

BROOK ANDREW: BIOGRAPHY

Brook Andrew is an interdisciplinary artist who examines dominant narratives, often relating to colonialism and modernist histories. Through museum and archival interventions and curatorial projects, he aims to make forgotten stories visible and offer alternative choices for interpreting history in the world today. Apart from drawing inspiration from vernacular objects and the archive he travels internationally to work with communities and various private and public collections.

Most recently Brook presented *What's Left Behind*, a new commission for *SUPERPOSITION: Art of Equilibrium and Engagement* at the 21st Biennale of Sydney. Having a shared interest in unpacking and making visible particular sites and histories, Brook invited four artists; Rushdi Anwar, Shiraz Bayjoo, Mayun Kiki, and Vered Snear; to present an archive based on ideas related to *What's Left Behind* within his sculptural vitrines. This collaborative work explored alternative histories and experiences other than dominant Western notions of human experiential timelines.

Brook curated the installation *Ahy-kon-uh-klas-tik*, an interrogation of the Van Abbemuseum archives and art collection in Holland in 2017, which re-imagines a different world timeline. The same year, he also created *Room A*: a curatorial and art intervention into the collection of the Musée d'ethnographie de Genève, Switzerland; completed a Smithsonian Artist Research Fellowship, with the Smithsonian Institute, USA; and *The Right to Offend is Sacred* opened at the National Gallery of Victoria, a 25-year reflection on his practice.

In 2016 as a Photography Residencies Laureate at the musée du quai Branly, Paris, Brook created the series *The Resident and The Visitor* which investigated the relationship between the colonial photographer and the sitter. Additionally, with his collaborator Trent Walter, the public artwork *Standing By Tunnerrinnerwait and Maulboyheener* was installed adjacent Melbourne Gaol. This is Australia's first official government supported memorial to the frontier wars.

In 2014 Brook worked closely with the collections of the Museo Nacional Centro de Arte Reina Sofia, Museo de América and Museo Nacional de Antropología for the exhibition *Really Useful Knowledge* curated by What How and for Whom (WHW) at the Museo Nacional Centro de Arte Reina Sofia. He curated a rigorous and immersive installation, *A Solid Memory of the Forgotten Plains of our Trash and Obsessions* reflecting on Spanish, British and Australian history and colonialism. His recent installations and artworks in the context of history and the archive are also reflected in the artwork *Ancestral Worship* in Artist Making Movement, Asian Art Biennial, National Taiwan Museum of Fine Arts; and *The Island* for 'Artist and Empire' at Tate Britain in 2015/16.

Brook Andrew curated *TABOO* in 2012/13 at the Museum of Contemporary Art, Sydney: a turning point in how indigenous and non-indigenous artists and themes are expressed, pigeonholed and determined through stereotyping in colonised societies.

Whether sacred or profane, taboos often focus their proscriptions against performativity and the bodies that enact them. "Taboo," a provocative exhibition of contemporary Australian and international artists, whose works are presented alongside various archival ephemera— newspaper clippings, postcards, and photographs – attempts to lay bare the moral impositions wrought by collective institutional bodies upon individual ones. Of Wiradjuri Aboriginal descent, the show's curator, Brook Andrew, knows firsthand the insidious nature of cultural and moral repression.

Akel, J. – 'ARTFORUM', 2013

His current research includes an ambitious international comparative three-year Federal Government Australian Research Council grant titled *Representation, Remembrance and the Memorial*. The project is designed to respond to the repeated high-level calls for a national memorial to Aboriginal loss and the frontier wars: www.rr.memorial.

Brook Andrew is represented by Tolarno Galleries Melbourne; Roslyn Oxley9 Gallery, Sydney; and Galerie Nathalie Obadia, Paris and Brussels.

