

# Reflections

the tnq7 film archive project





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Perc Tucker Regional Gallery

## Publisher

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CityLibraries would like to thank Paul Lyons for his selfless dedication to protecting this nationally significant collection. CityLibraries would also like to thank Therese Smith (née Gleeson) and the Gleeson family for their generous donation and support in making the TNQ7 Archive a public treasure.

Cover Image:  
Elijah Clarke, *Stories from Bwgcolman (2)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

in collaboration with

# citylibraries

*Perc Tucker Regional Gallery and Townsville City Council acknowledge the Traditional Owners and Custodians of Townsville – the Wulgurukaba of Gurambilbarra and Yunbenun; and Bindal people. We pay our respects to their cultures, their ancestors and their Elders – past and present – and all future generations.*

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# Foreword

North Queensland history and identity has always been tied to a sense that our community is separate from the rest of our State, not just in our geographical isolation, but in the isolation we experience from the politics and people that govern us.

The story of the TNQ7 Archive uniquely reflects our broader history and the need to represent ourselves in our own voices; the *Reflections* exhibition illustrates the conversation between our past and our present as we frame our current realities within the context of a complex, and at times, problematic history.

The story of television broadcasting in Townsville beamed into life on the 1<sup>st</sup> of November 1962.

As the second regional television station in Queensland, TNQ7, or Telecasters North Queensland, began transmissions from the studio and tower base atop Mount Stuart.

The station aired locally-produced content and programming, eventually reaching an audience from the Central Coast in Queensland, west to Mount Isa, and as far north as the Torres Strait. During close to forty years of operation the station recorded and produced a wide range of content from sporting events and news, to children's programming, lifestyle, and travel shows.

Headed by businessman and family patriarch Jack Gleeson, TNQ7 was, from its beginnings, focused on telling North Queensland stories to a North Queensland audience.

*I want you to know that this is your station, this station is owned and controlled by 600 people in the viewing area, and I assure you that we will be bringing you the very best in TV entertainment.*

Jack Gleeson - Opening Of Television Speech  
1<sup>st</sup> November 1962

Following the death of regional broadcasting in Townsville in 1996, the TNQ7 Archive may have gone the way of most regional television archives, either to the tip or to be locked down in a Southern station repository.

Instead, it was saved from a literal garbage skip by producer and former TNQ7 employee Paul Lyons, and together with the Gleeson family it was protected within the walls of the former station building.

With the donation of the TNQ7 Film Archive to the Local History Collection, City Libraries in 2017, Jack Gleeson's legacy was honoured and secured, ensuring the collection would be accessible to the community it was created for.

The TNQ7 Archive contains over 8,000 items in formats from 16mm films to Betacam tapes and VHS. The broad range of formats present challenges to preserve the collection for future generations, to undertake necessary conservation work, and to make the collection accessible to the public.

2025 is the deadline estimated that video collections will no longer be able to be preserved. Library staff, with partners such as Perc Tucker Regional Gallery, are working to ensure that the collection is presented to the public and to digitise the Townsville TNQ7 Archive collection before 2025.

If we act swiftly today, we will all enjoy the advantages that digitisation of our collections can bring. There is still time to avoid a cultural calamity affecting future generations of Australians: the preventable loss of an irreplaceable part of our heritage.

National Film And Sound Archive - Deadline 2025 – Collections At Risk

**Katie Pittock, Local History Librarian,  
Townsville City Libraries**

Hannah Murray, *Coral Bomb - loved to death* [detail] 2019  
Mixed media on board, framed, 122 x 92 cm







# Curator's Note

When Katie and Annette came to me wanting to find different ways of engaging with an archive of historical Townsville and North Queensland news footage, I thought an interesting approach would be to have artists of different generations access the archive through the lens of their own experience. Each artist was asked to find something that resonated with them, and to respond through their studio practice. In my time with the Townsville City Galleries team, and Umbrella Studio before, something I have been dedicated to is telling the story of Townsville through its artists, and this seemed an opportunity as any for locals to do just that.

Soon the plan for the exhibition was settled. That is, eight artists, and footage of them and the archival materials that they were responding to, and *Reflections: the TNQ7 Film Archive Project* was on its way. I consciously chose artists who spanned generations, and who (in theory) would respond to different aspects of the archive. I was also keen to have artists of different experience levels be part of the exhibition in order to bring together those who may not have worked together before. It seemed especially appropriate in the context of the exhibition, delving into the archive and potentially finding common ground in our shared history.

Being exposed to events, images, and curiosities of a bygone era can reveal something about our collective past, yet there is often an access point that is personal which we are drawn to.

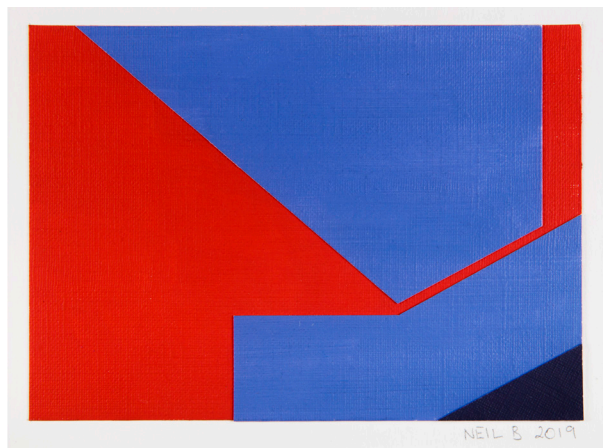
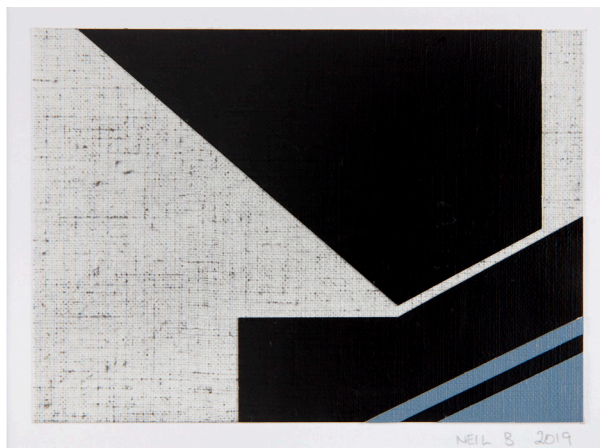
These range from incredibly personal responses to more esoteric reactions that can't be so easily explained. In broad terms, this exhibition attempts to visually chart the way the media, particularly the news, informs our memory, and perhaps the way our memory changes through time. The works of this exhibition exist somewhere between the mind's eye and an agreed-upon history; both are, at their core, constructs, yet both have more than a passing basis in reality.

