

GALERIE NATHALIE OBADIA

PARIS - BRUXELLES

BROOK ANDREW

ngaay ngajuu dhgul birra (to see my skin broken)

24th May - 23rd July 2022

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BROOK ANDREW



Born in 1970 in Sydney, Australia. Lives and works internationally.

Brook has a BFA, University of Western Sydney (1990-1993), a Master of Fine Arts, University of New South Wales (1998-1999), and a DPhil from Oxford University, UK (2017-2021). Brook Andrew is one of the most recognized contemporary artists in the Australian and Asia-Pacific art scene. Brook Andrew was the Artistic Director of the 22nd Biennale of Sydney in 2020.

In 2023, Brook Andrew will participate in the First Indigenous Triennial in Taiwan, the Sharjah Biennale and *Revisiting solidarity collection from MOCA Skopje*, curated by WHW (What, How and for Whom) at the Kunsthalle Vienna, Austria. His work is currently exhibited in *Hurting and Healing: Let's Imagine a Different Heritage* at the Tensta Konsthall in Spånga, Sweden.

Recent solo exhibitions include, *Inside the Depths of the Unknown - A New Line of Interpretation* as part of *Deviant Practice* at the Van Abbe Museum, Eindhoven (The Netherlands, 2017), *Fuselage* as part of *L'Effet Boomerang* at the Musée d'Ethnographie, Geneva (Switzerland, 2017); *The Right to Offend is Sacred* at the National Gallery of Victoria, Melbourne (Australia, 2017), *EVIDENCE* at the Museum of Applied Art and Sciences (MAAS), Sydney (Australia, 2015), *Les Trophées Oubliés* at the Musée d'Aquitaine in Bordeaux (France, 2013), *Jumping Castle War Memorial* at the FelixArtMuseum in Dragenbos (Belgium, 2013), *Earth House* for Echigo-Tsumari Triennial where he was the national representative of Australia (Japan, 2012). Group exhibitions include Wuzhen International Art Exhibition (China, 2019), Padiglione d'Arte Contemporanea (PAC), Milan (Italy, 2019), and Museo Nacional Centro de Arte Reina Sofia, Madrid (Spain, 2014-15).

His work has joined very prestigious private and public collections such as the National Museum of Contemporary Art (Seoul, South Korea), the Museum of Contemporary Art (Sydney, Australia), the National Gallery of Australia (Canberra, Australia), the National Portrait Gallery (Canberra, Australia), Art Gallery of New South Wales (Sydney, Australia), National Gallery of Victoria (Melbourne, Australia), Queensland Art Gallery (Brisbane, Australia), Art Gallery of South Australia (Adelaide, Australia), ARTBANK (Barton, Australia), The Vizard Foundation Collection (Melbourne, Australia), BHP Billiton Collection (Melbourne, Australia).

Brook Andrew was a resident at the Bellagio Center, Rockefeller Foundation, Italy in 2021 and a laureate of the Australia Council Award for Visual Arts in 2020. He was also a recipient of the Australian Research Council (ARC) from 2016- 2018 for the project *Representation, Remembrance and the Monument*, he is currently holds an Australian Research Council (ARC) project with Dr Brian Martin, and was a recipient of the Musée du Quai Branly Photographic Residencies in 2016. In 2017, he benefited from the *Smithsonian Artist Research Fellowship* program within the Smithsonian Institute in the United States. From July 2017 to June 2018, Brook Andrew was an Australia Council resident at Künstlerhaus Bethanien, Berlin. Brook Andrew is Associate Professor in Fine Art, Monash University; Enterprise Professor in Interdisciplinary Practice, University of Melbourne; and a DPhil candidate in the Ruskin School of Art, University of Oxford. He is an Associate Researcher, Pitt Rivers Museum, Oxford; 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 Andrew has been represented by Galerie Nathalie Obadia, Paris/Brussels, since 2013.

GALERIE NATHALIE OBADIA

PARIS - BRUXELLES

BROOK ANDREW

ngaay ngajuu dhugul birra (to see my skin broken)

24th May - 23rd July, 2022

91, rue du Faubourg Saint-Honoré, 75008 - Paris



seeing time IX, 2021
Mixed media on linen, 235 × 235 cm

Galerie Nathalie Obadia is very pleased to present *ngaay ngajuu dhugul birra (to see my skin broken)*, the fourth exhibition by Brook Andrew since the Australian Wiradjuri artist began his collaboration with the gallery in 2014.

Born in Sydney in 1970, Brook Andrew's matrilineal kinship is from the Wiradjuri Aboriginal nation of western New South Wales, Australia, and he conceptualises his practice through the Wiradjuri language. Brook Andrew is considered a major player in the contemporary art and museum scene, whose work has gained international amplitude over a nearly 30-year career. His practice questions the memory of colonialism and presents alternative histories. His artworks, museum interventions and curatorial projects challenge the limitations

imposed by power structures, historical amnesia and stereotyping, to centre Indigenous perspectives. Drawing inspiration from vernacular objects and the archive, he collaborates internationally with artists, communities, and various private and public collections. From this powerful work, alternative approaches to understanding history emerge in order to «de- colonize» it.

