

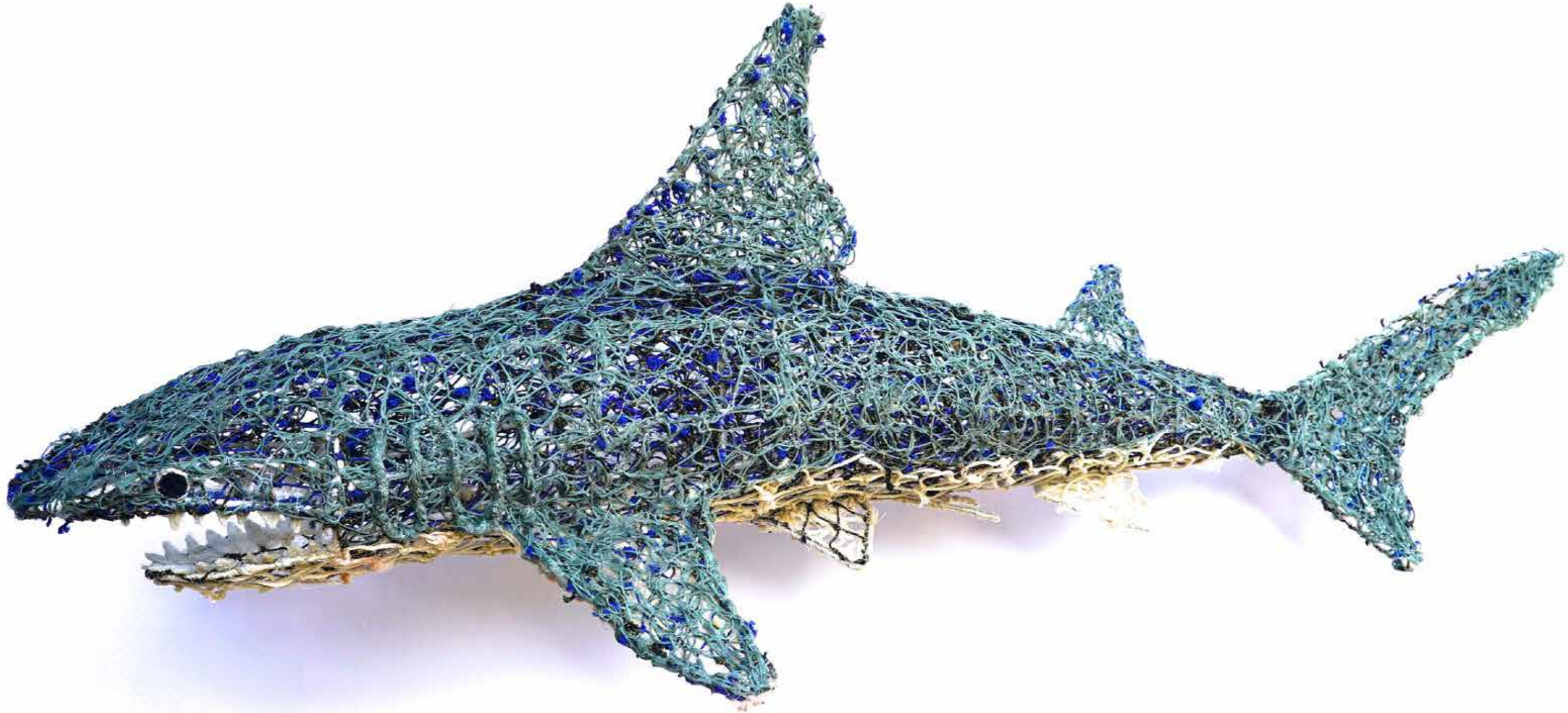
LG In the project that we're currently doing for Sydney Harbour, I've had over 100 people making small stingrays for us. I had well over 100 people making sardines for me. I had over 800 children making little turtles for another installation. If you look at those people that can dip in and out and that can then come to a public work and say "There's my stingray" or "There's my sardine"... and believe me I get a lot of emails from people... that's the joy, you know, being able to have other people come in. It's a collective that people can come in and out of. But we want to, I guess, give authorship and recognition to all people who contribute. I think that's really important!

JK Well, a broad question to finish, Lynnette, but why do you think Art is important?

LG Being creative is really important. I think we all rely on technology. There are so many computer driven things out there. But for me, being creative is making things, it's working with my hands. I think that Art made with your hands is incredibly important as we're emerging into the technological age. I don't know if I really want to be part of that world, or if I just want to continue making things with my hands. For me Art has to have, not only a concept, but it has to be quite technically beautiful as well.

