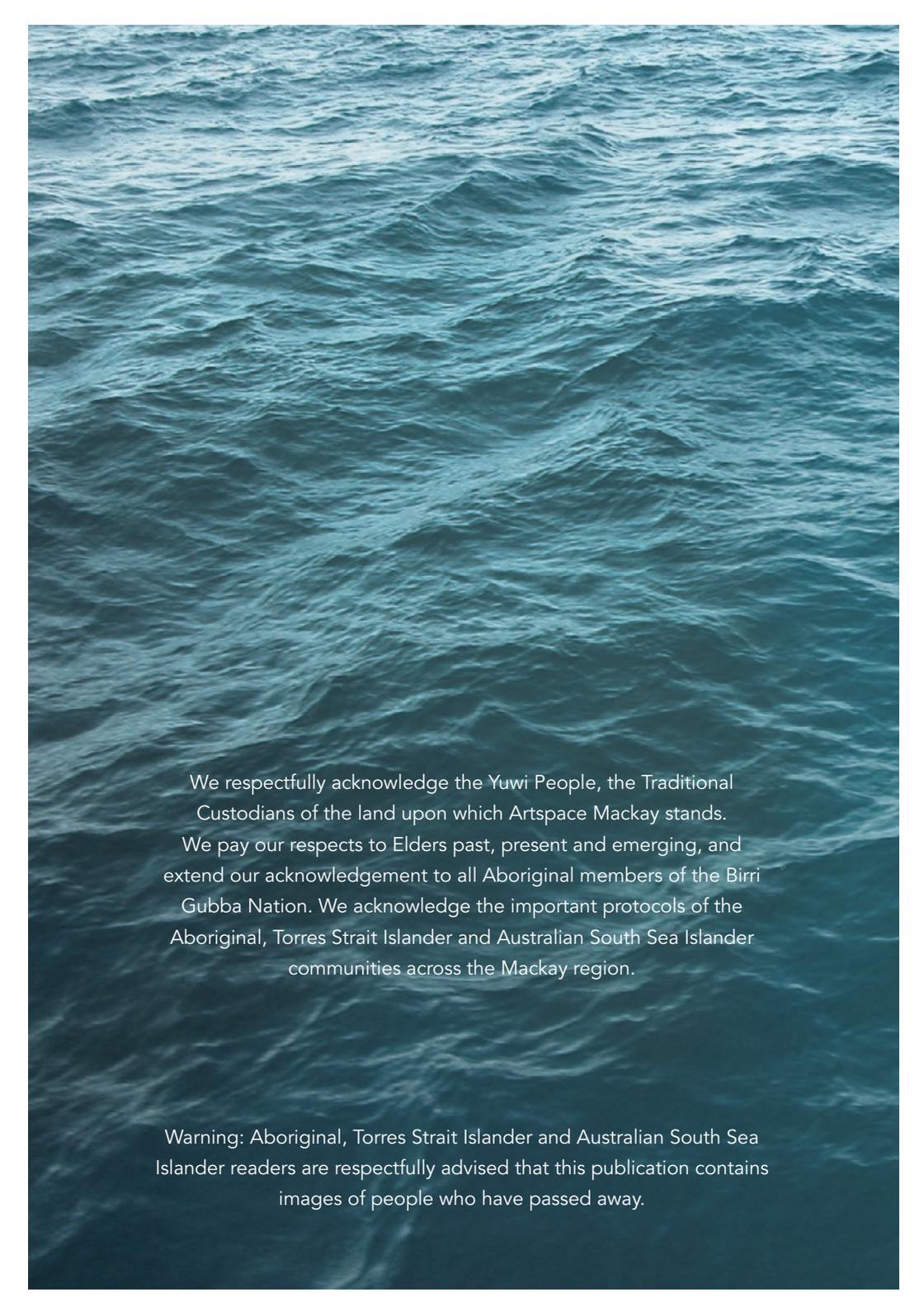


TWO ISLANDS,
ONE HOME

A story of belonging



We respectfully acknowledge the Yuwi People, the Traditional Custodians of the land upon which Artspace Mackay stands.

