

# Brook Andrew

Born 1970, Sydney, Australia; currently based in Naarm Melbourne, Australia

[www.brookandrew.com](http://www.brookandrew.com)

Brook Andrew is an Australian artist, curator and writer. His interdisciplinary practice is driven by the collisions of intertwined narratives, often emerging from the mess of the “Colonial Wuba (hole)”. His practice is grounded in his perspective as a Wiradjuri and Celtic person with matrilineal kinship from the kalar midday (land of the three rivers), Australia. Brook’s artworks, research, and interdisciplinary collaborations challenge the limitations imposed by power structures, historical amnesia and complicity to centre and support Indigenous ways of knowing and being through systemic change and yindyamarra (respect, honour, go slow and responsibility).

Brook was number 41 on Art Review’s 2022 Power 100 list.

Brook is Enterprise Professor Interdisciplinary Practice and Director Reimagining Museums and Collections at the University of Melbourne. He is represented by Tolarno Galleries, Melbourne, Roslyn Oxley9 Gallery, Sydney and Galerie Nathalie Obadia, Paris and Brussels. His studio is located in Melbourne, Australia on the lands of the Kulin Nations.

## EDUCATION

2017–2021 DPhil in Fine Art, University of Oxford in the Ruskin School of Art  
1998–1999 Master of Fine Arts (Research), College of Fine Art, University of New South Wales  
1990–1993 Bachelor of Visual Arts, University of Western Sydney

## SELECTED GRANTS, RESIDENCIES, FELLOWSHIPS, AWARDS

2022 Arts Projects for Individuals and Groups, Australia Council for the Arts  
2021–2023 Australian Research Council Special Research Initiative, More than a gualany (tree): Aboriginal Knowledge Systems with Professor Brian Martin, Monash University  
2022 Art Explora Fondation, Paris  
2021 Bellagio Center, Rockefeller Foundation, Bellagio  
2020 Recipient of the Royal Photographic Society Postgraduate Bursary  
2020 Visual Artist of the Year, Australia Council for the Arts  
2019 International Arts Strategy Support, Australia Council for the Arts  
2017 Künstlerhaus Bethanien Residency, Berlin, supported by the Australia Council for the Arts  
Artist Research Fellowship at the Smithsonian Institute, Washington, DC.  
2016 Australian Research Council Indigenous Discovery Program, Representation, Remembrance and the Memorial, Monash University  
Photography Residencies Laureate at Musée du Quai Branly, Paris  
Asialink Arts Residency at Sa Sa Art Projects, Phnom Penh  
2013 Georges Mora Fellowship with Trent Walter, State Library of Victoria, Melbourne  
2012 Sidney Myer Creative Fellowship, Melbourne  
2008 International Studio & Curatorial Program residency, New York City, supported by Australia Council for the Arts  
2004 Work on Paper Award, 21st Telstra National Aboriginal & Torres Strait Islander Art Award  
1998 Kate Challis RAKA Award, for an artwork by an Aboriginal visual artist

## SELECTED SOLO EXHIBITIONS

2022 GABAN: House of Strange, Roslyn Oxley9 Gallery, Sydney  
ngaay ngajuu dhugul birra (to see my skin broken), Galerie Nathalie Obadia, Paris  
2021 DIWIL, Murray Art Museum Albury, Albury  
seeing time, Tolarno Galleries, Melbourne  
2020 This Year, Roslyn Oxley9 Gallery, Sydney  
2018 Stretching the Guidelines of Glue, Künstlerhaus Bethanien, Berlin  
2017 Ahy-kon-uh-klas-tik, for Deviant Practice, Van Abbemuseum, Eindhoven  
Brook Andrew: The Right to Offend is Sacred, National Gallery of Victoria, Melbourne  
2016 Space and Time, Roslyn Oxley9, Sydney  
The Forest, Galerie Nathalie Obadia, Paris  
2015–2016 EVIDENCE, Museum of Applied Arts and Sciences, Sydney  
2015 Sanctuary: The Tombs of the Outcasts, Ian Potter Museum of Art, the University of Melbourne, Melbourne  
Possessed, Tolarno Galleries, Melbourne  
2014 Witness, Lyon House Museum, Melbourne  
2013 52 Portraits, Tolarno Galleries, Melbourne  
Anatomy of a Body Record: Beyond Tasmania, Galerie Nathalie Obadia, Paris  
Jumping Castle War Memorial, FeliXartMuseum, Drogenbos  
2012 Earth House, Australian representative at Australia House for Echigo-Tsumari Triennial, Niigata  
2011 18 Lives in Paradise, Artspace, Sydney  
Paradise, Tolarno Galleries, Melbourne  
2010–2011 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, Perth, and Govett-Brewster Art Gallery, New Plymouth.  
2009 Danger of Authority, Tolarno Galleries, Melbourne

2008 Brook Andrew: Theme-Park, Museum of contemporary Aboriginal art, Utrecht  
 2007 Brook Andrew: Eye to Eye, Monash University Museum of Art, Melbourne  
 Come into the Light, Tolarno Galleries, Melbourne  
 2006 YOU'VEALWAYSWANTEDTOBEBLACK, National Gallery of Victoria, Melbourne  
 2005 Peace, The Man & Hope, Gabrielle Pizzi, Melbourne  
 2004 Kalar Midday, Gallery Gabrielle Pizzi, Melbourne  
 1996 Dispersed Treasures, Royal Albert Memorial Museum, Exeter

