

A woman with dark hair and bangs is standing in front of a large, vibrant blue abstract painting. She is wearing a black dress with a gold pattern and a gold choker. The painting behind her features dark, vertical, brushstroke-like lines. The name 'MEGAN COPE' is written in large, white, bold letters across the center of the image.

MEGAN COPE

B.STRADBROKE ISLAND, QLD L.BRISBANE

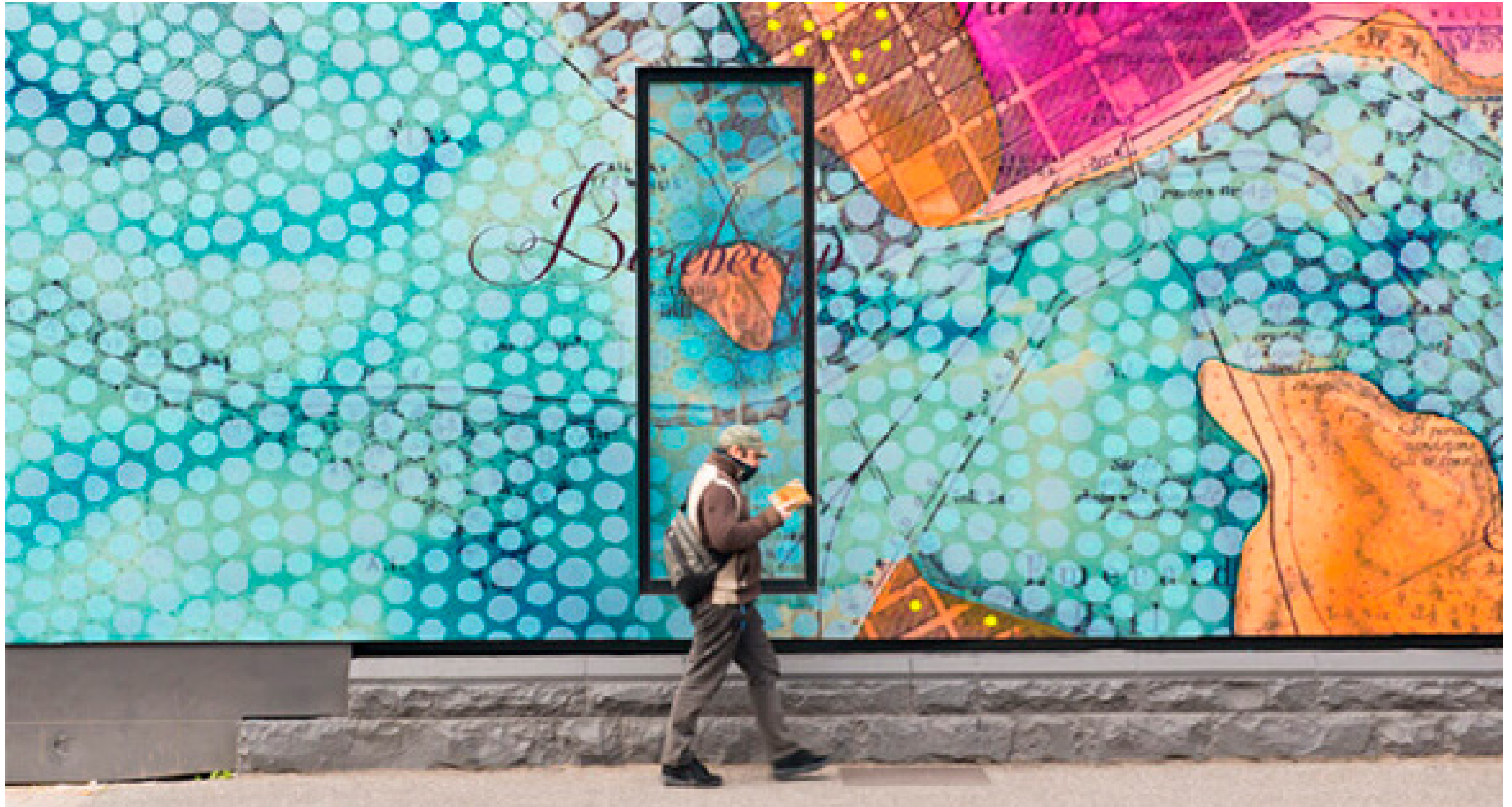
BIOGRAPHY

Megan Cope creates site-specific sculptural installations, video work and paintings that explore the myths and methods of colonisation. Cope interrogates notions of environment, identity, geomorphology and mapping. As a descendant from the Quandamooka region (North Stradbroke Island) in South-East Queensland, decolonising methodologies and toponymy (the study of place names) have become central to her practice. Map motifs feature prominently as Cope reveals how the visual and technical languages of mapping have altered perceptions of the landscape.

