

ORDINARY MEETING

11 FEBRUARY 2026

5.9

2024/25 FINANCIAL STATEMENTS AND ANNUAL REPORT FOR CAIRNS ART GALLERY LIMITED

F&BS | 63/17/2-01 | #7791737

RECOMMENDATION:

That Council notes the financial statements and annual report for Cairns Art Gallery Limited for the year ended 30 June 2025.

INTERESTED PARTIES:

Board of Directors (Gallery):

Mr. Doug McKinstry (Chair)
Mr. Ken Gouldthorp
Mayor Amy Eden
Mr. Andrew Hayes
Cr. Anna Middleton
Mr. Eric Olufson
Cr. Rob Pyne
Mr. David Quigley
Cr. Trevor Tim
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 2026. This is an 11-month agreement in place to transition operational responsibility of the Mulgrave Gallery and Court House Gallery from Council to the Cairns Art Gallery. The current contributions under this agreement are \$2,250,000 (excluding GST) for 2025/26 with an additional in-kind contribution for electricity costs, ground maintenance and body corporate fees.

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 2025, 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's net surplus from ordinary activities was \$256,838 in the 2025 financial year (down 19% from \$316,531 in 2024).
- 23 gallery exhibitions including *Margaret Olley: A Life in Art* developed in partnership with the Tweed Regional Gallery at Murwillumbah NSW, and Sydney's Museum of Contemporary Art presented the touring exhibition *Maria Fernanda Cardoso: Spiders of Paradise*.
- Exhibitions/skills development programs saw 82 regional artists and creative professionals participating.
- Number of community and education programs totalled 206 with 3,641 participants, facilitated by 33 regional artists.
- Profiles and works of 87 artists from the FNQ region showcased to national and international audiences via the Gallery's website.
- Eighteen partnerships with exhibition program partners.
- The introduction of QR codes for extended artwork labels, and the launch of a self-guided building history audio tour.
- The development of a 30th birthday online Legacy Archive to showcase the artists and exhibitions that have established the Gallery's national reputation for excellence.

- Announcement of the 'Gallery Precinct' – connecting three heritage listed buildings comprising Cairns Art Gallery, Court House Gallery and the former Mulgrave Shire Council Chambers (Mulgrave Gallery) in the Cairns city centre, to create a dynamic and world class gallery precinct.
- 115 Collection works on display at the Gallery and 180,000 Gallery visitors viewed these works.
- Visitation levels of 180,988 far surpassed 2023/24 (160,406).
- Eleven new works acquired with the Permanent Collection now comprising over 1,000 works and valued at over \$7M.

CONSIDERATIONS:

Statutory:

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

ATTACHMENTS:

Attachment 1: 2024/25 Financial Statements for Cairns Art Gallery Limited (DM #7805198)
Attachment 2: Cairns Art Gallery Annual Report 2024/25 (DM #7805193)



Jason Ritchie
Executive Manager Finance



Lisa Whitton
Chief Financial Officer

CAIRNS ART GALLERY LIMITED

**FINANCIAL REPORT
AND REPORT OF THE DIRECTORS
FOR THE YEAR ENDED 30 JUNE 2025**

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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 2025.

DIRECTORS

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

Mr Doug McKinstry - Chairman
Mr Andrew Hayes
Mr Eric Olufson
Mr David Quigley
Ms Janelle Williams
Mayor Amy Eden
Cr Kristy Vallely
Cr Anna Middleton
Cr Trevor Tim
Cr Rob Pyne
Mr John Andrejic (*resigned 17.10.2024*)
Mr Ken Gouldthorp (*appointed 04.11.2024*)

COMPANY SECRETARY

Mr John Andrejic was appointed to the position of Company secretary on 21 June 2024 which he held until 17 October 2024. Mr Ken Gouldthorp was appointed to the position of Company secretary on 4 November 2024.

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	7	7	4	3
Mr Andrew Hayes	7	7		N/A
Mr Eric Olufson	7	4	4	3
Mr David Quigley	7	3		N/A
Ms Janelle Williams	7	7		N/A
Mayor Amy Eden	7	5		N/A
Cr Kristy Vallely	7	4	4	4
Cr Anna Middleton	7	6	4	4
Cr Trevor Tim	7	5		N/A
Cr Rob Pyne	7	4		N/A
Mr John Andrejic	1	1		N/A
Mr Ken Gouldthorp	6	5		N/A

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

DIRECTORS' REPORT

MEMBERSHIP

Classes of membership

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

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 – 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.

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.

Our strategic goals are to:

1. To be an artistic leader
2. To inspire audiences
3. To be outwardly driven
4. To secure the future

The Gallery's strategies to achieve its goals are based on a commitment to extending the reach, impact, excellence and viability of the Gallery for future generations. The strategies are:

- A. Grow our Collection with nationally significant works to interpret and reflect the diverse cultures of Far North Queensland (FNQ) and our place in the world's tropic zone.
- B. 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.
- C. Bring great art and artists to the region to inspire audiences, encourage critical dialogues and develop talent and ideas leadership.
- D. Support the craft and design sector in FNQ through professional development programs, exhibitions and merchandise development.
- E. Maintain free admission to the Gallery for everyone..
- F. Enrich visitor experiences through improved infrastructure and services and public engagement strategies delivered at the Gallery and online.
- G. Establish industry and sector partnerships to support programs that grow cultural tourism and promote the Gallery as a major cultural venue.
- H. Maintain continuous improvement through regular and effective data collection and evaluation to inform all the Gallery's activities and operations.

CAIRNS ART GALLERY LIMITED

DIRECTORS' REPORT

- I. Diversify and strengthen income-generating activities and attract high-level expertise, reputations and resources to the Gallery.
- J. Expand Gallery-based and outreach learning and community engagement programs to increase participation and acquisition of skills and knowledge.
- K. Explore opportunities for income diversification.

The surplus from ordinary activities amounted to \$256,838 (2024: surplus of \$316,531).

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

Dated at Cairns

7/11/2025

CAIRNS ART GALLERY LIMITED

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDING 30 JUNE 2025**

	Note	2025	2024
INCOME		\$	\$
Gallery operations	4	228,891	235,657
Shop sales	4	471,491	455,459
Contributions, grants, donations, memberships	4	1,407,670	1,528,386
Finance Income		50,758	43,374
Sundry		25,157	15,633
TOTAL INCOME		2,183,967	2,278,509
EXPENDITURE			
Administration and operations expenses	5	636,263	727,336
Cost of sales	4	269,816	245,190
Depreciation			
Property, plant and equipment	10	49,385	36,616
Right of use assets	14	38,667	38,667
Employee expenses	6	902,972	862,653
Finance costs		9,316	10,221
Grant disbursements		20,710	41,295
TOTAL EXPENDITURE		1,927,129	1,961,978
NET SURPLUS		256,838	316,531
OTHER COMPREHENSIVE INCOME			
Revaluation of art collection	10	-	505,707
TOTAL COMPREHENSIVE INCOME		256,838	822,238

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 2025**

	Note	2025	2024
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	7	1,569,503	1,572,202
Trade and other receivables	8	6,665	19,913
Inventories	9	52,832	70,025
Prepayments		19,012	22,233
TOTAL CURRENT ASSETS		<u>1,648,012</u>	<u>1,684,373</u>
NON-CURRENT ASSETS			
Property, plant and equipment	10	7,638,995	7,304,117
Right of use assets	14	270,675	309,342
TOTAL NON-CURRENT ASSETS		<u>7,909,670</u>	<u>7,613,459</u>
TOTAL ASSETS		<u>9,557,682</u>	<u>9,297,832</u>
CURRENT LIABILITIES			
Trade and other payables	12	98,933	67,548
Provisions	13	121,458	114,005
Lease liabilities	14	38,193	36,318
TOTAL CURRENT LIABILITIES		<u>258,584</u>	<u>217,871</u>
NON-CURRENT LIABILITIES			
Provisions	13	579	87
Lease liabilities	14	272,480	310,673
TOTAL NON-CURRENT LIABILITIES		<u>273,059</u>	<u>310,760</u>
TOTAL LIABILITIES		<u>531,643</u>	<u>528,631</u>
NET ASSETS		<u><u>9,026,039</u></u>	<u><u>8,769,201</u></u>
EQUITY			
Asset revaluation surplus		3,333,377	3,333,377
Retained surplus		5,692,662	5,435,824
TOTAL EQUITY		<u><u>9,026,039</u></u>	<u><u>8,769,201</u></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 2025**

	Asset Revaluation Surplus \$	Retained Surplus \$	Total \$
For the year ended 30 June 2025			
Balance at 1 July 2024	<u>3,333,377</u>	<u>5,435,824</u>	<u>8,769,201</u>
Total comprehensive income			
Surplus for the year	-	256,838	256,838
Increase in asset revaluation surplus	-	-	-
Total comprehensive income	<u>-</u>	<u>256,838</u>	<u>256,838</u>
Balance at 30 June 2025	<u><u>3,333,377</u></u>	<u><u>5,692,662</u></u>	<u><u>9,026,039</u></u>
For the year ended 30 June 2024			
Balance at 1 July 2023	<u>2,827,670</u>	<u>5,119,293</u>	<u>7,946,963</u>
Total comprehensive income			
Surplus for the year	-	316,531	316,531
Increase in asset revaluation surplus	505,707	-	505,707
Total comprehensive income	<u>505,707</u>	<u>316,531</u>	<u>822,238</u>
Balance at 30 June 2024	<u><u>3,333,377</u></u>	<u><u>5,435,824</u></u>	<u><u>8,769,201</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 2025**

	Note	2025 \$	2024 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Cash receipts from visitors and other users		732,699	607,990
Cash receipts from Cairns Regional Council		1,334,315	1,691,709
Cash receipts from grants, bequests, donations, and sponsorships		78,068	194,131
Cash paid to suppliers and employees		(1,767,100)	(2,224,557)
Interest received		50,716	41,478
Interest paid		(9,316)	(10,221)
Net cash from operating activities	17	<u><u>419,382</u></u>	<u><u>300,530</u></u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Acquisition of property, plant and equipment		(282,658)	(18,885)
Acquisition of art collection		(103,105)	(17,900)
Net cash used in investing activities		<u><u>(385,763)</u></u>	<u><u>(36,785)</u></u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Repayment made on leases (principal only)		(36,318)	(34,510)
Net cash used in financing activities		<u><u>(36,318)</u></u>	<u><u>(34,510)</u></u>
Net increase/(decrease) in cash and cash equivalents		(2,699)	229,235
Cash and cash equivalents at the beginning of the year		1,572,202	1,342,967
Cash and cash equivalents at 30 June	7	<u><u>1,569,503</u></u>	<u><u>1,572,202</u></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 2025

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 2025

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 2024. The relevant standards for the Gallery were:

- AASB 101 *Presentation of Financial Statements* (amended by AASB 2020-1, AASB 2020-6, AASB 2022-6 and AASB 2023-3) relating to current / non-current classification of liabilities.
- AASB 13 *Fair Value Measurement* (amended by AASB 2022-10).

The AASB has issued Australian Accounting Standards and Interpretations which are not effective at 30 June 2025. 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.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

4 REVENUE RECOGNITION (CONTINUED)

Rental income

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

Fundraising

Throughout the year, the Gallery sells works of art to raise funds for the Gallery's Collection Acquisition Fund. All funds raised are recognised in the period the sale occurs.

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.

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

	2025	2024
	\$	\$
Gallery operations		
Fundraising	44,629	52,560
Public programmes	35,726	39,661
Rental income	145,706	141,816
Beverage sales	2,830	1,620
	<u>228,891</u>	<u>235,657</u>
Shop sales		
Shop sales	<u>471,491</u>	<u>455,459</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

4 REVENUE RECOGNITION (CONTINUED)

	2025	2024
	\$	\$
Cost of sales		
Beverage purchases	(1,418)	(865)
Shop stock purchases	(268,398)	(244,325)
	<u>(269,816)</u>	<u>(245,190)</u>
 Contributions, grants, donations, membership		
Council contributions	1,329,602	1,334,255
Donations	39,101	157,005
Friends of the Gallery memberships	10,967	12,126
Grants	28,000	-
Sponsorship	-	25,000
	<u>1,407,670</u>	<u>1,528,386</u>

5 ADMINISTRATION AND OPERATION EXPENSES

Administration and management expenses	362,467	309,136
Exhibition expenses	143,066	218,868
Marketing expenses	100,323	133,175
Public program expenses	28,907	24,157
Loss on disposal of property, plant and equipment	1,500	42,000
	<u>636,263</u>	<u>727,336</u>

6 EMPLOYEE EXPENSES

Total staff wages and salaries	771,628	702,144
Annual, sick and long service leave entitlements	8,436	(8,461)
Superannuation	85,247	74,146
Other employee related expenditure	37,661	94,824
	<u>902,972</u>	<u>862,653</u>

	2025	2024
	Number	Number
Total full time equivalent employees	<u>8</u>	<u>7</u>

7 CASH AND CASH EQUIVALENTS

	2025	2024
	\$	\$
Cash on hand	143	225
Cash at bank	1,569,360	1,571,977
	<u>1,569,503</u>	<u>1,572,202</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

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.

