DEC 2026 –
MAY 2027

Members
Magazine
No.95

CAIRNS ART GALLERY



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

COVER IMAGE
Zhang Xu ZHAN
Compound eyes of tropical (still) 2022
single channel video, colour, sound
Courtesy of © Zhang Xu Zhan and Zhan Zhan Xi Qi Studio

Director's Foreword

This Members Magazine spans my one year anniversary as Director of Cairns Art Gallery Precinct. When I arrived in January 2026, I found a well-established organisation with a strong Board and team, and a distinctive position in Australia's cultural landscape, shaped by both our geography and our unique regional perspective.

This sense of place is central to our strategic framework, which sets out who we are and who we serve. Firstly, our local community in Gimuy/Cairns, then Far North Queensland and the Torres Strait, stretching out to the wider region.

This year has been one of immense and positive change, most notably the growth of Cairns Art Gallery from one heritage listed building to three, as we welcomed the Mulgrave and Court House buildings to our repertoire.

Last financial year, we welcomed over 213,000 visitors through our doors. This is more than the population of Cairns itself, making us one of the most visited regional galleries in the country, and the most visited regional gallery in Queensland.

Earlier in 2026, we presented a series of major commissioned works by Gunggandji and Kuku Yalanji artist Philomena Yeatman from Yarrabah, resulting in the acquisition of her work by major institutions and collections. Yeatman is an artist in her sixties and is now receiving significant institutional commissions across the country for the first time in her career.

2027 will see the Gallery continue to deliver an ambitious exhibition program, spanning from renowned Australian artists William Robinson and Tina Havelock Stevens to international creatives including Zhang Xu Zhan and Vipoo Srivilasa. We explore the trade routes and narratives across the north and north-west through *Awakening Histories*, and *Coral Futures* will present poetic and resonant responses to coral, the valuable ecological and cultural foundation of our Great Barrier Reef.

For a gallery committed to telling the story of this country from the north, these projects all mean a great deal to how we see ourselves and promote our region to the world. Tracey Moffatt AO, our guest at the recent Annual Foundation Dinner, is relentlessly focused on the future. Our eyes are on the future too, and on making Cairns Art Gallery a great institution.

Angela Goddard
Director, Cairns Art Gallery

Cairns Art Gallery
PROGRAM
Final Days

UNTIL 16 JAN 2027
Court House Building

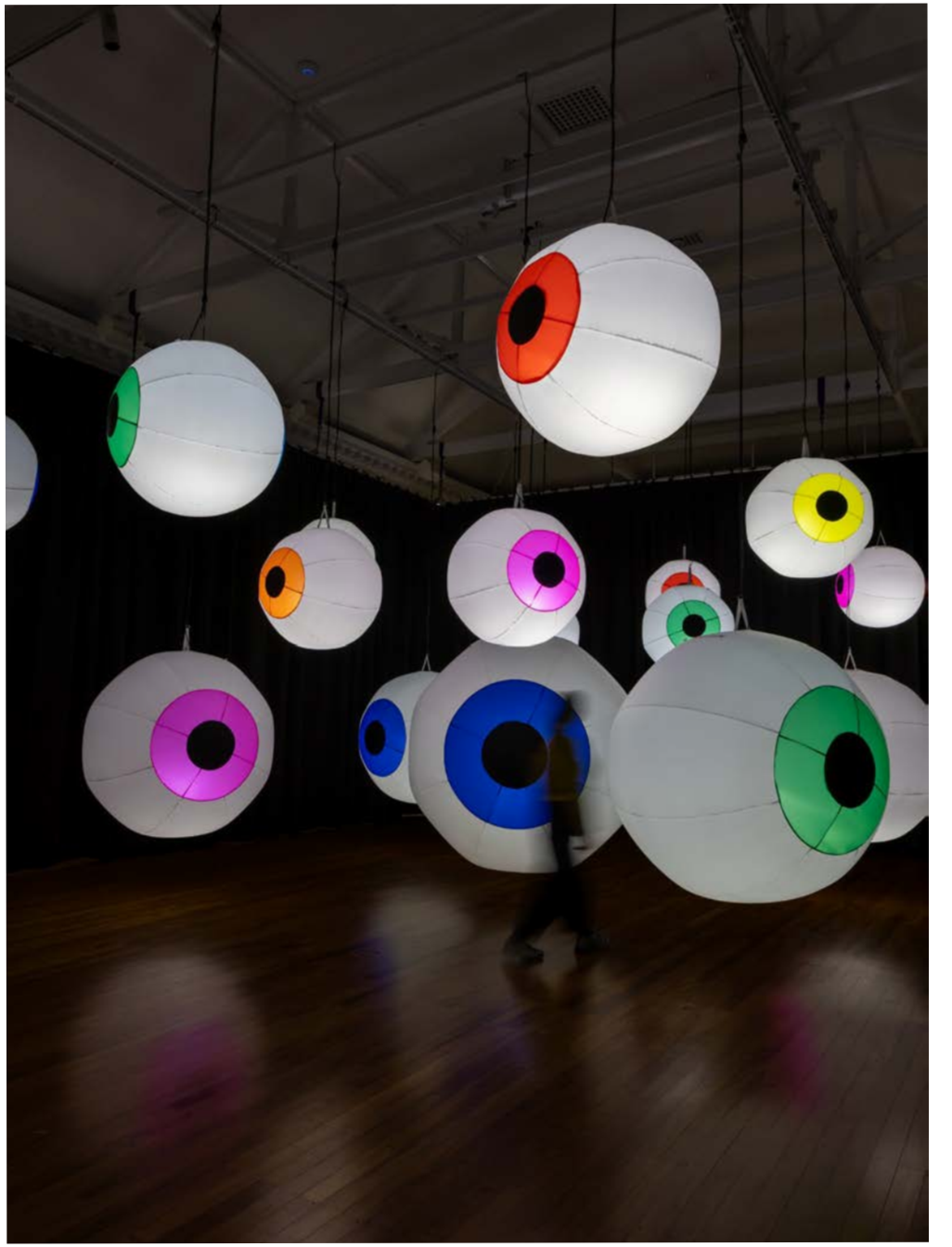
CRAIG & KARL
DOUBLE VISION

Craig & Karl: Double Vision pays homage to one of Queensland's most internationally successful creative exports, and a shared creative vision that has existed for almost thirty years. The exhibition charts key motifs and moments in the development of Craig & Karl's idiosyncratic art and design practice, with a large timeline of previous projects and a display of selected merchandise from their extensive archive of collaborations, alongside installations and sculptural elements that feature recurring themes of community, identity, imagination, and love.

The project was first commissioned by Griffith University Art Museum to coincide with Griffith University's 50th anniversary celebrations in 2025, for which Craig & Karl also designed a new iteration of their iconic inflatable *Mateys*, which made their debut across the University's campuses and partner sites for Brisbane City Council, Brisbane Festival, and Fish Lane Arts Precinct, before popping up at Cairns Art Gallery.

Craig & Karl: Double Vision is a Griffith University Art Museum touring exhibition, co-curated by Angela Goddard and Carrie McCarthy.

