



FIONA FOLEY

HORROR HAS A FACE



PROTECTOR AND ABORIGINE 2017

Fujiflex digital print, edition 15

45 × 33 cm

\$1,100 (unframed)



PROTECTOR'S CAMP 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



BADTJALA WARRIOR 2017

Fujiflex digital print, edition 15

45 × 33 cm

\$1,100 (unframed)



NATIVE GIRL AND PROTECTOR 2017

Fujiflex digital print, edition 15

33 × 45 cm

\$1,100 (unframed)



COLONIAL CAPTOR 2017
Fujiflex digital print, edition 15
45 × 33 cm
\$1,100 (unframed)



ABORIGINAL BEAUTY 2017

Fujiflex digital print, edition 15

80 × 45 cm

\$2,200 (unframed)



SMOLDERING PRIDE 2017

Fujiflex digital print, edition 15

45 × 33 cm

\$1,100 (unframed)



WATCHING AND WAITING 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



OPIATE OF OPULENCE 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



DEMONS OF THE DEN 2017

Fujiflex digital print, edition 15

45 × 60 cm

\$1,650 (unframed)



LICENSED LICENTIOUSNESS 2017

Fujiflex digital print, edition 15

45 × 60 cm

\$1,650 (unframed)



LUCKY DIP 2017
Fujiflex digital print, edition 15
33 × 45 cm
\$1,100 (unframed)



NIGHT RIDER 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



SWEET PEA 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



RUBY JOY 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



DEN MASTER 2017

Fujiflex digital print, edition 15

45 × 80 cm

\$2,200 (unframed)



MISSIONARY ZEAL 2017
Fujiflex digital print, edition 15
45 × 80 cm
\$2,200 (unframed)



SILENT WITNESSES 2017
Fujiflex digital print, edition 15
45 × 80 cm
\$2,200 (unframed)



BOGIMBAH'S BELL-RINGER 2017

Fujiflex digital print, edition 15

45 × 33 cm

\$1,100 (unframed)