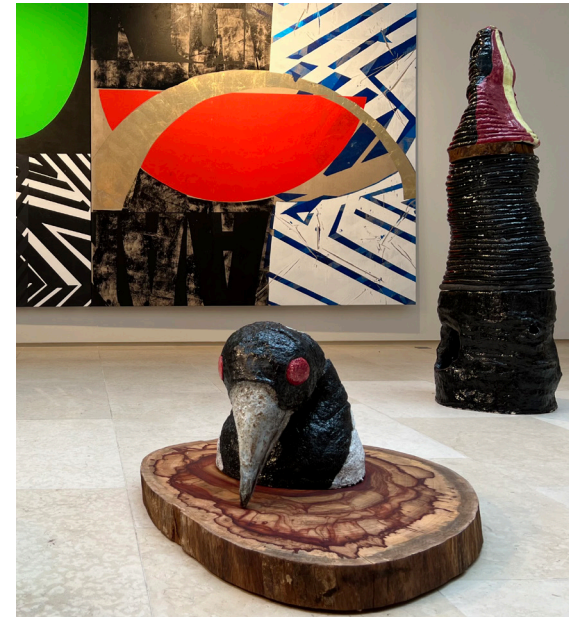
As Brook Andrew has expressed: *“The paintings and sculptures in this installation create a mise-en-scene of continuing culture and new imaginings, presenting the complicated and broken processes of accessing and piecing together our objects held in museums. This installation creates a safe space and exercise in healing and radical self-love in a ceremonial scene that is free from the mistreatment, misinterpretation and romanticism inflicted upon our cultures. The paintings are inspired by patterns from our marrara guulany (tree carvings/dendroglyphs) and along with the totems and entire mise-en-scene present the power of process, regeneration, and this complex journey. The sculpture garru (magpie) is based on my personal totem. You will notice it appears to be broken, like other sculptural and painted elements in the installation which are cut, collapsed, broken, or opened-up. The concept of broken skin refers to, Aboriginal ‘skin connections’ (kin and family), and the literal broken skin of bodies and of our objects in museums. My act of assembling for this new body work is about active healing and finding new ways of creating ceremony today. These totem figures are also inspired and linked to characters in the theatre script ‘GABAN’ (strange) which will be performed this September at the Martin-Gropius-Bau, Berlin.*

My installation challenges current methods of displaying Aboriginal cultural materials in museums which are presented out of context from a vast geographical range. These displays misrepresent the cultural and linguistic diversity with a deep lack of understanding of Aboriginal society and ongoing practices - museums often represent our cultures as broken and incomplete, as if we and our cultures are broken and have little contemporary importance.”

ngaay ngajuu dhugul birra (to see my skin broken), is inspired and driven by the complexities of collisions between the lived experiences of Wiradjuri culture and Indigenous ways of knowing with the institutionalisation of the museum and public space. A mise-en-scene ceremonial space of totems, relics, mandalas in ceramic, wood, neon, stone and marble welcome us along with eight works on canvas from the *Seeing Time* series.

The works on canvas in the *Seeing Time* series evoke the question of time, its perception and its manipulation. With contemplative and reflexive vocations, the space of the painting opens for an experimentation, an inscription in this infinite measure. For *Artforum* (January 2022) Helen Hughes also observes that «this turn to abstraction may reflect the sense in which, in 2021 as opposed to earlier in the artist’s career, all the world’s museums now appear to be striving to decolonize, thereby allowing Andrew to zoom out and capture a bigger picture». The black and white Wiradjuri motif is directly inspired by the artist’s Aboriginal (Wiradjuri) heritage; the abstract form speaks to the strength and continuity of this cultural practice that has permeated his work since the beginning.

The spatial and temporal disorientation of this entire scene is volatile, the supports of certain elements slip away to consider new juxtapositions and assemblies of deeply personal histories that Brook Andrew binds together.



ngaay ngajuu dhugul birra (to see my skin broken)
Exhibition view

Brook Andrew was Artistic Director of *NIRIN*, the 22nd Biennale of Sydney in 2020 and participated in *UN/LEARNING AUSTRALIA* at the Seoul Museum of Art & Artspace in 2021-22. He is part of the curatorial team for *On Caring, Repairing and Healing* at Gropius Bau, Berlin, where he will also present works this September and is regularly featured in the prestigious *The Power 100: the Most Influential People in the Artworld*, by the British magazine Art Review.

Brook Andrew observes a patient work of research with communities and museums via meticulously research and collaborations, invitations and residencies in museums and universities, notably ethnological and anthropological (Musée du quai Branly - Jacques Chirac in 2016, Musée d'Ethnographie de Genève in 2017, Smithsonian Artist Research Fellow at the Smithsonian Institute in Washington in 2017). Many of his works, installations and commemorations address the issue of museum holdings and restitution, and include archival material (books, postcards, objects) of which Brook Andrew has, over time, built up a very extensive collection.

Laureate of the Explora Foundation, which allows him to carry out a residency at the Cité des Arts in Paris, Brook Andrew has initiated local collaborations for this exhibition, notably in the ceramic studio with Émile Degorce Dumas and his assistants Clotilde Chirol Perrain and Ninon Enea, stone artist and sculptor Vincent Voillat, wood craft and carpenter Mark Jackson. Brook Andrew's collaborators in Australia include Cherie Schweitzer, Jessica Neath and Stewart Russel.

