

CAIRNS  
ART  
GALLERY

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21 MAR –  
14 JUN 2026

**CAPTURED**

*PHOTOGRAPHY FROM  
THE COLLECTION*

# **William YANG**

b. 1943

## ***Herbert See Poy #1***

1990

## ***Remnants of Joss house, Cairns #1***

1995

## ***Joss house, Atherton #1***

1990

## ***Herbert See Poy's house***

1994

## ***Herbert See Poy's living room***

1994

## ***Herbert See Poy's living room***

1994

## ***Self Portrait #1***

1992

## ***My relatives in Innisfail #1***

1990

## ***My family in front of our old home***

1990

## ***My relatives in Innisfail #2***

n.d.

gelatin silver photograph on paper

Purchased Cairns Regional Gallery with funds from the Centenary of Federation Arts Project Queensland Grant, 2000 Commissioned Cairns Regional Gallery

William Yang is best known as a photographer of people. Born a third-generation Chinese Australian, Yang grew up in Dimbulah on the Atherton Tablelands in Far North Queensland and describes his upbringing as one in which his Chinese ethnicity '*was suppressed and unacknowledged*'.

After studying architecture at Queensland University, Yang moved to Sydney where he met a Chinese teacher who encouraged him to embrace and explore his Chinese heritage. In the 1990s he travelled to Far North Queensland where he learnt about his family history from relatives as well as the long history of the Chinese in North Queensland and across Australia.

Although Yang has lived in Sydney most of his life, he has a deep bond with the people and the landscapes of North Queensland as this was where he grew up, and where he calls home. His photographs capture images of relatives and friends, exploring their lives as well as his own cultural and family connections and identity.

# **Charles PAGE**

b. 1946

***Portrait of Mrs Joan Right***

***Portrait of Mr and Mrs John Charles O'Donnell***

***Portrait of Swami***

***Portrait of Wendy Craig Duncan***

***Portrait of Victor Mellick***

***Portrait of Wanda and Chris***

***Portrait of Kristen Dale***

***Portrait of Ray Crooke***

***Portrait of David Hudson***

***Portrait of John Tindall***

***Portrait of Fran and Ken Brenton***

***Portrait of Letty Cuddihy***

2001

gelatin silver photograph on paper

Purchased Cairns Regional Gallery with funds from the Centenary of Federation Arts Project Queensland Grant, 2001 Commissioned Cairns Regional Gallery

Charles Page is one of Queensland's most important documentary photographers. He studied photography at the Royal Melbourne Institute of Technology. He worked as a photographer for many years before moving to take up a lecturing position with the Queensland College of Art.

Page's photography extends from documenting the mundane to the extremes of human life. Over an extensive career, Page travelled widely, photographing wars, everyday life, and the built and natural environments in more than 70 countries including Chechnya, Somalia and Antarctica.

In 2000 he was commissioned by the Cairns Regional Gallery to produce a portfolio of photographs that would capture people and places of Far North Queensland. It is an intriguing collection of photographs of the well-known and not so well-known figures of the day. Each of Page's photographs is carefully staged to reveal the public and private lives of his sitters.

## **Allira CHARLES**

b. 1996

Lardil and Kaiadilt

## **David VARGA**

### ***Netta Loogatha***

## **Sharni WALPO**

b. 2000

Lardil and Kaiadilt

## **David VARGA**

### ***Dolly Loogatha***

## **Allira CHARLES**

b. 1996

Lardil and Kaiadilt

## **David VARGA**

### ***Ethel Thomas***

## **Ezekiel DICK**

b. 2000

Lardil

## **David VARGA**

### ***Amy Loogatha***

2018

digital print

Purchased Cairns Art Gallery, 2018

In 2018, young Kaiadilt artists from the Mornington Island, Ezekiel Dick, Allira Charles and Sharni Walpo, travelled to their ancestral home of Bentinck Island with four Elders/artists Amy Loogatha, Dolly Loogatha, Netta Loogatha and Ethel Thomas (nee Loogatha).

These women had grown up on Bentinck Island before Presbyterian missionaries forcibly relocated the entire population to Mornington Island in the 1940s. Once relocated parents and children were separated and boys and girls were segregated and forcibly detained in dormitories. After decades of negotiation, in 1986 Kaiadilt people were finally permitted to return to Bentinck Island for up to six months during the Dry season.

For the returning Elders, the journey to Bentinck Island was a deeply moving experience, which is captured in the series of photographic portraits taken by the young artists.

Sydney-based photo-journalist David Varga, travelled with the group and mentored the young artists in the use of high-tech equipment and photographic techniques. Varga then collaborated with the artists to create powerful images that speak across time and place.

# Naomi HOBSON

b. 1979

Southern Kaantju and Umpila

## ***A Bed No-more***

*I knew I would find him back here... he still thinking about our flower garden we use to have, aye Mick? And over there was where we tried to grow vegetables, beans and pumpkin – Mark*

## ***Road Play***

*She told Mum she was taking me for a ride down the road but she not – Laine*

## ***Time Joe***

*What time there Joe? Can't take too long... have to go shop soon before it closes at four, pick my supply up for the weekend – Jimmy*

## ***Young Love***

*We been going out for nearly 12 months now. Kurtis is from Pormpaaraw. You know them Shortjoe mob? well that's his mob – Ratarni*

from the ***Adolescent Wonderland*** series

2019

digital print on paper

Purchased Cairns Art Gallery, 2019

Naomi Hobson lives and works in the remote community of Coen, Far North Queensland, where she plays an important role as an artist, mentor, and creative inspiration.

