

# THE SHELTER

S.C.

Issue #3

*Quang*

**AARON  
CRAIG**

'ON BEING ARTISTS'

**SELJAK BRAND**

**DEAR DOONAN**

**GIMME SHELTER by Phil Smith**

SUNSHINE COAST



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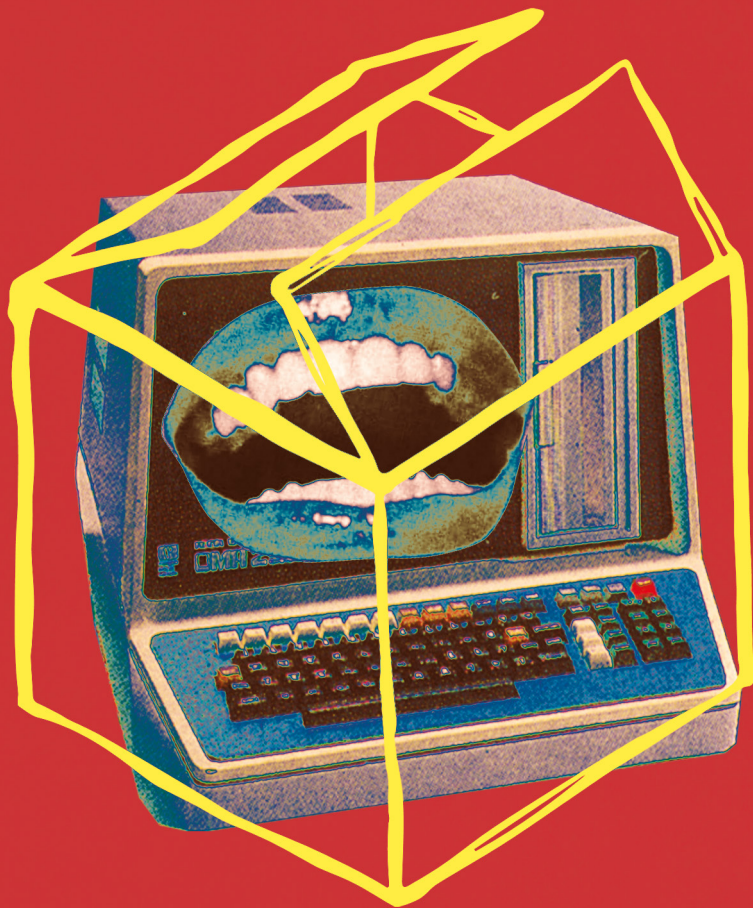




Closed loop recycled wool blankets

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# MISSION STATEMENT

We are The Shelter s.c – a strong and driven collective of art lovers and artists, using our voices to spread art, to push it out into the open spaces of community and seed it into thought-trains tunnelling new tracks in the mind. Our focus is on local artists - we want to cultivate a positive culture informed by art, a culture built on art, and to move past the fear perpetuated around art and into a new age where local creativity is seen and celebrated.

We offer The Shelter as a stage for a wide range of creatives to emerge to applause with a community behind them, and to find strength, growth, and connection in these celebrations.

Just as importantly, this auditorium has no tickets. It's free for all and everyone, a creative escape from the restraints of life where a conversation could change a perspective or seed a dream.

It is our collective mission to be empathic, honest, and positive; to honour the messages in art as a reflection of our space in time and thought – without art, we cannot grow. May we let art lead culture to craft an unrestricted portrait of identities and ideas, as an example of what freedom could be – as inclusivity.

We welcome you again to stand on our shoulders and see the bigger (artistic) picture which we are all reflected in, and hope you find inspiration in the diverse range of local creative talent – this is our mission.

As all art reflects the self and the ideas within, here is a snippet of us – The Shelter family.