I hope that you enjoy this exhibition, the result of a partnership between the Libraries and Galleries teams. Perhaps you will discover something about Townsville's story here, or even your own.

**Jonathan McBurnie**  
**Creative Director, Galleries**

Neil Binnie, *Victoria Bridge #3* [detail] 2019  
Oil on linen, 95 x 133 cm





Neil Binnie, *Study for Victoria Bridge #13* 2019  
Oil and charcoal on paper, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #7* 2019  
Oil on paper, collage, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #6* 2019  
Oil and charcoal on paper, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #10* 2019  
Oil on paper, collage, framed, 36 x 38 cm

# Neil Binnie

This series of work originates from the evolving nature of one of Townsville's oldest urban objects, Victoria Bridge. The heritage listed, late 19<sup>th</sup> century bridge continues to survive, defying other developments in the city that have been proposed, designed, constructed, and subsequently demolished, in far shorter timeframes. My works in this exhibition relate to archival footage that documents a redevelopment of the bridge in the 1980s.

The footage demonstrates that Townsville's urban history echoes public conversations regarding the condition of the city; from derelict and run-down to renewed and optimistic, elements that shape the evolution of urban space in the city rarely go unnoticed. The type of urban modification displayed in the film supports my interest in the urban landscape and these resulting works are another approach to documenting Victoria Bridge, as it currently stands.

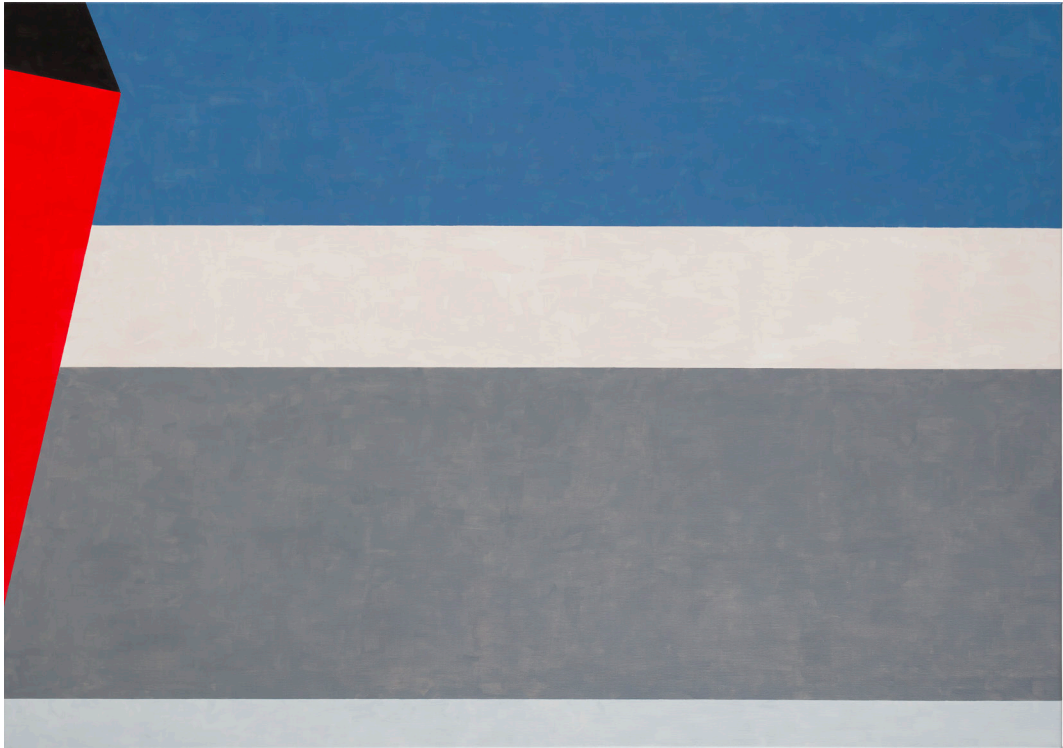
In recent years my practice has involved visualising the abstract qualities of urban forms. In completing this series of work, my process involved two parts. First, observing the object from life via pedestrian travel to experience elements such as colour, line, and form. Second, formalising this material in the studio by further investigation using design principles to resolve studies on a small scale with selected works developed into larger paintings. Colours are closely associated with the object, while compositions derive from observations with a focus on geometric and spatial relationships of shape, colour, and tone.



*Victoria Bridge*  
CityLibraries Townsville, Local History Collection



Photo: Victoria Bridge, Neil Binnie



Neil Binnie, *Victoria Bridge #3* 2019  
Oil on linen, 95 x 133 cm



Neil Binnie, *Victoria Bridge #1* 2019  
Oil on linen, 95 x 133 cm







Neil Binnie, *Victoria Bridge #2* 2019  
Oil on linen, 95 x 133 cm



Elijah Clarke, *Stories from Bwgcorman (2)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

# Elijah Clarke

While studying the TNQ7 Archives given to us, I noticed that Palm Island was mentioned several times. Whenever Palm was spoken about, it was often in conjunction with negative stories. This does not reflect my experiences travelling to Palm Island, where I have met many people who generously offered their friendship, showing a vibrant, robust, and positive community. I have been humbled by the willingness to share their stories, helping me understand both the past and present of the Island.

As a non-Indigenous Australian, I believe that listening to, and learning from Indigenous Australians is a vital step for our country's future, to begin mending and renewing the relationship between Indigenous and non-Indigenous Australians.

Despite my unease at being perceived as a white-man telling someone else's story, these images are a record of my journey.