We pay our respects to Elders past, present and emerging, and extend our acknowledgement to all Aboriginal members of the Birri Gubba Nation. We acknowledge the important protocols of the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities across the Mackay region.

Warning: Aboriginal, Torres Strait Islander and Australian South Sea Islander readers are respectfully advised that this publication contains images of people who have passed away.

FOREWORD

It has been almost a decade since I first curated the exhibition 'Two islands, one home: A story of belonging' with the Mackay Australian South Sea Islander (ASSI) community. I was initially engaged to put together a social history exhibition to commemorate the 150th anniversary of South Sea Islanders' arrival in Queensland by Mackay Regional Council Community Development Officer Erryn Tomarra, who in turn had been approached by the Frangipani Group (a. k. a. the Mackay Australian South Sea Islander Arts and Cultural Heritage Association) with the suggestion. In recognition of this important, collaborative project we have retrospectively collated and printed this exhibition catalogue to stand as a record and memory of the exhibition 'Two islands, one home: A story of belonging'.

The process of developing the exhibition was truly collaborative. I was incredibly aware that I was presenting others' stories, so it was important that the exhibition told these stories from the perspective of our local ASSI community, the people intrinsically connected to this narrative. I spent many hours talking to local community members. I was invited into their homes and introduced to other family members along the way who had important narratives to contribute. I met regularly with the Frangipani Group to discuss the emerging exhibition themes and personal artefacts and photos that were being discovered throughout the exhibition development journey. Local Elder Doug Mooney was especially generous in introducing me to local community members and sitting with me during interviews with incredible seniors of our ASSI community, many of whom have sadly passed since the showing of this exhibition.

This project was life-changing for me. I grew up on a cane farm west of Mackay, in Balnagowan just down the road from the site of Kay Fatnowna's first family dwelling 'The Dingle'. I'm embarrassed to say that, like many in our broader community, I was unaware of Australian South Sea Islander history, heritage and lived experiences prior to this opportunity, despite growing up and going to school with many Australian South Sea Islanders. It was an incredible privilege to be trusted with presenting these important stories.

Mackay is home to the largest Australian South Sea Islander (ASSI) community and Artspace Mackay has a long and proud history of partnering with the local ASSI community to showcase exhibitions that increase awareness of their unique identity and narrative. We remain committed to providing agency to Australian South Sea Islander artists and curators to showcase exhibitions that increase visibility and awareness of their unique identity and narrative.

Tracey Heathwood

Director, Artspace Mackay, Mackay Regional Council



TWO ISLANDS, ONE HOME

A story of belonging

Australian South Sea Islanders are the Australian-born descendants of people brought to Australia between 1863 and 1904 to work the sugar and cotton plantations, as well as other primary industries. An estimated 40,000 to 60,000 South Sea Islanders entered Queensland during this period. They arrived from eighty Pacific islands, with the majority from Vanuatu and the Solomon Islands. They were brought to Queensland as a source of cheap labour. Many were tricked into coming, others were kidnapped or 'blackbirded'.

Men, women and children were forced to work long hours, for low or no wages whilst living in very poor conditions. Between 1906 and 1908 large numbers were deported. Those who remained and their descendants were subjected to ongoing racial discrimination and harsh treatment, including restrictions as a result of government legislation.

On 25 August 1994 the Commonwealth Government formally recognised Australian South Sea Islander people as a distinct cultural community. In 2000 the Queensland Government acknowledged the unjust treatment and ongoing social and economic disadvantage endured by the community.

2013 marks 150 years since the first South Sea Islanders were brought to Australia. Two islands, one home acknowledges this important milestone. Told through the eyes of local descendants of South Sea Islander indentured labourers, this collection of precious photos, documents, ceremonial items and personal objects tells the story of our country's largest community of Australian South Sea Islanders.

Grandma 'Boo' (Rewarra, later known as Nora Tass) was the daughter of a chief on the island of Maewo in Vanuatu. She was 'promised' to an older man on the island, and was to become his third wife. But Nora was in love with another fella, young Silehtarsee (later known as Charlie Tass).