Light is communication, empathy, and creativity. I like to believe The Shelter s.c. is a good communicator – that naturally understands through empathy. It's weird, but my gut said: 'Mica, do as much as you can for human connection'. – MICA

The Shelter is my safe place where experimentation is always welcome and celebrated, and that is one of the things that I like the most about being part of this crazy, brave, and talented family. – CHUCA

I envision a future where people, when they think of the Sunshine Coast, not only think of beaches of paradise surf and food culture, but they see an artistic capital. I can see an expanding arts community, one reinforced through togetherness. – ALEX

I think my role with The Shelter s.c. involves a whole lot of admiring and a tiny touch of business guidance. It is incredible how culture in its many forms, be it music, art, movement or connection, can be so inclusive and so powerful. – ERIN

I love to write things and learn things. I believe we need more independent and diverse voices, and I see art as the life-boat for changing the world... or we'll float on it with a whole bunch of animals off into the apocalyptic sunset. – BROOKE

The superpower I'd choose is teleportation, and my biggest wish is to have infinite time to learn infinite things. Being part of The Shelter is an unexpected, beautiful, and amazing thing that gives me the chance to expand my mind into new universes of creation. – JUAN



# THE SHELTER s.c.

CULTURE SEEKERS • ARTISTS FOR ARTISTS

**The Shelter s.c. is an independently produced project that depends not only on advertising, but on guidance and support from a lot of different people and organizations. We warmly thank:**

**Uma Lange - Terri Waller & Deadly Espresso - Amelia Shaw - Louise Clark - The whole team of the Noosa Regional Gallery - Samantha 'FatDog' Taylor - Warwick Gow - Bronwin Adams - Megan Rowland.**

**We especially thank the Horizon Festival team, with whom we've partnered on this issue.**

**SEND US YOUR ENQUIRIES!**

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**HORIZON**  
FESTIVAL





**FAKE IT  
TILL YOU  
MAKE IT**



You might say  
I'm a dreamer  
But I'm not  
The only one

DRAGON



I WONDER  
SPIDER









# GIMME SHELTER

**A**s an architect, I love the idea of ‘Shelter’, precisely because it’s not about buildings. Mica and her crew have created a conceptual time-out space for people. A place for lovers of arts and culture to gather together, to check-in, connect, be inspired and inspiring.

But the definition of shelter is also about protection. So what are the elements we need protection from on the Sunshine Coast? The artistic world usually sees mediocrity as its greatest threat. Acceptance of the average, maintaining the status quo, not challenging ideas or seeking to understand the world – you might as well be dead, yeah? The arts community naturally seeks diversity and richness and we take cover when the rain clouds of samey-ness gather.

But does this conflict with what the mainstream are currently worried about –

losing what we think we have and fear of what we’ll get in exchange? The paradox of change is the biggest cultural conversation on the Sunshine Coast at this moment. The Coast is still a place where you can see and experience the landscape within our towns – the urban carpet hasn’t rolled over everything – well not yet! We attract people here who want to escape the burden of more complex urban lives. They come here to change, and in turn, change us – for better or for worse depending on your POV.

Life is change, but it’s the pace, the scale and impact of change that we feel. How do communities agree on the what’s the right tension between mono-culture and diversity, between landscape and urban form, between rich and poor? We used to define ourselves as ‘Not the Gold Coast!’.

# THE SHELTER S.C.

Fortunately, we are starting to use a more positive descriptor of who and what the Sunshine Coast is – we are ‘a community of communities’. This concept needs further development, but is about recognition of difference, collectivism, and balance. It can define what’s important and help set boundaries to manage change. What seems to sit beneath this and unite us is a collective desire for a slower and more connected approach to life.

Significant cultural change lies ahead for our community over the next 50 years, mostly due to external factors beyond our control. In architecture the language has shifted away from sustainability – we have unfortunately passed the tipping point. Architects for Resilient Communities (ARC)

now advocate about how we can use design to adapt and become resilient in the face of significant change.

Our arts and creative community don’t have any agreed insight into the future, other than the beautiful possibilities we can imagine. But most creatives aren’t frightened of cultural diversity or other change because creativity is – by definition – adaptable, and therefore resilient. Our skills allow us to confidently embrace change: our creativity is our shelter.

But it’s no use staying under cover. Our confidence in embracing change and uncertainty may conflict with the fearful mainstream. That just means we must use our skills to lead and help our community step through, and around, and forward.