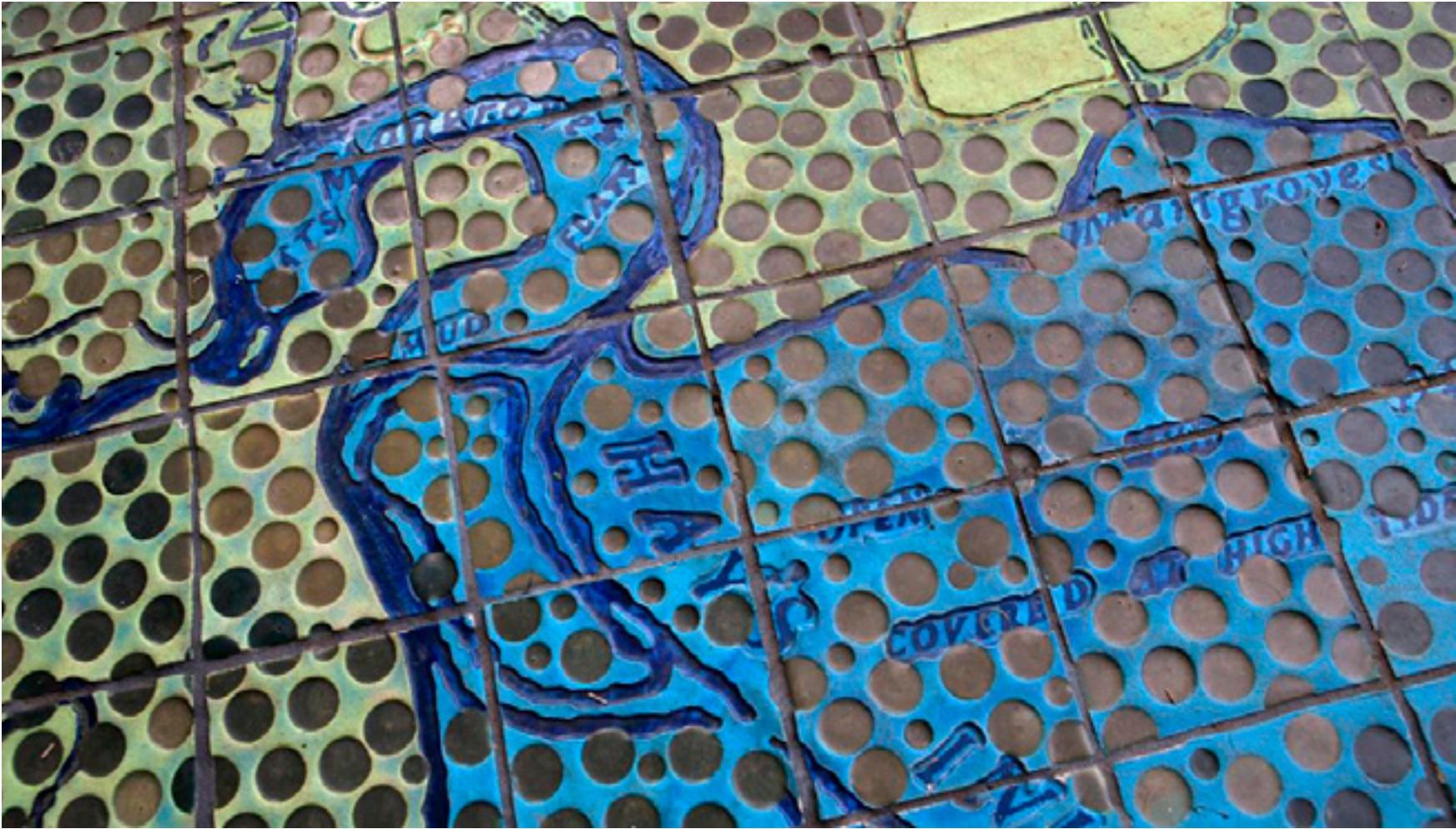
SELECTED CAREER HIGHLIGHTS

- Exhibited in 'Defying Empire: 3rd National Indigenous Art Triennial' at the National Gallery of Australia (2017)
- Featured in international exhibitions at Careof Gallery, Milan, Italy (2014), Parasite Gallery, Hong Kong (2013) and Gallery OED, Cochin, India (2012)
- Winner of the WA Indigenous Art Award (2015)
- Major art commissions include The Koorie Art Commission, Melbourne Museum (2016); QUT Art Museum, Brisbane (2016); Australian Catholic University, Melbourne (2015); Brisbane Magistrates Court, for the G20 Summit (2014); and 'My Country, I Still Call Australia Home', at QAGOMA, Brisbane (2013)

“Megan Cope's affinity for mapping and understandings of place bring about meaningful interventions that connect landscapes to culture, ecology, narratives and history.”