One night, one of the recruiting boats arrived off the beach and Charlie swam out to it. They hauled him up on to the boat. Nora was on the beach. She started to walk backwards along the beach towards the water, so that her father and the other villagers could not work out what she was doing or what direction she was heading in. She too swam out to the boat and they also brought her aboard.

The crew gave her this arm band/bracelet when she boarded the ship and she managed to hide it from them when they finally disembarked in Mackay. Nora and Charlie eventually got married and had children. Their descendants are still in Mackay today, belonging to the Tass, Baggow, Mooney, Simpson and Sabbo families.

A few years later, Grandma Boo's father sent a hit man out to Australia, he wanted to kill her because she didn't obey him. The story goes that the hit man went to Bundaberg, he never made it up to Mackay and never found Nora.

Rudy Sabbo

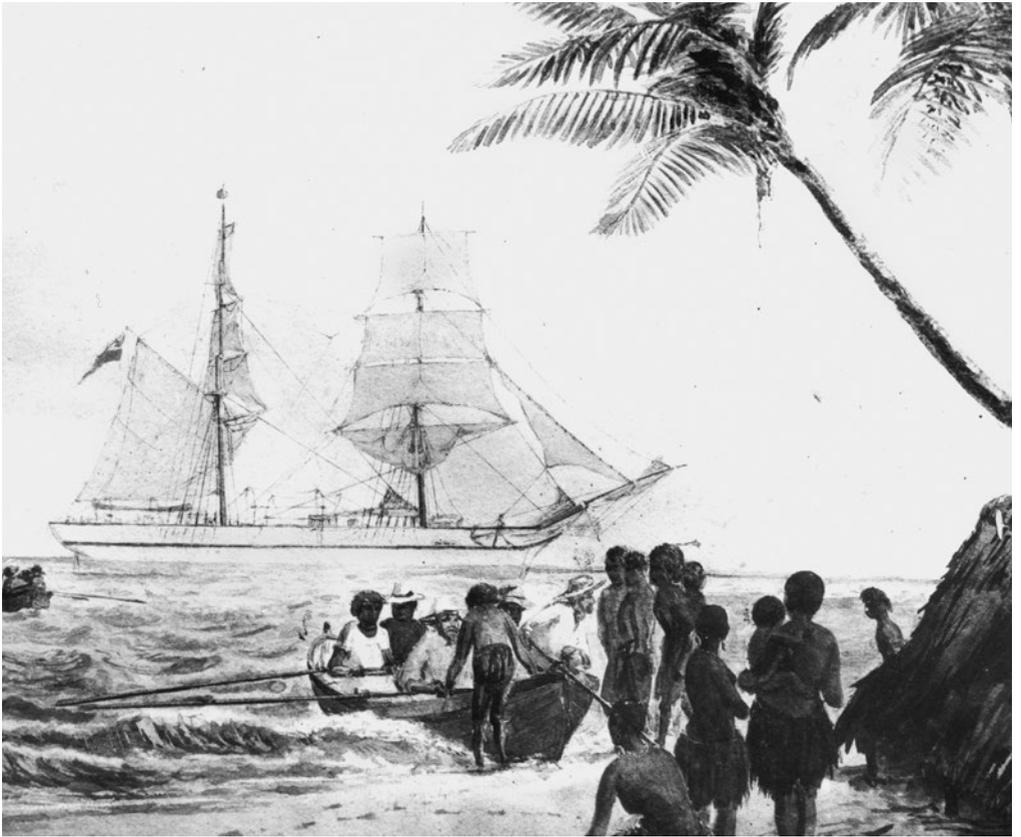


IMAGE: Para (ship). John Oxley Library, State Library of Queensland Neg
No: 65320. <https://hdl.handle.net/10462/deriv/128158>



IMAGE: South Sea Islander labourers in front of grass huts in the Mackay District, Queensland. John Oxley Library, State Library of Queensland Neg No: 182760. <https://hdl.handle.net/10462/deriv/98038>

My maternal grandmother Natoflinga and her friend were collecting shells on Walariki Beach, North Ambae, Vanuatu when they were seized by blackbirders. They were about 15 years old. They were brought to Mackay to work in the then emerging sugar cane industry.