Paris Saint-Honoré

Brook Andrew

ngaay ngajuu dhugul birra
(to see my skin broken)
24 May - 23 July, 2022

Benoît Maire

7 September - 29 October, 2022

Paris Cloître Saint-Merri

Group exhibition

Homage to Shirley Jaffe
17 May - 29 July, 2022

Paris Cloître Saint-Merri - Espace II

Shahpour Pouyan

249 kilometers by 68 meters
17 May - 29 July, 2022

Bruxelles

Guillaume Leblon

The Traveler Walking On Tiptoes
19 May - 9 July, 2022

Sophie Kuijken

8 September - 15 October, 2022

For any further information, please contact : Eva Ben Dhiab
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To stay informed about Galerie Nathalie Obadia:
Instagram (@galerieobadia), Facebook (@GalerieNathalieObadia), Twitter (@GalerieObadia) via le hashtag #galerieobadia



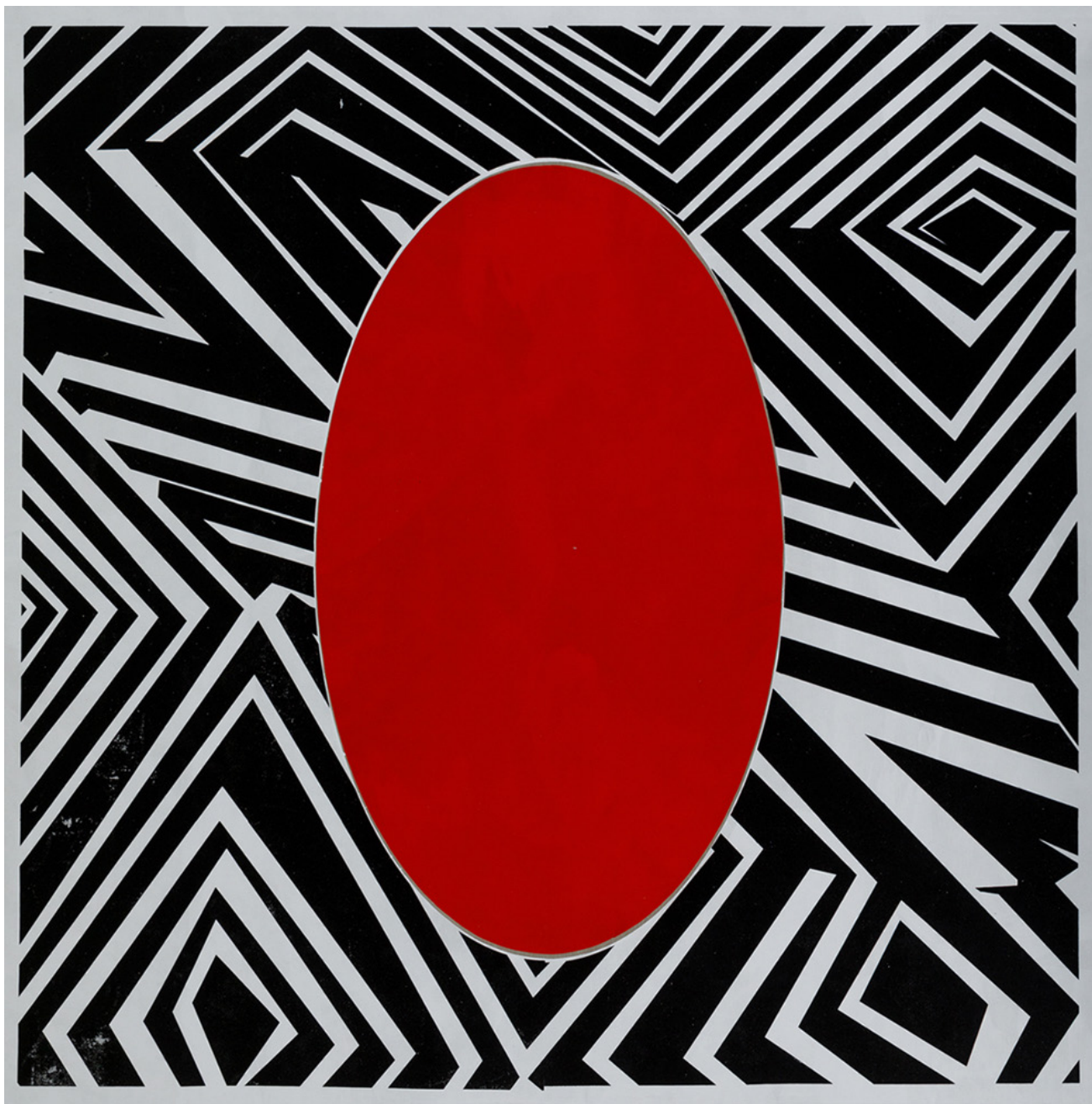
Brook Andrew
seeing time II, 2021
Mixed media on linen
235 × 235 cm