BROOK ANDREW

Born 1970, Sydney, Australia

EDUCATION

1998–99 Master of Fine Arts, Research. COFA, University of NSW, Sydney

1990–93 Bachelor of Visual Arts. University of Western Sydney

SELECTED SOLO EXHIBITIONS

- 2018** *Stretching the Guidelines of Glue.* Künstlerhaus Bethanien, Berlin.
Smash it. Roslyn Oxley9 Gallery, Sydney.
- 2017** *Ahy-kon-uh-klas-tik.* For *Deviant Practice*, Van Abbemuseum, Eindhoven.
Room A. Musée d'ethnographie de Genève, Switzerland.
The Cell. Substation, Newport, Melbourne.
Assemblage. Galerie Nathalie Obadia, Brussels.
Visitor & Resident. musée du quai Branly, Paris.
The Right to Offend is Sacred. National Gallery of Victoria, Melbourne.
Spin. Tolarno Galleries, Melbourne.
- 2016** *The Forest.* Galerie Nathalie Obadia, Paris.
Space and Time. Roslyn Oxley9 Gallery, Sydney.
Nations Party. Australian Print Workshop, Melbourne.
- 2015–16** *EVIDENCE.* Museum of Applied Arts and Sciences, Sydney.
- 2015** *Possessed.* Tolarno Galleries, Melbourne.
Sanctuary: Tombs of the Outcasts. Ian Potter Museum of Art, the University of Melbourne.
- 2014–15** *De Anima.* RMIT Design Hub, Melbourne.
- 2014** *WITNESS.* Lyon Housemuseum, Melbourne.
- 2013–14** *Les trophées oubliés.* Musée d'Aquitaine, Bordeaux.
- 2013** *Anatomie de la mémoire du corps: au delà de la Tasmanie.* Galerie Nathalie Obadia, Paris.
Jumping Castle War Memorial. FeliXart Museum, Drogenbos.
52 Portraits. Tolarno Galleries, Melbourne.
- 2012** *Earth House.* Australian representative at Australia House for the Echigo-Tsumari Triennial. Japan.
- 2011** *18 Lives in Paradise.* Artspace, Sydney.
Paradise. Tolarno Galleries, Melbourne.
- 2010–11** *The Cell.* Sherman Contemporary Art Foundation, Sydney. Touring to the Institute of Modern Art, Brisbane, *MONA FOMA* Festival of Music and Art, Hobart, Perth Institute of Contemporary Arts and Govett-Brewster Art Gallery.
- 2009** *Danger Of Authority.* Tolarno Galleries, Melbourne.
8 Months At War. DETACHED, Hobart & University of Queensland Art Museum, Brisbane.
Brook Andrew: The Island. UQ Art Museum, Brisbane.
- 2008** *BROOK ANDREW: THEME-PARK.* AAMU. Utrecht, The Netherlands.
The Island. Museum of Archeology and Anthropology, Cambridge.
- 2007** *Come into the Light.* Tolarno Galleries, Melbourne.
Brook Andrew: Eye to Eye. A survey exhibition curated by Monash University Museum of Art, Melbourne, touring Australia and South/South-East Asia.
- 2006** *YOU'VE ALWAYS WANTED TO BE BLACK.* National Gallery of Victoria, Melbourne,
- 2005** *Peace, The Man & Hope.* Gabrielle Pizzi, Melbourne.
The unseen. Sanskriti Kendra. Delhi.
- 2004** *Kalar MIDDAY.* Gallery Gabrielle Pizzi, Melbourne.
- 2001** *the good side, the bad side, the other side.* Experimental Art Foundation, Adelaide, South
Buunji nginduugir AMERICA. Artspace, Sydney.
The unseen. Sanskriti Kendra. Delhi.

SELECTED GROUP EXHIBITIONS

- 2018** *SUPERPOSITION: Art of Equilibrium and Engagement.* The 21st Biennale of Sydney.
Colony: Frontier Wars. National Gallery of Victoria, Melbourne.
- 2017** *Let's Play: The Art of Our Time.* Bunjil Place, Victoria.
Tracks and Traces: Contemporary Australian Art in Israel, Negev Museum of Art, Be'er Sheva, Israel.
Networking the Unseen. Galerien der Stadt, Esslingen am Neckar, Germany.

