

CAIRNS
ART
GALLERY

ARTNOW FNQ 2023

Artist Fellowship Awards

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Artwork labels

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Anne Jillett

Life Force series
2022

Raku clay, glazed and fired to stoneware

Courtesy of the artist

The ocean has been a constant source of inspiration for Jillett's creative practice. *Life Force* reflects on the maternal nature of the oceans as the source of life, its capacity to provide sustenance, to heal and nurture, and indeed to mitigate the effects of climate change.

Tamika Grant-Iramu

Papua New Guinean, European, Torres Strait Islander heritage

Brian Robinson

Kala Lagaw Ya and Wuthathi

Carving Country

2019-21

vinyl-cut on Arches BFK Rives 300gsm and Hahnemuhle Hellweiss 350gsm alpha-cotton paper mounted on aluminium

Courtesy of the artists, Onespace Gallery and Mossenson Galleries

This is a collaborative work. The two central panels are instantly recognisable as those of Robinson, each has appropriated iconographic elements from each other's work, to extend dialogues around issues of the environment, land, sea, and regeneration.

Donna Davis

IMplant [co-habitation]

2022

multi-channel video installation

Courtesy of the artist

IMplant is an imagined response to a real-life mission; to rescue climate-threatened flora in the cloud-forests of North Queensland.

These ... species may already be at their limits, they can't go up as the climate warms; they are running out of space and they're running out of time.

Professor Darren Crayn
Director Australia Tropical Herbarium

IMplant plays with the idea of biological and ecological hosts; exploring imagined symbiotic coalescences, adaptations and multispecies kin with reference to habitat loss, species displacement, climate change and human health.

The video series portrays FNQ flora-refugees merged with imagined fungi mycelium networks alongside videos that creatively explore the journey of displacement from their cloud forest homes.

The currency of the work is drawn from the rescue mission, led by Australian Tropical Herbarium, using implanting as a metaphor; removing flora species from their vulnerable ecological home to implant into foreign landscapes. In this imagined work we find these plant-hybrids navigating various anthropogenic landscapes: philosophically exploring notions of displacement, exploitation and accountability with respect to multispecies kin.

Artwork created in response to the Tropical Mountain Plant Science Project; an art/science residency with the Australian Tropical Herbarium at James Cook University, supported by the Wet Tropics Management Authority. Plant-hybrids created by digitally merging images of propagated saplings with various vegetable root images and imagined mycelium sculptures photographed by the artist. Special thanks to Stuart Worboys (Australian Tropical Herbarium) for supplying source image of the *Litsea granitica*, allowing the artist to digitally alter and use in the work.

Eunice McAllister

Subterranea

The Age of Tantalum

The Main Road

Wildlife at Dusk

2022

digital print

Courtesy of the artist

Eunice McAllister's collaged digital images refashion elements of Cairns' architecture and environment to create a fictional world populated by symbolic creatures as a commentary on the consequences of urbanisation and tourism on the natural ecology of the region.

Fiona Mosby

Kala Kawaw Ya and Kala Lagaw Ya

Echoes of the Sea series

2022

print on canvas

Courtesy of the artist and Moa Arts

Echoes of the Sea is about the sounds and the rhythms of the ocean... the wind blowing on the surface of the water and the beauty of the sea. The intrinsic styles and mark making in the work capture the beauty of the elements that are instilled in us and the echoes of the sea that soothe us in troubled times.

They heal us, revive us and keep us strong.

Fiona Mosby, 2022

Francesca Rosa

An Italian Woman

from the **Nostalgia** series 2022

giclee canvas print, polyester lace fabric

Courtesy of the artist

Utilising oral histories and archival records, Francesca Rosa's work explores issues of displacement, isolation and depression experienced by Italian migrant women living in Australia after WWII. The recorded words of her mother capture their sadness and strength:

Translated excerpt from oral conversations, Giuseppina Rosa

*Sono nato in Sicilia e ho vissuto vicino a un vulcano.
Quando avevo 4 anni mio padre morì. Voleva che fossi insegnante.
Dopo la seconda guerra mondiale, sono emigrato in Australia da solo. Non appartenevo.
Ho sposato un tagliatore di canne e ho vissuto in una caserma di canna. Mi mancava la mia casa.
Ho avuto il mio primo figlio e ho rinunciato al mio lavoro.
Mia sorella è morta giovane. Si è fatta una risata meravigliosa.
Quando mia madre morì, non mi parlava da molto tempo. Non è stata colpa sua.
Millennium, Capodanno, sono diventata vedova. Almeno non ha sofferto.
Nel 2006 il ciclone ha distrutto la mia casa. Ho una nuova cucina.
Sono sopravvissuto a un ictus. Il giardinaggio era la mia passione.
Il mio compagno è morto di cancro l'anno scorso. Mi dispiace non aver imparato a guidare.
Molti dei miei amici non visitano più. Se ne sono andati.
Sono solo e soffro di depressione. Ho troppa paura di uscire.
Mi manca la mia casa.*

*I was born in Sicily and lived near Mt Etna.
When I was 4 my father died. He wanted me to be teacher.
After World War II, I migrated to Australia on my own. I didn't belong.
I married a cane cutter and lived in a cane barrack. I missed my home.
I had my first child and I gave up my work.
My sister died young. She had a wonderful laugh.
When my mother passed away, she hadn't spoken to me for a long time. It wasn't her fault.
Millennium, New Years Eve, I became a widow. At least he didn't suffer.
2006 the cyclone destroyed my home. I got a new kitchen.
I survived a stroke. Gardening was my passion.
My partner died from cancer last year. I regret not learning to drive.
Many of my friends no longer visit. They are gone.
I'm alone and suffer depression. I'm too scared to go out.
I miss my home.*

Glen Mackie

Iama Tribe

Ngai

2022

vinyl-cut on paper

Courtesy of the artist

Ngai means 'me,' it is about my Aboriginal, Pacific Island and Torres Strait background. The barramundi is the Aboriginal side of me, the mixed carving design represent my Torres Strait and Pacific Island side.

I always dream about this particular Barramundi in my dream. There is an old story that goes back to Old Mapoon, where my father is from. I have to go back to my father's Country to learn more about this Barramundi story.

The figure in the canoe is me on my journey, paddling and discovering my Aboriginal and Samoan heritage. The canoe is present in all three cultures which is why I am using it in this image to travel and learn.

Glen Mackie, 2022

Iyama Gub (Yam Island Winds)

2022

vinyl-cut on paper

Courtesy of the artist

Sagai was the God of war to the Yam Island people, his totem was the hammerhead shark that we call "Kurr". He taught the people of Yam Island the art of war.

I used a mixture of carving designs from Torres Strait carving design and Pacific Island style in this print. I always see this kind of style in my vision that I always denied. I did not know I had Pacific Island bloodline from my father's side, he has Aboriginal and Samoan Heritage. When I put the three styles into my artwork, it completes me as an artist.

Glen Mackie, 2022

Hannah Parker

Graze: To take the skin off. Abrasion. Scrape. Bruise

2022

screenprint and stitch on cotton/linen

Courtesy of the artist

Graze is a commentary on the beef industry in the face of climate change, and a story about her mother's family, and the consequences of the pastoral industry in southwest Queensland:

As a teenager I loved going out there to muster for long days on horseback...ignorant about brutal dispossession of Bidjara people, whose country we were on, and ignorant about the unfolding disaster of overgrazing on their fragile, ancient landscape.

Hannah Parker, 2022

John Murray

Girramay

Camping, fishing and farming at MacDonald's series 2022

scratchboard

Collection of the artist.

Courtesy of Giringun Aboriginal Art Centre

John Murray has a strong connection to country, and his community and the local environment provide inspiration for his paintings. His works reflect his love of fishing, camping, and playing sports and captures aspects of daily life in the rainforest region of Far North Queensland.

Spraying many of the farms around the area. We set up camp on Friday and stay there until Sunday afternoon; Fishing and just having fun with the family out by the river on the MacDonald's farm.

John Murray, 2022

Maharlina Gorospe-Lockie

Home for a House

2022

synthetic polymer paint on canvas

Courtesy of the artist

The rate of land clearing in fragile environments to make way for residential and other development is alarming. Beyond the objective loss of environmental values, freshly scarred landscapes provoke feelings of loss, anger, even fear. But the clearing goes on and the homes of countless plants and animals are replaced by poorly designed houses and barren streetscapes. The cool and beauty of the forest are consigned to memory while buildings bake in the tropical heat.

