

ORDINARY MEETING	4
21 FEBRUARY 2024	

2022/23 FINANCIAL STATEMENTS AND ANNUAL REPORT FOR CAIRNS ART GALLERY LIMITED

63/17/2-01 | #7307582

RECOMMENDATION:

That Council note the financial statements and annual report for Cairns Art Gallery Limited for the year ended 30 June 2023.

INTERESTED PARTIES:

Board of Directors (Gallery):

Mr. Doug McKinstry (Chair)
 Mr. Andrew Hayes (Deputy Chair)
 Cr. Rhonda Coghlan
 Ms. Mica Martin
 Cr. Brett Moller
 Cr. Max O'Halloran
 Mr. Eric Olufson
 Mr. David Quigley
 Cr. Kristy Vallely
 Ms. Janelle Williams

Note: The identification of interested parties is provided on a best endeavours basis by Council Officers and may not be exhaustive.

EXECUTIVE SUMMARY:

In accordance with the requirements of Schedule 8 of the *Local Government Regulation 2012*, Cairns Art Gallery Limited is a controlled entity of Council.

As per section 213B of the *Local Government Regulation 2012*, the local government must obtain a copy of the audited financial statements from the controlled entity and the Mayor must present a copy of the audited financial statements at the next ordinary meeting following their receipt.

BACKGROUND:

Cairns Art Gallery Limited is a company limited by guarantee. Council has a Resource and Performance Agreement (R&P) with Cairns Art Gallery Limited which will expire in June 2025. The current contributions under this agreement are \$1,307,000 (excluding GST) for 2023/24 and 2024/25, with an additional in-kind contribution for electricity costs.

Council has representation on the Board with six of the eleven positions allocated to Council. Administrative support is also provided to Gallery by Council.

For the year ended 30 June 2023, the financial statements of the Gallery were consolidated into Council's financial statements (including comparatives). Details of the relationship and transactions that have occurred with the Gallery are also disclosed in the notes to Council's financial statements.

For evaluation reporting purposes, the R&P states that the Gallery will provide Council with an Annual Report on the preceding 12-month activities for endorsement by Council's Chief Executive Officer. The R&P also states that the Gallery will provide Council with a report on activities including information relating to specified performance measures and outcomes and addresses the Gallery's performance in regard to program, alignment with Council's three main strategic priorities (as set out in the Strategy for Culture and the Arts 2022). Financial reporting including details of grant funded activities, marketing reports, any business plan variations and up to date reports on the Gallery's collection and new acquisitions are also part of the reporting requirements.

COMMENT

As per section 213B of the *Local Government Regulation 2012*, the local government must obtain a copy of the audited financial statements from the controlled entity and the Mayor must present a copy of the audited financial statements at the next ordinary meeting following their receipt.

No significant issues were identified during the audit of the Gallery's financial statements by the Queensland Audit Office.

The Annual Report (separately attached) and additional Activity/Evaluation Report was received by Council Officers from the Cairns Art Gallery and all reporting requirements have been met as per Section 9 of the R&P agreement. Some of the highlights from the annual report are listed below:

- The Gallery surplus from ordinary activities was \$278,821 in the 2023 financial year period (up 229% from \$84,768 in 2022).
- Twenty- four in gallery exhibitions & 7 online exhibitions were presented including *Andy Warhol/Roy Lichtenstein in partnership with the National Gallery of Australia*.
- Exhibitions/skills development programs saw 561 regional artists/creative professionals participating.
- Number of community education programs 277 (up from 131 in 2021) with 4,037 participants.
- Over 167 Collection works on display at the Gallery and 169,969 Gallery visitors viewed these works.
- Increased Permanent Collection - now comprising over 1,000 works and valued at over \$6.53M.
- Gallery visitation at highest levels in Gallery's history of 169,969 (up from 169,291 in 2022 and 115,391 in 2021).
- Media coverage of 25 print and digital plus 424 radio and 2 television spots reported (all decreased from previous year).
- Number of website sessions were down from 96,473 (2022) to 96,000 2023.
- The Gallery presented *No Fear the Depths, Patricia Piccinini in February – April 2023*.

Other significant achievements were noted by Council officers in the area of partnerships, community engagement, education and skills development, showcasing the region's culture and heritage to audiences and presenting the work of local artists.

CONSIDERATIONS:**Statutory:**

Local Government Regulation 2012
AASB 10 Consolidated Financial Statements
AASB 124 Related Parties Disclosures

ATTACHMENTS:

1. 2022/23 Financial Statements for Cairns Art Gallery Limited (DM [#7345945](#))
2. Cairns Art Gallery Annual Report 2022/23 (DM [#7349176](#))



Robert Jones
Acting Executive Manager Finance



Lisa Whitton
Director Finance and Business Services

CAIRNS ART GALLERY LIMITED

**FINANCIAL REPORT
AND REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 30 JUNE 2023**

CAIRNS ART GALLERY LIMITED

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CAIRNS ART GALLERY LIMITED

DIRECTORS' REPORT

The directors present their report together with the Financial Statements of Cairns Art Gallery Limited (the "Company" or the "Gallery") for the financial year ended 30 June 2023.

DIRECTORS

The directors of the Company at any time during or since the end of the financial year are:

Mr Doug McKinstry - Chairman
 Mr David Quigley
 Ms Janelle Williams
 Cr Rhonda Coghlan
 Cr Max O'Halloran
 Cr Brett Moller
 Cr Kristy Vallely
 Mr Andrew Hayes
 Mr Eric Olufson
 Ms Mica Martin

COMPANY SECRETARY

Ms Mica Martin was appointed to the position of Company secretary on 9 July 2021.

DIRECTORS' MEETINGS

The number of directors' meetings and number of meetings attended by each director during the financial year are:

Director	Board of Directors		Finance Committee	
	No held*	No attended	No held*	No attended
Mr Doug McKinstry - Chairman	6	6	4	3
Mr David Quigley	6	5	4	N/A
Ms Janelle Williams	6	5	4	N/A
Cr Rhonda Coghlan	6	5	4	3
Cr Max O'Halloran	6	6	4	N/A
Cr Brett Moller	6	4	4	3
Cr Kristy Vallely	6	5	4	N/A
Mr Andrew Hayes	6	5	4	N/A
Mr Eric Olufson	6	4	4	3
Ms Mica Martin	6	3	4	N/A

*Reflects the number of meetings held during the time the director held office during the year.

MEMBERSHIP

Classes of membership

The Company is a company limited by guarantee. Under the Company's constitution, there is only one class of membership.

CAIRNS ART GALLERY LIMITED

DIRECTORS' REPORT

Members' liability

Each member of the Company undertakes to contribute to the assets of the Company in the event of it being wound up while that person is a member or within one year after that person ceased to be a member for payment of the debts and liabilities of the Company contracted before that person ceased to be a member and of the costs, charges and expenses of winding up and for adjustment of the rights of the contributors amongst themselves, such amount as may be required, not exceeding \$20.

PRINCIPAL ACTIVITIES

The principal activities of the Company during the course of the financial year were the operation of a regional art gallery, development of exhibitions, and community education.

There were no significant changes in the nature of the activities of the Company's during the year.

OPERATING AND FINANCIAL REVIEW

The short and long term goals of Cairns Art Gallery revolve around the Company's vision and mission:

Vision – we are recognised as Australia's most innovative and exciting regional gallery, with a unique Oceania identity and a commitment to promoting the visual arts of Tropical North Queensland.

Mission – through art, we will continue to showcase the people, places and events of Tropical North Queensland, locally, nationally and internationally. We will stimulate the development and education of visual arts in the region and we will present the art of the world. Through our collection we will preserve, record and celebrate our region's artistic heritage.

Our strategic goals are to:

1. Continue to exhibit an innovative exhibition program with a balance of local community, national and international exhibitions
2. Permanently exhibit the Gallery collection either on-site or off-site
3. Provide community access to the Gallery collection through new technologies
4. Increase the diversity of the collection and acquire works of national significance that tell the stories of Tropical North Queensland
5. Increase out-reach activities through devising innovative public and education programs
6. Further develop a positive profile in Cairns, Tropical North Queensland, throughout Australia and overseas, through the expansion of marketing activity
7. Continue effective maintenance and conservation of the building for safe access by the community, without increasing the burden on the budget
8. Increase Gallery curated exhibition tours both nationally and internationally
9. Work towards expanding facilities to an additional building or a green-field site
10. Increase input from the arts community in Gallery programming
11. Strengthen links with peer cultural institutions and organisations
12. Increase partnership with the private sector

Cairns Art Gallery seeks to achieve its mission through the core strategies of:

- Building a regionally relevant collection of visual art of international repute
- Instigating stimulating and exciting education and public programs for visiting and local patrons
- Extensively marketing both regionally and nationally our activities
- Developing commercial programs to complement our core funding from local government and offset expenses
- Ensuring sound administration of financial and human resources through adhering to set Company policies and procedures

CAIRNS ART GALLERY LIMITED

DIRECTORS' REPORT

In order to achieve our goals the following success factors are in place:

- Guaranteed minimum annual funding contribution from Cairns Regional Council
- Attention from Cairns Regional Council to major building maintenance requirements
- Ongoing commitment and allocation of funding to grow the Gallery collection
- Removal of psychological barriers to access (promoting the Gallery as a place for all communities)
- A staff structure and management policy that supports and encourages skilled, dedicated staff with an emphasis on quality and organisational growth
- A visionary, active and supportive Board of Directors that are Gallery advocates in the wider
- A dynamic Foundation committee
- An energetic and committed Friends of the Gallery Committee
- An increased profile in the region's tourism industry
- Control of operating costs in tandem with growth of earned income - sound fiscal management

The surplus from ordinary activities amounted to \$278,821 (2022: surplus of \$84,768).

DIVIDENDS

The Company's constitution precludes it from distributing any surpluses to members. Accordingly, no dividends were paid or declared by the Company since the end of the previous financial year.

EVENTS SUBSEQUENT TO REPORTING DATE

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors, to affect significantly the operations of the Company, the results of those operations, or the state of affairs of the Company, in future financial years.

LIKELY DEVELOPMENTS

There are no unusual and/or significant likely developments which the directors believe should be communicated to members.

ENVIRONMENTAL REGULATION

The Company's operations are not subject to any significant environmental regulations under either Commonwealth or State legislation. However, the board believes that the Company has adequate systems in place for the management of its environmental requirements and is not aware of any breach of those environmental requirements as they apply to the Company.

INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

Indemnification

Since the end of the previous financial year, the Company has not indemnified or made a relevant agreement for indemnifying against a liability any person who is or has been an officer or auditor of the Company.

Insurance premiums

The Company has a Directors' and Officers' Insurance Policy to indemnify the directors against loss arising from their actions as directors. The premium in respect of this policy is met by Cairns Art Gallery Limited.


Doug McKinstry
Chairman

11/1/2023
Dated at Cairns

CAIRNS ART GALLERY LIMITED

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDING 30 JUNE 2023

	Note	2023	2022
		\$	\$
INCOME			
Gallery operations	4	253,953	253,780
Shop sales	4	472,681	426,416
Contributions, grants, donations, membership	4	1,418,137	1,365,376
Finance Income		19,470	3,091
Sundry		17,462	19,530
TOTAL INCOME		<u>2,181,703</u>	<u>2,068,193</u>
EXPENDITURE			
Administration and operations expenses	5	649,847	713,859
Cost of sales	4	264,565	236,756
Depreciation			
Property, plant and equipment	10	52,267	54,386
Right of use assets	14	38,667	38,667
Employee expenses	6	881,101	913,562
Finance costs		10,300	7,299
Grant disbursements		6,135	18,896
TOTAL EXPENDITURE		<u>1,902,882</u>	<u>1,983,425</u>
NET SURPLUS		278,821	84,768
OTHER COMPREHENSIVE INCOME			
Revaluation of art collection	10	-	-
TOTAL COMPREHENSIVE INCOME		<u><u>278,821</u></u>	<u><u>84,768</u></u>

The above statement should be read in conjunction with the accompanying notes and Significant Accounting Policies.

CAIRNS ART GALLERY LIMITED

STATEMENT OF FINANCIAL POSITION AS AT 30 JUNE 2023

	Note	2023 \$	2022 \$
CURRENT ASSETS			
Cash and cash equivalents	7	1,342,967	1,078,883
Trade and other receivables	8	364,851	364,394
Inventories	9	69,529	39,300
Prepayments		18,932	16,517
TOTAL CURRENT ASSETS		<u>1,796,279</u>	<u>1,499,094</u>
NON-CURRENT ASSETS			
Property, plant and equipment	10	6,752,968	6,758,572
Right of use assets	14	348,009	386,676
TOTAL NON-CURRENT ASSETS		<u>7,100,977</u>	<u>7,145,248</u>
TOTAL ASSETS		<u>8,897,256</u>	<u>8,644,342</u>
CURRENT LIABILITIES			
Trade and other payables	12	446,754	428,114
Provisions	13	118,013	126,557
Lease liabilities	14	34,508	32,762
TOTAL CURRENT LIABILITIES		<u>599,275</u>	<u>587,433</u>
NON-CURRENT LIABILITIES			
Provisions	13	4,027	7,268
Lease liabilities	14	346,991	381,499
TOTAL NON-CURRENT LIABILITIES		<u>351,018</u>	<u>388,767</u>
TOTAL LIABILITIES		<u>950,293</u>	<u>976,200</u>
NET ASSETS		<u>7,946,963</u>	<u>7,668,142</u>
EQUITY			
Asset revaluation surplus		2,827,670	2,827,670
Retained surplus		5,119,293	4,840,472
TOTAL EQUITY		<u>7,946,963</u>	<u>7,668,142</u>

The above statement should be read in conjunction with the accompanying notes and Significant Accounting Policies.

CAIRNS ART GALLERY LIMITED

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2023**

	Asset Revaluation Surplus \$	Retained Surplus \$	Total \$
For the year ended 30 June 2023			
Balance at 1 July 2022	<u>2,827,670</u>	<u>4,840,472</u>	<u>7,668,142</u>
Total comprehensive income			
Surplus for the year	-	278,821	278,821
Increase in asset revaluation surplus	-	-	-
Total comprehensive income	<u>-</u>	<u>278,821</u>	<u>278,821</u>
Balance at 30 June 2023	<u><u>2,827,670</u></u>	<u><u>5,119,293</u></u>	<u><u>7,946,963</u></u>
For the year ended 30 June 2022			
Balance at 1 July 2021	<u>2,827,670</u>	<u>4,755,704</u>	<u>7,583,374</u>
Total comprehensive income			
Surplus for the year	-	84,768	84,768
Increase in asset revaluation surplus	-	-	-
Total comprehensive income	<u>-</u>	<u>84,768</u>	<u>84,768</u>
Balance at 30 June 2022	<u><u>2,827,670</u></u>	<u><u>4,840,472</u></u>	<u><u>7,668,142</u></u>

The above statement should be read in conjunction with the accompanying notes and Significant Accounting Policies.

CAIRNS ART GALLERY LIMITED

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2023

	2023	2022
Note	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES		
Cash receipts from visitors and other users	723,491	679,405
Cash receipts from Cairns Regional Council	1,319,961	1,237,862
Cash receipts from grants, bequests, donations, and sponsorships	99,330	110,457
Cash paid to suppliers and employees	(1,796,841)	(1,867,580)
Interest received	17,837	3,036
Interest paid	(10,300)	(7,299)
Net cash from operating activities	17 <u>353,478</u>	<u>155,881</u>
CASH FLOWS FROM INVESTING ACTIVITIES		
Acquisition of property, plant and equipment	(7,994)	(56,677)
Acquisition of art collection	(46,929)	(32,444)
Acquisition of work in progress	(1,710)	
Proceeds on sale of non-current assets	-	650
Net cash used in investing activities	<u>(56,633)</u>	<u>(88,471)</u>
CASH FLOWS FROM FINANCING ACTIVITIES		
Net movement in short term deposits	-	244,014
Repayment made on leases (principal only)	(32,761)	(31,077)
Net cash used in financing activities	<u>(32,761)</u>	<u>212,937</u>
Net increase/(decrease) in cash and cash equivalents	264,084	280,347
Cash and cash equivalents at the beginning of the year	1,078,883	798,536
Cash and cash equivalents at 30 June	7 <u>1,342,967</u>	<u>1,078,883</u>

The above statement should be read in conjunction with the accompanying notes and Significant Accounting Policies.

