

BROOK GARRU ANDREW

Brook Garru Andrew challenges cultural and historical perception, using installation, text and image to comment on local and global issues pertaining to race, the media, consumerism and history. Apart from drawing inspiration from institutional and found archive collections, Andrew travels internationally to work with communities and museum collections to comment and create new work about historical object display and perception.

Brook Garru Andrew's matriarchal kinship is from the kalar midday (land of the three rivers) of Wiradjuri, and Ngunnawal on his mother's father's line, both Aboriginal nations of Australia, and paternally Celtic. He is driven by the collisions of intertwined narratives, often emerging from the mess of the "Colonial Hole".

He was Artistic Director of NIRIN, the 22nd Biennale of Sydney, 2020, and is a DPhil candidate in the Ruskin School of Art, University of Oxford.

He currently Enterprise Professor, Interdisciplinary Practice at the University of Melbourne; Associate Professor, Fine Art at Monash University and Associate Researcher at the Pitt Rivers Museum, University of Oxford.

In addition, he is Honorary Senior Fellow, Indigenous Studies Unit and the School of Population and Global Health, University of Melbourne; and Associate Research in the Wominjeka Djeembana research lab at MADA, Monash University.

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

www.brookandrew.com

BROOK GARRU ANDREW

Born 1970, Sydney, Australia

Lives and works in Melbourne, Australia

EDUCATION

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

1990-93 Bachelor of Visual Arts. University of Western Sydney, Sydney

SELECTED SOLO EXHIBITIONS

2021

Brook Garru Andrew: DIVIL, Murray Art Museum Albury (MAMA)

seeing time, Tolarno Galleries, Melbourne

2020

This Year, Roslyn Oxley9 Gallery, Sydney

2019

La Razza: Quiet Noise, Tolarno Galleries, Melbourne

2018

Deknmal, Australian Embassy, Berlin.

The Language of Skulls, Ten Cubed, Melbourne.

SMASH IT, Roslyn Oxley9 Gallery, Sydney. R

Rethinking Antipodes, Geelong Gallery, Victoria.

Stretching the Guidelines of Glue, Künstlerhaus Bethanien, Berlin.

2017

AAHY-KON-UH-KLAS-TIK, Van Abbemuseum, The Netherlands.

Fuselage, museum intervention part of L'effet boomerang, Les arts aborigènes d'Australie, Musée d'ethnographie de Genève, Switzerland

Spin, Tolarno Galleries, Melbourne.

Musée d'ethnographie de Genève, Switzerland.

Deviant Practice: inside the depths of the unknown – a new line of interpretation, Van Abbemuseum, Holland.

The Right to Offend is Sacred, National Gallery of Victoria, Melbourne

The Cell, The Substation, Newport, Melbourne

Assemblage, Galerie Nathalie Obadia, Brussels.

2016

Spin, Tolarno Galleries, Melbourne.

Space & Time, Roslyn Oxley9 Gallery, Sydney

The Forest, Galerie Nathalie Obadia, Paris

Encounters, Art Basel Hong Kong. Curated by Alexie Glass-Kantor

ANTIPODES: The Expedition. The Expression. The Exhibition. Australian Print Workshop, Melbourne. Exhibition touring to Cambridge Museum of Archaeology and Anthropology in mid 2016

EVIDENCE, Museum of Applied Art and Sciences (MAAS), Sydney

2015

Sanctuary: Tombs of the Outcasts, Ian Potter Museum of Art, The University of Melbourne, Melbourne

Possessed, Tolarno Galleries, Melbourne

2014–15

De Anima, RMIT Design Hub, Melbourne

2014

WITNESS, Lyon House Museum, Melbourne

2013

Anatomie de la mémoire du corps: au delà de la Tasmanie, Galerie Nathalie Obadia, Paris

Jumping Castle War Memorial Felixart Museum, Drogenbos, Belgium

Les trophées oubliés, Musée d'Aquitaine, Bordeaux

52 Portraits Tolarno Galleries, Melbourne

2012

Earth House, Australian representative at Australia House for the Echigo-Tsumari Triennial, Tokamachi, Japan

