

2ND FLOOR
25 MAY - 4 AUG 2024

TOMMY PAU

Ilan Oman

Tommy Pau is of the Samsep tribe of Erub in the Torres Strait. *Ilan Oman* explores themes of *ilan pasin* - island way - how life was and still is practised in the Torres Strait, particularly through the matriarchal line. Women in Torres Strait society held a dominant space within society's hierarchical structure.

Works highlight the female tradition of body adornment with blooming flower textiles, that were fashioned into *Au Gem Wali*. This theme intertwines with domestic settings, oral narratives, historical events and practices that are traditional in nature but contemporary in their execution.

Ilan Oman comprises monochromatic and hand-coloured linocuts, exquisitely carved and referencing traditional myths and legends, as well as the artist's personal anecdotes and experiences. Through these works Tommy retells and reframes Torres Strait Islander culture from the points of view of his grandmother, mother, aunts, sisters, and in-laws.

Text by Brian Robinson, Consultant Curator



VISIT US

CAIRNS ART GALLERY

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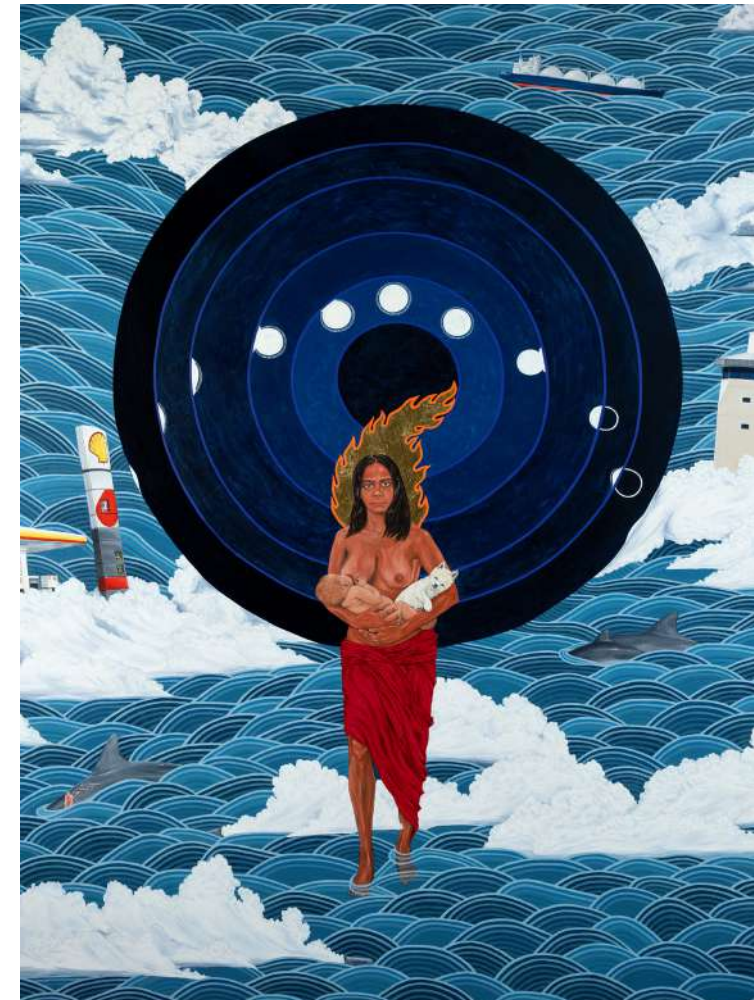
IMAGE COVER
Ryan PRESLEY
The sun never sets; so we daydream I (detail) 2023
oil and 23k gold leaf on polyester
187 x 152 cm
Courtesy of the artist and Milani Gallery
Photographer: Carl Warner

WHAT'S ON VIEW ONLINE



WHAT'S ON

JUN-AUG 2024



Robert (Tommy) PAU
b.1967
Erub Samsep
Two Sisters 2024
vinylcut print on paper, 156 x 76 cm,
Printer: Theo Tremblay
Courtesy of the artist



Tommy Pau *Ilan Oman*
has been supported
through the Cairns
RSL Club Artist
Fellowship Award



CAIRNSARTGALLERY



GROUND FLOOR
1 JUN - 25 AUG 2024

RYAN PRESLEY

Mongrel

The word mongrel, is a dog of no definable type or breed. Alternatively, it is a commonly used Australian colloquial term meaning a person of mixed descent. It's a word Aboriginal people have been called many times.

