

JUN 2026 –
NOV 2026

Members
Magazine
No. 94

CAIRNS ART GALLERY





COVER IMAGE
Janet KOONGOTEMA
Wik-Mungkan
Moun.aw – Archer River story place 2024
synthetic polymer paint on linen
150.5 x 151.5cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery, 2026

Craig & Kari: Double Vision
installation view, Griffith University Art Museum, Brisbane, 2025
Collection: Griffith University
Photograph: Carl Warner

Director's Foreword

Welcome to 94th edition of the Cairns Art Gallery Members Magazine, and my first as Director of Cairns Art Gallery. I am honoured and genuinely thrilled to be here.

I arrived just a few months ago, stepping into a role shaped by an extraordinary thirty-year legacy, and immediately felt the warmth of this community. The Gallery's reputation has been built through deep commitment to artists, to First Nations culture, to this region, and to the belief that great art belongs in every corner of this country. I inherit that legacy with both gratitude and ambition.

At the heart of our new strategic plan to 2032 is Place; meaning Country, environment, and community, and radiating outward from Gimuy/Cairns and across the wider region of Far North Queensland. Our vision is for Cairns Art Gallery to become northern Australia's leading visual arts centre: a place where artists create, communities gather, and the ideas of this region connect with the world.

This vision is already alive in the program you will read about in these pages. *Of This Earth*, presented in partnership with the National Gallery of Australia, speaks powerfully to Country, material culture, and enduring artistic traditions. It is entirely fitting that my first opening as Director centred on works so deeply rooted in place,

and that it opened in a city that has nurtured artists of national and international significance for decades.

Soon, we will open a suite of exhibitions across our three sites programmed to coincide with the Cairns Indigenous Art Fair, one of the most important dates in our arts calendar. *Brush: Women Painters*, curated by Shonae Hobson, is a major exhibition of senior matriarchs from across Cape York and the Gulf, featuring stunning works by artists that may be familiar, but never before seen in this context. New partnerships with CIAF and NorthSite usher in a new era of collaboration. We are proud to partner with the CIAF x Blaklash *Resonance* Commission; an exciting initiative presenting Sam Harrison's *Kin'o'centrism*. *Woven Together* presents six distinct weaving practices, and *Spirits in the Ink* celebrates the printmaking traditions of this region, with deep links to Traditional Owners and Torres Strait Islander printmaking heritage.

Finally, Philomena Yeatman's exhibition *Babim, Muudjum, Djanguul* has seen her supported to create a bold new body of work at scale. We are proud to support artists' ambitions in this way.

Angela Goddard
Director, Cairns Art Gallery

Cairns Art Gallery PROGRAM Final Days

UNTIL 14 JUN 2026
Public Curators Building, Ground Level

OF THIS EARTH TRANSFORMING CULTURE AND COUNTRY THROUGH FIRST NATIONS CERAMICS

Of This Earth highlights cultural continuity and contemporary artistic expression through ceramic works of art drawn from the National Collection. Showcasing the diverse techniques, narratives, and innovations of this medium, this exhibition celebrates the breadth of First Nations ceramic practice across Australia.



Of This Earth: Transforming Culture and Country through First Nations Ceramics is a National Gallery Touring Exhibition supported by The Australian Government through Visions of Australia.

UNTIL 14 JUN 2026
Public Curators Building, Level One

CAPTURED PHOTOGRAPHY FROM THE COLLECTION

These photographs from the Gallery Collection provide a unique cultural and social perspective on the way we experience individual and collective identity. The artists represented in *Captured* are from different cultures and periods of time and use the power of photography to tell compelling narratives.



Billy BAIN
Dharug people
Dog Walker (Plan B) 2023
National Gallery of Australia, Kamberri/Canberra, purchased 2024
installation view, *Of This Earth: Transforming Culture and Country Through First Nations Ceramics*, Cairns Art Gallery, 2026
© Billy Bain



Cairns Art Gallery PROGRAM Final Days

UNTIL 14 JUN 2026

Public Curators Building, Level One

DR CHRISTIAN THOMPSON AO HOUSE OF GOLD

Dr Christian Thompson AO is a Bidjara/Irish/Chinese-Australian contemporary artist whose work traverses and dissolves binary boundaries through an artistic practice that spans photography, performance, sculpture, film and sound. *House of Gold* gives us glimpses of intimate moments shared between both his Bidjara and Cantonese family – learnings of language, food and self.



A 4A Centre for Contemporary Asian Art exhibition, in partnership with Golden Dragon Museum Bendigo, supported by The Robert H.N. Ho Family Foundation Global and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.

UNTIL 21 JUN 2026

Public Curators Building, Level Two

RON MCBURNIE THE ARTIST STUDIO: COLLECTION IN FOCUS

In 2006 Ron McBurnie gifted eight etchings from the series to the Cairns Art Gallery. These works are presented in this exhibition together with works by the artist sitters held in the Gallery's Collection including Yvonne Boag, Euan Macleod and Ray Crooke.

Dr Christian THOMPSON AO
b. 1978, Gawler, South Australia
House of Gold Chapter 10 (Chinese Museum) 2023
Moab Slickrock Metallic Pearl paper, wet mounted on archival backing (unframed)
Series of 12 prints
Edition 1/1
90 x 60cm
Courtesy Studio Dr Christian Thompson AO

18 MAY – 22 AUG 2026
Court House Building

WOVEN TOGETHER

UNDIVIDED WE RISE

Woven Together: Undivided We Rise is a powerful celebration of resilience, community, and cultural continuity. The exhibition honours the trust of exhibiting artists Kim Ah Sam, Clare Jaque Vasquez, Jaeda Lenoy, Erica Muriata, Aunty Rosalind Sailor and Michona Warria, collaborating with Gangulu woman and curator Sabrina-Rose Toby. Together they share intergenerational stories through the transformative practice of weaving. Bringing together individual weavings alongside a collaborative woven installation, each fibre is a vessel of memory, healing, and strength.

Exhibiting artist and Elder Aunty Rosalind Sailor said that the works echo women's traditions like those from her Yalanji cultural practice, 'carrying burdens in their baskets until they are taken upstream and renewed by cleansing in the water.'

Through collaborative spirit and deep cultural knowledge, these works weave together past and present, pain and hope.

Commissioned by Umbrella Studio Contemporary Arts in partnership with the North Australian Festival of Arts, supporting the voices of the curator and artists, this exhibition collectively offers a space where legacy, connection, and future vision are intricately interlaced.

– Curated by Sabrina-Rose Toby



EXHIBITION OPENING EVENT

Wednesday 8 July 2026
5.30pm for 6pm start

Free event, all welcome
Bookings via the Gallery website



Michona WARRIA
Kuku-Yalanji, Waanji, Kalkadoon and Torres Strait Island (Mabuig Island)
b.1998
Unceded 2025
raffia, emu feathers and beads
58 x 48 x 2cm
Private collection
Photograph: Amanda Galea



Woven Together: Undivided We Rise is an Umbrella Studio Contemporary Arts (Umbrella) exhibition. It was commissioned by Umbrella in partnership with the North Australian Festival of Arts (NAFA). Umbrella and NAFA are thankful for the support of Vivien Anderson Gallery representing Clare Jaque Vasquez, Kim Ah Sam and Erica Muriata, and Giringun Aboriginal Art Centre also representing Erica Muriata.

6 JUN – 12 SEP 2026
Mulgrave Building

SPIRITS IN THE INK



Spirits in the Ink showcases the extensive archive of Djumbunji Press Kick Arts Fine Art Printmaking, a hub for printmaking by Aboriginal and Torres Strait Islanders in Far North Queensland, that was active from 2009 to 2014. Shown alongside selected works from the Cairns Art Gallery Collection and selected loans, the works in this exhibition showcase the rich and diverse cultures of Aboriginal and Torres Strait Islander artists in the region, expressing their strong and vast cultural connection to Country. The exhibition has been developed in partnership with NorthSite Contemporary Arts in Gimuy/Cairns and City of Moreton Bay Galleries.

From emerging artists through to leading practitioners, the artists represented in this exhibition explore traditional and contemporary visual elements in a variety of techniques and styles, expressing their unique stories through the medium of print. *Spirits in the Ink* was first exhibited at Caboolture Regional Art Gallery in 2024, and then at Redcliffe Art Gallery in 2025 and tells the compelling story of First Nations printmaking in Far North Queensland.

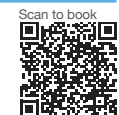
Artists include Edna Ambrym, Ruben Ambrym, Valmai Ambrym, Betty Andy, Daniel Beeron, Theresa Beeron, Samuel Clarmont, Nancy Cowan, Daphne De Jersey, Nephi Denham, Carl 'Marun' Fourmile, Gerald Fourmile, Lillian Fourmile, Njrami Fourmile, Seith 'Gudju Gudju' Fourmile, Tamika Grant-Iramu, Raymond Harris, Chris Kennedy, Doris Kinjun, Glen Mackie (Kei Kalak), Margaret Mara (nee De Jersey), Arone Meeks, Billy Missi, Alison Murray, Debra Murray, Emily Murray, John Murray, Ninney Murray, Sally Murray, Napoleon Oui, Robert Tommy Pau, Grace Reid, Brian Robinson, Teho Ropeyarn, Joel Sam, Zane Saunders, Shanoah Shepard, Eileen Tep, Alick Tipoti, Brian Underwood, Philomena Yeatman.