Text by Phil Smith, Director of Creative Arts Alliance Ltd.

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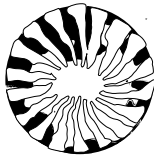


# THE KEEPER



archaeologists  
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local stories

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# Seljak Brand

“Leadership in Sustainable Practice.”

Run by sisters Karina and Samantha Seljak, the company targets wool waste streams for remanufacture in Australia. Seljak Brand collects factory-floor wool waste from blanket and upholstery mills and shreds it into a fibre to weave unique recycled blankets.



Let's talk about one of the biggest problems facing human civilizations globally: waste. Talking textiles, 90% of our textiles waste ends up in landfill.

This is where Seljak Brand is an industry leader for recycling.

We asked, why blankets?

'They aren't trend driven,' they are practical, non-gendered, beautiful, close to the heart, and as a product they have longevity, fostering conscious consumption, said Sam.

Seljak Brand started in 2016, and since have been inspirational models for change, engaging a circular economy, donating to charities, and working with universities and other partners to further investigate the remanufacturing possibilities of waste streams in Australia.

'Our blankets are a vehicle for us to show people that there are alternative ways of producing and consuming things; and disposing of things,' said Karina.

The two 'built a shared basis of inspiration' for what would become Seljak Brand – an innovative movement against textiles waste, taking inspira-

tion from the communities around them in the small and large-scale ways people recycled waste products with passion and a positive innovation, 'adding value to waste,' said Karina.

'We had a vision to find a waste stream that we could create a product out of...we only wanted to deal with waste,' said Sam.

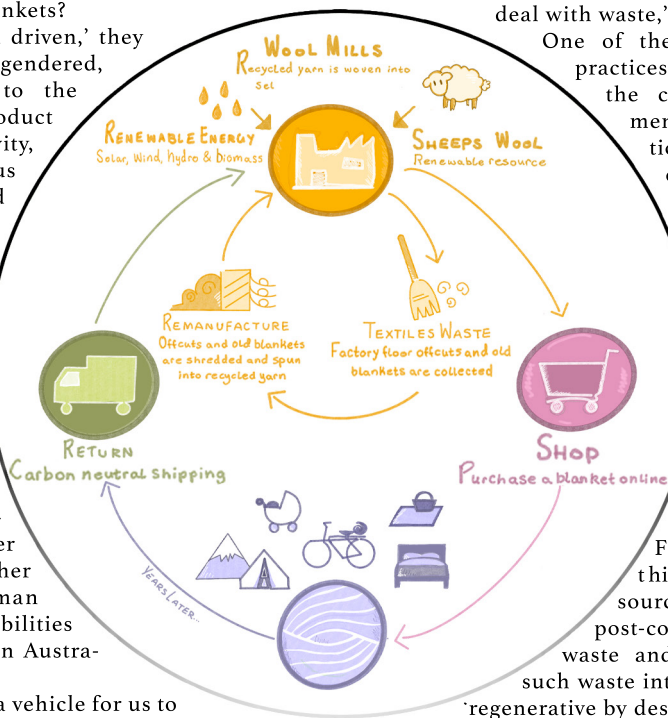
One of the many ingenious practices of Seljak Brand is the company's engagement in – and promotion of – the circular economy.

Founded on the idea of zero waste, the circular economy is an alternative model for the economic production of goods, premised on circularity, thereby avoiding streams of waste.

For Seljak Brand, this works through sourcing pre- and post-consumer wool waste and remanufacturing such waste into a product that is 'regenerative by design,' said Karina.

'Ultimately, creating something with longevity, that people want to love, want to care for and have forever is more sustainable than remanufacturing,' Sam said.

Along with the weaving of histories into new blankets, Seljak Brand also crafts new stories



**‘The blankets are a celebration of beautiful areas and enjoying those areas...enjoying the process of how we can treat our planet better, and how we can be climate activists without being doom and gloom.’**

Australian landscapes, the blankets are an artistic medium to explore issues like climate change: ‘the defining issue of our time,’ said Sam. ‘Through each blanket we explore what environmental issues those areas are facing...with the reef [it’s] the warming temperatures of the water and pollution,’ said Karina.