- THE PUBLIC BODY .02*. Artspace, Sydney.
National Indigenous Art Triennial: Defying Empire. National Gallery of Australia, Canberra.
A Working Model of the World. UNSW Galleries, University of New South Wales, Sydney; and Sheila C. Johnson Design Centre (SCJDC), Parsons School of Design, The New School, New York.
Mad love. Arndt Art Agency (A3), Berlin, Germany.
- 2016** *For an Image, Faster Than Light*. Yinchuan Biennale, Museum of Contemporary Art (MOCA), Yinchuan, China.
Sovereignty. Australian Centre for Contemporary Art, Melbourne.
Soft Core. Casula Powerhouse Arts Centre, Sydney.
Erewhon. Margaret Lawrence Gallery, Melbourne. Touring with NETS Victoria.
Antipodes. Museum of Archaeology and Anthropology, University of Cambridge, UK.
The Wandering I/Eye. Centre for Contemporary Photography, Melbourne.
Building (Eating) Empire: Encounters. Art Basel Hong Kong. Curated by Alexie Glass-Kantor.
Antipodean Inquiry. Yavuz Gallery, Singapore.
- 2015** *Artist and Empire*. Tate Britain, London.
Global Imaginations. Museum de Lakenhal, The Netherlands.
Neverwhere. Gaia Gallery, Istanbul.
Artist Making Movement. Asian Art Biennial, National Taiwan Museum of Fine Arts.
The 8th Asia Pacific Triennial of Contemporary Art. Queensland Art Gallery and Gallery of Modern Art, Brisbane.
Dead Ringer. Perth Institute of Contemporary Art (PICA), Perth.
The Biography of Things. Australian Centre for Contemporary Art (ACCA), Melbourne.
Light Play: Ideas, Optics and Atmosphere. UQ Art Museum, The University of Queensland
Wiradjuri Ngurambanggu. Murray Art Museum, Albury.
RECHARGE: the Experimenta 6th International Biennial of Media Art. National touring exhibition.
do it (Adelaide). Ongoing exhibition curated by Hans Ulrich Obrist, Anne & Gordon Samstag Museum of Art, Adelaide.
- 2014–15** *Un saber realmente útil (Really Useful Knowledge)*. Museo Nacional Centro de Arte, Reina Sofia, Madrid.
- 2014** *Discoveries: Art, Science & Exploration from the University of Cambridge Museums*. Two Temple Place, The Bulldog Trust, London.
Adelaide Biennial of Australian Art. Art Gallery of South Australia, Adelaide.
- 2013–14** *Vivid Memories. An Aboriginal Art History*. Musée d'Aquitaine, Bordeaux.
Melbourne Now. National Gallery of Victoria, Melbourne.
- 2013** *in.print.out*. Künstlerhaus, Vienna.
Making Change. Australian Centre for Photography, Sydney and the National Museum of China, Beijing.
I WANT CHANGE. Latrobe University Museum of Art, Melbourne.
My Country, I Still Call Australia Home: Contemporary Art from Black Australia. Gallery of Modern Art, Brisbane.
- 2012** *The Floating Eye*. Sydney Pavilion, the 9th Shanghai Biennale.
Negotiating this world: Contemporary Australian Art. National Gallery of Victoria, Melbourne.
Luminous World – Contemporary Art from the Westfarmers collection. National touring exhibition, Art Gallery of Western Australia.
- 2011** *TELL ME TELL ME: AUSTRALIAN AND KOREAN ART 1976–2011*. Museum of Contemporary Art, Sydney, and the National Museum of Modern and Contemporary Art, Seoul.
From Blank Pages. Artspace Pool, Seoul.
Burn What You Cannot Steal. Gallery Nova, Zagreb.
Looking at Looking: The Photographic Gaze. National Gallery of Victoria, Melbourne.
10 Ways to Look at the Past. National Gallery of Victoria, Melbourne.
- 2010** *17th Biennale of Sydney*. Curated by David Elliot, Sydney.
21st Century: Art in the First Decade. Gallery of Modern Art, Brisbane.
No Name Station. Gertrude Contemporary, Melbourne and Iberia Centre of Contemporary Art, Beijing.
GRAND NORD GRAND SUD Artistes inuit et aborigines. Musée de L'Abbaye de Daoulas in co-production with Musée des Confluences, Lyon.
100 Years: Highlights from The University of Queensland Art Collection, Brisbane.
Stick it! Collage in Australian art. National Gallery of Victoria, Melbourne.
- 2009** *The Exotic Human. Other cultures as amusement*. Teylers Museum, Haarlem, and Museum Dr. Guislain, Ghent.
- 2008** *typical! Clichés of Jews and Others*. The Jewish Museum, Berlin, Jewish Museum, Vienna and Spertus Institute, Chicago.