Palm Island has had a hurtful past, formerly used to place Aboriginal and Torres Strait Islander people after forceful removal from their homes.

Note: Palm Island is now led by the Palm Island Aboriginal Shire Council, elected by the community.

This project was made using a large format 4x5 press camera. The negatives were scanned and colour-corrected digitally before printing.



*News File Palm Island*  
CityLibraries Townsville, Local History Collection



Elijah Clarke, *Stories from Bwgcolman (I)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm



Elijah Clarke, *Stories from Bwgcolman (8)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm





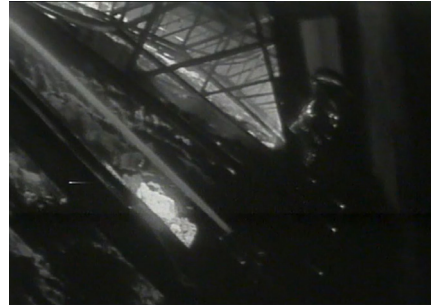
Kathy Cornwall, *Otherworld* 2019  
Oil on canvas, 75 x 188 cm

# Kathy Cornwall

The response that I felt upon opening the TNQ7 Archive video file titled *Bulk Sugar Terminal Fire (Silent)* was one of quiet wonder. An intensely stark drama was created by the cameraperson's compositional style, using black and white film to capture the event of the Sugar Shed Fire of 1963. This for me was greatly immersive. I often feel transported to a time before my own when I am privy to seeing old films. The sensations that occur whilst watching will always bring on the imaginative and romantic side to my thinking. I journeyed within this story, using a purely visual language, to other frontiers, other galaxies.

During my years as a painter, I have found great interest in the natural world and organic form. A visual investigation will occur whilst exploring the details of the rainforest such as its twisting and bulbous surfaces; the balancing act between life and death. This kind of work allows me to meet with multiple surprises and ample analytical interaction; as I become visually lost and found within the subject. To see such a huge industrial structure aflame and undergoing destruction under the power of a natural phenomenon was instantly interesting to me.

I found myself able to explore something new to me, yet old at the same time. In these works, the abstract qualities of nature are present in a sort of tango with visual markers of the human experience. We as humans will never truly master nature. Yet this is only because the acts of nature, though they are at times dormant, are ever present within us.



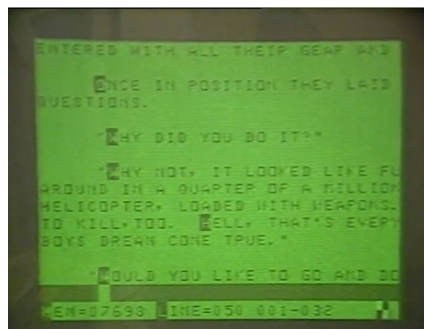
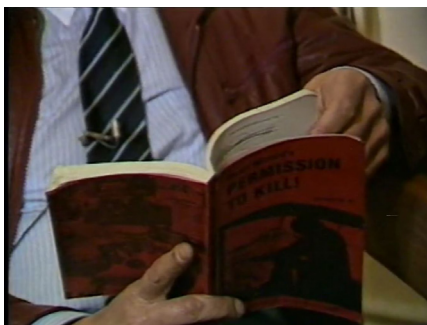
*Sugar Shed Fire, 21st Doco, 1954-1964 Townsville Area Tape CityLibraries Townsville, Local History Collection*



Kathy Cornwall, *Mangled in daylight* 2019  
Assemblage; wood, plastic, carbon fibre, 118 x 211 x 20 cm



Kathy Cornwall, *White-hot windows* 2019  
Oil on canvas, 68 x 181 cm



*Vietnam Footage For Overlay News & Newsweek*  
CityLibraries Townsville, Local History Collection



*Rowes Bay Bush Children's Fête Footage Master 1992*  
CityLibraries Townsville, Local History Collection



# Rob Douma

Reviewing the TNQ7 media archives I discovered two digital media files that were particularly interesting, an interview with a former soldier and a news segment about a primary school fête.

Brian Wizard was discussing his book *Permission to Kill*. Wizard was an American soldier who experienced the Vietnam War in 1968 as a helicopter door gunner. Post-war, he had penned his memoirs whilst living in North Queensland. The interviewer's introduction: "Much of Brian's book is a day-to-day account of action in the field, the horrors of the Vietnam War. How was it for you?" Wizard's response was an enthusiastic: "Great fun!"

Wizard's candour surprised me. As a former soldier myself, his attitude resonated deeply. Indeed moments in combat can be quite fun. Extreme danger amplifies excitement resulting in an exhilarating experience. Nowadays, expressing this sentiment is frowned upon for the fear of glorifying war. The interview was filmed in the early 1980s, a time when home computers were new and exciting technology. Wizard slowly typed away on a large chunky keyboard. A tiny 15 cm screen on a small television flickered in dull greens as words slowly appeared. The monitor displayed a passage from his book; a thought provoking statement considering current gender politics and the culture of political correctness.

Wizard's motives for joining the war were being questioned.

*"Why not? It looked like fun! Flying around in a quarter of a million dollar helicopter. Loaded with weapons. Permission to kill, too. Hell, that's*

*every young boys dream come true."*

The second news segment was about the military. Observing the Army operate around North Queensland is normal and unsurprising given the large military footprint in Townsville with the installation of Lavarack Barracks in 1966. TNQ7 news footage showed a local primary school fête with families enjoying games and activities. Soldiers proudly displayed their military vehicles and provided weapons for eager children to play with. Whilst some people naïvely view this as showing the community what the army does, its true agenda is the normalisation of military culture. It is an insidious part of a recruiting plan, one that also deliberately targets youth in low-income demographics. Examples of organisations taking advantage of the ignorance of young people to influence their values and beliefs include the Nazi Party in the 1920s with their highly successful Hitler Youth programs.