	2025	2024
	\$	\$
Accrued revenue	855	2,056
Trade receivables	1,887	3,356
GST receivable	-	6,623
Bond	-	3,997
Interest accrued	3,923	3,881
	<u>6,665</u>	<u>19,913</u>

9 INVENTORIES

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

Gallery shop stock	37,435	40,670
Bar stock	351	351
Merchandise	15,046	29,004
	<u>52,832</u>	<u>70,025</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)

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 \$1,000.

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.

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

10 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

(b) Depreciation

Artwork is not depreciated as these assets are Heritage and Cultural assets.

Depreciation, where applicable, is calculated on a straight-line basis. Management believe that the straight-line basis appropriately reflects the pattern of consumption of all Gallery assets.

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

(c) Movements in property, plant and equipment

	2025	2024
	\$	\$
Art collection		
Opening fair value	7,096,492	6,527,612
Additions	103,105	17,900
Donated art work at valuation	-	87,273
Revaluations	-	505,707
Disposals	(1,500)	(42,000)
Closing fair value at 30 June	<u>7,198,097</u>	<u>7,096,492</u>
 Plant and equipment		
Opening Cost	592,046	571,451
Additions	10,379	20,595
Closing Cost at 30 June	<u>602,425</u>	<u>592,046</u>
 Accumulated depreciation		
Opening balance	(451,508)	(419,481)
Depreciation for the period	(27,788)	(32,027)
Closing balance	<u>(479,296)</u>	<u>(451,508)</u>
Total written down value as at 30 June	<u>123,129</u>	<u>140,538</u>
 Motor vehicles		
Opening Cost	44,018	44,018
Closing Cost at 30 June	<u>44,018</u>	<u>44,018</u>
 Accumulated depreciation		
Opening balance	(40,696)	(38,054)
Depreciation for the period	(2,642)	(2,642)
Closing balance	<u>(43,338)</u>	<u>(40,696)</u>
Total written down value as at 30 June	<u>680</u>	<u>3,322</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

10 PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

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

	2025	2024
	\$	\$
Leasehold improvements		
Opening Cost	77,862	77,862
Additions	272,279	-
Closing Cost at 30 June	<u>350,141</u>	<u>77,862</u>
Accumulated depreciation		
Opening balance	(14,097)	(12,150)
Depreciation for the period	(18,955)	(1,947)
Closing balance	<u>(33,052)</u>	<u>(14,097)</u>
Total written down value as at 30 June	<u>317,089</u>	<u>63,765</u>
Total written down value as at 30 June	<u>7,638,995</u>	<u>7,304,117</u>

11 DETERMINATION OF FAIR VALUES

The Gallery considers the carrying amount of its artwork on an annual basis compared to fair value and makes adjustment where these are materially different. Every five years, the Gallery performs a full comprehensive revaluation by engaging an external professionally qualified valuer.

In the intervening years formal advice is 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.

Fair values are classified into three levels as follows:

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

The following table categorises fair value as level 3. 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.

	Level 3	Total
	\$	\$
Recurring fair value measurements		
At June 2025		
Art Collection	7,198,097	7,198,097
	<u>7,198,097</u>	<u>7,198,097</u>
At June 2024		
Art Collection	7,096,492	7,096,492
	<u>7,096,492</u>	<u>7,096,492</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 2025

11 DETERMINATION OF FAIR VALUES (CONTINUED)

Valuation techniques used to derive fair values

The last full valuation of the art collection was performed by an external valuer, Ross Searle, at 30 June 2024. A review was undertaken by Ross Searle as at 30 June 2025, 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 2029.

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.

	2025	2024
	\$	\$
Trade payables	19,700	18,888
Accrued expense	20,746	17,826
Other payables	32,339	30,834
GST payable	26,148	-
	<u>98,933</u>	<u>67,548</u>

13 PROVISIONS

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.

Current

Annual leave	49,370	48,466
Long service leave	72,088	65,539
	<u>121,458</u>	<u>114,005</u>

Non-current

Long service leave	579	87
	<u>579</u>	<u>87</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

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 accounting policy.

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 lease term is 25 years, expiring on 30 August 2045. 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

	2025	2024
	\$	\$
Balance as 1 July	309,342	348,009
Depreciation charge	(38,667)	(38,667)
Balance at 30 June	<u>270,675</u>	<u>309,342</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	44,872	43,778
Later than one year but not later than five years	190,992	186,333
More than five years	102,807	152,338
	<u>338,671</u>	<u>382,449</u>

CAIRNS ART GALLERY LIMITED

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025

14	LEASES (CONTINUED)	2025	2024
		\$	\$
	Total per statement of financial position:		
	Current lease liability	38,193	36,318
	Non-current lease liability	272,480	310,673

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:

Interest on lease liabilities	7,460	8,202
Depreciation of right of use assets	38,667	38,667
Total cash outflows for leases	<u>43,778</u>	<u>42,710</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	146,070	146,071
Later than one year but not later than five years	358,491	519,699
	<u>504,561</u>	<u>665,770</u>

15 SUPERANNUATION

Employer superannuation contributions are paid to Australian Retirement Trust (formerly 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 Retirement Trust Super Savings, Brighter Super, EquipSuper, HOSTPLUS Superannuation Fund – Industry, IOOF Portfolio Service Superannuation Fund, Mercer Business Super, QSuper, Rest Super, UniSuper, Vision Personal Plan, Vision Super Saver. 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 \$85,247 for the year ended 30 June 2025 (2024: \$74,145).

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 2025

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

	2025	2024
	\$	\$
Cash flows from operating activities		
Surplus for the year	256,838	316,531
<i>Adjustments for: Non-Cash Items</i>		
Depreciation and amortisation	88,052	75,283
Non-cash donations	-	(87,272)
Loss/(gain) on sale of property, plant and equipment	1,500	42,000
	<u>346,390</u>	<u>346,542</u>
Change in trade and other receivables	13,248	344,938
Change in inventories	17,193	(496)
Change in prepayments	3,221	(3,301)
Change in trade and other payables	31,385	(379,205)
Change in provisions	7,945	(7,948)
	<u>72,992</u>	<u>(46,012)</u>
Net cash flows from operating activities	<u>419,382</u>	<u>300,530</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.

Contributions received from Cairns Regional Council included in the determination of net surplus were:

	<u>1,307,000</u>	<u>1,307,000</u>
--	------------------	------------------

The contributions received from Cairns Regional Council comprise a fixed funding amount of \$1,307,000 and cash contributions for the electricity costs of a leased storage facility of \$23,655 (2024: \$27,255).

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 \$237,245 (2024: \$283,321) 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 2025

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:

	2025 \$	2024 \$
Short-term employee benefits	271,505	342,998
Post-term benefits	31,042	37,553
Long-term benefits	5,249	5,188
Total	307,796	385,739

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 \$17,000 (2024: \$16,275).

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. A funding agreement for the period 4 August 2025 to 30 June 2026 was executed on the 7 August 2025.

21 SUBSEQUENT EVENTS

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

CAIRNS ART GALLERY LIMITED

**CONSOLIDATED ENTITY DISCLOSURE STATEMENT
AS AT 30 JUNE 2025**

Subsection 295(3A)(a) of the *Corporations Act 2001* does not apply to the Company as the Company is not required to prepare consolidated financial statements under Australian Accounting Standards and as a result the requirement to prepare a Consolidated Entity Disclosure Statement does not apply.

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 19, 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 2025 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.
- 3) The Consolidated Entity Disclosure Statement on page 20 is true and correct as at 30 June 2025.

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

Dated at Cairns

7/11/2025

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.

The financial report comprises the statement of financial position as at 30 June 2025, 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.

In my opinion, the financial report:

- a) gives a true and fair view of the company's financial position as at 30 June 2025, and its financial performance for the year then ended; and
- 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.

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 (including Independence Standards)* (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

Those charged with governance are responsible for the other information.

The other information comprises the information included in the entity's annual report for the year ended 30 June 2025 but does not include the financial report and our auditor's report thereon.

At the date of this auditor's report, the available other information in Cairns Art Gallery Limited's annual report for the year ended 30 June 2025 was the directors' report.

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 identified above 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 Directors 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 the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of my responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at:

https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf

This description forms part of my auditor's report.



Sri Narasimhan
as delegate of the Auditor-General

14 November 2025

Queensland Audit Office
Brisbane



CAIRNS ART GALLERY
ANNUAL REPORT 2024/2025

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COVER IMAGE
Mirdidingkingathi Juwarnda Sally Gabori
c.1924-2015
Kaiadilt people / Kayardilt language / Mirdidingki, Bentinck Island
Dibirdibi Country 2009
synthetic polymer paint on linen
198 x 101 cm
Purchased Cairns Art Gallery with funds from the Cairns Art Gallery
Foundation, 2025
© The Estate of Sally Gabori/Copyright Agency, 2025



Janet Fieldhouse
Memory Marks (Scarification) 2020
 clay, feathers, jute string
 58 x 30 x 30 cm; 58 x 25 x 25 cm
 Purchased Cairns Art Gallery with the
 assistance of the Cairns Art Gallery Foundation,
 2021 Commissioned Cairns Art Gallery

OVERVIEW

With the new name well established now, Cairns Art Gallery (CAG) originally opened in 1995 as the Cairns Regional Gallery. Respected as the leading public art museum in the region, Cairns Art Gallery is housed in a handsome heritage building. It occupies one of Cairns' most frequented tourist areas in the central business district. Recently a new cultural precinct was created with the opening of the Court House and Mulgrave Galleries nearby.

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 (FNQ), 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, Gallery 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 around 1000 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 storage facilities and leases appropriate off-site storage for works in the Permanent Collection. Wherever possible, works in the Gallery Collection are displayed onsite, 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.

CHAIRMAN'S REPORT

The past year has undoubtedly been a momentous one. Three occasions have stood out, chief among them is that 2025 marked the Gallery's 30th birthday celebrations. Secondly, the Gallery entered preliminary discussions with Cairns Regional Council about taking over the management of a dynamic Gallery Precinct which will include the newly renovated Mulgrave and Courthouse heritage gallery spaces. Thirdly, in June 2025 Director Andrea May Churcher advised the Gallery Board that after fourteen years of exemplary leadership she will be leaving her role at the end of the year.

The program of exhibitions to celebrate the Gallery's 30th birthday highlighted the Gallery's strategic goal – to bring great art to the region and to take the best of the region's art to the world. Beginning the year, *War Quilts: The Annette Gero Collection* presented a unique collection of quilts of international renown that drew record attendances from both regional and tourist audiences.

The Gallery's ability to develop enduring partnerships with major institutions to bring world-class art to the region is also being celebrated later in the year with a focused selection of works by Sally Gabori on loan from Queensland Gallery of Art| Gallery of Modern Art (QAGOMA) and regional galleries and, an exhibition of master works by Albert Namatjira from the National Gallery of Australia (NGA).

The Gallery's 30th birthday also became a focus for the Permanent Collection, now valued at \$7,198,000 with a series of curated Collection in Focus exhibitions that showcased the breadth and significance of the Collection with works by Ian Fairweather, Fred Williams, Naomi Hobson, and Janet Fieldhouse, to name a few.

The Cairns Art Gallery Foundation also marked an important milestone – its 25th year – through the launch of a successful Legacy Collection fundraising campaign that attracted pledges of donations over a three-year period to purchase work for the Collection. I congratulate all the Foundation Board members led by Chair, Sarah Mort on the success of their campaign, which, in its first year raised \$72,568 and resulted in the acquisition of the first Sally Gabori painting for the Collection.

I thank Gallery Director Andrea May Churcher, Gallery Manager Kelly Jaunzems and Deputy Chair of the Gallery Board Andrew Hayes for their invaluable assistance in successfully negotiating with Council on the Precinct. Their contributions to discussions with Council have been invaluable on how the Gallery management may transition to oversee the Precinct.

Two Board members are stepping down shortly. I would like to thank David Quigley who has served on the Board for 15 years and made a huge contribution in his role as an architect and building advisor. David oversaw the major renovation of the Gallery's third-floor Loft Space, ensuring it was effectively upgraded to become a smart contemporary gallery. Eric Olufsen has been on the Board for three years and offered his accounting expertise and financial oversight very effectively, and for this I extend sincere thanks to Eric. Additionally, I would like to thank all the Board members for their dedicated service to the Gallery.

Finally, by drawing on some of the comments I made in a public announcement of Andrea's departure, I want to pay tribute to her immense and transformative contribution to the cultural landscape of Cairns leaving an exceptional legacy. Andrea's unique combination of creative and entrepreneurial skills has been instrumental in bringing world-class exhibitions to Cairns, through her strong relationships with key arts organisations internationally and Australia-wide and has cemented the Gallery's national reputation for presenting landmark exhibitions that highlight the region. Additionally, the Gallery's collection has expanded significantly during Andrea's tenure through the acquisition of nationally important works. Andrea also established a strong financial foundation, free entry to the Gallery and a loyal audience to support the Gallery's ambitions into the future. These stand-out achievements saw visitor numbers soar from 55,000 in 2011 to a record 180,000 in the last calendar year. I am deeply grateful for Andrea's visionary leadership, artistic direction, operational excellence, and strategic oversight. She has been a truly wonderful Gallery Director. Andrea will continue as Gallery Director until the end of this year by which time a new Gallery Director will be appointed.

