

**CAIRNS  
ART  
GALLERY**

# **Queen's Land**

## **Blak Portraiture**

Late 19th century to present

**Artwork labels**

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# list of works

## **Vernon AH KEE**

Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr

### ***Merv Ah Kee (my father)***

2017

charcoal, pastel, acrylic on linen

180.0 x 240.0 cm

Cairns Art Gallery, Cairns. Purchased 2017. Commissioned by Cairns Art Gallery.

### ***Self portrait***

2007

charcoal, pastel, synthetic polymer paint on linen

180.0 x 150.0 cm

Courtesy of the artist and Milani Gallery, Brisbane

### ***This man is ... This woman is ...***

2003 (printed 2005)

Inkjet on polypropylene, satin laminated

24 panels: 29.5 x 21.0 cm (each)

Queensland Art Gallery, Brisbane. Commissioned 2005 John Darnell Bequest.

### ***Whitefella normal, blackfella me***

2004

single channel video, colour, sound, 0:30 mins

Courtesy of the artist and Milani Gallery, Brisbane.

Ah Kee's portraits, as with those by his contemporary compatriots, refuse to avert the Blak gaze, instead they confront a viewer to look straight back, or back off. This is history being made. We recast ourselves in our own image.

Dr Julie Gough, April 2019

Blackfellas jokingly say that we weren't considered people so we must be part of the flora and fauna act, but that's not even true. The fact is that we didn't exist at all.

Vernon Ah Kee, ABC Interview 2017

In 1938 and 1939 Norman Tindale and Joseph Birdsell visited Aboriginal communities throughout the east-coast of Australia and took a series of images of around 5,000 Aboriginal people. Most of these images were taken of people incarcerated on Government settlements. Many of these photographs still exist and are treasured as memories by families.

Vernon [Ah Kee] is essentially reclaiming family from those [Tindale] archives, drawing the family in his own hand to personalise them and then taking that one step further again, drawing current family members – his children, to show that there is an unbroken lineage of Aboriginal people here in contemporary Australia.

Dr Sandra Phillips, April 2019

# **Michael AIRD**

Born Southport, Queensland, 1963

## ***Adrian Jones and Julie Zurvas in anti-Bicentenary protest, Brisbane***

1987

digital print (printed 2019)

30.2 x 40.4 cm

Courtesy of the artist

## ***Protestors at gates of Parliament House, Brisbane***

1991

digital print (printed 2019)

30.2 x 40.4 cm

Courtesy of the artist

## ***Vincent Brady leading anti-Bicentenary protest, Brisbane***

1987

digital print (printed 2019)

30.2 x 40.4 cm

Courtesy of the artist

# Michael AIRD

Born Southport, Queensland, 1963

By the early 1900s, government officials were contracting professional photographers to document the so-called 'successes' of incarcerating Aboriginal people on government settlements, similarly scientists were visiting these communities to document the 'last of the dying race'. The resulting images are very different to the images normally found in Indigenous people's photo albums.

As cameras became more affordable in the 1930s and '40s, this saw some Aboriginal families owning cameras and the beginning of large photo collections. Yet, even in the mid-1900s, many Aboriginal families that were incarcerated on Government Settlements did not have control over who took their photographs and for what purpose.

It is likely the sitters were well aware that the photographers intended to profit from them and at times they may have negotiated some form of payment prior to posing. However, research of historical literature can never fully describe the complex relationships between the early photographers and the many Aboriginal people in their photos... If a person appears uncomfortable in a photograph, then it could be assumed that they did not have much control over the situation that they were in. In turn it could be asked to what degree did uneven racist power structures affect the whole dynamics of how a photograph was taken... If you look at photographs taken in the early 1900s there are many examples of overtly sexual exploitation of Aboriginal women and young girls. There are also many examples of photographers posing old Aboriginal people in ways to portray the image of sad, sorry and defeated remnants of a 'dying race'.

Michael Aird, January 2019

# **Tony ALBERT**

Girramay, Yidinji and Kuku-Yalanji

***AM I ARE YOU ARE WE  
bush babe  
hey ya  
i am a young austrALIEN  
I AM YOU ARE WE ARE  
i'm bring'n sexy BLAK***  
From the *Blak velvet* series  
2007

synthetic polymer spray paint on found vintage velvet painting.

Griffith University Art Collection, Brisbane. Purchased 2007.

***Brother (Our Past)  
Brother (Our Present)  
Brother (Our Future)***  
From the *Brothers* series  
2013

pigment print, ed. AP 1

The University of Queensland, Brisbane, Purchased 2014.

# Tony ALBERT

Girramay, Yidinji and Kuku-Yalanji

## *Alien*

2019

synthetic polymer paint and found objects on steel.

120.0 x 460.0 cm (overall)

Courtesy of the artist and Sullivan+Strumpf, Sydney.

When I was young, the media was barren of Aboriginal imagery... so when I saw these images of black people, mostly in second-hand shops, I really related. Only later did I appreciate them on a political level.