ID42013



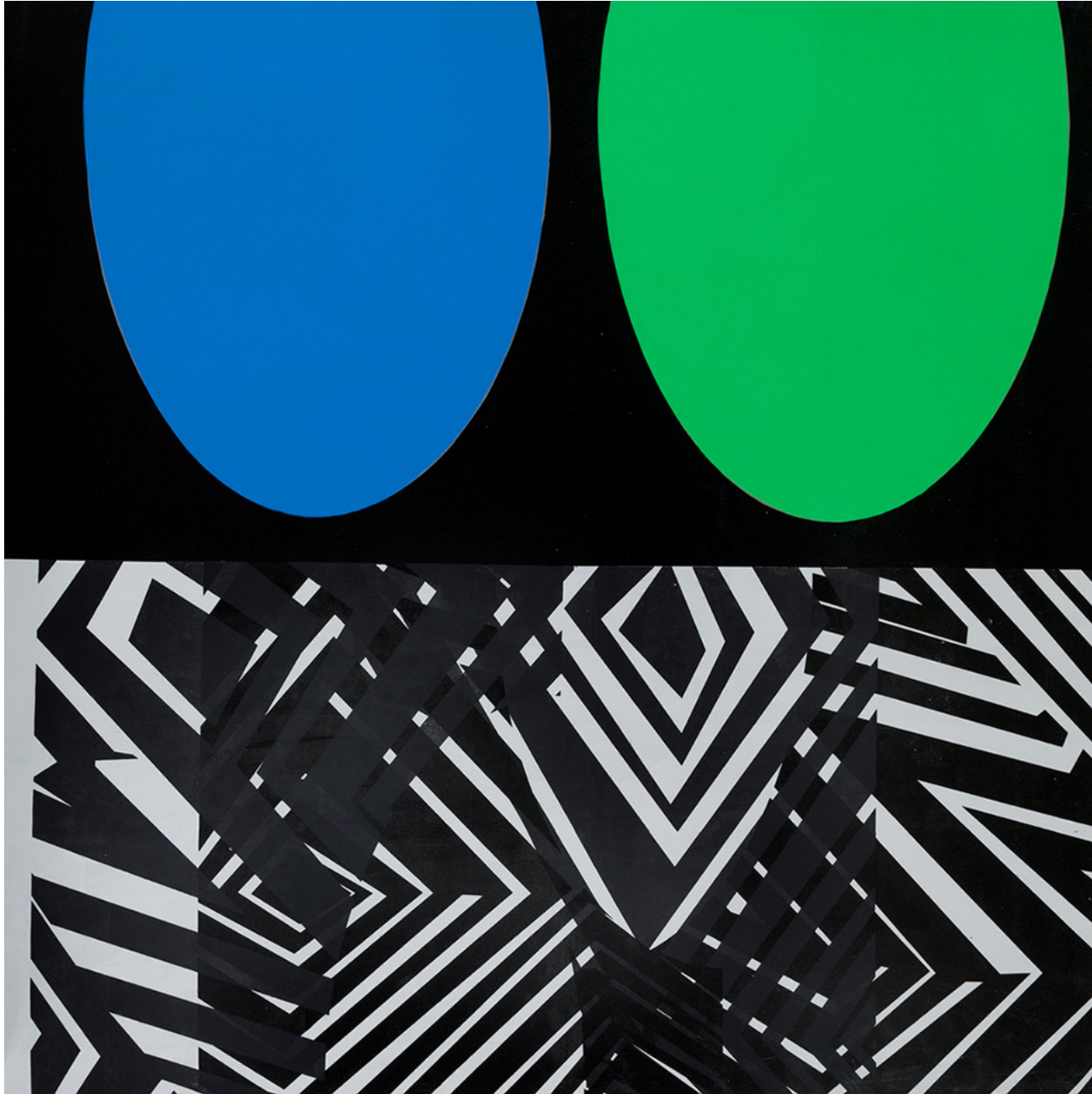
Brook Andrew
seeing time IV, 2021
Mixed media on linen
235 × 235 cm

ID42014



Brook Andrew
seeing time VII, 2021
Mixed media on linen
235 × 235 cm

ID42015



Brook Andrew
seeing time VIII, 2021
Mixed media on linen
235 × 235 cm

ID42016



Brook Andrew
seeing time IX, 2021
Mixed media on linen
235 × 235 cm

ID42018



Brook Andrew
seeing time X, 2021
Mixed media on linen
235 × 235 cm

ID42019



Brook Andrew
seeing time XI, 2021
Mixed media on linen
235 × 235 cm

ID42020



Brook Andrew
seeing time XII, 2021
Mixed media on linen
235 × 235 cm

ID42021



Brook Andrew
garru dhugul birra, 2022

Ceramic, padauk wood

49 × 88 × 72 cm

ID42092



Brook Andrew
***yaba*, 2022**

Ceramic, mango tree wood

162 × 66 × 47 cm

ID42093



Brook Andrew
guulany bimbayi, 2022

Ceramic, purpleheart wood

145 × 81 × 61 cm

ID42094



Brook Andrew
guulany wambuwan, 2022
Ceramic, marble (rouge cosmopolitan),
mango tree wood, flag
147 × 72 × 110 cm

ID42095



Brook Andrew
gulany girlang, 2022
Carmaic, sandstone, Carrare marble
149 × 126 × 72 cm