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023****1 REPORTING ENTITY**

Cairns Art Gallery Limited (the "Company" or the "Gallery") is a Company domiciled in Australia. The address of the Company's registered office is 3 Shields Street, Cairns, QLD 4870. The Gallery is a not-for-profit entity primarily involved in the raising of donations from the public, operation of a regional art Gallery, development of exhibitions and community education. The Gallery's ultimate controlling entity is the Cairns Regional Council.

2 BASIS OF PREPARATION**(a) Statement of compliance**

The Financial Statements are general purpose financial statements which have been prepared in accordance with Australian Accounting Standards (AASBs) including the Australian Accounting Interpretations adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not-for-profit Commission (ACNC) Act. Because the Gallery is a not-for-profit entity and AASBs include requirements for not-for-profit entities which are inconsistent with International Financial Reporting Standards (IFRSs), the financial statements of the Gallery do not comply with IFRSs and interpretations adopted by the International Accounting Standards Board.

The Financial Statements were approved by the Board of Directors on the date shown on the Directors' Declaration.

(b) Basis of measurement

The Financial Statements have been prepared on an accruals basis and are based on historical cost except for some classes of Non Current Assets where the revaluation method under AASB 116 has been applied. The methods used to measure fair values are discussed further in Note 11.

(c) Functional and presentation currency

The Financial Statements are presented in Australian dollars, which is the Company's functional currency.

(d) Critical accounting judgements and key sources of estimation uncertainty

The Gallery makes a number of judgements, estimates and assumptions in preparing these financial statements. These are based on the best information available to the Gallery at the time, however due to the passage of time, these assumptions may change and therefore the recorded balances may not reflect the final outcomes.

The significant judgements, estimates and assumptions relate to the following items and specific information is provided in the relevant note:

- Revenue recognition - Note 4
- Determination of fair values - Note 11
- Provisions - Note 13
- Leases - Note 14

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023****3 SIGNIFICANT ACCOUNTING POLICIES**

The accounting policies set out below have been applied consistently to all periods presented in these financial statements.

New standards and interpretations

The Gallery adopted all standards which became mandatorily effective for annual reporting periods beginning on 1 July 2022. None of the standards had a material impact on reported position, performance and cash flows.

The AASB has issued Australian Accounting Standards and Interpretations which are not effective at 30 June 2023. These standards have not been adopted by the Gallery and will be included in the financial statements on their effective date. The standards are not expected to have a material impact upon the Gallery's further financial statements.

4 REVENUE RECOGNITION**Sales and admissions**

Sales and admissions include shop sales, bar sales and public programs. Income from the sale of goods in the course of ordinary activities is measured at the fair value of the consideration received or receivable, net of returns. Revenue is recognised when the promised performance obligations have been transferred to the customer, which generally is at the point of sale.

Cost of sales (included within shop sales and gallery operations)

When inventories are sold, the carrying amount of those inventories shall be recognised as an expense in the period in which the related income is recognised. The amount of any write down of inventories to net realisable value and all losses of inventories shall be recognised as an expense in the period the write down or loss occurs.

Commissions (included in shop sales)

When the Gallery acts in the capacity of an agent rather as the principal in a transaction, the revenue recognised is the net amount of commission made by the Gallery. Revenue is recognised upon the satisfaction of performance obligations associated with the contract, i.e. at the point of sale.

Rental income

Rental income is recognised on a straight-line basis over the term of the lease.

Fundraising

Each year the Gallery hosts an exhibition and auction fundraising event. All funds raised are recognised in the month the auction takes place.

Finance income

Finance income comprises interest income on funds invested. Interest income is recognised as it accrues in finance income, using the effective interest rate method.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

4 REVENUE RECOGNITION (CONTINUED)

Contributions

Contributions of assets, including the right to receive cash or other forms of assets without directly giving approximately equal value to the other party or parties to the transfer, are recognised as revenue at fair value when the Gallery obtains control of the contribution or the right to receive the contribution, it is probable that the economic benefits comprising the contribution will flow to the Gallery and the amount of the contribution can be measured reliably.

Grants

Grant income under AASB 15

Where grant income arises from an agreement which is enforceable and contains sufficiently specific performance obligations then the revenue is recognised when control of each performance obligations is satisfied.

Grant income under AASB 1058

Grants received which are not enforceable and/or not sufficiently specific are recognised under AASB 1058. Assets arising from these grants are recognised at the assets fair value when the asset is received. The Gallery considers whether there are any related liability items associated with the asset which are recognised in accordance with the relevant accounting standard. Once the assets and liabilities have been recognised then income is recognised for any remaining asset value at the time that the asset is received.

All grant revenue is recognised under AASB 1058 and is recognised on receipt.

Income	2023 \$	2022 \$
Gallery operations		
Fundraising	74,857	68,588
Public programmes	35,558	46,652
Rental income	140,089	136,009
Beverage sales	3,449	2,531
	253,953	253,780
Shop sales		
Shop sales	472,681	426,416
Cost of sales		
Beverage purchases	(2,299)	(1,602)
Shop stock purchases	(262,266)	(235,154)
	(264,565)	(236,756)
Contributions, grants, donations, membership		
Council contributions	1,318,807	1,254,919
Donations	62,568	93,750
Friends of the Gallery memberships	11,762	12,732
Grants	-	3,975
Sponsorship	25,000	-
	1,418,137	1,365,376

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023**
5 ADMINISTRATION AND OPERATION EXPENSES

Administration and operation expenses are comprised of Gallery's administrative, operational, exhibition and marketing expenditure. All costs are expensed as incurred.

	2023	2022
	\$	\$
Administration and management expenses	321,940	307,904
Exhibition expenses	168,103	263,122
Marketing expenses	104,997	120,599
Public program expenses	26,510	22,817
(Gain)/loss on disposal of property, plant and equipment	28,297	(583)
	<u>649,847</u>	<u>713,859</u>

6 EMPLOYEE EXPENSES

Employee expenses generally comprise staff salaries and wages, superannuation expense, leave entitlements and workers compensation costs. All costs are expensed as the related service is provided.

	2023	2022
	\$	\$
Total staff wages and salaries	730,346	746,686
Annual, sick and long service leave entitlements	(11,262)	22,206
Superannuation	74,971	72,914
Other employee related expenditure	87,046	71,756
	<u>881,101</u>	<u>913,562</u>

	2023	2022
	Number	Number
Total full time equivalent employees	<u>8</u>	<u>10</u>

7 CASH AND CASH EQUIVALENTS

Cash and cash equivalents in the statement of cash flows include cash on hand, all cash and cheques receipted but not banked at the year end, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in values and bank overdrafts.

	2023	2022
	\$	\$
Cash on hand	202	170
Cash at bank	1,342,765	1,078,713
	<u>1,342,967</u>	<u>1,078,883</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

8 TRADE AND OTHER RECEIVABLES

Trade receivables are recognised at the amounts due at the time of sale or service delivery, i.e. the agreed purchase price or contract price. Settlement of these amounts is generally required within 14 days from invoice date.

The collectability of receivables is assessed periodically and if there is objective evidence that Gallery will not be able to collect all amounts due, the carrying amount is reduced for impairment. All known bad debts were written off as of 30 June.

	2023	2022
	\$	\$
Accrued revenue	1,395	2,208
Trade receivables	361,471	361,834
Interest accrued	1,985	352
	<u>364,851</u>	<u>364,394</u>

9 INVENTORIES

Gallery shop stock, bar stock and merchandise held for resale are valued at the lower of cost and net realisable value.

	2023	2022
	\$	\$
Gallery shop stock	41,539	29,000
Bar stock	419	1,049
Merchandise	27,571	14,177
Less: Provision for obsolete stock	-	(4,926)
	<u>69,529</u>	<u>39,300</u>

10 PROPERTY, PLANT AND EQUIPMENT

(a) Recognition and measurement

Each class of property, plant and equipment is stated at cost or fair value less, where applicable, any accumulated depreciation and accumulated impairment loss.

The classes of property, plant and equipment recognised by the Gallery are:

- Art collection (fair value)
- Plant and equipment (cost)
- Motor vehicles (cost)
- Leasehold improvements (cost)

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023**
10 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)
(a) Recognition and measurement (continued)
Acquisition of assets

Actual cost is used for the initial recording of all non-current physical asset acquisitions. Cost is determined as the value given as consideration plus costs incidental to the acquisition, including all other costs incurred in getting the assets ready for use. The threshold for asset capitalisation is

Items of art received in the form of contributions, are recognised as assets and revenues at fair value by Gallery valuation. Fair value means the amount for which an asset could be exchanged, or a liability settled, between knowledgeable, willing parties in an arm's length transaction.

Subsequent to initial recognition, each class of property, plant and equipment is stated at cost or fair value less, where applicable, any accumulated depreciation and accumulated impairment loss.

(b) Revaluation of Non-Current Physical Assets

The Gallery's Art Collection is measured at fair value in accordance with AASB 116 *Property, Plant and Equipment* and AASB 13 *Fair Value Measurement*. It is reported at its revalued amount, being the fair value at the date of valuation. Other property, plant and equipment is measured at cost.

The Gallery's Art Collection is comprehensively revalued every five years in accordance with the Collection revaluation policy. The revaluation process is managed by the Finance Officer and revaluations are approved by the Director. Revaluations are conducted by an external, independent valuer and take into account prices paid for comparable works, market conditions, and exchange rates where applicable. In the intervening years formal advice will be sought from an independent valuer on whether any material valuation differences have occurred. In the event there has been none, no revaluation will be conducted.

Any revaluation increment arising on the revaluation of the art collection is credited to the asset revaluation surplus, except to the extent it reverses a revaluation decrement previously recognised as an expense. A decrease in the carrying amount on revaluation is charged as an expense to the extent it exceeds the balance, if any, in the revaluation surplus.

(c) Subsequent costs

Ongoing repairs and maintenance and minor renewals to maintain the operational capacity of an existing asset is expensed as incurred. Expenditure that relates to replacement of a major component of an asset to maintain its service potential is capitalised.

(d) Depreciation

Items of property, plant and equipment are depreciated from the date that they are installed and ready for use. Depreciation on property, plant and equipment assets is calculated on a straight-line basis so as to write-off the net cost of each depreciable asset, less its estimated residual value, progressively over its estimated useful life to the Gallery. Management believe that the straight-line basis appropriately reflects the pattern of consumption of all Gallery assets.

Leasehold improvements are depreciated over the shorter of the lease term and their useful lives unless it is reasonably certain that the Gallery will obtain ownership by the end of the lease term. Artwork is not depreciated as these assets are Heritage and Cultural assets.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

10 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

(d) Depreciation (continued)

The estimated useful lives in the current and comparative years of plant and equipment, leasehold improvements and motor vehicles range from 2 to 40 years.

Depreciation methods, useful lives and residual values are reassessed at the reporting date and adjusted if appropriate.

(e) Movements in property, plant and equipment

	2023 \$	2022 \$
Art collection		
Opening fair value	6,462,356	6,386,730
Additions	46,929	32,444
Donated art work at valuation	18,327	43,182
Closing fair value at 30 June	<u>6,527,612</u>	<u>6,462,356</u>
Plant and equipment		
Opening Cost	655,603	599,098
Additions	7,994	56,677
Disposals	(92,146)	(172)
Closing Cost at 30 June	<u>571,451</u>	<u>655,603</u>
Accumulated depreciation		
Opening balance	(435,652)	(385,959)
Depreciation for the period	(47,678)	(49,797)
Disposals	63,849	104
Closing balance	<u>(419,481)</u>	<u>(435,652)</u>
Total written down as at 30 June	<u>151,970</u>	<u>219,951</u>
Motor vehicles		
Opening Cost	<u>44,018</u>	<u>44,018</u>
Closing Cost at 30 June	<u>44,018</u>	<u>44,018</u>
Accumulated depreciation		
Opening balance	(35,412)	(32,770)
Depreciation for the period	(2,642)	(2,642)
Closing balance	<u>(38,054)</u>	<u>(35,412)</u>
Total written down as at 30 June	<u>5,964</u>	<u>8,606</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

10 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

(e) Movements in property, plant and equipment (continued)

	2023	2022
	\$	\$
Leasehold improvements		
Opening Cost	77,862	77,862
Closing Cost at 30 June	<u>77,862</u>	<u>77,862</u>
Accumulated depreciation		
Opening balance	(10,203)	(8,256)
Depreciation for the period	(1,947)	(1,947)
Closing balance	<u>(12,150)</u>	<u>(10,203)</u>
Total written down as at 30 June	<u>65,712</u>	<u>67,659</u>
Work in progress		
Opening Cost	-	-
Additions	1,710	-
Closing Cost at 30 June	<u>1,710</u>	<u>-</u>
Total written down value as at 30 June	<u>6,752,968</u>	<u>6,758,572</u>

11 DETERMINATION OF FAIR VALUES

Recognised fair value measurements

The Gallery measures and recognises art collection assets at fair value on a recurring basis. The Gallery does not measure any liabilities at fair value on a recurring basis.

The carrying amounts of trade receivables and trade payables are assumed to approximate their fair values due to their short-term nature (level 2).

In accordance with AASB 13 *Fair Value Measurements* are categorised on the following basis:

- Fair value based on quoted prices (unadjusted) in active markets for identical assets or liabilities (Level 1)
- Fair value based on inputs that are directly or indirectly observable for the asset or liability (Level 2)
- Fair value based on unobservable inputs for the asset and liability (Level 3)

The following table categorises fair value as level 3 in accordance with AASB 13. The Gallery does not have any assets or liabilities measured at fair value which meet the criteria for categorisation as level 1 or level 2.

The table presents the Gallery's assets and liabilities measured and recognised at fair value.

	Level 3	Total
	\$	\$
Recurring fair value measurements		
At June 2023		
Art Collection	6,527,612	6,527,612
	<u>6,527,612</u>	<u>6,527,612</u>
At June 2022		
Art Collection	6,462,356	6,462,356
	<u>6,462,356</u>	<u>6,462,356</u>

There were no transfers between levels 1 and 2 during the year, nor between levels 2 and 3.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

11 DETERMINATION OF FAIR VALUES (CONTINUED)

Recognised fair value measurements

Specific valuation techniques used to value the Gallery's assets comprise:

The last full valuation of the art collection was performed by an external valuer, Ross Searle, at 30 June 2019. A review was undertaken by Ross Searle as at 30 June 2023, the outcome of this review indicated no material movement in the value of the art collection. A comprehensive valuation of the art collection is scheduled for June 2024.

12 TRADE AND OTHER PAYABLES

Trade payables are recognised upon receipt of the goods or services ordered and are measured at the agreed purchase/contract price net of applicable discounts other than contingent discounts. Amounts owing are unsecured and are generally settled on 30 day terms.

	2023	2022
	\$	\$
Trade payables	37,838	14,843
Accrued expense	20,875	20,484
Contract liability	326,750	326,773
Other payables	61,291	66,014
	446,754	428,114

13 PROVISIONS

(a) Annual leave

A provision for annual leave is recognised. All amounts are expected to be settled within 12 months so are calculated on current wage and salary levels and includes related employee on-costs.