JK Yes, I think that tactile creativity is something very innate in us and it's something that we're slowly losing. Well, thanks so much for joining me today, Lynnette. I'm very excited to see the work when it arrives and I'm looking forward to the show.

LG Yes, I look forward to it.



*Jimmy*, 2022  
Ghost Net, rope, wire frame  
143 x 50 x 54cm  
Jimmy K Thaiday



*Ami*, 2022  
Ghost Net, rope, twine, wire frame  
67x 46 x 5cm  
Florence Gutchen







*Raya*, 2022  
Ghost Net, rope, twine, wire frame  
69 x 45 x 8.5cm  
Lavinia Ketchell





*Boycar, 2022*

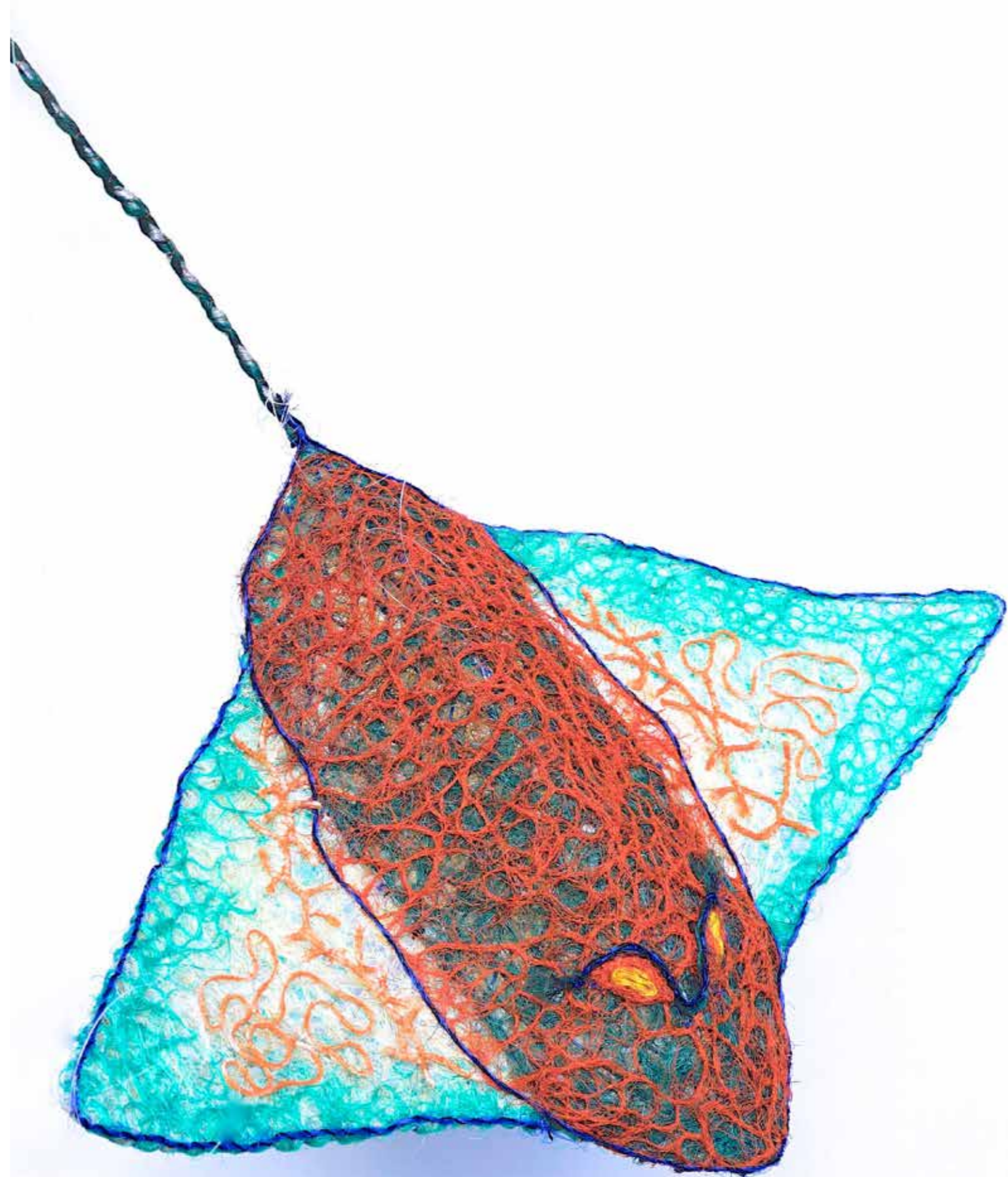
Ghost Net, rope, twine, wire frame

114 x 77 x 12cm

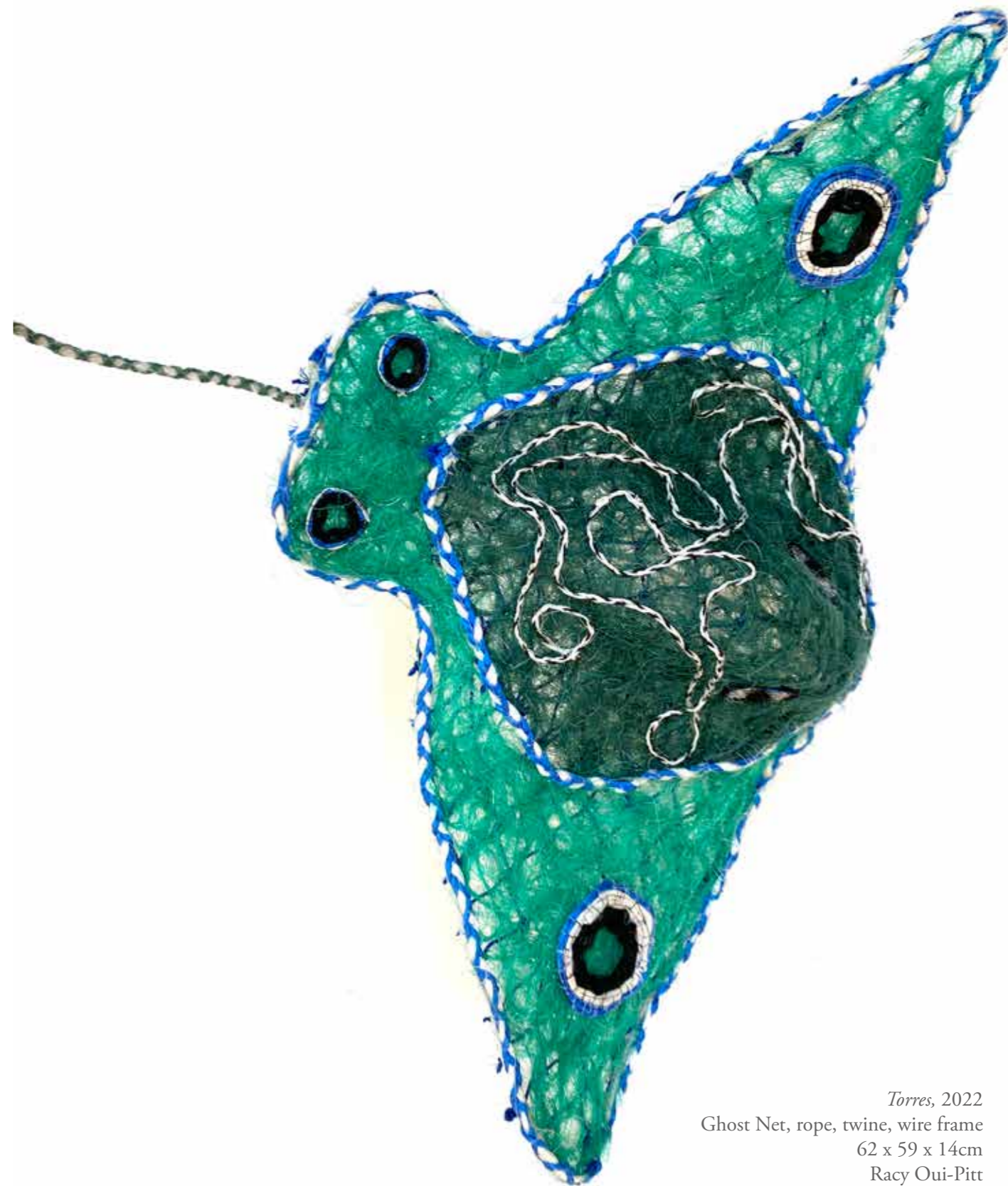
Jimmy John Thaiday



*Lesida*, 2022  
Ghost Net, rope, twine, wire frame  
65 x 64 x 7cm  
Ellarose Savage