Karina drew from concern for the Great Barrier Reef in the Lune blanket, miming the rich life of the bioregion in orange and blues, whilst the design for their Pyramid blanket found inspiration in the green, volcanic landscape of the Sunshine Coast hinterland, exploring rising temperatures through the pyramid structure.

‘The blankets are a celebration of beautiful areas and enjoying those areas...enjoying the process of how we can treat our planet better, and how we can be climate activists without being doom and gloom’

Seljak Brand also focuses on humanitarian issues: ‘for the first four years we were donating a blanket to the asylum seeker resource centre (ASRC) for every ten blankets sold,’ contributing more than 250 blankets and over \$8,000.

In awe of their pioneering recycling efforts and leadership, we asked, what was the most



rewarding experience:

‘Feeling like we are contributing to a greater movement is the most rewarding part of [the job]...it feels amazing to be able to work on that everyday,’ said Sam.

So, how can you help?

‘Spreading the word is the best thing people can do to support Seljak Brand to increase their impact. Engaging with the things that we buy and use, realising these alternative models exist [and] educating and supporting each other’ to move towards change.

Text by Brooke Bush

Photos by Mica Schettini

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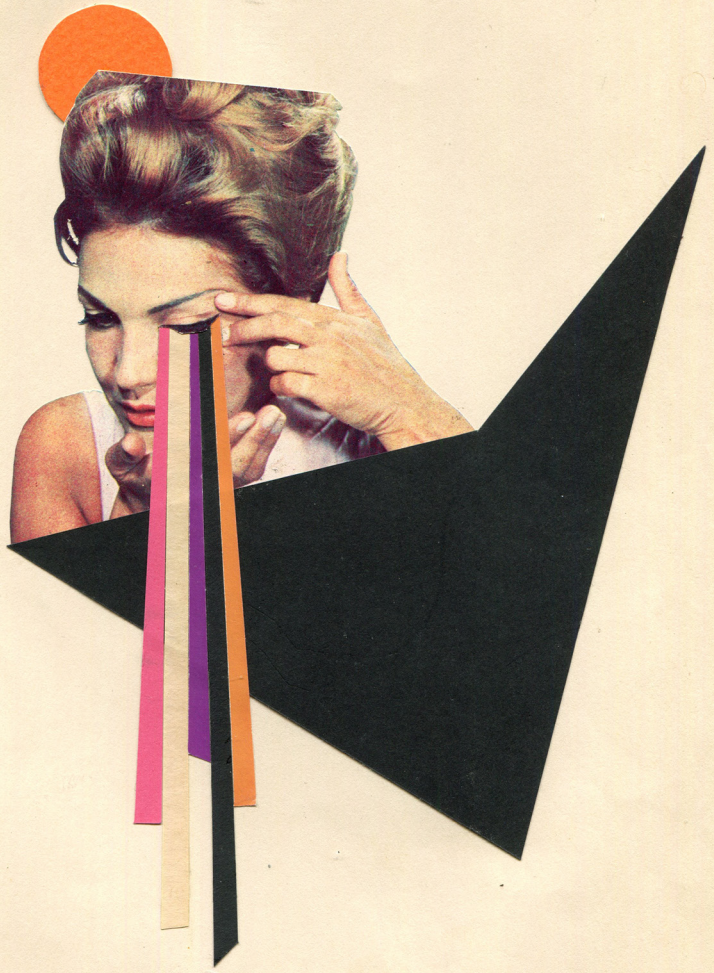
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# SUNCATCHERS

Fragile we are  
Tactile beings  
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Always chasing  
Human beings  
Scarcely being

– André ©



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# AARON CRAIG



**‘I was given some really shit advice once...  
you’re not going to be an artist.’**





Between being a fruitful artist, running a fine arts business, and spending time with his family, Pop artist Aaron Craig caught up with The Shelter to give us some valuable insights into the vocation of artists, and the life lessons behind good and bad advice.