- Half Light – Portraits of Black Australia*. Art Gallery of New South Wales, Sydney.
Lost & Found: an Archeology of the Present. TarraWarra Biennial, TarraWarra Museum of Art, Victoria.
- 2007** *DE OVERKANT/DOWN-UNDER: Stichting Den Haag Sculptuur*. Den Haag.
The story of Australian printmaking 1801–2005. National Gallery of Australia, Canberra.
Alfred Metraux : From fieldwork to Human Rights. Smithsonian Institute, National Museum of Natural History, Washington D.C.
PRISM: CONTEMPORARY AUSTRALIAN ART. Bridgestone Museum of Art, Ishibashi Foundation, Tokyo.
TRANS VERSA. Museo de Arte Contemporáneo, Santiago.
- 2006** *Light Sensitive*. Contemporary Australian Photography from the Loti Smorgon Fund. National Gallery of Victoria, Melbourne.
Points of View: Australian Photography 1985-95. Art Gallery of New South Wales, Sydney.
HIGH TIDE: currents in contemporary Australasian art. National Gallery of Art, Warsaw and Contemporary Art Centre, Vilnius.
SATELLITE06. Yangshupu Rd, Pavilion, Shanghai: A Shanghai Biennale satellite event, Shanghai.
- 2005** *The Adelaide Biennial of Australia 2006: 21st Century Modern*. Art Gallery of South Australia.
Black on White. Centre for Contemporary Photography, Melbourne.
The Butterfly Effect. Australian Museum for The Sydney Festival.
- 2004** *Colour Power*. National Gallery of Victoria. Victoria.
Australian Culture Now. Australian Centre for the Moving Image and the National Gallery of Victoria. Melbourne.
Spirit & Vision. Sammlung-Essl, Vienna.
Our Place: Indigenous Australian now, Cultural Olympiad Program, Athènes, Grèce
Images: Photo's by Aboriginal Artists, Aboriginal Art Museum, Utrecht, Netherlands
- 2003** *Australian Photographic Portrait Prize*. Art Gallery of NSW, Sydney.
New View: Indigenous Photographic Perspectives. Monash Gallery of Art. National touring exhibition.
- 2002** *Border Panic*. Performance Space, Sydney, Australia.
- 2000** *Blondies and Brownies*. Torch gallery. Amsterdam.
4th Nouméa Biennale d'Art Contemporain. Nouméa -Pacifique. Tjibaou Cultural Centre. New Caledonia.
Orbital. Experimenta Media Arts at The Lux Centre for Film, London, UK, & Centre for Contemporary Photography, Melbourne.

INTERDISCIPLINARY PRACTICE

- 2017** Residency at Künstlerhaus Bethanien, Berlin, Germany.
Smithsonian Artist Research Fellowship. Smithsonian Institution, Washington, DC, USA.
Present Elsewhere. Collaborative project with the Asia Art Archive. Hong Kong.
- 2016** *Photography Residencies Laureate*, musée du quai Branly, Paris, France.
Standing By Tunnerninnerwait and Maulboyheener. Collaboration with Trent Walter. City of Melbourne Public Art Commission.
Les Récollets. Residency hosted by the City of Paris and Institut Francis.
Centre Intermondes. Artist residency, La Rochelle, France.
In Motion. Rhodes Peninsula Public Art Commission, City of Canada Bay, Sydney.
Asialink Arts Residency, Cambodia.
- 2015** Presenter. *Artist and Empire: New Dynamics, 1780-now*. 24–26 November, Tate Britain, London.
Presenter. *Indigenous Photographic Histories in New Zealand, Australia and the Pacific*. 5 November, National Library of New Zealand, Wellington.
Presenter. *How Global can Museums be?* CIMAM (International Committee for Museums and Collections of Modern Art) 2015 Annual Conference. 7–9 November, Tokyo, Japan.
The Weight of History, The Mark of Time commissioned by the Barangaroo Delivery Authority as part of the Welcome Celebrations, September, Sydney.
Presenter. *Civic Actions – Artists' Practices Beyond the Museum*. C3West in association with Information and Cultural Exchange Parramatta and Parramatta City Council. September, Sydney.
Presenter. *Curating Lively Objects: Post-disciplinary perspectives on media art exhibition*. August 9–12, The Banff Centre, Canada.
Residency at Cambridge University, United Kingdom for *ANTIPODES: The Expedition. The Expression. The Exhibition*. The Australian Print Workshop.
Presenter. *Crossing Boundaries: Personal Lives and Global Histories*. April 23–24, Center for Advanced Study in the Behavioral Sciences (CASBS), Stanford University, U.S.A.