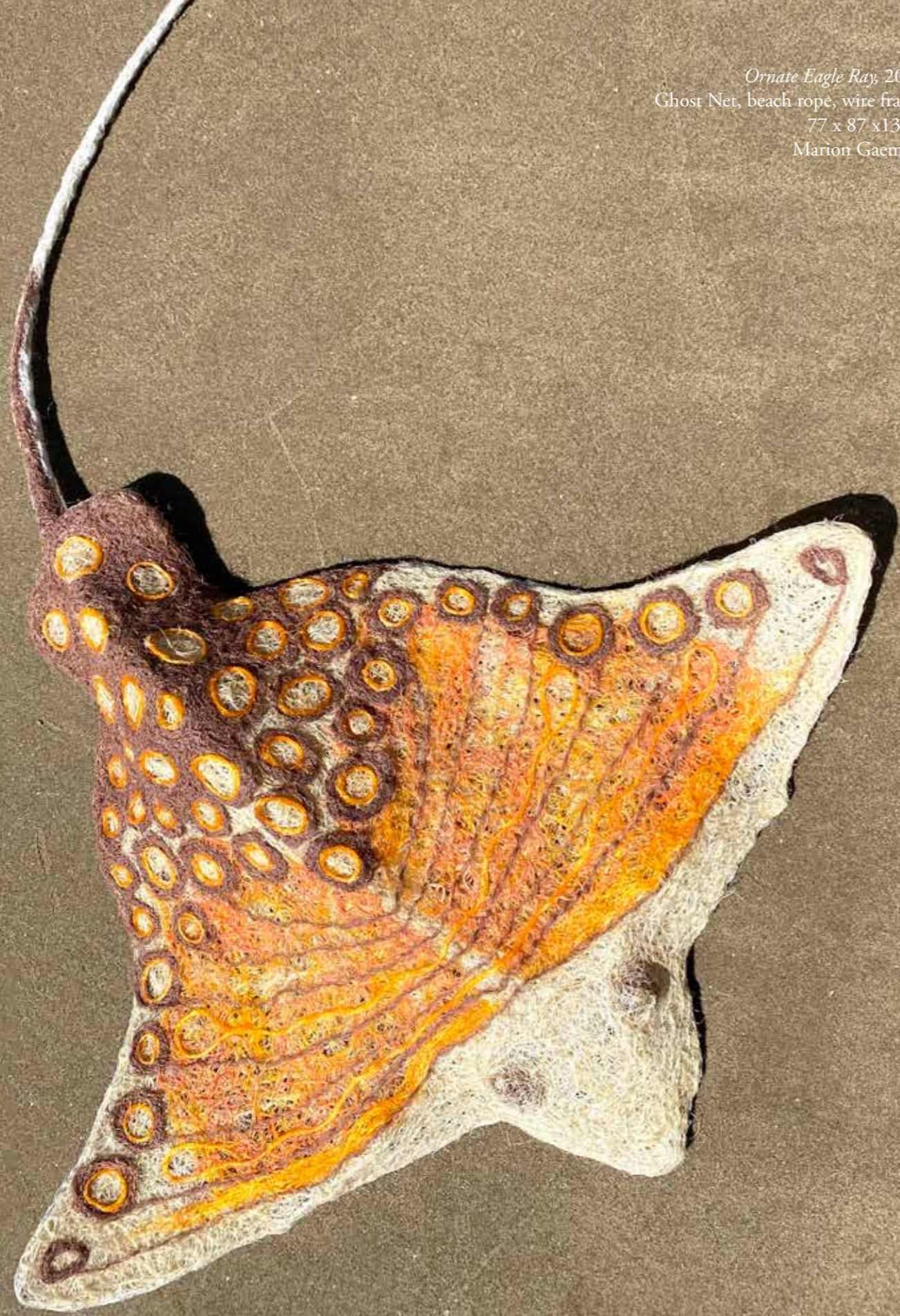


*Katiya*, 2022  
Ghost Net, rope, twine, wire frame  
117 x 75 x 10cm  
Racy Oui-Pitt



*Torres, 2022*  
Ghost Net, rope, twine, wire frame  
62 x 59 x 14cm  
Racy Oui-Pitt

*Ornate Eagle Ray*, 2022  
Ghost Net, beach rope, wire frame  
77 x 87 x 13cm  
Marion Gaemers





*Rayleen*, 2022  
Ghost Net, rope, twine, wire frame  
72 x 60 x 12cm  
Jimmy John Thaiday



*Charles Boy*, 2022  
Ghost Net, rope, twine, wire frame  
67 x 46 x 5cm  
Emma Gela