The girls did hard labour alongside blackbirded South Sea Islander men, clearing the land by hand, with maddocks and picks. It is said the families of the girls cried for days because they did not know what had happened to them.

Natoflinga was given the name Katie Oba on her arrival in Mackay. She later married Willie Marlla. During her time as an indentured labourer, she ran away from Ashburton Plantation and hid in the Mackay Cemetery. When they found her, she was taken back to the plantation in leg irons and made to walk the entire way. I can still recall the deep indentations around her ankles, from the long walk she made in those leg irons.

But Katie was a survivor. Willie Marlla returned to the islands and Katie was left to bring up her children alone. She 'progressed' from outdoor labour to work as a housekeeper for several of the plantation owners. She formed a lifelong friendship with the Innes family (at 'Pratalina', Alligator Creek,) whom she worked for. At age 67 she leased 5 acres of land on the side of Scrubby Mountain at Sunnyside, and grew and supplied her own sugar cane to Racecourse Mill. Despite the initial hardships, Katie rose above all that seemed unjust and unfair and only looked at the good things in life.

Rowena Trieve



IMAGE: Carting sugar cane, Mackay region. John Oxley Library, State Library of Queensland Image No: qmc01788. <http://hdl.handle.net/10462/QMC/deriv/91>

My parents John (Tiger) and Beatrice Williams (nee Kia) first built a grass hut on the banks of the Pioneer River, near the Balnagowan Bridge. From there, they went on to live in various cane barracks on different farms in the Newbury Junction / Wollingford area. Local farmer Bob Edmunds gave them a block of land to build their first home, which we came to know as 'The Dingle'. This was my family home for 26 years.

Exerpts from the poem *We are the Now Generation of a South Sea Islander Slave*, 2001

*“Our first place of abode, was Balnagowan off the Eungella Road
by the banks of the Pioneer.
Using their bikes my parents shifted their gear,
The grass hut was neat; we considered it a treat,
To have the river in full view from our seats.
From the river water we would take to wash,
Clean and make cakes,
Fishing was a chore but we caught fish galore,
With fish and rice served on our plates,
We soon gobbled it up in haste.
There was taro too, to flavour our stew,
Grown down in the spring near Rogers and Mengs.
The old South Sea boys did they gloat.
They brought their taro over to Australia in the boats.
The taros were alive and it helped the boys survive,
The hard slog in the paddock, as they grubbed the weeds with their maddock.”*

*“Fringe dwellers they called us,
So what the heck!
We loved those days, so why the fuss?
Now white man comes he lives there
And builds mansions more or less
Fringe dwellers? No, they say it’s called progress!
Our old place is long gone,
But our memories of yesteryear linger on,
Of the fun times we did have,
As we drive over the new Balnagowan Bridge,
My heart goes back to the winding river track,
Where nature’s ways were revealed to us in our younger carefree days.”*

Kay Fatnowna



IMAGE: Group in front of palm leaf church, Mackay District. John Oxley Library, State Library of Queensland Neg No: 24462. <https://hdl.handle.net/10462/deriv/61500>

I was born during the Great Depression. I didn't spend much time at school and got my first job at 12. At 14, I went out to work at Nebo mustering cattle. I was later joined by my little brother Reg (Reginald Mooney), my cousin Eddie Bobongie and our mate Sonny Budby. The four of us stuck together for many years after that.

I had been called up to serve in the army in the Second World War but didn't know about it for a while, my employer had held onto my 'Call to Arms' letter and burnt it because he didn't want me to leave. One of his daughters told me about another letter arriving and, when I finally got the notice, I walked all the way into the Drill Hall in town (Mackay) to sign on, carrying my swag. The other boys followed suit.

We were stationed in Townsville initially and were charged with breaking in and looking after the horses. We travelled all over north Queensland looking after the horses for the land army. At one time, we were sent to the Atherton Tablelands to train and pack donkeys, we were charged with about 400 of them!