2011

18 Lives in Paradise, Artspace, Sydney, Australia

Paradise, Tolarno Galleries, Melbourne, Australia

2010–11

The Cell, Sherman Contemporary Art Foundation, Sydney. Touring to the IMA Brisbane, MONA FOMA Festival of Music and Art Hobart, PICA, Perth, Australia, and Govett-Brewster Art Gallery, New Zealand, Australia

2009

Danger Of Authority, Tolarno Galleries, Melbourne.

8 Months At War. DETACHED, Hobart & University of Queensland Art Museum, Brisbane, Australia

Brook Andrew: The Island, UQ Art Museum, Brisbane

2008

BROOK ANDREW: THEME-PARK, AAMU, Museum of contemporary Aboriginal art, Utrecht

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 Australian 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

2004

Kalar, Midday Gallery Gabrielle Pizzi, Melbourne

2001

the good side, the bad side, the other side, Experimental Art Foundation, Adelaide

Buunji nginduugir AMERICA, Artspace, Sydney

The unseen, Sanskriti Kendra, Delhi

SELECTED GROUP EXHIBITIONS

2022

QUEER, National Gallery of Victoria, Melbourne

care, repair and healing, curated by Kader Attia, Natasha Ginwala, Bárbara Rodríguez Muñoz, Brook Andrew and Stephanie Rosenthal, Gropius Bau, Berlin

2021

경로를 재탐색합니다 UN/LEARNING AUSTRALIA, Seoul Museum of Art, Seoul
SMASH IT PHOTO 2021 International Festival of Photography, Melbourne
Space YZ, Campbelltown Arts Centre, Sydney
Tree Story, Monash University Museum of Art (MUMA)

2020

Who is Gazing?, curated by Christine Barthe, Musée du quai Branly, Paris, France
A Fair Share of Utopia, curated by Manon Braat, NEST, The Hague, The Netherlands
NIRIN, 22nd Biennale of Sydney, Sydney
52 ACTIONS, Artspace, Sydney
Weapons for the soldier, Glasshouse Port Macquarie, NSW
Australia I Black Gold, Pari, Parramatta, NSW
Love Among the Artists, curated by Laure Prouvost, Network Aalst, Aalst, Belgium

2019

AUSTRALIA. ANTIPODEAN STORY, Padiglione D'Arte Contemporanea, Milan
Sydney Contemporary, Roslyn Oxley9 Gallery, Sydney
Now Is the Time: The Wuzhen Contemporary Art Exhibition 2019, Cultural Wuzhen Co., Ltd., curated Feng Boyi, Wang Xiaosong and Liu Gang, Hong Kong
Celebrating Culture: Contemporary Indigenous Art, Glen Eira City Council Gallery, Victoria
Honolulu Biennale 2019, Honolulu
Adelaide Festival 2019, Samstag Museum, Adelaide
Now is the Time: 2019 Wuzhen International Contemporary Art Exhibition, WuZhen China

2018

Kochi-Muziris Biennale, Kochi, Kerala and India
Sydney Contemporary, Roslyn Oxley9 Gallery, Sydney
What's Left Behind, The 21st Biennale of Sydney, Sydney
Colony: Frontier Wars, National Gallery of Victoria, Melbourne
Defying Empire: 3rd National Indigenous Art Triennial, National Gallery of Australia, Canberra; Museum and Art Gallery of the Northern Territory, Darwin; University of Queensland Art Museum, Brisbane; Western Plains Cultural Centre, Dubbo; Mildura Art Gallery, Victoria, Queen Victoria Museum and Art Gallery, Tasmania and Australian National Maritime Museum, Sydney
Art Basel Hong Kong, Roslyn Oxley9 Gallery, Hong Kong

2017

Let's Play: The Art of Our Time, Bunjil Place Gallery, Melbourne
Tracks and Traces: Contemporary Australian Art, Negev Museum of Art, Be'er Sheva
Contemporary Masters – from a Private Collection, Annette Larkin Fine Art, Sydney
Erewhon, Touring with NETS Victoria, Warrnambol Art Gallery, Victoria
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
National Indigenous Art Triennial: Defying Empire. National Gallery of Australia, Canberra. 26 May – 10 September, 2017.
Mad love. Arndt Art Agency (A3), Berlin, Germany. 6 June – 1 September, 2017.