Finally, I thank the CAG Board for its hard work and considered planning to ensure a smooth transition to a Gallery Precinct. Through strong collaboration with Cairns Regional Council, the Board will ensure the Gallery Precinct delivers inclusive, impactful programming that reflects the region's identity, fosters creative development, and continues to make a strong contribution to Cairns' cultural, social, and creative growth.

I look forward to working with the Cairns Regional Council and the Gallery Precinct staff for the next exciting chapter of the Gallery's life and to consolidating its enduring cultural legacy for the people of Cairns.


Doug McKinstry
Chairman

DIRECTOR'S REPORT

In June 2025 I announced my departure from the Gallery at the end of the year. It has been an absolute honour to lead such an important Queensland gallery with an exceptionally creative and generous community, including the Foundation and Gallery members, philanthropic supporters, partners, and, of course, artists.

Promoting talented artists was especially rewarding during my time at the Gallery and during the Gallery's 30th birthday celebrations we were able to acknowledge the contribution that artists have made to the Gallery in several ways.

The development of a 30th birthday online Legacy Archive gave the Gallery the opportunity to showcase the artists and exhibitions that have established its national reputation for excellence. Of note within the archive is the showcase of First Nations exhibitions that highlight the Gallery's commitment to supporting these artists and raising their profile.

As part of the archive the Gallery worked with the Cairns Art Gallery Foundation to produce an online publication, *Celebrating 25 Years: Creating a Lasting Legacy* that champions artists through the works acquired by the Foundation. We congratulate the Foundation, led by Chair Sarah Mort on securing the funds to publish a hard-cover book version as a souvenir of the Foundation's 25th birthday.

Over the years the Foundation has been instrumental in raising funds to acquire important works for the Collection. They are to be congratulated for the success of the launch of the Foundation's Legacy Collection Fundraising Campaign that has enabled the Gallery to purchase the painting, *Dirbirdibi Country* (2009) by the late Sally Gabori of Bentinck and Mornington Islands that will feature in the September 2025 exhibition, *My Island Home*.

Another important initiative that supported the career pathways of artists was made possible with funds provided by the Double R Arts Foundation and the Cairns RSL Club. In 2024/25 the generous philanthropic funding stream that the Double R Arts Foundation offers artists has led to impressive skills developments and major research outcomes for emerging and established artists alike, through support for studio space and the commissioning of new work for exhibition. Similar important outcomes apply to the Cairns RSL Club's funding, supporting new bodies of work for solo exhibitions at the Gallery.

During this year grants from the Double R Arts Foundation enabled Christopher Bassi and Maljah Cathy Snow to present their 2025 CIAF exhibitions, *Notes for a Palm Sermon* and *Barrlin – Wet Ground* respectively. Jason

Wegger's exhibition in January was realised through the Double R Arts Foundation also, which supported his studio space, while Heather Koowooha received Double R funding to paint 14 commissioned works scheduled for exhibition later in the year.


Through the Gallery's partnership with the Cairns RSL Club, four Artist Fellowships were awarded in the past twelve months, to Jason Wegger for his January 2025 exhibition, a further three Indigenous artists for their CIAF 2024 showcase exhibitions: Janet Fieldhouse, Naomi Hobson and Tommy Pau.

Partnerships with important institutions are invaluable in presenting the Gallery's major exhibitions. In the past year, stand-out partnerships include the Tweed Regional Gallery for *Margaret Olley: A Life in Art*, QAGOMA for *Looking Out, Looking In: Exploring the Self Portrait*, The Museum of Contemporary Art (MCA) for *Maria Fernanda Cardoso: Spiders of Paradise*. In addition, the private lender, Annette Gero, was a particularly valued partner for *War Quilts: The Annette Gero Collection*.

Looking back over 14 years at the helm, my entirely rewarding experience in leading the Gallery comes down to working with the talented team of staff, along with Gallery Board members led by Chair, Mr Doug McKinstry who have invested so much of their time to assist us to achieve our ambitious vision for the Gallery. With Doug's enormous contribution as Chair, I am confident our strategic vision will secure the future of Cairns Art Gallery as it transforms as part of the new Cairns Gallery Precinct.

Finally, I would like to thank all the Gallery members, donors and artists who have supported our vision.

Once again, I am immensely proud of all we have achieved.


Andrea May Churcher
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

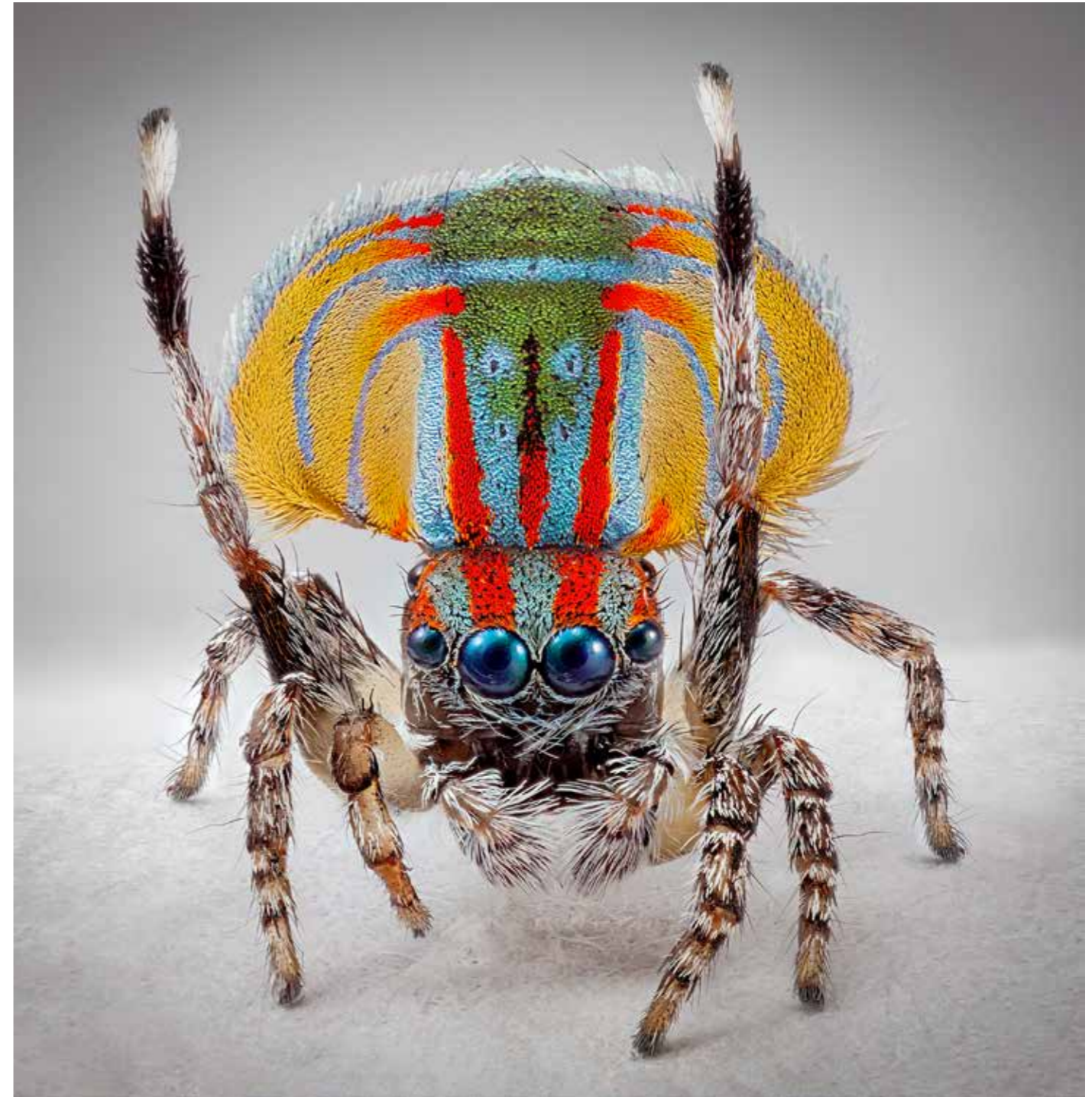
- Increase access to Gallery programs for our diverse audiences.
- Enrich visitor experiences through improved infrastructure and services and public engagement strategies delivered at the Gallery and on-line.
- Expand Gallery-based and outreach learning and community engagement programs to increase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



Maria Fernanda CARDOSO
Spiders of Paradise: Maratus volans 2024
pigment print on paper, framed
courtesy the artist and Sullivan+Strumpf, Sydney
© the artist

PERFORMANCE REPORT 2024 / 2025

TO BE AN ARTISTIC LEADER

GROWING OUR COLLECTION

The revaluation of Cairns Art Gallery's Permanent Collection takes place every five years, with valuation adjustments every year, ensuring the worth of this major cultural asset is correctly positioned in today's market. Comprising around 1000 works, the Collection was revalued at \$7,198,000 by June 30, 2025, an increase of \$84,924 over the previous valuation.

Objects are acquired with careful attention to the Acquisitions Policy. This prioritises acquiring works by artists with cultural connections to Country in the Far North, or who have lived or produced work in relation to the region. These works offer a visual commentary on our present moment, or on the past. They are informed by living in or experiencing one of the most ancient and intricate tropical regions of the world.

A total of 11 new works of art were acquired for the Collection by way of commissions, donations, gifts and purchase. We are pleased this year that the Gallery commissioned 14 artists to produce new works for exhibitions and, from these, 7 works were acquired for the Collection.

In marking the Cairns Art Gallery Foundation's 25th anniversary, a Give and Commit Legacy Campaign was launched in February 2025. One of the first targets of this campaign was the Foundation's purchase of the highly significant painting, *Dibirdibi Country* (2009), by Mirdidingkingathi Juwarnda Sally Gabori, c. 1924–2015, who was born on Bentinck Island in the Gulf of Carpentaria and later worked on nearby Mornington Island. The late Sally Gabori is an internationally renowned artist and securing this work for the region ensures an important legacy for future generations. The Foundation pledged \$20,000 to assist with the purchase and raised an additional \$40,000 to secure *Dibirdibi Country* for the Collection.

MAKING OUR COLLECTION ACCESSIBLE

Many diverse individuals and families visit the Gallery. We aim to share enjoyment and inspiration by presenting works of meaning and relevance to many different audiences.

Like most public galleries, Cairns Art Gallery retains the bulk of its Collection in storage and displays around 10% of its holdings in curated exhibitions and temporary displays around the building throughout the year.

Despite space limitations, 115 works from the Collection were displayed at the Gallery over the past twelve months, either as part of a larger exhibition, or in public spaces throughout the building. More than 180,988 Gallery visitors viewed these works.

Collection works were featured in eleven exhibitions curated by the Gallery. These included: objects by Janet Fieldhouse in *Material Culture*; Tommy Pau's vinyl-cut prints in *Ilan Oman*; a major Ian Fairweather painting and works by his contemporaries in *Modernist Connections*; Alick Tipoti's 'Kisay' series and other major linocut prints in his *Collection in Focus* exhibition; the designs of nine Indigenous artists displayed in *Printed Textiles: Collection in Focus*; the narrative photographic works of Michael Cook in his *Collection in Focus* exhibition; a selection of headdresses featuring in *To Dance, to Sing* curated by Brian Robinson; and the photographs of William Yang in his *Collection in Focus* exhibition.

Coinciding with Cairns Indigenous Art Fair (CIAF) in 2025, *Our Stories: Contemporary Indigenous Weaving* included a newly acquired work by Philomena Yeatman entitled *Mother's womb* (2025), made from pandanus and lawyer cane with the use of natural dyes.

The eleventh Collection exhibition in the 2024/25 year also coincided with CIAF. *Melanie Hava: Marngaree – Where Stories, Spirits, and Country Meet* featured an existing Collection work on paper – the 9.4 metre panorama on paper entitled *Bugan Mungan* – to which Hava added two new panels, forming a triptych with the original work.

Importantly, works in the Collection are also shared with national and international audiences through interpretative materials. In 2024/25 approximately 6,000 national and international online visitors accessed the Collection with associated interpretive materials, while visitors to the Gallery in Cairns absorb these materials during Collection exhibitions.

A significant Collection publication was produced to mark the twenty-fifth anniversary of the Cairns Art Gallery Foundation, called *CELEBRATING 25 YEARS: Creating a Lasting Legacy 2020-2025*. This handsome 83-page volume is richly illustrated and describes the work of 31 artists whose works were purchased by the Foundation. Presenting many works of national significance, this publication highlights the Foundation's role in strengthening Cairns' cultural reputation over the past quarter-century and the illustrated works with accompanying texts confirm their significance as a legacy for the region.

Additionally, the Foundation commissioned a 15-minute video by Fancy Films entitled *Celebrating 25 Years of the Cairns Art Gallery Foundation*, available on YouTube and the Gallery website. Introduced by Foundation Chair, Sarah Mort and Gallery Board Chair, Doug McKinstry, the video interviewed five key artists represented in the Collection: Tony Albert, Patricia Piccinini, Brian Robinson, Grace Lillian Lee, and Simone Arnol. Each artist offers insight into the impact their representation in the Collection has had on their practice and profile, along with positive appraisals of the work of the Gallery and Foundation.