CONCEPT DESIGN

ARTIST WRITTEN STATEMENT

The concept for JCU combines 4 layers of pattern making and storytelling that connects with the dramatic seasons connected to the Townsville Land and Sea country.

- Land plain: Military maps and cartographic/physical geography
- Sea plain: Reef Formations + Flood Tide/Future coastlines
- Sky plain: Celestial Galaxy & Big Wind/Cylcones
- Social plain: Language: Local Aboriginal language connecting to place, seasons and people (In progress and consultation)

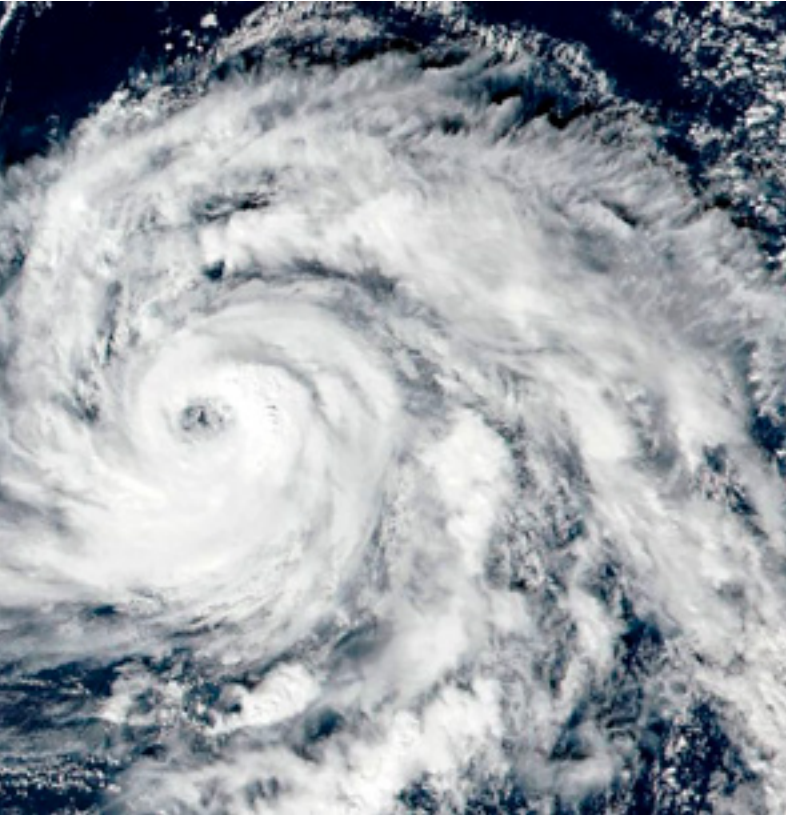
The work sees a timeless landscape over old military maps illustrating a potential future floodtide of 7 meters highlighting climate change and humanity's impact on the ecosystems of rainforest and reef environments.