Aaron grew up drawing as a child with a dream of animating for Disney, which later evolved into a love of comic books, some unplanned painting and sales in Canada whilst travelling, and his enrolment into Fine Arts in university in his mid-twenties where he was given his first bad piece of advice.

'I was pretty much warned off [art] by the lecturers, saying you can't make money being an artist, which is pretty much the biggest lie that anyone's ever been told.' Sound familiar?

Transferring into a visual communication design degree at the Queensland College of Arts, Aaron graduated and later met his soon-to-be business partner Ben Frost – now one of the biggest contemporary pop artists in Australia.

Whilst in Canada, a friend introduced Aaron to a subscription art poster company, an idea which he bought back to Australia.

'I met Ben at the show, and we got along pretty well, and I pitched him my idea, which was pretty much the company that he already had' – that company was Stupid Krap.

Aaron says Stupid Krap was 'a stepping-stone for emerging artists, bridging the gap between emerging



ed as terminal, Aaron and his wife sold their cafes in Newcastle and relocated back to the Sunshine Coast with their kids.

**'I was pretty much warned off [art] by the lecturers, saying you can't make money being an artist, which is pretty much the biggest lie that anyone's ever been told.'**

His goal: 'I'm painting everyday, I'm spending everyday at the beach and hanging out with my kids,' which is now a reality after overcoming yet another terrible piece of advice.

'I was given some really shit advice once...you're not going to be an artist,' said Aaron, which suppressed his practicing career as an artist until two years ago when he started painting full-time.

'Everyday when I get up my goal for the day is to be

and gallery work' when Ben and Aaron relaunched in 2013.

Stupid Krap, which he now owns outright, propelled Aaron up a steep learning curve into the commercial arts scene, a career trajectory that would continue his development into an established artist.

'I got thrown in the deep end in terms of an art career – I went from what I thought I wanted to be, a designer, to becoming a business manager of an art company that was already well founded in Australia.'

Years later, after surviving a rare form of cancer project-



stress-free, if something comes up that is a stress, I just say I'm not doing it.' – advice for life!

Talking art and value, Aaron said after years of creating a diverse range of artworks, 'as soon as I started painting the stuff that I wanted to exist, that's when I started getting people wanting to buy it.'

What (good) advice does he have for emerging artists in terms of measuring commercial value? A: 'You have to build it up,' just like a business.

We reflected on the age-old instruction: 'Don't under-value your art, you have to cater for your time ect.'

**Treat your work with dedication,  
stay true to your idiosyncrasy,  
'don't overprice your work.'**

We've all heard the spiel, but after years of pricing other people's art as a career, Aaron says, 'that's not realistic at all.'

He recommends finding your audience and making your art financially accessible to begin with.

Treat your work with dedication, stay true to your idiosyncrasy, 'don't overprice your work', says Aaron, and treat it like a job, only, more like a dream job.

Against the contentious seminar quote 'quit your day job', Aaron says 'take it seriously – and also – don't quit your day-job.' \*mic drop\*

For those of us at The Shelter, this rings true in knowing and understanding the right time always comes – stress less, stay passionate, and keep-on creating-on!

Text by Brooke Bush





GOODBYE

*Aaron*







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# SHIKANI SARGENT



Smessy.



@SMESSYART

**I dropped anchor.**

saddled in a dingy aka lil sur / ben hur(t).  
sailed like a union worker, not **pretty**, but oh so reliable ~  
storied, ~~weathered~~, painted a patchy sun-soaked off **white**  
packed with an attitude, chipped and barnacled from years of service.  
we punched in at 4.30 in the morning ~  
gold in the air, diamonds dusting the sea –  
just me and the dingy.  
oh, and *cowboy cologne*, that coastal sage, the hills did bloom,  
on that day.

**I dropped anxiety.**

gasping for air, she, like me, and all sad Americans/Australians,  
sunken and drunken like seared hearted sailors, waving the white flag  
welcoming a break-even if prompted by a pandemic.  
so relieved to see this isthmus, hundreds of unclaimed moorings  
like us, lonely and tired, tethered to the c-suite execs saying  
STAY CALM / BE PRODUCTIVE while you WFH.  
me and little sur found refuge bunkered by the **seals** **seagulls**;  
just me, the dingy,  
observing, not clinging to the anxiety.