To celebrate the Gallery's 30th Anniversary in 2025, an online Legacy Archive was launched. Three themes make up the Legacy Archive: First Nations Culture, Fibre and Textiles and Land and People. These areas of research are aligned to the Collection Acquisition Policy of the Gallery inform the purchase, donation, and commissioning of new work for the Collection.

The Fibre and Textiles focus of the Collection represents a diversity of fibre and textile traditions in Far North Queensland. It also supports the Gallery's research interests in womanhood, and how fibre and textile are used to explore issues of family, cultural identity, and connection to place and country.

Under the Land and People focus, the Gallery continues to build its Collection to represent artists who live in or have cultural connections to Country, or who have travelled to Far North Queensland. This theme explores issues of identity and belonging, and the cultural, social, historical, and environmental conditions of life in the tropics. An exemplary showcase of this area is the Fred Williams Weipa series of eight gouaches that are considered by many to be his finest series in this medium.

Together the First Nations Culture focus and linked Research Archive feature an archive of exhibitions that

is testament to the incredible breadth of research and collecting that the Gallery has undertaken over the years in this area. Examples of this include the Gallery's Ilan Pasin exhibition in 1998, which was the first exhibition in Australia to present Torres Strait Islander art and culture and resulted in the first representation in the Collection of many artists from this region.

During the year several essays were commissioned for exhibitions that interpreted works purchased for the Collection, including *Christopher Bassi: Notes for a Palm Sermon* (June-September 2025) and *Our Stories: Contemporary Indigenous Weaving* (June-September 2025).

To accompany Melanie Hava's exhibition *Marngaree – Where Stories, Spirits, and Country Meet* the Gallery commissioned a video of Hava and her grandmother, Doreen Hazel Costigan. The video provides an important interpretative tool for Hava's Collection work, *Bugan Mungan* that was featured in the exhibition.

In addition, strategically targeted social media platforms promote, and showcase works from the Collection through Instagram and Facebook.

TAKING OUR CULTURAL HERITAGE TO THE WORLD

CoContext is a key consideration for artists developing exhibitions that respond to our region's very particular conditions. A renowned tropical zone of diverse ecosystems, our natural environment is inescapable, and the complex historic, social and cultural interactions and impacts upon this place inform and inspire artists. The Cairns Art Gallery's program embraces our cultural heritage through the work of artists who explore and interrogate the unique characteristics of our location.

The Gallery's curators collaborate with national and international colleagues with similar study interests. The resulting exchanges lead to well-researched exhibitions reflecting contemporary worldviews without losing sight of our own cultural span from urban Cairns and westward and to the northernmost part of the state.

Exhibition planning can take many years. Programming and timing of our exhibitions are carefully considered, and we must account for cycles such as the peak tourism season,

the 'big wet', major annual events such as the Cairns Indigenous Art Fair, school holidays, and significant one-off events. The Gallery presented twenty-three exhibitions during the past year, and twenty of these were curated by our staff.

As a notable part of Australian cultural identity, twelve of the twenty exhibitions curated by the Gallery presented art by Aboriginal and Torres Strait Islander (ATSI) emerging and established artists. While each ATSI artist reveals fresh ideas and research into heritage and history, common themes concern social, cultural, and spiritual values. Honouring traditions, overcoming colonial oppression and creative innovation are further shared concerns.

Cairns Art Gallery's presentation of eight separate ATSI exhibitions during the 2024 and 2025 CIAFs were major vehicles for taking our cultural heritage to national and world audiences. Local patrons and those travelling to Cairns during this significant period in the national arts calendar (June to August) have come to expect premier Indigenous exhibitions at the Gallery. Championing First Nations Culture is exemplified by bringing exhibitions by renowned First Nations artists to the region and showcasing artists resident in the region as well.

In 2024 the Queensland artists showcased during CIAF were Ryan Presley (Marri Ngarr) with his arresting *Mongrel* exhibition; Naomi Hobson (Southern Kaantju and Umpila) presenting *Life On The River* through photographs capturing the colour of Cape York Peninsula's wet season; Janet Fieldhouse (Kala Lagaw Ya and Meriam Mer), who in *Material Culture* reflected her innovations in ceramic forms; and Tommy Pau (Samsep tribe of Erub), with his *Ilan Oman* reframing Islander culture from the point of view of his grandmother, mother, aunties, sisters, and in-laws.

ATSI artists' exhibitions during CIAF 2025 included Melanie Hava (Mamu, Dulgu-barra, Wari-barra) presenting *Marngaree—where stories, spirits and Country meet*; Christopher Bassi (Meriam, Yupungathi) presenting *Notes for a Palm Sermon*; and Maljah Cathy Snow (Gkuathaarn) with *Barrlin—Wet Ground*. *Our Stories: Contemporary Indigenous Weaving*, featured six artists: Vanessa Cannon (Kuku Yalanji, Kuku Nyungkul); Sonja Carmichael (Quandamooka); Shirley Macnamara (Indjalandji Dhidhanu, Alyawarr); Ivy Minniecon (Kuku Yalanji, Kabi Kabi, Gooreng Gooreng, South Sea Islander); Paula Savage (Mualgal from the Serganiilgal clan group of Dabu on Moa Island, and the Kaurareg Nation of Muralag and Kiriri); and Philomena Yeatman (Gunggandji, Kuku Yalanji).

The *Collection in Focus* exhibition of Alick Tipoti (Kala Lagaw Ya and Maluyilgal) included major works dating back to 2006 inspired by Zenadh Kes cosmology and rock art. In his vinylcut, hand-coloured series of 'Kisay', the figure of the moon is presented as the protector at night. Kisay is traditionally celebrated in songs, chants, stories, and dance, rendered by Tipoti with the refined and mystical imagery that makes him internationally renowned.

Nine Queensland Indigenous artists selected for the *Printed Textiles: Collection in Focus* exhibition were originally commissioned for the Gallery's 2015 exhibition, *Out of Queensland*. Translating heritage and histories into repeat-patterns for textiles, the artists included were Vernon Ah Kee, Naomi Hobson, Gordon Hookey, Heather Koowooha, Claudia Moodoonuthi, Ryan Presley, Brian Robinson, Teho Ropeyan and Arthur Roughsey.

The *Michael Cook: Collection in Focus* exhibition presented the Gallery's two series of meticulously staged narrative photographs, entitled *Living the dream* (2020) and *Enculturation* (2021). Deploying Cook's ironic humour, both series recall the history of white colonialism and its enduring legacies of dislocation and inequality for Australian Indigenous people.

Headdresses and masks from the Collection were featured in *To Dance to Sing*. These ritual and ceremonial objects display the willingness of Zenadh Kes (Torres Strait) artists to absorb other cultural influences, mirroring a dynamic fusion of contemporary and traditional worlds. The exhibition demonstrated how dance machines particularly, are worn with prowess and pride; the design skills behind these complex headdresses embrace the warrior spirits of old and modern construction methods alike.

Christopher Bassi, in *Notes for a Palm Sermon*, reflected the religious traditions of the Torres Strait and the significance of knowledge transmitted orally across generations. Paintings, architectural elements, and bronze sculptures represented island flora, spaces for spiritual contemplation and devotional motifs respectively. An accompanying essay by Angela Goddard noted, "Bassi creates work that is both deeply personal and universally resonant – a testament to art's enduring power to transform how we understand connections to place, history, and each other."

Maljah Cathy Snow: Barrlin – Wet Ground shared the culture and stories of her people's Gkuathaarn clan from Normanton in the Gulf of Carpentaria, Maljah created artworks about water themes, including motifs of salt and

freshwater mussels, water birds, and the patterning of tidal water marks. These elements and her signature subjects of waterlilies and seedpods were transposed as designs onto eight-metre lengths of linen, through a collaboration with Cairns-based textile designer, Bobbie Ruben.

Melanie Hava: Marngaree – where stories, spirits and Country meet extended the success of Hava's first solo exhibition at the Gallery, *Bugan Mungan, 2023*. Hava added an additional two five-metre panels to the original nine-meter panorama. This rich wrap-around expanse of rainforest imagery, with an additional eight works on paper.

Works by six artists from diverse Queensland cultures appeared in *Our Stories: Contemporary Indigenous Weaving*. Vanessa Cannon transferred Black Palm-weavings onto ceramic vessel surfaces and a printed textile; Sonja Carmichael's tiny dillybags of copper wire enclosed shells and other elements from beach and bush; Shirley Macnamara's signature spinifex baskets accompanied woven cowhide in her installation; Ivy Minniecon interwove traditional and modern fibres to celebrate her maternal genealogy in five layers; Paula Savage's 20 woven bags and two works of woven paper invoked the cultural practices of food gathering and feasting on the beach at Moa Island; and Philomena Yeatman's woven sculptural form honours the three generations of maternal connection.

BRINGING GREAT ART TO THE REGION

The Gallery's ongoing commitment to bringing great art to our region was again evident in the past year. High-calibre exhibitions are realised by managing the complex negotiations, budgeting and forward planning required to secure the agreements and logistics that cover the loan of valuable works of art. Especially rewarding is our ability to present important touring exhibitions developed through partnerships with major arts organisations and private collectors around the country.

In September 2024 the Gallery presented an exhibition of the work of Margaret Olley developed in partnership with the Tweed Regional Gallery at Murwillumbah, NSW. The exhibition was the first time a major exhibition of the artist's work was presented in Cairns and included

signature still-life paintings and interiors, as well as drawings, monotypes and photographs by Olley's artist friend, Greg Weight. The exhibition title, *Margaret Olley: A Life in Art*, perfectly captured the enduring career of one of Australia's most loved and celebrated creative spirits. Over 48,000 visitors embraced the rare opportunity of viewing these works outside the Tweed region, where her famous home studio is re-created at the Margaret Olley Art Centre.

In March 2025 the Gallery's long-standing partnership with QAGOMA enabled us to present *Looking Out Looking In: Exploring the Self-Portrait*. Exploring artists who look inwards to reflect on themselves in self-effacing ways, and those who project a more flamboyant image, the impact together revealed the human desire to comprehend ourselves. Across three centuries, *Looking Out Looking In* presented artists as their own subjects, in turn provoking viewers to visualise ourselves as the subjects of our own lives. Well-known artists featured included Davida Allen, Fiona Foley, Nora Heysen, Kathe Kollwitz, Cindy Sherman, Madonna Staunton and William Young, among others.

Coinciding with this exhibition, the Gallery presented *War Quilts: The Annette Gero Collection*. This was an extraordinary showcase of internationally renowned quilts from the private collection of quilt expert, Annette Gero. They were made by soldiers, sailors, and regimental tailors from uniforms of richly dyed, felted wools – military fabrics of the past three-hundred years. These revealed service in the Prussian, Napoleonic, and Crimean wars, and in British India. But of special relevance in this exhibition were the Australian quilts from World Wars I and II. Evidenced by 44,000 visitors to the exhibition, the popularity and vitality of quilting remains undiminished. Annette Gero's collection is regarded as a national treasure, and was therefore a prestigious feat to present her collection in Cairns.

These selected highlights of the past year demonstrate that Cairns audiences enjoyed historic and contemporary Australian art of the first order. This was complemented by the work of twentieth and twenty-first century international artists. Once again, great art equates to a selection of the most exciting and challenging art from Australia and around the world.

BUILDING THE CAPACITY OF OUR ARTISTS / CREATIVE PROFESSIONALS

A stated commitment of the Gallery is to build the capacity of regional artists and creatives. Through the practical offer of financial support, avenues for developing the capacity include skills development opportunities, sales through the Gallery Shop, commissions, artist fees and casual employment as installers, invigilators and as facilitators for creative learning workshops.

In advance of their programmed exhibitions, Gallery curators worked closely with 82 local artists this year, and a further 54 artists from across Australia. Mentoring, professional guidance and encouragement of new concepts and skills all underpin the creation of original, exciting exhibitions. Six nationally recognised creatives came to the region under the Gallery's Visiting Artists and Professionals Program, and through their interactions, local artists gained learning experiences with the visitors.

Over the past year the Gallery commissioned fourteen artists to create new work for exhibition. Through Fellowships, artist fees and philanthropic grants the Gallery augmented the income of these artists and enabled them the opportunity to explore new approaches to their art and to work with new methods and materials.

Regional artists who have exhibited with us receive an ever-growing opportunity for promotion on the Gallery's website, via the Artist Showcase that offers a dynamic profiling platform. National and international audiences can easily view works by, and web profiles of, a total of 87 from the FNQ region, and we acknowledge support from the Australia Council for the Arts for funding this initiative. New works purchased by the Collection and updated information on exhibitions by the artists are continually added to the *Artist Showcase*.

In the Gallery Shop, artists' merchandise is developed specifically to support exhibition projects. The opportunity to place products for sale in our Shop has benefited over 50 regional artists, while the Works on Paper retail space also provides a point of sale for artists' work.

During the year the Gallery worked with seven exhibiting artists to develop merchandise to coincide with their exhibitions. The merchandise produced in collaboration with Melanie Hava and Cathy Maljah Snow was an outstanding success in terms of retail sales and as a result will become new product lines in the Shop after the exhibition period finishes in September 2025.

Lastly, the Gallery offers an important form of support for regional artists who are gifted instructors by engaging them to deliver creative learning programs. These workshops are open to children of all ages and to adults of any ability. In the past year 33 artists were contracted as facilitators to run workshops and learning programs, which are scheduled on almost a daily basis throughout the year.