(b) Long Service Leave

A provision for long service leave is measured as the present value of the estimated future cash outflows to be made in respect of services provided by employees up to the reporting date. The value of the liability is calculated using current pay rates and projected future increases in those rates and includes related employee on-costs. The estimates are adjusted for the probability of the employee remaining in the Company's employment or other associated employment which would result in the Gallery being required to meet the liability. Adjustments are then made to allow for the proportion of the benefit earned to date, and the result is discounted to present value. The interest rates attaching to Commonwealth Government guaranteed securities at the reporting date are used to discount the estimated future cash outflows to their present value.

	2023	2022
	\$	\$
Current		
Annual leave	60,933	78,274
Long service leave	57,080	48,283
	118,013	126,557
Non-current		
Long service leave	4,027	7,268
	4,027	7,268

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

14 LEASES

The Gallery as a lessee

The Gallery has leases in place over buildings for storage of artwork. The Gallery has applied the exception to lease accounting for leases of low-value assets and short-term leases.

Where the Gallery assesses that an agreement contains a lease, a right of use asset and lease liability is recognised on inception of the lease. The Gallery does not separate lease and non-lease components for any class of assets and has accounted for lease payments as a single component.

The right-of-use asset is measured using the cost model where cost on initial recognition comprises: the lease liability, initial direct costs, prepaid lease payments, estimated cost of removal and restoration, less any lease incentives received. The right-of-use is depreciated over the lease term on a straight-line basis and assessed for impairment in accordance with the impairment of asset

The lease liability is initially recognised at the present value of the remaining lease payments at the commencement of the lease. The discount rate is the rate implicit in the lease, however where this cannot be readily determined then the Gallery's incremental borrowing rate for a similar term with similar security is used.

Terms and conditions of leases

Cairns Art Gallery entered into an additional artwork storage warehouse lease on 1 March 2017. This lease is also non cancellable with an initial term of ten years and three months, due to expire on 31 May 2027. Extension option of 1 x 5 years is also included in this calculation as it is reasonably certain that the Gallery will utilise this option.

Leases at significantly below market value

The Gallery sub-leases its premises from Cairns Regional Council for a nominal rent of \$1 per annum. The previous lease term was 25 years which expired on 31 August 2020. A new lease is currently being negotiated but is expected to be for an additional 25 years for a nominal rent of \$1 per annum. The Gallery has elected to measure the right of use asset arising from the concessionary leases at cost which is based on the associated lease liability at initial recognition.

Right of use asset

	2023	2022
	\$	\$
Balance as 1 July	386,676	425,343
Depreciation charge	(38,667)	(38,667)
Balance at 30 June	<u>348,009</u>	<u>386,676</u>

Lease liability

The table below shows the maturity analysis of the lease liabilities based on contractual cashflows and therefore the amounts will not be the same as the recognised lease liability in the statement of financial position.

Within one year	42,710	41,668
Later than one year but not later than five years	181,788	177,354
More than five years	200,660	247,804
	<u>425,158</u>	<u>466,826</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

14	LEASES (CONTINUED)	2023	2022
		\$	\$
	Total per statement of financial position:		
	Current lease liability	34,508	32,762
	Non-current lease liability	346,991	381,499

Amounts included in the statement of comprehensive income related to leases

The following amounts have been recognised in the statement of comprehensive income for leases where the Gallery is the lessee:

	2023	2022
	\$	\$
Interest on lease liabilities	8,907	6,209
Depreciation of right of use assets	38,667	38,667
	<u>47,574</u>	<u>44,876</u>
Total cash outflows for leases	<u>41,668</u>	<u>40,652</u>

The Gallery as lessor

Part of the space the Gallery occupies is leased to a tenant under an operating lease with rentals receivable monthly. Lease income is recognised on a straight line basis over the lease term.

Minimum lease revenue under the non-cancellable operating lease:

Within one year	51,084	151,763
Later than one year but not later than five years	-	51,084
	<u>51,084</u>	<u>202,847</u>

15 SUPERANNUATION

Employer superannuation contributions are paid to Sunsuper, the default employer superannuation fund for the Company at contribution rates determined by each employee's contract of employment. Employees are also entitled to choose their own superannuation fund whereby superannuation fund payments were made to: Australian Super, Qsuper, REST Corporate Retained, Sunsuper Superannuation, VicSuper FutureSuper, Vision Personal Plan & Super Saver, BT Super for Life, Australian Retirement Trust, Brighter Super, Public Sector Superannuation, Student Super Professional, Aware Super Future Saver, Mercer Business Super, HESTA Super & Host Plus Superannuation Fund. Contributions are expensed in the period in which they are paid or payable.

Defined contribution superannuation funds

The Gallery makes contributions to defined contribution superannuation funds. The amount recognised as an expense was \$74,971 for the year ended 30 June 2023 (2022: \$72,914).

16 CAPITAL AND RESERVES

Company limited by guarantee

The Gallery is a Company limited by guarantee. Accordingly, each member of the Gallery undertakes to contribute to the assets of the Company in the event of it being wound up while that person is a member or within one year after that person ceased to be a member for payment of the debts and liabilities of the Gallery contracted before that person ceased to be a member and of the costs, charges and expense of winding up and for adjustment of the rights of the contributors amongst themselves, such amount as may be required, not exceeding \$20.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

16 CAPITAL AND RESERVES (CONTINUED)

Asset revaluation surplus

The asset revaluation surplus relates to the art collection measured at fair value in accordance with applicable Australian Accounting Standards.

17 RECONCILIATION OF CASH FLOWS FROM OPERATING ACTIVITIES

	2023	2022
	\$	\$
Cash flows from operating activities		
Surplus for the year	278,821	84,768
<i>Adjustments for: Non-Cash Items</i>		
Depreciation and amortisation	90,934	93,053
Non-cash donations	(18,327)	(43,182)
Loss/(gain) on sale of property, plant and equipment	28,296	(583)
	<u>379,724</u>	<u>134,056</u>
Change in trade and other receivables	(457)	7,351
Change in inventories	(30,229)	(764)
Change in prepayments	(2,415)	(562)
Change in trade and other payables	18,640	(6,665)
Change in provisions	(11,785)	22,465
	<u>(26,246)</u>	<u>21,825</u>
Net cash flows from operating activities	<u>353,478</u>	<u>155,881</u>

18 RELATED PARTIES

a) Controlling Entity

The ultimate Australian parent entity is Cairns Regional Council. Of the eleven directors, of the Gallery, six positions are allocated to Council representatives. Control is able to be exercised by Council by determining the composition of the board as well as the capacity to appoint and remove directors and approve grant funding.

	2023	2022
	\$	\$
Contributions received from Cairns Regional Council included in the determination of net surplus were:	<u>1,307,091</u>	<u>1,233,105</u>

In addition, the premises occupied by the Gallery are provided to them by Council for a nominal annual amount, details are disclosed at Note 14. In addition, electricity costs of \$207,318 were paid by Council on behalf of the Cairns Art Gallery.

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023**
18 RELATED PARTIES (CONTINUED)
b) Transactions with Key Management Personnel (KMP)

KMP are those persons having authority and responsibility for planning, directing and controlling the activities of the Gallery, directly or indirectly, including any director of the Gallery. The compensation paid to KMP by the Gallery comprises:

	2023	2022
	\$	\$
Short-term employee benefits	363,958	298,294
Post-term benefits	39,604	31,394
Long-term benefits	5,546	5,524
Total	<u>409,108</u>	<u>335,212</u>

c) Transactions with Other Related Parties

Other related parties include the close family members of KMP and entities controlled or jointly controlled by KMP or their close family members. Close family members include a spouse, child and dependent of a KMP or their spouse.

There were no transactions with other related parties during the year.

d) Outstanding Balances

There were no balances outstanding at the end of the reporting period in relation to transactions with related parties.

No expense has been recognised in the current year or prior year for bad or doubtful debts in respect of amounts owed by related parties.

e) Loans and guarantees to/from related parties

The Gallery does not make loans to or receive loans from related parties. No guarantees have been provided.

19 AUDITORS' REMUNERATION

The cost of the audit of the financial report of the Gallery is approximately \$15,500 (2022: \$15,000).

CAIRNS ART GALLERY LIMITED

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2023****20 ECONOMIC DEPENDENCY**

The Gallery depends on Cairns Regional Council for a significant amount of its ongoing revenues. The Gallery entered into a two year Funding Agreement effective from 1 July 2023 to 30 June 2025. The funding agreement was executed on the 30 June 2023.

21 SUBSEQUENT EVENTS

There are no subsequent events that impact on these financial statements.

CAIRNS ART GALLERY LIMITED

DIRECTORS' DECLARATION

The directors of Cairns Art Gallery Limited (the Company) declare that, in the directors' opinion:

- 1) The financial statements and notes, as set out on pages 4 to 21, are in accordance with the *Australian Charities and Not-for-profit Commission Act 2012* and:
 - a) comply with Australian Accounting Standards; and
 - b) give a true and fair view of the financial position of the Cairns Art Gallery Limited as at 30 June 2023 and of its performance for the financial year ended on that date.
- 2) There are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15 (2) of the *Australian Charities and Not-for-profits Commission Regulations 2022* a resolution of the directors:



Doug McKinstry
Chairman

11/1/2023

Dated at Cairns

INDEPENDENT AUDITOR'S REPORT

To the Members of Cairns Art Gallery Limited

Report on the audit of the financial report

Opinion

I have audited the accompanying financial report of Cairns Art Gallery Limited.

In my opinion, the financial report:

- a) gives a true and fair view of the company's financial position as at 30 June 2023, and its financial performance and cash flows for the year then ended
- b) complies with the *Australian Charities and Not-for-profits Commission Act 2012*, the Australian Charities and Not-for-profits Commission Regulations 2022 and Australian Accounting Standards.

The financial report comprises the statement of financial position as at 30 June 2023, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements including material accounting policy information, and the directors' declaration.

Basis for opinion

I conducted my audit in accordance with the *Auditor-General Auditing Standards*, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report.

I am independent of the company in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* and with the ethical requirements of the Accounting Professional and Ethical Standards Board's *APES 110 Code of Ethics for Professional Accountants* (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code and the *Auditor-General Auditing Standards*.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Other information

Other information comprises the information included in the company's director's report for the year ended 30 June 2023, but does not include the financial report and my auditor's report thereon. The Directors are responsible for the other information.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

I have nothing to report in this regard.

Responsibilities of the company for the financial report

The company's directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, the Australian Charities and Not-for-profits Commission Regulations 2022 and Australian Accounting Standards, and for such internal control as the company's directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

The company's directors are also responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the company or to cease operations, or has no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

As part of an audit in accordance with the Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of material accounting policy information used and the reasonableness of accounting estimates and related disclosures made by the company.
- Conclude on the appropriateness of the company's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. I base my

conclusions on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the company's directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Sri Narasimhan
as delegate of the Auditor-General

2 November 2023

Queensland Audit Office
Brisbane

CAIRNS ART GALLERY

ANNUAL REPORT 2022 / 2023



WREN COTTAGE

Queen's Kingston '05

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COVER IMAGE
Peter KINGSTON
Wren cottage 2005
 linocut on Japanese Mulberry Awaki paper
 30.4 x 30.3 cm
 Donated through the Australian Government's Cultural Gifts Program
 by Peter Kingston, 2006



OVERVIEW

Cairns Art Gallery, formerly Cairns Regional Gallery, was established in 1995 and is recognised as the premier public art museum in the region. It is housed in one of the one of the few remaining heritage buildings in Cairns and is located in one of the most frequented tourist areas in the Cairns central business district.

In response to the COVID-19 pandemic, the Gallery has continued to explore new and exciting ways of reaching audiences through digital and social media. These initiatives continue to support the Gallery's vision and goals and include new programs and delivery modes that further engage new audiences.

The Gallery is unique within the Cairns arts offer, providing artists with an aspirational pathway and opportunities to create art of the highest quality that can be promoted in a national and international arena. What sets the Gallery apart is its ability to engage the regional community in art and learning experiences that encompass historical and contemporary art, through its collections, exhibitions and learning programs, and its commitment to scholarly research and interpretation of the unique history and living cultures of Far North Queensland, and our place in the world's tropic zone.

The Gallery's exhibition and collection program focus is on professional artists (emerging, mid-career and established) who have produced a major body of work and have received critical acclaim within the region, State, nationally and internationally, through exhibitions, acquisitions and publications. Additionally, the Gallery has the capacity and facilities to receive high-end touring exhibitions from around Australia and internationally. Gallery staff are professionally trained in arts and museum practices, and their expertise is used to develop a mix of programs to support the Gallery's research focus, and to curate exhibitions that take the art of our region to Australia and the world

GOVERNANCE

The Gallery is a not-for-profit company managed by an independent Board of Directors. The Directors are the legal Members of the Company. Together they bring financial, legal and business expertise to the Gallery and offer pro-bono professional advice in the areas of law, finance and property development.

The Gallery employs a full-time Director, General Manager, Curators, as well as Marketing, Exhibitions, Public Programs, Retail and Operational staff.

The building is owned by the State Government and subleased through the Cairns Regional Council. The Gallery enjoys a supportive and positive relationship with the local Council, which contributes approximately 62% of the Gallery's annual operating costs by way of a multi-year funding agreement. The Gallery generates earned income from a diverse range of entrepreneurial activities. In addition, the Gallery actively pursues one-off project and program funding from State and Federal governments, as well as sponsorships, donations and philanthropic trust funds.

The Gallery has Deductible Gift Recipient status and has been endorsed under the Federal Cultural Gifts Program.

GALLERY COLLECTION

The role of the Gallery is to collect, manage, preserve, interpret and promote works of art with significant links to the unique heritage and living culture of Far North Queensland as an important resource for education and research, and as a legacy for future generations.

The Gallery's Permanent Collection comprises over 970 historical and contemporary works across all media, with a particular focus on works on paper and the work of Aboriginal and Torres Strait islander artists of Far North Queensland.

The Gallery has limited on-premises storage facilities and leases appropriate off-site storage for works in the Permanent Collection. Wherever possible, works in the Gallery Collection are displayed on site, or as loans to other galleries and touring exhibitions, and as special displays in the newly refurbished Council-owned Courthouse building adjacent to the Gallery.

IMAGE LEFT
Tommy PAU (Also known as Robert PAU)
 Erub Samsep
Kol Sadh Sol (Blooming Flowers) 2021, printing 2022
 linocut
 Size: 154.0 x 79.5cm (image); 179.0 x 100.0cm (sheet)
 Ed. 10/10
 Purchased Cairns Art Gallery 2023

CHAIRMAN'S REPORT

I am pleased to present this report on the activities of the Cairns Art Gallery for the year ended 30 June 2023.

The Cairns Regional Council's support of and commitment to the Gallery, continues to be vital to its ability to present programs and activities that position it as one of the leading public art institutions in regional Australia.

Historically the Council has provided approximately 65% of the Gallery's annual operational costs by way of a 4-year funding agreement. Recently this cycle was reduced to a 3-year funding commitment. This year however, the Council has reduced its multi-year funding to a 2-year cycle as it is reviewing options for the creation of a new gallery precinct which may result in changes to the operations and governance of the existing Cairns Art Gallery.

This year the Gallery's introduced a new International Partnerships initiative that supports bringing loans by major international artists to audiences in our region. I commend Gallery staff on their ability to negotiate excellent exhibitions and projects as part of this initiative, including the *Andy Warhol/Roy Lichtenstein* exhibition presented in partnership with the National Gallery of Australia. This important exhibition was an opportunity for Cairns audiences to experience first-hand major works by two artists whose names are synonymous with the influential international pop art revolution that swept the world in the 1960s.

Another major exhibition that came to the region as part of the International Partnership program was the *Asia Pacific Contemporary – three decades of the Asia Pacific Triennial* that comprised major works from the Collections of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA). The exhibition showcased works by internationally recognised artists from the Asia Pacific region acquired by QAGOMA over the past thirty years. Presentation of the exhibition was a collaboration between the Cairns Art Gallery and Cairns Regional Council, with the video component of the exhibition being presented by Council at its adjacent Courthouse gallery space.