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
Building (Eating) Empire, Encounters Art Basel Hong Kong
The Biography of Things, Australian Centre for Contemporary Art (ACCA), Melbourne

2015/6

Artist and Empire, Tate Britain, London
The 8th Asia Pacific Triennial of Contemporary Art (APT8). Gallery of Modern Art (GOMA) and Queensland Art Gallery (QAG)

2015

Disobedient Objects, Victoria & Albert Museum, London
Global Imaginations, Museum de Lakenhal, Leiden, The Netherlands
Neverwhere, Gaia Gallery, Istanbul
Light Play: Ideas, Optics and Atmosphere, UQ Art Museum, The University of Queensland, Saint Lucia, Brisbane
Artist Making Movement, Asian Art Biennial, National Taiwan Museum of Fine Arts, Taiwan
Indigenous Art: Moving Backwards into the Future, The National Gallery of Victoria, Melbourne
do it (Adelaide). Ongoing exhibition curated by Hans Ulrich Obrist, Anne & Gordon Samstag Museum of Art, Adelaide
Wiradjuri Ngurambanggu, Murray Art Museum, Albury
Artist Making Movement, Asian Art Biennial, National Taiwan Museum of Fine Arts

2014/15

Un saber realmente útil(Really Useful Knowledge), Museo Nacional Centro de Arte, Reina Sofia, Madrid
RECHARGE: the Experimenta 6th International Biennial of Media Art. National touring exhibition. The Block, QUT, Brisbane

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
DEBIL DEBIL, Anna Schwartz Gallery, Sydney
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, at the 9th Shanghai Biennale, Shanghai
Negotiating this world: Contemporary Australian Art, National Gallery of Victoria. Australia
Luminous World – Contemporary Art from the Westfarmers Collection, Art Gallery of Western Australia
Variable Truth, Gallery 4A, Sydney.

2011

TELL ME TELL ME: AUSTRALIAN AND KOREAN ART 1976–2011, MCA, Sydney, Australia, and MOCA, Seoul
From Blank Pages Artspace Pool, Seoul
Burn What You Cannot Steal, Gallery Nova, Zagreb
Looking at Looking: The Photographic Gaze, NGV International, Melbourne
Text (as) Image, Level 17 Artspace, Victoria University, Melbourne
10 Ways to Look at the Past, NGV, 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, Australia, 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
Curious Colony, a twenty first century Wunderkammer, Newcastle Regional Art Gallery, Newcastle
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, Holland, and Museum Dr. Guislain, Ghent

2008

typical! Clichés of Jews and Others, The Jewish Museum, Berlin, Jewish Museum, Vienna, and Spertus Institute, Chicago. United States of America
Half Light – Portraits of Black Australia, Art Gallery of NSW, Sydney, Australia
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, 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, Victoria
Points of View: Australian Photography 1985-95 Art Gallery of NSW, Sydney
HIGH TIDE: currents in contemporary Australasian art National Gallery of Art, Warszawa, Poland, and Contemporary Art Centre, Vilnius, Lithuania
SATELLITE06 Yangshupu Rd Pavilion, Shanghai, China: A Shanghai Biennale satellite event, Shanghai
The Adelaide Biennial of Australia 2006: 21st Century Modern Art Gallery of South Australia, Adelaide

2005

Black on White Centre for Contemporary Photography, Melbourne
The Butterfly Effect Australian Museum, The Sydney Festival, Sydney