Craig & Karl: Double Vision
installation at Cairns Art Gallery, September 2026



UNTIL 14 MAR 2027
Public Curators Building, Level Two

ZHANG XU ZHAN
COMPOUND EYES OF TROPICAL

Zhang Xu Zhan's *Compound eyes of tropical* is a dizzying stop-motion animation evoking myth, folklore and fantastical worlds. The creatures that inhabit these worlds—crocodiles, foxes, crabs, frogs, rabbits, and others—are made using a Taiwanese papermaking technique, bringing an energy and vitality to the video and sculptures.

Zhang Xu works across various media, including video art, stop-motion animation, sculpture, and installation. He was born into a family that for many generations has specialised in crafting joss paper effigies to be burnt during funerals and religious ceremonies. His practice is deeply connected to this tradition, often exploring themes of ritual and death and using papier-mâché as a key material.

Inspired by Taiwan's Yi zhen folk dance, where dancers wear animal costumes and perform in temple celebrations; and the Southeast Asian folk tale *Mouse Deer and Crocodile*, the animation features a half-mouse deer, half-fox shaman puppet dancer. In this gripping story the cunning protagonist races through a forest, switching between human and animal forms, using his wits to outsmart the crocodiles in the river in a daring attempt to reach the other side. The character of the 'trickster' underpins many folk tales from around the world, where a small and often underestimated creature attempts to outsmart a terrifying predator. *Compound eyes of tropical* is inspired by these archetypes, with Zhang Xu's feisty main character shape-shifting across different creatures playing the same role.

Set to the hypnotic beat of a ceremonial drum, audiences view the narrative through the lens of a fly's compound eyes, suggesting multiple viewpoints and possible interpretations from visual, cultural and personal perspectives. *Compound eyes of tropical*, like many beguiling folk tales across cultures and eras, offers danger, moral ambiguity, magic, and delight without a guaranteed 'happily ever after'.

– Curated by Katie Dyer,
Consultant Senior Curator

IMAGE TOP
Zhang Xu ZHAN
Compound eyes of tropical (still) 2022
single channel video, colour, sound
Courtesy of © Zhang Xu Zhan and Zhan Zhan Xi Qi Studio

IMAGE BOTTOM
Portrait of Zhang Xu Zhan in his studio
Photograph: Tsai Yi Yu







Patricia PICCININI
b. 1965, Freetown, Sierra Leone
No Fear of Depths 2019
silicone, fibreglass hair
150 x 150 x 110cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery and Cairns Art Gallery Foundation, 2019

UNTIL 21 FEB 2027
Public Curators Building, Level One

MARINE DREAMS
COLLECTION IN FOCUS

Marine Dreams is an exhibition that looks at the pull of the deep on the human imagination. Cairns Art Gallery is situated metres from the Trinity Inlet, an oceanic inlet that connects directly to the Coral Sea, and from there out to the vast oceans of the earth. The Gallery's Collection is rich with significant art works inspired by ocean realms that can be flashpoints of contemporary debate, and are producers of multiple meanings for Indigenous and non-Indigenous artists. Water is the element more than any other that ties human beings into the world around them, from the oceans that surround us to the water that makes up most of our bodies. The artworks in *Marine Dreams* explore this idea of the hydrosphere and share expressions of the visible and invisible capacity of the sea to culturally, poetically and politically shape the world.

The exhibition highlights artists from Far North Queensland, Cape York, Zenadth Kes, Torres Strait Islands and around Australia. The works on view range from an uncanny human-sea creature sculpture; to an expansive print symbolizing the sacred space between land, sea, and sky; to carefully observed drawings of marine life; to an examination of classical Western archetypes of beauty and domination through the depiction of Poseidon, Greek god of the sea; to the vitality and beauty of *beizam* (hammer-head shark) totemic dance machines.

Marine Dreams looks at what is above and below the surface to consider: what do we know about these vast bodies of water, what do we imagine, and what do we long for? The exhibition also reckons with how the ocean can remain a central motif in art for critical discourse around migration, colonial expansion, environmental issues, and be a powerful metaphor for collective memory. Beauty, science, belief, and kin are explored through the lens of *Marine Dreams*, where dreams may be the expression of the unknown, of fascination, of knowledge, the unconscious and adventurer.

– Curated by Katie Dyer,
Consultant Senior Curator

28 NOV 2026 – 21 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 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.

– Curated by Lisa Cahill,
Australian Design Centre

re/JOY is an Australian Design Centre exhibition, curated by Lisa Cahill toured nationally by ADC on Tour with additional support from NETS Victoria. This project been assisted by the Australian Government's Visions of Australia program and Creative Australia, its principal arts investment and advisory body.

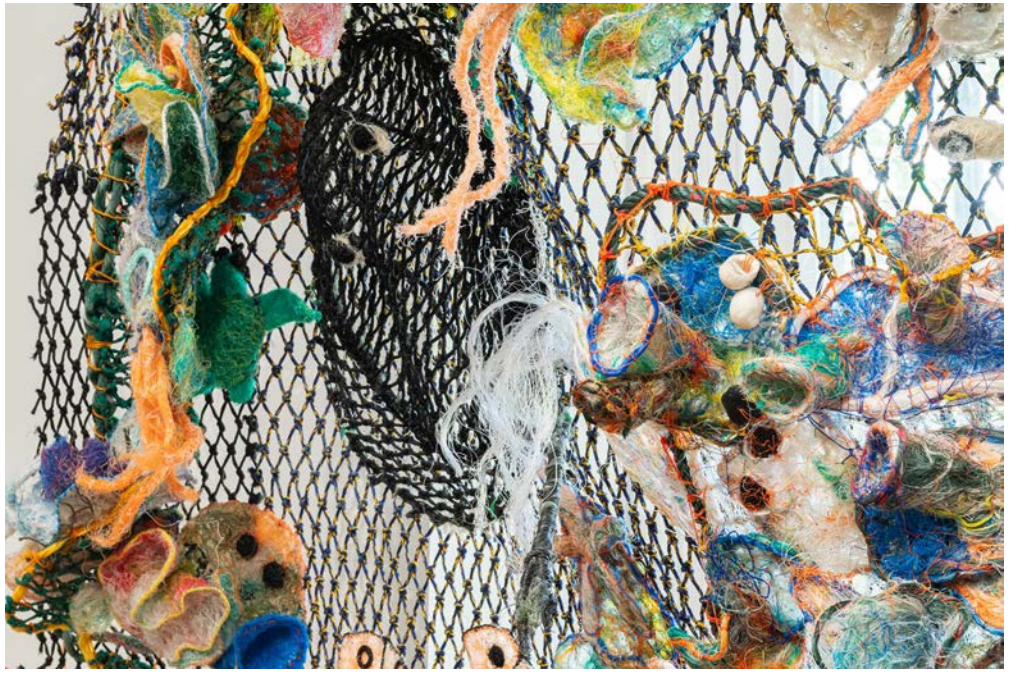


Vipoo SRIVILASA
From Courgettes to Zucchinis 2024
Photograph: Simon Strong

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



Jimmy John THAIDAY, Florence GUTCHEN, Nancy NAAWI, Lavinia KETCHELL
Home Reef 2025 (detail)
ghost net
Courtesy of the artists and Erub Arts, Darnley Island.
Image: Simon Strong

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,
Linden New Art

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 was shown 1 August – 17 October 2026.