This year also saw a new format for programs developed by the Gallery Foundation around exhibitions at the Gallery. The *Pattern and Print* exhibition of edgy fashion designs by Pamela Easton and Lydia Pearson, on loan from the Museum of Brisbane Archive, provided an opportunity for the Foundation to create an exclusive evening for its

members, with guests treated to curators' talks in the exhibition spaces followed by pre-dinner drinks on the veranda and a dinner at Perrotta's at the Gallery.

In September the Gallery partnered with the Cairns Regional Council to bring two giant hot air balloon sculptures by internationally renowned artist Patricia Piccinini, for the annual Cairns Festival. On loan to the Gallery from the collection of the National Gallery of Australia, Piccinini's *Skywhale* 2013 and *Skywhalepapa* 2020 soared high in the skies above Cairns on 3 September, thrilling audiences of all ages as they have in many countries around the world.

I would like to extend my appreciation to the Gallery Board of Directors for their continued passion for and commitment to the Gallery. In a voluntary capacity Directors give significant pro-bono support and advice to Gallery staff in areas of their expertise, including finance, law, business, building, and strategic development. I especially acknowledge long-serving Board Directors David Quigley and Janelle Williams whose advise and enthusiasm over the years has been invaluable.

Finally, I congratulate Gallery Director Andrea May Churher on her creative vision, exemplary strategic and day-to-day management of the complex operations of the Gallery, and her energy and passion that has seen the Gallery go from strength to strength during her long tenure. Supported by a small but committed staff, the Gallery is now positioned as one of the leading regionally based art museums in Australia, with an enviable reputation for presenting exhibitions and public programs that challenge, inspire and excite audiences of all ages from around Australia and overseas.

As we prepare for the coming year, I would like to sincerely thank the staff, volunteers and members of the Gallery for their dedication, optimism and hard work, and extend the appreciation of the Board and staff to the Cairns Regional Council, the Gallery Foundation, and all our sponsors, donors, funding and program partners for their continued belief in and support of the Gallery.



Doug McKinstry
Chairman

DIRECTOR'S REPORT

The Gallery is committed to bringing great art to the region and developing new and inclusive ways of engaging multiple audiences. In recent years the annual program at the Gallery has included major curated exhibitions that explore cross cultural issues, and the role artists play in articulating the social, political, environmental and cultural conditions of the ever-evolving world around us.

During the Cairns Indigenous Art Fair (CIAF) 2022 the Gallery's *FACELESS: Transforming identity* exhibition brought together works by fifteen North Australian Aboriginal and Torres Strait Islander artists and ten African and African diaspora artists. Together works by these blak/black African, African diaspora and north Queensland Indigenous artists interpreted the concept of identity through a revisioning of the face using devices such as embellishment, erasure, and disguise. The exhibition attracted an audience of more than 65,000 people and provided an opportunity for the Gallery to commission new works by Indigenous artists Shirley Macnamara, Janet Fieldhouse, Brian Robinson, Simone Arnol for the Permanent Collection.

The year 2022 was particularly significant for two reasons – it marked the 30-year anniversary of the High Court of Australia's landmark Mabo determination that paved the way for recognition and protection of native title across Australia, and it was also the year in which acclaimed Meriam artist, Segar Passi, celebrated his 80th birthday. To mark these two special but inter-related events, the Gallery mounted a comprehensive exhibition of Passi's works *Meriba Ged a Gur (Our land and sea)*, which included several loans from major public galleries as well works from the Gallery's Collection, many of which have been commissioned since 2014.

In June 2023, and as part of the Gallery's offer during the 2023 CIAF, we presented three solo exhibitions by three First Nations artists, Judy Watson, Archie Moore (who will represent Australia at the prestigious Venice Biennale in 2024), and Simone Arnol. These three exhibitions explored complex issues around notions of cultural identity and loss and belonging, against a background of truth-telling histories of white occupation and settlement. Each exhibition included new works that were commissioned by the Gallery.

Over the past year, a number of the ambitious projects have been delivered by the Gallery that are the result of significant partnerships with other institutions across Australia. We were thrilled to present the works of

internationally acclaimed contemporary artists Abel Rodriguez, an Elder from the Colombian Amazon jungle, and Qavavau Manumit, a second-generation Inuit artist, as part of a new partnership with the 23rd Biennale of Sydney *rivus*, and a third exhibition of works by Martine Gutierrez, a transdisciplinary American artist, in partnership with Photo Australia.

The Gallery continues to build on initiatives that support regional artists in far north Queensland. In partnership with the Cairns RSL Club, a program of Artists Fellowship awards began in 2020, with three local artists being selected each year to receive funding support to create new works leading to a solo exhibition at the Gallery. The first of these exhibitions was presented in 2023, with exhibitions by Francesca Rosa, Maharlina Gorospe Locke and Simone Arnol. In addition, the Gallery's on-line Artists Showcase program, launched in 2022, is an accessible web-based profiling and promotion platform that now represents the works of 87 artists from around our region.

The Gallery is proud of the many opportunities created for audiences in Cairns to experience new and challenging art of national and international significance, and for artists from our region to enjoy exhibition and profiling opportunities that take their work to audiences across Australia and internationally.

All our programs and exhibitions are the result of the extraordinary commitment, dedication, and vision of the Gallery's staff. I would like to particularly acknowledge Gallery Manager Kelly Jaunzems, and Curator Kylie Buke, who have both given outstanding support to the Gallery throughout the year.

Finally, my sincere appreciation goes to Gallery Chair, Doug McKinstry, for his tireless enthusiasm and passion, and fellow Board Directors who, together with Councillors and officers of the Cairns Regional Council and Board, and members of the Gallery Foundation, whose passion for art and culture keep the Gallery strong and relevant for future generations.



Andrea May Churher
Director

STRATEGIC FRAMEWORK

VISION

To be recognised nationally and internationally for the excellence of our programs and collections relating to the unique heritage and living culture of North Queensland in the context of the world's tropic zone and the Asia Pacific region.

PURPOSE / MISSION

To inspire and enrich people's lives by presenting the best of Australian and international art in the region and taking the region's unique culture to the world.

GOALS AND STRATEGIES

TO BE AN ARTISTIC LEADER

- Grow our Collection with nationally significant works to interpret and reflect the diverse cultures of Far North Queensland and our place in the world's tropic zone.
- Present and tour major exhibitions that contribute to cross-cultural narratives within the world's tropic zone and promote the living Indigenous cultures of our region.
- Support the art, craft and design sector in FNQ through professional development programs, exhibitions and merchandise development.
- Bring great art and artists to the region to inspire audiences, encourage critical dialogues and develop talent and ideas leadership.

TO INSPIRE AUDIENCES

- Increase access to Gallery programs for our diverse audiences.
- Enrich visitor experiences through improved infrastructure and services and public engagement strategies delivered at the Gallery and on-line.
- Expand Gallery-based and outreach learning and community engagement programs to increase participation in and acquisition of skills and knowledge.

TO BE OUTWARDLY DRIVEN

- Establish partnerships and collaborations to maximise Gallery resources, support program development and promote the Gallery as a major cultural tourism destination.
- Use new technologies to expand our reach.
- Attract external funding to augment existing income streams.

TO SECURE THE FUTURE

- Diversify and strengthen income-generating activities and attract high-level expertise, reputations and resources to the Gallery.
- Explore opportunities for future expansion of the facility for program and income diversification and the safe storage of the Collection.
- Maintain continuous improvement through regular and effective data collection and evaluation to inform all the Gallery's activities and operations.
- Build the local, national and international profile of the Gallery.
- Protect the community's assets and investment through infrastructure maintenance and appropriate collection management and storage.
- Value professional expertise of staff and identify career pathways.

IMAGE RIGHT
Kim AH SAM
 Kalkadoon and Kuku Yalanji
 Born Brisbane, Queensland, 1967
not knowing what you know 2022
 digital print
 Photographer: Rhett Hammetton
 Courtesy of the artist



PERFORMANCE REPORT 2022 / 2023

TO BE AN ARTISTIC LEADER

GROWING OUR COLLECTION

The Cairns Art Gallery's Permanent Collection is an enduring cultural asset and legacy for future generations. As at 30 June 2022, the Gallery's Permanent Collection, which comprises over 1000 works, is valued at \$6,527,611, an increase of \$65,256 over the previous year.

The Gallery's Acquisitions Policy has a specific focus on works by artists who have cultural connection to country in the region, or who have lived in or visited our region. Together their works explore and comment on the political, social, cultural, and environmental issues and conditions relevant to a particular place and point in time and offer an important visual commentary on our history that is informed by their experiences of living in one of the oldest and most exciting tropical regions in the world.

A total of thirty-five works of art were acquired for the Collection by way of commissions, donations, gifts and purchase. The Cultural Gifts Program supports the acquisition of major works of art and encourages philanthropists to donate works that contribute significantly to the strength and relevance of the Gallery's Collection. We are thrilled that, through this program, artist Naomi Hobson donated her complete *January First* series of photographs commissioned by the Gallery for its 2021 exhibition *Ritual: Past in the Present*, and Michael Cook donated a major series of his works.

As in previous years, the Gallery approached several artists to create specially commissioned artworks for inclusion in its exhibitions. This year the Gallery purchased works by Shirley Macnamara and Simone Arnol which had been commissioned for the Gallery's ambitious exhibition presented during the 2022 Cairns Indigenous Art Fair, *FACELESS: Transforming identity*.

The Gallery's *ARTNOW FNQ* biennial exhibition also provided the opportunity for the Gallery to purchase works made for the exhibition by far north Queensland artists - Tommy Pau, Sheryl J Burchill, Peter Thompson and Wanda Gibson.

MAKING OUR COLLECTION ACCESSIBLE

Through the Collection, the Gallery seeks to share works that engage, excite, and offer meaning and relevance to many different audiences.

Like most public art galleries, the Cairns Art Gallery does not have sufficient space to appropriately display all the works in the Collection at any one time. Therefore, whenever possible, Collection works are included in exhibitions presented at the Gallery and loaned to exhibitions curated and presented by other public galleries, including touring exhibitions within Australia.

Over the past year the Gallery loaned three works by Davida Allen to Artspace Mackay for a major exhibition of the artist's work. The exhibition was on display from February - May 2023 and attracted 8,169 visitors.

Despite space limitations, over the past twelve months, 164 works from the Collection have been displayed at the Gallery, either as part of a larger exhibition, or in public spaces throughout the building. More than 170,000 Gallery visitors have viewed these works.

Gallery curated exhibitions featuring works from the Collection included a number of group exhibitions - *Staged Photography*; *FACELESS: Transforming identity*; *ARTNOW FNQ 2022*; and *Gamu Zamiyakal (Masks, headdresses and dance machines)*. Solo exhibitions featuring works from the Collection included *Segar Passi, Meriba Ged A Gur (Our Land and Sea)*; *Peter Kingston / Euan Macleod, Travelling north*; *Roland Nancarrow – Bird encounters*; and *Patricia Piccinini, No fear of depths*.

Other important ways that we share works in the Collection with national and international audiences are through online and printed publications, such as exhibition catalogues for the *RITUAL* and the *FACELESS* exhibitions, and free room brochures for other exhibitions, including *Judy Watson, bagging colonialism*, *Archie Moore, pillars of democracy* and *Simone Arnol, seeRED*. In addition, strategically targeted social media platforms promote and showcase works from the Collection.

The Gallery's website is also a site for a dynamic and ever-expanding profiling platform for local artists whose works have been exhibited at the Gallery. We are grateful for support from the Australia Council for the Arts for our Artists Showcase program that now enables audiences around the world to view works by, and web profiles of, 87 artists from our region.

TAKING OUR CULTURAL HERITAGE TO THE WORLD

The Cairns Art Gallery is located in one of the world's most renowned tropical regions. The art produced here is inspired and informed by, and created in response to, the unique set of conditions that prevail in this region – historically, socially, culturally, and environmentally.

Many of the narratives explored by artists whose works respond to the specificity of our location are presented in researched exhibitions by the Gallery's curatorial staff, and through collaborations with national and international curators who have shared research interests with those of the Gallery.

During the year, the Gallery presented twenty-four exhibitions, seventeen of which were curated by our staff. Programming and timing of our exhibitions is carefully considered, and planning can take many years. Timing considerations include the peak tourism season, the 'big wet', major annual events such as the Cairns Indigenous Art Fair, school holidays, and significant one-off events.

During the year the Gallery presented a number of exhibitions that celebrated Aboriginal and Torres Strait Islander artists, including two self-curated exhibitions - *FACELESS: Transforming Identity*, and Dylan Mooney: *A Story of My People*. Together they presented new research and ideas to explore issues of balm/black identity, individuality, gender, race, and a sense of belonging and/or loss.

June 2022 marked the 30-year anniversary of the landmark Mabo determination of the High Court of Australia that established legal land rights for Australia's First Nations people. It was also the year that Mer artist, Segar Passi, celebrated his 80th birthday. It was therefore a timely opportunity to mount a comprehensive exhibition of works by Passi, many of which were from the Gallery's extensive holdings of his works. In 2023 we presented solo exhibitions by Archie Moore, Judy Watson and Simone Arnol during the Cairns Indigenous Art Fair.

IMAGE RIGHT
Roy LICHTENSTEIN
 United States of America 1923-1997
Nude with blue hair 1993
 relief print printed in colour inks from one assembled plate made from one aluminium base plate and nine irregularly shaped plastic plates, one assembled plate made from one Lexan plastic base plate and six irregularly shaped plastic plates, one assembled plate made from one aluminium base plate and three irregularly shaped plastic plates, and one assembled plate made from one Lexan plastic base plate and three irregularly shaped magnesium plates
 National Gallery of Australia, Canberra
 Purchased with the assistance of the Orde Poynton Fund 2002 2002.1.70.1

BRINGING GREAT ART TO THE REGION

The Gallery is committed to bringing great art to the region. Programming of major exhibitions takes several years and involves complex negotiations and budgeting. We were thrilled to secure major touring exhibitions developed through partnerships with major arts organisations around the country.

In August 2022 we presented *Images from the Flooded Rainforest*, an exhibition developed in partnership with the 23rd Biennale of Sydney rīvus, by Colombian Amazon artist, Abel Rodriguez (Mogaje Guihu). Works in the exhibition were the result of a collaboration in the 1980s when the artist became a guide for scientific researchers studying the tropical forests of Colombia. Through his works Rodriguez translated his knowledge of plants into drawing to preserve and share his extensive knowledge as an Elder from the Amazon jungle.

On 3 September and because of our long-standing partnership with the National Gallery of Australia, we brought two of Patricia Piccinini's giant 'hot-air balloon' sculptural works to Cairns where they soared high above Cairns during the Cairns Festival. Piccinini's two *Skywhale* works have thrilled audiences overseas and around Australia and attracted an audience of almost 1,000 people in Cairns.

One of the most significant events in this year's program was an exhibition of works by Andy Warhol and Roy Lichtenstein that was developed in partnership between Cairns Art Gallery and the National Gallery of Australia. For the first time in our region, audiences were able to view iconic works from the National Gallery of Australia's collection, including Warhol's famous *Campbell's Soup II* 1969 series, a self portrait from the artist's 1970s series, and Roy Lichtenstein's famous *Nude with Blue Hair* 1993 and *...Huh?* painting of 1976.

In April, and in partnership with Photo Australia, the Gallery presented works by shape-shifting transdisciplinary American artist Marine Gutierrez, whose photographic and filmic works subvert conventional notions of beauty and identity to explore issues of sexism, racism and transphobia.

These were just a few highlights from the year that arguably provided Cairns audiences with unprecedented opportunities to experience some of the best and most exciting and challenging art from around the world.



BUILDING THE CAPACITY OF OUR ARTISTS / CREATIVE PROFESSIONALS

The Gallery is committed to providing financial support to artists in the region through skills development opportunities, sales through the Gallery Shop, commissions, artist fees and casual employment as installers, invigilators and as facilitators for creative learning workshops.