Shocked by the happy faces of the children playing with weapons of extreme violence, I felt compelled to create a work that was critical of recruiting tactics and to examine the role of the media, complicit by conveying propaganda. Influenced by Picasso's *Guernica* as an exemplar anti-war statement, the work is a dreamscape of images that represent what young boys (stereotypically) aspire to enjoy: guns, girls, and space-travel. The cane toad, a signifier of North Queensland, is symbolic of the gross things that boys like and additionally serves as a further reference to *Guernica*, which also featured dead and dying animals from the horrific bombings during World War II.



Rob Douma, *Young Boy's Dreams* 2020  
Charcoal on canvas, 3 panels, total 152 x 366 cm







Sheree Kinlyside, *TVL1 - TVL6* 2019  
Recycled board, 6 parts, dimensions variable

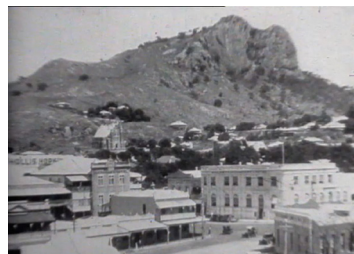
# Sheree Kinlyside

When any artist draws something, an object, a figure, it becomes much more familiar to them. They have a better understanding of how it occupies space. Nothing new there.

Then some artists might go on to construct something else, a new work from those same drawings. They are allowing others to see more closely what they see. Sharing what they see is an artist's job.

I moved to Townsville from New South Wales thirty-five years ago. Adjusting to the tropical heat is an ongoing thing each summer but leaving Townsville now would be difficult. It seems I must learn to love it here and to do this I have to fully understand the city and know it, in detail.

The *TNQ7 Film Archive Project* has switched on a local history light in my brain. I feel compelled to draw Townsville.



*Townsville Centenary 1864-1964*  
CityLibraries Townsville, Local History Collection



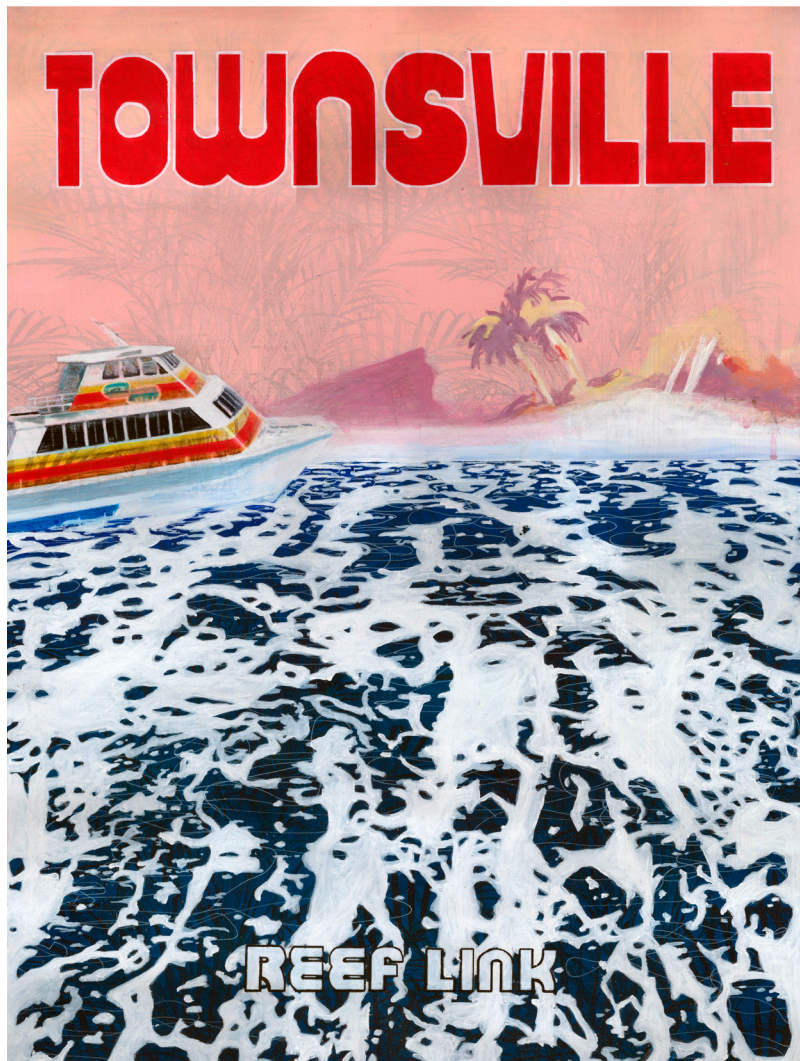


Left and right:  
Sheree Kinlyside, *Townsville Beginnings* 2019  
Artist book, 20 x 26 x 2 cm (closed)



The notes were taken using the 1907 film machine  
in the mountains. In particular, the forests were  
Tremblay's memory 1884-1904  
But the trees were gone  
and had to be re-planted in 1904  
and had to be re-planted in 1904

Shirley Graham 2019



Hannah Murray, *Reef Link I* (circa 1983) 2019  
Giclee print on Hahnemühle Photo Rag, 78 x 60 cm

# Hannah Murray

My artwork for this exhibition responds to the 1983 TNQ7 Archive footage titled *Tarca's Reef Project*. The eight minute newsreel reports on the final stages of the impending launch of the *Yellow Submarine*, an innovative semi-submersible boat designed to view the reef from below the ocean's surface, as well as the coinciding launch of *Reef Link I*, a daily, high-speed catamaran tourism service between Townsville and a series of floating pontoons on the Great Barrier Reef; the first of their kind.

A trailblazing pioneer of reef tourism, Townsville developer Doug Tarca was passionate about sharing the beauty of the Great Barrier Reef. Investing a considerable amount of time and money, Tarca first established the world's largest offshore display of fluorescent corals at Tarca's Coral Gardens, South Townsville in 1967, before launching his reef tourism service and most ambitiously, the world's first floating hotel. Anchored 70km off the coast of Townsville on the John Brewer Reef the hotel operated during 1988 and 1989.