- SMUDGE*. Collaboration with Phillip Adams BalletLab. RMIT Design Hub.
- 2014** Curator/Artist invigilator of *The Native Institute*, Blacktown Art Centre, Western Sydney. *Catching Breath*. Australian Tapestry Workshop's Embassy Project. Commissioned by the Department of Foreign Affairs and Trade.
- 2012** Curator of *TABOO*. Museum of Contemporary Art Australia, Sydney. 19 Dec 2012 – 24 Feb 2013. *Warrang*. Public Art Commission. Museum of Contemporary Art, Sydney.
- 2011–12** Honorary Fellow. Centre for Cultural Materials Conservation. The University of Melbourne. <http://www.culturalconservation.unimelb.edu.au/>
- 2008** ISCP residency NYC. Visual Arts Board, Australia Council for the Arts.
- 2006** South Project. *TRANS VERSA*. Museum of Contemporary Arts, Galeria Metropolitana and Centro Cultural Matucana 100, Santiago, Chile. Contemporary Art Centre, Vilnius, Lithuania.
- 2005–06** Honorary Fellow. School of Anthropology, Geography and Environment Studies. University of Melbourne.
- 2005** Sydney College of the Arts, University of NSW. Sydney.
- 2002** *Intersections*. University of Hawaii, School of Art. Hawaii. Bundanon Trust. Nowra. Australia.
- 2000–01** Sanskriti Kendra. New Dehli, India. Asialink Residency.
- 2000** Gasworks and Goldsmith College, London University, London.

AWARDS AND GRANTS

- 2016–18** Australian Research Council (ARC) Grant.
- 2016** VicArts Creative Development Grant, Creative Victoria. Project Grant. Australia Council for the Arts.
- 2015** Indigenous Professional Development Grant, Creative Victoria. Professional Development Grant. Australia Council for the Arts.
- 2013** Georges Mora Foundation Fellowship. In collaboration with Trent Walter. State Library of Victoria.
- 2012–13** Sidney Myer Creative Fellowship
- 2011** Echigo-Tsumari Art Triennale, Japan: International Program, Cultural Exchange. Arts Victoria.
- 2008–09** ISCP residency NYC. Visual Arts Board, Australia Council.
- 2006** New Work. VACB. Australia Council.
- 2005** Peoples Choice. Josephine Ulrick and Win Schubert Photography Award. Gold Coast. Queensland.
- 2004** Recipient, Works on Paper. Telstra National ATSI Art Award. Northern Territory.
- 2002** Feature Film Development Grant. Australian Film Commission. Research Grant. College of Fine Arts, University of NSW. Sydney.
- 2001** Fellowship. Australia Council for the Arts.
- 2000** Professional Development Grant. Australia Council.

COLLECTIONS

National Museum of Contemporary Art, Seoul, South Korea;
 National Gallery of Australia, Canberra. Australia;
 Art Gallery of Western Australia, Perth. Australia;
 National Portrait Gallery, Canberra. Australia;
 Art Gallery of New South Wales, Sydney. Australia;
 Museum of Contemporary Art, Sydney. Australia;
 National Gallery of Victoria, Melbourne. Australia;
 Queensland Art Gallery, Brisbane. Australia;
 Art Gallery of South Australia, Adelaide. Australia;
 ARTBANK, Australia;
 The Vizard Foundation Collection, Melbourne. Australia;
 BHP Billiton Collection Australia;
 Darling Collection Australia; Flinders University Museum. Australia;
 Benalla Art Gallery, Victoria. Australia;
 Museum Victoria, Melbourne. Australia;
 Monash Gallery of Art, Melbourne. Australia;
 Northern Territory University Art Collection, Darwin. Australia;
 University of Wollongong Art Collection Australia;
 Griffith University Art Collection, Brisbane. Australia;
 University of Western Sydney. Australia;
 Monash University Museum of Art, Victoria. Australia;

La Trobe University Art Museum. Australia;
University of Melbourne Art Collection. Australia;
Michael Buxton Collection, Australia;
Van Abbemuseum, The Netherlands;
Ten Cubed Collection, Australia;
Lyon Housemuseum, Australia;
and Local and international private collections.