A COLONIAL TRAMP 2017

Brass and enamel paint, edition 3

15 × 24 cm

\$2,200



A FORBIDDEN PLEASURE 2017

Brass and enamel paint, edition 3

17 × 28 cm

\$2,200



BADTJALA WARRIOR 2017

Brass and enamel paint, edition 3

15 × 25 cm

\$2,200



BLACK VELVET 2017
Brass and enamel paint, edition 3
17 × 22 cm
\$2,200



CHARCOALS OF FRASER ISLAND 2017

Brass and enamel paint, edition 3

15 × 22 cm

\$2,200



CHARCOAL OPIUM 2017
Brass and enamel paint, edition 3
13 × 22 cm
\$2,200



CHINESE SCAPEGOATS 2017

Brass and enamel paint, edition 3

15 × 24 cm

\$2,200



DRACONIAN LEGISLATION 2017

Brass and enamel paint, edition 3

16 × 20 cm

\$2,200



HORROR HAS A FACE 2017

Brass and enamel paint, edition 3

14 × 22 cm

\$2,200



MARAUDING WHITE MALES 2017

Brass and enamel paint, edition 3

12 × 22 cm

\$2,200



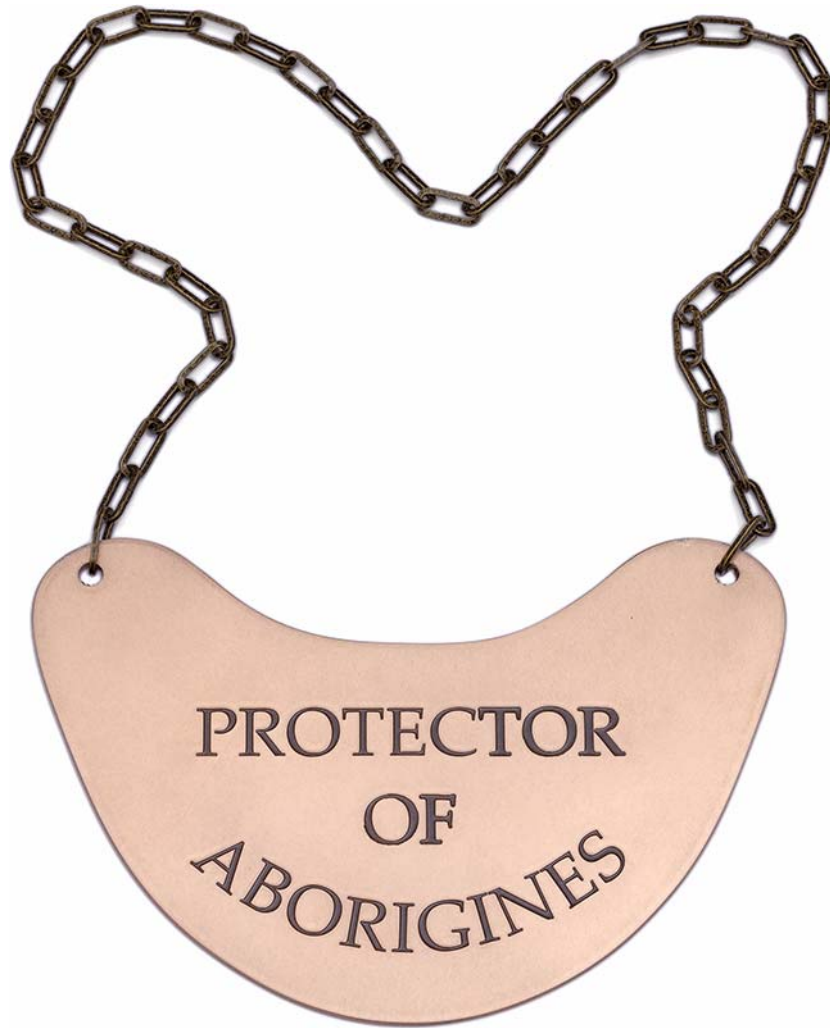
NATIVE GIRLS 2017
Brass and enamel paint, edition 3
13 × 23 cm
\$2,200



NIGGER HUNTS 2017
Brass and enamel paint, edition 3
15 × 23 cm
\$2,200



OPIUM SLAVE 2017
Brass and enamel paint, edition 3
15 × 22 cm
\$2,200



PROTECTOR OF ABORIGINES 2017

Brass and enamel paint, edition 3

15 × 22 cm

\$2,200



WHITE WOMAN 2017
Brass and enamel paint, edition 3
10 × 22 cm
\$2,200



BADTJALA WARRIOR II 2017

Brass and enamel paint, edition 3

15 × 25 cm

\$2,200



BEARING WITNESS I 2009

Inkjet print on Hahnemühle paper

150 × 100 cm, Edition 5, \$4,400 (unframed)

75 × 50 cm, Edition 10, \$2,200 (unframed)



BEARING WITNESS V 2009

Inkjet print on Hahnemühle paper

150 × 100 cm, Edition 5, \$4,400 (unframed)

75 × 50 cm, Edition 10, \$2,200 (unframed)



BEARING WITNESS VI 2009

Inkjet print on Hahnemühle paper

150 × 100 cm, Edition 5, \$4,400 (unframed)

75 × 50 cm, Edition 10, \$2,200 (unframed)



**1897 Aboriginals Protection and Restriction
of the Sale of Opium Act**

1897 ABORIGINALS PROTECTION AND RESTRICTION OF THE SALE OF OPIUM ACT 2006

Oil on linen
175 × 240 cm
\$22,000



THE PROTAGONISTS 2017
Mixed media
\$22,000



A QUINTESSENTIAL ACT 2016

Single-channel colour video, stereo sound 18 minutes 55 seconds (looping)

HORROR HAS A FACE

The title of this photographic series refers to the film *Apocalypse Now*, which was loosely based on Joseph Conrad's novel *Heart of Darkness*. Over time, like a bowerbird, I've collected bits and pieces of historical information, quotes and archival images. Set in the late-1800s, the resulting artworks are vignettes of narratives I found. Through the use of detailed costuming and precise set designs, my photographs offer re-enactments of selected incidents.

