

BROOK ANDREW

Brook Andrew challenges cultural and historical perception, using installation, text and image to comment on local and global issues regarding 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 on historical object display and perception.

His work with archival material has created debate and new thought surrounding contemporary philosophies regarding memory, its conceptual and visual potency linking local with international histories... Brook Andrew's art challenges the limitations imposed by power structures, historical amnesia, stereotyping and complicity.

Laura Murray Cree, Brook Andrew in 'Artist Profile'. Pp 50-59. Issue 11, 2010. Sydney. Australia.

Brook Andrew curated TABOO in 2012/13 at the Museum of Contemporary Art, Sydney. This exhibition was ground breaking in that it became a turning point in how indigenous and non-indigenous artists and themes are expressed, pigeonholed and determined through usual stereotyping within a post-colonial society.

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. Taboo. In 'ARTFORUM', 2/12/13. <http://artforum.com/archive/id=38879>

In 2012, Andrew completed a new commission mountain home – dhirrayn ngurang for the Echigo-Tsumari Triennial, Japan, for the new Australia House. He created Jumping Castle War Memorial for the 2010 Biennale of Sydney that was inspired by his research in museums and theme parks: particularly the collection of the Musee Des Confluence, Lyon and his exhibition THEME PARK at AAMU, The Netherlands in 2008–09. Andrew has also received a number of commissions including a portrait of Professor Marcia Langton for the National Portrait Gallery, Canberra, and a large-scale inflatable work The Cell commissioned by the Sherman Contemporary Art Foundation, Sydney, which toured Australia and New Zealand through 2010-11. In 2012, Andrew contributed a significant permanent, public artwork for the Museum of Contemporary Art Australia new building in Sydney, titled Warrang.

...Andrew's practice also reveals that while we often think of globalization as homogenizing cultures and meanings, individual perspectives remain diverse...it is [his] refusal to be didactic that underscores his maturity.

Rawling, A. Brook Andrew: Archives of the Invisible in 'Art Asia Pacific'. Issue 69 May/June 2010. New York. USA.

www.brookandrew.com
www.tolarnogalleries.com

BROOK 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

2017

Fuselage, Musée d'ethnographie de Genève, Switzerland.
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

2017

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

AWARDS AND GRANTS

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

2017

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 Tunncliffe 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

Barrett, J., & Millner, J. Djamu 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 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. Page 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.realtimearts.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'. Page. 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. Page. 38. Autumn/Winter. 1998