Tony Albert, 'Out of the corner', Sydney Morning Herald,  
Tim Elliott, 18 August 2012

# **Simone ARNOL**

Gunggandji

Born Cairns, Queensland, 1976

*Healing water*

*Story place*

*Story water*

From the *Through my eyes* series

2016

digital print

62.0 x 72.0 cm

Courtesy of the artist



# **Richard BELL**

Kamilaroi, Kooma, Jiman and Gurang Gurang  
Born Charleville, Queensland, 1953

## ***Ministry Kids***

1992

7 photographs and text panels

76.0 x 292.0 cm (overall)

Courtesy of the artist and Milani Gallery, Brisbane

## ***Pigeonholes***

1992

13 photograph panels on hardboard

76.0 x 292.0 cm (overall)

Art Gallery of New South Wales, Sydney

## ***Uz vs Them***

2006

single channel digital video, colour, sound

2:47 mins

Museum of Contemporary Art, Sydney

Purchased with funds provided by the Coe and Mordant families, 2008

# **Shannon BRETT**

Wakka Wakka, Budjula and Gurang Gurang  
Born Brisbane, Queensland, 1973

## ***Exotic Weeds***

2013

pigment print on paper

3 panels: 120.0 x 98.0 cm (each)

Courtesy of the artist

## ***I Didn't Get To Cry Till Now***

2012

pigment print on paper

6 panels: 59.4 x 42.0 cm (each)

Courtesy of the artist

# **Allira CHARLES**

Lardil and Kaiadilt

Born Mt Isa, Queensland, 1996

## ***Ethel Loogatha***

2018

digital print

91.0 x 131.0 cm

Cairns Art Gallery, Cairns. Purchased 2018

## ***Netta Loogootha***

2018

digital print

91.0 x 131.0 cm

Cairns Art Gallery, Cairns. Purchased 2018

Four Kaiadilt young emerging artists from Mornington Island took these portrait photographs when they visited Bentinck Island with Elder artists. The Elder artists had lived on Bentinck Island, their ancestral home, and in accordance with custom, until the entire population was removed to the Mornington Island mission by European settlers in 1948. After decades of negotiation and lobbying, the Kaiadilt people returned home to Bentinck Island in 1986 to live peacefully for six months of the year (during the dry season) until 2015 when they were once again removed during the Abbott government's highly criticised and short sighted 'closure' of remote communities.

When he was prime minister Tony Abbott argued the Federal Government could not 'endlessly subsidise lifestyle choices'. Mr. Jensen, a west Australian MP, said, 'in essence, if the noble savage lifestyle, a la Jean Jacques Rousseau, the same one often eulogised, is true, then there is nothing stopping any Indigenous men or women from pursuing such an existence on their own... Just do not expect the taxpayers to subsidise it.'

Helen Gardner, Explainer: the myth of the Noble Savage article,  
The Conversation, February 25, 2016  
ABC News (online) Updated 24 February 2016, Anna Henderson

# **Michael COOK**

Bidjara

Born Brisbane, Queensland, 1968

***Aboriginal bride***

***Aboriginal in mourning***

***Native receiving rations***

From the *The Mission* series

2011

Inkjet print

124.0 x 100.0 cm

Tweed Regional Gallery, Murwillumbah

Donated through the Australian Government's Cultural Gifts Program, 2016

***Identity-Andu (Son)***

2015

Inkjet print

62.0 x 56.0 cm

Courtesy of the artist and Andrew Baker Art Dealer, Brisbane

***Mother (Merry-go-round)***

From the *Mother* series

2016

Inkjet print

80.0 x 120.0 cm

Courtesy of the artist and Andrew Baker Art Dealer, Brisbane

This self-portrait is about not feeling Aboriginal enough. I was adopted at three weeks into a non-Indigenous family, yet I always had a good understanding of my Indigenous ancestry. In earlier years I knew I 'was' but never 'felt' Aboriginal... This made me feel that my Aboriginal ancestry was something to be embarrassed about...

To make this image I downloaded a photo from the internet of a family member from the Aboriginal side of my ancestry. He probably doesn't even know I exist. I then placed some of his features over an image of myself.

Michael Cook

# Megan COPE

Quandamooka

Born Brisbane, Queensland, 1982

## *The Blaktism*

2014

single channel video, sound

8:04 mins

Courtesy of the artist and THIS IS NO FANTASY, Melbourne

The plummeting demographic of First Nations people in Australia during the 1800s to the mid-1900s was countered by an increasing interest in us by Western science, museums, pastors, linguists, anthropologists and galleries who collected our people's remains and cultural objects, rather than assist our survival. Our representations, then, facts and figures, quantifications, bones and items, and today our art, often continues to stand in for relationships with us. First Nations people are perceived as uncanny survivors, spectres from the Never Never. We are ghosts on our own Country.

Megan Cope's apposite video *The Blaktism* 2014 similarly exposes the power exercised by institutions and outsiders on First Nations people, and the resulting identity politics, by focusing on her body being subject to perverse, disturbing, management and scrutiny.

Dr Julie Gough, April 2019

# **Ray CROOKE**

Born Auburn, Victoria, 1922

Died Palm Cove, Queensland, 2015

## ***Untitled (Man dehusking coconuts)***

1986-87

screenprint, hand coloured

48.7 x 38.3 cm

Cairns Art Gallery, Cairns. Gift of the artist, 1998

## ***Untitled (Seated man)***

1986-87

linoprint, hand coloured

54.0 x 43.5 cm

Cairns Art Gallery, Cairns. Gift of the artist, 1998



# **Gertrude DAVIS**

Guguu Yimidthirr

Born Mossman, Queensland, 1954

*Caught in a bush fire 1*

*Caught in a bush fire 3*

2011

digital print

60.0 x 42.0 cm

Courtesy of the artist

# **Ezekiel DICK**

Lardil

Born Mt Isa, Queensland, 2000

*Amy Loogatha*

2018

digital print

91.0 x 131.0 cm

Cairns Art Gallery, Cairns

Purchased 2018

# **Destiny DEACON**

K'ua K'ua, Erub and Mer

Born Maryborough, Queensland, 1957

## ***Me and Virginia's doll***

1995

colour laser print from Polaroid

31.8 x 25.1 cm

Art Gallery of New South Wales, Sydney

Gift of Phyllis Ada Evans (née Deacon) and her son Richard Deacon Evans 2002

## ***Melbourne girls in their Marys***

From the *Frieze Fram* series

2011

inkjet print

96.5 × 111.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

## ***Over the fence***

From the *Sad & bad* series

2000

Lambda print

80.0 x 100.0 cm

Art Gallery of New South Wales, Sydney

Purchased with funds provided by the Photography Collection Benefactors'