KEY OUTPUTS 2024 / 2025

Exhibitions presented	23
Regional artists/creative professionals participating in exhibitions/skills development programs	82
Inbound touring exhibitions	3
CAG curated exhibitions	20
Creative professionals visiting the region	5
Collection works on display at Gallery and other venues	115
Increased \$ value of collection	\$84,924
Artists employed in public programs	15
Total number of exhibition publications (catalogues, room brochures, education resources)	3 exhibition room brochures, 1 Foundation Collection publication

Alick TIPOTI
Ai Pugaik 2007
 hand-coloured linocut on paper
 68 x 40 cm
 Donated through the Australian Government's Cultural Gifts Program by Editions Tremblay, 2012



TO INSPIRE AUDIENCES

INCREASING ACCESS FOR OUR AUDIENCES

The Gallery continues to develop new strategies to inform, interpret, engage and inspire audiences. We do so with knowledge of the best ways to produce 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, and adult skills-based workshops.

Gallery Members are invaluable sounding-boards for improving the visitor experience. Their feedback and audience surveys inform our approaches to Gallery programs. Ideas for improvement and suggestions for alternative ways of doing things are valued and are implemented if practicable.

CREATIVE LEARNING EXPERIENCES

Always striving to connect with new audiences and enrich the Gallery experience, our exhibitions and public programs are designed to attract and satisfy visitors. With a total of 206 community and education programs drawing 3641 participants in the past year, people of all ages and abilities were engaged, increasing awareness of the Gallery and its program offer. Further, the Gallery strengthened networks with businesses in Cairns, a strategy that will continue to develop in 2026.

The Gallery's ability to invite interstate artists to Cairns opens new avenues of support for contemporary art practice in the region. For local practitioners, new ideas and directions arise as they connect with other artists and creative practitioners and professionals from around Australia.

Current exhibitions are accompanied by specially developed workshops and public programs designed for families with children. Works in the exhibitions are springboards for art activities that address and explore concepts and ideas about art and contemporary issues. Thus, early learning, inter-generational transfer of knowledge and two-way learning all prompt important and creative way for families to talk about art and create art together.

Our partnership with Education Queensland continued this year through the Regional Education, Arts and Culture Hub (R.E.A.C.H.). Once again, we created and delivered successful children's programs which, along with other in-house learning programs, serve to offer children new ways of perceiving the world through the magic of making art.

ENRICHING THE VISITOR EXPERIENCE

Audiences of all ages are enriched not only by viewing works of art on display but by absorbing accessible, interesting and relevant information about the art. The Gallery believes careful preparation of interpretative exhibition material is required to gain visitors' full attention and focus. The information we develop is presented via extended labels about the works, artists' information panels, and artists' stories about their works. This level of information offers entry points for audiences and enhances the art itself.

Guest writers for exhibition room brochures offer scholarly insights into artists' work. For CIAF in 2024 the Gallery commissioned an essay by Shonae Hobson on Naomi Hobson's new photographs presented in her Life On The River exhibition. Shonae Hobson's essay detailed the centrality of the river to life in Coen and how the photographs reflect the vibrancy and connectivity of people, creatures, the natural world, community, and Wukaanta – the Coen River.

Angela Goddard, Director, Griffith University Art Museum, Griffith University was commissioned to write on the work of Christopher Bassi, for his Notes on a Palm Sermon exhibition. Goddard's essay elucidated Bassi's understanding of how religious and moral instruction, as well as Torres Strait cultural knowledge, are transmitted across generations. She then drew out how these knowledges inform Bassi's art: "... since to be away from home, these painted objects become threads linking him [Bassi] to place, called upon to stand in for Country".

For OUR STORIES Contemporary Indigenous Weaving, Sophia Sambono, Associate Curator, Indigenous Australian Art, QAGOMA wrote an essay explaining the vastly different responses to the theme of 'my land' that reflect the diversity of six weavers' individual homelands and culture. These responses, Sambona argued, exemplify the connection of practice to place, demonstrating how the artists, Paula Savage, Philomena Yeatman, Vanessa Cannon, Sonja Carmichael, Shirley Macnamara and Ivy Minniecon express the stories of Country innately in their art.

An innovation for the Gallery has been the introduction of QR codes for extended labels. Tommy Pau's 2024 CIAF exhibition, Ilan Oman, also featured a QR code on the room brochure through which viewers could explore information about Tommy Pau's traditional themes that are contemporary in their execution.

To demonstrate an appropriate cultural context, the Gallery regularly presents signage bearing Indigenous language titles or words in language that accompany the artwork stories. For the visitor, this promotes improved understanding and interpretation.

Responding to visitors' curiosity about the architecture of the building and precinct, a popular interpretive initiative was launched in 2024/25: a self-guided audio tour of the Gallery building. This free audio tour is available to visitors via a QR code at reception or online via the Gallery's website. It narrates the Cairns Courthouse Complex timeline and the construction of the Public Curators Building 1934 in the Georgian Revival style, (known as the Cairns Regional Gallery from 1995 when the Gallery was established, and more recently, Cairns Art Gallery). The four remaining sections of the tour describe the architectural and material features of the Lady Norman Gallery, Public Curators Gallery, Ireland Family Gallery, and the Loft Gallery.

To enhance the audio tour, the Gallery website also features a video animation by TPG Architects that recreates the establishment of the Cairns Courthouse Complex in 1889 and the changes that have taken place to the buildings and landscape on the site up until the present Cairns Gallery Precinct.

Finally, the Gallery Magazine enjoys nation-wide distribution, therefore engaging a readership across the country. Through the Magazine, Gallery Members gain advance notice of upcoming exhibitions, events, visiting artists, and creative learning programs. The Magazine's informative reading is made possible by commissioning selected texts for current and upcoming Gallery exhibitions.

KEY OUTPUTS 2024 / 2025

Gallery visitation	180,988
No. of community and education programs	206
Participants for community and education programs	3641
Total number of Gallery members	467



OUTWARDLY DRIVEN

PROGRAM PARTNERSHIPS / COLLABORATIONS

ARTS INDUSTRY PARTNERSHIPS

Ideas with a global outlook allow the Gallery to produce outstanding exhibition programs that reach new and repeat local, national and international audiences. Such programs are achieved because we develop and maintain mutually rewarding exhibition and industry partnerships in Australia and abroad.

The Gallery worked with a total of 18 exhibition program partners in 2024/25 as well as a broad range of Indigenous Art Centres across Australia, and commercial galleries both in Australia and internationally.

Sydney's Museum of Contemporary Art (MCA) offered the Gallery its highly popular touring exhibition *Maria Fernanda Cardoso: Spiders of Paradise* presenting Cardoso's photographic project, which featured the tiny Australian *Maratus* spider, also known as the 'peacock spider'. Engaging the creative terrain between science, art and nature, Cardoso's work celebrates the remarkable beauty of the natural world and reveals the sophisticated lives of creatures that are usually unseen.

The Vivian Anderson Gallery in Melbourne was a supportive partner in the Gallery's initiative for CIAF 2024: the *Janet Fieldhouse: Material Culture* exhibition, with her new works explored the subject of Torres Strait Islander cultural charms used traditionally for personal, ceremonial, and religious purposes.

An exclusive partnership with Tweed Regional Gallery achieved a 2024 visitor-favourite exhibition, *Margaret Olley: A Life in Art*. It narrated the story of Olley's incredible life and enduring career through her greatest legacy – her art.

COMMUNITY PARTNERSHIPS

Local community organisations and groups provide the Gallery with important support that ranges from providing financial resources; collaborating on program development and presentation; and promoting Gallery programs and artists.

Essential operational funding for the Gallery comes from the Cairns Regional Council, our major community partner. This year was the final year of our two-year funding commitment from the Council. Approximately 61% of our annual operational turnover derives from Council's commitment, which is critical to the Gallery's ongoing delivery of programs, enabling us to offer professional development and networking opportunities for local artists and to attract new audiences while we continue to engage and grow local audiences.

The Gallery's Cairns RSL Club continues to provide financial support to Gallery artists through the Artists' Fellowship Program that enables artists to create new bodies of work for a solo exhibition at the Gallery. In 2024/25 four Fellowship artists exhibited at the Gallery. These were: Naomi Hobson, Tommy Pau, Janet Fieldhouse, and Jason Wegger.

It has become traditional to work collaboratively with the Cairns Art Society (CAS) every year. CAS presented their 77th annual Art Exhibition in 2025, attracting hundreds of submissions from local artists. Around 40 of these are selected for exhibition by an independent panel of judges.

Central to the success of many of the Gallery's Indigenous exhibitions is the collaborative partnerships that the Gallery has developed with Indigenous Art Centres across the region that enable the Gallery to effectively commission artists to produce new work for exhibition and for the Collection. For CIAF 2025 the Gallery worked with Yarrabah Art Centre, Moa Arts – Ngalmun Lagau Minaral and Yalanji Arts to commission, Philomena Yeatman, Paula Savage and Vanessa Cannon respectively to produce new woven forms for the *Our Stories: Contemporary Indigenous Weaving* exhibition continue to engage and grow local audiences.

TOURISM PARTNERSHIPS

Tourism is the backbone of the Cairns economy, and the Gallery is an essential drawcard for national and international visitors. Each year tourists make up an important segment of the Gallery's audience, which in 2024/25 numbered more than 180,000 people.

Tourists give glowing feedback on their Gallery visits and in the past year, the exhibitions that were especially appealing to this sector were those curated by the Gallery including the Indigenous exhibitions for CIAF 2024 and 2025 and *War Quilts: The Annette Gero Collection*.

PHILANTHROPIC PARTNERSHIPS

The Gallery's longest standing philanthropic partner is the Cairns Art Gallery Foundation, which since its inception, has contributed, through purchase and donation, more than \$840,000 to the Collection, that is, 79 works by 28 artists, adding to an impressive Collection that reflects the region's heritage, diversity, and evolving creative landscape.

The Foundation pledges funds to support the acquisition of artworks for the Collection, with a focus on art that celebrates this special part of the world's tropic zone and the creativity alive within it. Its strong investment in artists across different stages of their careers is achieved by ascertaining works for the Collection through direct commissions and through exhibition projects initiated by the Gallery that help heighten the profile of artists and lead to longer-term career opportunities.

Each year the Foundation devises exclusive events geared to successful fundraising. For the twenty-fifth anniversary year of 2025 the Foundation launched the Give and Commit Legacy Campaign that invited benefactors to pledge between \$1,500 and \$5,000 per annum for three years. A black-tie Gala Dinner held 7th June 2025 boosted funds for the acquisition of *Dibirdibi Country* (2009) by Mirdidingkingathi Juwarnda Sally Gabori. The Campaign has been unfolding successfully, marking 2025 as a defining year for the arts in our region.

From its establishment in 2023, the Double R Arts Foundation partnered directly with the Gallery. This demonstrates the Gallery's ability to attract a generous new philanthropic partner aligned with our strategic goal of artistic leadership in the region. The Gallery benefits through the Double R Arts Foundation's support for

emerging regional artists in need of financial support to realise their exhibitions with us.

Following the establishment of the Double R Arts Foundation in 2023, artists Heather Wunjara Koowooha and Jason Wegger received funded studio space in 2024/25 to create new bodies of work. Simply using graphite on paper, Wegger produced a series of circular drawings for his exhibition in the Gallery's Niche space, entitled *Anxiety*, in January 2025 and Koowooha produced a series of watercolour and pencil drawings that will be exhibited at the Gallery in late 2025.

As well, Maljah Cathy Snow and Christopher Bassi received Double R funding to present their exhibitions *Barrlin – Wet Ground* and *Notes for a Palm Sermon* respectively, for CIAF 2025. These generous philanthropic contributions enabled Maljah to undertake design development for textiles and Bassi to research his exhibition concept through travel in the Torres Strait.

SPONSORSHIPS (CASH)

The Cairns RSL Club Artist Fellowship Program is geared to experimentation with new approaches and techniques, enabling artists to make new works for a solo exhibition at the Gallery. The four artists awarded Fellowships to present solo exhibitions during 2024/25 were Janet Fieldhouse, Tommy Pau, Naomi Hobson and Jason Wegger.

In addition to supporting artists to extend their art in new directions, the Fellowships enable the Gallery to build its legacy for future generations through the acquisition of works. This year we were pleased to secure works for the Collection by Tommy Pau and Janet Fieldhouse, directly through their exhibitions at the Gallery.

SPONSORSHIPS (IN-KIND)

Ongoing in-kind support was again provided by the Pullman International Hotel, backing our Visiting Artists and VIP Interstate Guests Program. In turn, the Mantra Hotel provided discounted room rates as an exclusive benefit for Gallery members. With tourism-based businesses experiencing an upturn once again, and we are particularly grateful for their continued sponsorship of the Gallery this year.