A lasting monument in the shape of a coral "bombie" or bommie can be found near the Maritime Museum of Townsville to commemorate Tarca's life, passion and contribution. The inscription on the plaque reads:

*This coral "bombie" stands in memory and recognition of the late Doug Tarca. The futuristic ideas & visionary qualities that he brought into this world through the Townsville community, continue to create joy in the hearts of many — Thank you Doug 1928 -1996*

With the fragility of the reef and more broadly the environment in mind, *Coral Bomb – loved to death* pays homage to Doug Tarca's legacy as well as drawing attention to the increasingly vulnerable state of the Great Barrier Reef.



*Tarca's Reef Project*  
CityLibraries Townsville, Local History Collection

Hannah Murray, *Coral Bomb - loved to death* 2019  
Mixed media on board, framed, 122 x 92 cm





# Anneke Silver

For me this was very much a project about memories, about things in my own life associated with news items at the time. In many ways, television has taken over from reading and conversation, so I wanted to reintroduce an element of storytelling, include some writing; a story prompted by my chosen news items; thereby, in a sense, reversing the effect of television. The result is a series of four diptychs showing a screen shot of the original B&W footage rendered in charcoal, accompanied by a storyboard showing my own story, prompted by that news item. The images appear in rectangles with rounded corners so typical for early TV. And remember the strange blue light that emanated from the B&W screen? That explains the light blue. To articulate the element of time, I cut profiles out of perspex of us watching over the years, first just my husband Eddy and I, then the two of us with our two small boys, and later four of us with our sons in their teens with mullet haircuts!

## **The Old Town Hall - 1963**

The image shows the procession held to celebrate Townsville's 100-year birthday with the old Town Hall in the background, with which I have a strong personal connection. It was a magnificent Victorian building which included the beautiful Theatre Royal where Anna Pavlova performed in 1919. It stood where Northtown and the *Sugarshaker* are now. The 1970s brought modernisation and sadly the building was abandoned and partly burnt. We were planning our residence in Kelso when I saw the demolition sale notice.

As a result, doors for that house came out of the old Town Hall. From the most plain, to elegant French doubles, to arched library panes, and to the magnificent front doors. With the help of friends, we also rescued the shop windows, which they said would be smashed, and had them cut into louvers.

## **Salty Caramel - 1964**

77,000 tons of smouldering sugar—testimony to official stupidity! Brisbane's Fire Chief, Mr. George Healy said it was "thought that the sugar would not burn." I don't know about you, but I remember in high school chemistry one of the first tests was to burn sugar. The Sugar Shed was protected against cyclones but not fire. Fire units from all over Queensland, pumps from a US destroyer that happened to be in the harbour, and the Harbour Board tug sprayed thousands of gallons of seawater 24hrs a day. A syrupy fluid oozed into the creek causing a massive fish kill. The smell was not easily forgotten; a jeweler friend commented that all the silver turned black. It burned for almost a week. It became something you took visitors to, "let's go for a coffee and then have a look at the fire." Time was lost because of mismatched equipment, and this particular incident prompted the standardisation of fire equipment in Queensland.

### **Cyclone Althea - 1971**

Major cyclone damage led directly to the formation of the Martin Gallery, which played an important role in the growth of art appreciation in Townsville. Pharmacist Ralph Martin always wished for something more engaging than a pharmacy. After destruction of his own shop, he discovered that the shop next door had a suitable space for a small gallery. It was initially only about 6 x 6 m but made a tremendous impact, displaying works from well-known artists from all over Australia, years before we had a regional gallery. Later he converted the whole space into a gallery, allowing for larger works and sculptures. Many of us artists grew our careers by being included in his stable.

### **Bridges - 1987**

I have always had huge respect for Indigenous cultures. The Indigenous people living around Victoria Bridge were spoken of mostly in negative terms. But weren't they trying to continue their traditional lives in that very location? Artist and friend Ron McBurnie produced etchings symbolising the situation in which he, in a most sensitive and insightful way, used the bridge as a metaphor –bridging the two cultures being a heavy weight to carry. I used one of his images in my story panel. Victoria Bridge was refurbished in 1988 and reopened as a covered walkway, housing shops and Umbrella Studio. Much later it was refurbished as it is now.



*25 Years Of Tv Ex Ten Qld Produced In Townsville*  
CityLibraries Townsville, Local History Collection



*Sugar Shed Fire, 21st Doco, 1954-1964 Townsville Area Tape*  
CityLibraries Townsville, Local History Collection



*Cyclone Althea C16 11 30am*  
CityLibraries Townsville, Local History Collection

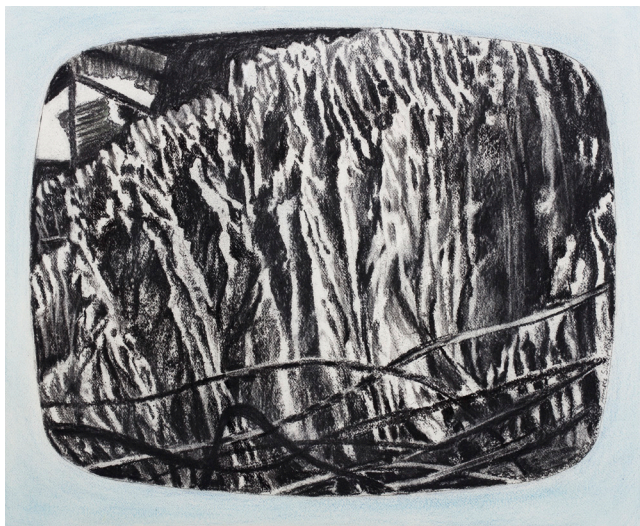


Anneke Silver, *The Old Town Hall 1964* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper, 51 x 61 cm



Anneke Silver, *The Old Town Hall 1964* (Panel II) 2020  
Mixed media on canvas and 300g watercolour paper, 51 x 61 cm



