

**CAIRNS  
ART  
GALLERY**

# **FNQ Contemporaries**

## **Artist Fellowship Awards**

**5 Feb–14 Mar 2021**

**Artwork labels**

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# Lou DERRY

*Suburban distractions 1*

*Suburban distractions 2*

*Suburban distractions 3*

*Suburban distractions 4*

*Suburban distractions 5*

*Suburban distractions 6*

*Suburban distractions 7*

*Suburban distractions 8*

*Suburban distractions 9*

2020

oil on canvas

Collection of the artist

These works began with the intention of capturing 'snapshots' observed in daily life while on the move, being driven, walking or on a journey of some sort. The phone allows me to catch these passing moments, often blurred, serving as quick 'sketches' and reminders of something special that caught my eye that day.

I also enjoyed experimenting with various painting methods and techniques to try and capture some of the energy and movement of such observations.

During the process I was struck by how beautiful skies and scenes are often taken for granted or hardly noticed. Man-made elements and indications of the cluttered world we inhabit act as distractions, interrupting our view and vying for attention with the result that the natural beauty around us is often missed.

The spectacular coastal landscapes and wet season skies so typical of this region are my main inspiration, and a subject I will always continue to pursue, but perhaps without the distractions.

# Janet FIELDHOUSE

Meriam Mir

## *Colours of Land and Sea I*

2021

buff raku trachyte, raffia, wire, foam

Collection of the artist

Courtesy of Vivien Anderson Gallery, Melbourne

## *Colours of Land and Sea II*

2021

buff raku trachyte, chocolate brown, mid red, raffia, wire, foam

Collection of the artist

Courtesy of Vivien Anderson Gallery, Melbourne

My work is an expression of my Torres Strait Islander heritage: the material culture, rituals of social and religious life, and artefacts which are created to fulfil the functional and spiritual needs of the people of the Torres Strait.

I use clay as my canvas to tell my stories. I choose the colours of the ceramic bodies to imbue ideas from my individual journeys, interaction with family and my storytelling about my culture. Each of my pieces is made from ceramic and the use of natural products, such as feathers and hemp string to embellish the story inherent in the artworks, to create the perfect balance and harmony between form and narrative.

My new work also explores my own personal journey growing up in Cairns. In particular, Colour of land and Sea are inspired by my memories growing up, about my own history, and about family traditions seen through the lens of an adult looking back to my childhood.

# Mahar GOROSPE-LOCKIE

## *A Well Lit Path*

2021

mixed media on canvas

Collection of the artist

I often imagine an untroubled coral reef as I hover underwater, surrounded by calm while the ocean's surface moves restlessly above. But a recent snorkeling trip to the Great Barrier Reef challenged my imagined utopia, the vibrancy of my surrounds interrupted by bleached and pale hues.

On canvas, I start with a kaleidoscopic color palette, then finish with layers of greys and whites—brooding over the present reality that we are more resigned to than alarmed by the declining ability of reefs to recover.

This majestic seascape is in equal measure a product of wonder, playfulness and nostalgia, and of challenge, unease and loss. With its rich layers of textures and colors, it is a setting for inspiration and reflection, but it also asks questions about how we should care for our tropical environment.

Maharlina Gorospe-Lockie, 2021

# Naomi HOBSON

Southern Kaanju, Umpila

## *High Tea*

2020

digital print, chandelier

Collection of the artist

Courtesy of Redot Fine Art Gallery, Singapore

This is life through social media interpreted in irony and inspired by adolescence.

Adolescence is a crucial time when identities are being challenged; young people spend time with their reflection, and life is influenced and contemplated through social media, games, comic books, cinema... the fantasy world accepts their appearance. This is a world through personal and creative experience with sense of humour, adventure and playfulness, a touch of surreal poetry.

'Freedom is the possibility of being and not the obligation to be.'