– Curated by Aven Noah Jr

EXHIBITION OPENING EVENT

Wednesday 8 July 2026
5.30pm for 6pm start

Free event, all welcome
Bookings via the Gallery website



Joel SAM
Kala Kawaw Ya
b. 1977, Waiben
Marrkai Gub (Cyclone Yasi) 2011
linocut on paper
85 x 62cm
Ed. 1/30
Cairns Art Gallery Collection. Purchased Cairns Regional Gallery, 2011



Spirits in the Ink is a collaborative exhibition between City of Moreton Bay and NorthSite Contemporary Arts.
Curated by Aven Noah Jr

27 JUN – 22 AUG 2026
Court House Building

PHILOMENA YEATMAN

BABIM, MUUDJUM, DJANGUUL

Philomena Yeatman is a proud Gunggandji woman from Yarrabah, celebrated as a master weaver and cultural custodian. Born in Cairns in 1960, with Gunggandji heritage from her mother's side and Kuku Yalanji from her father's, she was raised in the Yarrabah Community, where her deep connection to culture began.

Yeatman initially explored printmaking and jewellery design before fully embracing weaving, ceramics, and painting. She learned traditional knowledge from her grandmother, creating baskets and mats from natural materials like pandanus and cabbage palm, using dyes sourced from her Country. In these large sculptural works, she extends those traditional techniques into contemporary iterations, incorporating new materials and increasing scale into bold installations of suspended forms.

The works of *Babim*, *Muudjum*, *Djanguul* (Grandmother, Mother, Daughter) are suggestive of maternal ties and interconnected womb forms, linked by threads representing the umbilical cord and the sacred transmission of cultural knowledge, tradition, and love. The thread is more than a physical connection; it embodies the way Yeatman's grandmother shared her weaving practice across generations, continuing a legacy of artistry and cultural strength.

Yeatman's works draw inspiration from the traditional forms used by her ancestors to carry food from the sea and rainforest, blending cultural heritage with contemporary art contexts in a celebration of the enduring ties that bind individuals and community.

EXHIBITION OPENING EVENT

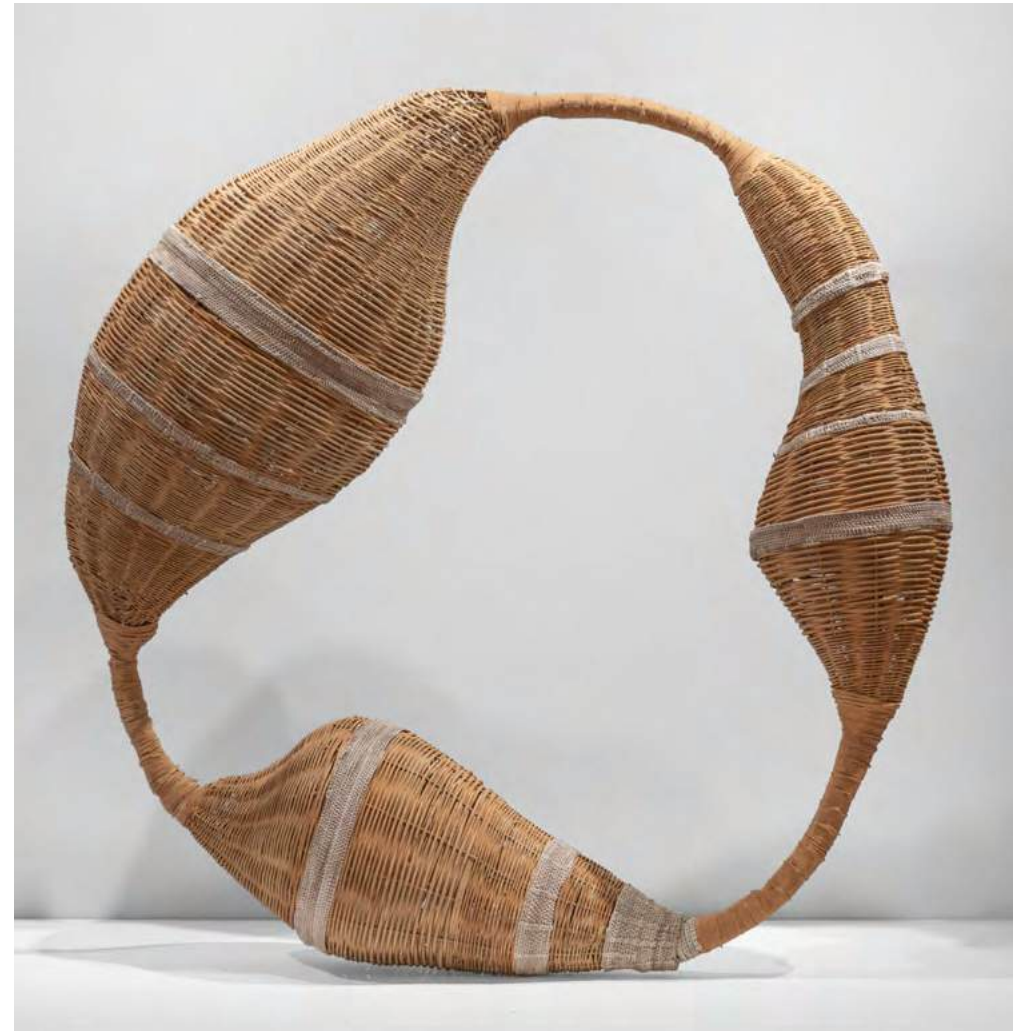
Wednesday 8 July 2026
5.30pm for 6pm start

Free event, all welcome
Bookings via the Gallery website



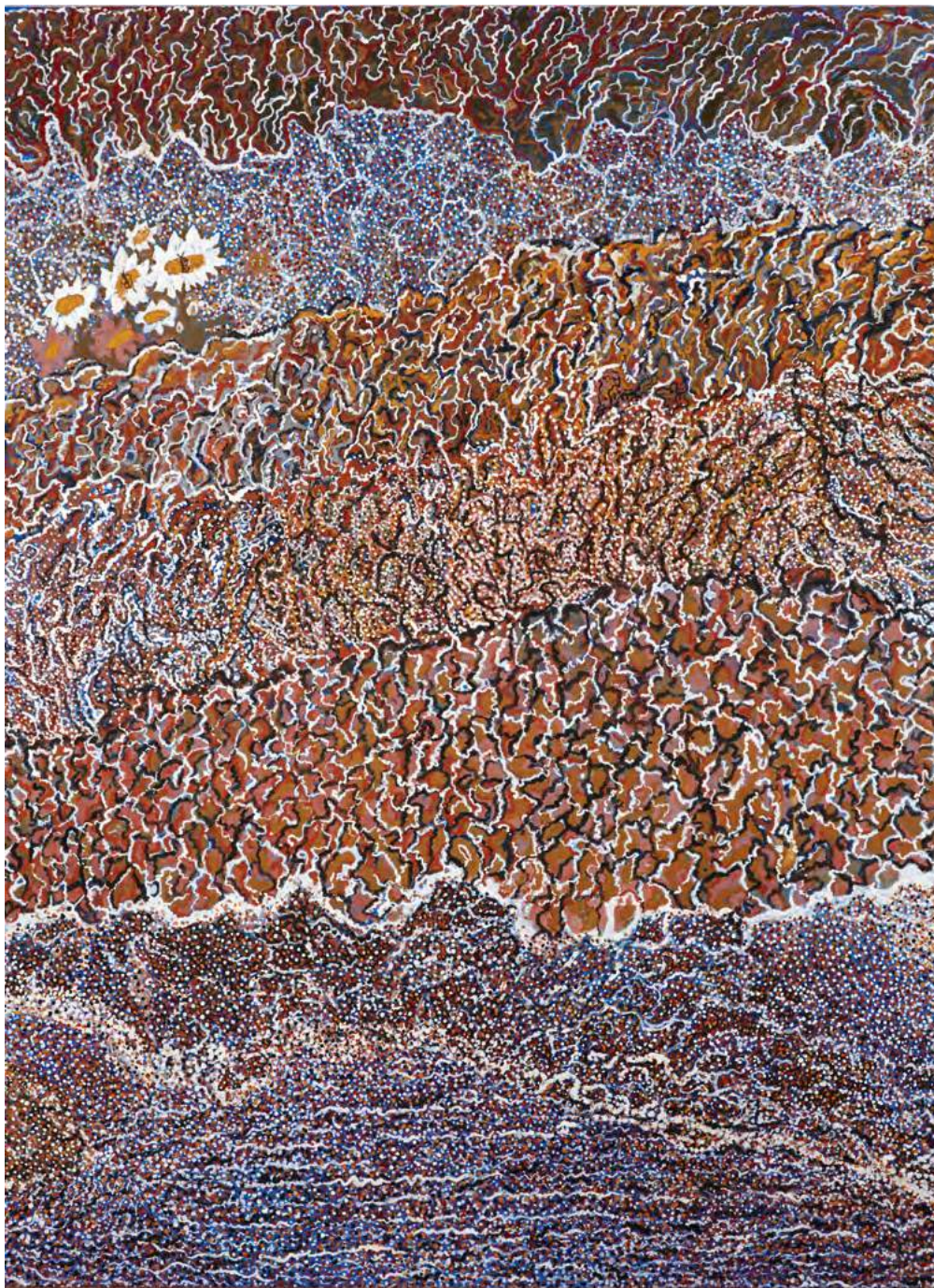
Philomena Yeatman: Babim, Muudjum, Djanguul has been supported through the Cairns RSL Club Artist Fellowship Awards