KEY OUTPUTS 2024 / 2025

Council contribution as a % of CRG total income	61%
State and Federal government project funding	N/A
Philanthropic funding	\$51,516
Sponsorships (cash and in-kind)	\$25,000 in kind
Total number of Arts industry partnerships	18
Total number of community partnerships	4
Total number of cultural tourism partners	5

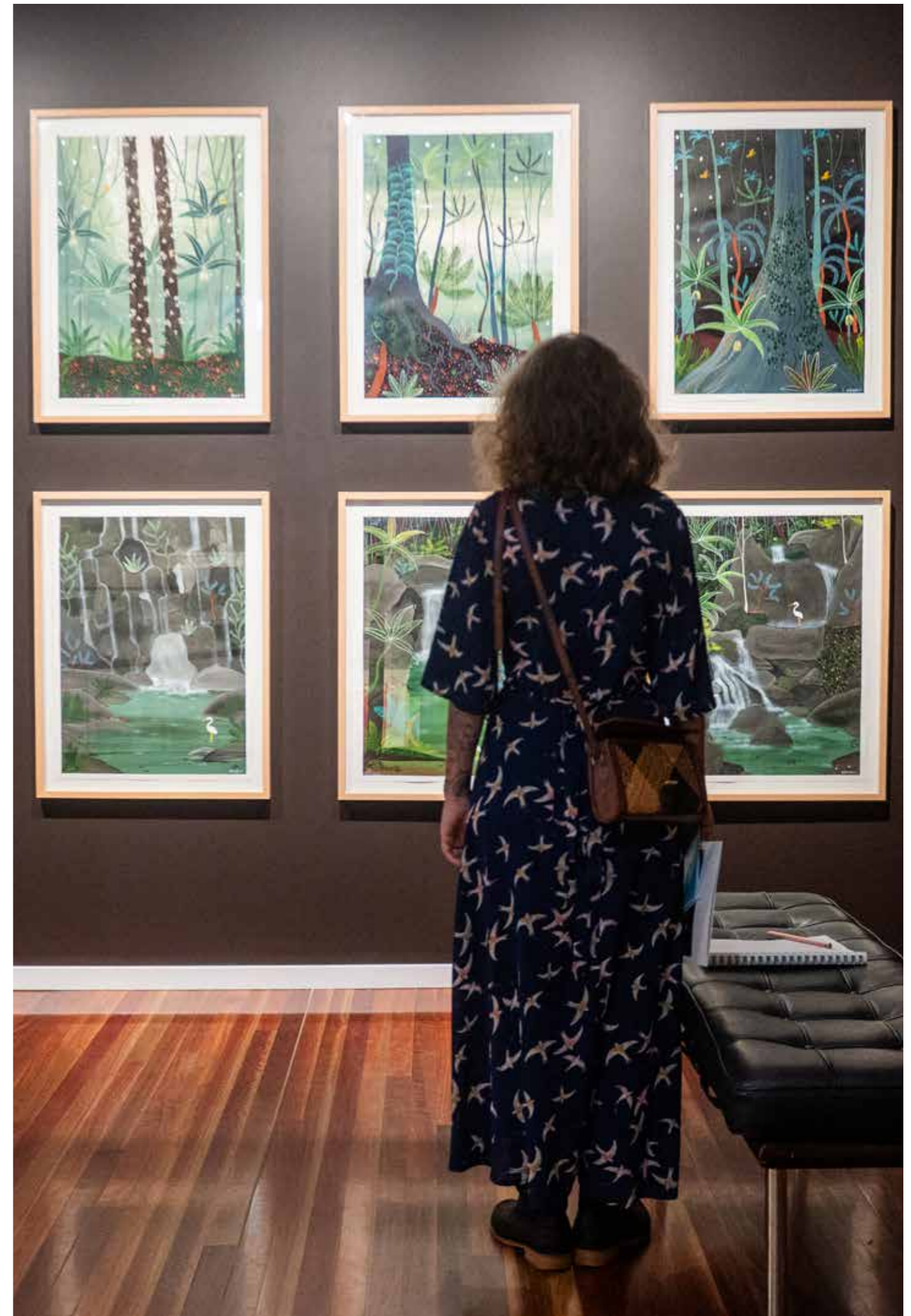


IMAGE RIGHT
Installation, *Melanie Hava, Marngarree – Where Stories, Spirits and Country Meet.*
Cairns Art Gallery June - September 2025

SECURE THE FUTURE

COMMERCIAL ACTIVITIES

The Gallery raised its earnings from retail and entrepreneurial undertakings this past year to generate approximately 39% of our annual operational budget. Other earned income arises from numerous 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

Over the past year the Gallery began investigating an expansion of its Collection Store to accommodate future acquisitions and continued to develop safe storage solutions for all Collection objects and undertake conservation treatment for paper-based works.

VOLUNTEER PROGRAM

The Gallery's Volunteer Program offers creative and rewarding opportunities, which on occasion open career pathways for participants. Volunteers are trained onsite in areas of collection management, exhibition design and installation, public and creative learning programs, and Gallery retail operations.

In 2024/25, three volunteers assisted in producing creative learning programs, acted as gallery security and information attendants in gallery spaces.

Student work placements were an additional offering this year. For a small number of local secondary school students, keen participation in their work placements afforded professional development opportunities at the Gallery.

MARKETING

The Gallery's marketing methods are closely aligned to brand recognition. More than a decade of focused promotion has secured widespread trust that the Gallery offers a prime cultural experience, well ahead of others in the region. We use this brand recognition to determine how we promote and describe Gallery exhibitions, events, programs and the services we deliver throughout the year.

Exhibitions are backed by a marketing plan that includes strategies for printed and on-line publications, website promotions, advertising and editorials, as well as prominent street posters, and targeted social-media campaigns.

KEY OUTPUTS 2024 / 2025

No. of volunteers, work placements	3 Volunteers / 4 work placements
CAG funded capital works and maintenance	\$103,583
Income from commercial activities	\$796,230
Media coverage – local	3 print articles 35 web listings/articles 4 radio 7 TV
National media coverage	13 print articles/ads 160 web listings/articles
Website (no. of user sessions)	90k sessions 181k views
Facebook	528 posts 11.57k followers 1.6M reach
Instagram	455 posts 8.7k followers 188.8K reach

EXHIBITION PROGRAM 2024 / 2025



25 May – 4 August 2024

TOMMY PAU Ilan Oman

Ilan Oman was an exhibition of works by Tommy Pau of the Samsep tribe of Erub. A printmaker, painter, educator and home tailor with an interest in fashion and textile print, Pau's bloodline stems from a variety of cultural heritages that includes the Meriam of Erub, Australian Aboriginal, Papua New Guinean, Pacific Islands and Chinese. Torres Strait cultural practice and its values was instilled in him from an early age through his father, Ettie Pau (OAM) as well as his family and community.

Ilan Oman explored themes of *ilan pasin* – island way, how life was and still is undertaken in the Torres Strait particularly through the matriarchal line. Women in Torres Strait society held a dominant space within society's hierarchical structural. The exhibition highlighted the female tradition of body adornment with Kowsal Sodh, blooming flower textiles, that were fashioned into Au Gem Wali or big body clothes. These customs were also intertwined with domestic settings, oral narratives, historical events, and practices that are traditional in nature but contemporary in their execution.



Supported through a Cairns RSL Club Artist Fellowship Award

Robert (Tommy) PAU, b.1987, *Blooming flowers (Red)* 2023 and *Blooming flowers (blue)* 2023, vinylcut print on paper, 148 x 76 cm, Printer: Theo Tremblay, Courtesy of the artist



1 June- 25 August 2024

RYAN PRESLEY Mongrel

The word mongrel, as the Oxford Dictionary defines, is a dog of no definable type or breed, or is any animal resulting from the crossing of different breeds. Alternatively, it is a commonly used Australian colloquial term meaning a person of mixed descent used either as a derogatory word or as a term of endearment between friends. It's a word Aboriginal people have been called many times, whether for good or bad. Its use as the title of Dr Ryan Presley's (Marri Ngarr) exhibition conjured up visions of hostility and confrontation or friendly and jovial interactions, an apt use of the word for an Australian context.

In Presley's large-scale paintings, identity, politics, power imbalance and history were constantly inter-woven. Detailed layering showed a repositioning of history from an Aboriginal perspective, and by centring Aboriginal people, whether woman, man or a native dingo, the artist presented a storyboard full of energy, motion, connectivity and curiosity. He utilised subtle and overt references to the Renaissance and Enlightenment eras and featured religious and classical references and images from antiquity. These were individually and collectively interrogated to reposition and interlink the past to the present.

Ryan PRESLEY b.1987, Marri Ngarr, *The sun never sets; so we daydream I* 2023, oil and 23k gold leaf on polyester, 187 x 152 cm, Courtesy of the artist and Milani Gallery, Photographer: Carl Warner



8 June – 1 September 2024

JANET FIELDHOUSE Material Culture

Experimentation and innovation were evident in the abstract forms created by Kala Lagaw Ya and Meriam Mer ceramicist, Janet Fieldhouse. Imbued with reflections on culture, her works were simple in form yet powerful in presence.

New works further explored the subject of *Zenadth Kes* (Torres Strait Islander) cultural charms used traditionally for personal, ceremony and/or religious purposes. As personal expressions these charms reflected love as a subject matter in various guises to draw in affection, ward off and repel evil spirits, attract certain animals and fishes to the hunt, or encourage plant growth and abundance when placed in gardens. Typically taking on the form and characteristics of the being or thing they 'charm', they can differ in size and be large enough to be seen, or small enough to be hidden. They can be made from stone, wood, clay, be carved or painted with striking colours, or left plain. Natural materials such as plant fibre string, shell, seeds, animal bones and feathers emphasise features or functions in these important cultural objects.

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



Supported through a Cairns RSL Club Artist Fellowship Award

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



8 June – 1 September 2024

NAOMI HOBSON Life on the River

Bringing together a series of new photographs by multidisciplinary artist Naomi Hobson taken during the wet season, the images captured Coen's vibrant river culture and the relationships between the people and Wukaanta – The Coen River. These works highlighted the centrality of the river to life in Coen.

Hobson said her photographs “represent a true picture of our way of life. They are intimate pictures of river life and my connection to Country. Living on the river is part of our daily existence and defines who we are as people from Coen, how we look and how we live. The river is spiritually important to us. It represents our history. Our people are buried along the river and there are special birthing sites. The river has fed us for thousands of years - we have laid on the sandbanks and looked at the same star constellations as our ancestors. For us – it's life. The photographs tell our river story.”

The images were truthful and playful. They portrayed everyday life during the monsoon season in Coen, capturing the colour of Cape York Peninsula's wet season and the bugs, birds, insects, and food gathering that takes place along the river that runs directly past the township. Together the works represented the story-cycle that Wukaanta has provided, absorbed by one generation after another. The happenings of today are projected into the past as precisely and explicitly as the happenings of yesterday.



Supported through a Cairns RSL Club Artist Fellowship Award

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



31 August – 24 November 2024

MARIA FERNANDA CARDOSO Spiders of Paradise

Maria Fernanda Cardoso is an internationally renowned artist born in Bogota, Colombia in 1963 and has lived and worked in Sydney since 1997, exhibiting widely and representing Colombia at the Venice Biennale in 2003.

Spiders of Paradise presented new works from Cardoso's photographic series, alongside her acclaimed video work *On the Origins of Art I-II (2016)*. Cardoso's subject was the tiny Australian *Maratus* spider measuring less than 5mm in size, and its unique, brightly-coloured abdomen, which plays an important role in its elaborate mating rituals.

The artist stated, “The *Maratus* spiders of Australia are the most colourful, flamboyant, sexy, and charming spiders on the planet... To me, their use of colour, gesture, sound, and movement makes them (...) sophisticated visual and performing artists... They are also the smallest performers I know of...”

Produced in collaboration with scientific imager Geoff Thompson and entomologist Andy Wang from Queensland Museum, a suite of large-scale portraits of the exquisite multi-coloured patterns of *Maratus*. Each image was a composite of over 800 individual photos, revealing spectacular nuances of colour and form at very high resolution.



Exhibition developed and toured by the Museum of Contemporary Art Australia.

Maria Fernanda CARDOSO, *Spiders of Paradise: Maratus speciosus* 2024, pigment print on paper, framed, courtesy the artist and Sullivan+Strumpf, Sydney © the artist



7 September – 3 November 2024

ALICK TIPOTI Collection in Focus

Zenadh Kes refers to the Torres Strait Islands and means people of the land, sea and sky. Drawn from the Gallery's Collection, works in this exhibition were inspired by Zenadh Kes cosmology. Alick Tipoti was born in 1975 on Waiben (Thursday Island) in Maluilgal (Western Torres Strait). His range of media spans linocut printmaking, sculpture, choreography, and the performance of traditional Zenadh Kes dances and songs.

The sustainability of life on the islands of Zenadh Kes depends on age-old knowledge of nature's cycles. Wind patterns, ocean currents and positioning of stars in various seasons guide the timing of hunting and collecting food. Trading expeditions to other islands were directed by the celestial navigation of Zenadh Kes sailors venturing to Papua New Guinea coastlines and the Cape York mainland. This knowledge of cosmology is passed down through generations in mythological narratives known to custodians such as Tipoti, who through contemporary art plays a significant role in their preservation for Zenadh Kes people.

The focus of this exhibition was printmaking, which became an important contemporary Torres Strait Islander art movement in the mid-1990s and is based on traditional wood and shell carving designs. Tipoti's carving expertise was deployed by finely incising the blocks of lino that that reflect his reverence for Zenadh Kes traditions and the spiritual ancestors that guide him.