Naomi Hobson, 2021

# Lenore HOWARD

## ***Blencoe Falls 1***

2018

fire, ash, ink, pastel, charcoal on paper

Collection of the artist

## ***Blencoe Falls 2***

2018

ash, ink, rain on paper

Collection of the artist

## ***Blencoe Falls 3***

2018

ash, ink, rain on paper

Collection of the artist

## ***Blencoe Falls 4***

2018

pastel, charcoal on paper

Collection of the artist

## ***Blencoe Falls 5***

2018

fire, mud, ash on paper

Collection of the artist

# **Lenore HOWARD**

## ***Blencoe Falls 6***

2018

ash on paper

Collection of the artist

## ***Blencoe Falls 8***

2018

fire and ash on paper

Collection of the artist

## ***Blencoe Falls 9***

2018

charcoal, fire, ash and rain on paper

Collection of the artist

## ***Blencoe Falls 10***

2018

charcoal, ash, ink on paper

Collection of the artist

This body of work undertaken onsite at Blencoe Falls FNQ, was a stand-alone experience generated over three days during rain, fog and bursts of sunshine between heavy clouds obscuring any distant view.

I wanted to connect with that environment in a non-descriptive way having moved my art practice from any connection to recognisable objects seventeen years ago. Since then, the focus has been about delving beneath the surface seeking more than the appearance of things, and this encounter with nature evoked a different type of liberation.

The wet woodland setting offered up sticks and mud as art materials while access to smouldering timber from the previous night's campfire, provided another. Materials were applied by scraping, thrashing, smearing with found twigs and leafy branches creating unique marks native to this area, while raindrops formed random impressions on a surface. Highlighting textures from tree bark that had survived cyclones, wind and previous fires gave up their own story.

It was a visceral yet intuitive response capturing a quintessential encounter with place and time.

Lenore Howard, 2021



# **Catherine (Kate) HUNTER**

## ***Wet Season***

2020

sterling silver, Queensland boulder opal and 9ct gold

Collection of the artist

## ***Swimming Hole***

2020

sterling silver, Queensland chrysoprase and bronze

Collection of the artist

## ***Lagoon***

2020

sterling silver, and Queensland dyed agate slice

Collection of the artist

## ***Desert Flower***

2020

sterling silver, brass and crystal glaze porcelain

Collection of the artist

## ***Moon Lake 1 (gold)***

2020

sterling silver, 9ct gold and sterling silver lamination with hand painted patina

Collection of the artist

# **Catherine (Kate) HUNTER**

## ***Moon Lake 2 (bronze)***

2020

sterling silver and sterling silver lamination with hand painted patina

Collection of the artist

## ***Dry Season 1***

2020

sterling silver, copper, sterling silver laminaton and brass

Collection of the artist

## ***Dry Season 2***

2020

sterling silver, sterling silver and copper lamination, brass and bronze

Collection of the artist

## ***Dry Season 3***

2020

sterling silver, sterling silver and copper lamination and bronze

Collection of the artist

## ***Dry Season 4***

2020

sterling silver and sterling silver and bronze lamination

Collection of the artist

# **Catherine (Kate) HUNTER**

## ***Puddle***

2020

sterling silver, sterling silver and copper lamination and bronze  
Collection of the artist

## ***Farm Dam***

2020

sterling silver, copper, brass, bronze and nickel silver  
Collection of the artist

## ***Salt Flats***

2020

sterling silver and brass crystal glaze porcelain  
Collection of the artist

## ***Cyclone Season***

2020

sterling silver, brass and sterling silver copper lamination  
Collection of the artist

Viewing the land from sea and the sea from land has given me an understanding of nature's beauty and fury. Cyclone country is where land is sculpted by water and has the most delicious colour pallet of vibrant greens to soft sage greys, deep earthy reds and golden browns, to the soft pink greys of ant hills and paper barks. I enjoy looking at landscapes from above, a 'bird's eye view' of abstract shapes and lines.

This series of jewellery pieces are just that, condensed little miniature wearable landscapes in which I have explored metal lamination techniques to create the broken free edges that evoke a drying landscape, or a water course, in an attempt to capture the character of this beautiful wild place.

Metalsmithing is a very technical process that takes experience to control the outcomes of pushing the metal to its extremes and in this series of wearables I have pushed the metals beyond what I thought they could do. All metals I have used are recycled, it is the best part about metal, its endless ability to be recycled.