Philomena YEATMAN
Gunggandji
b. 1960, Cairns, Queensland
Mother's womb 2025
pandanus, lawyer cane, natural dyes
170 x 170 x 52cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery, 2025
Photograph: Michael Marzik



27 JUN – 4 OCT 2026
Public Curators Building

BRUSH WOMEN PAINTERS



The premise for this exhibition began with a conversation between myself and my mother, Naomi Hobson, reflecting on the significance of women painters from Cape York Peninsula and the Gulf of Carpentaria, and what it means to be a contemporary artist from Far North Queensland. I recall posing the question: ‘What makes painting from these regions so unique and distinct from anything else being produced across the country?’ Perhaps it is the fact that, for many artists from these regions, painting emerged as a distinct cultural practice without the presence of an inherited iconographic tradition, as seen in other Indigenous communities across Central Australia and Arnhem Land, where sand drawings, rock art, and bark paintings have been passed down through generations.

For many of the women featured in *Brush: Women Painters*, painting began as a predominantly self-taught practice, cultivated through a series of art centre-led workshops that encouraged artists to translate their ancestral stories onto canvas. As a result, artists from these regions have produced a distinct visual language that resists categorisation and differs greatly from other Indigenous painting movements across the country.

Brush: Women Painters brings together the work of eight trailblazing women: Mirdidingkingathi Juwarnda Sally Gabori, Birrmyingathi Maali Netta Loogatha, Thunduyingathi Bijarrb May Moodoonuthi, Naomi Hobson, Rosella Namok, Samantha Hobson, Mavis Ngallametta, and Janet Koongotema, each of whom has carved a unique position within the landscape of Australian painting. Since the mid-1990s to mid-2000s, these artists have created works that speak to a profound cultural and spiritual knowledge of landscape, seasonal patterns, and sacred story places, while simultaneously presenting the realities of Indigenous community life.

The artists in this exhibition are defined not by longstanding painting traditions, but by shared geographical conditions, lived experience, and histories of displacement and adaptation. Their paintings carry memory and presence—not an idea of culture, but a lived experience of it. By presenting these women in dialogue for the first time, the exhibition seeks to unpack their individual yet interconnected stories, while exploring their shared creative output and innovation in colour, technique, and style.

IMAGE LEFT
Mavis NGALLAMETTA
Kugu-Uwanh
1944–2019
The mouth of the Kendall River 2 2015
ochres and charcoal with synthetic polymer paint binder on canvas
271 x 200cm
Cairns Art Gallery Collection. Donated through the Australian Government's Cultural Gifts Program by Mavis Ngallametta, 2018

IMAGE PAGE 16
Rosella NAMOK
Aangkum (Ungkum)
b. 1979
Mangroves . . . smokey sky 2003
synthetic polymer paint on canvas
61 x 45.6cm
Cairns Art Gallery Collection. Donated through the Australian Government's Cultural Gifts Program by Geoff and Fran Barker, 2005

BRUSH WOMEN PAINTERS

On the east coast of Cape York, painting emerged as a new form of creative expression—an outlet through which a younger generation of artists could share their lived experiences while translating cultural narratives passed down by their Elders.

For Coen and Lockhart River artists Naomi Hobson, Samantha Hobson, and Rosella Namok—who are all cousins—painting offers a glimpse into a life lived in close relationship with the land. These women grew up in the bush, and although they are connected to the same ancestral story places and kinship systems, their art differs greatly in subject matter and iconographic treatment. In *Smell of Rain* (2024), a new acquisition to the Cairns Art Gallery Collection, Naomi Hobson constructs an abstracted sensory experience, capturing the anticipation of rainfall before the wet season. Samantha Hobson's *Bust 'Im Up* (2000), painted when she was nineteen, reflects ongoing issues of violence and alcohol abuse in her community of Lockhart River.

On the west coast of Cape York, in the community of Aurukun, senior women began formally painting in 2008 with the encouragement and guidance of Gina Allain, the wife of the former Wik and Kugu Arts Centre manager Guy Allain. Among these women were Mavis Ngallametta and Janet Koongotema, who created vibrant interpretations of the landscape, including swamps (*pamp*), estuaries, and river systems

in and around Aurukun. Both artists translated their intricate fibre knowledge—developed through making dilly bags, fishing nets, and pandanus bowls for ceremony and everyday use—into painting. Playing with perspective, their canvases capture the rhythm and movement of the landscape, including its spiritual and ancestral power.

In the Gulf of Carpentaria, senior Kaiadilt women—Mirdidingkingathi Juwarnda Sally Gabori, Birrmuyingathi Maali Netta Loogatha, and Thunduyingathi Bijarrb May Moodoonuthi—were part of the first group of seven women painters, alongside Dawn Naranatjil, Paula Paul, Amy Loogatha, and Ethel Thomas, who began painting in 2005. These women rapidly developed a distinctive artistic language that, as Professor Nicholas Evans observed, 'stemmed from a culture of seeing more than a culture of painting.'¹ Their vibrant, individualistic fields of colour quickly rose to prominence, earning recognition for their bold, intuitive compositions and their ability to translate memory and lived experience into expansive, deeply resonant painterly forms.

Across many of the works in *Brush*, women continue to foreground ancestral narratives and cultural knowledge, carrying these stories across the surface of the canvas through the rhythm and movement of the brush.

– Shonae Hobson,
Curator of *Brush: Women Painters*



1. Nicholas Evans and Penelope Johnson, *Bilda Miburiji Kurrij (Seeing with Far Eyes): The Root of Kaiadilt Women's Art*, National Gallery of Victoria, September 12 2013

EXHIBITION OPENING EVENT

Wednesday 8 July 2026
5.30pm for 6pm start

Free event, all welcome
Bookings via the Gallery website



27 JUN – 22 AUG 2026
Court House Building

SAM HARRISON

KIN'O'CENTRISM



Recipient of the CIAF x Blaklash *Resonance* commission, Sam Harrison presents *Kin'o'centrism* at Cairns Art Gallery's Court House Building. This exhibition proposes a relational cosmological model grounded in non-linear time and cyclical understandings of existence. For Harrison, place is where these temporal cycles converge to produce the present moment.

At the core of the exhibition is the *Eclipse Series*, a suite of lightbox works that articulate cyclical time as a process of continual renewal. Here, return is not framed as reversal, but as transformation—an evolving re-emergence shaped by change. The series connects scenes of everyday cultural life to these broader cosmological cycles, grounding expansive philosophical ideas within lived experience. One work, for example, draws on the fish traps described in Bruce Pascoe's seminal text *Dark Emu* 2014, highlighting their design to allow the passage of fish both upstream and downstream—ensuring equitable access to resources across communities. In this way, cycles are not only celestial or abstract, but embedded in systems of care, sustainability, and relational responsibility.

Drawing on First Nations knowledge systems, Harrison positions darkness not as absence or void, but as a generative and inhabited space. The intervals between stars, the shadowed contours of the night sky, and the pauses within celestial cycles become sites of presence, where knowledge is held and transmitted. Figures such as *Wambuwany* (Crow) and *Bahlloo* (Moon) guide this framework, emphasising that understanding is not derived solely from what is visible, but from attunement to rhythm, absence, and relationality.

Within this worldview, knowledge is embedded in what is withheld, concealed, or yet to emerge. These structures communicate ethical responsibility, articulate Lore, and reflect a cosmological system shaped by consequence, reciprocity, and conditional truths. Through *Kin'o'centrism*, absence becomes a promise of presence, and darkness operates as a vital medium for the transmission of knowledge, law, and cultural continuity. The eclipse emerges as a potent metaphor for a 'new dawn'—not a linear progression, but a cyclical return, signalling the enduring and adaptive resurgence of First Nations knowledge systems.