Programs 2001

## **Destiny DEACON**

K'ua K'ua, Erub and Mer

Born Maryborough, Queensland, 1957

### ***Where's Mickey?***

2002

Lambda print from Polaroid original

100.0 × 80.0 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

## **Destiny DEACON**

K'ua K'ua, Erub and Mer

Born Maryborough, Queensland, 1957

## **Virginia FRASER**

Born Melbourne, Victoria, 1947

### ***Forced into images***

2001

single channel digital video, colour

9:00 mins

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

# **Russell DRYSDALE**

Born Bognor Regis, United Kingdom, 1912

Died Sydney, New South Wales, 1981

## ***Group of Aboriginal people***

1953

oil on canvas

50.8 x 61.0 cm

Art Gallery of New South Wales, Sydney

Purchased 2003 to commemorate the 20th Anniversary of the Art Gallery of New South Wales Foundation, with assistance from Foundation supporters, including the following major donors: Peter Weiss AM & Doris Weiss, John & Michelle Landerer, The Yeldham family, The Dusseldorp family, in memory of Anna Dusseldorp who owned the painting from 1962 - 2002, John & Inge Grant, Maurice & Christina Green, Dr & Mrs Hugh Taylor, John & Anne Leece, Geoff & Vicki Ainsworth, Margarete Ainsworth, Paul & Valeria Ainsworth, Mark & Lindy Ainsworth, John & Gail Marshall, Andrew & Michele Michael, Rowena Danziger AM & Ken Coles AM, Isaac & Susan Wakil, Mark & Louise Nelson, Stephen & Nanette Ainsworth, David Gonski AO & Dr Orli Wargon, Len Ainsworth, Russell & Lucinda Aboud, in memory of Hugh Buchanan May, Dr Malcolm Coppleson AO & Patricia Coppleson, John L Sharpe, Lady (Vincent) Fairfax OBE, Elizabeth Ramsden, Jim & Janette Bain, Bret Walker SC, Neville H Grace, Mr & Mrs HT Waller, Leslie & Ginny Green, Michael Gleeson-White

# **Fiona FOLEY**

Badtjala

Born Maryborough, Queensland, 1964

***Badtjala woman (crossed string)***  
***Badtjala woman (two sets of beads)***  
***Badtjala woman (with collecting bag)***

from the *Badtjala woman* series

1994

gelatin silver print

45.5 x 35.5 cm

Museum of Contemporary Art, Sydney Purchased 1995

Courtesy the artist and Museum of Contemporary Art Australia © the artist

***Bearing Witness I***  
***Bearing Witness V***  
***Bearing Witness VI***

from the *Bearing Witness* series

2009

inkjet print

150.0 x 100.0 cm

Courtesy of the artist and Andrew Baker Art Dealer, Brisbane

***HHH #4***  
***HHH #5***  
***HHH #6***

from the *HHH* series

2004

Ultrachrome print, ed. 6/15

101.0 x 76.0 cm

The University of Queensland, Brisbane Purchased 2008

Fiona Foley's work, *Giviid Woman and Mrs Fraser* 1992, references images taken in the early 1900s of a bare-breasted young woman from her traditional country of Fraser Island. Fiona again referenced these images in the series of photographs of herself – *Badtjala Woman* 1994. Here she revisits photographs... that some might say were sexually exploitative - and she places herself bare-breasted in the same situation. The young woman and boy in the original images of the early 1900s may well have been victims, but in 1994 Fiona is in charge of the situation and highlights the issue of sexual exploitation.

Michael Aird, January 2019

# Oscar FRISTRÖM

Born Blekinge, Sweden, 1856

Died Brisbane, Queensland 1918

## *Aborigines, North Queensland*

1899

pastel on paper

57.0 x 42.0 cm

Courtesy of the John Oxley Library, State Library of Queensland, Brisbane

## *Aboriginal Woman*

1902

oil on board

43.0 x 26.5 cm

Courtesy of the John Oxley Library, State Library of Queensland, Brisbane

## *Coontajandra*

1901

pastel on paper on composition board

58.6 x 44.3 cm

On permanent loan from the Premier's Department, Queensland 1978

Queensland Art Gallery | Gallery of Modern Art, Brisbane

## *Head of an Aboriginal woman*

1899

pastel on paper on composition board

58.6 x 44.1 cm

On permanent loan from the Premier's Department, Queensland 1978

Queensland Art Gallery | Gallery of Modern Art, Brisbane

# **Juno GEMES**

Born Budapest, Hungary, 1944

## ***Clarrie Grogan NQLC and marchers at illegal March for Land Rights before Commonwealth Games, Brisbane, 1982***

1982

gelatin silver photograph (printed 2019)

44.0 x 31.7 cm

Courtesy of the artist

## ***Marcia Langton at illegal March for Land Rights before Commonwealth Games, Brisbane, 1982***

1982

gelatin silver photograph (printed 2019)

44.0 x 31.7 cm

Courtesy of the artist

## ***Senator Neville Bonner at illegal March for Land Rights before Commonwealth Games, Brisbane, 1982***

1982

gelatin silver photograph (printed 2019)

