

BROOK GARRU ANDREW

Brook Andrew descends from the Wiradjuri and Ngunnawal peoples of southeast Australia and is an internationally renowned artist and curator. His studio is located in Melbourne on the traditional lands of the Kulin Nations. Brook's creative practice centers Indigenous ways of being and offers powerful insights into contemporary conditions and the legacies of colonialism. He presents his artwork in Australia and internationally, with Wiradjuri language, and research-based museum and public space interventions being central to his practice.

He is also a leader in advocating for Indigenous voice across international art platforms including as Artistic Director of NIRIN, the 22nd Biennale of Sydney (2020) and currently as Adjunct Curator ngurambang-ayinya (First Nations), Guggenheim Abu Dhabi, Artistic Associate of the Powerhouse Museum, Sydney and Director of Reimagining Museums and Collections at the University of Melbourne.

Brook holds a DPhil from the Ruskin School of Art, University of Oxford and is Enterprise Professor in Interdisciplinary Practice at the University of Melbourne. As an artist is represented by Galerie Nathalie Obadia, Paris and Brussels; Ames Yavuz, Singapore and Sydney; and Tolarno Galleries, Melbourne.

www.brookandrew.com

BROOK GARRU ANDREW

Born 1970, Sydney, Australia
Lives and works in Melbourne, Australia

EDUCATION

2017–2021 DPhil in Fine Art, University of Oxford in the Ruskin School of Art
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

2024

Holding Ceremony, Ames Yavuz @ Freize, London

2022

GABAN Theatre Performance, Art Gallery of New South Wales, Sydney
GABAN: House of Strange, Roslyn Oxley9 Gallery, Sydney
ngaay ngajuu dhugul birra (to see my skin broken), Galerie Nathalie Obadia, Paris

2021

Brook Garru Andrew: DIWIL, Murray Art Museum Albury (MAMA)
seeing time, Tolarno Galleries, Melbourne
[Un]learning Australia, Seoul Museum of Art, Seoul

2020

This Year, Roslyn Oxley9 Gallery, Sydney
À toi appartient le regard, Musée du Quai Branly - Jacques Chirac, Paris
A Fair share of Utopia, Nest, The Hague

2019

La Razza: Quiet Noise, Tolarno Galleries, Melbourne
Australia, Antipodean Stories, Padiglione d'Arte Contemporanea, Milan
In Vision of Nuance: Systems of Exposure, Wuzhen International Contemporary Art Exhibition, Wuzhen

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.
Possibilities for a Non-Alienated Life, Kochi-Muziris Biennale 2018, Kerala

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**2023**

No Feeling is Final, The Skopje Solidarity Collection, Kunsthalle Wien, Vienna

Liverpool Biennial

Sharjah Biennial 15

2022

YOYI! Care, Repair, Heal, Gropius Bau, Berlin

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

À toi appartient le regard, Musée du Quai Branly - Jacques Chirac, Paris

A Fair share of Utopia, Nest, The Hague

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

SUPERPOSITION: Art of Equilibrium and Engagement, the 21st Biennale of Sydney

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

Nowhere, 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

Art Gallery of New South Wales, Sydney (Australia)

Art Gallery of South Australia, Adelaide (Australia)

Art Gallery of Western Australia, Perth (Australia)

ARTBANK, Barton (Australia)

Art Jameel Collection, Dubai (UAE)

Benalla Art Gallery, Victoria (Australia)

BHP Billiton Collection of Melbourne (Australia)

Flinders University Museum, Adelaide (Australia)
Griffith University Art Collection, Brisbane (Australia)
Kadist, Paris and San Francisco
La Trobe University Art Museum, Bundoora (Australia)
Monash Gallery of Art, Melbourne (Australia)
Monash University Museum of Art, Victoria (Australia)
Museum of Contemporary Art, Circular Quay, Sydney (Australia)
Museum Victoria, Melbourne (Australia)
National Gallery of Australia, Canberra (Australia)
National Gallery of Victoria, Melbourne (Australia)
National Museum of Contemporary Art, Seoul (South Korea)
National Portrait Gallery, Canberra (Australia)
Northern Territory University Art Collection, Darwin (Australia)
Queensland Art Gallery, Brisbane (Australia)
Sherman centre for culture and ideas, Paddington (Australia)
The Gordon Darling Foundation, Melbourne (Australia)
The Vizard Foundation Collection, Melbourne (Australia)
University of Melbourne Art Collection (Australia)
University of Western Sydney, Sydney (Australia)
University of Wollongong Art Collection, Wollongong (Australia)
Van Abbemuseum, Heindoven (The Netherlands)

AWARDS AND GRANTS

2021-2024

Australian Research Council Special Research Initiative, More than a guulany (tree): Aboriginal Knowledge Systems with Professor Brian Martin at Monash University, Melbourne

2022

Arts Projects for Individuals and Groups, Australia Council for the Arts
Art Explora Fondation, Paris

2021

Bellagio Center, Rockefeller Foundation, Bellagio

2020

Recipient of the Royal Photographic Society Postgraduate Bursary
2020 Australia Council Award for Visual Arts

2019

International Arts Strategy Support, Australia Council for the 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 Künstlerhaus 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 Matucana100, 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

Helen Hughes, "Brook Andrew", *Art Forum*, February 2022,

Judith Blackall, "Confronting Reality", *Art Collector*, Issue 102, Oct-Dec 2022, 150-157.

Arnaud Morvan and Barbara Glowczewski, "Colonial counter-narratives in the art of Brook Andrew in France," *Journal de la Societe des Oceanistes* 153.2, 2021, 353-367.

Christine Barthe, "Perceptions/ Reconstructions, about photography", *PHOTO* 2021, March 2021

Brook Andrew and Brian Martin, "More than a guulany 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', *Boradsheet*, 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
- Ripshagen, 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. Pgs 85
- Spillia, 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

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