2004

Colour Power National Gallery of Victoria, Melbourne
2004 Australian Culture Now Australian Centre for the Moving Image and the National Gallery of Victoria, Melbourne
Our Place: Indigenous Australian now Cultural Olympiad Program, Athens
Images: Photo's by Aboriginal Artists Aboriginal Art Museum, Utrecht
Aboriginal Art: Spirit & Vision Sammlung-Essl, Vienna

2003

Australian Photographic Portrait Prize Art Gallery of NSW, Sydney
New View: Indigenous Photographic Perspectives Monash Gallery of Art, National touring exhibition, Melbourne, Australia

2002

Border Panic Performance Space, Sydney

2000

Blondies and Brownies Torch gallery, Amsterdam

4th Nouméa Biennale d'Art Contemporain Nouméa –Pacifique, Tjibaou Cultural Centre, Noumea

Orbital Experimenta Media Arts at The Lux Centre for Film, London, UK, & Centre for Contemporary Photography, Melbourne

COLLECTIONS

National Museum of Contemporary Art, Seoul, South Korea

National Gallery of Australia, Canberra

Art Gallery of Western Australia, Perth

National Portrait Gallery, Canberra

Art Gallery of New South Wales, Sydney

Museum of Contemporary Art, Circular Quay, Sydney

National Gallery of Victoria, Melbourne

Queensland Art Gallery, Brisbane

Art Gallery of South Australia, Adelaide

ARTBANK, Australia

The Vizard Foundation Collection, Melbourne

BHP Billiton Collection

Darling Collection

Flinders University Museum

Benalla Art Gallery, Victoria

Museum Victoria, Melbourne

Monash Gallery of Art, Melbourne

Northern Territory University Art Collection, Darwin

University of Wollongong Art Collection

Griffith University Art Collection, Brisbane

University of Western Sydney

Monash University Museum of Art, Victoria

La Trobe University Art Museum

The University of Melbourne

Local and international private collections

AWARDS AND GRANTS

2020

2020 Australia Council Award for Visual Arts

2018

Advance Global Australian Awards (the Arts category)

2016

Australian Research Council (ARC) Grant, Australia

VicArts Creative Development, 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, Australia

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.

ARTIST RESIDENCY/FELLOW/CURATORIAL**2020**

22nd Biennale of Sydney, curated by Brook Andrew, Sydney

2018

RR.Memorial Forum, visual art research project, Australian Research Council Indigenous Discovery Program, hosted by Monash University's Faculty of Art, Design and Architecture

2017

Smithsonian Artist Research Fellowship, National Museum of Natural History, Smithsonian Institute, Washington, USA

Residency at Kunstlerhaus Bethanien, Berlin, Germany

Present Elsewhere. Collaborative project with the Asia Art Archive. Hong Kong

Artist in Residence, Les Récollets. Hosted by the City of Paris and Institut Francis

Photography Residencies Laureate, musée du quai Branly, Paris, France

2016

Standing By Tunnerminnerwait and Maulboyheener. Collaboration with Trent Walter.

Rhodes Peninsula Public Art Commission, City of Canada Bay, Sydney.

Banff Centre, Canada. Supported by a Fleck Fellowship.

Smithsonian Artist Research Fellowship. Smithsonian Institution, Washington, DC, USA.

2015

SMUDGE. Collaboration with Phillip Adams BalletLab. Asialink Residency in Istanbul, Turkey. Supported by the City of Melbourne, Asialink and the Besen Family Foundation

Artist and Empire: New Dynamics, 1780-now. International symposium convened by Tate and the University of London. 24-25 November 2015. Panel discussion Archived futures: mediating collections and archives. This panel forms part of a larger research project *Curating in a Trans-National Context, 2015-2017* at the King's Institute *Indigenous Photographic Histories in NZ, Australia & the Pacific*. National Library of New Zealand, Wellington *Headland=Heartland* commission for the opening of Barangaroo Point and Cultural Space, Sydney. *ANTIPODES: The Expedition. The Expression. The Exhibition*. The Australian Print Workshop, hosted by Cambridge University, Cambridge