Maharlina Gorospe-Lockie, 2022

Monique Burkhead

Octopus's Garden series 2022

ceramics

Courtesy of the artist

The Great Barrier Reef's stunning, healthy coral reefs are the stimulus for this series of works. However, she is concerned about the threat of climate change on this sprawling biodiverse ecosystem at our doorstep. The abnormally warmer waters are affecting the reef, causing large parts of colourful reef to turn stark white. In this stressed state coral expel their algal partner in a process called coral bleaching. If this continues for too long the coral will die.

My series is all about bringing awareness to the oceans' fragile ecosystems which will hopefully inspire people to take action.

Monique Burkhead

Peter Thompson

Pilgrimage to a Pearlers' Graveyard series 2022

wood fired ceramic

Courtesy of the artist

In 1978 Peter Thompson set out with a friend Warren Clark who had recently purchased an old, partially restored fishing vessel. But on the way they had to stop at several of the Torres Strait Islands to make repairs to the vessel.

While on Thursday Island they stumbled cross a large overgrown cemetery – the Pearlers' Graveyard – that was the last resting place for hundreds of pearl fishers from many different counties between 1900-1970s. His encounter with the many tomb stones, burial markers and name plates had a profound effect on him.

Thompson describes his ceramic pieces as abstractions of the emotions he felt when confronted by the many markers of lives lost to the pearling industry. The work is also a visual record of an imagined voyage through the Torres Strait, on a phantom vessel he called the Phantom Bleu.

Sheryl J Burchill

Kuku Yalanji & Kuku Nyungkul

My Inheritance Mujal-mujal

2022

etching print with embossing on Arches BFK paper

Courtesy of the artist

Everyone has their own personal collection. This one is what I inherited. It is my Inheritance Collection. Baskets of all shapes and sizes weaved using Kakan (Black Palm), Jilnknan (River Grass) and Yibuy (Loya Cane). Resourceful vessels passed down to me by my Ancestors through time, from the beginning of time. These are used to hold fresh fish, yams, and fresh scrub hen eggs – can you see them. These woven baskets, used by both men and women, are still made today. At this time – in this crazy world that we live in - it is what I do with it that matters the most. I intend to keep my Inheritance alive and safe for my next generation Bama-bama by passing on my Inheritance onto my Sons.

Sheryl J Burchill, 2022

Sonya Creek

Kuku Nyungkul

Mangkurru Mili

2022

earth & dry pigment on driftwood

Courtesy of the artist and Bana Yirriji Art Centre

I am a saltwater and freshwater woman. I collected rainforest driftwood from Weary Bay beach to create a mangkurru (mangrove). Mangroves are critical to the health of our environment. They protect us from cyclones and are nurseries for many fish species. The driftwood has been painted with white clay to represent bleached coral and bones.

*The iconography on my mangrove depicts mili (singing tree - *Dendrocnide moroides*), yunga (green ants) and kiju (mud crabs). My grandmother is from Wujal Wujal, where the Singing Tree is known as Mili. The Mili is my totem.*

My mum Lila Creek taught us how to hunt and collect food. I asked her to paint kiju (mud crabs) on my mangrove tree's roots to represent the importance of traditional knowledge and practices. I am very proud of my culture and working hard to pass it on to my kids and grandkids.

Us bama are very worried about climate change and see the impact here in Wujal Wujal and surrounding areas... We want to protect our Country and culture for the future generations..

Sonya Creek, 2022

Toby Cedar

Meriam Mir

Lakob-Op (many faces)

2021

synthetic polymer paint, rope, coconut shell, resin, wood, fibreglass, pearl shell, coconut fibre, beeswax

Courtesy of the artist

I was inspired by a combination of different sacred traditional masks made by my Ancestors from the Eastern Islands. These masks were originally made with turtle shell and each had their own significant meaning. They were used for different ceremonies and funerals and were made to honour and resemble the Le Op (human face) of the deceased person. When a person would pass away the creator of the mask would mimic their face, shaping it from a turtle shell, and they would then add actual hair from the deceased person. These masks were made by carving the shell and bending it with heat and later adding all the different materials to create the facial features.