EXHIBITION OPENING EVENT

Wednesday 8 July 2026
5.30pm for 6pm start

Free event, all welcome
Bookings via the Gallery website



5 SEP 2026 – 16 JAN 2027
Court House Building

CRAIG & KARL

DOUBLE VISION

Craig & Karl: Double Vision is a dynamic, playful exploration of one of Queensland's most internationally successful creative exports. Employing Craig & Karl's signature visual language, defined by bold colour, graphic precision and infectious joy, the exhibition explores the artists' three-decade-long creative partnership, their influence on global public art and design trends, and the enduring impact of Griffith University's Queensland College of Art and Design (QCAD), where the artists first met almost thirty years ago.

Craig Redman and Karl Maier first teamed up in 1996 after meeting as students at QCAD. They came to attention as co-founders of design collective Rinzen before establishing themselves as collaborative duo Craig & Karl in 2011. Their union initiated not merely a collaboration, but a distinctive visual practice that would eventually permeate global design. As the Craig & Karl signature style emerged, major global clients such as Adidas, Apple, Ikea, Nike, Sephora, Vogue,

Vanity Fair, Washington Post, and the New York Times engaged them on international campaigns and branded merchandise throughout the 2010s.

Craig & Karl's dynamic aesthetic employs the artists' signature messages of humour, joy and optimism to explore themes of community, identity, imagination and love. Their beginnings continue to inform their practice, regularly incorporating homages to the sun-drenched Queensland lifestyle that first inspired their careers.

Co-curated by Angela Goddard and Carrie McCarthy, *Craig & Karl: Double Vision* first opened at Griffith University Art Museum in August 2025, and coincided with major public art interventions across Brisbane including a new iteration of Craig & Karl's iconic and charismatic inflatable *Mateys*, as well as a public art trail across Brisbane's iconic bridges and city locations.



Queensland Government | BRISBANE FESTIVAL | FISH LANE ARTS PRECINCT | LIVEART - LIVEWORM | GRIFFITH UNIVERSITY | GRIFFITH FILM SCHOOL

IMAGE TOP
Craig & Karl: Double Vision installation view
Griffith University Art Museum, Brisbane, 2025
Photograph: Alex Chomicz

IMAGE BOTTOM
Craig & Karl
Never even scratched the surface and Lean towards this time 2025
digital print
Griffith University Collection
Image courtesy the artists

19 SEP – 22 NOV 2026
Public Curators Building, Level One

JamFactory ICON
JULIE BLYFIELD
CHASING A PASSION



One of Australia's most revered contemporary craft practitioners, Julie Blyfield, a jeweller and metalsmith for over thirty-five years, is renowned for her intricately crafted jewellery and sculptural objects that capture the essence of the Australian landscape. Often referencing specimens found in natural history collections, as well as those she collects herself in nature, Blyfield's jewellery and objects take inspiration from the forms, textures and patterns of Australian botanicals, plants and marine life. Blyfield is highly skilled in the traditional metalsmithing technique of chasing and repoussé, a technique central to the creation of her delicate and ornately patterned works, which are primarily constructed of sterling silver and bi-metal.

JamFactory ICON Julie Blyfield: Chasing a Passion presents a new collection of meticulously crafted works, inspired by Blyfield's experience of visiting the Daintree Rainforest and the Great Barrier Reef in Far North Queensland. As designated UNESCO World Heritage Sites, both of these natural environments are celebrated

for their rich biodiversity, exceptional beauty and universal value to humanity. Influenced by her lived experiences of these sites, Blyfield also reflected on the coral specimens stored at the South Australian Museum to inform her making process.

Serving as a poetic metaphor for life and loss in a time of increasing environmental peril due to climate change, Blyfield's masterful renderings immortalise threatened ancient forests and vulnerable species of delicate corals.

With the piercing eye of a jeweller, Blyfield brings sensitivity, curiosity and meticulous craftsmanship to the way in which she approaches her interpretations of the natural world. The intricate details and fine patterns encourage a deeper reflection on both the fragility and preciousness of our natural environments and our own lives within them.

– Curated by Caitlin Eyre

IMAGE TOP
Julie BLYFIELD
Corallium objects #4–5 2024
sterling silver, metal stand
largest: 6 x 23.5 x 16cm
Photograph: Grant Hancock

IMAGE BOTTOM
Julie BLYFIELD
Corallium brooches #1–19 2024
patinated bi-metal: copper, sterling silver,
oxidised sterling silver, enamel paint, wax
largest: 9 x 11.3 x 1.5cm
Photograph: Grant Hancock

Presenting Partner

Jam
Factory

Government Partners



JamFactory ICON, Julie Blyfield: Chasing a Passion is a
JamFactory touring exhibition

19 SEP – 28 NOV 2026
Mulgrave Building

THE PARADOX OF THINGS

BARBARA DOVER, JULIE POULSEN,
JENNIFER VALMADRE

The Paradox of Things features assemblage and mixed media works by three Cairns artists, Barbara Dover, Julie Poulsen and Jennifer Valmadre. This exhibition delves into the idea of paradox where a seemingly absurd proposition or thing combines contradictory or self-contradictory qualities. A paradox also can contain truths and be well-founded.

Drawing on found objects, unexpected materials and inventive processes, and ideas of contradiction and inconsistency, these artists create ambiguous and impossible physical structures. They invite our attention to the materiality of puzzling spatial forms, and reveal different and distinctive interpretations of the nature of materials and objects.

The exhibition also turns a playful eye on the conventions of gallery display itself. Artworks are frequently presented on white plinths of varying dimensions. The work presented in *The Paradox of Things* incorporates a plinth-like structure, hence the plinth becomes part of the work.

Dover, Poulsen and Valmadre all have singular artistic practices, but also enjoy working cooperatively within larger groups. The many years of teaching alongside each other at

TAFE was a unifying experience for them, particularly consolidating their work ethic and approaches to creativity. Although, having worked together extensively with other artists, this is their first collaborative exhibition. While they have established distinctive individual practices, their artwork shows a shared interest in experimentation, which expands the range of the materials, media, and processes used for their work. The individual works by each artist in the exhibition are distinguishable, however some works are collaborations where the artists have shared in the process of creating a single work.

Paradox, of course, is not confined to art. It runs through everyday life and language, captured in phrases such as 'youth is wasted on the young', 'the only constant is change' and 'the more you know, the more you know you don't know'. An example of a well-known paradox is 'Catch-22: an impossibly difficult situation in which the solution is also the cause of the problem'.

In this exhibition, these three Far North Queensland artists bring together the gamut of their knowledge, skills and experience to present works that question, challenge and surprise.



Jennifer VALMADRE
Dispossessed
found objects, sealing wax, twine
74 x 44 x 73cm
Courtesy of the artist
Photograph: Michael Marzik

10 OCT – 5 DEC 2026
Public Curators Building, Ground Level

CAIRNS POTTERS CLUB

MELTING POT NATIONAL CERAMICS EXHIBITION



The Cairns Potters Club was established in 1974 to promote and foster an interest in pottery in the community. The club provides facilities and opportunities for members and associated groups in the region to expand and develop their professional skills through classes, exhibitions, workshops, seminars and commissioned works.

Since 1983, the club has staged numerous exhibitions, including *Melting Pot* which has been held at Cairns Art Gallery since 1999. The exhibition is an opportunity to showcase current and emerging trends and developments in the mediums of ceramics and glass.

With new technological advancements, there is an increasing scope for experimentation and the creation of exciting works using new colour palettes and designs that are both functional and decorative.

The Cairns Potters Club gratefully acknowledges the continued support of sponsors who kindly donate awards and prizes at the opening event of the exhibition.

Cairns Potters Club: Melting Pot National Ceramics Exhibition is proudly sponsored by:

Ray White
Marion Ireland
TAFE Queensland
Matt Smith - Member for Leichhardt
Michael Healy - Member for Cairns
The Australian Ceramics Association
Picasso's Ceramics

Cairns Potters Club: Melting Pot National Ceramics Exhibition
Installation at Cairns Art Gallery, 2020

28 NOV 2026 – 7 FEB 2027
Public Curators Building, Level One

VIPOO SRIVILASA

re/JOY

Ceramic artist Vipoo Srivilasa's solo exhibition *re/JOY* represents his most significant body of work to date, and the largest he has ever attempted.

For this collaborative community project Vipoo has taken seven precious, yet broken, ceramic objects donated by strangers, each with their own story of migration to different parts of Australia. These objects were acquired following a public call-out. From the responses Vipoo chose seven pieces and stories that resonated with him to create his striking new 1.5-metre-tall ceramic sculptures. These included a teapot made in Korea, a terracotta tile from India, and a clay sculpture from Mexico, all damaged in some way yet still precious. Vipoo has also made an eighth sculpture referencing his own experiences moving from Thailand to Australia, based around a button from his grandmother that holds strong family connections.

Australian Design Centre makes a significant contribution as a cultural organisation curating artist-led projects in contemporary craft and

design. Through these projects we celebrate the value of objects and the importance of design in everyday life.

re/JOY aims to engage with overseas-born Australians, but anyone will recognise the connections we form with objects that hold special memories and can evoke strong emotions.