30 JAN – 6 MAR 2027
Court House Building

CAIRNS ART SOCIETY
79TH ANNUAL ART EXHIBITION

Cairns Art Society stands as one of the region's oldest community arts organisations, with a proud and enduring legacy of fostering creativity in Far North Queensland.

In 2027, the society celebrates its *79th Annual Art Exhibition*, a showcase that highlights the diverse talents of its member artists. This event has long been part of the local arts calendar, welcoming audiences from across the region who come to enjoy the creativity and innovation of the community's visual artists.

Founded in 1931, the Cairns Art Society was established with a clear and passionate mission: to promote an interest in art and, where possible, to help individual artists achieve their aims. Nearly a century later, this vision remains at the heart of the organisation's activities. As a volunteer-run, not-for-profit association, the society continues to nurture the artistic spirit of the region by offering opportunities for both emerging and established artists, including exhibitions, social gatherings and workshops. Through these initiatives, the society provides a welcoming place for connection, inspiration, and artistic growth.

As it heads towards its centenary in 2031, the society is renewing its programs and warmly invites a new generation of artists to help shape its future.

The Cairns Art Society *Annual Art Exhibition* celebrates a broad spectrum of artistic styles and mediums. Each year, a panel of judges carefully evaluates the submissions and selects works for inclusion in the exhibition.

A variety of awards are presented on opening night, recognising achievement in categories such as Best Oil Painting, Best Acrylic Painting, and Best Digital Art. These awards honour artistic excellence and reflect the strong community spirit that underpins the event. The society warmly welcomes local businesses and individual patrons who share a commitment to supporting and celebrating the arts in Cairns and the wider region.

CAIRNS ART SOCIETY



Elina ISABELLA
Everyone Has A Seat At The Table
oil
Courtesy of the artist
Winner of the 2026 Best Oil Painting Award





12 DEC 2026 – 14 FEB 2027
Public Curators Building, Ground Floor

AWAKENING HISTORIES

Awakening Histories traces the enduring and centuries old connections between First Nations Peoples across the north of this continent and the Maskassan seafarers of South Sulawesi, Indonesia. This exhibition celebrates the deep intercultural connections that remain prominent in art, language, and material culture.

These art works share stories of migration, trade, and cultural exchange, highlighting the role of trepang or sea cucumber, trochus, and turtle shells, tamarind trees, palm wine, seafaring technology, metal tools, and textiles. These exchanges occurred from the Gulf of Carpentaria, around Arnhem Land to Garamilla/ Darwin, an area that was known as Marege to the sailors from Makassar, and through to the Kimberley region, or Kayu Djawa. This project foregrounds Indigenous sovereignty and ocean-centred storytelling. It presents methodologies for the passing of knowledge through families and generations—living histories that counter assumptions that this land's peoples were isolated, or that it was 'discovered' by Europeans during colonial expansion. The exhibition helps re-position Australia's regional relationships and pre-colonial history, contributing to the dialogue around First Nations ways of knowing and being.

Developed by a curatorium of researchers and curators based in Australia and Indonesia, *Awakening Histories* brings together artists' commissions and key works from major collections. It centres the storytelling of art and artists, following trade routes and cultural exchange to recast history.

IMAGE PAGE 15–16
Darrell SIBOSADO
Niman Aarl (Many Fish) 2021–2025
carved mother of pearl, ebony, turtle shell and trochus
200cm diameter
Courtesy of the artist and N.Smith Gallery, Gadigal Country/Sydney
Photograph: Andrew Curtis

IMAGE LEFT
Dhambit MUNUŊGURR
Gunyaŋara Makassans 2025
earth pigments and acrylic on stringybark
223 x 87cm
Monash University Collection, Naarm/Melbourne
Image courtesy of Roslyn Oxley9 Gallery, Gadigal/Sydney
Photograph: David Suyasa

PERTH INSTITUTE OF CONTEMPORARY ARTS
MONASH University | MUMA

The exhibition is presented in partnership with Monash University Museum of Art (MUMA), Naarm/Melbourne and Perth Institute of Contemporary Arts (PICA), Boorloo/Perth

Awakening Histories has been informed by Monash University's ARC Laureate project Global Encounters & First Nations Peoples: 1000 Years of Australian History. The exhibition was originally presented at MUMA, 4 October – 6 December 2025, and PICA, 6 February – 29 March 2026.

CAIRNS ART GALLERY
Touring Exhibition

12 MAR – 13 JUN 2027
Public Curators Building, Ground and First Floors

WILLIAM ROBINSON
THE EDGE OF WONDER

For more than five decades, William Robinson AO (1936 - 2025) transformed the Australian landscape into something deeply personal, immersive and extraordinary. *William Robinson: The Edge of Wonder* brings together a selection of the artist's celebrated landscape paintings, prints and drawings, inviting audiences to experience the natural world through Robinson's uniquely imaginative vision.

Born in Brisbane and living for many years among the rainforests and mountain ranges of south-east Queensland, Robinson devoted his career to observing and reinterpreting the Australian environment. His landscapes are not straightforward depictions of place. Instead, they reveal nature as dynamic, interconnected and constantly in motion. Hills rise and tumble, trees sway with vitality, and viewpoints shift unexpectedly, creating images that seem to hold multiple moments and perspectives at once.

Presented in Cairns, this exhibition highlights the enduring relevance of Robinson's engagement with the Australian landscape. Although many of the works are inspired by subtropical environments of south-east Queensland, they resonate strongly in Far North Queensland, where rainforest, mountain and sky meet in equally dramatic and awe-inspiring ways. Robinson's art encourages us to look closely at the living world around us, not simply as scenery, but as a place of wonder, complexity and continual transformation.

The exhibition traces the artist's lifelong fascination with the rhythms of nature, from intimate studies of trees and vegetation to expansive panoramas that challenge conventional ways of seeing. Through richly detailed compositions and innovative perspectives, Robinson invites viewers to contemplate their own relationship with the environment and to experience familiar landscapes anew.

William Robinson: The Edge of Wonder celebrates one of Australia's most significant artists and his profound contribution to the visual language of landscape. Above all, it offers an invitation to pause, observe and rediscover the sense of curiosity and amazement that can be found at the edge of everyday experience.

– Curated by Vanessa Van Ooyen,
QUT Art Museum

QUT Galleries and Museums

Artworks drawn from the QUT Art Collection and the William Robinson Estate.
Curated by Vanessa Van Ooyen



IMAGE ABOVE
William ROBINSON
Passing storm, late afternoon, Beechmont 1993
oil on linen
QUT Art Collection
Donated through the Australian Government's
Cultural Gifts Program by William Robinson, 2017

IMAGE PAGE 21–22
William ROBINSON
Green mountains 1992
oil on linen
QUT Art Collection
Donated through the Australian Government's
Cultural Gifts Program by William Robinson, 2017





12 MAR – 11 JUL 2027
Mulgrave Building

GULBUUYGU
HOPE VALE X QUT FASHION

Gulbuuygu celebrates eight years of collaboration between Queensland University of Technology (QUT) Fashion students and artists from the Hope Vale Arts and Culture Centre in the Cape York Peninsula.