31.7 x 44.0 cm

Courtesy of the artist



# **Gordon HOOKEY**

Waanyi

Born Cloncurry, Queensland, 1961

## ***Aboriginality victorious***

2008

oil paint, plastic and metal on canvas, paper, metal and metallic  
and oil paint on boxing gloves

128.0 × 159.6 cm (variable) (overall)

National Gallery of Victoria, Melbourne

Purchased, NGV Supporters of Indigenous Art, 2008 (2008.509.a-c)

# **Ron HURLEY**

Gooreng Gooreng and Muninjalii

Born Brisbane, Queensland, 1946

Died Brisbane, Queensland, 2002

## ***Pastor Don Brady Portrait***

1985

oil on canvass

91.5 x 66.0 cm

Collection of Ron Hurley Design, Ascot

# Lavinia KETCHELL

Erub Mer

Born Cairns, Queensland, 1993

## *Self portrait*

2019

watercolour and charcoal

70.0 x 50.0 cm

Courtesy of the artist and Erub Arts

# **Heather Wunjarra KOOWOOTA**

Wik-Mungkan, Yidinji and Djabugay  
Born Cairns, Queensland, 1966

## ***Kubarra Firestorm***

2016

etching, aquatint

49.5 x 33.5 cm

Cairns Art Gallery, Cairns. Purchased 2018

## ***Mother and Daughter's reunion***

2013

etching

49.5 x 39.5 cm

Cairns Art Gallery, Cairns. Purchased 2014

## ***The Story Tellers***

2017

drypoint on Perspex, ed. 1/25

82.0 x 65.0 cm

Cairns Art Gallery, Cairns Purchased 2018

# Heather Wunjarra KOOWOOTH

Wik-Mungkan, Yidinji and Djabugay  
Born Cairns, Queensland, 1966

## *Youth under siege*

2014

etching

49.5 x 32.8 cm

Cairns Art Gallery, Cairns. Purchased 2014

## *The boy in the flour drum*

2013

etching

49.5 x 32.8 cm

Cairns Art Gallery, Cairns. Purchased 2014

This work [*the boy in the flower drum*] is based on punishment in Aurukun back in dormitory days. Children were punished wearing a flour drum with rope handles around the arms which restrained them. Frilled-neck Lizards were tied on their necks for a short time to scratch them as part of the punishment.

The old people still talk about the day the missionaries took away my people, the Kunganyji, from the island of Kubarra, today called Fitzroy Island. Our island was torched, to force my people down to the main beach where they boarded luggers and the mission sloop and ferried them to the mainland. Turtle Beach was where they were supposed to settle, but this was not their land and soon Yarrabah community was built and most settled there. But it was never peaceful with so many different tribes.

Heather Koowootha, 2014

## **Ricky MAYNARD**

Ben Lomond / Cape Portland, Tasmania

Born Launceston, Tasmania, 1953

*Wik Elder, Arthur*

*Wik Elder, Bruce*

*Wik Elder, Gladys*

*Wik Elder, Joe*

*Wik Elder, Joel*

from the *Returning to Places that Name Us* series

2000

gelatin silver photograph

Art Gallery of New South Wales, Sydney

Annette Margaret Dupree Bequest Fund 2002

## **Danie MELLOR**

Born Mackay, Queensland, 1971

*A gaze still dark (a black portrait of intimacy)*

2019

wax pastel, wash with oil pigment, watercolour and pencil on paper

178.0 x 117.5 cm

Courtesy the artist and Tolarno Galleries, Melbourne

# **Tracey MOFFATT**

Born Brisbane, Queensland, 1960

## ***I made a camera***

2003

lithograph

38.0 x 42.0 cm

Cairns Art Gallery, Cairns. Gift of the artist, 2019

## ***Other***

2009

single channel digital video, colour, sound

6:30 mins

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

## ***Something More #1***

1989

cibachrome photograph

100.0 x 135.3 cm

Griffith University Art Collection, Brisbane Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1989

## ***Up in the sky 1***

from the *Up in the sky* series

1997

toned photolithograph

61.0 x 76.0 cm

Art Gallery of New South Wales, Sydney Purchased with funds provided by the Art Gallery Society of New South Wales Contempo Group 1997

# Archie MOORE

Kamilaroi

Born Toowoomba, Queensland, 1970

## *Blood Fraction*

2015

single channel digital video, colour

2:05 mins

Courtesy of the artist and The Commercial Gallery, Sydney

*Blood Fraction* deals with the politics of skin and the words used to classify, quantify and assign meaning based on race. It is in response to various public commentators who question a person's Aboriginality, authenticity and legitimacy. One drop of Aboriginal blood is all it takes for most Aboriginal people to accept you but if you're not 'Full Blood', then you're not a 'real Aborigine' to others.

Archie Moore, 2015

# **Rosella NAMOK**

Kanthanampu and Aangkum

Born Lockhart River, Queensland, 1979

## ***Myself***

2004

synthetic polymer paint on masonite board

90.5 x 29.4 cm

Cairns Art Gallery, Cairns. Donated through the Australian Government's Cultural Gifts Program by Geoff and Fran Barker, 2005

# **Margaret OLLEY**

Born Lismore, New South Wales, 1923

Died Sydney, New South Wales, 2011

## ***Island Musicians***

1963

oil on board

96.5 x 122.2 cm

Cairns Art Gallery, Cairns

Gift of the Estate of Margaret Olley, 2012



# **Segar PASSI**

Meriam Mir Dauareb

Born Mer Island (Murray), Queensland, 1942

## ***Feast***

2013

synthetic polymer paint on canvas

60.5 x 76 cm

Purchased with the assistance of the Cairns Regional Gallery Foundation, 2014

# **Ryan PRESLEY**

Marri Ngarr

Born Alice Springs, Northern Territory, 1987

## ***Blood Money - Infinite Dollar Note - Aunty Rose Colless OAM Commemorative***

2019

watercolour

60.5 x 145.5 cm

Purchased 2018. Commissioned by Cairns Art Gallery.