During the year, Gallery curators worked closely with 147 local artists to provide professional guidance and mentoring support for the development of new ideas and skills development for the presentation of exhibitions. The Gallery's Visiting Artists and Professionals Program brought 14 nationally recognised creatives to the region and provided local artists with opportunities to meet with them and learn with them.

Commissioning new works for inclusion in major curated Gallery exhibitions is another way we offer sustainable support to artists in our region. Brian Robinson, Simone Arrol, Glen Mackie, Shirley Macnamara, Alick Tipoti, Obery Sambo, and Janet Fieldhouse, all were commissioned to produce new works for inclusion in the Gallery's ambitious *FACELESS* exhibition.

Exhibitions presented at the Gallery can also prompt artists to consider and experiment with new and different styles and techniques within their own arts practice. The Gallery's Artists Fellowship program provides an opportunity for artists to develop new works for a solo exhibition at the Gallery. This year, and with financial support from the Cairns RSL Club three artists were awarded an Artists Fellowship – Monique Burkhead, Tommy Pau and Sonya Creek. Past recipients of the Fellowship who held solo exhibitions of their new work at the Gallery in 2023 are Francesca Rosa, Maharlina Gorospe Lockie, and Simone Arrol.

This year, the Gallery further developed the Artists Showcase initiative with funding from the Australia Council for the Arts. A dynamic web-based project, the 'showcase' promotes outstanding regional arts practice and now includes 87 artists who have been represented in major Gallery exhibitions.

In addition to providing 53 local artists with sales opportunities through the Gallery Shop and through the new Works on Paper point of sale space within the Gallery, we also provide artists with important market research and advice on development, packaging, presentation and point of sale display options for the sale of their products.

As in previous years, the Gallery has continued to deliver creative learning programs to children of all ages and adults of all abilities. These programs are an important form of support for local artists. This year the Gallery contracted 37 artists as facilitators to run these workshops throughout the year.

This year, the Gallery completed the Artists Showcase initiative with funding from the Australia Council for the Arts. A dynamic web-based project the 'showcase' promotes outstanding regional arts practice by more than 80 artists whose works have been represented in recent Gallery exhibitions, including *ARTNOW FNQ* and the *FNQ Contemporaries* exhibitions, both of which showcase the best art, craft and design from our region.

In addition to providing 53 local artists with sales opportunities through the Gallery Shop and the new dedicated Works on Paper point of sale space within the Gallery, we provide artists with important market research and advice on development, packaging, presentation and point of sale display options for the sale of their products.

Despite the challenges of the past year, the Gallery continued to deliver the majority of its creative learning programs to children of all ages and adults of all abilities. These programs are an important form of support for local artists as they are contracted to deliver adult and children's' skills development workshops throughout the year.



IMAGE LEFT
Artist Fellowship Award Winner, Maharlina Gorospe-Lockie with her painting *Home for a House*, 2022 during the *ARTNOW FNQ 2022* opening event.
Photographer: Frei Films, Jennifer Frei

KEY OUTPUTS 2022 / 2023

Exhibitions presented	24 in-Gallery / 7 online
Regional artists/creative professionals participating in exhibitions/skills development programs	561
Inbound touring exhibitions	7
CRG curated exhibitions	17 in-Gallery / 7 online
Creative professionals visiting the region	14
Collection works on display at Gallery and other venues	167
Increased \$ value of collection	\$65,256
Artists employed in public programs	37
Total number of exhibition publications (catalogues, room brochures, education resources)	7



IMAGE RIGHT
 Artist/Designer Lydia Pearson presents an artist talk during *Pattern and Print, the Easton Pearson Archive* exhibition
 Photographer: Frei Films, Jennifer Frei

TO INSPIRE AUDIENCES

INCREASING ACCESS FOR OUR AUDIENCES

The Gallery continues to explore and develop new ways to inform, interpret, engage and inspire audiences. We seek to do this in various ways, including interpretive exhibition signage, free room brochures, printed and online exhibition publications, virtual web-tours of exhibitions, visiting artists’ and curators’ talks, children’s creative learning workshops and holiday programs, free family community-day workshops, and adult skills-based workshops.

ENGAGING OUR COMMUNITY

Through our exhibitions and public programs, we strive to reach new audiences and enrich the experiences of visitors to the Gallery. This initiative sought to raise awareness of the Gallery and strengthen networks with businesses in Cairns and will be further developed in the coming year. Over the past year the Gallery conducted 277 community and education programs with 4,037 participants across all age groups and levels of ability.

CREATIVE LEARNING EXPERIENCES

For local artists, exhibitions that bring visiting artists to Cairns are an inspiring way to connect with other artists from around Australia and develop new ideas to inform their contemporary arts practice. In July 2022 visiting writer and academic Dr Chelsea Watago conducted two special Gallery events around the *FACELESS* exhibition. Dr Watago was a guest writer for the publication that supported this Gallery-curated exhibition. Her guided tour of the exhibition sought to examine issues of race, identity and truth telling histories that were themes deeply embedded within the exhibition and the supporting publication and her workshop on critical thinking around issues of race and racism referenced writings, song lyrics, art works and speeches to encourage participants to examine how stories are told and to consider their own stories and how to share them.

For families with children, art activities that address and explore concepts and ideas about art and contemporary issues provide an important and creative way for families to talk about art and create art together. Through these opportunities exhibitions and specially developed workshops and public programs can support early learning and reinforce inter-generational transfer of knowledge, and two-way learning.

Over the past year the Gallery has partnered with Education Queensland through Regional Education, Arts and Culture Hub (R.E.A.C.H.), to create and deliver children’s programs delivered in partnership with Education Queensland. Through these and other skills development programs approximately 1652 children experienced the magic of making art and seeing the world through different eyes.

ENRICHING THE VISITOR EXPERIENCE

Providing accessible, interesting and relevant information about works on display and exhibitions is an essential way of engaging with audiences of all ages.

How we develop and present this information is carefully considered and includes extended work labels, artists’ information panels, and artists’ stories about their works. Presented within the gallery spaces, this level of information provides meaningful entry points for audiences.

The Gallery believes that free printed room brochures and digital and filmic information are integral elements of an exhibition installation and are devices that can reach audiences of all ages and backgrounds. An important information tool and vehicle for audience engagement during CIAF 2023 was the free room brochure for the individual solo exhibitions of works by Judy Watson *bagging colonialism*, Archie Moore *Pillors of Democracy* and Simone Arnol *seeRED*, while more substantial publications, with commissioned writers, supported our major exhibitions including *FACELESS – Transforming Identity* and *Segar Passi, Meriba Ged A Gur (Our Land and Sea)*.

Wherever possible, Gallery signage includes the use of language for Indigenous works and their accompanying detailed stories, to provide an appropriate cultural context for improved understanding and interpretation of the complex traditions that inform much of this work.

Audience experiences, levels of engagement and feedback continue to inform the why, how and what we do throughout the year. To this end, Gallery Members continue to be our eyes and ears and their feedback is extremely important to us. We greatly value their ideas for improvement and new ways of doing things.

In turn, the Gallery magazine is primarily produced for Members so that they have advance notice of upcoming exhibitions, events, visiting artists, and creative learning programs. In recent years the Magazine has been expanded to include commissioned texts that relate to current and upcoming Gallery exhibitions, and with increased distribution we are now able to reach out to and engage a national readership base.

KEY OUTPUTS 2022 / 2023	
	169,969
	277
Gallery visitation	
	4,037
No. of community and education programs	
	495
Participants for community and education programs	
Total number of Gallery members	



IMAGE
Segar Passi, *meriba ged a gur*
(Our land and sea) exhibition opening event.
Photo: Blue Click Photography, Veronica Sagredo

OUTWARDLY DRIVEN PARTNERSHIPS / COLLABORATIONS

ARTS INDUSTRY PARTNERSHIPS

Developing and maintaining national and international research, exhibition and industry partnerships that are mutually rewarding enables the Gallery to continue to develop and deliver outstanding programs that extend the reach of services offered to new and repeat local, national and international audiences.

During the year we worked with 46 exhibition program partners including the National Gallery of Australia, Canberra; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne; Queensland Art Gallery Gallery of Modern Art, Brisbane; Museum of Contemporary Art, Sydney; Sydney Biennale; Australian Design Centre, Museum of Brisbane, Photo Australia; Gab Titui Cultural Centre, Thursday Island; national and international commercial galleries and collectors; Cairns Indigenous Art Fair; National Library of Australia; Court House Gallery, Cairns; Australia Council of the Arts; State Library of Qld; Indigenous Art Centres, NT; Indigenous Art Centres, FNQ; and Indigenous Art Centres, WA.

RESEARCH PARTNERSHIPS

The Gallery welcomes opportunities for engaging with other galleries, research organisations and institutions to develop a scaffold of public and creative programs for its exhibitions.

The Segar Passi exhibition which celebrated the 30th anniversary of the Mabo High Court determination for Indigenous land rights and the 80th birthday of the artist, was supported by a publication with an important and comprehensive essay by commissioned writer and researcher, Diane Moon, Curator, Indigenous Australian Fibre Art, QAGOMA.

The three individual artist-exhibitions mounted by the Gallery during CIAF 2023 provided an important opportunity to commission different writers and researchers for the supporting room brochure, including Rebecca Ray (Meriam), First nations curator, National Portrait Gallery, Canberra; Larissa Behrendt AO (Gamilaroi/Eualeyai), Distinguished Professor and Laureate Fellow, Jumbunna Institute, University of Technology, Sydney; and Jessyca Hutchens (Palyku), independent writer and researcher.

COMMUNITY PARTNERSHIPS

The support of local community groups and organisations is important for building regional audiences and growing our membership base. This year we undertook eleven community-based partnerships, including with the Cairns RSL Club who has supported the Gallery through a 3-year funded initiative called the Artists' Fellowship Program that provides selected artists with financial support to create a new body of work for a solo exhibition at the Gallery.

As in the past, we continue to work collaboratively with the Cairns Potters Club and the Cairns Art Society to present their showcasing exhibitions of their members works at the Gallery. In December the Potters Club mounted their *15th National Melting Pot* ceramics exhibition and in January 2023 the Cairns Art Society presented their *74th Annual Art Exhibition* that attracts hundreds of submissions from local artists with approximately 40 of these selected for exhibition by an independent panel of judges.

The Cairns Regional Council continues to be a major community partner as it provides essential operational funding to the Gallery. In the past this has taken the form of 4-year and later, 3-year funding agreements. This year the funding agreement was reduced to a 2-year commitment as the Council is currently reviewing its options for a proposed new gallery precinct in the Cairns CBD adjacent to the existing Cairns Art Gallery building and new Council operated Courthouse gallery space. Council funding equates to approximately 61% of our annual operational turnover and is critical to the ongoing survival of the Gallery and the continued delivery of programs that attract new audiences, engage and grow local audiences and offer professional development and networking opportunities for local artists.

TOURISM PARTNERSHIPS

Tourism continues to be the key driver of the economy of Cairns. Each year tourism accounts for the majority of Gallery visitor numbers which in 2022/23 was approximately 170,000 people. An essential drawcard for tourists, both national and international, is that entry to the Gallery throughout the year continues to be free.

Exhibitions that were especially appealing to tourists over the past year were those that featured works by local and important regional artists, including the *Meriba Ged A Sur (Our land and sea)* by Torres Strait Islander artist, Segar Passi; Roland Nancarrow's *Bird Encounters*; *ARTNOW FNQ 2022* – a biennial showcasing of the best and most exciting work by artists from around the region; *Nostalgia* by Francesca Rosa; *Travelling North* – an exhibition of works by Peter Kingston and Euan Macleod from the Gallery's Collection; and *Gamu Zamiyakal (Masks, Headdresses and Dance Machines)* also drawn from the Gallery's Collection of Torres Strait islander works.

PHILANTHROPIC PARTNERSHIPS

The Cairns Art Gallery Foundation is the Gallery's longest standing philanthropic partner and its support since 2000 has raised more than one million dollars towards the acquisition of artworks for the Collection that celebrate and comment on our special place in the world's tropic zone.

This year the Foundation hosted a highly successful event around the exhibition, *Pattern and Print, The Easton Pearson Archive* on loan from the Museum of Brisbane. Featuring edgy designs by Pamela Easton and Lydia Pearson, garments from this inspirational duo exuded style, flare and daring and were an inspiration for the Foundation's exclusive event that included an exhibition walk-through, al fresco pre-dinner drinks and a sit-down dinner at the Gallery.

CURRENT GOVERNMENT GRANTS

Last financial year we were thrilled to receive project funding from the Australia Council for the Arts to develop the Artists Showcase project. Launched in June 2022, the project is based on the development of a dynamic online resource for local artists who have participated in major exhibitions at the Gallery. Specifically, it has involved the building of a web-based resource that promotes artists and outstanding regional arts practice to national and international collectors and curators. At the end of the 2023 financial year, more than 87 artists have been included on the Gallery's website, with information about each artist's practice, a brief biography, listings of collections and awards and details of works including images. This resource will continue to grow and is accessible to audiences across Australia and around the world.

SPONSORSHIPS (CASH)

The Cairns RSL Club has generously sponsored a further three \$7,500 Artist Fellowships in conjunction with the *ARTNOW FNQ 2022* exhibition. This third year of funding means that nine local artists have been given the opportunity to develop works for a future solo exhibition at the Gallery. The first of these exhibitions was presented in 2023 with exhibitions by Francesca Rosa, Maharlina Gorospe Locke and Simone Arnol.

SPONSORSHIPS (IN-KIND)

This year we again gratefully acknowledge the in-kind sponsorship provided by the Pullman International Hotel that supports our Visiting Artists and VIP inter-State Guests Program, and the Mantra Hotel which provides discounted room rates as an exclusive benefit for Gallery members. We know that the past year has been an especially challenging one for tourism-based businesses and we are especially grateful for their continued sponsorship of the Gallery this year.

KEY OUTPUTS 2022 / 2023

Council contribution as a % of CRG total income	61%
State and Federal government project funding	\$6,135
Philanthropic funding	\$22,251
Sponsorships (cash in-kind)	\$25,000
Total number of exhibition partnerships	40
Total number of community partnerships	11
Total number of cultural tourism partners	5



IMAGE RIGHT
 Artist Fellowship Award Winner, Monique Burkhead and Gail Russell,
 Chair, Cairns RSL Club at the opening of ARTNOW FNQ 2022.
 Photo: Frei Films, Jennifer Frei

SECURE THE FUTURE

COMMERCIAL ACTIVITIES

The Gallery's retail and entrepreneurial activities generate approximately 39% of its annual operational budget. Earned income is derived from a number of activities, including rental from a sub-lease of the external restaurant operated by Perrotta's; retail sales on-line and face-to-face through the Gallery Shop; children and adults' creative learning classes, workshop and holiday programs; and new and renewing Gallery Memberships.

COLLECTION STORAGE

In 2018, the Gallery undertook a major relocation of its Collection to off-site storage that was fitted out with purpose-built racking and storage facilities and equipment. Over the past year additional racking systems were installed for the safe storage of temporary frames and framed artworks in the Collection.

VOLUNTEER PROGRAM

The Gallery Volunteer program offers a range of career pathways and creative ways for participating in the day-to-day life of the Gallery. This includes opportunities for volunteers to work in the areas of collection management, exhibition design and installation, public and creative learning programs, and Gallery retail operations.

Over the past year, two volunteers have assisted in the delivery of creative learning programs, acted as gallery security and information attendants in gallery spaces, and two young Gallery casual staff have been mentored in a range of promotional and administrative tasks that will provide them with essential skills for future career pathways in the art gallery sector. The Gallery also hosted student work placements that provided professional development opportunities for a small number of local secondary school students.

MARKETING

Consistency of the Gallery brand and how we reach and engage with new and diverse audiences determines the various ways in which we promote and talk about Gallery exhibitions, events, programs and the services we deliver throughout the year.