The Hope Vale Arts and Culture Centre is nestled in the hinterland of Far North Queensland, sheltered by layers of ancient mountains and lush tropical greenery. It is a welcoming community space where people come together to paint, yarn, laugh and create. While the Centre is open to the wider Hope Vale community, a dedicated group of women, many of whom are widowed, have been at its heart for more than twenty years. Affectionately referred to as 'the Ladies' by the indomitable Art Centre Manager, Melanie Gibson, these women have played an integral role in shaping and sustaining the Centre through their enduring presence, creativity, and connection to Country. Through their art, they share their knowledge, stories, and memories, creating a place of belonging, friendship, and cultural continuity.

Some of these women have received formal artistic training, while others paint what they know instinctively through a lifetime spent on Country. They paint what surrounds them: the plants, animals, stories, and memories passed down through generations. Their knowledge, not learned from books but woven through decades of living, observing and belonging, keeps culture alive and present in everyday life.

Today, with a population of just over 1,000 people, Hope Vale remains a community where family connections run deep, kinship extends far beyond definitions of immediate family, and brothers, sisters, aunties, uncles, and grandparents encompass broad networks of relationships and responsibilities.

Taking its name from the Guugu Yimithirr word meaning 'together', the exhibition features garments and textiles developed through the art centre's partnership with QUT, alongside works on paper that reveal the initial designs underpinning them. A selection of paintings by Hope Vale artists establishes the rich cultural and creative context from which the collaboration has grown, while also affirming the independent practices of these established artists.

The exhibition highlights a collaborative process grounded in learning, creativity, and respect for cultural knowledge. Rather than presenting a single outcome, *Gulbuuygu* frames the collaboration as an ongoing dialogue shaped by trust, place, and shared making over time.

QUT Galleries and Museums · QUT Design · Hope Vale Arts Culture Centre

Gulbuuygu: Hope Vale × QUT Fashion was developed by QUT Galleries and Museums in collaboration with Hope Vale Arts and Culture Centre and QUT School of Design.

Installation view: *Gulbuuygu: Hope Vale × QUT Fashion*
QUT Art Museum, Meanjin/Brisbane, 2026
with garments by Eurry Choi and Miranda Daly, and video projection by Gertie Deeral
Photo by Louis Lim.

27 MAR – 30 MAY 2027
Public Curators Building, Level Two

TINA HAVELOCK STEVENS
THE RAPIDS

Tina Havelock Stevens explores the emotional and psychological power of space and the limits between sound and image. Her background as a documentary filmmaker and post-punk musician is deeply embedded in her artistic practice that explores the ambiguities of human nature. Her work is attuned to rhythms and workings of the psyche, to environments and to the social structures we inhabit and navigate. Often at the centre of her video art works is her drum kit, used as instrument, sculptural object and performance partner. Through her intuitive process she creates a performance within a video rather than simply a soundtrack.

The Rapids, 2019, is a two-channel video work that conveys this unique sensibility and her sensory investigations in to overlapping narratives, sound and image. Filmed in the bright light of the Aguang River and the surrounding tropical rainforest on Luzon Island in the Philippines, Havelock Stevens's driving improvisational drumming in this environment creates a potent, female ritual around this charged space. This area was, in fact, the substituted location for South Vietnam and Cambodia in the haunting war film *Apocalypse Now*, 1979. That film was in turn loosely based on the novella *The Heart of Darkness*, a searing look at colonial violence and psychosis in the late nineteenth century.

Alive with the energy of those narratives of an upstream journey into madness, the location is a departure point for Havelock Stevens's own rite of passage. Water is the setting, and the metaphorical theme in *The Rapids*, which she has edited to incorporate archival footage of other rivers and waterways, creating a tangled flow of time, place, image and sound. Havelock Stevens's filmic collage and cathartic performance is at once a release and an enchantment, conjuring something supernatural.

– Curated by Katie Dyer,
Consultant Senior Curator



Tina HAVELOCK STEVENS
The Rapids (video still) 2019
2 channel video, surround sound, 19:43 mins
Courtesy the artist and Cassandra Bird, Sydney and Paris



The Philanthropy Of THE DOUBLE R ARTS FOUNDATION

Dedicated to assisting artists living and working in the region, the Double R Arts Foundation continues to play a significant role at Cairns Art Gallery.

The Double R Arts Foundation is a philanthropic initiative of a visionary couple who have lived in Far North Queensland over many years and who share a love of art.

Since 2023, the Double R Arts Foundation has financially supported eight Far North Queensland artists to create exciting projects and develop new works for exhibitions at the Cairns Art Gallery.

For more than thirty-five years, the husband-and-wife team have developed life-long friendships with artists living and working in Cairns and the Far North Queensland region. They have supported artists' exhibitions, purchased works and commissioned new works for their homes in Sydney and Cairns.

Over many years, they had followed the annual *Archibald Prize* for Portraiture exhibition at the Art Gallery of NSW and had read the publication *The Man Behind the Prize: A life of J.F. Archibald* that supported the *Archie 100* exhibition celebrating the one-hundred-year history of the *Archibald*. In 2022, the Cairns Art Gallery director, Andrea May Churcher, secured the *Archie 100* exhibition for Cairns. This inspired the couple to begin to imagine how wonderful it would be to establish a foundation for art and artists in their region.

Increasingly they became excited about possibilities for creating an enduring philanthropic fund to provide more strategic support to art and artistic projects in Far North Queensland and leave an enduring legacy for future generations of art lovers.

Over the next year, they met with professionals in the art world and were especially heartened by the enthusiasm of the then-deputy director of the Art Gallery of NSW, Maud Page, and former Director of the Cairns Art Gallery, Andrea May Churcher.

Encouraged by this support, they approached two business associates experienced in law and accounting. Their skills were important for the establishment of the Foundation, and by early 2023 they had also agreed to become directors of the newly ASIC-registered Double R Arts Foundation. Importantly, two of the four founding directors have first-hand knowledge of the Cairns Art Gallery—as board directors, Gallery Foundation Members, and honorary life Members of the Gallery.

From their earliest discussions with the Gallery, it was agreed that projects funded by the Double R Arts Foundation would support the Gallery's long-term goals and objectives to bring the best art to the region and take art and artists of the region to the world.

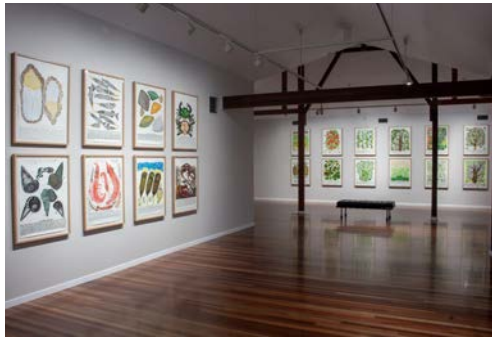
Since 2023, artists financially supported by the Foundation and assisted by the Cairns Art Gallery are Heather Wunjarra Koowootha, Jason Wegger, Christopher Bassi, Maljah Cathy Snow, Erica Muriata, Barbara Dover, Julie Poulsen and Jennifer Valmadre.

The Foundation's grants have supported diverse activities, ranging from research travel, provision of much-needed studio space, mentored support in new art techniques, public engagement programs, and solo exhibitions at the Cairns Art Gallery.

Yarrabah artist Heather Wunjarra Koowootha was one of the first artists financially supported by the Foundation. With their support she created a new body of detailed paintings of flora and fauna with handwritten texts based on teachings from the Yidinji and Wik Mungkan cultures of her parents. These works were exhibited at Cairns Art Gallery in November 2025.

