



COLLECTION HIGHLIGHTS

**PURCHASED WITH THANKS TO THE
CAIRNS ART GALLERY FOUNDATION**

Cairns Art Gallery is the only institution in Cairns that collects historical and contemporary art relating to the unique heritage and living culture of Far North Queensland.

The key role of the Cairns Art Gallery Foundation is to raise funds and encourage donations to assist the Gallery in collecting significant works of art for the Collection, works in this catalogue are a just a few of the highlights of those that have been purchased through the generosity of donors.

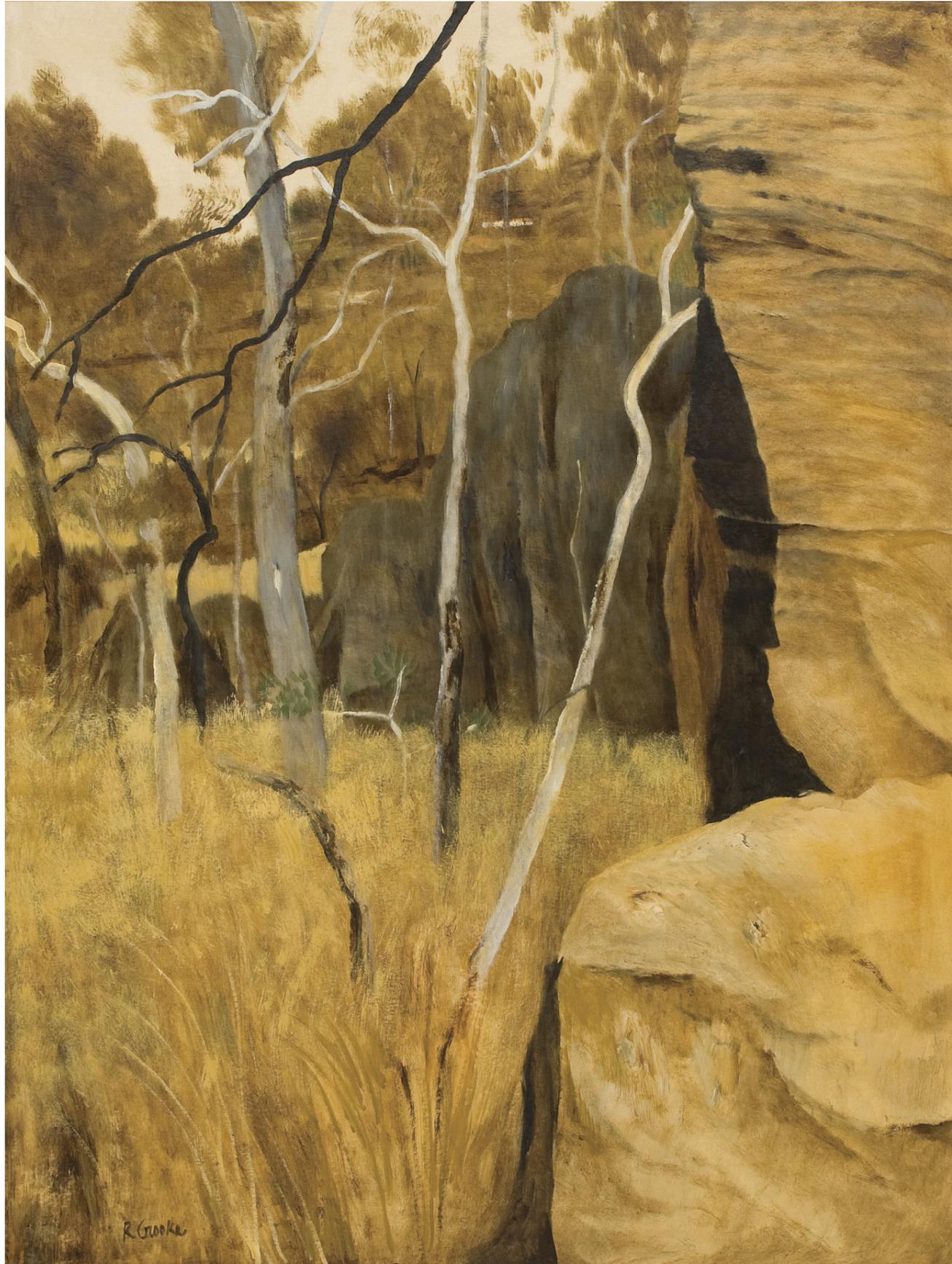
Donations can be made on-line or bank transfer / deposit and are fully tax deductible.

