

**CAIRNS
ART
GALLERY**

Northern Landscapes

Six Viewpoints

17 October – 6 December 2020

Artwork labels

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Valerie ALBISTON

b. 1911 d. 2008

To the islands, Timana

1950

oil on canvas on board

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by the artist and Yvonne Cohen, 1999

Windy morning, Bingil Bay

1950

oil on canvas on board

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by the artist and Yvonne Cohen, 1999

Yvonne COHEN

b. 1914 d. 2004

Untitled (Bedarra Island hut)

1945

oil on canvas

Cairns Art Gallery.

Purchased by Cairns Regional Gallery, 2010

Yvonne COHEN

b. 1914 d. 2004

Queensland Beach

1945

oil on canvas on board

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by the artist and Valerie Albiston, 1999

Going Netting, Timana

n.d.

oil on cardboard

Cairns Art Gallery.

Purchased 2018

Noel WOOD

b. 1912 d. 2001

Bedarra Island

n.d.

oil on board

Cairns Art Gallery.

Purchased 2018

Noel Wood (1912-2001), Valerie Albiston (1911-2008) and Yvonne Cohen (1914-2004) shared a love for the remote tropical landscapes of Far North Queensland.

Wood was an Adelaide-born and trained artist who journeyed north to Dunk Island on the coast of Far North Queensland 1936. He was known as 'the Robinson Crusoe of Australian art' and the media portrayed him as a handsome hermit, living in solitary

isolation on 15 acres of Bedarra Island, on the coast near Mission Beach south of Cairns.

In 1938 the Cohen sisters, Yvonne and Valerie Cohen (later Albiston), arrived and took up residence on nearby Timana Island. They maintained a close and enduring friendship with Wood. For the next forty years, the sisters divided their time between Melbourne and the tropics, developing their reputation as early pioneers of the Modernist Australian painting movement.

Wood, Albiston and Cohen shared a view of the tropics as an idealised paradise, a place of wonderment and colour – a secluded place that afforded them space to experiment with abstraction and new art forms.

Ray CROOKE

b. 1922 d. 2015

Untitled (Gulf landscape)

n.d.

oil on canvas on board

Cairns Art Gallery.

Gift of Jo Atherton Jarrett, 2001

Laura river

c.1970

oil on board

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program by Denis Savill, 2011

Ray CROOKE

b. 1922 d. 2015

Quinkan Country, Laura

1989

oil on board

Cairns Art Gallery.

Purchased by the Cairns Regional Gallery Foundation, 2010

Cape York

c.1986

screenprint, hand coloured

Cairns Art Gallery.

Gift of David Crooke, 1998

Lockerbie Scrub, Cape York

late 1980's – early 1990's

synthetic polymer paint on linen

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program by the Crooke Family in memory of Ray Crooke, 2020

Untitled (Thursday Island landscape)

2007

oil on canvas

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program by Garry Shirvington, 2010.

The Island

1986-87

screenprint, hand coloured

Cairns Art Gallery.

Gift of the artist, 1998

Ray Crooke (1922-2015) had an enduring interest and fascination in the landscape of Far North Queensland, and today he is regarded as one of the region's most highly respected and proficient landscape artists. For sixty years he lived and worked in the region, travelling extensively, while painting the people and places he visited and recording the stories told to him by Indigenous peoples he met and spent time with during his explorations.

In his early years, the Cape York landscape provided Crooke with a rich source of inspiration. He was fascinated by this 'new' world of ancient rock formations and places of deep spiritual significance for the country's First People. Later, his travel took him further north further north to the Torres Strait Islands. His paintings from these travels capture the lush island vegetation with minute attention to detail that is only possible through close observation.

Crooke's search for the archetypal Australian landscape resulted in an exceptional body of paintings and prints which are notable for their carefully considered and observed depictions of the light, flora and vast spaces of the tropical north.

Danie MELLOR

Mamu, Ngagen and Ngajan

b. 1971

Bala bandagaa (a procession of history)

2018

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

Cairns Art Gallery.

Purchased Cairns Art Gallery Foundation, 2018

Commissioned by Cairns Art Gallery

Bala dulga yubanday

2002

mixed media on paper consisting of nine panels mounted onto aluminium and mdf

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program by Kelly

Salteri, 2018

Natura Pacifica VI

2015

diasec mounted Lambda print on metallic photographic paper, ed.1 of 3 + 2 AP

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program by Danie

Mellor, 2018

Natura Pacifica IV

2015

diasec mounted Lambda print on metallic photographic paper, ed.1 of 3 + 2 AP

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program

by Danie Mellor, 2018

Danie Mellor is an internationally recognised contemporary artist. He was born in Mackay, Queensland and his arts practice is deeply informed by his Western and Indigenous cultural heritages.