Lakob-Op (many faces) is made from resin rather than using traditional materials and instead of human hair coconut fibre is used. The process of creating it however has been the same, using heat first and then shaping the resin to have it resemble the shell and then creating the facial features.

Toby Cedar, 2022

Koki KerKer Nog (Northwest Season Mask)

2021

synthetic polymer paint, rope, coconut shell, resin, wood, fibreglass, pearl shell, coconut fibre, beeswax

Courtesy of the artist

This mask was made to honour mask making methods of my ancestors that are no longer practised. This is a seasonal mask that represents what is ahead for the Northwest season (December to March). I have carved patterns to explain the goings on during this season. The rainbow sunset, the lightning along with the sound of the hanging Kulup which represents the thunder all signal the arrival of the season. Lar (fish) Deger (Dugong) and Nam (Turtle) shows meats that were brought from the central Islands to be traded for our land produce. The Lar Upi (fish tails) fretwork around the outside of the mask is to show how this season is good for fishing and how the fish are being caught at night in the Sai (stone fish trap) and then speared by the men at low tide.

Toby Cedar, 2022

Toby Cedar

Meriam Mir

Nete K Nali (who am I)

2021

synthetic polymer paint, rope, coconut shell, resin, wood, fibreglass, pearl shell, coconut fibre, beeswax

Courtesy of the artist

This mask is to create conversation and ask questions. In 1871 the first Christian missionaries landed on Erub (Darnley Island) in the Torres Strait and introduced the Bible and Christianity. This is known as The Coming of the Light and from that day on immense change came to the Torres Strait Islands. I wanted to ask the questions – did they bring the light? Or was it the end of parts of our culture? I was brought up like a lot of Torres Strait people, to celebrate the The Coming of the Light and all the good change that came to our Islands and to our people from that day forward. But as I grew into my own man and learnt and was taught the ways of my culture from my elders, I began to question – was it really the coming of the light or the end of so many parts of our strong culture?

Toby Cedar, 2022

Tommy Pau

Kol Sath Sol (Blooming Flowers)

N.D.

vinyl-cut on paper

Courtesy of the artist

The Torres Strait island dress is called Kol Sath Sol in the Western Torres Strait language and Au Gem Wali (Big Body Clothes) in the Eastern Torres Strait language.

The Island Dress was remodelled on Darnley Island by Mrs Murray, who cut the missionary dress to just below the knee and started to use colourful floral prints and laces. Since then, ladies have modified the dress into their own patterns and designs.

The artwork consists of an island lady with an island comb with the symbol of the womb and birthing canal design.

The patterns in the work showcase show of the functions of the island dress, including cooking, gardening, fishing, dancing and for formal wear.

Tommy Pau, 2022

Wanda Gibson

Nugal Warra

Hope Vale in the 60's

Fibro House

Hope Vale in the 70's

2022

synthetic polymer paint on canvas

Courtesy of the artist & Hope Vale Arts and Culture Centre

During the war, our People were removed from Hopevale and sent to Woorabinda. Many of our People died. After seven years away from Hopevale the men worked hard and earned money to go to Brisbane to ask the government for permission to return to Hopevale. The request was granted and our People returned to Hopevale.

I love painting Hope Vale in the 60s, it brings back memories of when I was four-years old and growing up. Especially living and clearing the block of land for our home. The first house was built from three-ply which was re-purposed from the Army camp in Cooktown. The Army huts were dismantled in Cooktown and bought to Hopevale on 45 kilometres of rough dirt road. My parents were lucky to be given one of these 3-ply 'Army Huts'. Ours was number 7, we grew our own fruit and veggies in our backyard and I have many happy memories of living there with my family.

A few years later, in the 1970s. My parents were granted a new 3-bedroom fibro home. We loved our new home, it kept us warm and dry. That's why I love painting houses. Today I live in the house that was built by my dad with his bare hands, with the help of us kids. For 73 years I have lived on the same block. The block that I grew up on as a child, which brings a lot of memories of my family, that's why it is very sacred to me.

Wanda Gibson, 2022