*Chomp*, 2022

aluminium welded frame, with Ghost Net and beach rope

28 x 70 x 210cm

Lynnette Griffiths



*Jellyfish*, 2022  
Ghost Net and beach rope  
18 x 18 x 50cm  
Marion Gaemers



*Smack of Jellyfish*  
Marion Gaemers, Lynnette Griffiths & Lavinia Ketchell

*Gleaaful Green*, 2022  
perspex, Ghost Net, rope  
30 x 40cm  
Ghost Net Collective



*Winter Coral (detail)*, 2022  
perspex, Ghost Net, rope





*Curtain Fragment 1*, 2021/22  
Ghost Net, beach rope  
155 x 110cm  
Lynnette Griffiths & Marion Gaemers



*Thaiday, 2022*  
Ghost Net, rope, twine, wire frame  
140 x 53 x 53cm  
Jimmy K Thaiday

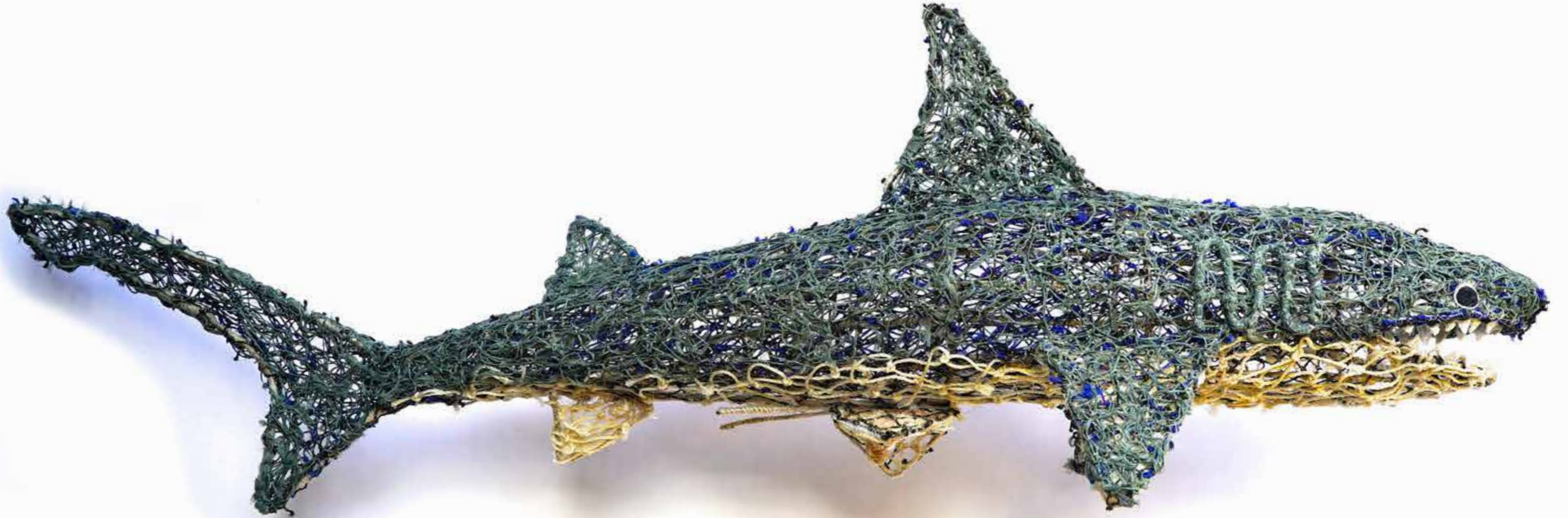


*Curtain Fragment 4*, 2021/22  
Ghost Net, beach rope  
153 x 236cm  
Lynnette Griffiths & Marion Gaemers



Following Page: *Curtain Fragment 3 (detail)*, 2021/2022  
Ghost Net, beach rope  
Lynnette Griffiths & Marion Gaemers





*Kenny, 2022*  
Ghost Net, rope, twine, wire frame  
152 x 48 x 54cm  
Jimmy K Thaiday



*Spirula - Blue*, 2021  
Ghost Net, beach rope  
18 x 12 x 30cm  
Marion Gaemers



*Coral Container - Red*, 2022  
Ghost Net, beach rope & pumice  
35 x 23 x 10cm  
Marion Gaemers



*Loss*, 2020  
woodfired stoneware with Ghost Net and beach rope  
47 x 30cm  
Lynnette Griffiths