Curated by Lisa Cahill, ADC's CEO and Artistic Director, and designed by Stephen Goddard, *re/JOY* captures the diversity of migration stories and how people build their different lives in Australia. It also looks at the complex feelings and challenges that come with relocating countries and finding a new place to belong, the pain of leaving family and friends, the difficulties of applying to stay.

re/JOY is a joyful, playful and hopeful project – a rich tapestry of humanity.



re/JOY is an Australian Design Centre (ADC On Tour) national touring exhibition, presented with assistance from the Australian Government Visions of Australia program and Creative Australia, its principal arts investment and advisory body.

Vipoo with Goddess of Independence
ADC, re/JOY 2024
Photograph: Jacquie Manning

5 DEC 2026 - 28 FEB 2027
Mulgrave Building

CORAL FUTURES

ERUB ARTS (JIMMY JOHN THAIDAY, FLORENCE GUTCHEN, NANCY NAAWI, LAVINIA KETCHELL), HELGA GROVES, LARESA KOSLOFF, NICHOLAS MANGAN, RACHEL O'REILLY, MARIAN TUBBS



This exhibition presents a range of poetic and speculative responses to coral, the small marine animals which form the foundations of healthy reef ecologies, now facing unprecedented, existential threats from human-induced climate change.

Coral Futures brings together new and recent projects by First Nations and other contemporary Australian artists, considering coral's importance to the survival of vital marine ecosystems like the Great Barrier Reef, as well as its implications for broader cultural, economic, and environmental systems.

Coral has long been considered the 'canary down the coal mine' of climate change, due to its susceptibility to rising ocean temperatures, weather events like cyclones, and agricultural run-off. These impacts manifest themselves through increasingly frequent and severe coral bleaching, destruction by crown of thorns starfish, and related mass die-off events, making the species one of the most visible victims of the climate emergency.

Viewed primarily from a distance through media coverage, the challenges wrought by climate change can appear daunting and insurmountable. Focusing instead on a single species, *Coral Futures* seeks to make sense of the cascading environmental crises now being experienced in Australia, as well as globally. The artworks and practices brought together in this exhibition demonstrate a plurality of approaches and a sustained engagement with the subject. Together, they offer multiple, considered perspectives, acknowledging coral's deep cultural significance for First Nations people, its economic and social value to coastal communities, and its vulnerability to rising sea temperatures and shifting weather patterns. *Coral Futures* speaks to these and many other connections that render this species vital to the health, or decline, of our planet.

– Curated by Hamish Sawyer



Marian TUBBS
The lotus eaters (wellness) 2025
Lenticular photograph
82 x 62cm (framed)
Courtesy of the artist and STATION, Melbourne + Sydney.

This exhibition is presented in partnership with Linden New Art, Melbourne, where it was shown 15 November 2025 – 1 February 2026; and the University of Sunshine Coast Art Gallery, Queensland, where it will be shown 1 August – 17 October 2026.

Local Icons, A Glimpse Into The CAIRNS ART GALLERY COLLECTION

As we reflect on thirty years of Cairns Art Gallery and 150 years of the city of Cairns, significant artists featured in the Cairns Art Gallery Collection share the thoughts and inspiration behind their works.



'The *Blooming Flowers* series is based on the names of two sisters, *Imermer* and *Kekmermer*, who are mentioned in Margaret Lawrie's book titled *Myths and Legends of Torres Strait*. The sisters were given their names because of their characteristics and traits. This process of name-giving based on people's behaviours and characteristics is called *digmir* in Meriam Mer language.'

– Robert Tommy Pau, 2023

Robert Tommy PAU
Meriam/Erub Samsep
b.1967
Blooming Flowers (Red) and Blooming Flowers (Green) 2023
vinylcut print on paper
148 x 76cm
Printer: Theo Tremblay
Cairns Art Gallery Collection. Purchased Cairns Art Gallery, 2024.
Commissioned by Cairns Art Gallery



'Although there are no figures within the landscapes, they are far from empty. They are open—alive with story, spirit, and a quiet invitation for you to step in. To listen. To feel. To belong. *Marrgaree* is where stories, spirits, and Country meet. A tribute to those who came before, and an invitation for you to find yourself within the landscape—to come home, too.'

– Melanie Hava, 2025

Melanie HAVA
Dulgu-barra and Wari-barra
b. 1982, Mount Isa, Queensland,
Bugan Mungan (detail) 2023
synthetic polymer paint, metallic watercolour paint, gold and silver leaf on
Arches 300gsm paper
114 x 940cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery, 2024



'At the immediate start of a new year, we carry white clay, white powder, or white flour to rub the face of Coen people's specific customary relations - like grandparents, godparents and cousins. This confers the letting go of inhibitions between partners and relations, albeit for a short period. It nonetheless is surrounded by celebration, song and dance, laughter and fun where many relationships reform and renew each year. But for others it is also a ritual associated with reflection; letting go, acknowledging the moving on of deceased loved ones.'

– Naomi Hobson, 2020

Naomi HOBSON
Southern Kaantju/Umpila
b.1978
The Promised One from the *January First* series 2020–2021
digital print on paper
37 x 56cm
Cairns Art Gallery Collection. Donated through the Australian Government's Cultural Gifts Program by Naomi Hobson, 2023



'I have arranged the plants as if by a florist. 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 [Milton's epic poem] *Paradise Lost*. 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.'

– James Morrison, 2016

James MORRISON
Goodenough Bay 1959 2016
oil on linen
91 x 91cm
Cairns Art Gallery Collection. Purchased Cairns Regional Gallery with funds from Cairns Regional Gallery Foundation, 2017. Commissioned Cairns Regional Gallery



In The Studio With **GRACE LILLIAN LEE**

From early beginnings at Cairns Art Gallery, to the runways of Jean Paul Gaultier, Grace Lillian Lee is taking the fashion world by storm. We join the local Indigenous designer to get the lowdown.

What are some of your highlights from the past year?

2026 began in a really special way for me, being invited by the Australian Embassy in India to exhibit at India Art Fair 2026. I was deeply inspired by the level of craftsmanship and artisanal practices—the rich colours and textures were truly stunning.

Another major highlight has been finalising my role as designer for the Australian Ballet's new work *FLORA*, which recently concluded its Melbourne season at the Regent Theatre and opened at the Sydney Opera House on 7 April. It's been an incredible experience translating my design practice—particularly weaving, sculpture, and textile language—into movement and performance.

I've also begun a weaving collective, and we will present our inaugural work as part of the closing of *FLORA*. This brings together seven weavers, all family from the Torres Strait Islands, creating works inspired by the bush flowers featured in the production.

Who have been your favorite people to work with in the fashion industry so far?

Jean Paul Gaultier has definitely been a standout—his openness to craft and storytelling really resonated with me. That said, I feel just as inspired working alongside artisans in India and Taiwan, as well as makers here in Australia, particularly in regional and rural communities.

There's something incredibly powerful about collaborating with people who carry generations of knowledge; it creates a deeper and more meaningful kind of creative exchange.

What inspires your collections?

I'm inspired by material processes, landscapes, and the people I collaborate with. Often, the work begins with a technique or textile and grows into a broader narrative.

There is always a dialogue between place, memory, and making. I'm deeply inspired by my family, the evolution of my practice, and my team. I value working within a creative collective that reflects on our environment and considers the impact of the work we create.

'There's something incredibly powerful about collaborating with people who carry generations of knowledge—it creates a deeper and more meaningful kind of creative exchange'.

– Grace Lillian Lee

How do you reflect your culture in your practice?

My practice is deeply rooted in storytelling, materiality, and process. I reflect my culture through textiles, through the act of making, and through collaboration.

It's about honouring both my heritage and the communities I work with, creating pieces that hold memory, identity, and connection across places.

The Grasshopper weave is central to your work, could you tell us a little more about it?

The Grasshopper weave is a technique I was taught by Uncle Ken Thaiday. Traditionally, it's created using coconut palm fronds to make decorative ornaments. I've translated and reimagined this technique using fabric, developing it into both a technical and conceptual language within my practice.

It's labour-intensive and rhythmic—almost meditative—and allows me to build texture and structure in a highly tactile way. Conceptually, it speaks to resilience, repetition, and the beauty of slow processes, which are values central to my work.

Tell us about some fond memories of your time with Cairns Art Gallery

My time with Cairns Art Gallery was incredibly formative. It was one of the first spaces where my work was held and understood in a meaningful way. I have very fond memories of connecting with local audiences and communities; it felt grounded, generous, and affirming.

I presented my first exhibition in the Niche space at the Gallery, where I showed my early body sculptures. I also attended art and craft workshops there from around the age of eight, which was such an important period of exploration. It allowed me to be creative outside of school and shaped my early connection to making.

What is your advice for aspiring artists?

Stay close to your process and trust it, even when it feels slow or uncertain. There's often pressure to move quickly, but meaningful work takes time.

Also, value collaboration and community; they will shape your practice in ways you can't always anticipate.

Could you tell us a bit more about your current collaboration with the Australian Ballet?