In 2019 she created *Adolescent Wonderland* a series of twenty-two photographic portraits which present narratives around issues of black representation, identity, and sexuality in her community through the eyes and lives of young teenagers. Through these photographs, the viewer experiences a range of emotions, including humour and compassion, while empathising with the raw vulnerability and fragility of adolescents growing up in remote Indigenous communities in Far North Queensland.

# Michael COOK

b. 1968  
Bidjara

***Livin' the dream (Sold)***

***Livin' the dream (For sale)***

***Livin' the dream (Welcome home)***

***Livin' the dream (Birthday)***

***Livin' the dream (BBQ)***

from the *Livin' the dream* series

2020

inkjet print

Donated through the Australian Government's Cultural Gifts Program by Michael Cook, 2021

Michael Cook is an Indigenous artist who worked for many years as a commercial photographer before becoming a photographic artist. Cook is renowned for his ability to engage audiences in dialogues about what is real and what is imaginary.

*Livin' the dream* is a series of photographs that explores complex issues of identity, dislocation and inequality, through depictions of an Aboriginal nuclear family who are transplanted into a remote outback community. While the Jones family brings with them 1960s aspirational white accoutrements that include an EH Holden car, swimming pool, boat, and smart clothes, everything about them suggests a sense of deep bewilderment as they struggle to identify themselves in an unfamiliar context where not even their material possessions can protect them from discomfort.

Cook's photographs include symbolic details which reference the social consequences of white colonisation, as well as depictions of items of popular culture that were part of his own formative years of mixed ancestry.

# **Simone ARNOL**

1976-2026

Gunggandji

***Bishop Arthur Malcolm***

***Bishop Arthur Malcolm***

***Bishop Arthur Malcolm***

***Uncle David Mundraby***

***Uncle David Mundraby***

***Uncle David Mundraby***

***Nathan Schrieber***

***Nathan Schrieber***

***Nathan Schrieber***

from the ***Cross Country*** series

2022

digital print

Purchased with funds donated by the Cairns Art Gallery Foundation, 2022

Commissioned by Cairns Art Gallery

Gunggandji woman Simone Arnol's photographic portraits explore issues of identity through placement of her subjects in different times, settings and contexts.

Born in Yarrabah in 1934, Arthur Malcolm became an ordained priest in 1959 and was made responsible for the missionary communities of Yarrabah and Palm Island. He became the first Aboriginal Anglican bishop while being a passionate advocate for Aboriginal peoples.

David Mundraby, an Elder of the Yidinji Mandingalbay and keeper of the Law and Song, has dedicated his life to teaching Yarrabah children about their culture. The Yalma (cross boomerang) that he holds symbolises his belief that traditional culture is his religion.

Nathan Schrieber is a Gunggandji man and Traditional Owner of Yarrabah and is passionate about revitalising Gunggay language and teaching children about their culture. He holds and wears a traditional Yarrabah headdress to represent the importance of traditional cultural ways.

# Michael MARZIK

b. 1961

## *Untitled*

from the *Parkingland* series

2015-17

digital print on paper

Gift of the artist, 2018

Purchased Cairns Art Gallery with funds from the Cairns Art Gallery Foundation, 2019

Michael Marzik was born in Switzerland and now lives and work in Cairns, Queensland.

Michael is a photographer who is known for his portraits and urban landscapes. His photographic portraits present and reveal the essence of the subject. They are quietly restrained and have a compelling power that draws the viewer deep into the narrative of the portrait.

Michael moves between a documentary style of photography to a sometimes allegorical even personal commentary that invites the viewer's contemplation and interpretation of the subject. He achieves this through capturing a look, a stance, a simple gesture, or an item of clothing.

*Parkingland* is a series of ninety images taken over a period of twelve months. Every photograph was taken from the same position, in the driver's seat, whenever Marzik stopped the car in a parking lot.

He states:

In the attempt to fathom the possibilities and the limitations of photography as a medium, I work to develop concepts over an extended period, seeking things with a visual resonance, where I recognise visceral connections.

Michael Marzik, October 2017

# **Kerry TRAPNELL**

b. 1956

## ***Nancy Ross at her home in Coen***

1999

## ***Suzie Madua, last days in the old 'house', Mapoon***

2000

## ***Napolean Short preparing speared dugong, Old Site, Lockhart River***

1995

## ***Gladys Tybingoompa with fish net, Archers River, Aurukun***

1995

## ***Portrait of three generations of Pablo's, Alick, Gordon and James preparing to bury ancestral remains, White Point, Shelburne Bay***

1995

## ***Hunting and collecting food in the 'Aurukun supermarket', Aurukun***

1995

ilfochrome photographic print on paper

Purchased Cairns Regional Gallery with funds from the Friends of the Gallery, 2002

Kerry Trapnell was born in Brisbane in 1956, and lives and works in Cairns, Queensland.

Kerry is an established photographic and digital media artist. His work documents and interprets the natural landscapes and capture the lives and stories of the people who live and work in remote areas of Far North Queensland.

In 1995 Trapnell was commissioned by the Cape York Land Council to take a series of portraits of senior Elders on Country and in community, discussing business, harvesting food and celebrating cultural rituals. These images are historically significant as they were used to promote the voices of Indigenous peoples to support native title land claims following the Mabo Case in 1992.

He states

Going out with traditional owners created a set of experiences, adventures and opportunities that greatly enriched my photography and my life.

Mysterious and mesmerising yet hard and unforgiving, accessible but only sometimes, endowed with great cultural richness, but a culture under enormous pressure, harsh and abundant, unpredictable but irresistible - my experiences on Cape York Peninsula have always had a layered duality.

Kerry Trapnell