The ancient reef and galactic formations also included in the artwork connects to cycles and natural calendars of weather patterns / katabatic winds / cyclones that move through the Sea and Land through the seasons.

In consultation with local Aboriginal elders, Local language can also be applied to the map to include Indigenous knowledges and provide a space for future yarning, cultural site activation via the inclusion of key elements which can be utilised to discuss local Dreamings connected to The reef, Celestial Time Cycles and Navigation as well as relationships and movement between local Seasons.

The canopy becomes a wave of knowledge systems and reference point for multi-disciplinary fields of research connected to the local environments and students committed to learning about Gurrumbilbarra and Thul Garrie Waja Country.





CONCEPT DESIGN

CONCEPT SKETCHES

UAP



CONCEPT DESIGN

VISUALISATION

UAP

NOTES

- Artwork printed to 3mm aluminium sheeting, clad to soffit of canopy structure by others.
- Each panel perforated to comply with acoustics report
- Dimensions, perforation layout and fixing methodology to be confirmed in future stages.
- Canopy structure and surrounds by others



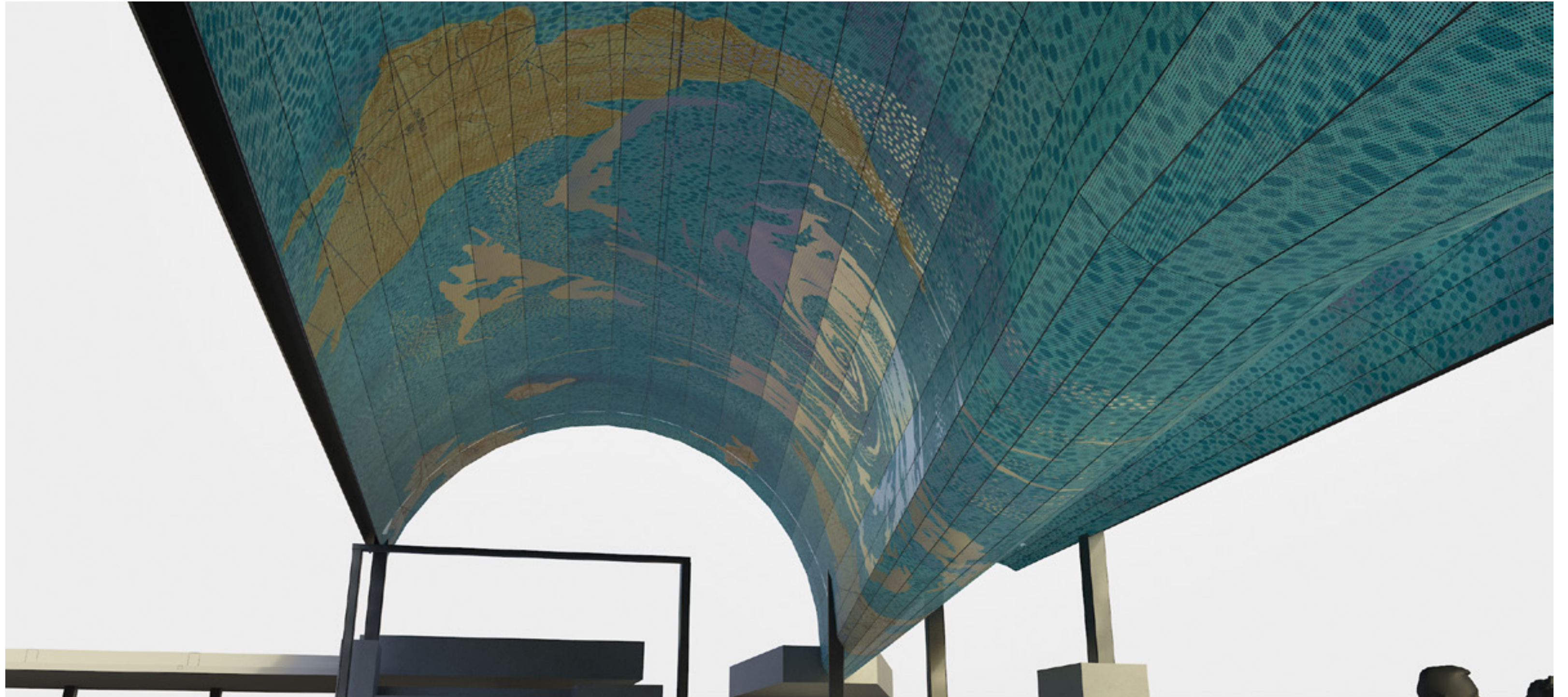
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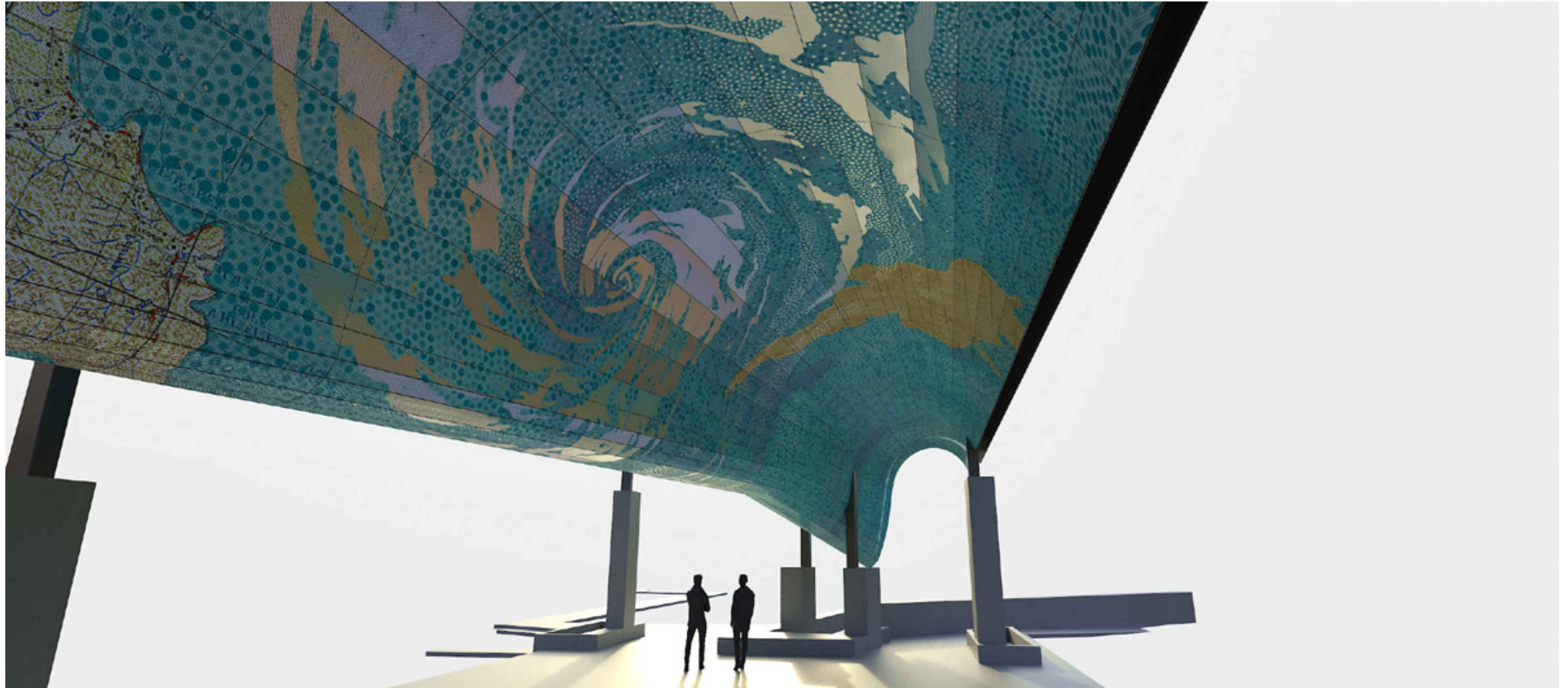
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This visualisation is an artist render and only indicative of concept design