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Cairns Art Gallery Foundation



Ray CROOKE

Quinkan Country, Laura 1989

oil on board

121 x 91 cm

Purchased by the Cairns Regional Gallery Foundation, 2010.

In 1969 Crooke was invited on an expedition with artists Percy Trezise and Dick Roughsey to rediscover the notorious Hell's Gate, a dangerous pass negotiated by packhorse parties heading to the Palmer River gold fields in the 1870s. This pass heavily reduced the time it took to get from Cooktown to the gold fields but miners risked being ambushed by Aboriginal warriors.

This expedition became the framework for Crooke's quest to capture the light and space that illuminated the open woodlands, ravines and waterways of the Northern tip of the Great Dividing Range. During this trip the group passed through Laura and it was here that Crooke witnessed the panoramic sandstone ridge country that houses the now famous Quinkan rock art. These extensive galleries painted in ochre and charcoal, depicting flora and fauna and mythical figures from the dreamtime, extend across sandstone outcrops and caves for thousands of hectares, in a area known as 'Jowalbinna.'

Gavin Wilson,
Independent Curator
Encounters with Country, landscapes of Ray Crooke,
Cairns Regional Gallery, 2005



Yessie MOSBY

Puberty Dhoeri 2012

Cassowary, Sea Hawk, White Turkey feathers, Wada seeds, gidi gidi seeds, bamboo, twine, grass, beeswax, ochres & mangrove dye
65 x 60 cm

Donated through the Cairns Regional Gallery Foundation, 2012

Yessie Mosby is a respected Dhoeri maker from Masig Island (Yorke Island), in the Torres Strait. Mosby's Dhoeris are intricate headdresses created using local plants, feathers and collected items.

My great-granduncle taught me the art of Dhoeri making while my grand uncle taught me how to respect what I collect on my Island to make Dhoeris. I was picked by them because of my bloodline. I am the eldest son of the eldest son of the eldest son of our clan group. The more I make Dhoeris the more I feel at one with my ancestors and the more my passion and respect grows for making the Dhoeris of my clan, my tribe Kulkalgal and my Island Masig. I give thanks to my two Kulba thathi (deceased ancestors) for what they showed me in making Dhoeris. Making Dhoeris is very sacred to me and my people and that is why very few make them. I and am extremely proud to be the youngest of my tribe and the very few who hold this special gift

Yessie Mosby
March, 2012

Martin Browne Contemporary artist statement



Shirley MACNAMARA

Bush fascinator 2013

spinifex with Lorikeet feathers

17.0 x 43.0 x 17.0 cm

Purchased with the assistance of the Cairns Regional Gallery Foundation, 2014

Born in north-west Queensland, Shirley Macnamara spent much of her early childhood moving between remote cattle stations with her family in central Queensland, the Alyawarr lands in the Northern Territory and surrounding country.

Macnamara draws inspiration from her beloved bush country and uses natural and found materials to create beautiful objects, vessels and installation works. Many of the materials for her works, such as Spinifex, feathers and bone come from her station home of Mount Guide and from her clan lands at Camooweal.

The *Bush fascinator* series brings together the artist's love for the desert races and her connection to the country in which they're held by creating decorative fascinators usually associated with racing season and fashions on the field.



Segar PASSI

Unity and strength 2012

synthetic polymer paint on canvas

50.5 x 76.0 cm

Purchased with the assistance of the Cairns
Regional Gallery Foundation, 2014

Segar Passi was born in 1942 and is a respected Meriam elder who has been observing and recording images of daily routines, weather conditions, portraits and the flora and fauna of the Torres Strait through his paintings since the 1960s.

Drawn to painting from a young age, Passi's works record important social and cultural practices and knowledge and help share the intergenerational cultural knowledge with the younger generations on the island of Mer.