ID42096



Brook Andrew
muraymin 2, 2022

Ceramic, marble (belvedere), sandstone
98 × 89 × 65 cm

ID42097



Brook Andrew
muraymin 1, 2022
Ceramic, wood, flag
69 × 118 × 73 cm
ID42371



Brook Andrew
gaben, 2022

Ceramic, marble (Saharian black), mango tree wood

Height to confirm x 83 × 72 cm

ID42372



Brook Andrew
yirawari, 2022

Marble, mango tree wood

47 × 42 × 30 cm

ID42373



Brook Andrew
muraymin 3, 2022
Ceramic

Dimensions to be confirmed

ID42375

















BROOK ANDREW

BIOGRAPHY

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

EDUCATION

1998 - 1999 Master of Fine Arts, University of New South Wales, Sydney, Australia

1990 - 1993 Bachelor in Visual Arts, University of Western Sydney, Sydney, Australia

CURATORIAL

2020 Artistic Director of the 22th Biennial of Sydney

SOLO SHOWS (SELECTION)

2021 *DIWIL*, Murray Art Museum Albury, Albury, Australia
SMASH IT - part of PHOTO 2021, International Festival of Photography, Prahran Square,
Melbourne, Australia

2020 *Smash it.*, PICA - Perth Institute of Contemporary Arts, Sydney, Australia [screening]

2018 *Denkmal*, Australian Embassy, Berlin, Germany
Stretching the Guidelines of Glue, Künstlerhaus Bethanien, Berlin, Germany
Smash it., Roslyn Oxley9 Gallery, Sydney, Australia
The Language of Skulls, Ten Cubed, Melbourne, Australia
Rethinking Antipodes, Geelong Gallery, Victoria, Australia

2017 *Fuselage, L'effet boomerang, Les arts aborigènes d'Australiä*, Musée d'ethnographie de Geneva,
Switzerland
Ahy-kon-uh-klas-tik, for Deviant Practice, Research Programme, Van Abbemuseum, Eindhoven,
The Netherlands
The Right to Offend is Sacred, National Gallery of Victoria, Melbourne, Australia
Assemblage, Galerie Nathalie Obadia, Brussels, Belgium
The Cell, Art center The Substation of Newport, Victoria, Australia

- 2016** *Space and Time*, Roslyn Oxley9, Sydney, Australia
Nations Party as part of Antipodes, Australian Print Workshop, Melbourne, Australia
The Forest, Galerie Nathalie Obadia, Paris, France
In Motion, Ville de Canada Bay, Sydney, Australia
ANTIPODES: The Expedition, The Expression, The Exhibition, traveling exhibition: The Australian Print Workshop, Melbourne, Australia ; Cambridge University, Cambridge, USA
JUMPING INTO NATION'S PARTY, Museum of Archaeology and Anthropology, Cambridge, UK
The Resident and The Visitor, Quai Branly, Paris, France
- 2015** *EVIDENCE*, Museum of Applied Art and Sciences, Sydney, Australia
Possessed, Tolarno Galleries, Melbourne, Australia
Sanctuary: The Tombs of the Outcasts, Ian Potter Museum of Art, the University of Melbourne, Victoria, Australia
Donut II, Ambassade d'Australie en France, Paris, France
Catching Breath, Résidence de l'Australian High Commissioner à Tanglin, Singapore
Twixt Two Worlds, Tolarno Galleries, Melbourne, Australia
De Anima, traveling exhibition: Bendigo Regional Gallery, Victoria, Australia ; RMIT Design Hub, Melbourne, Australia
- 2014** *Witness*, Lyon House Museum, Melbourne, Australia
- 2013** *Les Trophées Oubliés*, Musée d'Aquitaine, Bordeaux, France
Anatomy of a Body Record: Beyond Tasmania, Galerie Nathalie Obadia, Paris, France
52 Portraits, Tolarno Galleries, Melbourne, Australia
Jumping Castle War Memorial, FeliXartMuseum, Drogenbos, Belgium
- 2012** *Earth House*, Australian representative at Australia House for the Echigo-Tsumari Triennial, Echigo-Tsumari, Japan
Warang, Museum of Contemporary Art, Sydney, Australia
Travelling Colony, Sydney Festival et Carriageworks, Sydney, Australia
- 2011** *8 Lives in Paradise*, Artspace, Sydney, Australia
Paradise, Tolarno Galleries, Melbourne, Australia
- 2010** *The Cell*, traveling exhibition: Sherman Contemporary Art Foundation, Paddington, Australia ; Institute of Modern Art, Brisbane, Australia ; MONA FOMA Festival of Music and Art, Hobart, Australia ; Perth Institute of Contemporary Art, Perth, Australia ; Govett-Brewster Art Gallery, New Plymouth, New-Zealand
No Name Station, Gertrude Contemporary Art Space, Melbourne, Australia
- 2009** *Danger Of Authority*, Tolarno Galleries, Melbourne, Australia
8 Months At War, DETACHED, Hobart & University of Queensland Art Museum, Brisbane, Australia