Working on *FLORA* has been a unique opportunity to explore how textiles move with the body. It's not just about costume, it's about how material becomes part of the choreography.

I've been translating my weaving techniques into forms that respond to movement, light, and performance, opening up an entirely new dimension within my practice. Having the opportunity to utilise my eye for design without incorporating the weave has also been fun. I am a trained designer and only started weaving in 2010. Prior to that I was studying fashion and design at the Royal Melbourne Institute of Technology (RMIT), so I was very grateful to return to my second home.

What's on the horizon for 2026?

Beyond *FLORA* with the Australian Ballet, I'm continuing to explore new collaborations across art, fashion, and performance. I'm also interested in deepening my work with artisans and expanding the scale of my textile installations on an international stage.

In 2026, I'll be undertaking creative development with family in the Torres Strait Islands, which will inform a new body of work for 2027. There are several exciting projects unfolding both locally and internationally, including our first independent showcase for First Nations Fashion and Design in May 2026 at Artspace in Sydney.



Grace's premier collection from Paris Couture Fashion Week 2025
Photograph: Wendell Teodoro

The Journey To HERITAGE LISTED



Beautiful art deserves beautiful spaces and our three Heritage-listed buildings are as special as it gets. Discover more about these stunning and iconic buildings that Cairns Art Gallery calls home.

COURT HOUSE BUILDING



1921
BUILT

1992
HERITAGE LISTED

2021
GALLERY OPENS

The Court House Building was the third court house erected in Cairns, with plans prepared in 1918 and the building completed three years later. The T-Shape building had offices and subsidiary court rooms in the western wing and the main courtroom in the eastern. The stepped paraphet and the lion and unicorn crest above the door make this one of Cairns' most recognisable buildings.

1936
BUILT

1992
HERITAGE LISTED

1995
GALLERY OPENS

PUBLIC CURATORS BUILDING



Construction of the building began in 1934 and was completed in 1936 and cost £34,173, equivalent to \$2 million Australian dollars today. The building was designed as part of the Cairns Court House Complex by Government architect R.C. Nowland in the Georgian revival style. Its key architectural features include Georgian columns, wide balconies and ornate ceilings and balustrades.

IMAGE
Cairns Public Curators Building c. 1936

MULGRAVE BUILDING



1913
BUILT

1999
HERITAGE LISTED

2024
GALLERY OPENS

The former Mulgrave Shire Council Chambers, originally named the Cairns Shire Offices, was built during a considerable building activity in Cairns preceding World War One. It was an architectural partnership of Charles Lynch and Walter Hunt. The single-storey rendered masonry structure features two bays of verandahs, detailed columns, multi-paned clerestory windows and its original vaults.

IMAGE TOP
Cairns Court House showing Abbott St with two motor cars, c. 1934
Courtesy of Cairns Historical Society

IMAGE BOTTOM
Cairns Shire Offices, c. 1912
Courtesy of Cairns Historical Society



In Conversation With JANET KOONGOTEMA

Known for her vibrant colour compositions and her translation of weaving into painted strokes, Wik-Mungkan elder and artist Janet Koongotema is a master storyteller. From her foundations in weaving to her works in our exhibition *Brush*, Janet gives curator Shonae Hobson an insight into her artistic practice.

Photograph: Gus Davidson
Image courtesy of the artist, Wik and Kugu Arts Centre and D Lan Galleries

Could you tell us a little about your early life and introduction to art?

I was born in 1938 at the Mission Reserve in Aurukun. I was in the school in the dormitory. My mum passed away when I was an infant; I didn't see her face. So Topsy Warmane grew me up. When I went out after I finished my school, she was always waiting for me. Art making came much later in my life, in my mid-seventies.

How did your early practice of fibre art, weaving, string-making, and body painting shape the way you approach painting today?

I was only a young girl when my aunty taught me to weave. I used to watch her. She told me that I would be a woman one day and to keep on weaving like she did. She was working, doing mats, the round ones. And she made a fruit bowl. I was looking at her hands. She said, 'You sit down and look, watch my hand'. I obeyed her. She told me, 'You can do anything my dear'. And I said to her, to my aunty, 'It's lots of work'. And she said, 'Yes. You must do it, do your own when you grow up, to be a woman just like me.'

It is thanks to my aunty that I know about my culture. All these things come out in my painting work. Everytime I paint a story place, I'm reminded of my family and all the memories we spent together like hunting, fishing and camping.

Your paintings featured in *Brush* often depict your Country, Moun.aw, located along the Archer River. Can you tell me a little about this place, and the memories and responsibilities you have to it?

When I saw Moun.aw I thought it was beautiful. That's why I painted it. It's located near the Dilly Bag Story Place, one of the main story places for my family. It's not really deep, it's just shallow. You can see all the fish coming out from the stones under the water. But very few times we don't catch one kind of fish at lowtide, we have to wait for the big tide. In our language we call this special fish *minh wuungkam* (barramundi). The water at Moun.aw is full of different colours. It's

the home of small fairies who are really cheeky. But you have to be careful when the tide comes in because that is when the crocodile comes up. We call him *Pikkuw*.

A recurring story/motif in your paintings is the dilly bag. Can you tell us about this?

My family (on my father's side) have the dilly bag as our main totem. The name for dilly bag is *Waangk*, and it has a story place called *Waangk Aw*. I always include *Waangk* in my paintings because it's very important to keep this knowledge alive.

We need to protect our story places, and also the knowledge of how to make *Waangk* for the next generation.

How do you choose your colours and compositions? Are they connected to specific seasons, landscapes, or experiences?

Those colours belong to the story places for each of my totems. You can see them when you visit. When my father took me to these places with my sisters, the water was always full of different colours. You can see lots of duck there too. We call him *Thempi*, and he is always flying around in big groups. During the day he hangs around the sand banks.

How do you feel about your work being exhibited in *Brush*?

It's very exciting to be showing my work in the big galleries. I love to share my stories. I was a teacher once. I used to teach young children in Aurukun about their culture and language.

At eighty-seven, you hold a lifetime of cultural knowledge and skills. What do you hope younger generations learn from your weaving and painting practice?

I would like my children to understand how important it is to practice our culture and languages. Our languages are deeply connected to our story places and the surrounding land with all its colours, smells, sounds and seasons.

Cairns Art Gallery Foundation

What a year it has been, and what a year lies ahead.

As I write this, the Foundation is entering 2026 with genuine momentum. We welcomed a new Gallery Director in Angela Goddard, whose vision for the Gallery Precinct as northern Australia's leading visual arts centre is one we wholeheartedly share and are committed to supporting. Angela's energy and her deep respect for this place, its artists and its communities has been immediately felt, and the Foundation looks forward to working closely with her in the years ahead.

The success of our *Give and Commit* campaign has been enormously encouraging. Through the extraordinary generosity of our donors and Members, the Foundation has now contributed more than \$840,000 to the acquisition of 105 works for the Gallery's permanent Collection: a Collection valued at over \$7 million and growing. These are not just numbers; they represent an enduring cultural legacy for Cairns and for future generations.

Our focus this year turns to the remarkable program ahead. The suite of exhibitions aligned

with the Cairns Indigenous Art Fair reflects the Gallery's deep and longstanding commitment to First Nations artists and culture, which is a commitment the Foundation is proud to stand behind. We are also delighted with the support of the Cairns RSL Club Artist Fellowship Award, which has enabled artists including Philomena Yeatman to develop ambitious new bodies of work. Supporting artists to take creative risks is one of the most meaningful things we can do.

The Foundation had the pleasure of welcoming Angela to the Gallery in person at the *Of This Earth* special Foundation Preview, and you can expect more great events, dinners, talks and opportunities to share your passion for supporting the arts in this region with like-minded people.

If you have not yet considered making a pledge to the Foundation, I warmly invite you to do so. Every contribution, at any level, helps ensure that great art remains at the heart of life in Cairns.

Sarah Mort
Chair, Cairns Art Gallery Foundation

Scan to make
a pledge



Gallery Members

Supporting our Members with opportunities to experience the Gallery's diverse offerings with specially designed events and benefits throughout the year.

Scan to become a Member



JUN - DEC

MEMBER'S SHOPPING WEEKENDS

DOUBLE YOUR DISCOUNT:

3, 4, 5 JULY 2026

13, 14, 15 NOVEMBER 2026

11, 12, 13 DECEMBER 2026

Present your Membership card to receive a 20% discount on Gallery Shop purchases.

A 10% discount is available to Members year round.

*Membership discount is not available on original works of art or already discounted clearance items.

RENEW FOR TWO YEARS AND SAVE

Renew your Membership for two years in one transaction and receive a 10% discount on the price of membership when purchasing two years at once.

DISCOUNTED FRAMING

As a current Member, you will receive a 5% discount and priority service at Australian Art Framers when paying cash or by direct deposit.

DISCOUNTED ART CLASSES AND WORKSHOPS

As a current Member, you will receive priority booking and discounts on all workshops for yourself and your children.