This series is focused on two central characters: Archibald Meston and Ernest Gribble — and the succeeding narratives ripple out from them. These two protagonists strode onto the historical stage and became central to Queensland's *The Aboriginals Protection and Restriction of the Sale of Opium Act, 1897*. Archibald Meston became the Southern Protector of Aborigines and Reverend Ernest Gribble was instrumental in running Anglican missions across the state. Meston and Gribble had active roles in shaping the destinies of many Aboriginal lives through their ideologies, experiments and methods of isolation. Rendered herein, featuring a largely Aboriginal cast, are some of my thoughts on Colonial vice and profiteering.

The various scenes address themes of daily life, control, addiction, assimilation, fear, survival and strength of character. Until 1897, opium use in Queensland was both widespread and legal. Major and minor narrative threads are plotted throughout, repeatedly using props such as a wooden box and a kangaroo skin. In one photograph, Meston settles in a bush camp where his gun is "shown" in order to exercise control. This scene is permeated by wafts of arrogance — as pervasive as smoke from the campfire. My research has revealed that Meston was a man of contradictions. Significant Colonial attitudinal changes occurred within his lifetime and he progressed from potshot killer to Protector of Aborigines.

In contrast, mission life was structured from sunup to sundown. Everyone was accounted for, with chores set depending upon age and sex. Gribble made sure there was no idleness at Bogimbah Mission on Fraser Island and guaranteed this with a roster dictated by times of the day. Bell-ringing began with the rousing of all residents and continued throughout the day and into the evening. What follows is the roster for mission life at Bogimbah Creek:

6.00 am	Rising bell
6.30 am	Morning services
7.00 am	Serving rations
7.30 am	Staff breakfast
8.00 am	Dormitories breakfast
8.30 am	Tobacco serving
9.00 am	Work and school
12.00 pm	Cease work
12.15 pm	Dinner
1.00 pm	Staff dinner
2.00 pm	School
4.00 pm	Men's school and classes
5.00 pm	Tea
7.00 pm	Evening classes
8.00 pm	Evening classes and drill ¹

In the photograph *Missionary zeal*, Gribble holds court at a graveside while he officiates over the death of yet another Aboriginal under his watch. The Bogimbah Mission Brass Band plays a hymn as the Christian ceremony unfolds; the Band Master conducts while the Aboriginal congregation bears witness.

What does Aboriginal beauty look like? My imagination was stimulated when I read the following passage:

...a tall lank black woman stalking in great pride through one of the towns of Queensland, with an enormous crinoline and a pink gown, or some other gaudy castaway dress of her white sisters hanging over it, and this she lifts up in a remarkable manner whenever she crosses a street or comes near a puddle. A short pipe in her mouth completes the eccentric costume...²

As a rejoinder, I envisaged the figure gracing the photograph *Smouldering pride*. Her beauty and sense-of-self, in a crinoline dress and holding a clay pipe, directs the gaze back at the viewer.

Aboriginal people and opium are present in the same image for the first time in the photograph *Opiate of opulence*. The opulent opium den introduces a number of flamboyant figures into the frame. This and the following scenes highlight highly racialised sexuality. Very few, if any, archival photographs of Queensland opium dens exist. Therefore, this den is a scene of pure fantasy and, if anything, sidesteps the grim reality of Queensland in the 1890s. Furnished with cushions, peacock feathers and a selection of antique Persian carpets and Chinese furniture, the den presents another layer of visual seduction.

Colonial Aboriginal societies had many flamboyant and witty characters who strode into local notoriety, however, they were rarely recorded. A rich tapestry of Aboriginal personalities was repressed into a semblance of frontier stereotyping. In its entirety, *Horror has a face* presents scenes positioned around race, church, state, life and death.