IMAGE LEFT
Barbara Dover, Julie Poulsen, Jennifer Valmadre: The Paradox of Things
installation at Cairns Art Gallery, September 2026
Photograph: Michael Marzik











For Maljah Cathy Snow, the Foundation's financial support facilitated a mentorship with master textile printer, Bobbie Reuben, who guided Cathy in translating elements of her paintings into repeat patterns for digital printing on fabric. This led to a successful solo exhibition and merchandising opportunities through the Gallery Shop.

For Erica Muriata, a young artist from the Jumbun community south of Cairns, travel to research public collections of traditional rainforest objects and cultural artefacts supported her passion for traditional weaving—techniques which she is applying to contemporary works for an exhibition during the 2027 Cairns Indigenous Art Fair.

In an interview with the two founding directors of the Double R Arts Foundation their joy and enthusiasm for working with artists to deliver sustainable outcomes is immediately apparent. They admit, however, that there have been occasional 'enthusiastic discussions' along the way, but they say that this is what makes their role so rewarding.

The Double R Arts Foundation wishes to extend its deep appreciation to former Gallery director, Andrea May Churcher, and her dedicated Gallery staff, and incoming director, Angela Goddard, for their respective and unwavering support of the Foundation and its vision.

DOUBLE R
ARTS FOUNDATION

IMAGES PAGE 31 CLOCKWISE
Portrait of Jennifer Valmadre, Barbara Dover & Julie Poulsen in *The Paradox of Things* installation at Cairns Art Gallery, September 2026

Jason Wegger: Anxiety installation at Cairns Art Gallery, January 2025

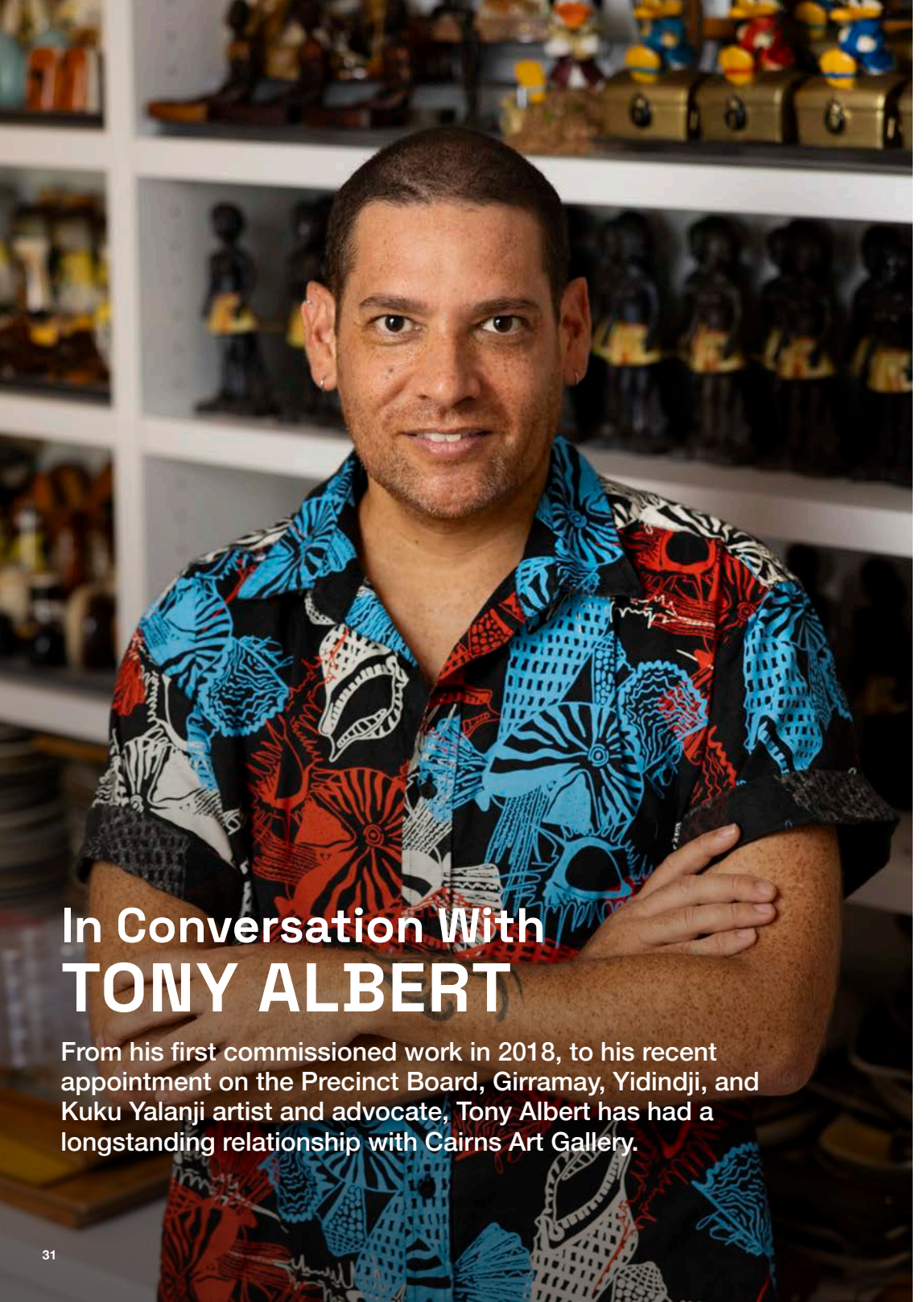
Portrait of Erica Muriata
Courtesy of Vivien Anderson Gallery

Christopher Bassi: Notes for a Palm Sermon installation at Cairns Art Gallery, June 2025

Heather Wunjarra Koowootha: Collection in Focus installation at Cairns Art Gallery, December 2025

IMAGE BELOW
Maljah Cathy Snow: BARRLIN – Wet Ground installation at Cairns Art Gallery, September 2025





In Conversation With TONY ALBERT

From his first commissioned work in 2018, to his recent appointment on the Precinct Board, Girramay, Yidindji, and Kuku Yalanji artist and advocate, Tony Albert has had a longstanding relationship with Cairns Art Gallery.

Growing up with strong family connections to the Girramay, Yidinji and Kuku Yalanji people of the rainforest regions of Far North Queensland, how has art shaped your connection to Country and Culture?

Art has given me a way to understand, honour and strengthen my connection to Country and Culture. I was born in Townsville, raised in Brisbane and spent much time as a child in Cardwell. Through my practice, I have been able to return to those connections and reflect on the stories, histories, and experiences that have shaped my family.

Art has also taught me that Country is not simply a place. It is memory, responsibility, family, and belonging. Far North Queensland is culturally rich and diverse, encompassing the distinct cultures and histories of Aboriginal and Torres Strait Islander peoples. My work is grounded in my own cultural connections, while also recognising that we are part of a much larger and interconnected story. Opportunities in the art world have taken me across the Cape and the Torres Strait.

My work often begins with personal experiences, but these experiences open onto broader conversations about Aboriginal identity, representation and survival. Art allows me to carry those conversations forward while remaining connected to where I come from.

You've had a long relationship with Cairns Art Gallery, including a work the Gallery commissioned in 2018. What has this relationship meant for your practice?