Whenever possible, exhibitions are supported by a marketing plan that includes strategies for creating and maximising retail merchandise for sale through the Gallery Shop and on-line, printed and on-line publications, website promotions, advertising and editorials, as well as prominent street posters, and targeted social media campaigns.

A new initiative has been the Artist Showcase: On-line Collector's exhibition that was launched in July. Over the year a total of 32 artworks were sold with a total value of \$23,517.

KEY OUTPUTS 2022 / 2023	
No. of volunteers, work placements	9
CAG funded capital works and maintenance	\$98,771
Income from commercial activities	\$874,612
Media coverage – local	8 print / 6 digital 424 radio spots 2 TV spots
National media coverage	7 print / 4 online
Website (no. of user sessions)	96,000
Facebook	516 posts 9,913 followers 1.2 million reach
Instagram	500 posts 7,434 followers 395,400 reach
Twitter	131 posts 1,504 followers



25 June – 2 October 2022

**FACELESS
TRANSFORMING IDENTITY**

FACELESS: Transforming Identity is an exhibition that challenged established notions of identity and explored ways in which interpretations of identity can be manipulated or redefined by blak/black artists through a revisioning of the face using devices such as embellishment, erasure, and disguise. Working closely with 13 North Australian Aboriginal and Torres Strait Islander artists and ten African and African diaspora artists, the Cairns Art Gallery curated this ground-breaking exhibition which brought together commissioned and recently completed works across a range of art forms and media. For each artist, the physicality of the face, as a marker of identity, was explored and redefined within particular social, cultural, and political frameworks and contexts, to offer new meanings and interpretations.

Simone ARNOL
Born Cairns, Queensland, 1976. Gunggandji
Cross Country 2022
digital print
Courtesy of the artist



25 June – 21 August 2022

**DYLAN MOONEY
A STORY OF MY PEOPLE**

Dylan Mooney 's multi-media works are a personal and moving tribute to the heroism of Australian Indigenous and South Sea Islander peoples whose lives, cultures and identity were stripped from them or inexorably changed as a result of colonisation.

Born in 1995, Mooney is a Yuwi man from Mackay, Queensland with cultural connections to Darnley Island in the Torres Strait, and the South Sea Islands. *HEROES* comprised several new works commissioned by the Cairns Art Gallery, including a large wall installation of portraits of Aboriginal people who were forcibly moved off their country in the Mackay region. While the portraits are based on archival images, they are presented with a reverence and awe that pays homage to these survivors of a displaced generation.

Dylan MOONEY
Born Yuwibara/Mackay, Queensland, 1995. Yuwi, Withathi, Torres Strait Islander and South Sea Islander
Still Here & Thriving 2022
digital print
Courtesy of the artist and N.Smith Gallery, Sydney



27 August - 6 November 2022

**ABEL RODRIGUEZ
(MOGAJE GUIHU)
IMAGES FROM THE FLOODED
RAINFOREST
23rd Biennale of Sydney rīvus**

This landmark exhibition, the first of its kind in Australia, presented exciting hand-printed Indigenous textiles from remote communities across northern Australia. Community-led Aboriginal Art Centres in the Northern Territory first explored screen-printed textiles as a new creative medium in the 1960s. Today, these textiles are a nationally and internationally acclaimed form of cultural expression that provides sustainable economic, cultural, and social benefits to Indigenous artists, art centres and their communities.

Indigenous artists who live and work in remote communities use a range of media including three-dimensional woven or carved objects, and two-dimensional works on bark, canvas, paper, and cloth. When working in textiles, these artists often impart the same strong cultural content and spirituality to cloth as they do to other more highly priced and celebrated artforms. The materiality and physical qualities of cloth also provides accessible pathways to share storylines about ancestral beings, identity, culture and Country.

(Mogaje Guihu) Abel RODRIGUEZ
Ciclo anual del bosque de la vega (Annual Cycle of the Flooded Rainforest) 6 2009-2010
ink, graphite, watercolour on paper
50 X 70 cm
Courtesy Tropenbos International, Colombia



3 September 2022

PATRICIA PICCININI SKYWHALES – EVERY HEART SINGS

In September, Cairns audiences experienced first-hand two major sculptural works by internationally renowned artist, Patricia Piccinini, that have thrilled audiences around the world. The Gallery, in partnership with the National Gallery of Australia (NGA) and the Cairns Regional Council presented internationally renowned artist, Patricia Piccinini's two giant hot air balloon sculptures entitled, *Skywhale* 2013 and *Skywhalepapa* 2021 in Cairns. These works celebrate the extraordinary diversity of nature while raising complex questions about evolution, transmutation, and gendered parenting roles in our world today. Patricia Piccinini is recognised for her extraordinary imagination and passion for creating

research-driven artworks that reside somewhere in the space between the real and the hyperreal.

The creation of artist Patricia Piccinini, *Skywhales: Every Heart Sings* celebrates *Skywhale*, *Skywhalepapa* and their nine babies – high-flying balloon sculptures that are described as a once-in-a-childhood experience for those who see them.

Skywhales: Every heart sings is a National Gallery of Australia Touring Event

Patricia PICCININI
Born Freetown, Sierra Leone, 1965
Skywhale, 2013 and *Skywhalepapa*, 2021 in Cairns.
Photograph: Blue Click Photography, Veronica Sagredo



8 October - 11 December 2022

SEGAR PASSI MERIBA GED A GUR (OUR LAND AND SEA)

Segar Passi is renowned for his meticulously detailed paintings and watercolours of life and culture on his island home of Mer (formerly Murray Island) in the Torres Strait. Passi was born in 1942 and is a self-taught artist who, at a very early age, demonstrated an extraordinary ability to paint the weather systems, cultural knowledge, mythology, Indigenous astrology and weather systems, marine and bird life, nature, and day-to-day life on the islands in the Torres Strait regions. For Torres Strait Islanders and especially the people of Mer, the Gallery's exhibition had a particular importance as it marked two significant anniversaries – the artist's 80th birthday, and the 30th anniversary of the High Court's landmark Mabo

determination that paved the way for the recognition and protection of native title across Australia.

The Gallery Collection has an extensive holding of work by Segar Passi, including many works commissioned by the Gallery since 2014. These and other works on loan from private collectors and major public galleries, including Queensland Art Gallery|Gallery of Modern Art (QAGOMA), Gab Titui Cultural Centre, National Gallery of Victoria, and the State Library of Queensland, were also included in the exhibition.

Segar PASSI
Born Dauar, Torres Strait, Queensland, 1942. Meriam Mir, Dauareb people
Fruit dove (Dibadiba) 2014
synthetic polymer paint on canvas
Cairns Art Gallery Collection
Gift of the Blair family in memory of Heather Blair, 2014



12 October – 11 December 2022

PATTERN AND PRINT THE EASTON PEARSON ARCHIVE

From the moment Pamela Easton and Lydia Pearson opened their small fashion boutique in Brisbane in 1987, their edgy designs captured the imagination of local audiences and clients from around the world. By 2016, when the design legends closed shop, the iconic brand had become synonymous with style, flare and daring. In 2017, an extraordinary archive of more than 3300 garments and 5000 objects were acquired by the Museum of Brisbane. The Easton Pearson Archive gift to the Museum of Brisbane was made possible with the generous support of Dr Paul Eliadis, a Brisbane-based philanthropist and patron of contemporary art and design. In consultation with Pamela Easton and Lydia Pearson, a stunning collection of garments was selected from the Archive for this exhibition that is now touring Australia. Each garment in the exhibition showcases the daring designs, technical innovations, bespoke fabric, bold prints and embellishment choices of the fashion house over its remarkable 28-year history.

The Designers' Guide: Easton Pearson Archive (installation detail) 2018
Photo: Carl Warner
Illustration: Stephen Mok
Donated by Dr Paul Eliadis through the Australian Government's Cultural Gifts Program 2017
Easton Pearson Archive, Museum of Brisbane Collection



16 October – 5 December 2021

SIXTY: THE JOURNAL OF AUSTRALIAN CERAMICS 60TH ANNIVERSARY 1962-2022

SIXTY is an Australian Design Centre (ADC) On Tour exhibition project presented in partnership with The Australian Ceramics Association. The exhibition brings together works by twenty-two Australian ceramic artists to celebrate the significant anniversary in the history of the Journal of Australian Ceramics (JAC). The exhibition presented works by some of Australia's finest and most awarded ceramic artists who have played a major role in shaping the history and future directions of ceramic arts practice in Australia. For sixty years, the JAC has documented the achievements of many artists, writers and practitioners, while educating readers on the positioning of ceramics within the context of Australian art. Contributors have predominantly been artists who variously have taken on roles as collaborator, contributor, curator, educator, mentor, pioneer, scientist, and speaker, in order to present a balanced viewpoint while passing on skills and knowledge to future generations of ceramicists.

Pippin DRYSDALE
Granite Warriors Winborn Rocks Central Desert 2021
porcelain incised with coloured glazes
Photo: Robert Frith



12 November 2022 - 15 January 2023

ROLAND NANCARROW BIRD ENCOUNTERS

Birds have long held a fascination for artist Roland Nancarrow. Some of his earliest memories are of his grandfather's aviary and a particular cockatoo that was his Pop Stacey's favourite pet. While birds are evident in some of his early works, it was in 2001, while working on a public art commission for the Cleveland Detention Centre that he consciously began to focus on birds in his paintings and sculptures. He attributes this to the experience of working with Aboriginal and Torres Strait Islanders in the facility who incorporated birds in their artworks, as totems and as a cultural reference to homelands. During the early 2000s, Nancarrow completed several public art works, many of which featured birds, and in 2015 he created a new series of sculptural installations entitled *From the Waters* that explored aspect of the annual migration of Torres Strait pigeons to Cairns. Coupled with his fascination for birds, Nancarrow has an enduring passion for the tropics and on a trip to South America he turned his attention to the relationship between tropical birds and plant life. On returning to Cairns, he increasingly studied local birds, their habitats, family relationships and breeding habits. The works in this exhibition celebrated the unique species of birds that inhabit the Far North Queensland region and were a commentary on the artist's deep concern for the effects of global warming on bird populations around the world.

Roland NANCARROW
Azure Kingfisher 2022
watercolour and gouache on paper
Courtesy of the artist



17 December 2022 – 12 February 2023

ARTNOW FNQ 2022

ARTNOW FNQ is a biennial exhibition that showcases the best and most inspiring art being produced by emerging to established artists in Far North Queensland. Launched in 2015, it is an opportunity for contemporary artists from the region to submit proposals for inclusion of new or recent works in the exhibition at the Gallery. Through an application process, artists are selected by a nationally recognised arts professional working in partnership with the Gallery. In 2022, Ellie Buttrose, Curator of Contemporary, Australian Art at the Queensland Art Gallery|Gallery of Modern Art, selected 18 artists from more than 60 submissions. In announcing the selected artists, she commended them on pushing the boundaries of contemporary arts practice across a range of mediums.

ARTNOW FNQ is an acquisitive exhibition with several works purchased for the Gallery Collection. The Gallery's partnership with the Cairns RSL Club supports the selection of three artists from the exhibition who each receive a \$7,500 Fellowship to produce new works for a future exhibition at the Gallery.

Sheryl J Burchill
Kuku Yalanji & Kuku Nyungkul
My Inheritance Mujal-mujal. 2022
etching print with embossing on Arches BFK paper
Courtesy of the artist



17 December 2022 - 15 January 2023

CAIRNS POTTERS CLUB INC MELTING POT 2022 NATIONAL CERAMICS EXHIBITION

The Cairns Potters Club Inc has facilitated and staged numerous exhibitions since 1983 in Cairns and once again it staged a *MELTING POT* exhibition at the Cairns Art Gallery. This year was the *15th MELTING POT National Ceramics Exhibition* staged at the Cairns Art Gallery, the first of which was in 1999. The exhibition presented current trends, highlighting new developments and directions in the mediums of ceramics and glass. Modern technologies allow a much broader palette of colours and designs than in earlier years in both wheel thrown and hand-built work, resulting in an exciting exhibition of both functional and decorative work, including glass works which are also catered for at the Club.

IMAGE
Cairns Potters Club installation

21 January - 12 February 2023

CAIRNS ART SOCIETY 74TH ANNUAL ART EXHIBITION

The Cairns Art Society's annual art exhibition and competition is a much-anticipated event for the many visual artist members in the far north Queensland region. The Cairns Art Society is one of north Queensland's oldest and largest community art organisation. It was formed in 1931 to 'promote an interest in art and where possible help individual artists to achieve their aims'. Over the years its annual exhibition, which is held at the Gallery, has become an important community event. Each year the exhibition attracts hundreds of submissions from local artists and an independent panel of judges selects the best entries for inclusion in the exhibition. As in previous years, the 2023 exhibition opening event included the presentation of several different category awards, as well as several acquisitive and non-acquisitive prizes generously provided by local sponsors.

IMAGE
Cairns Art Society installation. 2023

21 January – 5 March 2023

PETER KINGSTON / EUAN MACLEOD TRAVELLING NORTH

The Cairns Art Gallery holds a significant collection of works by two artists whose love of travel brought them to far north Queensland over a number of years. In different ways the works of Peter Kingston and Euan Macleod respond to the vibrancy of life in the tropics - celebrating its unique weather patterns, landscapes and people. Sydney-based artist Peter Kingston was a contemporary and close friend of artists Martin Sharp and Brett Whiteley. He is best remembered for capturing the moods and movement of Sydney Harbour, with its perpetual ebb and flow of ferries and human activity, and the iconic Sydney Opera House. However, from the 1990s Kingston often visited Cairns and was commissioned to produce works based on his experiences of the region. A passionate conservationist, he was an active supporter of the 2005 Save Hinchinbrook campaign. The Gallery's works by

Peter KINGSTON
Old Cairns Yacht club from room 538 2005
linocut on Japanese Mulberry Awaki paper
Cairns Art Gallery Collection. Donated through the Australian Government's Cultural Gifts
Program by Peter Kingston, 2006

Kingston demonstrate his ability as a plein air artist to quickly and empathetically capture a particular moment or place in time. New Zealand-born artist Euan Macleod moved to Australia in 1981. Like Kingston, Macleod has travelled extensively. Between 2009 and 2012 he travelled around far north Queensland, and his works on paper from this period are an extraordinary visual diary of life in the tropics. Both Kingston and Macleod have been generous patrons of the Gallery and their works offer a unique and personal view of what makes our region a special place in the world's tropical zone.

Euan MACLEOD
Pier Palm Cove 2012
synthetic polymer paint on paper
Cairns Art Gallery Collection. Donated through the Australian Government's Cultural Gifts
Program by Euan Macleod, 2013



18 February - 16 April 2023

ASIA PACIFIC CONTEMPORARY THREE DECADES OF APT

Asia Pacific Contemporary celebrates the tenth *Asia Pacific Triennial of Contemporary Art (APT)* presented by Queensland Art Gallery | Gallery of Modern Art (QAGOMA). It includes an exciting selection of contemporary works by artists who have featured in the triennial over the past three decades. The first *APT* was held at the Queensland Art Gallery in 1993. It was a landmark exhibition and the first of its kind in the world. Its aim was to present contemporary art of Asia and the Pacific, including Australia and New Zealand. Conceived as a triennial event, *APT* sought to stimulate cross-cultural dialogues in a geo-political region that was growing in global importance. Riding on the back of the cold war and the beginning of a new information era, social, economic and technological transformations have intensified over subsequent decades. For contemporary artists this has created a vibrant context in which to engage in complex dialogues and juxtapose customary and contemporary practices, cultural encounters and social change.