Mellor's works in the Gallery's Collection simultaneously engage with and interrogate the history, culture and landscape of his matrilineal Country of the Atherton Tablelands, north of Cairns.

For the artist, the landscape of Far North Queensland offers a theatrical stage that is redolent with cultural meanings and traditions. Within this tropical rainforest setting Mellor locates Aboriginal people going about their traditional lives, often holding significant cultural artefacts, in order to examine differing viewpoints of history and complex notions of identity and belonging.

Mellor's intricately drawn and idealised landscapes reference the decorative blue and white of English Spode-chinaware, as an aesthetic device to further interrogate the tension between Indigenous and non-Indigenous readings of Australia's pre and post-settlement history. More recently, Mellor's photographic works demonstrate his continually expanding view and perception of Country and the ancient beauty of the Australian rainforest.

Rosella NAMOK

Aangkum (Ungkum)

b. 1979

Stormy night

Soudees rain

Storm rain...wet season

2002

synthetic polymer paint on canvas

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program

by Geoff and Fran Barker, 2005

Rosella Namok grew up in the remote community of Lockhart River, 800 kilometres north of Cairns. She started painting on canvas in 1984 and was one of a group of young artists who became known as the Lockhart River Gang.

Namok's style of painting is derived from sand drawings, a practice taught to her by her grandmother. Together they would sit on the beach, her grandmother telling stories while running her fingers through the sand, making marks before wiping them away to start anew.

The stormy seas and monsoonal rains feature in much of her work, including *Stinging rain ... him yah fall down ... afternoon time*:

Fishing down at Aangkum ... my father's Country. You can feel that wind blow ... you know ... late afternoon ... just before dark. You feel just a bit of that rain fall down ... feel that cold wind blow ... you say ... Ah rain, here 'e come. It starts to pour buckets of water ... you can't fish for long ... you get numb ... the kids get too cold. It's always good when it starts to rain ... it stings your face and stirs up the fish underneath.

Rosella Namok, 2011

Anneke SILVER

b. 1937

Bartle Frere and friends (Air)

2004

acrylic on canvas

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by Anneke Silver, 2004.

Anneke Silver, a Dutch trained artist, settled in North Queensland in 1961. For more than forty years she has immersed herself in the landscape of the region, depicting it based on her classical European arts training.

Many of Silver's works are produced in multi-faceted sections that reference late medieval altar panels and icons. As a contemporary device, these gridded panels allow the artist to create works that are vast in scale and that pay homage to grand features of the landscape, including Bartle Frere which is located south of Cairns and is the highest mountain in Queensland at an elevation of 1,611 metres.

On close observation it is evident that, despite the immensity of scale, there is a resolve and attention to minutia and detail in Silver's work. Importantly the viewer is drawn into the work, experiencing it and empathising with it to allow a broader meditation of the landscape as a powerful life force.

Fred WILLIAMS

b. 1927 d. 1982

Weipa landscape II

Bushfire, Weipa II

1977

gouache

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by Lyn Williams AM in memory of Fred Williams, 2018

Bushfire, Weipa I

1977

gouache

Cairns Art Gallery.

Purchased by Cairns Regional Gallery, 1999

Bauxite Coastline II

Tidal Swamp

Inlet, Weipa

1977

gouache

Cairns Art Gallery.

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

Fred WILLIAMS

b. 1927 d. 1982

Rainforest, Bedarra Island IV

1973

gouache

Cairns Art Gallery.

Donated through the Australian Government's Cultural Gifts Program
by Rosemary Goodsall, 2012

Fred Williams is one of Australia's most influential landscape artists. In 1977 he made his first light plane flight, travelling to the mining township of Weipa in Cape York. For the first time in his life he saw the vastness of the Australian landscape laid out below him, experiencing a real rather than imaginary perspective of aerial height. The experience had a profound effect on him and resulted in the creation of what many consider to be his finest works – the *Weipa* series of gouaches.

Based on sketches made while travelling to Weipa, Williams's series of gouaches are notable for their luminous colours and the removal of the horizon line, which creates an initial appearance of abstraction and an unsettling sense of endless space. As an artist, Williams had an acute power of observation. His reading of the landscape and his ability to carefully and meticulously incorporate details of particular land formations sets these works apart in the history of twentieth century Australian landscape painting.