In 2014, Cairns Art Gallery curated the artist's first solo exhibition *Segar Passi: Bakei - 1960s to the Present*. The works were sourced from public and private collections around Australia and provided a comprehensive overview of the artist's oeuvre, from the comprehensive collection of watercolours from the *State Library of Queensland's Margaret Lawrie Collection* from the 1960s through to the works commissioned by the Cairns Art Gallery for the exhibition.



Fred WILLIAMS

Bauxite Coastline II 1977

gouache on canvas

57 x 75 cm

Donated through the Australian Government's Cultural Gifts Program
and the Cairns Regional Gallery Foundation by Lyn Williams (AM), 2014

Photograph: Michael Marzik

Fred Williams is widely regarded as one of Australia's most important and influential twentieth century Australian artists. In 2018, Cairns Art Gallery brought together, for the first time, a major group of works produced by the artist in response to the remote landscape of far north Queensland.

The exhibition *Fred Williams: Weipa series, Cape York* was based around the five gouaches already held in the CAG Collection and was a collaborative project with Williams' wife Lyn Williams AM, who was generous with not only her time and research for the exhibition, but in also donating three gouaches to the Collection.



Fred WILLIAMS

Inlet, Weipa 1977

gouache on canvas

57 x 75 cm

Cairns Art Gallery Collection, Cairns

Purchased with the assistance of the Cairns Regional Gallery Foundation, 2014

Photograph: Michael Marzik

In 1977, Fred Williams travelled to Weipa on the Cape York Peninsula in far north Queensland. Williams' works of the 1970s, including those undertaken at Weipa, are notable for their luminous colour.

While Williams only spent a few days in Weipa, the 'indelible impression' he felt it had made upon him would be played out over many months on his return to his studio, informed by sketches, photographs and preliminary studies, as well as a clarity of memories.

Dr Deborah Hart
Head of Australian Art, National Gallery of Australia
FRED WILLIAMS, THE WEIPA EXPERIENCE 2018



Alick TIPOTI

Kisay Dhangal 2014

vinyl cut, handcoloured, single-block print
70 x 70 cm

Cairns Art Gallery Collection, Cairns

Donated through the Cairns Regional Gallery Foundation
with the assistance of Robina Cosser, 2015.

Photograph: Michael Marzik

Kisay Dhangal depicts the significant role of *Kisay* in dugong hunting traditions. Traditional hunters would carve a wooden dugong charm with the back carved hollow. Bones and sea-grass from the mouth of a previously hunted dugong would then be placed in the hollow.

In this work, you can see the hunter standing on the *nath* (hunting platform) with his *wap* (hunting harpoon) at the ready. The small dugong charm has been tied beneath the *nath*. The hunter will wait for the light of the moon to shine on the charm before whispering a sacred chant to draw the dugong to the hunter on his *nath*. On moonless nights, a different sacred chant is whispered to acknowledge the stirring of phosphorescence light created by the underwater exhale of the dugong.



Brian ROBINSON

Usal - the seven sisters that play amongst the stars 2016

linocut printed on paper and mounted to board, pine dowel, rattan, shells, raffia, twine, feathers, plastic beads, plastic skull

100 X 230 X 10 cm

Cairns Art Gallery Collection, Cairns

Donated through the Cairns Regional Gallery Foundation
with the assistance of Rosemary Goodsall, 2016.

Photograph: Michael Marzik

In July of 2016, Cairns Art Gallery opened *Pacific Crosscurrents*, a solo exhibition by Torres Strait Islander artist Brian Robinson. The exhibition was an exciting opportunity to present an exhibition that was primarily a large-scale installation of works responding to and informed by ethnographic works from public and private collections.

Works in the exhibition reflected Robinson's interest in combining traditional cultural practices alongside cultural references from across the globe, such as comic book heroes, Greek temples and modern paraphernalia.

Usal - the seven sisters that play amongst the stars was exhibited in the exhibition and illustrates the popular Dreaming story of 'The Seven Sisters'. The Seven Sisters star cluster the 'Pleiades' appears in stories from cultures across the world.