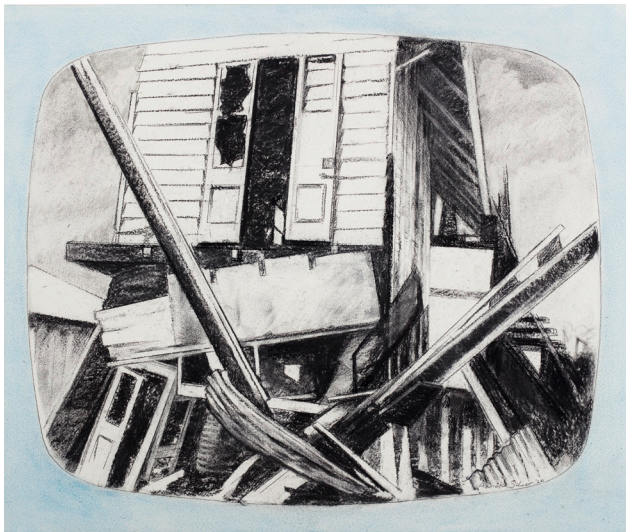


Anneke Silver, *Safety Caramel 1963* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper, 51 x 61 cm

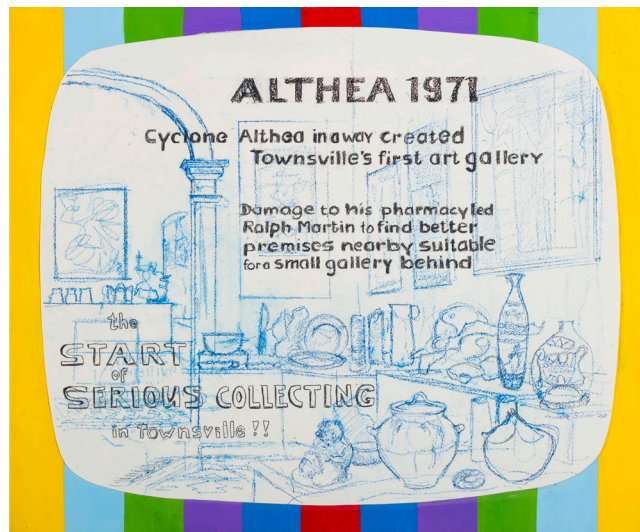


Anneke Silver, *Safety Caramel 1963* (Panel II) 2020  
Mixed media on canvas and 300g watercolour paper, 51 x 61 cm

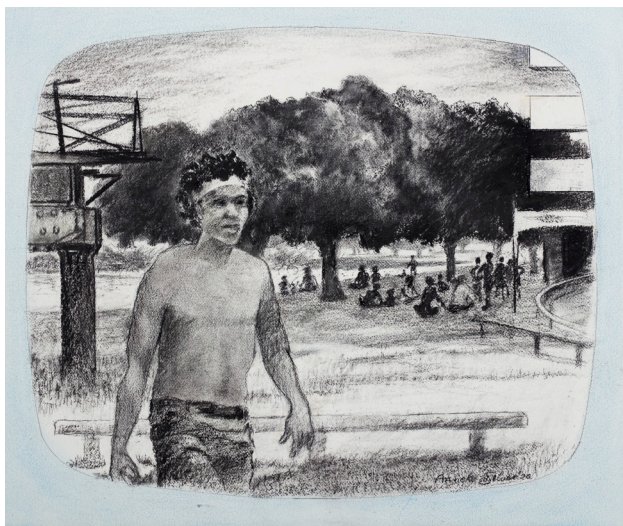




Anneke Silver, *Althea 1971* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper, 51 x 61 cm



Anneke Silver, *Althea 1971* (Panel II) 2020  
Mixed media on canvas and 300g watercolour paper, 51 x 61 cm



Anneke Silver, *Bridges 1988* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper, 51 x 61 cm



Anneke Silver, *Bridges 1988* (Panel II) 2020  
Mixed media on canvas and 300g watercolour paper, 51 x 61 cm



Kellie Williams, *Invisible* 2019  
Site-specific installation and performance  
Image: Kellie in her studio, Townsville



# Kellie Williams

In my installation and performance-based artwork I explore notions of invisibility, as it relates to the experience of being a woman in Townsville in the 1970s and 1980s.

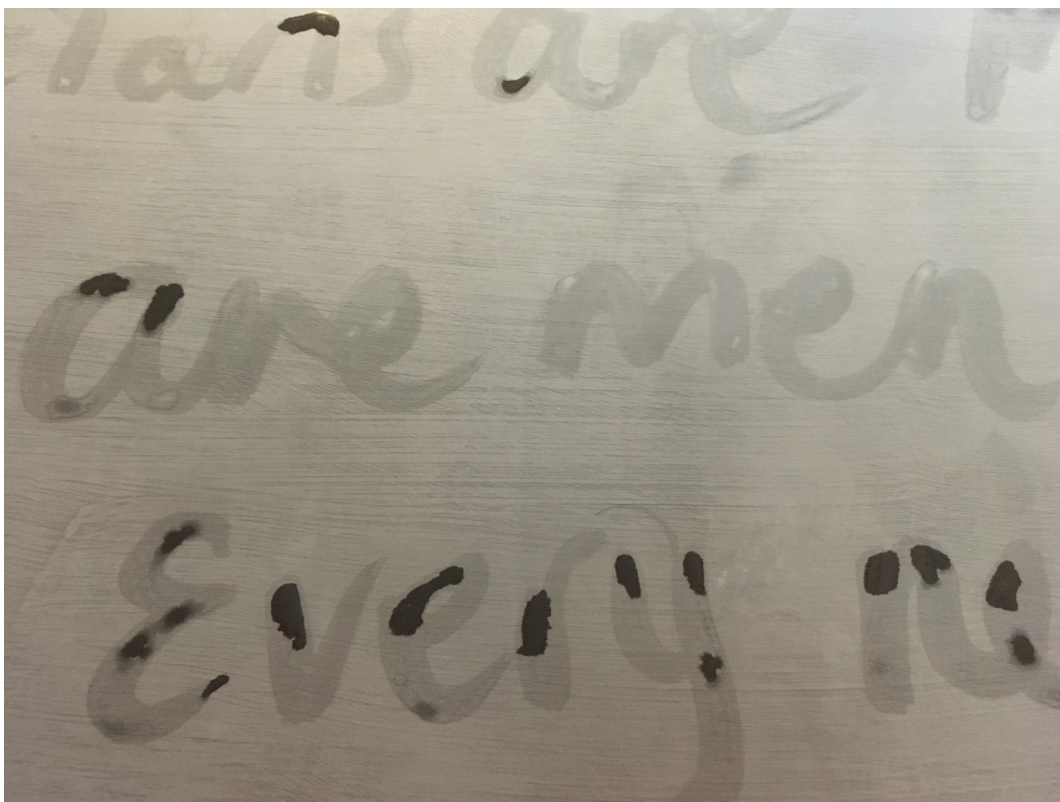
I have responded to several files of raw historical footage taken by a television station in North Queensland, many of which feature news broadcasts relating to current affairs from this era.