PUBLICATIONS

Judith Ryan, Nick Aikens et al. *Brook Andrew: The Right to Offend is Sacred*, National Gallery of Victoria, Melbourne, Australia, 2017.
Brook Andrew, Katie Dyer et al, *EVIDENCE*. Museum of Applied Arts and Sciences (Formerly Powerhouse Publishing) Sydney, 2015.
Brook Andrew, Dr Vincent Alessi, Elina Spilia et al, *Sanctuary: Tombs of the Outcasts*. Ian Potter Museum of Art, the University of Melbourne, 2015.
Brook Andrew, Marcia Langton et al, *TABOO*. Museum of Contemporary Art, Sydney. 2013.
Wayne Tunnicliffe et al, *Brook Andrew The Cell*, Sherman Contemporary Art Foundation, Sydney & Institute of Modern Art, Brisbane, 2010.
Trent Walter (ed.), *Brook Andrew Theme Park*, AAMU, Utrecht, The Netherlands, 2008.
Geraldine Barlow. *Brook Andrew: eye to eye*. Monash University. Museum of Art.; Penrith Regional Gallery & The Lewers Bequest; John Curtin Gallery. 2007
Marcia Langton, *Brook Andrew Hope & Peace*, Gallery Gabrielle Pizzi, Melbourne, 2005.

SELECTED REVIEWS/ESSAYS

Hill, P. *Brook Andrew: Civil Liberties*. 'Vault Magazine'. Issue 18. April 2017. pp 42-46.
McLean, I. *Brook Andrew: The Right to Offend is Sacred*. 'ArtLink'. 28 April 2017:
<https://www.artlink.com.au/articles/4588/brook-andrew-the-right-to-offend-is-sacred/>
Fairley, G. *The Right to Offend is Sacred*. 'ArtsHub'. 16 March 2017: <http://visual.artshub.com.au/news-article/reviews/visual-arts/gina-fairley/the-right-to-offend-is-sacred-253360>
Reed, I. *Thoughts on curatorial practices in the decolonial turn*. 'Broadsheet Journal'. Contemporary Art Centre of South Australia. Vol 45, No. 2. September 2016, pp. 14 - 18.
Blair, U. *The Stories We Tell*. 'Imprint Magazine'. Vol 51, No. 2. Winter 2016, pp. 26 - 31.
Harwood, T. *Becoming together: subject-object encounters*. 'Un-magazine'. Issue 10.1, April 2016.
Brook Andrew. *Trading Lines*. 'ARTMargins'. Issue 5.1, February 2016, pp 80 - 95.
http://www.mitpressjournals.org/doi/pdf/10.1162/ARTM_a_00132
Tsui, D. *Antipodean Inquiry*. 'ArtAsiaPacific'. Issue 97, Mar/Apr 2016.
Gunn, G. Brook Andrew. 'Artist Profile'. November 2015. Issue 33, pp 102-105.
Barrett, J., & Millner, J. *Djumu Gallery, 1999-2000, A Project of the Australian Museum*. In 'Australian Artists in the Contemporary Museum.' Ashgate. 2014.
Anderson, I. *Re-assembling the trophies and curios of Colonialism & The Silent Terror* & Papastergiadis, N. *52 Portraits by Brook Andrew* in 'PLANET ART: The Best Art From Around the World, June 2013'. BLOUIN ARTINFO. June 2013: <http://www.blouinartinfo.com/news/story/921794/planet-art-the-best-art-from-around-the-world-june-2013>
Sydney in 'Top 5 Shanghai Biennale Art Pavilions by Global Cities From Detroit to Tehran'. BLOUIN ARTINFO. January 11, 2013: <http://www.blouinartinfo.com/visual-arts/article/855852-ales-from-the-cities-top-5-city-pavilions-at-the-shanghai>
Hoffman, A. *Taboo* in 'ARTFORUM'. 2013. <http://artforum.com/talkback/id=71004>
Akel, J. *Taboo*. In 'ARTFORUM', 2013. <http://artforum.com/archive/id=38879>
Finch, M. *Looking at Looking: The Photographic Gaze*, National Gallery of Victoria, Melbourne, 2011, pp 14-15.
Garneau, D. & Farmer, M *Little Distance Between Us*, Fuse Vol. 33, No. 4, Artons Publishing, Canada, 2010, p. 32.
Gardner, A. *Brook Andrew: Sensation and Sensory Politics* in 'Art & Australia'. Volume 47, No 4. 2010. Pgs 668-675.
Elliot, D. *From Captain Cook to Cap'n Hook...and give me that old time religion*, in 'The Beauty of Distance: Songs of Andrew, B. *Remember How We See The Island* in Allen, Harry (ed.) *Australia: William Blandowski's Illustrated Encyclopedia of Aboriginal Australia*, Aboriginal Studies Press, pp. 165-8.
Rawling, A. *Brook Andrew: Archives of the Invisible* in 'Art Asia Pacific'. Issue 69 May/June 2010. New York. Pgs 110-117.
Murry-Cree, L. *Brook Andrew* in 'Artist Profile'. Issue 11, 2010. Next Media, Australia. Pgs 50-59.