Alick TIPOTI, b.1975, Kala Lagaw, *Ya Kisay Mabayg* 2014, hand-coloured vinylcut, 122.0 x 81.0 cm, Donated through the Australian Government's Cultural Gifts Program by Alick Tipoti, 2015



8 June – 1 September 2024

MARGARET OLLEY A Life in Art

Margaret Olley: A Life in Art told the story of Olley's incredible life and enduring career through her greatest legacy – her art. The exhibition included artwork from as early as 1938, painted at just 15 years of age, through to 2011, the year of her death.

Olley's remarkable career, her enormous capacity for friendship and dedication to the art world, made her one of Australia's most loved and celebrated artists. Her journey as an artist was explored and contextualised through the diverse nature of the works in this exhibition, drawn exclusively from the collection at the Tweed Regional Gallery & Margaret Olley Art Centre.

Although Olley established herself as a landscape painter and explored figurative works, it is portraiture and interiors that first come to mind, especially her rich, evocative flower paintings. She became Australia's most celebrated painter of still life. *Margaret Olley: A Life in Art* celebrated her extraordinary life and her enduring career, and her tremendous legacy in Australian art history.



The re-creation of Margaret Olley's home studio is on permanent display at the Tweed Regional Gallery & Margaret Olley Art Centre and is complemented by a dynamic program of changing exhibitions.

Margaret OLLEY (1923 – 2011) *Cornflowers and red lacquer compote* 2010-2011, oil on board, 76 x 102 cm, Gift of the Tweed Regional Gallery Foundation Ltd., 2024, Tweed Regional Gallery Collection



31 August – 3 November 2024

MODERNIST CONNECTIONS Connections in Focus

From the Cairns Art Gallery Collection, the painting *Mother and Child* by major Australian artist, Ian Fairweather, was central to *Modernist Connections*. The late Cairns artist Ray Crooke purchased this painting and donated it to the Gallery in 1999. Works in the exhibition by eleven other artists represented in the Gallery's Collection were selected based on points of connection to Fairweather and his art.

In 1932 Donald Friend travelled north from Sydney and lived for a time, like Fairweather, in Malaytown. Both developed strong bonds with several Torres Strait Islander families. In 1954 Friend introduced Margaret Olley to these families, whose members were the subjects of paintings by all three artists.

Fairweather built a thatched hut on Bribie Island off the coast of southern Queensland in 1952. Meeting Fairweather in 1970, Lawrence Daws settled for a time on Bribie Island. Brett Whiteley visited Daws and Fairweather on Bribie Island and like Fairweather created works that drew upon his travels in Southeast Asia. Similarly, Fairweather inspired Tony Tuckson and Roy Jackson's own explorations of Indigenous and Southeast Asian cultures and both artists regarded Fairweather's work as embodying the modernist spirit.

Close to Mission Beach, Noel Wood, settled on Bedarra Island, while Yvonne Cohen and Valerie Albiston moved to nearby Timana Island. All three had seen Fairweather's 1934 exhibition in Melbourne, spurring their own travels. Fred Williams met Noel Wood on Bedarra Island in 1973 and was invited to Bruce and Johanna Arthur's tapestry studio on Timana, where Deanna Conti and Joseph Brown's hand-woven tapestry was representative of the Timana Island studio's output.

Through points of artistic connection with Ian Fairweather, this exhibition acknowledged the enduring importance of Fairweather's art and life for other artists, and his significance within Australian art.

Valerie ALBISTON, 1911-2008, *To the islands, Timana (detail)* c.1950, oil on canvas on hardboard, 20.0 x 25.0 cm, Donated through the Australian Government's Cultural Gifts Program by the artist and Yvonne Cohen, 1999



9 November 2024 - 19 January 2025

PRINTED TEXTILES Collection in Focus

Selected from the Cairns Art Gallery Collection, this exhibition presented textiles designed by nine notable Queensland artists.

In translating art to fabric, the essential driver was design, with artists asked to consider how the imagery of their paintings, linoprints and relief-sculptures might be reconfigured as floor-to-ceiling textile lengths. Artists adapted a repeat-pattern format to the drape and movement of pure linen. In developing their designs, the nine artists demonstrated their adaptability to digital design and inventiveness, with diverse approaches creating bold new directions in textile art.

Scale was a key consideration in developing each design. The monumentality of Gordon Hookey's Murri people as *Wallaroos* drove home an Aboriginal perspective of the world, while Vernon Ah Kee's *brutalities* were chillingly large. Ryan Presley similarly used repeat motifs to underline the recurring effects of oppression in *Bedburners*. Cairns-based artists included Naomi Hobson, Heather Koowooha and Brian Robinson, whose designs respectively showed family and country, traditional women's building materials and agricultural fertility blooming on ancestral lands. Claudia Moodoonuthi's *Burkunda* were body marks, Arthur Roughsey's Lardil tradition showed *Thuwathu*, the Rainbow Serpent and finally Teho Ropeyarn's imagery instructed on the destruction wrought by trickery in a story about two sister birds looking for scrub yam.

Gordon HOOKEY, b.1961, Waanyi, *Wallaroo* 2015, custom-printed linen, Purchased Cairns Regional Gallery, 2015, Commissioned Cairns Regional Gallery



9 November 2024 - 5 January 2025

MICHAEL COOK Collection in Focus

Michael Cook is a renowned Australian photographic artist whose ancestry is from the Charleville area in Queensland, which is Bidjara Country. He meticulously staged his photographs with costumes, props, and locations to create enigmatic narratives that engaged audiences in the retelling of history, exploring what is real and what is imagined.

Cairns Art Gallery holds two series of works by Cook: *Livin' the dream* from 2020, comprising five black and white ink-jet prints, and *Enculturation* from 2021, six ink-jet prints donated by the artist in 2023. Both series combined personal and collective memories and imaginings to recall the history of white colonisation and its enduring legacies of dislocation and inequality for Australian Indigenous people. As the artist stated, "All my work is about making people aware of our history so they can find a little bit more empathy around why situations are what they are in Australia and find direction about how we can respond to things in the future. It's about looking to the past to build a better future".

Indeed, the two series *Livin' the dream* and *Enculturation* invited audiences to examine the present-day treatment of Aboriginal and Torres Strait Islander people in the light of the conflicted colonial history of Australia.

Michael COOK, b. 1968 Bidjara *Livin' the dream (Birthday)* from the *Livin' the dream* series 2020 inkjet print 120 x 180 cm Donated through the Australian Government's Cultural Gifts Program by Michael Cook, 2021



11 January – 9 March 2025

JASON WEGGER Anxiety

An Artist Fellowship from the RSL Club Cairns was awarded to Jason Wegger on the strength of his graphite drawing, *Dementia Study #1 Mental Funeral 2021*, presented in the Gallery's FNQ Contemporaries 2022 exhibition. The Fellowship provided \$7,500 to develop a new body of work for a solo exhibition at the Gallery.

Together with the Fellowship, Wegger was awarded a studio residency in Cairns, funded by the Double R Arts Foundation. During this residency he produced a series of drawings composed in a circular format that foreshadowed the end of the world in ten stages.

Simply using graphite on paper, for the artist each drawing delivered a bracing dystopian commentary, "Our world operates to devalue everything, so when everything becomes meaningless and worthless the machines stop working, structures collapse, populations die off, extinction ensues. The planet is now a churning, giant drain-hole in outer space littering the vast blackness with the debris of a broken-up humanity."



25 January – 16 March 2025

TIM ELLIS Glimpses

As a painter and former art director for international film productions, Tim Ellis deployed the techniques, tools and mediums used for scenic art to make large paintings. In composing a work, his painter's eye selected one fleeting moment to become a canvas.

Ellis' works were executed with bright, fluid brushstrokes, and with a cinematic approach, showing hyper-real moments from life in rural far north Queensland. His painting technique required the exacting precision that makes film sets read as 'real'. They relied on acute observation of surface textures, such as the crackled appearance of aged or distressed timber under film lights.

Moments were caught vividly with storytelling themes of place and time. In some paintings Ellis used video projections on their surface, and when these two media combined, a dreamlike or fantastical quality arose.



11 January – 9 March 2025

WILLIAM YANG Collection in Focus

The pre-eminent Australian photographer William Yang was born in Mareeba, near Cairns. With great-grandparents who migrated from the south of China in the 1880s to dig for gold, Yang's art grappled with being a third-generation Australian Chinese and what it means to be bicultural in this country.

Drawn from the Gallery Collection, Yang's photographs began with his birthplace in the far north and traced the struggles of earlier generations of his family. His photographs captured the life and times of the Australian Chinese experience, exploring the human experience of marginalisation and belonging in order to understand the personal question, "How do I fit in?"

Uncovering his family history was to become a transformative project, as William Yang himself described:

I was born in North Queensland and grew up denying I was Chinese, with a sense of shame quite close to the surface. Partly because my mother thought being Chinese was a complete liability, a useless thing, and she wanted me to assimilate into Australian culture. It was not until I was forty that I found myself. I met a teacher who taught me Taoism and as consequence, I embraced my Chinese heritage. I have since travelled to many places in Australia where the Chinese have been and recorded their presence.



Supported through a Cairns RSL Club Artist Fellowship Award and the Double R Arts Foundation

Jason WEGGER, *Agony Churning* 2024, graphite on 300gsm watercolour paper, 60 x 60 cm, Courtesy of the artist

Tim ELLIS, *Saturday, 4pm - Watching the Gate* 2024, acrylic on canvas, 150 x 110 cm, Courtesy of the artist

William YANG, *My family in front of our old home* 1990, silver gelatin photograph, 41 x 27 cm, Cairns Art Gallery Collection, Commissioned by Cairns Regional Gallery, 2000



14 December 2024 – 2 February 2025

SIXFOLD A Tidy House

A Tidy House gathered new work by Sixfold Project, an artist collective from the region with the members Raewyn Biggs, Barbara Dover, Louisa Ennis-Thomas, Julie Poulsen, Rose Rigley, and Jennifer Valmadre. In six different ways these contemporary artists addressed the concepts of the home and keeping a tidy house.

Exploring the home/house dichotomy, interpretations of the universal, familiar, and tangible architectural structure arose. But the home was also seen by the artists as a private and personal realm where much of our lives is experienced internally. During a period of uncertainty of environmental, economic, and social change, an examination of 'the home' was particularly timely.

In *A Tidy House*, Sixfold Project artists employed the gamut of their multidisciplinary art practices to investigate the significant role that the house continues to hold in all our lives.

Barbara DOVER, *Home Sweet Home* (installation detail) 2024, cast soap, various, Courtesy of the artist Photograph: Michael Marzik



7 February – 9 March 2025

CAIRNS ART SOCIETY 77th Annual Art Exhibition

Cairns Art Society is one of north Queensland's oldest and most respected community arts organisations and 2025 was the 77th year that the Art Society held their much-anticipated exhibition of selected works submitted by member artists.

Cairns Art Society was formed in 1931 to 'promote an interest in art and where possible help individual artists to achieve their aims', and today, nearly 100 years later, the not-for-profit association still strives to support local and regional artists by providing opportunities for exhibiting and social networking, workshops and professional development.

The Cairns Art Society Annual Awards Exhibition at the Cairns Art Gallery has become increasingly competitive and is seen as an important event in the FNQ calendar of the arts. Each year a panel of independent judges chooses the best entries for inclusion, and several acquisitive and non-acquisitive prizes were awarded on the night for categories such as best oil painting, best acrylic painting and best digital art. Prizes were generously donated by local businesses and individual sponsors.

Zita Sudnika, *Blue Queenslander* 2023, acrylic on canvas, Courtesy of the artist



8 March – 1 June 2025

LOOKING OUT, LOOKING IN Exploring the Self-Portrait

People's persistent interest in the self-image was explored in a new exhibition of work drawing from QAGOMA's Australian, Indigenous Australian, Asia Pacific and International collections. *Looking Out, Looking In* highlighted richly diverse approaches to a timeless artistic genre, the complex and fascinating subject of the self-portrait.

Devised against the backdrop of contemporary 'selfie' culture with audiences increasingly attuned to the self-image through handheld digital devices, social media and reality TV, the exhibition revealed significant cultural shifts and identifies universal themes that still characterise the genre.

While some artists look inwards to reflect on themselves in self-effacing ways, others project a more flamboyant image. Together, the artworks situated self-portraiture as a dynamic genre responsive to larger societal concerns, and linked to the collective desire to picture and comprehend ourselves.

Nora HEYSEN, Australia 1911–2003, *Self-portrait* 1938, oil on canvas laid on board, 39.5 x 29.5cm (sight), Purchased 2011 with funds from Philip Bacon AM through the Queensland Art Gallery Foundation Collection: Queensland Art Gallery | Gallery of Modern Art © Lou Klepac



15 March – 15 June 2025

WAR QUILTS The Annette Gero Collection

This was an extraordinary exhibition of quilts made by military men from their army or naval uniforms. They were made by soldiers, sailors and regimental tailors using richly dyed, felted wools – the military fabrics of the past three-hundred years and revealed service in the Prussian, Napoleonic, and Crimean wars, and in British India. But of special relevance in this exhibition were the Australian quilts from World Wars I and II, including those made by prisoners of war.

Dr Gero classes her quilts in two groups: those commissioned and made for important people and those made by soldiers during World Wars I and II. Her recent research on the first group opened up fascinating links to paintings and etchings: many of the quilts were deliberate copies of famous works of art, becoming bespoke commissions for prominent notables of their day, elaborate pictorial panels using the compositions of popular etchings and paintings as templates.

