

KURANDA

PUBLIC

ART

TRAIL





Kathy Clements (nee Simon) ©

LONG BEFORE THE TRAIN

The Djabugay people traditionally used areas near Kuranda for ceremonies, basket making, painting and tool making. Examples of rock art in red and yellow ochre, that have been dated to more than 5000 years old, can be found at Bare Hill Conservation Park. In the early 1900s, residents of Mona Mona Mission were skilled in basket weaving and making artefacts. In the 1970s Enoch Tranby became the first well known indigenous artist in Kuranda, creating the Ulysses butterfly logo for Ngonbi Cooperative. In the 1980s there was an emergence of artwork back into the local culture with the establishment of the Tjapukai Dance Theatre, creating a commercial outlet for artists through the tourism industry. In the 1990s the Bana Mura Artist group was formed to encourage and teach local indigenous artists. In 2007 Djurri Dadagal Art Enterprises was set up to reclaim local cultural products and to sell authentic local Indigenous art items, as well as provide employment opportunities for the community.

FOUNDING OF KURANDA

Founded by European settlement in 1876, Kuranda became attractive for loggers and miners looking for timber and gold in the north. Commission started on the Kuranda Railway in 1886 which was finally opened in 1891. The Heritage Listed Railway Station was built in 1915 and locals from Cairns would visit for their holiday. During the Second World War, Kuranda was a base for troop training, and the Kuranda Hotel Motel was used as an R&R centre and field hospital.



Photos courtesy Jim Mealing



MARKETS AND ARTISTS

In the 1970s artists and those looking for an alternative and more natural lifestyle arrived in Kuranda. These included painters, artisans, carvers, ceramicists, musicians and clothes designers to name a few. The markets were initially created for these people to trade and help each other build and survive in the undeveloped rainforest village. These most recent arrivals brought with them a new vision of community living steeped in the acceptance of individual differences. Many of these people are still living in Kuranda. In 1997 the Kuranda Arts Cooperative was formed to unite many artists who needed a gallery to promote the work of local artists.

CURRENT DAY

Kuranda at 46 per 1000 persons has the highest concentration of creative producers of any Far North Queensland community – more than four times greater per capita than Cairns. Source: the Ideas Economy: Creative industries, their size, worth and impact in Far North Queensland (Cummings, 2007). Many of these artists can be found working from their studios and market stalls, exhibiting in galleries and collaborating in regional and national exhibitions, but all still maintaining the unique style developed from living in this multicultural village.



Photos courtesy Queensland Rail



Pictured from left: Arts Nexus Public Art Project Manager Margo Timmermans, contracted artists and fabricators Julie Wilson-Foster and Kim Prentice, former Mareeba Mayor Cr Mick Borzi, artist Zane Saunders, former Member for Barron River Dr Lesley Clark MP, and artist Lynette Snider. Photo courtesy Arts Nexus/Eve Stafford

KURANDA, WITH ONLY 2% OF THE FAR NORTH QUEENSLAND POPULATION, IS THE LIFESTYLE HOME TO 16% OF THE REGION'S ARTISTS.

Many of these are prominent names. The integrated public artworks in the main street were commissioned by the local council to Arts Nexus to identify certain nodes of significance through a collaborative approach between 13 local artists and fabricators. Combined with existing and recently installed pieces, this has made the streetscape of Kuranda a wonderful expression of local creativity, with artists bringing their own sense of place and community to this small village.



The Kuranda Railway demonstrates the impact that the choice for the route of the railway had on regional development in Queensland. Kuranda Railway Station is an integral part of one of Queensland Railways most ambitious and arduous undertakings and has been heritage listed. The station, preserved in working order, is comprised of the oldest surviving examples of concrete unit block station buildings in Queensland, earlier timber structures and the only remaining fully interlocked system north of Townsville. The current Railway Station was built in 1915 and nicknamed the "Honeymoon Station".



This sign welcomes visitors to Kuranda in various languages, pointing them in the direction of the village. Concept by Rotary, fabricated by Elefantus.