Towards the end of the War I went AWOL so that I could be at home for the birth of my first-born son, Percy Mooney Jnr. The military police came looking for me after I'd been AWOL for about 4 months. They suggested that I turn myself in to clear my name (a dishonourable discharge from the army would stay with me for life). So, I boarded a train for Brisbane, appeared before a Court Marshall and saw out the final five months of the War in Ranmount, to 'serve my time' for desertion.

Percy Mooney

A font is used in baptisms when parents bring their baby/child for baptism and take vows to raise the child to know Jesus Christ, so beginning their spiritual journey. The font is set near the entrance of the church. It is placed at this point as being symbolic of the child's entrance into the Church, becoming a member and being part of the larger gathering of God's family.

This clam shell font's journey began in St Andrew's Church of England at Hill End (the area now known as Glenella). Although this church was blown down in the Great Cyclone of 1918, it was rebuilt by manual labour and used again for worship.

It was back in the mid 1970s that my mother, Rebecca (Becky) Quakawoot and I had a conversation about her Christian Faith. Mum and her mother Lena Viti (Tarryango) worshipped at St Andrew's, Hill End when she was young. She mentioned to me that a clam shell font was used for baptisms there. St Andrew's was not a mission church, but open to all people for worship.

"This font knew no prejudice, as it was used in all baptisms. Prejudice only lives in the hearts of men", said mum.

St Andrews closed, and much later on part of the original church, along with its furnishings and this clam shell font, began life anew in the early 1960s at Seaforth and was re-named St Monica's.

Later mum worshipped at St Mary's Church of England Mission at Dumbleton (the area now known as Erakala), meeting my father Daniel Quakawoot, whom she married. I was baptised in this church along with my brothers and sisters.

The clam shell font, which still lives in St Monica's Anglican Church, Seaforth, represents my own baptism and Christian journey. Firstly, it continually connects me to my South Sea Islander heritage through my mother (who died in 1985) and my grandmother (who died in 1931). Secondly, it continues to connect me spiritually to a loving and powerful God who provides for my needs each day.

Carilyn Kennell

I started cutting cane at 15 years of age after leaving school early, in 1951.

I used to cut the cane by hand, load it onto the trucks and tie it down, then cart it out to a siding by myself. Each truck carried about 3 and a half tonne and I'd average about 10 tonne a day. Back then, we were paid 13 shillings a tonne. I spent 11 years as a cane-cutter and I cut all over – Habana, Coningsby, Dumbleton, Eimeo, Pleystowe, Bakers Creek, Rosella and Farleigh. I gave the cane-cutting away in the 1960s, once they introduced the cane harvester.

I certainly experienced my fair share of discrimination in the cane fields. But, we were lucky in a way. It was a different era to the time of indentured labour (in the late 1800s/early 1900s) and we knew our rights. We were signed up as members of the union by then and we could negotiate contracts with the farmers at the beginning of the crushing to ensure our wages etc.

I went to court once over a contract dispute. We were working for an old farmer and had negotiated a contract at the beginning of the season, deciding on an award rate per tonne and what tonnage we would cut/lay down each day. Well, the first couple of months, we were getting it easy, we were making good money and getting the cane down by 2 o'clock (after 4am starts, we tried to work in the cool of the day). And, we'd have the next day's load on the ground. (I'd done my apprenticeship and I was a good cane-cutter, fast you see.)

The farmer's son took a disliking to this and he set us up. He sent trucks in over the weekend to get rid of the cane we'd cut for Monday to make it look like we hadn't met our quota. Anyway, there was a disagreement and we ended up in court, me and two Thursday Islander workers (represented by the Union) and the farmer (represented by the Canegrower's Association). But, the judge said there was no case, we'd stuck to the contract set at the beginning of the crushing, we'd done no wrong.

Cecil Mooney, Percy Mooney

In 1991, the South Sea Islander Self-Help Women's Group was formed in Mackay to lobby for the needs of Mackay Australian South Sea Islanders, especially concerning health, education and housing. After a few meetings the issues raised were broadened and training needs were identified in literacy, child care, budgeting etc.

We invited Dr Clive Moore to visit Mackay to address the group and it was after this meeting that we decided to lobby the government (via a letter to Patricia Mercer, author of *White Australia defied: Pacific Islander settlement in North Queensland* who was in Canberra at the time) for assistance with our plight. That is how Mackay started on the road to recognition for Australian South Sea Islanders.