My relationship with Cairns Art Gallery is particularly meaningful because of the Gallery's location and its connection to the region my family comes from. There is something very special about presenting work in Far North Queensland and knowing it is being seen within the cultural and geographical context that has informed so much of who I am.

The 2018 commission was an important moment in that relationship. It demonstrated the Gallery's trust in my practice and its willingness to support ambitious ideas.

Over time, the relationship has grown beyond individual exhibitions or commissions. I now see the Gallery as part of an ongoing conversation about how artists, institutions and communities can work together to tell richer, more truthful stories about the region.

You've recently joined the Cairns Art Gallery Precinct Board. What does this role mean to you, and what do you hope to bring to it?

Joining the Cairns Art Gallery Precinct Board feels both personal and purposeful. It is an opportunity to give something back to a region that has given so much to me and my family.

I hope to bring the perspective of a practising artist, along with my experience working across galleries, boards, philanthropy, and First Nations arts organisations. Artist visibility and genuine representation are incredibly important to me. I want Aboriginal and Torres Strait Islander artists, particularly younger artists from across Far North Queensland and the Torres Strait, to feel that their ideas, cultures and ambitions are valued.

I also hope to contribute to the Gallery's long term vision and strengthen its relationships with artists, communities and audiences locally, nationally and internationally.

You take on a lot of roles beyond your own practice, on boards, in advocacy, and in mentoring. What draws you to that work, and how does it sit alongside time in the studio?

I have never seen my studio practice as existing in isolation. Art is connected to community, education, advocacy, and the structures that determine whose work is seen, supported, and remembered. Taking on these broader roles allows me to help shape those structures and create opportunities for other artists.

I have benefited from the generosity and guidance of many people throughout my career, so mentoring and advocacy feel like part of my responsibility. It is important to pass that generosity forward and to help create space for the next generation of artists.

Balancing these commitments with studio time is not always easy. However, the different roles also feed one another. The conversations I have with artists and communities influence how I think, while the studio gives me the space to process those experiences– both come from the same desire to create meaningful and lasting change.

What does it mean to you to have work held in the Gallery's Collection, as part of a legacy for this region?

It is incredibly meaningful to have my work held in the Cairns Art Gallery Collection. Collections are not simply archives of objects; they are records of what a community and an institution choose to value, protect and carry into the future.

For my work to remain in this region, close to my family's Country and cultural connections, gives it a special significance. It means future generations will be able to encounter the work and place it within a much longer story of Far North Queensland.

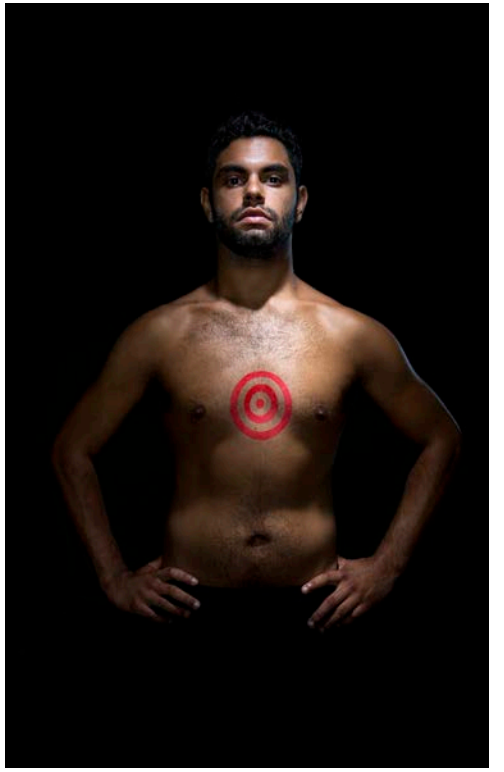
I hope young people visiting the Gallery can see themselves reflected within its Collection and understand that their stories belong in these spaces. The Collection has the capacity to hold these histories while also showing that our cultures are living, evolving and continuing to shape the future.

Are there artists or collectives from Far North Queensland you think our readers should be watching?

I am continually inspired by artists working across the rainforest, Cape York, the Gulf and the Torres Strait, as well as the many independent artists based throughout Cairns and the wider region.

It is essential that Torres Strait Islander artists are recognised as a vital part of this story. Their distinct cultural traditions, connections to sea and Country, and extraordinary practices across printmaking, sculpture, weaving, performance, fashion and contemporary media have made an immense contribution to the cultural identity of the north and to Australian art more broadly.

What is particularly exciting is the way younger Aboriginal and Torres Strait Islander artists are drawing strength from Culture while experimenting with new materials, technologies and forms of expression. I encourage readers not only to follow individual artists, but also the art centres and organisations supporting them. They are doing vital work to nurture artists and maintain strong connections between art, Country, sea, Culture and community.



What do you want every visitor to take away from a visit to Cairns Art Gallery?

I want every visitor to leave with a deeper understanding of the cultural richness and complexity of Far North Queensland. This is an extraordinary region shaped by continuing Aboriginal and Torres Strait Islander cultures, migration, environmental beauty and many intersecting histories.

The Torres Strait is not an addition to the story of Far North Queensland. It is an essential part of understanding the cultural identity, creativity and history of the region. The Gallery has an important role in making these distinct voices visible and ensuring visitors appreciate the depth and diversity that exists across the north.

A gallery should be a place of discovery, but also a place of questioning. I hope visitors encounter something that challenges what they thought they knew, creates an emotional connection or encourages them to see the region differently.

Most importantly, I want people to recognise that Aboriginal and Torres Strait Islander art is not simply part of the history of this region. It is alive, evolving and central to its future.

You've been part of Cairns Indigenous Art Fair since its inception, watching younger artists come through and encouraging collectors and curators to take notice. What's your advice to artists who are just starting out?

I have been involved with every CIAF since it began in 2009. My relationship with the Fair has evolved from participating artist to advocate, and from assisting Hetti Perkins with the Collectors and Curators Program to now running that program alongside CIAF Artistic Director Teho Ropeyarn and Perina Drummond.

That journey has allowed me to witness the extraordinary growth of CIAF and, most importantly, the development of Aboriginal and Torres Strait Islander artists over many years.



I have seen emerging artists arrive with uncertainty and later return with greater confidence, stronger work and growing national recognition. Supporting that journey and encouraging collectors and curators to pay attention has become one of the most meaningful parts of my involvement.

My advice to artists beginning their careers is to remain connected to who you are and why you make art. Be curious, experiment, make mistakes and understand that a meaningful practice takes time. Build genuine relationships with other artists, art centres, curators and community, and support the people coming through alongside you. Another artist's success does not diminish your own.

Protect your ideas, know the value of your work and never be afraid to ask questions. Most importantly, keep making. Visibility matters, but a lasting practice is built through patience, commitment and belief in what you have to say.

IMAGE PAGE 31
Portrait of Tony Albert
Courtesy of the artist and Sullivan+Strumpf

IMAGE PAGE 33
Tony ALBERT
Girramay, Yidindji and Kuku Yalanjii
Moving Targets 2015
single channel video, sound, 6:35 mins
Cairns Art Gallery Collection. Gift of the artist, 2019

IMAGE PAGE 36
Eyes in the Sky 2018
vintage playing cards, coasters and matchboxes on board
154 x 183cm
Cairns ArtGallery Collection. Purchased Cairns Art Gallery with funds from the Cairns Art Gallery Foundation, 2018. Commissioned by Cairns Art Gallery

CAIRNS ART GALLERY COLLECTION

Spotlight on Ceramics

Gain a deeper insight into some of the remarkable ceramic works from the Cairns Art Gallery Permanent Collection.