## ***Blood Money - Infinite Dollar Note - Dundalli Commemorative***

2017

watercolour

60.5 x 145.5 cm

Collection of Bernard Shafer, Melbourne Photographer: Carl Warner.

# Michael RILEY

Wiradjuri and Kamilaroi

Born Dubbo, New South Wales, 1960

Died Sydney, NSW, 2004

## *Tracey*

from the portfolio *Michael Riley Portraits 1984-1990*

1990 (printed 2013) by Michael Riley

57.5 x 40.5 cm

National Portrait Gallery, Canberra

## *Delores*

from the portfolio *Michael Riley Portraits 1984-1990*

1990 (printed 2013) by Michael Riley

57.5 x 40.5 cm

National Portrait Gallery, Canberra

I want to get away from the ethnographic image of Aboriginal people in magazines. A lot of images you see of Aboriginal people are like Aboriginal people living in humpies, or drunk on the street, or Aboriginal people marching in protests... I just want to show young Aboriginal people in the cities today; a lot of them are very sophisticated and lot of them very glamorous. A lot of them have been around the world and have an air of sophistication which you don't see coming across in newspapers... I am just trying to photograph these people how they are.

Michael Riley, 1994

## **Teho ROPEYARN**

Angkamuthi and Yadhaykana

Born Mount Isa, Queensland, 1988

### ***But you don't look Aboriginal***

2017

vinylcut

125.0 x 80.0 cm

Cairns Art Gallery, Cairns Purchased 2019

## **Ellarose SAVAGE**

Erub Mer

Born Townsville, Queensland, 1968

### ***Self portrait***

2019

watercolour and charcoal

70.0 x 50.0 cm

Courtesy of the artist and Erub Arts, Darnley Island

# **Maryann SEBASIO**

Erub Mer

Born Erub, Queensland, 1947

## ***Dessa***

2011

charcoal

75.0 x 56.0 cm

Courtesy of the artist and Erub Arts, Darnley Island

# **Sweeney THAIDAY**

Erub Mer

Born Thursday Island, Queensland, 1980

## ***Gep Athe***

2011

charcoal

75.0 x 56.0 cm

Courtesy of the artist and Erub Arts

# Dr Christian THOMPSON AO

Bidjara

Born Gawler, South Australia, 1974

## *Untitled #6*

from the *King Billy* series

2010

C-type print

144.0 x 100.0 cm

Collection of Mark Young, Melbourne

## *Untitled #6*

from the *King Billy* series

2010

C-type print

144.0 x 100.0 cm

Collection of Mark Young, Melbourne

The *King Billy* series 2010 refers to the artist's great, great grandfather, King Billy of Bonnie Doon, Lorne, Queensland. The initial inspiration was a photograph of King Billy standing alone wearing his 'name plate'. This series references contemporary debates over the issue of identity and its definition by Aboriginal and non-Aboriginal people. Each photograph is a self-portrait of Thompson with his face hidden and either wrapped in textiles or wearing a hoodie made of Aboriginal designed fabric.

# **Alick TIPOTI**

Kala Lagaw Ya

Born Badhu Island, Queensland, 1975

## ***Ngay***

2009

linocut, hand coloured

184.0 x 120.0 cm

Courtesy of the artist and Australian Art Network, Sydney

Tipoti's first self-portrait *Ngay* 2009 is said to be communicated to and through him, and ultimately, to the new viewer by Zugubai who 'were spoken about for many years by his ancestors'. Tipoti (or ZUGUB, his traditional name, which he says 'enables him to relate to the spirits of his ancestors') recalls he was 'guided to resketch and change the interpretation of a block [he] was about to carve'. In these ways Tipoti's portrait brings forward symbolic references refined over centuries, and also seeks to be a type of representation of his culture.

Dr Sandra Philips, April 2019

# **Penny TWEEDIE**

Born Hawkhurst, United Kingdom, 1940  
Died Kent, United Kingdom, 2011

## ***Clinton Nain***

c.2000

type C photograph

40.7 x 28.0 cm

National Portrait Gallery, Canberra. Gift of the artist 2004

# **Sharni WALPO**

Lardil and Kaiadilt

Born Mt Isa, Queensland, 2000

## ***Dolly Loogootha***

2018

digital print

91.0 x 131.0 cm

Cairns Art Gallery, Cairns Purchased 2018

# **Judy WATSON**

Waanyi

Born Mundubbera, Queensland, 1959

***Flying figures 1***

***Flying figures 2***

1986

etching, ed. 6/6

22.7 x 15.2 cm

Courtesy of the artist and grahame galleries + editions, Brisbane

***White Intentions***

1988

mixed media collage on board

29.5 x 47.3 cm

Queensland Museum, Brisbane

# **Nickeema WILLIAMS**

Kuku yalanji, Meriam and Koa

Born Cairns, Queensland, 1995

***Existence 1***

***Existence 2***

2014 (printed 2019)