Rowena Trieve and I put together a strategic agenda for the group. We then approached the Mackay Regional Council for Social Development (MRCSD) for the appointment of a community worker, as well as use of a photocopier, phone and fax machine. We also had the President's ear for advice and letters of support and we used space in their newsletter to do a profile on the disadvantages faced by the 'Forgotten People'.

We then lobbied Mackay City Council for assistance, who were very helpful. Mayor Greg Williamson accompanied Colin Andrew, Christine Andrew and myself to Canberra to meet with the then Human Rights Commissioner and the Housing Minister. In the lead-up to the Federal Government's formal recognition of Australian South Sea Islanders as a distinct cultural community (25 August 1994), I was part of an Australian South Sea Islander contingent to address parliament, including then Prime Minister Paul Keating, on the plight of Australian South Sea Islanders.

I was also one of hundreds of Australian South Sea Islanders gathered on the lawn of the Queensland Parliamentary Annexe to hear the Queensland Government Australian South Sea Islander Recognition Statement on 7th September 2000.

The recognition of Australian South Sea Islanders by both the Federal and State Governments are achievements I am glad to have witnessed in my lifetime. For me, it was important to have our painful history recognised, but also celebrate our community's strength, survival and varied achievements.

Winnie Boah



IMAGE: South Sea Islander labourer, his bride and their wedding party, Mackay District, Queensland, 1890-1900. John Oxley Library, State Library of Queensland Neg No: 37936. <https://hdl.handle.net/10462/deriv/89477>



IMAGES: Installation views, Two Islands, One Home: A Story of Belonging, Artspace Mackay, 2013. Photo: Jim Cullen Photographer.

These traditional custom mats from Ambae Island (previously known as Oba Island) were worn by Stirling Tomarra and myself at our custom wedding at Loquitaro village in East Ambae in 2006.

The wedding was officiated on Boi Boi Beach (originally known as Longana Beach) where both Stirling and my great-grandmothers were taken from, while playing and gathering shells on the beach in the late 1800s.

Preceding the custom wedding, both Stirling and I were bestowed with custom names of Molaialoi and Molailevusi, following a pig killing ceremony. The pig skull is given as a symbol of this custom naming ceremony.

The custom wedding is held the day after the traditional mat ceremony where the exchange of family mats (sometimes numbering hundreds) are distributed according to family lineage. This ceremony is known as bride price.

The custom mat is tied by the fringe around the waist and is decorated at the back with a Croton leaf branch and Namele leaf (a traditional emblem of Vanuatu).

The mats, made from local pandanus palm leaves, are woven by the village women. The stencil for the traditional Ambae design is first cut in the fibre layer of the skin of a banana tree trunk. It is then placed on the mat and together they are wrapped around and tied to the trunk of a section of black palm trunk. The trunk with the mat attached is then put into a dye bath made from a sheet of iron sectioned together at each end in the rough shape of a canoe. Natural powder is used for traditional mats however commercial dye is now often used.

These customs continue to be upheld as part of the traditional family village life.

Pam Viti-Tomarra



IMAGES: Installation views, Two Islands, One Home: A Story of Belonging, Artspace Mackay, 2013. Photo: Jim Cullen Photographer.





IMAGES: Installation views, Two Islands, One Home: A Story of Belonging, Artspace Mackay, 2013. Photo: Jim Cullen Photographer.