The representation of women's experiences in these files is very limited, and stories that are included seem to focus on including women's scantily clad bodies to promote experiences. In very few segments where women are interviewed, the focus is on their roles as mothers and wives, rather than on their opinions of the broader world in which they live.

In my artwork *Invisible*, I attempt to make visible the skewed media representation of women from earlier eras, and to give voice to this generation of women. I have chosen to perform an act of great visibility, where I kneel and silently write text in first person on rectangular panels placed on the ground. I use a paint brush and water, and the text slowly evaporates as I continue. The fading text is a reference to temporality - the representation of voices from the past. I aim to create a tension between the silence of this act, and its overt visibility- mirroring some of the complexity of identity politics for women, both then and now.

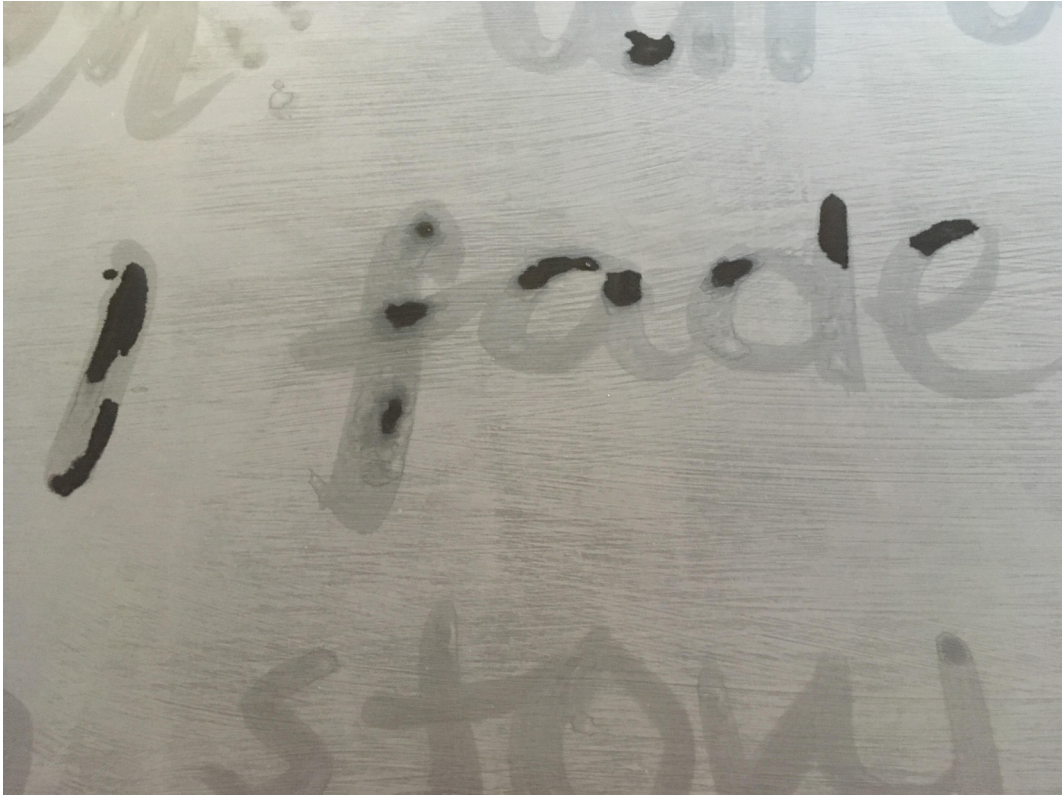


1983 Fun Run  
CityLibraries Townsville, Local History Collection



Left and right:  
Kellie Williams, *Invisible* [detail] 2019  
Site-specific installation and performance





# Artist Biographies

## **ANNEKE SILVER**

b. 1937, The Hague, Netherlands

Anneke Silver has been based in North Queensland since moving to Townsville in 1961, which has been the base of her artistic practice ever since. Silver is deeply passionate about the natural and cultural environment, and her work often comments on the vulnerability of nature and the development of the landscape due to human interference.

## **ELIJAH CLARKE**

b. 1998, Tasmania

Elijah Clarke is an emerging photographer with a deep love for the country. Clarke graduated from James Cook University's Creative Media Arts degree in 2019, majoring in Photography, and is currently studying a Master of Arts at the Photography Studies College. Clarke often works with analogue cameras and techniques, fascinated by the artifacts and quality that the archaic tools render.

## **HANNAH MURRAY**

b. 1982, Ayr, QLD

Hannah Murray, artist and arts educator, has been developing a decidedly tropical aesthetic in recent years, through painting, drawing, printmaking, and more recently, product and fabric design. Murray's still-lives reflect her botanical interests while exploring the concept of the fragility of life.

## **KATHY CORNWALL**

b. 1980, Fiji

Inspired by the organic shape and form in nature, Kathy Cornwall's artistic practice transcends an array of mediums; watercolour, works on paper, oil painting, mixed media, ceramics, weaving, and even sculpture. Though these methods differ vastly, her influence and passion remain consistent. Cornwall's work reflects a sense of ease in the way she interprets her environment, particularly seen in her landscapes and sculptural pieces.

## **KELLIE WILLIAMS**

b. 1981, Brisbane, QLD

Kellie Williams is an emerging contemporary artist who employs a range of approaches to artmaking, including large-scale installations, video art, performance, sound art, and photography. Also a curator and gallery director, her research-driven practice explores contemporary feminist theory and women's issues.