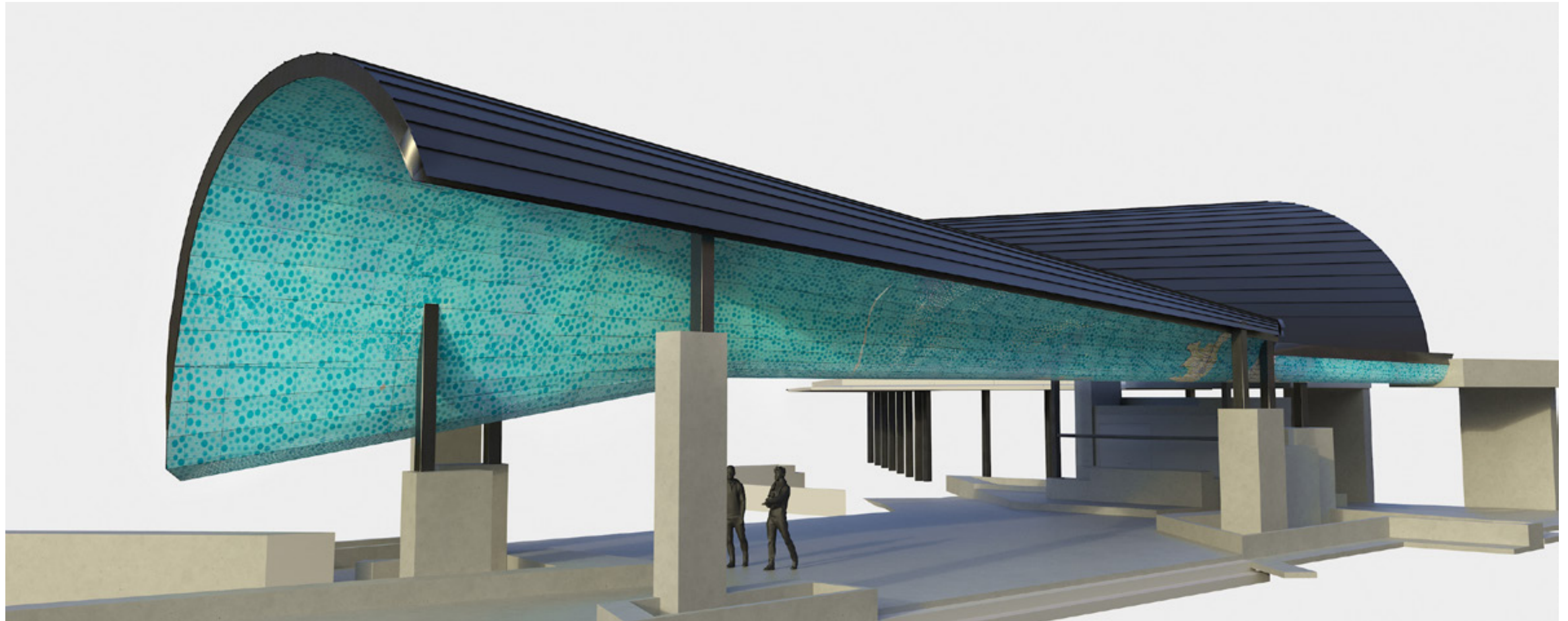
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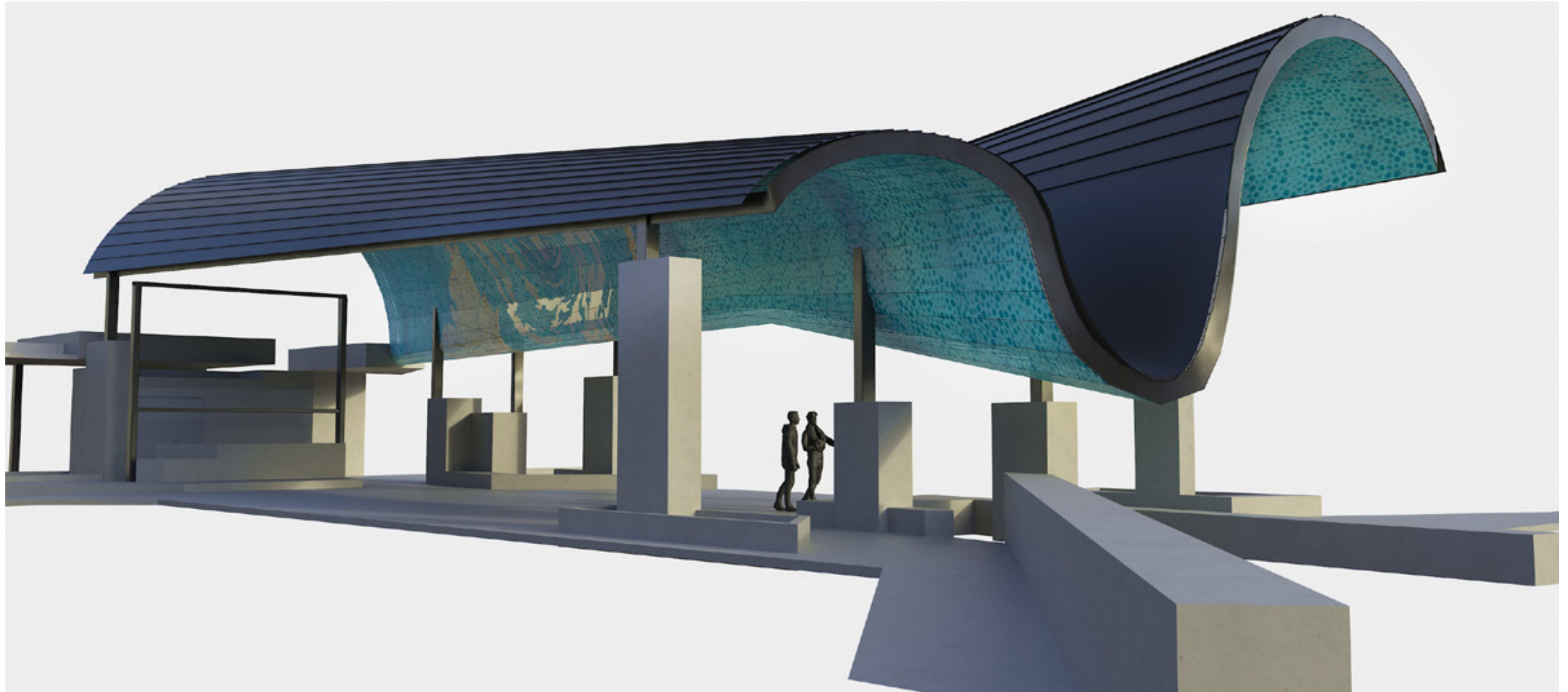
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MEGAN COPE:

- Artist practice is based on reshaping historical narratives, and traditional ownership of land, through the use of historical maps overlayed with Aboriginal placenames, and imaginened coastlines.
- It was noted that further consultaion and communication would be undertaken to include specific placenames within the work.

TRADITIONAL OWNERS:

- TOs were appreciative of the use of military map in composition, noting Townsville's current military presence
- Inclusion of site-specific details and historical narratives was well recieved - it was important for the to "see themselves" in the work.
- It was noted that the Bindal people are Saltwater People, and inclusion of the reef and coastline is appropriate
- Addition of shifting coastline by way of blue stamps is reflective of oral histories of certain areas being covered by water in the past.
- It was noted that the shooting star story could be included the design - perhaps forming part of galaxy/cyclone motiff
- Significant stories were mentioned (i.e. the totem of the Bindal tribe, Gubulla Munda, and the shooting star)
- It was asked if additional elements such as flora and fauna could be included

JCU:

- Concern was expressed about colourway - will there be enough contrast between the artwork and the sky?
- Artwork needs to contrast from the environment