Kate Hunter, 2021

# Anastasia KLOSE

## *Maybe there is a God*

2020

pastel, pencil and ink on paper

Collection of the artist

## *Dear God*

2020

single channel video, sound, 3:37mins

Collection of the artist

I made both *Maybe there is a God* and *Dear God* after the unexpected death of my dog Biggie.

In the works exhibited, I explore and commemorate her life and death. These works are departure points to consider what comes after death and reflect on the way death leads to new life.

Anastasia Klose, 2021

# Walter R. LUI

Erub (Darnley Island, Torres Strait)/Iseme (Kanlock, New Caledonia)

## *Cultural Influence*

2020

pencil on paper

Collection of the artist

My drawing is an attempt to portray my view of how Indigenous social interaction has had to adapt to survive in mainstream Australia.

Walter R. Lui, 2021

# **Arone MEEKS**

Kuku Midiji people

*Evidence, series I*

*Evidence, series II*

*Evidence, series III*

*Evidence, series IV*

*Evidence*

2021

mixed media on canvas

Collection of the artist

This work furthers my personal delving into my own history pertaining to my great grandfather's employment by the Rothschilds to discover new species of animal, plant, bird and insect life from Cooktown to PNG.

One of his discoveries was that of the amazing blue-green Queen Alexander Birdwing Butterfly, the largest butterfly in the world. The knowledge of his existence coincided with a quest to discover my own 'Arone Meeks' blue, an idea seeded by Matisse, Yves Kline, Tiffany and the many others who had a blue colour named after them.

Within this portrait figure I have drawn on Fred William's observations of the landscape looking back at the viewer, a concept that is pursued by most, if not all, Australian landscape/country painters. The perception of country to most Indigenous peoples is that of ceremony, religion and a connected oneness. This concept is often replicated in non-Indigenous depictions.

Evidence also talks of sexuality, deaths in custody, infant mortality and honouring our women, who maintain and carry our generations. Portrayed as a fetish neckpiece within the body are saltwater designs and a female image presenting an egg as a symbol for perfection and fertility.

# Roland NANCARROW

*In the Beginning - Trees of Life*

*In the Beginning - Sunrise*

*In the Beginning - Sunrise Birds*

2020

acrylic on PVC and wood

Collection of the artist

*'In the Beginning'* is an installation of sculptural works realizing thoughts of evolution and the evolution of my own artistic journey exploring works in sculpture.

While researching this project I revisited my visual diaries dating back over 20 years and recent journals of travels to remote locations in South America and Asia.

The floor sculptures are derived from forms first developed when I commenced explorations in 3D form in the late 1990s. Here they are forms for 'trees of life'.

The *'Sunrise'* works are developed from on going studies of morning light filtering through palm leaves whilst the flying bird forms are a recent introduction to my work.

With the planets rapidly shrinking rainforests, primitive mangrove habitats and flora and fauna species extinction I am reminded of Paul Gauguin's artwork, 'Where Do We Come From, What Are We, Where Are We Going' as in this work I think about where we came from and where are we going.

Roland Nancarrow, 2021



# Francesca ROSA

## *Sewing Scars*

2020

cotton thread on unbleached cotton

Collection of the artist

## *Disconnection*

1960, 2020

unstitched trousers, tailor scissors, thimble

Collection of the artist

This work conceptualises my mother's struggle assimilating to Far North Queensland. As an overlooked part of national and local history, it highlights the experiences post-WW2 migrant women faced when settling in Australia. Due to the economic boom of the 1950s, the government encouraged female migration to address gender imbalance; providing wives for the Italian men who were seen as a threat to social order.

My mother came from Sicily to Innisfail as a single woman ignorant about her future struggles with communicating, racism, discrimination, stereotypes and judgement. She gained employment as a tailor sewing mens trousers, however once married, male breadwinning attitudes forced her to give up work for domestic and childbearing responsibilities.

Living a submissive and isolated rural life, she silently suffered nostalgia for her country and family of origin and displacement to her new home. Disconnection is an installation of my father's trousers that have been unstitched by my mother. Originally sewn by her in 1960, the separation of forms symbolise the severance of her old self, the detachment she experienced in her new country, and functions as a defiant act to her experience as a suppressed housebound woman. The exposed hand stitching, scissors and thimble are obvious symbols of domesticity, yet are reminders of her tailoring skills and time as an independent working woman.