#### SELECTED GROUP EXHIBITIONS

2023 unMoya: The Sacred Return of Lost Things, Liverpool Biennial  
 2023 Opening celebrations, Sydney Modern included live performances of GABAN, Art Gallery of New South Wales, Sydney.  
 2023 The National 4: Australian Art Now, Campbelltown Arts Centre  
 2023 Sharjah Biennial 15 (SB15), Sharjah Art Foundation  
 2022 YOYI! Care, Repair, Heal, Gropius Bau, Berlin  
 2022 Hurting and Healing: Let's Imagine a Different Heritage, Tensta Konsthall, Stockholm  
 2022 Nuit Blanche: the Space Between Us, Toronto  
 2021 [Un]learning Australia, Seoul Museum of Art, Seoul  
 2020 À toi appartient le regard, Musée du Quai Branly - Jacques Chirac, Paris  
 A Fair share of Utopia, Nest, The Hague  
 2019 Australia, Antipodean Stories, Padiglione d'Arte Contemporanea, Milan  
 Wuzhen International Contemporary Art Exhibition, Wuzhen  
 2018–2019 Possibilities for a Non-Alienated Life, Kochi-Muziris Biennale 2018, Kerala  
 2018 SUPERPOSITION: Art of Equilibrium and Engagement, the 21st Biennale of Sydney  
 2017 National Indigenous Art Triennial: Defying Empire, National Gallery of Australia, Canberra  
 Sovereignty, Australian Centre for Contemporary Art, Melbourne  
 2015 Artist and Empire, Tate Britain, London  
 Intervening Time, the 8th Asia Pacific Triennial of Contemporary Art, Brisbane  
 2014–2015 Really Useful Knowledge, Museo Reina Sofia, Madrid  
 2012 The Floating Eye, Sydney Pavilion, at the 9th Shanghai Biennale, Shanghai  
 2010 17th Biennale of Sydney, Sydney  
 21st Century: Art in the First Decade, Gallery of Modern Art, Brisbane  
 1996 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide  
 1995 Australian Perspecta, Art Gallery of New South Wales, Sydney

#### SELECTED PUBLIC ART COMMISSIONS

2016 Standing By Tunnerminnerwait and Maulboyheener, collaboration with Trent Walter, commissioned by City of Melbourne.  
 2015 The Weight of History, The Mark of Time, The Cutaway, Barangaroo Reserve, Sydney, commissioned by Barangaroo Delivery Authority  
 2012 Warang, Museum of Contemporary Art, Sydney  
 2012 Marks 1, Footscray Community Arts Centre, Melbourne

#### SELECTED CURATORIAL PROJECTS

2022 Co-curator of YOYI Care, Repair, Heal, Gropius Bau, Berlin  
 2022 International advisor for the Sámi Pavilion at the 59th Venice Biennale  
 2020 Artistic Director, NIRIN, the 22<sup>nd</sup> Biennale of Sydney  
 2013 Co-curator of The Blacktown Native Institution Project 2013, Blacktown Art Centre, Western Sydney  
 2012-13 Curator, Taboo, Museum of Contemporary Art, Sydney

#### SELECTED 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)  
 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)

#### SELECTED REVIEWS

Helen Hughes, "Brook Andrew", Art Forum, February 2022,  
<https://www.artforum.com/print/reviews/202202/brook-andrew-87708>  
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  
<https://photo.org.au/channel/perceptions-reconstructions-about-photography>  
Balamohan Shingade, 4th Kochi-Muziris Biennale, "Possibilities for a Non-Alienated Life", e-flux criticism, 18 January 2019,  
<https://www.e-flux.com/criticism/250382/4th-kochi-muziris-biennale-possibilities-for-a-non-alienated-life>  
Ian McLean, "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/>  
Tristen Harwood, "Becoming together: subject-object encounters", unMagazine 10.1, 2016,  
<https://unprojects.org.au/article/becoming-together-subject-object-encounters/>  
Anthony Gardner, "Brook Andrew: Sensation and Sensory Politics" Art and Australia Volume 47, No 4. 2010, 668-675.  
Marcia Langton, "Brook Andrew: Ethical portraits and ghost-scapes", Art Journal 48, 29 January 2014,  
<https://www.nqv.vic.gov.au/essay/brook-andrew-ethical-portraits-and-ghost-scapes/>

Brook's artworks are also discussed in many art historical publications including:  
Melissa Miles, The Language of Light and Dark: Light and Place in Australian Photography. McGill Queens University Press, 2015.  
Jane Lydon, The flash of recognition: Photography and the emergence of Indigenous rights. NewSouth Publishing, 2012.  
Ian McLean, Rattling spears: a history of Indigenous Australian art. Reaktion Books, 2016.  
Darren Jorgensen and Ian McLean, eds, Indigenous Archives: The making and unmaking of Aboriginal art. Apollo Books, 2017.