Participant in Crossing Boundaries: Personal Lives and Global Histories, Center for Advanced Study in the Behavioral Sciences (CASBS), Stanford University, April 23-24, 2015

Curating Lively Objects: Post-disciplinary perspectives on media art exhibition. The Banff Centre, Canada. 9-12 August 2015

Rhodes Peninsula Public Art Commission, City of Canada Bay, Sydney

2014

Curator/Artist invigilator of *The Native Institute* Blacktown Art Centre, Western Sydney

2012

Curator of *TABOO* Museum of Contemporary Art Australia, Sydney, 19 Dec 2012 – 24 February 2013

2011

Honorary Fellow, Centre for Cultural Materials Conservation, The University of Melbourne

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

Honorary Fellow, School of Anthropology, Geography and Environment Studies, University of Melbourne
Sydney College of the Arts, University of NSW, Sydney

2002

Intersections University of Hawaii, School of Art, Hawaii

Bundanon Trust, Nowra. Australia

2001

Sanskriti Kendra, New Dehli, India. Asialink Residency

2000

Gasworks and Goldsmith College, London University, London

PUBLICATIONS

Marcia Langton et al, *Brook Andrew, 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*, Museum of contemporary Aboriginal Art, Utrecht, The Netherlands, 2008

Marcia Langton, *Brook Andrew Hope & Peace*, Gallery Gabrielle Pizzi, Melbourne, 2005

REVIEWS/ESSAYS

- Brook Andrew and Brian Martin, "More than a gully tree", in *Tree Story*, exhibition catalogue. Curated by Charlotte Day and Brian Martin, Monash University Museum of Art, 2021, pp 68-81.
- Brook Andrew and Paris Lettau, "Killing art in order to write its history", in Lizzie Muller and Caroline Seck Langill (ed.s), *Curating Lively Objects: Post-disciplinary museum perspectives*, Routledge 2021
- Brook Andrew and Carroll Go-Sam, 'Fridge in a Tree: On curating and memory, remembrance and representation', in Fleur Watson (ed.), *The New Curator: Exhibiting Architecture and Design*, London, Routledge, submitted, May 2021
- Brook Andrew, Jessica Neath, Corina Marino, Jock Gilbert, Christine Phillips, Carroll Go-Sam, 'Representation, Remembrance and the Memorial', *Landscape*, issue 161, pp. 34 – 38
- Andrew Stephens, "'Should we cover it up'" Brook Andrew dares us to confront a troubled past', *The Age*, Feb 8 2019
- Andrew Stephens, 'Dispatches - A Bigger Playground,' *Art Monthly*, issue 309, August 2018, pp. 8
- Brook Andrew and Dr Jessica Neath, 'Bringing international perspectives to Frontier War research,' *Arts Hub*, 27 July 2018
- Jane O'Sullivan, '21st Biennale of Sydney, Superposition - Equilibrium and Engagement,' *Flash Art*, no. 320, Vol. 51, May 2018, pp. 104
- Elizabeth Fortescue, 'Sydney biennale appoints its first indigenous Australian artistic director', *The Art Newspaper*, 21 June 2018
- Claire Selvin, 'Brook Andrew Picked as Artistic Director of the 2020 Biennale of Sydney', *Artnews*, 19 June 2018
- Ben Neutze, 'Brook Andrew is the Biennale of Sydney's next artistic director,' *Time Out*, 21 June 2018
- Nick Galvin, 'Biennale boss takes new tack,' *The Sydney Morning Herald*, Wednesday June 20 2018, pp. 12 - 13
- Ashleigh Wilson, 'City to be artist's biggest canvas yet in Biennale of Sydney 2020,' *The Australian*, 20 June 2018
- Brook Andrew appointed Artistic Director of 22nd Biennale of Sydney 2020', *Arts Hub*, 19 June 2018
- Saskia Wichert, 'Interview - Stretching the Guidelines of Glue,' *Art Berlin*, April 2018
- 'Artist of the Month - April with Brook Andrew,' *Curating the Contemporary*, 12 April 2018
- Susan Acret, 'A Conversation with Brook Andrew,' *Ocula*, 17 April 2018
- Millie Thwaites 'The Right to Offend is Sacred', *Broadsheet*, 2018
- Will Cox, *In the Artist's Studio: Brook Andrew*, *Broadsheet Melbourne*, 13 April 2017
- Janet McKenzie, Brook Andrew: 'I was challenged to unwind the histories that were told to me because I didn't believe them', *Studio International*, 18 April 2017
- Brook Andrew: *The Right to Offend is Sacred*, National Gallery of Victoria, Melbourne
- Gina Fairley, 'The Right to Offend is Sacred', *ArtsHub Australia* 2015
- 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.
- 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. Brook Andrew: Counterpoints and Harmonics. Published by Tolarno Galleries for the occasion of 52 Portraits by Brook Andrew. 2013. <http://archive.tolarnogalleries.com>
- Hoffman, A. Taboo in 'ARTFORUM'. 2013. <http://artforum.com/talkback/id=71004>
- Akel, J. Taboo. In 'ARTFORUM', 2013. <http://artforum.com/archive/id=38879>
- Lydon, J. *Out of Sight and Out of Mind?* in 'The Flash of Recognition: Photography and the Emergence of Indigenous Rights'. Monash University Press, Australia, 2012, pp 280-282
- Finch, M. *Looking at Looking: The Photographic Gaze*, National Gallery of Victoria, Melbourne, 2011, pp 14-15
- Forster, S. Brook Andrew and Trent Walter, 'IMPRINT, Vol. 46, No. 3', Print Council of Australia, Melbourne, 2011, pp 16-18