Uncovering the marginally acknowledged accounts of female migration in Australia's social history, this work highlights the determination and resilience of the women who were forced to accept their new lives while maintaining past dialects, customs and traditions.

Francesca Rosa, 2021

# Johannes Schouten

## *Boondocks*

2020–2021

recycled timber

Collection of the artist

Boondocks comes from an American expression to describe people who live on the poorer or more remote side of town. This type of environment can bring about the need to manage with what you have on hand and not spend unnecessarily on new materials. This 'make-do' attitude appeals to me as I find myself collecting and salvaging unwanted timber with a desire to give it a new life.

While I am an emerging artist my cabinet making and carpentry background means I can readily sort through found material. I can gauge the value of timber through sight and smell and then carefully store it according to size and form for later use.

This installation was a self-imposed challenge to intricately create artworks based on the individual tools of my trade using repurposed timber.

Joh Schouten, 2021

# Jimmy John Thaiday

Erub (Darnley Island, Torres Strait)

## *Yumpla kaikai*

2020

ceramics (woodfired) and ghostnet

Collection of the artist

Courtesy of Erub Arts

The turtle is symbolic in Torres Strait life and it is one of our totems.

In my lifetime much has changed for the life and survival of the green turtle. The deadly ghost net (abandoned fishing net) which now floats across our waters in much greater amounts than ever before, claims the life of marine animals as it drifts along trapping entangling and drowning them. It is estimated that in the Torres Strait, 80% of catch by these nets is turtle. This is devastating to turtle stocks and as custodians of the land and sea we have a huge responsibility to ensure the survival of the turtle. In Torres Strait, turtles are also central to traditional ceremonies and feasting.

My work highlights the plight of the turtle and serves to raise the awareness of the ghost net problem in our waterways.

Jimmy John Thaiday, 2021

# Jason WEGGER

*2020*

2021

pencil on paper

Collection of the artist

I make artworks about power, control and authority and the apparent symptoms (paranoia, fear of authority, uncertainty) and the end result (dystopia and societal collapse) of these themes.

The imagery on the covers of extreme heavy metal albums and retro science fiction books serve as a visual influence for me. I tend to favour drawing as the primary medium for making my artworks because of its immediacy and accessibility. I don't work from any preliminary sketches as I tend to just start drawing at the bottom and work my way to the top intuitively.

The new work is concerned with ideas about the fear of an uncertain and unknown future, societal collapse and human extinction, now a real paranoia because of the COVID-19 pandemic.

Jason Wegger, 2021

# **Philomena Yeatman**

Gunganji Kuku Yalanji

## ***The Lizard One - Hairy Man***

2021

clay, ochre, pandanus and fig tree roots

Collection of the artist

Courtesy of Yarrabah Arts and Cultural Precinct

## ***The Lost people***

2021

clay, ochre, pandanus and fig tree roots

Collection of the artist

Courtesy of Yarrabah Arts and Cultural Precinct

## ***Bina Bina - Hairy Man***

2021

clay, ochre, fig tree roots and drift wood

Collection of the artist

Courtesy of Yarrabah Arts and Cultural Precinct

## Hairy Men and the Little People

Our Old people told us about the Hairy Men and the Little People. Some call the Little People the missing tribe.

There are a few types of Hairy Men and Little People around Yarrabah. Bina Bina is tall and big, the Bina Bina woman is bit smaller. They have really long ears and are really smelly.

One night a man was driving up around Angel Bend, he was heading back to Cairns when he thought he seen a figure in a big coat walking up the road. When the man got closer he realised it was Bina Bina. Bina Bina wasn't wearing a coat, it was his ears covering his body. The man got a big fright and took off.

There is one Hairy Man that looks a like a lizard, we see him all over. Little People live at the Point on the hillside near the beach.

Wundju is the name of a type of one legged man who looks like a bird. He smells really bad. He is in the mangroves and they say he stinks.

The Lost People are everywhere but they are shy and usually only come out at night. But sometimes you will see evidence of them during the day. Sometimes you see their fire smoke coming out of the rainforest.

We say to the kids when they are naughty 'those Little People and Hairy Men are watching us all the time. You better be good or they will come for you in the night.'