**I dropped acid.**

long drag of the American Spirit prompted me to pick up the pen again –  
wrote a poem about the state of the world,  
swam ashore, felt inclined to **drop the sauce**  
where the buffalo roam.  
smelling the sage, an occasional wave would break  
not far from where dad once saw a hammerhead,  
not far from where great-grandad caught a lobster the size of my torso.  
it's all happening,  
at a pace,  
not the mad pace,  
slow and steady pace, I say.

Benjamin Nichol







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# ODESSA MAHONY-DE VRIES

What is your favourite word?  
Odessa: No

@ODESSA\_DEVRIES



PHOTOS BY WARWICK COW



# KETAKII JESON-BROWN





**SHLTR:** What is your favourite word?

**KETAKII:** Evocative

**SHLTR:** What was your favourite game or theme to play when you were a kid?

**Ketakii:** Dress ups and make believe. I lived near a creek and spent hours there with my siblings playing all sorts of made up games.

**SHLTR:** What is your biggest source of inspiration?

**KETAKII:** Nature

**SHLTR:** What's your biggest fear?

**KETAKII:** Not making a difference

**SHLTR:** What's your worst? Please tell me something you don't like about yourself and you work hard to change it, with only a few words.

**KETAKII:** I can be quite impulsive and rush into things without thinking it all the way through. I am getting better at slowing down and looking at things from all the angles before jumping in.

**SHLTR:** What's your best virtue?

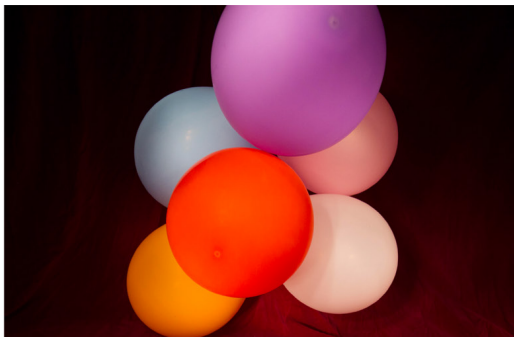
**KETAKII:** Kindness

**SHLTR:** What positive message do you give to yourself daily?

**KETAKII:** You've got this

**SHLTR:** What is your special message to our community? What are you adding to the world?

**KETAKII:** Be yourself! Shine your own unique light and magic on the world.



@KETAKII\_DARLING

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# DEAR DOONAN

BY BROOKE BUSH

'Rejoice for the gypsy boy who has made it to the sea  
But be sad for the digital cat attached to the screen  
All the tangerine men make faces in the clay  
Don't be sad for tomorrow but be happy for today'

The sound that is Dear Doonan weaves between continents, picking up musical flavours from the East and West to knit an eclectic and distinct groove.

Musically, the band is a luscious blend of psych-rock with subtle harmonies and harlequin instrumentation, delivering a developed and engaging sound in their recordings and live sets.

Dear Doonan's influences burst from the music they love, like Dengue Fever, The Bombay Royale, and Khruangbin; from big band afro and habibi styles, and the landscapes they connect with.

'We love afro-beat, we love psych-rock from South America, we love Mongolian throat-singing, French hip-hop. We try to add all the elements of the world into our music – we love it all, it's something to be shared.'

Members Jamie Devers, Julian Homewood, Steve Summers, Zachariah Norton and Jim Smith caught up with The Shelter to talk about their upcoming album – stay tuned – single launch, and tour in August, where they'll be playing venues in the Gold Coast, Brisbane, Byron, Sydney and Sunshine Coast.

Their new single and video due to be released in August is Tunapendah, which 'roughly translates to 'we love' and could also be known as Tunapendah funk – we love the funk'.

Following a self-titled album in 2019, backed up with 'Temple of Doon' in 2020 – both now available on vinyl – the guys are currently working on their third album with 'fresh juices to squeeze.'