*Reef Trophy 1*, 2021  
stoneware, Ghost Net and beach rope  
20 x 20 x 20cm  
Lynnette Griffiths



*Ornate Eagle Rays, 2022.*  
(Left) Lynnette Griffiths, (Right) Marion Gaemers





*Coral Reflections*, 2022  
acrylic on canvas  
122 x 92cm  
Lavinia Ketchell,  
Florence Gutchen, Emma Gela,  
Nancy Naawi, Racy Oui-Pitt

# Artist Biographies



## Rachel Emma Gela (b. 1954)

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Saisarem  
Lives: Erub, Torres Strait  
Awards: Aboriginal and Torres Strait Islander Art Awards finalist, 2021; Premier's Award for Excellence, CIAF 2018; Commended, Gab Titui Indigenous Art Award, 2013; Best Craft Work, Gab Titui Indigenous Art Award, 2012  
Collections: National Museum of Australia 2022, 19 & 18, DFAT, Jakarta, 2021, Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019, National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: As a young woman, I had family commitments that meant I was always working in the home. Now I can come together with women of my own age group and share stories, experiences and we can learn and share together.



## Florence Gutchen (b. 1961)

Torres Strait Islander  
Language: Kulka Gau-Ya and Torres Strait Creole  
Tribe: Samu clan, Poruma  
Lives: Erub, Torres Strait  
Awards: National Aboriginal and Torres Strait Islander Art Award, finalist 2021 & 2015; Best Work on Paper, Gab Titui Indigenous Art Award, 2013  
Collections: National Museum of Australia 2022, 19 & 18, DFAT, Jakarta, 2021, Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019, National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: When I was young, my favourite hobbies were crocheting, bead making, and sewing. As the years went by, I've learnt other art skills. As a member of Erub Arts, I enjoy my artwork and look forward to learning more new things and sharing with others.



## Lavinia Ketchell (b. 1993)

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Meuram  
Lives: Erub, Torres Strait  
Awards: National Aboriginal and Torres Strait Islander Art Award, finalist 2021; Commended for 3D work, Gab Titui Indigenous Art Award, 2016; Best Craft Work, Gab Titui Indigenous Art Award, 2015  
Collections: National Museum of Australia 2022, 19 & 18, DFAT, Jakarta, 2021, Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019, National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: I enjoy making all kinds of different things from the Ghost Net. The colours, visible once you unravel the net, make my works bright and happy. I love how I can turn something so harmful to our reefs into a beautiful artwork.



## Nancy Naawi (b. 1958)

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Peiudu  
Lives: Erub, Torres Strait  
Awards: Gab Titui Indigenous Art Award, 2012; Runner-Up  
Collections: National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: I have always been interested in making things. I have always crocheted and enjoyed sewing and handcrafts. I want to do things that represent me, my family, and my surroundings from before-time to modern times.



## Racy Oui-Pitt (b. 1953)

Torres Strait Islander  
Language: Erub Mer  
Tribe: Meuram  
Lives: Erub, Torres Strait  
Awards: Gab Titui Indigenous Art Award, Highly Commended 2017; finalist Telstra National Aboriginal and Torres Strait Islander Art Award, 2013; Commended, Gab Titui Indigenous Art Award, 2011  
Collections: National Museum of Australia 2022, 19 & 18, DFAT, Jakarta, 2021, Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019, National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: I started making art seriously in 2002, and as a founding member of Erub Arts, I want to continue to make art that relates to my heritage and promotes our unique island way.



## Ellarose Savage (b. 1969)

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Meuram  
Lives: Erub, Torres Strait  
Awards: Gab Titui Indigenous Art Award, Commended 2018; Gab Titui Indigenous Art Award, Highly Commended 2017; Collections Australia Stamp Design; finalist Telstra Art Awards 2014 and 2011; Selected Shepparton Indigenous Ceramic Award, 2014; Gab Titui Indigenous, Runner Up 2011  
Collections: National Museum of Australia 2022, 19 & 1; DFAT, Jakarta, 2021; Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019; National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: I am interested in expressing my relationship with the sea, and am currently exploring the links between people's surroundings, objects, and Erub culture. Sea creatures are an important part of my heritage.