Wen LEE
Born Singapore, 1957
Journey of a yellow man no. 13: Fragmented bidues/shifting ground (still) 1999
Videotape: 10:30 minutes, colour, stereo
Purchased 2000. Queensland Art Gallery Foundation
© Lee Wen



18 February - 16 April 2023

PATRICIA PICCININI NO FEAR OF DEPTHS

Patricia Piccinini is an Australian artist who is internationally recognised for her hyper-realistic works that amaze and confound while simultaneously prompting emotions of horror, wonderment and compassion. Piccinini works across a variety of media and her works are drawn from the real world, but they are manipulated to become creatures that are unlike anything that we can recognise as being real. As a result of a Gallery initiated research residency in Far North Queensland, Piccinini created a major body of work that explored the specificity and fecundity of tropical life forms in our region. *No Fear of Depths* is an extraordinary work from this series that was first exhibited in the Gallery's *Life Clings Closest* exhibition in 2019 and was subsequently purchased for the Gallery's Collection. *No Fear of Depths* explores the relationships between the artificial and the natural, humans and the environment, and the relationships within families and how they interact with strangers and 'difference'.

Patricia PICCININI
Born Freetown, Sierra Leone, 1965
No Fear of Depths 2019
silicone, fibreglass, hair
120 x 110 x 150 cm
Purchased Cairns Art Gallery and Cairns Art Gallery Foundation, 2019
© Patricia Piccinini



19 February - 6 March 2023

QAVAVAU MANUMIE SELECTED WORKS FROM THE 23RD BIENNALE OF SYDNEY: RIVUS

Qavavau Manumie became an artist member of the West Baffin Eskimo cooperative studio in Kinngait (formerly Cape Dorset) in 1988, first as a printmaker in lithography and then in stonecut. Qavavau is the latest among the second-generation Inuit artists to attract critical acclaim from the contemporary arts audience in the South and internationally. Qavavau Manumie is a Kinngait (Cape Dorset) based artist in the Qikiqtaaluk Region of Nunavut, Canada. He is known for his intricate compositions in ink and coloured pencil that are often amusing in their depictions of Inuit mythology, Arctic fauna, and contemporary experiences of Inuit life. When he was a child, Manumie's father told him tales of the Inurlaat, or little people, warning him to keep away if he saw their tracks. Manumie's drawings sometimes depict the Inurlaat in relation to everyday objects such as a harpoon, tools or a lamp. Originally presented as part of the 23rd Biennale of Sydney (12 March – 13 June 2022), Manumie's series of drawings are both literal and surreal in nature with strong environmental reflections.

Qavavau MANUMIE
Untitled 2014
colour pencil, ink on paper
56 x 76.5 cm
Courtesy the artist & Dorset Fine Arts



11 March - 30 April 2023

FRANCESCA ROSA NOSTALGIA

Francesca Rosa is a photo-media artist who lives and works in ETTY Bay, Queensland. *Nostalgia*, presented a series of new works that explored the lives and personal histories of migrant families, including her own, in the Innisfail region of Queensland. Their stories are traced through family portraits, diaries, archivally sourced images, manipulated and annotated landscapes, and inter-generational oral and video recordings. The resulting works by Rosa resonate with personal stories and compelling authenticity.

Specifically, *Nostalgia* explored notions of displacement, isolation and depression – experiences shared by many Italian women living away from home in post-World War II, Far North Queensland. For Rosa, experiencing the aging of her mother in a foreign land is an emotional journey, articulated through her work with the accuracy of a loving daughter.

Exhibition supported through a Cairns RSL Club Artist Fellowship Award

Francesca ROSA
An Italian Woman (detail) 2022
Giclee print on canvas, polyester lace
127.0 x 101.0 cm
Courtesy of the artist



25 March – 18 June 2023

ANDY WARHOL / ROY LICHTENSTEIN

AN EXHIBITION PARTNERSHIP BETWEEN CAIRNS ART GALLERY AND THE NATIONAL GALLERY OF AUSTRALIA

The names Andy Warhol and Roy Lichtenstein are synonymous with the influential and international pop art revolution that swept the world in the 1960s. Works by these artists are now iconic references to a time when young artists began to revolt against the prevailing art styles of art being taught at art schools and shown in art galleries around the world. The exhibition included major prints on loan from the National Gallery of Australia, including works from Warhol's famous *Campbell's Soup II* 1969 series, a self-portrait from his *Artists and Photographs* 1970 series, and *Electric Chairs* 1971 series, and Lichtenstein's celebrated works including *Nude with Blue Hair* 1993, and *...Huh?* 1976. British

Roy LICHTENSTEIN (artist)
United States of America 1923-1997
...Huh? 1976
screenprint
100.7 (H) x 71.0 (W) cm (comp) 106.0 (H) x 75.5 (W) cm (sheet)
National Gallery of Australia, Canberra. Purchased 1980.
1981.1251
© Estate of Roy Lichtenstein/Copyright Agency, 2022.



curator Lawrence Alloway first used the term 'pop art' in 1955 to describe a new form of popular art – a movement based on imagery drawn from popular culture, such as Hollywood movies, advertising, product packaging, television, pop music and comic books. In the mid-1960s, artists in London and a little later in New York, embraced bold, simple, everyday imagery, and vibrant block colours in their work to create slick images using mechanical methods of production so that the medium of the artwork became as important as its 'message'. In so doing they sought to destroy the divide between high and low, or commercial and fine, art.

Andy WARHOL (artist)
United States of America 1928-1987
Salvatore Silkscreen Company (printer)
Campbell's Soup II - Cheddar Cheese 1969
screenprint, 88.9 (H) x 58.4 (W) cm (sheet)
National Gallery of Australia, Kamberri/Canberra. Orde Poynton Bequest, 2005.
2005.281
© Andy Warhol Foundation for the Visual Arts, Inc. ARS/Copyright Agency, 2022



22 April – 18 June 2023

MARTINE GUTIERREZ INDIGENOUS WOMAN MAGAZINE

IN PARTNERSHIP WITH PHOTO AUSTRALIA

Martine Gutierrez is a transdisciplinary American artist who lives and works in Brooklyn, New York. Born in Berkeley, California, in 1989 her mother is a white American and her father is from Guatemala. For Gutierrez, culture and gender were particularly complex issues because of the prevailing biases and values of the 'white-centric' community of Vermont where she grew up. After graduating from Rhode Island School of Design in 2012, Gutierrez moved to New York and from 2013 she has worked across social media and filmic platforms to create and produce music videos, billboard campaigns, episodic films, photographs, publications and performance art. She has been described as a shape shifting artist who subverts conventional notions of beauty and identity to explore issues of sexism, racism, and transphobia. Works in Gutierrez's exhibition were from *Indigenous Woman* 2018, a 124-page satirical fashion, magazine in which she starred as editor model, stylist, and photographer. Works were selected from three series of self-portraits reproduced in the magazine - *Neo-Indeo*, *Masking* and *Queer Rage*.

Martine GUTIERREZ
Born Berkeley, CA, USA, 1989
Queer Rage, Imagine Life-Size, and I'm Tyra,
p66-67 from *Indigenous Woman* 2018
C-print
106.7 x 160 cm
Edition of 8
© Martine Gutierrez; courtesy of the artist and RYAN LEE Gallery, New York.



22 April – 18 June 2023

STAGED PHOTOGRAPHY A Story of My People

The Cairns Art Gallery has an extensive collection of photographic works by artists from the region and a selection of these were brought together for an exhibition that explored concepts of art, artifice and staging. Photography is often regarded as a 'snapshot' capturing a decisive moment in time. However, in the 1980s artists such as Cindy Sherman began to manipulate and construct their photographs, using props, costumes, makeup, and lighting, to create staged images in order to provoke a particular response in the viewer. This practice was explored through the photographic works by artists in the Collection, including Simone Arnol, Michael Cook, Ezekiel Dick, Naomi Hobson, Charles Page, Christian Thompson and William Yang

Dr. Christian THOMPSON
Born Gawler, South Australia, 1974. Bidjara
We're The Future, We're The Past 2022
C-type print
120 x 120 cm
Courtesy of the artist and Michael Reid Sydney + Berlin



22 April – 18 June 2023

GAMU ZAMIYAKAL MASKS, HEADDRESSES AND DANCE MACHINES

Gamu Zamiyakal, in the Kala Kawaw Ya language dialect from Top Western Torres Strait means ornaments/objects worn on the body during dance performances and rituals, including headdresses, masks and dance machines. Works in the exhibition were from the Gallery's Collection by renowned Torres Strait Islander artists, including Allison Edrick Tabuai, Alick Tipoti, Dr Ken Thaiday Snr and Obery Sambo. Their works are made using traditional practices and designs that often incorporate contemporary materials. Styles, techniques and materials vary from island to island and are specific to different clan groups.

Allison Edrick TABUAI
Born Saibai, Torres Strait, Queensland 1933
Wene-wene! Gaugau Mawa 1998
wood, lawyer cane, cassowary feathers, horse hair, paint, cloth, fibre cord and resin
184 x 90 x 25 cm
Commissioned by Cairns Regional Gallery, 1998



6 May – 18 June 2023

MAHARLINA GOROSPE-LOCKIE ONCE WAS

Maharlina Gorospe-Lockie moved to Cairns in 2013. A professional anthropologist, she worked in coastal zone management in the Philippines, looking at ways impoverished fishing communities relied on the mangroves and coral reefs for food, income and survival. Her extensive research and knowledge of these practices inform much of her current arts practice.

For Maharlina, the move to Cairns was an opportunity to reconnect with the tropics after several years living in Canberra and Yeppoon and reignited her passion for creating artworks that articulate the fragile yet life-giving properties of tropical coastal environments. She explains, 'my landscapes are imagined. They are assembled from memories and impressions gleaned through fieldwork, travel and contemplation... My goal for each painting is to create an alluring image, an image that will bait the viewer, encourage them to look more closely to sense hints of trouble and, ultimately, to reflect on their own feelings and responses'.

Supported through a Cairns RSL Club Artist Fellowship Award.

Maharlina GOROSPE-LOCKIE
Born Manila, Philippines, 1969
Was Crowded 2023
synthetic polymer paint on canvas
Courtesy of the artist



17 June – 3 Sep 2023

JUDY WATSON bagging colonialism

Judy Watson was born in Mundubbera, Queensland in 1959. Her Aboriginal matrilineal family is from Waanyi country in north-west Queensland. This exhibition was an accretion of overlaps and overlays. A series of reworked jute bags pointed to multiple, entangled histories – of ration bags repurposed and resewn, exploited rural labour and land, and symbols of bags-over-heads as a reference to frontier and carceral violence.

Her printworks are nuanced experimentations, with the names of matrilineal family, rivers, creeks, and stations like engravings within an unfolding archive across a matrix of colonial, ancestral, family, and personal histories. Watson's film *skullduggery* 2021, draws on letters about the collecting of Aboriginal peoples' bones, and creates a kind of archival onslaught. Interlaced with the dehumanising content of the letters and a foreboding sense of colonial encroachment as inky blots move across the screen, is a substrate of critical resistance, as Aboriginal voices speak the words. Colonial bagging as continuous theft and displacement is ever intertwined with a series of counter flows, remembrances and returns.

Judy WATSON
Born Mundubbera, Queensland, 1959. Waanyi
Installation: *bagging colonialism* 2023
Courtesy of the artist and Milani Gallery, Meanjin / Brisbane
Artist assistants: Dorothy Watson, Ebony Wilmott and Dhana Merritt.
Photo: Michael Marzik



24 June – 3 Sep 2023

ARCHIE MOORE PILLARS OF DEMOCRACY

Archie Moore was born in Toowoomba, Queensland in 1970. His Aboriginal paternal heritage is Kamilaroi from the Northern Riverine region in Queensland. Archie Moore's *Pillars of Democracy* is, as the play on words implies a critical examination of the four strands of modern democracy – legislature, executive, judiciary, media – and the way in which they fail to protect the most vulnerable in our community.

Moore reminds us that architectural symbols of power, conquest and dominance are illusory and are now highly contested sites. Pulling them down is an act of decolonisation, of challenging a national story that speaks of 'discovery' and 'civilising'. Moore reminds us that the power of these symbols is tenaciously protected by the state – surrounding them by police to guard them from desecration. But when they topple, they are empty and thin, no more than mangled metal. In this form, they are a reminder that empires fall.

Archie MOORE
Born Toowoomba, Queensland, 1970. Kamilaroi and Bigambul
Pillars of Democracy 2023
corrugated iron, soil, synthetic polymer paint, foam
Courtesy of the artist and The Commercial Gallery, Sydney



ARTIST SHOWCASE ONLINE COLLECTOR'S EXHIBITIONS 2022 / 2023

22 April – 18 June 2023

SIMONE ARNOL seeRED

Cairns based emerging artist Simone Arnol is a Gunggandji woman. Located on the lands of the Gunggandji people in coastal Far North Queensland, Yarrabah is a vibrant, cultural place and is widely acknowledged as the largest Aboriginal Community in Australia. Yet, like much of colonised Australia, Yarrabah holds a complex and tumultuous history of violent displacement and cultural suppression due to missionisation. Born in c.1880s, the late Tottie Joinbee was one of the early Aboriginal residents removed to Yarrabah. She lived to 110 years and was affectionately known as Granny Tottie. She remains a deeply respected woman who held onto her cultural identity and knowledge despite the efforts of the colonial enterprise. Drawing upon oral history accounts and Kathleen Denigan's *Reflections of Yarrabah* 2008, Arnol recreates the memories and significant events of Granny Tottie, ultimately forming a visual record of her great-grandmothers' life. The *1899 Yarrabah: Church of England Aboriginal Mission: rules and regulations* booklet, also informs Arnol's portraits revealing deplorable accounts of starvation, slave labour and punishment. Each portrait is layered with a multitude of meanings, perspectives and history, with the dramatic and symbolic colour red tethering the works together. seeRED was supported through a Cairns RSL Club Artist Fellowship Award.