digital print

45.0 x 62.0 cm

Courtesy of the artist



# archival photographs

## **Cairns Historical Society, Cairns**

reproduction print

*An Aboriginal man posing with a possum*

*Malaytown* c.1920

*Trochus shell Cairns Wharf* c.1950

## **Jacob Family Collection, Cairns**

reproduction print

*Donald Friend & Jim Jacobs* c.1940

*Jacob Farm - Pine Creek* c.1950s

*Practicing to perform 'Amateur Hour' at Edmonton Hall* mid 1950s

## **Joe McGinness Family Collection**

reproduction print

*Amy Nagas*

*Conference Sydney* c.1960

*Luggers Songthon and Triton* c. 1950s

*Union of Australian Women (UAW)* c. 1960

## **Lala Nicol Collection, Cairns**

reproduction print

*Ed & Fred Watkins* c.1940

*Malaytown -Transients* c.1930

*Siboney* c. 1940

*'Queen Victoria'* c. 1936

*Walters Sisters* c. 1940

*Working the Cane Fields* c. 1950

## **Louisa Tim Family Collection, Cairns**

reproduction print

*Alligator Creek* c.1930

*Amy Nagas née Walters* c.1930

*A Past Time of Music* c.1930

*'Big Papa' Avui Ware* c.1930

*Cecilia Saveka & Amy Walters* c.1930

*David Pitt Snr, Mossman* c.1930

*Dolls House* c.1930

*Family Ties* c.1940

*Feastings* c.1930

*Granny Ida De Silva* c.1960

*Hula Kate* c.1930

*Jacobs & Sailor Family Home Malaytown* c.1930

*Malay Men* c.1940

*Malaytown* c.1930

*Savage Family* c.1920

*Torres Strait Cane Cutters* c.1940

*Walters Family at Scott Street* c.1940

## **Lucy Gaiba Maza Collection, Cairns**

reproduction print

*Barriers v Mossman* c.1930

*Hula Dancers* c.1938

*Moreton's Laundry* c.1930

*Nelson Burns Home* c.1930

*Post War Victory Celebrations* c.1945

*Siboney Costume* c.1940

*Trochus Lugger off Cairns* c.1930

*Women's Basketball Cairns Central State School* c.1930

*Young Torres Strait Islander Men in Malaytown* c.1940

## **Pauline Mills Collection, Cairns**

reproduction print

*Siboney Floorshow* c.1940

## **John Oxley Library, State Library of Queensland, Brisbane**

reproduction print

### **Alfred ATKINSON**

Born c. 1895. Died c. 1915

*Portrait of a woman from Cardwell*

### **Bain Studio**

*Young woman from Fraser Island (Photographed in Maryborough)*

c.1900

*Boy from Western Queensland (Photographed in Maryborough)*

c.1900

*Boy from Western Queensland (Photographed in Maryborough)*

c.1900

### **Daniel MARQUIS**

Born Glasgow, UK, 1829. Died Brisbane, 1879

*Aborigines (Photographed in Brisbane)* c.1870

### **Thos. J. McMAHON**

*Some muscular specimens of island manhood*

### **Will STARK**

*Front and profile of Chas Beatte and Lena Davis at Barambah*

*Aboriginal Settlement*

*Front and profile of Sandy Miller and Eliza, Barambah Aboriginal  
Settlement*

*Front and profile of Spiko (Mitchell River) and Nellie (Mitchell  
River) at Barambah Aboriginal Settlement* c.1911

**John Oxley Library, State Library of Queensland,  
Brisbane**

reproduction print

**UNKNOWN**

*Aborigines*

*Aborigines - North Queensland*

*Aborigines - North Queensland*

*Aborigines - Yarrabah Mission*

*A study in Black and White - Monamona Mission* c.1914

*Church Minister with group of people, accompanied with brass instruments at Yarrabah* c.1930

*Photographs of Murray Islanders published in reports of the Cambridge Anthropological Survey. Vol.6*

*Photographs of Murray Islanders published in reports of the Cambridge Anthropological Survey. Vol.6* c. 1898

*Portrait of Peter Loder at Cherbourg* 1952

*St Alban's Church of England* c. 1901

*The type of men seen on all the islands of Torres Strait* c. 1917

*Wedding party at Yarrabah* c. 1930

*Wedding party of Albert and others at Yarrabah* c. 1910

**George Washington WILSON**

Born Scotland 1823, Died 1893

*Ernest Gribble in classroom with teacher and students at Yarrabah*  
c.1893

**Alphonse CHARGOIS**

Born 1860, Died 1936

*Re-enactment of how Gumjam killed Ferguson*

**Townsville DOBLO**

*Reproduced in Queensland Illustrated Weekly News, Monday, 24th  
December, 1923 P.8* c.1900

**John Oxley Library, State Library of Queensland,  
Brisbane**

reproduction print

**Richard DAINTREE**

Born Hemingford Abbots, UK, 1832. Died Beckenham, UK, 1878

*Aborigines*

*Portrait of four young women*

*Wearing a duling (sacred nautilus pendant)*

1864-69

Photographed in Burdekin River

**FEGAN and RUDDLE**

*Sophie Mummung in domestic servant uniform, Brisbane* c.1910

**Edward FORSTER**

*Aborigines* c.1870

*Aborigines* c.1870

Photographed in Maryborough

**Daniel MARQUIS**

Born Glasgow, UK, 1829. Died Brisbane, 1879

*Brisbane District* c.1870

*Aborigines* c.1870

*Kirwallie Sandy* c.1870

Photographed in Brisbane

**Thomas MATHEWSON**

Born Scotland, UK, 1841. Died Brisbane, 1934

*Portrait of girl with dog inside studio, Brisbane* c.1888

**John Oxley Library, State Library of Queensland,  
Brisbane**

reproduction print

**UNKNOWN**

*Aboriginal apprentice at Work from the Annual Report of the Director of Aboriginal and Island affairs for the year ending 30th June c.1971*