- Brook Andrew: The Island*, UQ Art Museum, Brisbane, Australia
- 2008** *Brook Andrew: Theme-Park*, Museum of contemporary Aboriginal art, Utrecht, The Netherlands
The Island, Museum of Archeology and Anthropology, Cambridge, USA
- 2007** *Come into the Light*, Tolarno Galleries, Melbourne, Australia
Brook Andrew: Eye to Eye, Monash University Museum of Art, Melbourne, Australia
- 2006** *YOU'VE ALWAYS WANTED TO BE BLACK*, National Gallery of Victoria, Melbourne, Australia
- 2005** *Peace, The Man & Hope*, Gabrielle Pizzi, Melbourne, Australia
- 2004** *Kalar Middy*, Gallery Gabrielle Pizzi, Melbourne, Australia
- 2001** *The good side, the bad side, the other side*, Experimental Art Foundation, Adelaide, Australia
Buunji nginduugir AMERICA, Artspace, Sydney, Australia
The unseen, Sanskriti Kendra, New Delhi, India
- 1999** *Contention series*, Contemporary Art Centre of South Australia, Adelaide, Australia
- 1996** *Dispersed Treasures*, Royal Albert Memorial Museum, Exeter, UK

GROUP SHOWS (SELECTION)

- 2022** *On Caring, Repairing and Healing* (curated by Kader Attia, Natasha Ginwala, Bárbara Rodríguez Muñoz, Brook Andrew and Stephanie Rosenthal), Gropius Bau, Berlin, Germany
Queering the Frame: Community, Time, Photography, PHOTO 2022, Centre for Contemporary Photography, Melbourne, Australia
- 2021** *Traços. Pintura aborígen australiana: tradição e contemporaneidade*, Museu etnológico I de culturas de mon, Barcelona, Spain
[Un]learning Australia, SeMa - Seoul Museum of Art, Seoul, Korea
Queer, National Gallery of Victoria, Melbourne, Australia
High Emission Zone, Galerie Nathalie Obadia, Paris, France
Tree Story, MUMA - Monash University Museum of Art, Caulfield East, Australia
Space YZ, Campbelltown Arts Centre, Sydney, Australia
- 2020** *À toi appartient le regard* (curated by: Christine Barthe), Musée du Quai Branly - Jacques Chirac, Paris, France
Dear Hong Kong..., Galerie Nathalie Obadia, Paris, France
Looking Forward, Galerie Nathalie Obadia, Paris, France
A Fair share of Utopia, Nest, The Hague, The Netherlands
RocoColonial, continuation of the travelling exhibition: Lismore Regional Gallery, Lismore, Australia
Weapons for the Soldier: Protecting Culture, Family and Country, continuation of the travelling exhibition: Latrobe Regional Gallery, Morwell, Australia

52 *ACTIONS*, Artspace Sydney, Woolloomooloo, Australia [online]
Love among the artists (curated by: Laure Prouvost), Netwerk Aalst, Aalst, Belgium
Sports Show, PARI, Parramatta, Australia

- 2019** *Brook Andrew : Room B*, Adelaide Festival 2019, Adelaide, Australia
TO MAKE WRONG / RIGHT / NOW - Honolulu Biennale 2019, Honolulu, Hawaii, USA
In Vision of Nuance: Systems of exposure part of Wuzhen International Contemporary Art Exhibition, WuZhen, China (North Silk Factory, Wuzhen Granary, Muxin Art Museum, West Scenic Zone and Wu Village)
National Anthem, Brixton Contemporary, Melbourne, Australia
Exposition d'été, Galerie Nathalie Obadia, Brussels, Belgium
We're Not Like Them, Museum of Modern and Contemporary Art, Rijeka, Croatia
C'est la rentrée!, Galerie Nathalie Obadia, Paris, France
RocoColonial, traveling exhibition: Hazelhurst Arts Centre, Gymea, Australia ; Bathurst Regional Art Gallery, Bathurst, Australia
Australia, Antipodean Stories, PAC Padiglione d'Arte Contemporanea, Milan, Italy
Weapons for the Soldier: Protecting Culture, Family and Country, continuation of the travelling exhibition: Araluen Arts Centre, Araluen, Australia ; Murray Bridge Regional Gallery, Murray Bridge, Australia ; Bega Valley Regional Gallery, Bega Valley, Australia
- 2018** *SUPERPOSITION: Art of Equilibrium and Engagement* (curated by: Mami Kataoka), 21st Biennale de Sydney, Sydney, Australia
Networking the Unseen, Villa Merkel - Esslingen, Germany
Let's Play: The art of our time, Bunjil Place, Narre Warren, Australia
Tracks and Traces: Contemporary Australian art, The Negev Museum of Art, Be'er Sheva, Israel
Colony: Frontier Wars, National Gallery of Victoria, Melbourne, Australia
Weapons for the Soldier: Protecting Culture, Family and Country, traveling exhibition : Hazelhurst Arts Centre, Gymea, Australia
- 2017** *The public Body. 02*, Artspace, Sydney, Australia
National Indigenous Art Triennial: Defying Empire, National Gallery of Australia, Canberra, Australia
L'effet Boomerang. Les arts aborigènes d'Australie, Musée d'Ethnographie de Geneva, Geneva, Switzerland
Present Elsewhere, Collaborative project with the Asia Art Archive, Hong Kong, Hong Kong
- 2016** *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, Australia
Erewhon, Horsham Regional Art Gallery, Victoria, Australia
For an Image, Faster Than Light, Yinchuan Biennale, Musée de l'Art Contemporain, Yinchuan, China
The Wandering I/Eye, Center of Contemporary Photography, Fitzroy, Australia
Antipodes, Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK
Networking the Unseen, Furtherfield Gallery, London, UK
The Wandering I / Eye, Center of Contemporary Photography, Fitzroy, Australia