Cresci, M (Ed). 'Future Images'. 24 ORE Motta Cultura srl, Milano. 2009. Pgs 26-27.

Langton, M. *Brook Andrew: Ethical portraits and ghost-scapes*. The Annual Journal of the National Gallery of Victoria ABV48. Art Bulletin of Victoria, edited by Judith Ryan. 2008 Pgs 47 – 61.

Thomas, N. 'Blow-up: Brook Andrew and the anthropological archive'. Catalogue essay. Museum of Archaeology and Anthropology, University of Cambridge. 2008

Johnston, R. *Lost & Found: An Archeology of the Present* in 'un Magazine. Vol.2 Issue 2, 2008.Pgs 58-59.

Papastergiadis, N. *Crossed Territories* in 'Brook Andrew: EYE TO EYE. Monash University Museum of Art. Melbourne, 2007.

Corkhill, E. *In Sights/Arts: Aboriginal art on top at Down Under Exhibition*. International Herald Tribune: The New York Times, The Asahi Shimbun.

Nicholls, C. *Transcending The Culture of Sheep*, in 'Asian Art News'. Asian Art Press, Hong Kong. Vol 16 No. 4. July/August 2006.

Minter, P. (ed.). *Telling Our Own Stories: Peter Minter Talks to Artist Brook Andrew*, in 'BLAK TIMES. Meanjin: New Writing in Australia'. Vol. 65. No.1. 2005.

Annie, E. Coombes (ed). 'Rethinking Settler Colonialism: history and memory in Australia, Canada, Aotearoa New Zealand and South Africa.' Manchester University Press, 2005.

Langton, M. *Making the Land Speak: Aboriginal Subalterns & Garrulous Visuality* in 'KNOWLEDGE+DIALOGUE+EXCHANGE remapping cultural globalisms from the south'. N. Tsoutas (ed). Artspace visual Arts Centre, Sydney. 2005. Pgs 115-135.

'Macquarie Atlas of Indigenous Australia: culture and society through time'. Macquarie Dictionary, Macquarie University, NSW. 2005. Pge 85.

Jolly, M. (2005). *Image and Imagination*, in 'Le Mois de la Photo à Montréal', Canada. McGill-Queen's University Press, 2005.

People Like Us – 'Griffith REVIEW', Issue 8. Griffith University, Australia. 2005.

Newall, M. *Brook Andrew*, in 'Photofile'. No 71, Winter 2004. Page 69.

Crawford, A. *Brook Andrew*, in 'Australian Art Collector'. Issue 27, Jan-March 2004. Page 171.

Nicholls, C. *Brook Andrew: Seriously playful*, in 'Real Time + Onscreen'. April-May, 03. No. 54.

Thomas, D. S&D at NGV in 'Art Monthly Australia'. June 2003.

Chapman, C. *Brook Andrew: Never make decisions based on fear*, in 'Art in Australia'. Vol. 40/3 March, 2003. Pgs 446-453.

Fenner, F. *Ground Work*, in 'Art in America'. May, 2001.

Loxley, A. *Back from the Sidelines* in 'Art & Australia'. Vol 39, No.1 2001. Pp 63-65.

'The Oxford Companion to Aboriginal Art and Culture'. Oxford University Press. 2000.

Venice Biennale Supplement, in 'Flash Art'. Pge. 53. May/June, 1999.

Barragán, P. *Imágenes Aborígenes*, in 'El Periodico del Arte, Exposiciones'. P.17. France. No. 22. Mayo de 1999.

Green, C. *Constructed in the Field of the Other*, in 'Art/text' no. 65, May/July, 1999.