

Queen's Land

Blak Portraiture

Late 19th century to present

List of works

© COPYRIGHT

This document is the property of Cairns Art Gallery. Reproduction in part or whole is prohibited without written authorisation.

Vernon AH KEE

Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr

Merv Ah Kee (my father)

2017

charcoal, pastel, acrylic on linen

Cairns Art Gallery. Purchased 2017

Commissioned by Cairns Art Gallery

Self portrait

2007

charcoal, pastel, synthetic polymer paint on linen

Courtesy of the artist and Milani Gallery, Brisbane

This man is ... This woman is ...

2003 (printed 2005)

Inkjet on polypropylene, satin laminated

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 Birdsall 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

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

1987

digital print (printed 2019)

Courtesy of the artist

Protestors at gates of Parliament House, Brisbane

1991

digital print (printed 2019)

Courtesy of the artist

Vincent Brady leading anti-Bicentenary protest, Brisbane

1987

digital print (printed 2019)

Courtesy of the artist

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

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.

Simone ARNOL

Gunggandji

Healing water

Story place

Story water

from the *Through my eyes* series

2016

digital print

Courtesy of the artist

Richard BELL

Kamilaroi, Kooma, Jiman and Gurang Gurang

Ministry Kids

1992

7 photographs and text panels

Courtesy of the artist and Milani Gallery, Brisbane

Pigeonholes

1992

13 photograph panels on hardboard

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

Exotic Weeds

2013

pigment print on paper

Courtesy of the artist

I Didn't Get To Cry Till Now

2012

pigment print on paper

Courtesy of the artist

Allira CHARLES
Lardil and Kaiadilt

Ethel Loogatha
2018
digital print
Cairns Art Gallery. Purchased 2018

Netta Loogootha
2018
digital print
Cairns Art Gallery. 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

Aboriginal bride
Aboriginal in mourning
Native receiving rations
From the *The Mission* series
2011
Inkjet print
Tweed Regional Gallery, Murwillumbah Donated through the Australian Government's Cultural Gifts Program, 2016

Identity-Andu (Son)
2015
Inkjet print
Courtesy of the artist and Andrew Baker Art Dealer, Brisbane

Mother (Merry-go-round)
From the *Mother* series

2016

Inkjet print

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

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

Untitled (Man dehusking coconuts)

1986-87

screenprint, hand coloured

Cairns Art Gallery. Gift of the artist, 1998

Untitled (Seated man)

1986-87

linoprint, hand coloured

Cairns At Gallery. Gift of the artist, 1998

Gertrude DAVIS

Guguu Yimidthirr

Caught in a bush fire 1

Caught in a bush fire 3

2011

digital print
Courtesy of the artist

Ezekiel DICK

Lardil

Amy Loogatha

2018

digital print

Cairns Art Gallery. Purchased 2018

Destiny DEACON

K'ua K'ua, Erub and Mer

Me and Virginia's doll

1995

colour laser print from Polaroid

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

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Over the fence

From the *Sad & bad* series

2000

Lambda print

Art Gallery of New South Wales, Sydney Purchased with funds provided by the Photography Collection Benefactors' Programs 2001

Where's Mickey?

2002

Lambda print from Polaroid original

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Virginia FRASER

Forced into images

2001

single channel digital video, colour, 9:00 mins

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Russell DRYSDALE

Group of Aboriginal people

1953

oil on canvas

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

Badtjala woman (crossed string)

Badtjala woman (two sets of beads)

Badtjala woman (with collecting bag)

from the *Badtjala woman* series

1994

gelatin silver print

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

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

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

Aborigines, North Queensland

1899

pastel on paper

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

Aboriginal Woman

1902

oil on board

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

Coontajandra

1901

pastel on paper on composition board

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

Queensland Art Gallery | Gallery of Modern Art, Brisbane

Oscar FRISTRÖM

Head of an Aboriginal woman

1899

pastel on paper on composition board

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

Queensland Art Gallery | Gallery of Modern Art, Brisbane

Juno GEMES

Clarrie Grogan NQLC and marchers at illegal March for Land Rights before Commonwealth Games,

Brisbane, 1982

1982

gelatin silver photograph (printed 2019)