## **NEIL BINNIE**

b. 1973, Brisbane, QLD

Neil Binnie's arts practice is largely centred on geometric abstraction and his response to the built environment. His work demonstrates a thorough investigation into colour interaction and principles of design within the two-dimensional frame, driven by his interest in the relationship between human activity and the urban landscape. His methods combine visual research into the built environment with a more formal approach to colour interaction and intuitive construction.

## **ROB DOUMA**

b. 1973, Tasmania

Rob Douma's arts practice draws heavily from his experiences in the military and as a tattooer. Trained in printmaking and a graduate of the University of Canberra, Douma has been focusing on drawing the past few years with an emphasis on large-scale charcoal works, some of which reside in collections such as the Australian War Memorial. His imagery tends to incorporate darker themes in a surreal, lowbrow manner, with topics such as war, sexuality, and mortality among them.

## **SHEREE KINLYSIDE**

b. 1955, Young, NSW

Artist Sheree Kinlyside's skills in design and print are employed in her role as Director of Red Rag Press which was established in Townsville in 2006. The Press produces limited editions of fine press prints and artists' books using contemporary, vintage, and antique printing presses. Kinlyside's work is often political, expressing views on issues close to her heart such as the ever-shifting position of females within society and life in North Queensland.

# List of Works

Neil Binnie, *Victoria Bridge #1* 2019  
Oil on linen, 95 x 133 cm

Neil Binnie, *Victoria Bridge #2* 2019  
Oil on linen, 95 x 133 cm

Neil Binnie, *Victoria Bridge #3* 2019  
Oil on linen, 95 x 133 cm

Neil Binnie, *Study for Victoria Bridge #6* 2019  
Oil and charcoal on paper, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #7* 2019  
Oil on paper, collage, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #10* 2019  
Oil on paper, collage, framed, 36 x 38 cm

Neil Binnie, *Study for Victoria Bridge #13* 2019  
Oil and charcoal on paper, framed, 36 x 38 cm

Elijah Clarke, *Stories from Bwgcolman (1)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (2)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (3)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (4)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (5)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (6)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (7)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Elijah Clarke, *Stories from Bwgcolman (8)* 2019  
Printed scan from 4x5 negative, framed, 54 x 64 cm

Kathy Cornwall, *Otherworld* 2019  
Oil on canvas, 75 x 188 cm

Kathy Cornwall, *White-hot windows* 2019  
Oil on canvas, 68 x 181 cm

Kathy Cornwall, *Mangled in daylight* 2019  
Assemblage; wood, plastic, carbon fibre  
118 x 211 x 20 cm

Hannah Murray, *Coral Bomb - loved to death* 2019  
Mixed media on board, framed, 122 x 92 cm

Hannah Murray, *Reef Link I (circa 1983)* 2019  
Giclee print on Hahnemühle Photo Rag, 78 x 60 cm

Anneke Silver, *Althea 1971* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper  
51 x 61 cm

Anneke Silver, *Althea 1971* (Panel II) 2020  
Mixed media on canvas and 300g watercolour  
paper, 51 x 61 cm

Anneke Silver, *The Old Town Hall 1964*  
(Panel I) 2020  
Charcoal on canvas and 300g watercolour paper  
51 x 61 cm

Anneke Silver, *The Old Town Hall 1964*  
(Panel II) 2020  
Mixed media on canvas and 300g watercolour  
paper, 51 x 61 cm

Anneke Silver, *Bridges 1988* (Panel I) 2020  
Charcoal on canvas and 300g watercolour paper  
51 x 61 cm

Anneke Silver, *Bridges 1988* (Panel II) 2020  
Mixed media on canvas and 300g watercolour  
paper, 51 x 61 cm

Anneke Silver, *Safety Caramel 1963*  
(Panel I) 2020  
Charcoal on canvas and 300g watercolour paper  
51 x 61 cm

Anneke Silver, *Safety Caramel 1963*  
(Panel II) 2020  
Mixed media on canvas and 300g watercolour  
paper, 51 x 61 cm

Rob Douma, *Young Boy's Dreams* 2020  
Charcoal on canvas, 3 panels, 152 x 366 cm total

Sheree Kinlyside, *TVL1* 2019  
Recycled board, 20 x 15 x 6 cm

Sheree Kinlyside, *TVL2* 2019  
Recycled board and drawings, 34 x 15 x 4 cm

Sheree Kinlyside, *TVL3* 2019  
recycled board and fabric, 14 x 16 x 6 cm

Sheree Kinlyside, *TVL4* 2019  
Recycled board, 7 x 23 x 13 cm

Sheree Kinlyside, *TVL5* 2019  
Recycled board, 28 x 16 x 6 cm

Sheree Kinlyside, *TVL6* 2020  
Recycled board, 24 x 12 x 12 cm

Sheree Kinlyside, *Townsville Beginnings* 2019  
Artist book, 20 x 26 x 2 cm, closed

Kellie Williams, *Invisible* 2019  
Site-specific installation and performance



## **Galleries Team**

Wendy Bainbridge	Gallery Assistant
Jonathan Brown	Education and Programs Assistant
Erwin Cruz	Senior Collections and Exhibitions Officer
Rachel Cunningham	Education and Programs Officer
Emily Donaldson	Exhibitions Officer
Michael Favot	Gallery Assistant
Tegan Jackson	Arts Administration Officer
Veerle Jannsens	Gallery Assistant
Dr Judith Jensen	Team Manager, Arts
Jo Lankester	Collections Management Officer
Amy Licciardello	Business Support Officer
Chloe Lindo	Gallery Assistant
Dr Jonathan McBurnie	Creative Director
Jake Pullyn	Exhibitions Officer, Projects
Sarah Reddington	Senior Education and Programs Officer
Samuel Smith	Gallery Assistant
Tanya Tanner	Public Art Officer
Lucy Belle Tesoriero	Curatorial Assistant
Leonardo Valero	Exhibitions Officer

## **Libraries Team**

Michael Bromage	Documentary Filmmaker
Annette Burns	Co-ordinator, Learning and Information Services
Robyn Maconachie	Digitisation Officer
Pamela McGowan	Team Manager, Townsville CityLibraries
Josephine Miskin	Indigenous Resources Officer
Katie Pittock	Local History Librarian