Simone ARNOL
Born Cairns, Queensland. Gunggandji
Girl's Home Regulations: BLANKETS to be aired daily. Dirty blankets to be washed. Each inmate to have her own blanket with her name in the corner. Blankets to be pressed by 12 o'clock and the press locked by the Matron. 2023
from the *1899 Yarrabah Rules and Regulations*
digital print
Edition: 1/6
Courtesy of the artist
Model: Sara Fagan

DOROTHY GABORI
5 Jul - 14 Aug 2022

MALJAH CATHY SNOW
20 Aug - 2 Oct 2022

AMANDA EMMETT
8 Oct - 20 Nov 2022

ROLAND NANCARROW
14 Nov 2022– 15 Jan 2023

MONIQUE BURKHEAD
16 Jan – 26 Feb 2023

AMANDA GABORI
4 March – 16 April 23

ROSEY CUMMINGS
17 April- 4 June 23

COLLECTION ACQUISITIONS

Shirley MACNAMARA

Indjalandji / Alyawarr
Born North-West Queensland, 1949
Mourning for Loss 2021
Spinifex, ochre, Gidgee tree ash and archival binder
17 x 20 cm diameter (each)
Purchased Cairns Art Gallery 2022
Commissioned by Cairns Art Gallery

Simone ARNOL

Gunggandji
Born Cairns, Queensland, 1976
Cross Country 2022
digital print (9 works from the series of 13 works)
Courtesy of the artist
Purchased with funds donated by the Cairns Art Gallery
Foundation, 2022
Commissioned by Cairns Art Gallery

Peter THOMPSON

Pilgrimage to a Pearlers' Graveyard 2022
wood fired ceramics
14 pieces variable sizes
Purchased Cairns Art Gallery 2023

Sheryl J BURCHILL

Kuku Yalanji
My Inheritance Mujal-mujal 2022
etching, embossing on paper
66 x 101 cm (image); 80 x 121.0 cm (sheet)
Ed: 1/1
Purchased Cairns Art Gallery 2023

Tommy PAU (Also known as Robert PAU)

Erub Samsep
Kol Sadh Sol (Blooming Flowers) 2021, printing 2022
linocut
Size: 154 x 79.5 cm (image); 179 x 100 cm (sheet)
Ed. 10/10
Purchased Cairns Art Gallery 2023

Wanda GIBSON

Nugal Warra
Hope Vale in the 60's 2022
synthetic polymer paint on canvas
103 x 102 cm
Purchased Cairns Art Gallery 2023

COLLECTION DONATIONS

Roy JACKSON

1944 - 2013
Untitled 1994
Untitled 1994
gouache and crayon on paper
38 x 56 cm (each)
Gift of Professor Ian Gough AM and Dr. Ruth Gough, 2022

Naomi HOBSON

Southern Kaantju and Umpila
The God Mother
The God Child
The God Father
The Promised One
The Grandmother and the God Son
The Grandfather
The Great Grandmother
The God Brother
The God Daughter
The God Son
The God Parents
The God Brothers
from the *January First* series 2020 - 21
digital print
37 x 56 cm (image), 45 x 64 cm (sheet)
Donated through the Australian Government's Cultural
Gifts Program by Naomi Hobson, 2023

Dr Christian THOMPSON AO

Bidjara people
We're The Future, We're The Past 2022
c-type print
120 x 120 cm (image and sheet)
Ed: 1/6
Donated through the Australian Government's Cultural
Gifts Program by Dr Christian Thompson AO, 2023

Michael Cook

Bidjara people
Born Brisbane, Queensland, 1968
Enculturation #1- #6 2021
inkjet print
100 X 180 cm (image and sheet)
Donated through the Australian Government's Cultural
Gifts Program by Michael Cook, 2023

OUTWARD LOANS

Davida Allen: Colourful expressions
Artspace Mackay
17 February - 14 May 2023

Davida ALLEN
Fishing at Zilzie 2000
 oil on marine ply
 Donated through the Australian Government's Cultural Gifts Program by Davida Allen, 2012

Davida ALLEN
Dog on bushwalk 2002
 oil on MDF board
 Donated through the Australian Government's Cultural Gifts Program by Ray Crooke, 2004

Davida ALLEN
Fishing for bait 1987
 Oil on linen
 Donated through the Australian Government's Cultural Gifts Program by Davida Allen, 2014

SUPPORT 2022 / 2023

AFFILIATED GROUPS

GALLERY MEMBERSHIP

The Gallery's Membership program offers exclusive discounts in the Gallery Shop, at Perrotta's cafe and on creative learning programs at the Gallery. Throughout the year, the Gallery offers exclusive Members Shopping Days and in-kind sponsor, the Mantra Hotel offers Gallery Members great discounts on accommodation properties in Cairns, Palm Cove and Port Douglas. Throughout the year Gallery Members receive invitations to all exhibition openings and events, as well as printed copies of the Gallery's magazine that has all the latest information about current and future Gallery exhibitions, programs, visitors and events.

GALLERY LIFE MEMBERS

Kevin Byrne
 Margaret Cossins OAM
 Ray Crooke OAM
 Ron and Erin Davis
 Rosemary Goodsall
 Ron and Marion Ireland
 Kevin Kavanagh
 Martin Lee
 Roy Payne
 Garry Shirvington
 Bob Simkin
 Harold Westaway

CAIRNS ART GALLERY FOUNDATION

The Cairns Art Gallery Foundation is a separate legal entity whose purpose is to raise funds and receive donations that support the purchase of significant works of art for the Gallery's Permanent Collection. The Foundation has more than 160 members who have each made donations of between \$500-\$220,000+. Each year the Board of the Foundation and the staff of the Gallery work together to identify fundraising initiatives, including the identification of works of art to be acquired through the Foundation's annual giving campaign.

FOUNDATION BOARD

as at 30 June 2023

Lea Ovaska (Chair)
 Virginia Birt
 Emily Rohr
 Sarah Mort
 Lizanne Smith
 Georgina Twomey

PATRONS

Ray Crooke OAM
 Ron Ireland OAM
 Sir Robert & Lady Betty Norman & Family

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Philip Bacon AM, Philip Bacon Galleries
 Geoff & Fran Barker
 Roger & Venetia Beale
 Jonathon Bowman
 Darrell Bresnahan, Darrell James Investments
 Neville & Jean Burman
 George & Margo Chapman
 Robina Cosser
 & Margaret Cossins
 David Crooke
 Ken Done
 Margaret. A Earl
 Anna Eglitis
 Shane Fitzgerald
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PLATINUM CONT.

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 Rosemary Goodsall
 Karen Gould
 Tom Hedley
 Hilton Cairns
 Sean Howard
 The Ishiyama Foundation
 Mark Kamsler
 Paul Kamsler Jnr
 Paul Kamsler Snr
 Peter Kingston
 Lockhart River Art Gang
 John Manning
 Ron McBurnie
 Dennis Nona
 Norwood Projects
 John & Trisha O'Brien
 John Olsen OBE AO
 The Piccone Family
 Ports North
 Qantas
 Coral Risley
 Dennis Savill, Savill Galleries
 Garry Shirvington
 Robert Simkin
 Max & Lorraine Stewart
 Nick Tromph, The Cairns Post
 Ian Waldron

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 John Bell Allen
 Geoff Cassidy
 Yvonne Cohen
 David and Helen Conlon
 Robyn Feher
 Norma June Fermo
 GHD Pty Ltd (John Gersekowski)
 Estate of Phyllis Hedegaard
 FR Irelands (David Ireland)
 FR Irelands (Marjorie Ireland)
 FR Irelands (Richard and Maria Ireland)
 The John Villiers Trust (Darville Hutchinson AM)
 Jo Jarrett
 Stanley & Mrs Helena Jones AO
 Kenny Industries (John Kenny)

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 Martin and Susan Lee
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 Doug McKinstry and Lea Ovaska
 Euan MacLeod
 Arone Meeks
 Danie Mellor
 Justin Miller
 Hugh Morgon AC
 Jan Murphy
 The Myer Foundation
 Allan & Maria Myers AO, QC
 Marie-Claire Nemec OAM
 Roy Payne
 Julie Poulsen
 William A. Pursche
 Ross Searle Associates (Ross Searle)
 Peter and Gail Sawyer
 Ms Schafheutle
 Anneke Silver
 Heinz Steinman
 Alick Tipoti
 Theo Tremblay
 Margaret Tuckson
 The Watson Family
 Harold Westaway
 Williams Graham Carmen (Mr Roy Payne)
 Bob Wilson

SILVER

Alan Baxter, Audi Centre Cairns
 Russell Beer, MacDonnells Solicitors
 Russell Beer, Ports North
 John Bell Allen
 Geoff Cassidy
 Yvonne Cohen
 David & Helen Conlon
 Robyn Feher
 Norma June Fermo
 John Gersekowski, GHD Pty Ltd
 Estate of Phyllis Hedegaard
 Darville Hutchinson AM, The John Villiers Trust
 David Ireland, FR Irelands
 Marjorie Ireland, FR Irelands
 Richard & Maria Ireland, FR Irelands
 Jo Jarrett
 Stanley Jones AO & Mrs Helena Jones

John Kenny
 Ian Laver
 Martin & Susan Lee
 Euan MacLeod
 Doug McKinstry & Lea Ovaska
 Arone Meeks
 Danie Mellor
 Justin Miller
 Hugh Morgon AC
 Jan Murphy
 Allan Myers AO, QC & Mrs Maria Myers, The Myer Foundation
 Marie-Claire Nemec OAM
 Roy Payne
 Roy Payne, Williams, Graham, Carmen Lawyers
 Julie Poulsen
 William A. Pursche
 Peter & Gail Sawyer
 Ms Schafheutle
 Ross Searle, Ross Searle & Associates
 Anneke Silver
 Lizanne & Michael Smith
 Heinz Steinman
 Alick Tipoti
 Theo Tremblay
 Margaret Tuckson
 The Watson Family
 Harold Westaway
 Bob Wilson

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 Chris & Morilla Morrey
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 Mary Ellen O'Hare & Robert Pozzi
 Larry Russell & Janelle Gerhardt
 Anne St Martin
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 Lone White
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 Fintan Rafferty
 Hayden Raysmith & Kate Marquard
 Trish Rimmer
 Mo Rowbottom
 Val Schier
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 Elya Stanbrook
 Ali Yeldham

PROGRAM PARTNERS

Australian Art Network, Sydney
 Australian Design Centre, Sydney
 Alcaston Gallery, Melbourne
 Bana Yirriji Art Centre, Wujal Wujal
 Berndt Museum | School of Indigenous Studies
 Biennale of Sydney
 Cairns Art Society
 Cairns Court House Gallery
 Cairns Indigenous Art Fair
 Cairns Potters Club
 Cairns Regional Council
 Cairns Show Association
 David Castillo Gallery, Miami, U.S.
 Drome Studio
 Editions Tremblay
 Gab Titui Cultural Centre
 Galeria Filomena Soares, Lisbon, Portugal
 Giringun Aboriginal Art Centre, Cardwell
 Goodman Gallery, Cape Town, South Africa
 Hope Vale Arts and Culture Centre
 Jack Bell Gallery, London, United Kingdom
 John Oxley Library, State Library of Queensland, Brisbane
 Michael Reid Sydney + Berlin
 Milani Gallery, Brisbane
 Moa Arts Centre
 Mossenson Galleries, Perth
 Museum of Brisbane
 Museum of Contemporary Art, Sydney
 National Gallery of Australia, Canberra
 National Gallery of Victoria, Melbourne
 Niagara Galleries, Melbourne
 National Portrait Gallery, ACT
 N.Smith Gallery, Sydney
 Onespace Gallery
 Photo Australia
 Queensland Art Gallery | Gallery of Modern Art, Brisbane
 ReDot Fine Art Gallery, Singapore
 Ryan Lee Gallery, New York
 SMAC Gallery, Cape Town, South Africa
 Stevenson Gallery, Cape Town, South Africa
 Sullivan and Strumpf, Sydney
 The Commercial, Marrickville
 Tropenbos International, Colombia
 University of Technology, Sydney
 Vivien Anderson Gallery, Melbourne
 Whatiftheworld Gallery, Cape Town, South Africa

GOVERNANCE

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 Cr. Brett Moller
 Cr. Max O'Halloran
 Mr Eric Olufson
 Mr. David Quigley
 Cr Kirsty Vallely
 Ms. Janelle Williams

STAFF

STAFF AS AT 30 JUNE 2023

Andrea May Churcher
Gallery Director

Kelly Jaunzems
General Manager

Julietta Park
Senior Curator

Kylie Burke
Curator

Laura Price
Programs Coordinator

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 Mali Smedts
 Leila Shepperd

CONSULTANTS

Brian Robinson
Consultant Curator of Australian Indigenous Art

Janet Parfenovics
Writer and editor

VOLUNTEERS – VISITOR SERVICES

Rosemary Goodsall
 Dianne Perriman

SELECTED TESTIMONIALS

2022 / 2023

- ★★★★★ *What a great regional gallery. Lovely building* – Kieran Vale, July 2022
- ★★★★★ *Always great , frequently changing displays.* – Frederick Butson, July 2022
- ★★★★★ *My son loves the art classes* – Soonaina Williams, August 2023
- ★★★★★ *This is 2nd time I've been and have been impressed both times. It always has a great range of art....* – Wendy Young, August 2022
- ★★★★★ *I have amazing experience thank you, beyond my expectation. The information were spot on, staff very friendly and helpful. I'm amazed, well done and Thank You.* – Ngudiono Prasety, August 2022
- ★★★★★ *Amazing, spectacular and warm enlightened experience.* – Anthony Geagea, September 2022
- ★★★★★ *Truly sacred space with years of history. Marble, wood and high ceilings complement the colonial columns.Very cool air con. FREE entry a bonus. Worth a visit.* – Brendan Murphy, September 2022
- ★★★★★ *Amazing showcase of the Indigenous Australian history and their culture. The museum has 3 storeys with well planned interior. Absolutely loved the interior and the concept of the museum. Just takes 30 minutes to briefly go through the artifacts and paintings. Do visit the museum when in Cairns.* – Bibhor Bista, October 2022
- ★★★★★ *Peaceful and inspiring.* – Rod Mackenzie, December 2022
- ★★★★★ *Comfortable environment. Free entry, strong AC and kind staff. Learned a lot from the ARTNOW FNQ exhibition!* – Jason Yi, January 2023
- ★★★★★ *What a beautiful gallery! The building is thoughtfully designed and chic and the art on display was interesting and informative and moving. We got our favorite gifts in the gallery's gift shop, including a couple of prints of some of the work we loved in the galleries. A treasure in Cairns!* – Bryant Palmer, January 2023
- ★★★★★ *Loved it! The artwork was brilliant. Staff were very friendly and welcoming.* – Oscar Odie, February 2023
- ★★★★★ *Every time I go to this Gallery I always see something really cool. I Actually feel my synapses firing. Many national and international quality exhibitions. Love the diversity:).* – Zoe Turner, March 2023
- ★★★★★ *A Must-Visit Gallery. Impeccable and spoiled surroundings and unique display of Art.* – Chelly Garcia, March 2023
- ★★★★★ *Cairns Art Gallery has interesting displays housed in a nice building. The shop has a good variety of goods to entice you to buy. Free Entry.* – Joanne Palme, March 2023
- ★★★★★ *Excellent exhibitions. Beautiful old building with original features. A cool escape on a humid tropical autumn day!* – Sharon Cataldo, April 2023

- ★★★★★ *Last month my wife and I spent a delightful four days in Cairns. We enjoyed the stay at the Hilton hotel with its proximity to activities, an informative relaxing Cairns River Cruise up Trinity Inlet, and the Aquarium. But the outstanding success was the visit to your Blak Africa, Torres Strait aboriginal exhibition. This I found to be outstanding and inspirational, opening to me a whole new perspective on the art world. I have only experienced a rather jaded view of current art recently with little meaning...This exhibition was a massive thrill to me as I connected with the works and could experience the emotions in their work. It was life-enhancing and I still get a big uplift when I recall the visit... Cairns Art Gallery deserves more national prominence to bring the artists and the exhibition to national prominence. I am now in my eighties, but you have made me lose 100 years!*
- Thanks to you, your curators, and the artists- all of them. You have excelled. We'll be back next year! - Eddie Houghton-Ward. BANORA POINT NSW 2486, September 2022*
- ★★★★★ *Genuine works, an interesting mix...helpful captions...well worth browsing and free entry to all.!* – Alexia B, April 2023
- ★★★★★ *A fantastic display of artwork. I am still enthralled by Piccinini's No Fear of Depth. Excellent, beyond imagination. You are immersed in emotions as you walk around this beautiful sculpture. A highlight of my trip around Aus.!* – Paul McQuade, April 2023
- ★★★★★ *Amazing gallery! We enjoyed our visit and viewing an outstanding exhibition, which ended in a visit to the shop to commemorate the visit.* – Nikki Newtoncross, April 2023
- ★★★★★ *Great Roy Lichtenstein and Warhol exhibition* – Paul S, April 2023
- ★★★★★ *The Cairns Art Gallery is a MUST DO when visiting. Fabulous service from staff. Free entry, absolutely beautifully done and lovely little gift shop. Stunning art works. Will definitely be back. Thank you* – Natalie, May 2023
- ★★★★★ *Staff were lovely and helpful. For a small regional gallery was very accessible and had a fantastic array of exhibits, an eclectic collection.* – Yve T, May 2023

VISIT US

Cnr Abbott & Shields St, Cairns

M to F: 9am – 5pm

Sat: 10am – 5pm

Sun: 10am – 2pm

Closed on Public Holidays

☎ 07 4046 4800

✉ shop@cairnsartgallery.com.au

🌐 www.cairnsartgallery.com.au

📘 Cairns.Art.Gallery

📷 @cairnsartgallery

🐦 @cairnsgallery

CairnsArtGallery

We acknowledge the Gimuy Walubarra Yidinji and Yirrganydji as the Traditional Owners of the area today known as Cairns.

GALLERY SPONSORS



VIP PROGRAM PARTNER



PROGRAM PARTNERS



MEMBERSHIP PROGRAM PARTNER



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