Courtesy of the artist

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

1982

gelatin silver photograph (printed 2019)

Courtesy of the artist

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

1982

gelatin silver photograph (printed 2019)
Courtesy of the artist

Gordon HOOKEY

Waanyi

Aboriginality victorious

2008

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

National Gallery of Victoria, Melbourne Purchased, NGV Supporters of Indigenous Art, 2008
(2008.509.a-c)

Ron HURLEY

Gooreng Gooreng and Muninjalii

Pastor Don Brady Portrait

1985

oil on canvass

Collection of Ron Hurley Design, Ascot

Lavinia KETCHELL

Erub Mer

Self portrait

2019

watercolour and charcoal

Courtesy of the artist and Erub Arts

Heather Wunjarra KOOWOOTH

Wik-Mungkan, Yidinji and Djabugay

Kubarra Firestorm

2016

etching, aquatint

Cairns Art Gallery. Purchased 2018

Mother and Daughter's reunion

2013

etching

Cairns Art Gallery. Purchased 2014

The Story Tellers

2017

drypoint on Perspex, ed. 1/25

Cairns Art Gallery Purchased 2018

Youth under siege

2014

etching
Cairns Art Gallery. Purchased 2014

The boy in the flour drum

2013
etching
Cairns Art Gallery. 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

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

Mamu, Nganen and Jirrbal

A gaze still dark (a black portrait of intimacy)

2019

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

Courtesy the artist and Tolarno Galleries, Melbourne

Tracey MOFFATT

I made a camera

2003
lithograph
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
Griffith University Art Collection, Brisbane Purchased with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body, 1989

Tracey MOFFATT

Up in the sky 1

from the *Up in the sky* series

1997

toned photolithograph

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

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

Myself

2004

synthetic polymer paint on masonite board

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

Margaret OLLEY

Island Musicians

1963

oil on board

Cairns Art Gallery. Gift of the Estate of Margaret Olley, 2012

Segar PASSI

Meriam Mir Dauareb

Feast

2013

synthetic polymer paint on canvas

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

Ryan PRESLEY

Marri Ngarr

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

2019

watercolour

Cairns Art Gallery. Purchased 2018

Commissioned by Cairns Art Gallery.

Blood Money - Infinite Dollar Note - Dundalli Commemorative

2017

watercolour

Collection of Bernard Shafer, Melbourne Photographer: Carl Warner.

Teho ROPEYARN

Angkamuthi and Yadhaykana

But you don't look Aboriginal

2017

vinylcut

Cairns Art Gallery. Purchased 2019

Michael RILEY

Wiradjuri and Kamilaroi

Tracey

from the portfolio *Michael Riley Portraits 1984-1990*

1990 (printed 2013) by Michael Riley

National Portrait Gallery, Canberra

Delores

from the portfolio *Michael Riley Portraits 1984-1990*

1990 (printed 2013) by Michael Riley

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 a 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

Ellarose SAVAGE

Erub Mer

Self portrait

2019

watercolour and charcoal

Courtesy of the artist and Erub Arts, Darnley Island

Maryann SEBASIO

Erub Mer

Dessa

2011

charcoal

Courtesy of the artist and Erub Arts, Darnley Island

Sweeney THAIDAY

Erub Mer

Gep Athe

2011

charcoal

Courtesy of the artist and Erub Arts

Dr Christian THOMPSON AO

Bidjara

Untitled #6

from the *King Billy* series

2010

C-type print

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

Ngay
2009
linocut, hand coloured
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

Clinton Nain
c. 2000
type C photograph
National Portrait Gallery, Canberra. Gift of the artist 2004

Sharni WALPO
Lardil and Kaiadilt

Dolly Loogootha
2018
digital print
Cairns Art Gallery. Purchased 2018

Judy WATSON
Waanyi

Flying figures 1
Flying figures 2
1986
etching, ed. 6/6
Courtesy of the artist and grahame galleries + editions, Brisbane