- Antipodes*, Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK
Networking the Unseen, Furtherfield Gallery, London, UK
Situate, Art in Festivals, Guest Provocateur, Tasmania, Australia
Building (Eating) Empires: Encounters, Art Basel Hong Kong, Hong Kong
Telstra Art Awards, Southern Cross Station, Melbourne, Australia
Maiwar, Black History Month, William Jolly Bridge, Brisbane, Australia
Fleurieu Art Prize, Anne and Gordon Samstag Museum of Art, Adelaide, Australia
Antipodean Inquiry, Yavuz Gallery, Bukit Merah, Singapore
Australian Exotica, Monash Gallery of Art, Melbourne, Australia
In Motion, City of Canada Bay, Sydney, Australia
Soft Core, Casula Powerhouse Arts Centre, Sydney, Australia
- 2015** *Artist and Empire*, Tate Britain, London, UK
Global Imaginations, Museum De Lankenthal, Leiden, The Netherlands
Nowhere, Gaia Gallery, Istanbul, Turkey
Intervening Time, The 8th Asia Pacific Triennial of Contemporary Art, Brisbane, Australia
Artist Making Movement, Biennale d'art asiatique, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Light Play, Ideas, Optics and Atmosphere, UQ Art Museum, The University of Queensland, Saint Lucia, Brisbane, Australia
Wiradjuri Ngurambanggu, Murray Art Museum, Albury, Australia
Dead Ringer, Perth Institute of Contemporary Arts, Perth, Australia
Do it, The Anne & Gordon Samstag Museum of Art, Adelaide, Australia
Adelaide Indigenous Art: Moving Backwards into the Future, The National Gallery de Victoria, Melbourne, Australia
RECHARGE: the Experimenta, 6th International Biennial of Media Art, Victoria, Australia
- 2014** *Un saber realmente útil*, Museo Nacional Centro de Arte, Reina Sofia, Madrid, Spain
Discoveries: Art, Science & Exploration, University of Cambridge, Two Temple Place, The Bulldog Trust, London, UK
- 2013** Adelaide Biennial of Australian Art, North Terrace, Adelaide, Australia
Mémoires vives, Une histoire de l'Art Aborigène, Musée d'Aquitaine, Bordeaux, France
Melbourne Now, National Gallery of Victoria, Victoria, Australia
in,print,out, Künstlerhaus, Vienna, Austria
Making Change, traveling exhibition: Australian Centre for Photography, Sydney, Australia ; The National Museum of China, Beijing, China
I Want change, Latrobe University Museum of Art, Melbourne, Australia
My Country, I Still Call Australia Home, Contemporary Art from Black Australia, Gallery of Modern Art, Brisbane, Australia
- 2012** *The Floating Eye*, 9th Biennale de Shanghai, Pavillon de Sydney, Shanghai, China
Negotiating this world: Contemporary Australian Art, National Gallery of Victoria, Australia
Variable Truth, Gallery 4A, Sydney, Australia

Made to Last: The Conservation of Art, traveling exhibition: Latrobe Regional Gallery, Warrnambool Art Gallery, Wangaratta Art Gallery, Art Gallery of Ballarat and the National Exhibitions Touring Support, Victoria, Australia
Message Stick: Indigenous Identity in Urban Australia, Department of Foreign Affairs and Trade, Artbank, Barton, Australia

- 2011** *Tell Me Tell Me: Australian and Korean Art 1976–2011*, traveling exhibition: Museum of Contemporary Art, Sydney, Australia ; National Museum of Modern and Contemporary Art, Seoul, South Korea
From Blank Pages, Artspace Pool, Seoul, South Korea
Burn What You Cannot Steal, Gallery Nova, Zagreb, Croatia
Looking at Looking: The Photographic Gaze, National Gallery of Victoria, Melbourne, Australia
Text (as) Image, Victoria University, Melbourne, Australia
10 Ways to Look at the Past, National Gallery of Victoria, Melbourne, Australia
An Archival Impulse, Plimsoll Gallery à Hobart, Australia
Local Memory, Carlton Brewery, Central Park, Sydney, Australia
- 2010** 17th Biennale of Sydney, Sydney, Australia
21st Century: Art in the First Decade, Gallery of Modern Art, Brisbane, Australia
No Name Station, traveling exhibition : Gertrude Contemporary, Melbourne, Australia ; Iberia Centre of Contemporary Art, Beijing, China
Carnival Lake, Macquarie City Art Gallery, Booragul, Australia
GRAND NORD GRAND SUD, Artistes inuits et aborigènes, Musée de L'Abbaye de Daoulas en partenariat avec le Musée des Confluences, Lyon, France
Curious Colony, a twenty first century Wunderkammer, Newcastle Regional Art Gallery, Nouvelle-Galles du Sud, Australia
100 Years: Highlights, The University of Queensland Art Collection, Brisbane, Australia
Stick it! Collage in Australian art, National Gallery of Victoria, Melbourne, Australia
- 2009** *The Exotic Human, Other cultures as amusement*, traveling exhibition: Teylers Museum, Haarlem, The Netherlands ; Museum Dr. Guislain, Ghent, Belgium
- 2008** *Typical! Clichés of Jews and Others*, traveling exhibition: The Jewish Museum, Berlin, Germany ; Jewish Museum, Vienna, Austria ; Spertus Institute, Chicago, USA
Half Light – Portraits of Black Australia, Art Gallery of New South Wales, Sydney, Australia
Lost & Found: an Archeology of the Present, TarraWarra Biennial, TarraWarra Museum of Art, Victoria, Australia
- 2007** *DE OVERKANT/DOWN-UNDER*, Stichting Den Haag Sculptuur, Den Haag, The Netherlands
The story of Australian printmaking 1801–2005, National Gallery of Australia, Canberra, Australia
Alfred Metraux : From fieldwork to Human Rights, Smithsonian Institute, National Museum of Natural History, Washington, USA
PRISM: Contemporary Australian Art, Bridgestone Museum of Art, Ishibashi Foundation, Tokyo,