In Ryan's large-scale paintings, identity, politics, power imbalance and history are constantly inter-woven. The detailed layering shows a repositioning of history from an Aboriginal perspective, but by centring Aboriginal people, whether woman, man or a native dingo, Ryan creates a storyboard full of energy, motion, connectivity and curiosity. He utilises subtle and overt references to the Renaissance and Enlightenment eras, or features religious, classical and antiquity imagery.

Ryan Presley's works in this exhibition feature his iconic overlapping, concentric half circles of alternating light and dark lines, compelling imagery and compositions that challenge stereotypes and reposition Aboriginal narratives.

Text by Tina Baum, Curator, Aboriginal and Torres Strait Islander Art,
National Gallery of Australia

Ryan PRESLEY
b. 1987
Mari Ngarr
Ozy, Ozy, Ozy I (detail) 2023
oil on polyester
187 x 152 cm
Courtesy of the artist and Milani Gallery
Photographer: Carl Warner



1ST FLOOR
8 JUN - 1 SEP 2024

NAOMI HOBSON

Life on the River

Life On The River brings together a series of new photographs by multidisciplinary artist Naomi Hobson. Taken during the wet season, the images capture Coen's vibrant river culture and the relationships between the people and Wukaanta – The Coen River. These works highlight the centrality of the river to life in Coen. Each photograph captures the moment - the seconds of everyday interactions with the river.

Living on the river is part of our daily existence and defines who we are as people from Coen, how we look and how we live. The river is spiritually important to us. It represents our history. Our people are buried along the river and there are special birthing sites. The river has fed us for thousands of years - we have laid on the sandbanks and looked at the same star constellations as our ancestors. For us – it's life. This series of photographs tells our river story.

Naomi Hobson, 2024

Text by Shonae Hobson, Consultant Curator

Naomi HOBSON
b. 1978
Kaantju/Umpila
Fragility from the *Life On The River* series 2024
pigment print on archival cotton rag paper
75 x 113 cm
Courtesy of the artist



Naomi Hobson *Life on the River* has been supported through the Cairns RSL Club Artist Fellowship Award



1ST FLOOR
8 JUN - 1 SEP 2024

JANET FIELDHOUSE

Material Culture

Janet's works in this exhibition explore the subject of Zenadth Kes/Torres Strait Islander cultural charms used traditionally for personal, ceremony and/or religious purposes. As personal expressions they reflect subject matters about love in various guises - to draw in affection, ward off and repel evil spirits, attract certain animals and fishes to the hunt, or encourage plant growth and abundance when placed in gardens. Typically taking on the form and characteristics of the being or thing they have the ability to 'charm', and they can differ in size and be large enough to be seen, or small enough to be hidden.

Janet Fieldhouse's ceramic practice reflects not only her culture, women's stories and experiences, but also her artistic vision and innovation. Her combination of buff raku and cool ice ceramics with different firing techniques and natural adornments, repositions her works as uniquely her own.

Text by Tina Baum, Curator, Aboriginal and Torres Strait Islander Art,
National Gallery of Australia

Janet FIELDHOUSE
b. 1971
Kala Lagaw Ya/Meriam Mir
Turtle Charm 2023
buff raku trachyte, chocolate brown, raffia
80 x 62 x 30 cm
Courtesy the artist & Vivien Anderson Gallery, Melbourne
Photography: Mick Bell



Janet Fieldhouse *Material Culture* has been supported through the Cairns RSL Club Artist Fellowship Award