White Intentions
1988
mixed media collage on board
Queensland Museum, Brisbane

Nickeema WILLIAMS
Kuku yalanji, Meriam and Koa

Existence 1
Existence 2
2014 (printed 2019)
digital print
Courtesy of the artis

archival photographs

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

Cairns Historical Society, Cairns

An Aboriginal man posing with a possum

Malaytown c. 1920

Trochus shell Cairns Wharf c. 1950

reproduction print

Jacob Family Collection, Cairns

Donald Friend & Jim Jacobs c. 1940

Jacob Farm - Pine Creek c. 1950s

Practicing to perform 'Amateur Hour'

at Edmonton Hall mid 1950s

reproduction print

Joe McGinness Family Collection

Amy Nagas

Conference Sydney c.1960

Luggers Songthon and Triton c. 1950s

Union of Australian Women (UAW) c. 1960

reproduction print

Lala Nicol Collection, Cairns

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

reproduction print

Louisa Tim Family Collection, Cairns

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

reproduction print

Lucy Gaiba Maza Collection, Cairns

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

reproduction print

Pauline Mills Collection, Cairns

Siboney Floorshow c.1940
reproduction print

John Oxley Library, State Library of Queensland, Brisbane

Alfred ATKINSON

Portrait of a woman from Cardwell
reproduction print

Bain Studio

Young woman from Fraser Island
(Photographed in Maryborough) c.1900
reproduction print

Boy from Western Queensland
(Photographed in Maryborough) c.1900
digital image

Boy from Western Queensland
(Photographed in Maryborough) c.1900
digital image

Daniel MARQUIS

Aborigines (Photographed in Brisbane) c.1870
reproduction print

Thos. J. McMAHON

Some muscular specimens of island manhood
reproduction print

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
reproduction print

UNKNOWN

reproduction print
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

UNKNOWN

digital image

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
George Washington WILSON
Ernest Gribble in classroom with teacher and students at Yarrabah c.1893
reproduction print

Alphonse CHARGOIS

Re-enactment of how Gumjam killed Ferguson
digital image

Townsville DOBLO

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

Richard DAINTREE

Aborigines

Portrait of four young women

Wearing a duling (sacred nautilus pendant)

1864-69

digital image

Photographed in Burdekin River

FEGAN and RUDDLE

Sophie Mumming in domestic servant uniform,

Brisbane c.1910

digital image

Edward FORSTER

Aborigines c.1870

Aborigines c.1870

digital image

Photographed in Maryborough

Daniel MARQUIS

Brisbane District c.1870

Aborigines c.1870

Kirwallie Sandy c.1870

Photographed in Brisbane

Thomas MATHEWSON

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

John WATSON

Aborigines

Aborigines

Kirwallie Sandy and an unidentified Aborigine

1860s

Photographed in Brisbane

Menmny Museum, Yarrabah

Lugger Elam c.1930

Training shell divers c.1930

reproduction print

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

NAA: A6180, 6/1/82/9

Walters Family Collection, Cairns

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
reproduction print

Ross Walters Collection, Cairns

Samuel & Ray Nagas c.1940
reproduction print

Utan Walters Family Collection, Cairns

Noel Monkton Typhoon Treasure c.1930
Typhoon Treasure c.1930
reproduction print

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

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

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

Getting Near

1927

Bulletin, 31 March 1927, page 14

reproduction print

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

Geoff HOOK

Comin to the party?

1927

Sun News, 25 January 1985, page 8

Informality

1970

Sun News, 1970, page 8

Collection of Geoff Hook, Melbourne

Malcolm McGOOKIN

A symbolic gesture

reproduction print

Courtesy of the artist

Philip William (Phil) MAY

His Native Land

1887

Bulletin, 23 July 1887, page 18

reproduction print

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

A curiosity in her own country

1888

Bulletin, Saturday 3 March 1888, page 3

Geoffrey PRYOR

White-Shoe Brigade

1987

reproduction print

Canberra Times, 15 March 1987

Courtesy of National Library Australia, Canberra

Films

John William BLEAKLEY

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

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

Andrea KYNDRYD

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

Pascal BLANCHARD

Michel FESSLER

Inside Human Zoos

2018

single channel video, sound, 90:52 mins

Courtesy of the Directors

Poems

Oodgeroo NOONUCCAL (Kath WALKER)

Son of mine (To Denis)

1960

Courtesy of Petrina and Raymond Walker

White Australia

1970

Courtesy of Petrina and Raymond Walker