Japan

Transversa, Museo de Arte Contemporáneo, Santiago, Chile

- 2006** *Light Sensitive*, Contemporary Australian Photography from the Loti Smorgon Fund, National Gallery of Victoria, Australia
Points of View: Australian Photography 1985-1995, Art Gallery of New South Wales, Sydney, Australia
High Tide: currents in contemporary Australasian art, traveling exhibition: National Gallery of Art, Warsaw, Poland ; Contemporary Art Centre, Vilnius, Lithuania
Satellite06, Shanghai Biennale satellite event, Shanghai, China
The Adelaide Biennial of Australia 2006: 21st Century Modern, Art Gallery of South Australia, Adelaide, Australia
- 2005** *Black on White*, Centre for Contemporary Photography, Melbourne, Australia
The Butterfly Effect, Australian Museum, The Sydney Festival, Sydney, Australia
- 2004** *Colour Power*, National Gallery of Victoria, Victoria, Australia
Australian Culture Now, Australian Centre for the Moving Image and the National Gallery of Victoria, Victoria, Australia
Our Place: Indigenous Australian now, Cultural Olympiad Program, Athens, Greece
Images: Photo's by Aboriginal Artists, Aboriginal Art Museum, Utrecht, The Netherlands
Aboriginal Art: Spirit & Vision, Sammlung-Essl, Vienna, Austria
- 2003** *Australian Photographic Portrait Prize*, Art Gallery of New South Wales, Sydney, Australia
New View: Indigenous Photographic Perspectives, Monash Gallery of Art, National touring exhibition, Melbourne, Australia
- 2002** *Border Panic*, Performance Space, Sydney, Australia
- 2000** *Blondies and Brownies*, Torch gallery, Amsterdam, The Netherlands
4th Biennale d'Art Contemporain de Nouméa -Pacifique, Tjibaou Cultural Centre, New Caledonia
Orbital, traveling exhibition: Experimenta Media Arts at The Lux Centre for Film, London, UK ;
Centre for Contemporary Photography, Melbourne, Australia

AWARDS / RESIDENCIES

- 2022** Art Explora Fondation, Paris, France
- 2021** Bellagio Center, Rockefeller Foundation, Italy
- 2020** Australia Council Award for Visual Arts
- 2018** Advance Arts Award, Sydney, Australia

- 2017** Smithsonian Artist Research Fellowship, Smithsonian Institute, Washington, USA
Résidence au Kunstlerhaus Bethanien, Berlin, Germany
- 2016** Lauréat The Photography Residencies, Musée du Quai Branly, Paris, France
Résidence Les Récollets, Institut Français, Paris, France
Representation, Remembrance and the Monument, Federal Government Australian Research Council Grant, Canberra, Australia
VicArts Creative Development, Creative Victoria, Victoria, Australia
- 2015** Indigenous Professional Development Grant, Creative Victoria, Victoria, Australia
Professional Development Grant, Australia Council for the Arts, New South Wales, Australia
- 2013** Georges Mora Foundation Fellowship, En collaboration avec Trent Walter, State Library of Victoria, Australia
- 2012** Sidney Myer Creative Fellowship, Melbourne, Australia
- 2011** Echigo-Tsumari Art Triennale, Echigo-Tsumari, Japan: International Program and Cultural Exchange of the Arts Victoria, Victoria, Australia
- 2008** International Studio & Curatorial Program, Brooklyn, USA : in collaboration with the Visual Arts Board at the Australia Council for the Arts, New South Wales, Australia
- 2006** New Work, VACB, Australia Council for the Arts, New South Wales, Australia
- 2005** Peoples Choice, Josephine Ulrick and Win Schubert Photography Award, Gold Coast, Queensland, Australia
- 2004** Recipient, Works on Paper, Telstra National ATSI Art Award, Northern Territory, Darwin, Australia
- 2002** Feature Film Development Grant, Australian Film Commission, Sydney, Australia
Research Grant, College of Fine Arts, University of NSW, Sydney, Australia
- 2001** Fellowship, Australia Council for the Arts, New South Wales, Australia
- 2000** Professional Development Grant, Australia Council for the Arts, New South Wales, Australia

PUBLIC AND PRIVATE COLLECTIONS (SELECTION)

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)
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 Fondation, 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)