TWO ISLANDS, ONE HOME

A story of belonging

LIST OF WORKS, ARTEFACTS & OBJECTS

Leg irons Date unknown Originally collected by John Henry (Jack) Williams, these leg irons were found buried at the former site of Shepherd's Anvil Stores. The store carried leg irons as stock and it is uncertain whether the leg irons had been used or were buried by this store as unwanted stock Courtesy of Pioneer Valley Museum	Postcard c.1906 'Kanakas mustering before leaving for the islands. Mackay, Queensland' Courtesy of Cecil and Gloria Mooney Inspection of Polynesians, Mackay and Maryborough Districts 1880 Queensland parliamentary paper Courtesy of Mackay Regional Council Libraries Heritage Collection	Marian Falls c.1990s Painted by J. Cunnington Courtesy of Kay Fatnowna Wooden hand reel c.1930s Courtesy of Kay Fatnowna Hand-made cast net c.1980s Cotton cast net made by Les Kia Courtesy of Kay Fatnowna
Beaded armband c. late 1800s Courtesy of Lesley Sabbo	Pacific Island Immigration 1891 Queensland parliamentary paper Courtesy of Mackay Regional Council Libraries Heritage Collection	Reginald Mooney c.1941 Hand-coloured photographic portrait of Reginald Mooney. Reginald served in the Citizen Military Forces, AIF during World War II Courtesy of Cissy Griffin
Application for Exemption, Robert Kia 1914 Courtesy of Winnie Boah	Pacific Island Labourers Act 1901 Queensland parliamentary paper Courtesy of Mackay Regional Council Libraries Heritage Collection	Call to Arms certificate, Reginald Mooney c.1941 Courtesy of Cissy Griffin
Certificate of Exemption, Robert Kia 1914 Courtesy of Winnie Boah	Home at the Dingle c.1970s Painted by Belynda Keen Courtesy of Kay Fatnowna	Certificate of Discharge, Reginald Mooney 1945 Courtesy of Cissy Griffin
Certificate of Exemption, Sandy Kwasee* 1914 *Sandy Kwasee was later known as Sandy Tanna Courtesy of Cecil and Gloria Mooney		

<p>Alexander 'Bomber' Mooney c.1940s Photograph of Alexander Mooney. Alexander served in the Citizen Military Forces, AIF during World War II Courtesy of Kathleen Matthews</p>	<p>Dave Sand's Memorial Belt 1966 This belt was awarded to Mackay's best amateur boxer annually, from 1965 – 1969. Lance Boah was the Queensland schoolboys' boxing champion in 1968 and 1969. Lance came into possession of the belt in 1969 Courtesy of Lance Boah</p>	<p>Photograph depicting the Solomon Islands Date unknown This photograph was part of a collection of photographs given to the Mackay City Library by Mr Valroy Fatnowna. The photographs were printed from original glass plate negatives belonging to Mr Fatnowna Courtesy of Mackay Regional Council Libraries Image No. 03119</p>
<p>The champion and the contender c.1970 Photograph of Doug Mooney and Jeff white taken at the Snowy Hills Gym, Brisbane Courtesy of Doug Mooney</p>	<p>Photograph of Mackay representative rugby league team 1959 Cecil Mooney, sitting first from the left in the second row had a long and successful rugby league and training career. After being active in rugby league for 30 years he became a life member of Mackay Rugby League Courtesy of Cecil and Gloria Mooney</p>	<p>Queensland Government Recognition Statement 2000 Courtesy of Mackay Regional Council</p>
<p>Boxing trophy 1983 Trophy presented to Doug Mooney by former trainer Joe Attard in recognition and appreciation of his boxing and training career Courtesy of Doug Mooney</p>	<p>Photograph of Cecil Mooney and Jardine Bobongie 2013 Cecil Mooney presenting the game ball to Jardine Bobongie, co-captain of the Mackay Cutters Rugby League team as part of an ASSI 150 event Photographer Donna Drinkwater, Creative Sports Photography</p>	<p>Newspaper clippings courtesy of Eunice Armstrong, Doug Mooney and Shennie Yasserie</p>
<p>Mirani League 1949 Team photo of the Pioneers Football Club, who competed in the Mirani League. Games were played at places such as Farleigh, Mirani, Calen, Finch, Hatton, Gargett and Homebush Courtesy of Doug Mooney</p>	<p>Pig's skull 2006 Courtesy of Pam Viti-Tomarra</p>	<p>Shell necklace 1976 Given to Winnie Boah as a present after meeting relatives in Vanuatu. Made in Vanuatu from cowrie shells and plastic beads. Winnie wore this traditional necklace when she addressed parliament in the lead-up to the Federal Government's formal recognition of Australian South Sea Islanders as a distinct cultural community. Courtesy of Winnie Boah</p>
<p>Boxing trophy 1983 Trophy presented to Doug Mooney in recognition and appreciation of his boxing and training career. Courtesy of Doug Mooney</p>	<p>Traditional custom mats 2006 Courtesy of Pam Viti-Tomarra</p>	<p>Order of Australia Medal 2003 Rowena Trieve was awarded this Medal of the Order of Australia for her service to the Australian South Sea Islander community in Queensland Courtesy of Rowena Trieve</p>
<p>Photograph of Pioneer Women's basketball team c.1950s Top row: unknown, Rita Penola, Nellie Fewquandie, Ursula Bobongie, Gertie Bobongie, Marj Corrie Bottom row: Roberta Tallonga, Isabelle Mooney, Muriel Fewquandie Courtesy of Doug Mooney</p>		