Gateway to Kuranda: has nodes on both sides to welcome visitors to Kuranda from the Skyrail cableway and the Railway, portraying a major marker of community identity as well as honouring the 100-year transport links with Queensland Rail. The works were by Julie Wilson-Foster, who collaborated with fabricator Kim Prentice. Together they sourced railway and other pioneer industry artefacts to provide a walk of discovery on one side, and a railway walk on the other, with street furniture fabricated from railway materials, with Queensland Rail as a sponsor. This linked old rail line and recycled train parts into functional works of art to create a sense of history and heritage. "With the bench seat and the hand rails, and footpath inlays, I wanted to uniquely construct something that shows the strong and long-lasting ties that bond Kuranda to the railway", said Kim Prentice.



Gateway to Kuranda (cont.): The handrails at the historic 120 year old Kuranda Hotel Motel were fabricated by Kim Prentice out of recycled rail line and train parts. This, like the Gateway to Kuranda, is also a functional piece of artwork showing the powerful ties that link Kuranda to the Railway.



Sense of Community: The friezes outside the Windmill Cafe reflect a sense of community and community participation. Shane Morris prepared impressions of community faces in anodized aluminium plates set into the walls of the tree planters all along the footpaths with stonework by Kim Prentice. The work also includes drawings by Kuranda school children, transferred onto ceramic and aluminium tiles.



Kiln-formed float glass tiles were fabricated by Terry Eager. These include faces, footprints and railway motifs linking adjacent public artwork themes.



Sharing of Resources: This extensive area called for collaborative artwork between the original Djabugay and other indigenous inhabitants and was also supported by non-indigenous fabricators. The artists were Zane Saunders, Lynette Snider and Coralie Wason — installed by Kim Prentice. Fabricators: glass by Terry Eager, ceramics by Mollie Bosworth and mosaics by Sarah Austin. The design shows two giant fig tree planters with the paving designs in mosaic pebbles, ceramic and glass tiles, coloured concrete and riverstone. Five circles represent the Indigenous communities dotted along the course of the Barron River — Kuranda, Mantaka, Koah, Kowrowa and Mona Mona. The precinct is edged by the flowing 'river' that is set with glass tiles and porphyry stone.



The ceramic mural on the outside of Jillie Binna was created in 1980. It was designed by Edward Deemera from Yarrabah under instruction from Peter van der Helder from Kuranda. Artists were Adelaide Major, Elaine Stafford, Terrence Canendo and James Ludwick — all from Yarrabah. Jillie Binna was once an art and craft studio and museum.



Metal sculptures designed by Ludo Collingwood and constructed by Hans Pehl.



Crossroads: Amanda Feher created this work to reflect the lifestyle of the town's early days. The crossroads node was the main hub of the town where the locals traversed. Townsfolk on foot, horse or cycle, along with their pets and various other local entities freely roamed with little care for rules.



Crossroads: Artist and fabricator, Peter ('Potter') Thompson and Kim Nelson, collaborated on these ceramic tiled bollards, building large colourful landmarks or pointers related to the shared experience of the Barron River and hydro which are the agricultural basis of the town and the built environment.

Sense of Community (cont.): The two friezes on the corner of Coondoo & Thongon include photographs of respected community elders and drawings by Kuranda school children transferred onto ceramic and aluminium tiles. (Shane Morris and Kim Prentice).



Mural Painting by Jillimablu (George Riley) 1997 from the Djabugay tribe.

These street tiles represent creatures that can be found on the rainforest floor and were created with the thought in mind that children are the most likely to spot them and see how many pictures they can find in the tiles. Kiln-formed float glass by Terry Eager. Installed in conjunction with metal work by Hans Pehl.

Metal signposts fabricated by Hans Pehl, glass shards by Terry Eager — found on street corners throughout the village.