Janet Fieldhouse: Material Culture
installation at Cairns Art Gallery, June 2024

Janet Fieldhouse

Janet Fieldhouse is a Kala Lagaw Ya/Meriam Mir ceramic artist whose practice draws from the material culture, spirituality and ceremonial traditions of her Torres Strait Islander heritage. Combining contemporary ceramic forms with traditional knowledge systems, Fieldhouse uses clay to reconnect with cultural practices that have been disrupted or dispersed over time, exploring themes of identity, gender, and ancestral connection – often referencing adornment, scarification and performative ritual.







Dogai (Evil Spirit) 1 and 2 2020
The artist translates 'dogai' as 'evil spirit'. The works summon up Fieldhouse's childhood fears when stories of evil spirits were told.

Silent Dancer (Raddle) 2020
Freely claiming she has 'two left feet', Fieldhouse states this is a personal work about her inability to dance. Instead there is knowledge and appreciation of dances named for shark, turtle and bird. Unlike the lively sound of dance rattles made from seed pods called Kulaps, the large suspended rattle is silent.

Turtle Charm 2023
This ceramic sculpture with a woven neckpiece is both a charm to attract beneficial forces and a work of art. *Turtle Charm* seems to emanate an allure informed by tradition and contemporary exploration alike.

IMAGE TOP LEFT
Janet FIELDHOUSE
Kala Lagaw Ya/Meriam Mir
b. Cairns, Queensland, 1971
Dogai (Evil Spirit) 1 & 2 2020
Cool Ice Porcelain, feathers, hemp string
30 x 40 x 33cm and 34 x 35 x 35cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery and Cairns Art Gallery Foundation, 2021. Commissioned by Cairns Art Gallery

IMAGE RIGHT
Janet FIELDHOUSE
Kala Lagaw Ya/Meriam Mir
b. Cairns, Queensland, 1971
Silent Dancer (Raddle) 2020
clay, jute rope, raffia
57 x 80 x 80cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery and Cairns Art Gallery Foundation, 2021. Commissioned by Cairns Art Gallery

IMAGE BOTTOM LEFT
Janet FIELDHOUSE
Kala Lagaw Ya/Meriam Mir
b. Cairns, Queensland, 1971
Turtle Charm 2023
Buff Raku Trachyte, clay, raffia, wire
55 x 32 x 30cm
Cairns Art Gallery Collection. Purchased Cairns Art Gallery, 2024. Commissioned by Cairns Art Gallery



Kapua George Gutchen Snr

Au Koskerr (senior lady) and Pedaukawa (Uncle Baldy) 2012

Kapua Gutchen Snr. is an Erub artist, respected as an Elder for his strong cultural knowledge. Born in 1957 on Waiben (Thursday Island), he was raised on Erub (Darnley Island) and nearby Mer (Murray Island).

Growing up on the island, Gutchen would listen to the Elders telling stories and legends, including stories about pre- and post-colonial times. These stories had a profound impact on him and continue to inform his art practice.

Gutchen works across a number of mediums. His ceramic works focus on representations of symbolic island identities, particularly the figures of an Uncle and Aunty who are prominent figures within the family. They are traditionally dressed, with a grass skirt and body adornment to show their cultural importance and the role they perform within the broader island community.

While Gutchen's Aunty and Uncle figures represent deep cultural values and community structures, his representation of them, using ceramics, is a contemporary invention and an exploration into new ways of creating art forms based on age-old traditions.

IMAGE ABOVE
Kapua George GUTCHEN Snr
Meriam Mir/Erub, Meuram people,
Erub (Darnley Island)
Au Koskerr (senior lady) 2012
Pedaukawa (Uncle Baldy) 2012
woodfired stoneware with natural and found objects
40 x 30 x 20cm (each)
Cairns Art Gallery Collection. Gift of Robina Cosser, 2012

IMAGE PAGE 36 TOP
Peter THOMPSON
Pilgrimage to a Pearlers' Graveyard 2022
wood fired ceramics
14 pieces variable sizes
Cairns Art Gallery Collection
Purchased by Cairns Cairns Art Gallery, 2023

IMAGE PAGE 36 TOP RIGHT BOTTOM
Dr. Thancoupie Gloria FLETCHER JAMES AO
Dhaynagwidh/Thaynakwith people
1937 – 2011
Yam 2003
stoneware
39 x 23cm
Cairns Art Gallery Collection
Purchased by Cairns Regional Gallery, 2004



Peter Thompson

Pilgrimage to a Pearlers' Graveyard 2022

In 1978 Peter Thompson set out with a friend Warren Clark who had recently purchased an old, partially restored fishing vessel. But on the way they had to stop at several of the Torres Strait Islands to make repairs to the vessel.

While on Thursday Island they stumbled across a large overgrown cemetery—the Pearlers' Graveyard—that was the last resting place for hundreds of pearl fishers from many different counties between 1900 and 1970s. Thompson's encounter with the many tomb stones, burial markers, and name plates had a profound effect on him.

Thompson describes his ceramic pieces as abstractions of the emotions he felt when confronted by the many markers of lives lost to the pearling industry. The work is also a visual record of an imagined voyage through the Torres Strait, on a phantom vessel he called the Phantom Bleu.



Dr. Thancoupie Gloria Fletcher James AO

Yam 2003

Thancoupie (Gloria Fletcher) was born in 1937 to the Thainakuith language group situated in Naprunum, a small coastal village near Weipa, situated on the western side of Cape York Peninsula. She is recognised as one of Australia's leading ceramic artists, paving the way for many First Nations artists.

Yam shows many characteristics typical of Thancoupie's hand-built ceramic works. Shapes carved into the outside surface of the clay are highlighted using iron oxide slip that turns a deep reddish brown in the firing process. The decorative motifs encircling the pot represent bush foods—wild yam, seeds, arrow-root and mangrove pods. The symbolism in this work relates to the family circle and the female. The pot itself is shaped in the form of the yam, a staple traditional food source for the Aboriginal people of the Naprunum region.

CAIRNS ART GALLERY **FOUNDATION**

Scan to make a pledge

As 2026 draws to a close, it's a wonderful time to reflect on our highlights and achievements.

Notably, in October, we held our first Annual Dinner in the Court House Building, amid the spectacular *Craig & Karl: Double Vision.* A culmination of local food, wine and art, the evening was a wonderful celebration of Cairns' vibrancy and creative spirit. Creativity, culture and community sit at the heart of our city, shaping an experience that is integral to both the lives of locals and a drawcard to visitors.

This creativity was personified in the evening's presentation by special guest Tracey Moffatt AO, one of Australia's best-known contemporary artists. Tracey has an ambitious vision for a public artwork in Cairns, and we are determined to help bring her vision to life.

I, and the rest of the Foundation Board, express our gratitude to everyone that attended the dinner and that placed a bid in the Silent Auction. The funds raised will assist in Collection acquisitions and provide income for local artists.