'The third album is a combination of different ideas, more of a developed sound which is more focused on dancing and having a good time', featuring 'tasty riffs' and 'prettier compositions–groovy shit everyone can wiggle their bum to.'

Talking about their song writing, the band said their process focuses on musically painting pictures.

'We want this bit to sound desert-y, and this bit to sound like you're under the ocean, or in space.'

Their message is a 'bit of an anti-system, we want to see a more sustainable and inclusive world' whilst remaining light-hearted, and not sweating the small things and the tomorrows that are out of your hands.





Alongside multiple collaborative and individual side projects, the guys are also concentrating on instrumentally expanding the band, 'adding another dimension [to] Dear Doonan' with more electronic samples for bigger, more expansive pieces, and possibly more Doonans.

Prepare your boogie pants – you can find their jams on Spotify and Bandcamp and be sure to follow their Instagram for the up-coming tour dates, single release, and links to purchase the snazzy vinyl.



@DEARDOONAN  
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| Photo: Carl Warner





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# JULI DEL MAR



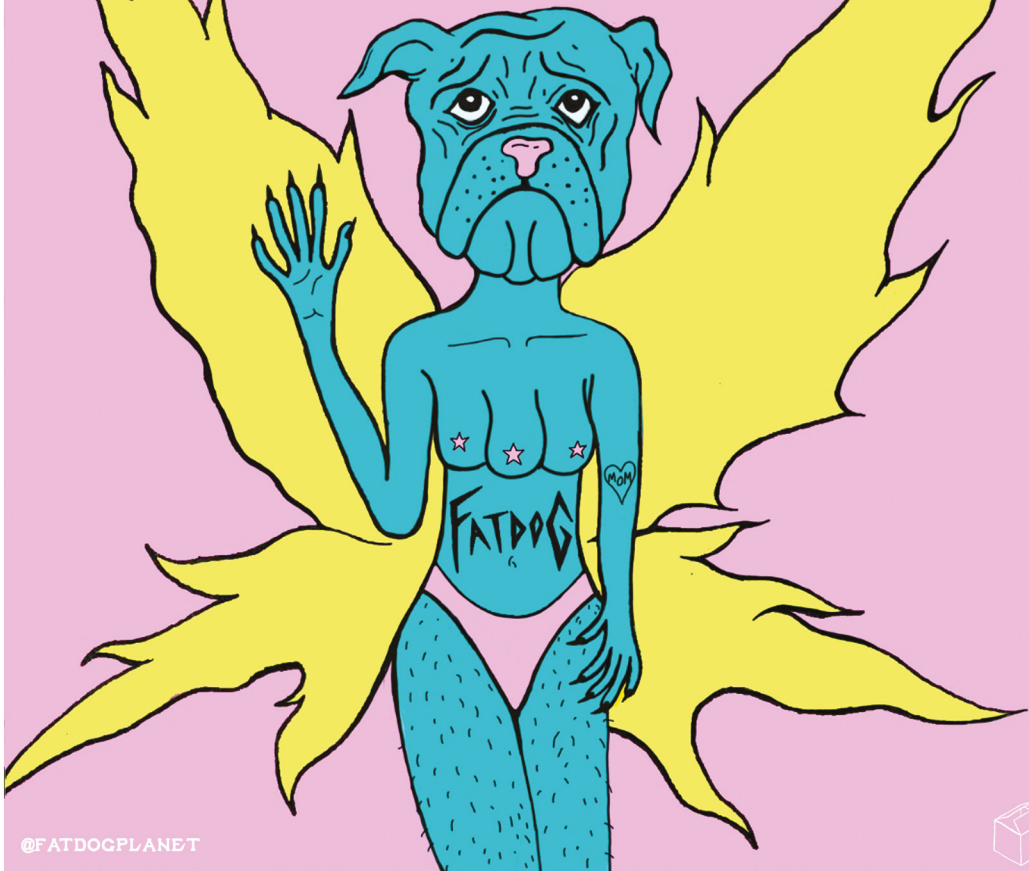
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# FAT DOG





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Fabrizio Biviano, Black Swan Theory (detail) 2021

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