FIONA FOLEY, NOVEMBER 2017

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1. Evans, Raymond; Saunders, Kay and Cronin, Kathryn. *Exclusions, exploitation and extermination: Race relations in colonial Queensland*, Australian and New Zealand Book Company, Sydney, 1975, p. 89
 2. Williams, Fred. *Princess K'Gari's Fraser Island*, The Jacaranda Press, Milton, 1982, p. 73–74

FIONA FOLEY

1964 Born Maryborough, Queensland

QUALIFICATIONS/APPOINTMENTS

2011–15 Adjunct Professor, The University of Queensland
2003–09 Adjunct Professor, Griffith University
1987 Diploma of Education, Sydney Institute of Education, Sydney University
1984–86 Bachelor of Visual Arts, Sydney College of the Arts
1982–83 Certificate of Arts, East Sydney Technical College

SOLO EXHIBITIONS

2017 *Horror has a face*, Andrew Baker Art Dealer, Brisbane
2016 *A Quintessential Act*, Andrew Baker Art Dealer, Brisbane
Biting the clouds (as a part of *Tarnanthi—Festival of Contemporary Aboriginal and Torres Strait Islander Art*), Contemporary Art Centre of South Australia (CACSA), Adelaide
2014 *Vexed*, Northern Centre for Contemporary Art, Darwin
2013 *Retro-active: A 25 year survey*, Andrew Baker Art Dealer, Brisbane
2012 *Flotsam and Jetsam*, Andrew Baker Art Dealer, Brisbane
The Oyster Fishermen, Niagara Galleries, Melbourne
2010 *Circumspect Circumstances*, Andrew Baker Art Dealer, Brisbane
Fiona Foley, Glasshouse Regional Gallery, Port Macquarie, New South Wales
2009 *Nulla 4 Eva*, Niagara Galleries, Melbourne
2009–10 *Fiona Foley: Forbidden*, Museum of Contemporary Art, Sydney; The University of Queensland Art Museum, Brisbane
2008 *Sea of Love*, Andrew Baker Art Dealer, Brisbane
2006 *Strange Fruit*, October Gallery, London, England
Black Friday, Andrew Baker Art Dealer, Brisbane
Red Ochre Me, Casula Powerhouse Arts Centre, Sydney
2005–07 *No Shades of White*, Andrew Baker Art Dealer, Brisbane; Niagara Galleries, Melbourne; Roslyn Oxley9 Gallery, Sydney; The Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, VA, USA
2004 *Bring It On a.k.a. HHH*, International Studio and Curatorial Program, Brooklyn, NY, USA
Beyond the Sea, Presentation Convent, Carlow, Ireland
Wandering, Niagara Galleries, Melbourne
Fiona Foley, Karen Brown Gallery, Darwin
2003 *Samsara*, Andrew Baker Art Dealer, Brisbane
Red Ochre Me, Dell Gallery, Queensland College of Art, Griffith University, Brisbane

- 2002 *Wild Times Call*, Roslyn Oxley9 Gallery, Sydney
Them There Bones, New Land Gallery, Adelaide
- 2001 *Pir'ri-Mangrove*, Queensland Art Gallery, Brisbane
Falling Tide—Kung Dhu'marami, Redback Art Gallery, Brisbane
Fiona Foley, Niagara Galleries, Melbourne
River of Corn, University of South Florida Contemporary Art Museum, Tampa, FL, USA
- 2000–02 *Invisible Voices*, Bundaberg Arts Centre, Queensland; Yarrabah Museum, Queensland; The Tanks, Cairns, Queensland
- 1998 *Living with the Wind*, Roslyn Oxley9 Gallery, Sydney
- 1997 *Dulingbara—People of the Nautilus Shell*, Hervey Bay Regional Gallery; Savode Gallery, Brisbane
- 1996 *Fiona Foley*, Museo de Arte Contemporáneo, Santiago de Chile; Banco BHN, La Paz, Bolivia
Wun'Duman, Roslyn Oxley9 Gallery, Sydney
- 1995 *Exotica Under the Microscope*, Institute of Modern Art, Brisbane
Land Deal—Velvet Waters, Savode Gallery, Brisbane
- 1994 *Fiona Foley*, Roslyn Oxley9 Gallery, Sydney
- 1993 *Lick My Black Art*, Australian Centre for Contemporary Art, Melbourne
- 1992 *Fiona Foley*, Roslyn Oxley9 Gallery, Sydney
- 1991 *By Land and Sea I Leave Ephemeral Spirit*, Roslyn Oxley9 Gallery, Sydney
- 1989 *A Three Legged Dog Day*, Maningrida Arts and Craft, Northern Territory; Roslyn Oxley9 Gallery, Sydney
- 1988 *Fiona Foley*, Roslyn Oxley9 Gallery, Sydney
My Fishing Line is Still in the Ocean, Central Theatres Gallery, Griffith University, Brisbane
- JOINT EXHIBITION**
- 1994 *Fiona Foley and Olu Oguibe*, Roslyn Oxley9 Gallery, Sydney
- SELECTED GROUP EXHIBITIONS**
- 2017 *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra
- 2016 *Over the fence: Contemporary Indigenous photography from the Corrigan Collection*, UQ Art Museum, The University of Queensland, Brisbane
Kurlkayima Ngatha—Remember Me, Form, Perth
Impact: New Media Works by Michael Cook, Fiona Foley, Taloi Havini and Angela Tiatia, Cairns Regional Gallery, Queensland
Sixth Sense, National Art School, Sydney
- 2015 *Colonial Afterlives*, Salamanca Arts Centre, Hobart
21, Casula Powerhouse Arts Centre, Sydney