Star constellations have been a significant navigational device and environmental marker as well as source of artistic inspiration for Indigenous and non-Indigenous people forever. *Usal* plays an important part in a much grander myth known locally as Tagai, the great fisherman.



James MORRISON

Goodenough Bay 1959 2016

oil on linen

91 x 91 cm

Cairns Art Gallery Collection, Cairns

Purchased Cairns Art Gallery Foundation, 2017

James Morrison was born and grew up in Papua New Guinea (PNG). His parents were farmers and lived in the country's highlands. Morrison's childhood experiences of the tropical landscape of PNG play a significant role in his creation of colourful, imaginary landscapes and mysterious narratives.

Goodenough Bay 1959 depicts a war of the worlds, a clash of cultures, with the abundance and alien exoticness of the west morphing into the traditional and naturalistic.

I have arranged the plants as if as a florist. The tableau has been styled on exotic destinations. The female face is looking away, her head covered by a billum. I have her slightly out of focus, almost as if she is fading away from this scene. The white hand offering the strawberry is a very loose play on Paradise Lost. Also, when the white explorers first entered the Highlands in 1930, the people thought they were ghosts or walking corpses because of their whiteness. Maria, the female robot from the Fritz Lang film, *Metropolis* is emerging from the darkened space that the woman is receding into to.

James Morrison
March 2016



Grace Lillian LEE

A Weave Through Time (plastic) 2016

polyurethane, timber cane, cotton and wool thread
175 x 60 x 44 cm

A Weave Through Time (fibre) 2016

palm fibre, timber cane, cotton and wool thread
220 x 120 x 70 cm

A Weave Through Time (white) 2016

cotton webbing, timber cane, cotton and wool thread
160 x 51 x 41cm

Cairns Art Gallery Collection, Cairns

Purchased Cairns Art Gallery Foundation, 2018

Photo: Carl Warner

Grace Lillian Lee is a multicultural Australian artist who draws inspiration from her Indigenous heritage. Grace is based in Cairns and holds an Honors in Fashion Design from RMIT University and is a working curator and mentor within a fashion dialogue.

Grace creates bespoke cultural designs – practicing cultural craftsmanship in contemporary forms to both inspire and inform. Grace collaborates to explore innovation and technique. She has showcased in San Francisco, New Zealand, Melbourne and Sydney.



Danie MELLOR

Dulgu-burra (a procession of history) 2018

wax pastel, crayon, coloured pencil, wash with oil pigment,
watercolour and pencil with glitter and Swarovski crystals on paper
98 x 149 cm

Cairns Art Gallery Collection, Cairns

Purchased Cairns Art Gallery Foundation, 2018

Commissioned by Cairns Art Gallery

Dulgu-burra 2018 shows rainforest people by a riverbank in a moment of tranquility, and recalls in sentiment the idylls or picturesque landscape scenes that became especially popular in Victorian England.

The monochromatic palette emphasises the environment that surrounds the naturalistically depicted Aboriginal people and fauna, heightening a sense that the space of nature is changing or has been changed around them. The transformation of landscape in *Dulgu-burra (a procession of history)* is allegorical, romanticised even, but it foreshadows the experience of first peoples through the recent procession of history.



Patricia PICCININI

No fear of depths 2019

silicone, fibreglass, hair

120 x 110 x 150 cm

Cairns Art Gallery Collection, Cairns

Purchased Cairns Art Gallery and Cairns Art Gallery Foundation, 2019

No Fear of Depths was a work created specifically for the 2019 Cairns Art Gallery exhibition *Life Clings Closest*. The work brings together key relationships which are a common thread through Patricia Piccinini's practice - the relationship between the artificial and the natural, between humans and the environment, between beings within families and between strangers. The work shows a young girl resting in the arms of some sort of marine mammal. Much as the girl is transitioning towards adulthood, the creature appears to be caught at an evolutionary point between the land and the sea. It is a gentle scene, and it reminds us that we are nurtured by the nature around us.

Patricia Piccinini's fantastical, mutant human and animal sculptures draw record crowds when exhibited, making the acquisition of *No Fear of Depths* into the CAG Collection a coup for the Gallery and Cairns.

