

LORNA QUINN & GABRIELLE FALCONER

24 February – 23 March 2024

LORNA QUINN



Cosmic Dust

### Lorna Quinn Artist Statement

“I am interested in sharing encounters that are emotive, that perhaps sit outside of language, through my work.

I am interested in the illusory nature of desire, and in the texture of the fantasies that we inhabit in pursuit of it.” Says Lorna.

## GABRIELLE FALCONER



*Arrival in Hobart Town*

### Artist Statement

Several years ago, artist Desiree Fitzgibbon shared with me the story of the voyage of Princess Royal. The transport vessel Princess Royal was the first to bring free female emigrants to Van Dieman's Land. It left England in April 1832 with 201 women selected from institutions for the destitute in London. The voyage was uneventful with one death until the brig entered Storm Bay, when it encountered a violent storm leading to the loss of all its sails and anchors and running aground on the sandflats near Dodges Ferry. The passengers and crew were rescued by a local farmer Ralph Dodge.

Blenheim Gallery and Garden  
733 Cressy Road,  
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I was initially interested in the reactions of the crew and women aboard as the ship floundered so near to the end of their journey. But, as I read more about the individual lives of the women and the voyage, I imagined how these seemingly unfortunate individuals could have been transformed by the experience. They were seen as a case study by the authorities in England. It was hoped they would become the dutiful housemaids in Vans Diemen's Land, as well as a moderating influence to the largely male population. However, they were reported as being disappointing and to be avoided as they did not seem to confirm to the stereotype of the hard-working country milkmaids, that Mrs Fry was charged with finding.

These women had already experienced complex lives where poverty and disadvantage had shaped them. An extract from the Colonial Times on September 4, 1832 is indicative of the community's response to this "experimental cargo".

*What were the nature of the official despatches received, respecting the cargo of the Princess Royal. Were we not given to understand that the females onboard were from reduced circumstances, but of the best moral character? How then can Mrs Fry and her neighbours reconcile to the confining the vice and infamy of the lowest class, with the respectable daughters of a deceased clergyman, or those of an unsuccessful merchant.*

The images used in these images and pots I have sourced the iconography of the 19<sup>th</sup> century tattoos, scrimshaw and love tokens. These objects and drawings were some of the means for convicts, and sailors to express their emotions about their new lives in colonial Tasmania. Through using these symbols, I have tried to capture the humanity, and hopes of these early female pioneers of the colony.

My work has been informed by a lithograph of the time where the females were represented as butterflies, flying across the seas towards the nets and the arms of the men waiting on the docks in Hobart. It is at once a menacing image emphasising the fragile position of the emigrating women and their lack of personal agency; but can also be seen as symbolising the freedom from the restrictions and paralysing class structure of the 19<sup>th</sup> century English society.

Indeed, many of the Princess Royal girls were to succeed in creating lives where through their hard work they prospered and rose to positions in society that were not possible had they remained in England.

LORNA QUINN



1. Like an oyster  
oil on board, 2021  
30.5cm x 25cm  
\$4,800.00

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2. Internal exile,  
oil on board, 2021  
30.5cm x 25cm,  
\$4,800.00

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3. Cosmic Dust  
oil on board. 2021  
30.5cm x 25cm  
\$4,800.00

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4. Inseam,  
oil on board. 2021  
30.5cm x 25cm  
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5. *Arrival in Hobart Town*  
Linocut 2019  
52 X 49cm, 2022  
\$900 framed, \$700 unframed (edition 6)

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6. *We Would Be Butterflies*

Linocut

62 X 62cm, 2019

\$1200 framed, \$900 unframed (edition 6)

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7. *The Three Graces*  
Linocut, 2022  
28x 31cm  
\$700 framed, \$550 unframed (edition 6)

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8. *Of Dubious Character*

Linocut, 2022

30.5 x 27cm

\$700 framed, \$550 unframed (edition 6)

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9. *Tainted Cargo*  
Linocut 2022  
61 x 36cm, 2022  
\$900 framed, \$700 unframed (edition 6)

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10. *Death at Sea*

Linocut, 2022

61 x 36cm, 2022

\$900 framed, \$700 unframed (edition 6)

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11. *The Pioneer Family*

Linocut 2024

61 x 60.5cm

\$1200 framed, \$900 unframed (edition 6)

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12. *On the road to school*

Linocut, 2024

60.5 x 61cm

\$1200 framed, \$900 unframed (edition 6)

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13. *Seven Days in Paradise*

Linocut, 2019

61 x 60.5cm

\$900 framed, \$700 unframed (edition 6)

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14. *Arrival in Hobart Town*

Ceramic pot (wheel thrown pot by Isaac Patmore)

2023

\$1200

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15. *Mary Morton Allport's paintbox*  
Ceramic pot (wheel thrown pot by Isaac Patmore)  
2023  
\$1200



16. Louisa's Fish  
Ceramic pot (wheel thrown pot by Isaac Patmore)  
2023  
\$600