ADULT WORKSHOP PROGRAM

For Adults (16+)

Book
Online



Join our
mailing list



BOOK ONLINE VIA
THE GALLERY WEBSITE

ART CLASSES About

All programs are led by experienced teachers and practicing artists, covering a wide range of mediums and techniques.

Members enjoy priority booking and special discounts for themselves and their children.

All materials are provided, so you can simply come along and create!

Bookings can be made through the Gallery website, and payment confirms your place.

SATURDAY DRAWING CLASSES with Sue Schreiber, artist

Discover and learn new art forms in Saturday art workshops led by Sue Schreiber. Enjoy a rotating program of portraiture, soft pastels, and life drawing.

SATURDAY CLASSES*

6 June 2026
4 July 2026
1 August 2026
5 September 2026
17 October 2026
7 November 2026
5 December 2026
10am – 1pm

*Dates subject to change

ADVANCED SOFT PASTELS with Sue Schreiber, artist

SIX-WEEK COURSE JULY–AUGUST

Wednesdays
15, 22, 29 July, 5, 12, 19, August 2026
5.30–8pm
\$195 Members / \$220 Non-Members

The final instalment in the soft pastels classes for 2026 will take your soft pastel skills to new levels.

This advanced-level course builds on previous learning or existing skills, allowing participants to dive deeper into the expressive potential of pastels as you explore colour theory, tonal balance, and composition to create artworks with greater depth, realism, and confidence.

Through guided exercises and preliminary sketches, you'll refine your understanding of proportion, angle, and perspective, culminating in a new pastel artwork each week.

Pastels are a wonderfully versatile and forgiving medium, ideal for use on paper, board, or canvas. Their rich, velvety finish captures the luminosity of paint, without the mess!

This is an advanced level course designed for students who have completed the beginner and intermediate courses or already have a solid foundation in drawing.

INTRODUCTORY LIFE DRAWING with Sue Schreiber, artist

Ignite your artistic vision through the expressive practice of life drawing.

Step beyond the everyday and delve into the nuanced beauty of the human form. In each session, explore dynamic ways to translate three-dimensional presence onto paper, guided by experienced artist Sue Schreiber's insightful approach to anatomy, gesture, and composition.

This course offers a space to experiment, refine your observational skills, and cultivate a deeper understanding of the figure.

Courses are designed to help you develop a keen eye for detail as you work to accurately capture the human form. Using charcoal, you will learn to balance tone in your drawing, applying shaded areas to balance light and dark to capture the complexities of the human body.

Each class will begin with preliminary sketches to practice the various skills of capturing pose, angles, dimensions and details before finishing with a completed work of art.

We kindly ask that you turn your phone off and do not use it during the session out of respect of our model. All photography is prohibited.

This class is strictly 18+. Cairns Art Gallery reserves the right to request proof of age.

FOUR-WEEK COURSE AUGUST–SEPTEMBER

Wednesdays
26 August, 2, 9, 16 September 2026
5.45–8pm
\$160 Members / \$195 Non-Members

SIX-WEEK COURSE OCTOBER–NOVEMBER

Wednesdays
7, 14, 21, 28 October, 4, 11 November 2026
5.45–8pm
\$275 Members / \$320 Non-Members

ADULT WORKSHOP PROGRAM

For Adults (16+)

Book
Online



Join our
mailing list



BOOK ONLINE VIA
THE GALLERY WEBSITE

ABSTRACT ACRYLIC PAINTING with Maharlina Gorospe-Lockie, artist

Immerse yourself in the vibrant world of abstract painting in this dynamic two-day weekend workshop with artist Maharlina Gorospe-Lockie. Designed for curious creators of all levels, this class invites you to experiment, play, and discover new ways of expressing yourself through acrylics.

Explore the flexible nature of abstraction as you learn to overcome the blank canvas and let intuition guide your brush. Maharlina will demonstrate expressive mark-making techniques using acrylic paint and mixed media, then lead you through a process of building layers, responding to your own gestures, and embracing experimentation and happy accidents along the way.

Throughout the weekend, you'll delve into key art elements and principles — including colour, line, rhythm, and balance — while developing a deeper understanding of your personal creative voice. There's no pressure to finish a masterpiece; the focus is on process, freedom, and discovery.

All materials are provided, including a stretched and primed canvas, so you can jump straight in and start creating.

WEEKEND WORKSHOP – JULY

Saturday 18 July 2026

10.30am – 2.30pm

and

Sunday 19 July 2026

10.30am – 1.30pm

\$175 Members / \$200 Non-Members

FUTURE CLASSES

Abstract Acrylic classes run regularly throughout the year. Check our website for future dates or sign up to our email newsletter to stay in the know.

WELLNESS AT THE GALLERY

Introducing a suite of programs to nourish the body and mind, including yoga, qigong, sound healing, reiki and qoya.

INSPIRED MOVEMENT (QOYA) WITH LATOYA BURTON, CREATIVE

Qoya is an embodied dance movement practice based on the idea that through movement we remember, like nature, we are wise, wild, and free.

Join artist and creative LaToya Burton and a group of empowered women to tap into the wisdom of your body. Dance to the themes inspired by the artwork on display in the Gallery - moving through a series of guided movements that draw on the contemplative practice of yoga, feminine movement, and free dance. Reflect inward and be inspired to move forward through oracle card readings.

It doesn't matter what it looks like and there is no way you can do it wrong, your movements are always your choice, so welcome your authenticity.

Please check our website for upcoming workshops and dates.

SOUNDSCAPE AT THE GALLERY WITH LIZA SOENARJO, SOUND PRACTITIONER

Looking to soothe yourself and restore your mind, body and soul? Join sound healing practitioner Liza Scenario for a blissful sound bath experience.

Relax and unwind, either seated or laying, as you drift into a meditative, healing state whilst immersed in restorative vibrations, frequencies and tones. Instruments used include crystal and Tibetan singing bowls, chimes, harp, rain stick, voice, and gentle sound textures.

The session encourages deep rest and relaxation and is an opportunity to explore and connect to one's inner landscape

The experience is inclusive, accessible, and suitable for all abilities. May not be suitable for those who are sensitive to sound.

CHILDREN'S SCHOOL HOLIDAY WORKSHOPS

All materials are provided and students can be dropped off to enjoy activities under the supervision of our qualified teachers.

Book
Online



Join our
mailing list



BOOK ONLINE VIA
THE GALLERY WEBSITE

SCHOOL HOLIDAY CLASSES June – July 2026

AIR-DRY CLAY PLAY

WITH JAMIE LEE SIMPSON, ARTIST

Monday 29 June 2026

10–11.30am

Ages 5–9 years

\$30 Members / \$35 Non-Members

Come play with clay! Learn basic hand-building techniques for working with clay, like tile making, coil building and sgraffito, then let your imagination run wild as you design and create your own clay ornament to take home.

Please note: all air-dry ceramic creations will require a clean area at home to dry completely.

ARMATURE WIRE AND CLAY FIGURINES

WITH JAMIE LEE SIMPSON, ARTIST

Monday 29 June 2026

1–3pm

Ages 9–14 years

\$35 Members / \$45 Non-Members

Use armature wire for a strong foundation before adding air-dry clay to create a 3D clay figurine. Enjoy this fun and practical experience creating small art sculptures.

Please note: all air-dry ceramic creations will require a clean area at home to dry completely.

MINIATURE WORLDS

WITH JAMIE LEE SIMPSON, ARTIST

Tuesday 30 June 2026

10–11.30am

Ages 5–9 years

\$25 Members / \$35 Non-Members

Create a miniature world straight from your imagination. Reimagine the Art Gallery in tiny detail, design your ultimate dream bedroom or go wild with something from another planet. Bring your idea to life using paper, cardboard and found objects.

MINIATURE WORLDS

WITH JAMIE LEE SIMPSON, ARTIST

Tuesday 30 June 2026

1–3pm

Ages 9–14 years

\$35 Members / \$45 Non-Members

Design and build a detailed miniature world inspired by your own ideas. You might recreate a real space, like the Art Gallery, or create something from your imagination.

Using paper, cardboard, and found materials, you'll plan, design, and craft a small-scale environment with attention to detail and creativity.

CHARACTER FACTORY

WITH LACHLAN JUDD, ARTIST

Wednesday 1 July 2026

10–11.30am

Ages 5–9 years

\$25 Members / \$35 Non-Members

Train yourself to quickly build characters from scribbles. This character design workshop will use basic equipment—paper, pencils, markers and ink—to draw a team of characters. With a focus on speed designs and repetition, practice doing quick drafts of your characters before working on a final design in more detail. A fun workshop designed to free up your drawing style.

CHARACTER TEAM BUILDING

WITH LACHLAN JUDD, ARTIST

Wednesday 1 July 2026

1–3pm

Ages 9–14 years

\$30 Members / \$40 Non-Members

Draw and create teams of characters that live in the same world using pencils, markers and ink on paper. This workshop will focus on visual language, uniforms, symbols, motifs, and keeping common design elements to create groups of characters that visually work together.