*Aborigines*

*Aborigines - North Queensland*

*Aborigines - North Queensland*

*Aborigines (Photographed in Brisbane) 1880*

*Aborigines (Photographed in Brisbane) c.1870*

*Aborigines (Unidentified location)*

*Aborigines using cutting torch, Aboriginal Community, North Queensland c. 1972*

*Aborigines – Yarrabah*

*Aborigines - Yarrabah - Social Life c. 1901*

*Assimilated government settlement girls in employment in Brisbane: L-R Blauche Bell (née Turner), Betty Saltner (married name Purcell), Lorna Cobbo c. 1958*

*Brass Band at Yarrabah Mission c. 1907*

*Brass plate is inscribed 'Maria, Queen of Childers' with kangaroo and emu upon either side 1910*

*Food preparation instruction - North Qld c. 1973*

*Group of Aboriginal children who were removed from their communities and taken to reserves 1912*

*Marriage of James and Daisy Lingwoodock and the marriage of John and Alice Geary at St Lukes Church, Charlotte Street, Brisbane, 13 December, 1917*

*Men and boys at Aurukun c. 1914*

*Peg and Terry Barrow with Blanch, ULARUNDA Station c. 1929*

*Torres Strait islanders - Badu island, A House Party at Dogai c. 1929*

*Woman and child, Cooktown c. 1907*

**John Oxley Library, State Library of Queensland, Brisbane**

reproduction print

**John WATSON**

*Aborigines*

*Aborigines*

*Kirwallie Sandy and an unidentified Aborigine*

1860s

Photographed in Brisbane

**Menmuny Museum, Yarrabah**

reproduction print

*Lugger Elam* c.1930

*Training shell divers* c.1930

**National Archives of Australia**

**John WATSON**

*Personalities - Aboriginal and Torres Strait Islander - Ms Pat O'SHANE, new Permanent Head of New South Wales Department of Aboriginal Affairs, on telephone, 1982*

1982

reproduction print

Australian News and Information Bureau, Canberra

## **Walters Family Collection, Cairns**

reproduction print

- Cairns Central State School* c.1940
- Cairns Folk Club*
- Farewelling Family* c.1958
- Family Gatherings* c.1970
- Fishing, Mossman* c.1950
- Fred Zitha Walters Christening* c.1960
- Gladys O'Shane and Fred Walters (Snr)*
- John Zitha* c.1970
- Gladys O'Shane and Fred Walters (Snr)* c.1950
- Malay men* c.1940
- Outings to Mossman* c.1940
- Rex Lookout* c.1953
- Spence Street, Cairns* c.1930
- The Old & The New* c.1962
- Tropical Troubadors* c.1930s–1940s
- 104 Comport St, Bungalow* c.1960

## **Ross Walters Collection, Cairns**

reproduction print

- Samuel & Ray Nagas* c.1940

## **Utan Walters Family Collection, Cairns**

reproduction print

- Noel Monkton Typhoon Treasure* c.1930
- Typhoon Treasure* c.1930



# NAIDOC posters

The first NAIDOC poster was created in 1972 to promote 'Aborigines Day' which had become widely accepted as a day for Australians to come together in support of better rights for Indigenous people.

## **Ian Wallan HILL**

*Justice not tolerance*

1995

NAIDOC Week 9-16 July 1995, community is unity

## **Lawrie NILSEN**

Mandandanji

Born Roma, Queensland, 1953

*White Australia Has a Black History*

1987

National Aborigines Week 3-7 September 1987

## **Harry Alfred PITT**

*Those who Stand to Defend our Land, Serving Country -  
Centenary & Beyond*

2014

NAIDOC Weel 3-7 September 2014

Courtesy of the National NAIDOC Committee, The Department of Prime Minister and Cabinet, and the Australian Institute of Aboriginal and Torres Strait Islander Studies