## Jimmy John Thaiday (b. 1978)

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Kuz and Peiudu  
Lives: Erub, Torres Strait  
Awards: National Aboriginal and Torres Strait Islander Art Award – Multimedia 2022, Gab Titui Indigenous Art Awards, Best 3D Work 2018; Gab Titui Indigenous Art Awards, Commended 2017 & 2015  
Collections: National Museum of Australia 2022, 19 & 18; DFAT, Jakarta, 2021; Museum of Anthropology, Museum of Natural History, Le Havre; UBC, 2019; National Maritime Museum, Sydney 2018; Musée d'ethnographie de Genève (MEG), Switzerland, 2016

Artist's Statement: Fishing and walking on the reef allows me to observe closely the movements of sea creatures. I have always loved to draw; it's something that comes naturally and now I draw with wire to give the frames of my sculptural forms life and movement. Currently I am working with ghostnet, using the lines of the rope to express stories that relate to the landscape, I am exploring different ways including digital imagery to use the destructive nets and ropes. I want to bring the animals and landscape together. I want to embed myself and my community into the landscape so we are seen as one. This is my identity and culture.



## Marion Gaemers (b. 1958)

Australian  
Language: English  
Lives: Townsville  
Collections: Le Havre Museum, France 2020, Museum Sa Bassa Blanca, Mallorca, Spain 2020, National Museum of Australia, Canberra 2019; National Maritime Museum, Sydney 2018; Art Gallery of New South Wales, Australia, 2016; Perc Tucker Regional Gallery, Australia, 2015, 2022; Stanthorpe Regional Art Gallery, Australia, 1992

Artist's Statement: I started my art practice working with plant fibre and making basketry forms. I have included Ghost Nets and found beach rope in my work since 2010. I enjoy working collaboratively with the community. The Ghost Net Collective has enabled me to work collaboratively in a cross-cultural manner where skills and ideas are shared and resolved into large scale installations.



**Jimmy Kenny Thaiday (b. 1987)**

Torres Strait Islander  
Language: Torres Strait Creole  
Tribe: Peiudu  
Lives: Erub, Torres Strait  
Awards: Overall Winner Gab Titui Art Awards 2018; Best 3D Work, Gab Titui Indigenous Art Award, 2015; finalist Telstra National Aboriginal and Torres Strait Islander Art Award, 2014; Shortlisted, Shepparton Indigenous Ceramic Award, 2014; Best Traditional Artefact, Gab Titui Indigenous Art Award, 2014; Best ICTV Station ID Award, 15th National Remote Indigenous Media Festival, 2013; Highly Commended, Telstra National Aboriginal and Torres Strait Islander Art Award, 2013  
Collections: National Museum of Australia 2022, 19 & 1; DFAT, Jakarta, 2021; Queensland Museum, 2021, Museum of Natural History, Le Havre; Museum of Anthropology, UBC, 2019; National Maritime Museum, Sydney 2018; Musée d’ethnographie de Genève (MEG), Switzerland, 2016

Artist’s Statement: Art has always been part of my life; my inspiration for my artwork is from my heritage and the environment in which I live. The cultural traditions that have been passed on through generations and taught to me by my elders have also influenced my work.



**Lynnette Griffiths (b. 1963)**

Australian / English  
Language: English  
Lives: Cairns  
Collections: Le Havre Museum, France 2020; Museum Sa Bassa Blanca, Mallorca, Spain 2020; Perc Tucker Regional Gallery, Australia, 2022; Art Gallery of New South Wales, Australia, 2016; National Gallery of Victoria, Australia, 2001; Musée d’ethnographie de Genève (MEG), Switzerland, 2016; National Museum of Australia, Canberra 2019; National Maritime Museum, Sydney 2018;

Artist’s Statement: My artistic practice has developed from graphic-image making towards the manipulation of materials, construction, and installation. My work uses imagery, along with materials from the marine environment as a metaphor for human exploitation and environmental degradation. I have worked as Artistic Director and as a collaborating artist with Erub Artists for over 20 years. To broaden the scope of Ghost Net art I founded the Ghost Net Collective in 2020.

**Acknowledgements from the Ghost Net Collective**

The Ghost Net Collective would like to thank all who have worked to contribute to this exhibition and made our return to JGM Gallery possible.

**Erub Arts’ Exhibition Team**

It is timely that Erub Arts artists have come together as part of the Ghost Net Collective to put together their second show at JGM Gallery. Their administrative team, led by manager Diann Lui, would like to thank the Ghost Net Collective, Lynnette Griffiths and Marion Gaemers, along with Jennifer Guerrini-Maraldi and the team at JGM Gallery, for this opportunity for a return exhibition. The Ghost Net Collective would also like to thank Tangaroa Blue for the supply of Ghost Net and rope, and all who have contributed to this exhibition.