January 2027 will mark Angela Goddard's first year as Director. We thank her for the energy and gusto she has brought to the role, and we look forward to seeing her big ideas continue to come to fruition as Cairns Art Gallery continues to evolve into one of Australia's leading art institutions.

Cairns Regional Council's support is the strong base we work from. However, we aim to extend beyond the Gallery doors and into the wider community, changing how the region sees itself– and that will take support. Philanthropic backing pays for the most-loved works in our Collection, exhibitions of national and international prestige, catalogues that outlast shows, and assisting artists to grow and shape their practice into their career.

Numerous Collection works acquired through donations and Foundation support are showcased in the current exhibition *Marine Dreams: Collection in Focus*. This includes significant recent acquisitions by Daniel Boyd, a Cairns-born artist whose career has achieved international recognition. We are grateful to the donors whose support keeps our Gallery exhibition program and Permanent Collection vibrant and engaged.

The 2027 program will include a solo exhibition by Erica Muriata, whose ambitious new work is being supported by the Double R Arts Foundation. We thank them for their crucial support and encourage others in our community to support our artistic and cultural ambitions.

Thank you to the Members of the Gallery, my fellow members of the Cairns Art Gallery Foundation Board, our Foundation members, our Give and Commit members, the Precinct Board, our sponsors, and the artists and staff.

I warmly encourage you to support the Foundation, whether that be by making a pledge or by simply sharing the remarkable exhibitions and events at the Gallery. Our engaged community members are our best advocates.

Sarah Mort
Chair, Cairns Art Gallery Foundation



GALLERY **MEMBERS**

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

MEMBER'S SHOPPING WEEKEND DOUBLE YOUR DISCOUNT: 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.

Scan to become a Member

EXHIBITION EVENTS & **ARTIST TALKS**

With a vibrant precinct of three heritage-listed buildings flanked by grassy lawns, Cairns Art Gallery is an eclectic and unique space for both evening and daytime events.

Join us for an soirée of food, drinks, music and art at our evening events, which span from exhibition opening celebrations, to whole precinct activations with art, food trucks, wine vendors, and live music.

Delve deeper into our exhibitions with artist and curator talks.
Visit our website for upcoming exhibition events and artist talks.









Scan to see upcoming events & artist talks

IMAGE LEFT
On the Lawn with Craig & Karl, September 2026

IMAGES CLOCKWISE LEFT–RIGHT
Woven Together: Undivided We Rise Panel Discussion, July 2026
On The Lawn and Live, July 2026
Open Late with *House of Gold*, June 2026
Artist talk with Julie Blyfield, September 2026

ADULT **WORKSHOP PROGRAM**

Fill your calendar with a smorgasbord of workshops and classes at Cairns Art Gallery.

Ranging from one-off wellness classes to multi-week courses in traditional mediums such as pastels and life drawing, there's the opportunity to develop your existing passions or to try something new.

Members receive discounts and priority bookings on all workshops and courses.
Visit our website for upcoming classes.

All materials are provided.

MULTI-WEEK COURSES

Build on your existing skillset, or discover a new art medium with a multi-week course. Courses run on weekday evenings and range from life drawing and figure drawing, to watercolours and soft pastels.

ONE-OFF WORKSHOPS

Add a little something different to your weekend with a workshop. Relax and unwind in a sound healing session, create an acrylic masterpiece or join an artist for a masterclass in their craft.

Scan to see upcoming workshops











CHILDREN'S **WORKSHOP PROGRAM**

Embrace your child's creative passion and enrol them in an art class at Cairns Art Gallery. With an eclectic program of workshops such as air-dry clay, printmaking and still life painting, there's something to peak the interest of every young artist aged 5 to 14.

All materials are provided. To promote a focused and independent learning environment, we require that parents/carers do not remain in the classroom during art sessions. Students can enjoy this activity under the supervision of our qualified teachers.

Members receive discount and priority bookings on all art workshops and courses. Visit our website for upcoming classes.

We recommend booking quickly due to the popularity of our programs.

TERM TIME AFTER-SCHOOL COURSES

Young artists can delve deeper into a range of mediums, themes, and creative techniques in our term-time courses. Designed to nurture creativity and develop your child's artistic skills in a fun and supportive environment, each course encourages experimentation, self-expression, and discovery.

SCHOOL HOLIDAY WORKSHOPS

Cairns Art Gallery invites young creatives aged 5 to 14 to explore their creativity through an exciting program of art workshops. With a fresh program each school holiday period, there's always something new to explore and a unique artwork to take home!

Scan to see
upcoming workshops



Diary Dates

DECEMBER

5 **NEW EXHIBITION**
Coral Futures
more info on page 11

11-13 **MEMBERS SHOPPING WEEKEND**
20% discount in the Gallery Shop for Members

12 **NEW EXHIBITION**
Awakening Histories
more info on page 17

14 **SCHOOL HOLIDAY WORKSHOPS**
14 Dec – 21 Dec 2026
visit our website for details

JANUARY

14 **SCHOOL HOLIDAY WORKSHOPS**
11 Jan – 22 Jan 2027

16 **FINAL DAY**
Craig & Karl: Double Vision
more info on page 3

30 **NEW EXHIBITION**
Cairns Art Society: 79th Annual Art Exhibition
more info on page 13

FEBRUARY

14 **FINAL DAY**
Awakening Histories
more info on page 17

21 **FINAL DAY**
Marine Dreams: Collection in Focus
more info on page 7

21 **FINAL DAY**
Vipoo Srivilasa: re/JOY
more info on page 9

28 **FINAL DAY**
Coral Futures
more info on page 11

MARCH

6 **FINAL DAY**
Cairns Art Society: 79th Annual Art Exhibition
more info on page 13

12 **NEW EXHIBITION**
William Robinson: The Edge of Wonder
more info on page 19

12 **NEW EXHIBITION**
Hopevale x QUT Fashion: Gulbuuygu
more info on page 23

14 **FINAL DAY**
Zhang Xu Zhan: Compound eyes of tropical
more info on page 5

26 **SCHOOL HOLIDAY WORKSHOPS**
26 Mar – 11 Apr 2027
visit our website for details

27 **NEW EXHIBITION**
Tina Havelock Stevens: The Rapids
more info on page 25

APRIL

1 **SCHOOL HOLIDAY WORKSHOPS**
1 Apr – 11 Apr 2027
visit our website for details

MAY

30 **FINAL DAY**
Tina Havelock Stevens: The Rapids
more info on page 25

Visit our website for the latest calendar of programs and events

Gallery Shop

OPEN
7 DAYS





Gallery Shop

OPEN
7 DAYS

CAIRNS ART GALLERY

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

PUBLIC CURATORS BUIILDING
Cnr Abbott & Shields St, Cairns
Monday to Saturday: 10am – 5pm
Sunday: 10am – 2pm

COURT HOUSE BUILDING
38 Abbott St, Cairns
Monday to Saturday: 10am – 5pm
Sunday: closed

MULGRAVE BUILDING
51 The Esplanade, Cairns
Monday to Saturday: 10am – 5pm
Sunday: closed

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@cairnsartgallery

GALLERY SPONSORS

Cairns Art Gallery is proudly supported by Cairns Regional Council

THE WINE TRADITION

INDIGENOUS ART CODE

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

CAIRNS
ART
GALLERY