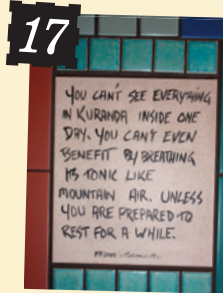
Hans Pehl designed and forged around 115 pieces for this challenging project including handrails, signposts, seating, litter bins and bollards to suit the rainforest and village atmosphere.

Neighbourhood Centre sign, designed by Shane Morris, fabricated by Elefantus, 2010.

Glazed pavement inlays by Peter Thompson laid throughout the village, as part of a Rotary Heritage Walking Trail project in 2000. Booklets are still available for this walk from the Information Centre.



Kuranda Visitor Information Centre - Mural painted by Zane Saunders to reflect his story "Bulmba Maminga" - Love and care for the Country. Project in partnership with GBRMPA, Australian Government Reef Trust and Mareeba Shire Council.



Tiles in the floor of the old Kuranda Visitor Information Centre were designed and fabricated by Peter Thompson. Quotation by F.P. Dodd (known as the Butterfly Man of Kuranda).



This commissioned sculpture by John Beasley was completed in April 1997. It is in 'Black Ice' marble from Chillagoe and stands 1300mm tall. Named "Smoke in the Palms", it incorporates a leaf of the local Kuranda Licuala Palm (*Licuala ramsayii*). The smoke represents both the dispossession of the original indigenous inhabitants of Kuranda and the ongoing destruction of the rainforest.



Artwork by Rebecca Koller and friends, found on walls, roller doors and electricity boxes in the Original Rainforest Markets and throughout Kuranda.



Typical original Queenslander built around 1947 as a residence. Now operating as a commercial business.



St Christopher's Catholic Church built in 1938, a classic Queensland church building with corrugated iron exterior.



This original building was one of a pair constructed in the 1930s by a local builder. This typical Queenslander is an excellent example of early tropical architecture as it is built on stumps, allowing air to pass under the home. This feature and the light frame construction materials meant the heat was not retained in the structure thus providing respite from the heat of the day.



St Saviour's church was constructed in 1915 for the warm climate of tropical North Queensland. It originally had no windows, only louvers and the first floor board on each side folded back to allow the cool air to enter. The bell cote was once on the other side of the porch. Before the new crypt, St Saviour's stood on wooden stumps. Most of the walls, sanctuary area and vestries are as originally constructed. On the organ side of the church there is a painting by internationally renowned Aboriginal artist Zane Saunders. Stained glass by Glass Visions.

ARTISTS' PROFILES

Zane Saunders As well as his traditional visual arts output, in painting and printmaking, Zane explores diverse and challenging mediums of installation, sculpture, media and contemporary performance. www.zanesaunders.com

Lynette Snider Artist and founder of Bana Mura Artists Group.

Coralie Wason Artist and teacher in painting, ceramics, printing. Involved in developing Djurri Dadagal Art Enterprises.

Terry Eager Glass artist, one of original founders of the Kuranda Arts Cooperative. www.kurandaartscoop.com

Mollie Bosworth Professional ceramic artist for 20 years. www.molliebosworth.com

Shane Morris Holds a diploma in visual art and has been commissioned for several public art projects.

Peter Thompson A ceramic and visual artist concentrating on the use of raw ceramic materials and firing ceramics with wood fuels.

Hans Pehl Originally a boilermaker by trade, Hans is now a metalwork artist who also works in stone and wood.

Julie Wilson-Foster International recycler artist.

Kim Prentice Recycler artist. "The Far North Queensland environment inspires me to recycle and create art from everything I can get my hands on".

Sarah Austin Artist in ceramics and functional art.

Kim Nelson Landscape Designer.

Amanda Feher Visual artist with several large commissions on display in public places. "Artwork in the public domain is another one of my passions. I enjoy creating monumental scale works for lots of people to experience".

www.amandafeher.com.au

John Beasley Kuranda Sculptor, gardener and author.

Rebecca Koller Wildlife illustrator





THANK YOU

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www.kurandaartscoop.com
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