Particular thanks are given to Lynnette Griffiths, both in her roles as Director of the Ghost Net Collective and as Erub Arts Artistic Director, for her concept development with artists, through to the completion of works.

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The Torres Strait Regional Authority, Cultural, Art and Heritage Program

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**Freight and Travel**

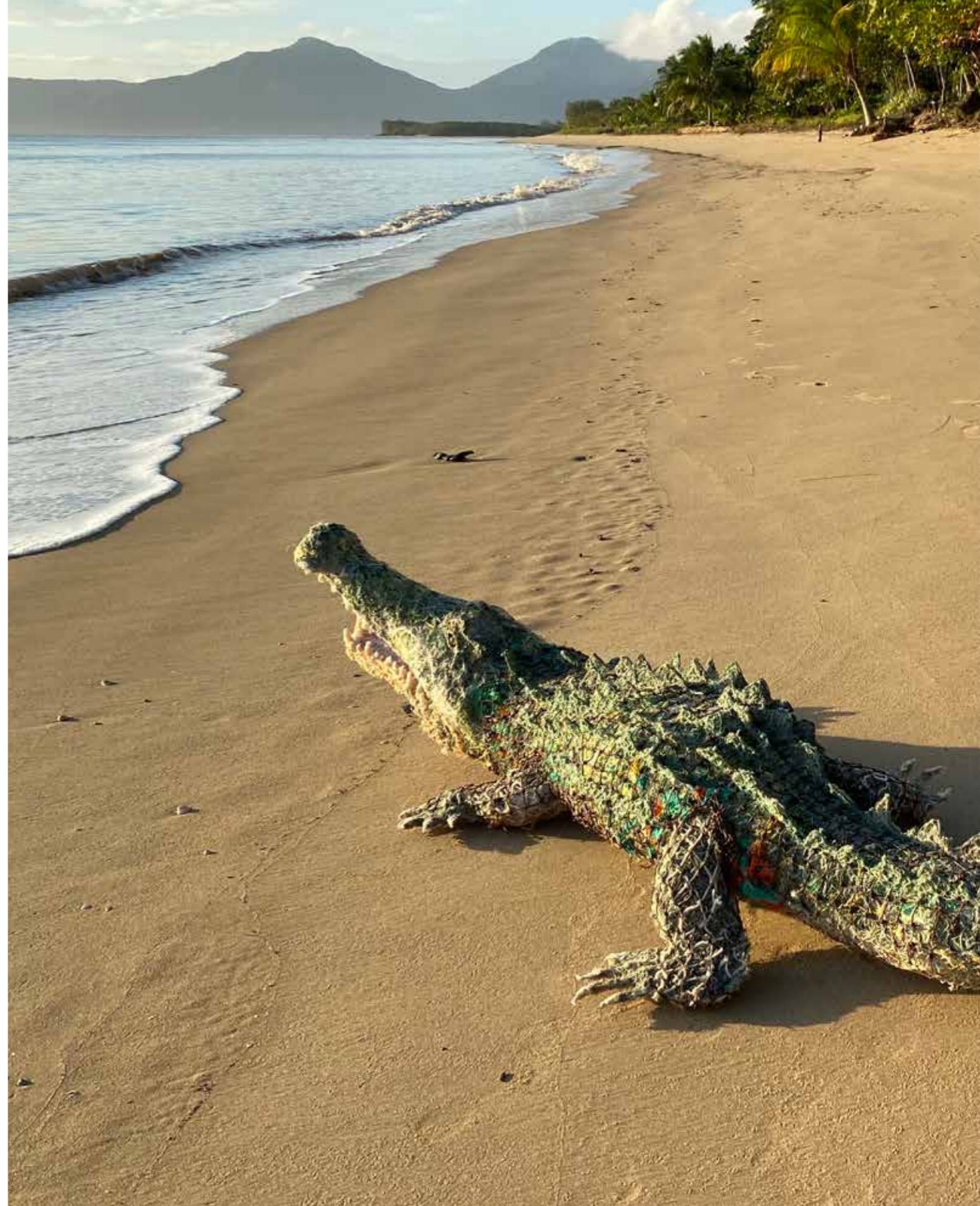
We would like to express our gratitude to Victor Perazzo from Queensland Sea Swift Pty Ltd for his support in securing sea freight sponsorship from Erub to Cairns.



*Incoming Tide*  
The Ghost Net Collective

21 September to 29 October 2022

**JGM GALLERY**





JGM GALLERY