Concept for Australian South Sea Islander Lagoons Project
c.1991

Local artist Glen Skien was commissioned to create this pen and ink drawing, based on an original concept design by Pam Viti-Tomarra. The commission was funded via the Regional Arts Development Fund
Courtesy of Mackay Regional Council

Photograph of Australian South Sea Islander Lagoons Meeting Hut
2013

Life-size bronze cane-cutter statue created in memory of the original South Sea Islander pioneers, for their contribution towards the establishment of the Mackay sugar industry. This statue was unveiled at the official opening ceremony of the Australian South Sea Islander Lagoons meeting hut on the 27th November 1994

Photographer Dorisina Penola

Woman's waist ornament

Plaited plant fibre, dyed red from Malakula, Vanuatu. Collected by Peter Tornoros who was a Recruiter and later Master on labour trade vessels between 1893 and 1902
Courtesy of Queensland Museum

Head Comb

Split black treefern corewood, bound with strips of red, yellow and black plaited orchid stem fibre strips from Malaita, Solomon Islands. Collected by W H Lawrence who was a Master and later Government Agent on labour trade vessels between 1883 and 1900
Courtesy of Queensland Museum

Photograph of Katie Marlla
Date unknown
Courtesy of Rowena Trieve

Photograph of Percy Mooney, Reginald Mooney, Eddie Bobongie and Sonny Budby
c.1941
Courtesy of Percy Mooney

Photograph of Members of the Mackay ASSI community create and install thatching at the Australian South Sea Islander Lagoons Meeting Hut
c.1994
Courtesy of Winnie Boah

Photograph of Pacific Island Labourers Introduced into Queensland
c.1880s
Courtesy of Mackay Regional Council Libraries Heritage Collection

Photograph of Alex Mooney and family
c.1900
Courtesy of Geoff and Kathleen Matthews

Photograph of Peter Tass, Rudy Sabbo and Dally Sabbo cutting cane
c.1930s
Courtesy of Cecil and Gloria Mooney

Cane knives courtesy of Geoff Matthews, Cecil Mooney and Jeanette Morgan

Mackay Australian South Sea Islander family names
Date unknown
Courtesy of Mackay Regional Council Libraries Heritage Collection
Donated by Winnie Boah

Lime container

Bamboo lime container from the Solomon Islands. Collected by C F Browne who was a Government Agent for 10 voyages on Labour Trade vessels between 1884 and 1885
Courtesy of Queensland Museum

Fish hooks

A bonito lure, pearlshell shank, turtleshell hook and red glass trade beads from Malaita, Solomon Islands. Collected by W H Lawrence who was a Master and later Government Agent on labour trade vessels between 1883 and 1900
Courtesy of Queensland Museum

Body ornament

Boar's tusk from Vanuatu. Collected by W H Lawrence who was a Master and later Government Agent on labour trade vessels between 1883 and 1900
Courtesy of Queensland Museum



ARTSPACE MACKAY,
Civic Precinct, Gordon Street,
PO Box 41, Mackay Q 4740
Phone 07 4961 9722 Fax 07 4961 9794
artspace@mackay.qld.gov.au
www.artspacemackay.com.au

FREE ENTRY 10am-5pm Tuesday-Friday
10am-3pm Saturday and Sunday
(Closed Mondays)



Artspace Mackay



\$2.00