CROWNS AND MASKS

WITH KEELIE NICHOLLS, ARTIST

Friday 3 July 2026

10–11.30am

Ages 5–9 years

\$25 Members / \$35 Non-Members

Step into a fantasy world and create an embellished animal mask or creative crown. Use collage techniques, paint and markers on prepared templates to create a unique, wearable work of art.

RAINBOW PORTRAITS

WITH KEELIE NICHOLLS, ARTIST

Friday 3 July 2026

1–3pm

Ages 9–14 years

\$30 Members / \$35 Non-Members

Find your inner Frida Kahlo and create a colourful portrait on canvas. Learn about colour theory and composition using acrylic paints, then create a bright colourful likeness of yourself.

CHILDREN'S TERM-TIME WORKSHOPS

All materials are provided and students can be dropped off to enjoy activities under the supervision of our qualified teachers.

Book
Online



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BOOK ONLINE VIA
THE GALLERY WEBSITE

MIXED MEDIA Ages 5–9

TERM 3 2026
Six-Week Course
Tuesdays 3.30–5pm
11, 18, 25 August 1, 8, 15 September 2026
\$120 Members / \$135 Non-Members

Get ready to dive into an exciting six-week art adventure designed to spark your imagination and bring your ideas to life! In this mixed media course, you'll explore a vibrant mix of art forms — from collage and drawing to painting and beyond — as you experiment, create, and discover the medium that inspires you most.

Guided by your teacher, you'll sharpen your artistic eye and build confidence as you learn how to use line, shape, space, value, form, texture, and colour to make your artwork come alive. Whether you're a beginner or a budding artist, this course is your chance to play, explore, and grow, and by the end, you'll see just how much your creativity can shine!

URBAN EXPLORERS Ages 9–14

TERM 3 2026
WITH JAMIE LEE SIMPSON, ARTIST
Eight-Week Course
Wednesdays 4–5.30pm
29 July 5, 12, 19, 26 August,
2, 9, 16 September 2026
\$160 Member / \$185 Non-Members

Embrace your inner architectural artist in this drawing course with a twist. You will be walking around the Gallery Precinct and drawing what you see in the exterior and interior of our three Heritage-listed Gallery buildings.

Learn about perspective, line, scale and depth as you observe the world around and create sketches of what you see. You'll then use these sketches to create a final mix-media piece using what you've learned.

Don't forget to bring comfortable shoes and a hat!

COMIC BOOK AND MANGA COURSE Ages 12+

TERM 3 2026
WITH LACHLAN JUDD, ARTIST
Eight-Week Course
Thursdays 4–6pm
30 July, 6, 13, 20, 27 August,
3, 10, 17 September 2026
\$170 Members / \$195 Non-Members

Love comics, games, or anime? Ever dreamed of creating your own stories and characters? This eight-week course is your chance to turn those ideas into action!

Learn from professional comic artist Lachlan of JUDD Comics, as he shares the insider techniques the pros use to make amazing comics. You'll explore how to plan storyboards, sketch dynamic panels, ink and colour artwork, and even letter your own comic page, bringing your imagination to life from start to finish.

Whether you're completely new to comics or already creating your own characters, this course will help you to level up your skills and tell stories that jump off the page!

BECOME A GALLERY MEMBER For Discounts & Priority Bookings

PRICES FOR ONE YEAR
Individual Members: \$40
Individual Concession*: \$20
Family (Two Adults)*: \$60
Family Concession*: \$40
[Join for two years and receive a 10% discount on the cost of the second year.](#)

Not a Member yet? Members enjoy early access to bookings before they open to the public, giving you the best chance to secure a spot in our highly sought-after sessions. You'll also receive exclusive discounts on all adult and children's workshops, making Membership the perfect way to get more out of every experience.



Become a
Member

Stay in the loop with our latest classes, workshops, and exhibition events by joining our mailing list.



Join our
mailing list

* Members can book for their children under 16 as part of their Individual or Family Membership. Concession Membership is available to holders of healthcare, pension and student cards. Card number must be entered upon purchase.

Diary Dates

JUNE

- 6 **NEW EXHIBITION**
Spirits in the Ink
more info on page 9
- 6 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 14 **FINAL DAY**
Dr Christian Thompson AO: *House of Gold Of This Earth: Transforming Culture and Country Through First Nations Ceramics Captured: Photography from the Collection*
more info on pages 3-6
- 21 **FINAL DAY**
Ron McBurnie: *The Artist Studio*
more info on page 6
- 27 **NEW EXHIBITIONS**
Philomena Yeatman:
Babim, Muudjum, Djanguul
more info on page 11
Brush: Women Painters
more info on page 13
Sam Harrison: *Kin'O'Centrism*
more info on page 17
- 29 **SCHOOL HOLIDAY WORKSHOPS**
29 June – 3 July 2026
more info on page 49

JULY

- 1 **SCHOOL HOLIDAY WORKSHOPS**
29 June – 3 July 2026
more info on page 49
- 3-5 **MEMBER'S SHOPPING WEEKEND**
20% discounted shopping for current Gallery Members
- 4 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 8 **EXHIBITION OPENING EVENT**
Brush: Women Painters
Sam Harrison: *Kin'O'Centrism*
Philomena Yeatman:
Babim, Muudjum, Djanguul
Spirits in the Ink
Woven Together
- 9-12 **EXTENDED OPENING HOURS**
All buildings open 9am – 5pm
- 15 **ADULTS CREATIVE WORKSHOP**
Advanced Soft Pastels with Sue Schreiber
Six-week course begins
more info on page 45

- 18 **ADULTS CREATIVE WORKSHOP**
Abstract Acrylics with
Maharlina Gorospe-Lockie, artist
more info on page 47
- 29 **TERM-TIME WORKSHOPS**
Ages 9-14
Urban Explorers with Jamie Lee Simpson
Term three begins
more info on page 51
- 30 **TERM-TIME WORKSHOPS**
Ages 12+
Comic Book and Manga with Lachlan Judd
Term three begins
more info on page 52

AUGUST

- 1 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 11 **TERM-TIME WORKSHOPS**
Ages 5-9
Mixed Media
Term three begins
more info on page 51
- 22 **FINAL DAY**
Philomena Yeatman: *Babim, Muudjum, Djanguul*
more info on page 11
Sam Harrison: *Kin'O'Centrism*
more info on page 17
Woven Together: Undivided We Rise
more info on page 7
- 26 **ADULTS CREATIVE WORKSHOP**
Life Drawing with Sue Schreiber
Four-week course begins
more info on page 46

SEPTEMBER

- 5 **NEW EXHIBITION**
Craig & Karl: *Double Vision*
more info on page 19
- 5 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 12 **FINAL DAY**
Spirits in the Ink
more info on page 9
- 19 **NEW EXHIBITIONS**
JamFactory ICON: Julie Blyfield
Chasing A Passion
more info on page 21
Barbara Dover, Julie Poulsen, Jennifer Valmadre, *The Paradox of Things*
more info on page 23

- 21 **SCHOOL HOLIDAY WORKSHOPS**
21 Sept – 2 Oct 2026

OCTOBER

- 1 **SCHOOL HOLIDAY WORKSHOPS**
21 Sept – 2 Oct 2026
- 4 **FINAL DAY**
Brush: Women Painters
more info on page 13
- 7 **ADULTS CREATIVE WORKSHOP**
Life Drawing with Sue Schreiber
Six-week course begins
more info on page 46
- 10 **NEW EXHIBITION**
Cairns Potters Club
Melting Pot National Ceramics Exhibition
more info on page 25
- 17 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45

NOVEMBER

- 7 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 13-15 **MEMBER'S SHOPPING WEEKEND**
20% discounted shopping for current Gallery Members
- 22 **FINAL DAY**
JamFactory ICON: Julie Blyfield
Chasing A Passion
more info on page 21
- 28 **NEW EXHIBITION**
Vipoo Srivilasa: *re/JOY*
more info on page 27
- 28 **FINAL DAY**
Barbara Dover, Julie Poulsen, Jennifer Valmadre, *The Paradox of Things*
more info on page 23

DECEMBER

- 5 **ADULTS CREATIVE WORKSHOP**
Drawing with Sue Schreiber
more info on page 45
- 5 **NEW EXHIBITION**
Coral Futures
more info on page 29
- 11-13 **MEMBER'S SHOPPING WEEKEND**
20% discounted shopping for current Gallery Members

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Saturday: 10am – 5pm

Sunday: 10am – 2pm

COURT HOUSE BUILDING

38 Abbott St, Cairns

Monday to Friday: 9.30am – 5pm

Saturday: 10am – 5pm

Sunday: closed

MULGRAVE BUILDING

51 The Esplanade, Cairns

Monday to Friday: 9.30am – 5pm

Saturday: 10am – 5pm

Sunday: closed

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The Cairns Art Gallery is a proud supporter of the Indigenous Art Code

We acknowledge the Gimuy Walubara Yidinji as the Traditional Owners of the area today known as Gimuy/Cairns.

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