- 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 Survival in a Precarious Age'. 17th Biennale of Sydney & Thames and Hudson Australia. 2010. Pgs 44-56
- 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
- Riphagen, M. *Theme Park: A Rollercoaster Ride in Art Monthly Australia*. #221 July, 2009. Pgs 28-31
- Current: Contemporary Art from Australia and New Zealand*. Edited by Art & Australia. 2008. Pgs 40-43
- Nicholls, C. Signs for the Times, in *Monument: Architecture and Design. The Light Issue*. Text Pacific Publishing, Vol. 88, December 08/January 09. Pgs 44-46
- 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
- Craswell, P. Brook Andrew: Hope & Peace, in 'Artlink: Ecology, Everyone's Business'. South Australia. Vol. 25. No.4. 2005
- Langton, M. Making tha 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
- Spilia, E. Blakatak in 'un Magazine'. Issue 6 Summer 2005. Pgs 16 – 19
- Report from Australia: Down Under No More, in 'Art in America'. Brant Art Publications, New York. April 2005, Pgs 77-85
- Langton, M. (2005) *HIGH EXCELLENT TECHNICAL FLAVOUR*, in 'Brook Andrew : Hope & Peace' Gallery Gabrielle Pizzi and Brook Andrew, Melbourne, 2005
- 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: <http://www.realttimearts.net/rt54/nicholls.html>
- 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
- BIG Magazine. Issue 44. Australia, 2002
- 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
Leggett, M. (ed). *Tekhne: Photofile*, Australian Centre for Photography. Issue 60, August, 2000
I SPLIT YOUR GAZE, 'Totem & Taboo Issue, LOG Illustrated', Spring 1999: EIGHT, New Zealand
Venice Biennale Supplement, in 'Flash Art'. Pge. 53. May/June, 1999
Sutton, P. *48th Venice Biennale: Arkley's burbs surprise*, in 'The Age'. 15th 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
Coatsworth, W. Brook Andrew and Rea: *BLAK bABE(Z) & kWEER kAT(Z)*. 'Eyeline'. Issue No. 36. Pge. 38.
Autumn/Winter. 1998