# **Ray THOMAS**

Brabralung

Born Melbourne, Victoria, 1960

## ***Bringing them home***

1998

NAIDOC Week 5-12 July 1998

# **Amanda Joy TRONC**

***Look at us now, Spirit of the Tent Embassy: 40 years on***  
2012

NAIDOC Week 1-8 July 2012

# **UNKNOWN**

## ***Chains or Change***

1997

National Aborigines Day 8 July 1977

## ***Race For Life For a Race,***

1982

National Aborigines Week 5-11 July 1982

## ***Recognise and Share the Survival of the Oldest Culture in the World***

1997

National Aborigines Week 5-11 September 1988

## ***Trucanini Last of her People Born 18?? . Died 1876. Buried 1976. Received Her Land Rights at Last***

1976

National Aborigines Day 9 July 1976

## ***Understanding: It Takes the Two of Us***

1985

National Aborigines Week 9-15 September 1985

# Cartoons

## **Tom GLOVER**

Born England, c. 1891

Died Sydney, New South Wales, 1938

### *Getting Near*

1927

Bulletin, 31 March 1927, page 14

reproduction print

Courtesy of Mitchell Library, State Library of New South Wales, Sydney

## **Geoff HOOK**

Born Hobart, Tasmania, 1928

Died Melbourne Victoria, 2018

### *Comin to the party?*

1927

Sun News, 25 January 1985, page 8

### *Informality*

1970

Sun News, 1970, page 8

Collection of Geoff Hook, Melbourne

## **Philip William (Phil) MAY**

Born Leeds, England, 1864

Died London, England, 1903

### ***A curiosity in her own country***

1888

Bulletin, Saturday 3 March 1888, page 3

### ***His Native Land***

1887

Bulletin, 23 July 1887, page 18

reproduction print

Courtesy of Mitchell Library, State Library of New South Wales, Sydney

## **Malcolm McGOOKIN**

Born Kilwinning, United Kingdom, 1956

### ***A symbolic gesture***

reproduction print

Courtesy of the artist

## **Geoffrey PRYOR**

Born Canberra, ACT, 1944

### ***White-Shoe Brigade***

1987

reproduction print

Canberra Times, 15 March 1987

Courtesy of National Library Australia, Canberra

# Films

## **John William BLEAKLEY**

Born Manchester, England, 1879

Died Brisbane, Queensland, 1957

### *The Native Problem In Queensland*

1937

single channel video

90:00 mins

National Film and Sound Archive of Australia, Canberra

## **Michael RILEY**

Wiradjuri and Kamilaroi

Born Dubbo, New South Wales, 1960

Died Sydney, NSW, 2004

### *Poison*

1991

single channel video, sound

30:00 mins

Reproduced by permission of the ABC Library Sales, Sydney

Family members, Pat O'Shane and her two daughters, Lydia Miller and Marilyn Miller are represented through photography and film. Pat O'Shane is photographed in her role as the first woman and Indigenous person to be the head of a government department in Australia, the New South Wales Ministry of Aboriginal Affairs. Lydia is portrayed in Michael Riley's film *Poison* in which she plays the main role, and Marilyn Miller is filmed dancing with the Aboriginal Dance Theatre performing her own choreography.

## **Margaret SMITH**

Born Sydney, New South Wales, 1945

Died Sydney, New South Wales, 2015

## **Andrea KYNDRYD**

Born California, USA, 1939

### *Metamorphosis from Mimi:*

### *An evening with the Aboriginal Dance Theatre*

1988

single channel video, sound

2:00 mins

National Film and Sound Archive of Australia, Canberra

## **The Australian Board of Missions**

### *Children Of The Wasteland*

c. 1948

single channel video, sound

21:00 mins

National Film and Sound Archive of Australia, Canberra

# **Bruno VICTOR-PUJEBET**

Born France, 1964

# **Pascal BLANCHARD**

Born Paris, France, 1964

# **Michel FESSLER**

## *Inside Human Zoos*

2018

single channel video, sound

90:52 mins

Courtesy of the Directors



# Poems

## **Oodgeroo NOONUCCAL (Kath WALKER)**

Born North Stradbroke Island, Queensland, 1920

Died Altona Meadows, Victoria, 1993

### *Son of mine (To Denis)*

1960

Courtesy of Petrina and Raymond Walker

### *White Australia*

1970

Courtesy of Petrina and Raymond Walker

*Tipoti's first self-portrait Ngay 2009 is said to be communicated to and through him, and ultimately, to the new viewer by Zugubai who 'were spoken about for many years by his ancestors'. Tipoti (or ZUGUB, his traditional name, which he says 'enables him to relate to the spirits of his ancestors') recalls he was 'guided to resketch and change the interpretation of a block [he] was about to carve'. In these ways Tipoti's portrait brings forward symbolic references refined over centuries, and also seeks to be a type of representation of his culture.*

Dr Sandra Philips, April 2019

*...red ochre hand prints exist in many places all over the continent... I was once told... that, on western Cape York in the 1970s, a woman relative acting as midwife would place the newborn child's foot on the earth and the resultant footprint would confirm the child's father and thereby declare their identity and lineage connections... So, for us, portraits begin to take on a dimension far greater than that of a face or a likeness.*

Djon Mundine OAM, May 2019

*Four Kaiadilt young emerging artists from Mornington Island took these portrait photographs when they visited Bentinck Island with Elder artists. The Elder artists had lived on Bentinck Island, their ancestral home, and in accordance with custom, until the entire population was removed to the Mornington Island mission by European settlers in 1948. After decades of negotiation and lobbying, the Kaiadilt people returned home to Bentnick Island in 1986 to live peacefully for six months of the year (during the dry season) until 2015 when they were once again removed during the Abbott government's highly criticised and short sighted 'closure' of remote communities.*

*When he was prime minister Tony Abbott argued the Federal Government could not 'endlessly subsidise lifestyle choices'. Mr. Jensen, a west Australian MP, said, 'in essence, if the noble savage lifestyle, a la Jean Jacques Rousseau, the same one often eulogised, is true, then there is nothing stopping any Indigenous men or women from pursuing such an existence on their own... Just do not expect the taxpayers to subsidise it.'*

Helen Gardner, Explainer: the myth of the Noble Savage article,  
The Conversation, February 25, 2016 ABC News (online) Updated 24 February  
2016, Anna Henderson

*It is likely the sitters were well aware that the photographers intended to profit from them and at times they may have negotiated some form of payment prior to posing. However, research of historical literature can never fully describe the complex relationships between the early photographers and the many Aboriginal people in their photos... If a person appears uncomfortable in a photograph, then it could be assumed that they did not have much control over the situation that they were in. In turn it could be asked to what degree did uneven racist power structures affect the whole dynamics of how a photograph was taken... If you look at photographs taken in the early 1900s there are many examples of overtly sexual exploitation of Aboriginal women and young girls. There are also many examples of photographers posing old Aboriginal people in ways to portray the image of sad, sorry and defeated remnants of a 'dying race'.*

Michael Aird, January 2019