Historical quilts with striking geometric designs, exotic animals, and scenes of battle were some of the rare textiles included in the collection compiled by quilt expert, Dr Annette Gero, an international collection regarded as an Australian national treasure.

Maker Unknown, England, *Lion quilt* (detail), 1760s, intarsia, hand-made, appliqué centre, wool, 170 x 165 cm, The Annette Gero Collection



22 March – 8 June 2025

TO DANCE, TO SING Headdresses from the Gallery Collection

The islands stretching between Cape York Peninsula and Papua New Guinea remain home to the Zenadth Kes people. Longstanding interactions with neighbours and forebears from Melanesian, Pacific, Malay and Australian Aboriginal peoples have coalesced into a vibrant cultural heritage that is celebrated in the arts.

To Dance, to Sing brought together work from the Collection by significant artists including Dr Ken Thaiday Snr, Obery Sambo, Allson Edrick Tabuai, Alick Tipoti, Joel Sam, Billy Missi, Toby Cedar and Kapua George Gutchen snr. The works exemplified finely crafted masks and headdresses, intricate linocut prints and drawings depicting ceremonial events.

Dance performance play an important and central role in ceremonial life and combine choreography, theatre, and visual art in graceful cohesion. Reaffirming the benign relationship with the supernatural that was formed when creation began. masks and headdresses are unique in the each of the five island clusters of the Torres Strait and Cape York Peninsula, with varied styles, materiality, complexity, purpose, and meaning.

The exhibition illuminated how performing with these objects and singing the songs that accompany them during dance is a way of honouring and embodying land, sea, and sky, while also calling up the ancestral spirit realm where the people who have gone before are felt.

Joel SAM, *Umau Dhoeri Mawa* from the *Kulba Igilinga (Old Culture)* series 2020, artificial feather, emu feather, cassowary feather, boar tusk, foam, acrylic paint, glass, cowrie shell, dowel, seashell, twine, cane, dugong bone, Matchbox Bean nuts seed pods, shell, mother of pearl and raffia, Purchased Cairns Art Gallery 2021 Commissioned Cairns Art Gallery



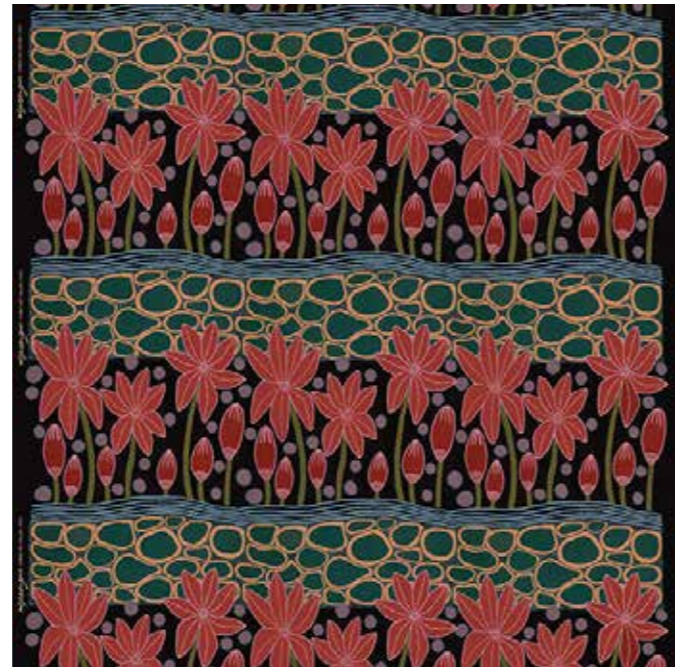
10 June – 7 September 2025

CHRISTOPHER BASSI Notes for a Palm Sermon

Christopher Bassi's exhibition brought together paintings, architectural elements, and bronze sculptures into a meditation on cultural heritage and connection to Country. Drawing from his Meriam and Yupungathi maternal ancestral roots, Bassi developed a visual language that navigated his relationship to the Torres Strait.

The exhibition title *Notes for a Palm Sermon* acknowledged both the religious traditions throughout the Torres Strait and the significance of oral transmission of knowledge across generations. His paintings reflected iconic Torres Strait motifs—banana flowers, mangrove seed pods, frangipani blooms, mango and wongai fruit—rendered with exquisite detail. These emerged from velvety darkness in warm umbers and ochres, creating a sense of mystery and revelation.

Bassi's botanical subjects celebrated enduring cultural traditions.



28 June – 14 September 2025

MALJAH CATHY SNOW Barrlin (Wet Ground)

Maljah continued to share her people's culture and stories by extending her practice into the new medium of textile design. Generously supported through the Double R Arts Foundation, the project was realised in collaboration with textile designer Bobbie Ruben and translated her signature motifs such as waterlilies and seedpods from paintings into designs on linen.

Maljah was born into the Gkuathaarn clan in Normanton, in the Gulf of Carpentaria. She spent her childhood on Magowra Station, on her mother's Country. The traditional name, Maljah, means lightning and comes from her grandmother's dreaming. The meaning of her grandfather's name – floodwaters – inspired Maljah to create artworks about water themes: salt and freshwater mussels, water birds and plants, and the complex patterning of tidal water marks.

Maljah's cultural knowledge of the life cycles she observes, those of her Country's creatures and plants, imbued these textiles with a traditional story-telling intent, yet freshly expressed.



28 June – 14 September 2025

MELANIE HAVA Marngaree – Where Stories, Spirits and Country Meet

Explaining her exhibition title, Melanie Hava said, "Marngaree is a traditional Dyribal word meaning 'place to be together'. It is the name my grandmother's family gave to Mungalli Falls—a place where our ancestors would gather, connect, and feel a deep sense of belonging. The exhibition reflects that spirit of home, of being together, and of returning to Country."

Her new exhibition presented Bagan Mungan from 2023 with the addition of two extra panels measuring five metres each, which formed a triptych with the original work. Her overall panorama was grounded in the rainforests, waterfalls, creeks, and rivers of Far North Queensland—places rich with ancestral memory and presence.

In conjunction with the exhibition, the Gallery commissioned a video of Hava speaking with her grandmother about her Country and the stories that to belong to it.



28 June – 14 September 2025

OUR STORIES Contemporary Indigenous Weaving

Weaving is an ancient artform practiced throughout the globe. The styles, purposes and materiality of each woven form was influenced by the land and Country of their creators, and the artists in *Our Stories: Contemporary Indigenous Weaving* exemplified the connection of practice to their individual homelands and culture.

These contemporary expressions of traditional techniques enact ancestral knowledges and celebrated enduring or renewed intergenerational practice. Meditations on Country and culture, these vessels of knowledge, containers of connection, honoured the women who bind the fabric of families and culture together.

Artists represented include Vanessa Cannon (Kuku Yalanji/ Kuku Nyungkul), Sonja Carmichael (Quandamooka), Shirley Macnamara (Indjalandji Dhidhanu and Alyawarr), Ivy Minniecon (Kuku Yalanji, Kabi Kabi, Gooreng Gooreng and South Sea Islander), Paula Savage (Mualgal from the Serganilgal clan group of Dabu on Moa Island, and the Kaurareg Nation of Muralag and Kiriri), Philomena Yeatman (Gunggandji and Kuku Yalanji).



This exhibition is supported by the Double R Arts Foundation

Christopher Bassi, Meriam, Yupungathi, b. 1990, Brisbane, Queensland, Untitled, Frangipani 2025, Oil on Canvas, Courtesy of the artist



This exhibition is supported by the Double R Arts Foundation

Maljah Cathy SNOW, b.1954, Normanton, Queensland, Gkuathaarn, Waterlilies I 2025, digital print on Panama cotton canvas, Courtesy of the artist. Commissioned by Cairns Art Gallery, 2025



Melanie HAVA, Dulgu-barra and Wari-barra, b. 1982, Mount Isa, Queensland, Bagan Mungan I (detail) 2024, synthetic polymer paint, metallic watercolour, gold and silver leaf on paper, courtesy of the artist

Philomena YEATMAN, Gunggandji, b.1960, Cairns, Queensland Mother's womb 2025 pandanus, lawyer cane, natural dyes, Courtesy of the artist, Photographer: Michael Marzik

COLLECTION ACQUISITIONS

Janet FIELDHOUSE

Kala Lagaw Ya/Meriam Mir
Born Cairns, Queensland, 1971

Turtle Charm 2023

buff raku trachyte, clay, raffia, wire
80 x 52 x 30 cm

Idogi Spirit 2023-24

buff raku trachyte, raffia, wood, wire, felt

Purchased Cairns Art Gallery, 2024

Commissioned by Cairns Art Gallery

Robert Tommy PAU

Date of birth: 1967
Clan group: Erub Samsep

Blooming Flowers (Red)

Blooming Flowers (Blue)

Blooming Flowers (Green)

Blooming Flowers (Yellow)

2023

hand-coloured vinylprint

148cm x 76cm (image)

Purchased Cairns Art Gallery, 2024

Commissioned by Cairns Art Gallery

Mirdidingkingathi Juwarnda

Sally Gabori

b. c.1924 d. 2015

Language: Kayardilt

Clan: Kaiadilt

Country: Mirdidingki, Bentinck Island

Dibirdibi Country 2009

Synthetic polymer paint on linen

198 x 101 cm

Purchased Cairns Art Gallery, 2024 with funds from the
Cairns Art Gallery Foundation.

Tania Major

Language: Kokoberra

Community: Kokoberra

Country: Kowanyama

b. 1981

Tradition Reimagined: Dilly Bags Unveiled I 2024

Hand-built papier-mâché from recycled cardboard,

natural ochres, shell, wax, twine

48 x 35 x 45 cm (variable)

Purchased Cairns Art Gallery, 2024

Tradition Reimagined: Dilly Bags Unveiled II 2024

Hand-built papier-mâché from recycled cardboard,

natural ochres, female black cockatoo feathers, shell,

wax, twine

40 x 31 x 42 cm (variable)

Purchased Cairns Art Gallery, 2024

Tradition Reimagined: Dilly Bags Unveiled III 2024

Hand-built papier-mâché from recycled cardboard,

natural ochres, bush turkey feathers, shell, wax, twine

51 x 27 x 36 cm (variable)

Purchased Cairns Art Gallery, 2024

Philomena YEATMAN

Language: Gunggandji

Country: Gunggandji and Kuku Yalanji

b. 1960

Mother's womb 2025

pandanus, lawyer cane, natural dyes

150 x 80cm; 100 x 55cm; 65 x 30cm

Purchased Cairns Art Gallery, 2025

Tania MAJOR

Tradition Reimagined: Dilly Bags Unveiled I 2024

hand-built papier-mâché from recycled cardboard,

natural ochres, shell, wax, twine

48 x 35 x 45 cm (irregular)

Purchased Cairns Art Gallery, 2024



SUPPORT 2024 / 2025

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 with all the latest information about current and future Gallery exhibitions, programs, visitors and events.

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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 and staff of the Foundation and Gallery work together to identify fundraising initiatives, including identification of works of art to be acquired through the Foundation's annual giving campaign.

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as at 30 June 2025

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Consultant Curator

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Shonae Hobson
Consultant Curator

SELECTED TESTIMONIALS 2024 / 2025

Highly positive visitor comments for the 2024/25 CIAF exhibitions were the norm. Examples include:

Ryan Presley



Loved Ryan Presley's art – beautiful and meaningful – Gallery Survey



Beautiful, intricate and thoughtful works. Wish more Australians understood the legacy of our history and how important it is. Love it lots! – Guest Comment Book

Tommy Pau



Beautiful to see appreciation of the feminine aspect of Torres Strait culture. Love them all. Guest comment book. – Guest comment book



Came to the art exhibition for a school art excursion, the style, symbolism and colour of Tommy Pau was marvellous and inspiring. – Gallery Survey

Naomi Hobson



– I found Life on the River to be very moving, very glad I got to see it – Online Gallery Survey



Naomi Hobson - Absolutely gorgeous sister. Your mob is stunning and you captured their energy into your photographs. It felt like I was right there along side them. Especially father and son. Thank you – Online Gallery Survey

Janet Fieldhouse



They are amazing, I have seen them up close and they are beautifully done. Congratulations Janet – Facebook



Beautiful, carefully designed and executed work. Especially enjoyed the marriage vessel info – Guest Comment Book

War Quilts garnered exceptional praise from visitors:



Inspiring. The dedication, skill and thought that went into making these quilts – Exhibition Comment Book



The war quilts are exceptionally moving having served myself in Afghanistan. I can see the love – Exhibition Comment Book



Really moving. I want to imprint all the little details in my head forever – Exhibition Comment Book



My third visit to the exhibit – I see something new every time – Exhibition Comment Book



What an amazing exhibition. How lucky is Cairns to have this in our gallery – Exhibition Comment Book



Beautiful gallery, we are locals and visit often. We attended the war quilts exhibition and it was so interesting and informative, very nicely presented, as always – Google Review



Beautifully curated and lit exhibitions. Each exhibition is exquisite. I thought I might be quick viewing the War Quilts but was mesmerized by the designs and intricacy of the works. I ended up reading about each one – Tripadvisor

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

✉ info@cairnsartgallery.com.au

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