When the Ocean Turns to Dust, Campbelltown Arts Centre, New South Wales

A Time and a Place: Landscapes from the Griffith University Art Collection, Griffith University Art Gallery, Brisbane

War: A group exhibition examining an experience of war beyond the two world wars, Wyndham Art Gallery, Werribee, Victoria

2014 *TarraWarra Biennial 2014: Whisper in My Mask*, TarraWarra Museum of Art, Healesville, Victoria
Black and White Art, University of Southern Queensland Arts Gallery, Toowoomba, Queensland
Kyota Hanga: International Print Exhibition Japan and Australia, Kyoto Municipal Museum of Art, Japan; Fukuyama Museum of Art, Japan
Courting Blakness: Recalibrating Knowledge in the Sandstone University, The University of Queensland, Brisbane

2014–17 *Saltwater Country*, Gold Coast City Gallery, Queensland; Australian Embassy, Washington DC, USA; AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands; Manly Art Gallery and Museum, New South Wales; Gladstone Regional Art Gallery & Museum, Queensland; Cairns Regional Gallery, Queensland; Grafton Regional Art Gallery, New South Wales; Mornington Peninsula Regional Gallery, Victoria; Tandanya National Aboriginal Cultural Institute, South Australia; Bunbury Regional Art Galleries, Western Australia; Western Plains Cultural Centre, Dubbo, New South Wales; Lake Macquarie City Art Gallery, New South Wales; State Library of Queensland, Brisbane

2013 *My Country, I still Call Australia Home: Contemporary Art from Black Australia*, Queensland Art Gallery/Gallery of Modern Art, Brisbane

Collection and Place: A decade on—Redland Art Gallery celebrates 10 years, Redland Art Gallery, Queensland

New Acquisitions, Presiding Officers' Gallery, Parliament House, Canberra

Ghost Citizens: Witnessing the Intervention, Counihan Gallery, Melbourne

Voice and Reason, Queensland Art Gallery/Gallery of Modern Art, Brisbane

The Art of Sound, Caboolture Regional Art Gallery, Queensland

2012–13 *Bungaree: The First Australian*, Mosman Art Gallery, Sydney; Lake Macquarie City Art Gallery, New South Wales; The Glasshouse, Port Macquarie, New South Wales

UnDisclosed: 2nd National Indigenous Art Triennial, National Gallery of Australia, Canberra; Cairns Regional Gallery, Queensland; Anne & Gordon Samstag Museum of Art, University of South Australian, Adelaide; Western Plains Cultural Centre, Dubbo

2012 *Moving Change*, National Art Museum of China, Beijing, China

Shadowlife: Moving Image, Melbourne Indigenous Arts Festival, Federation Square, ACMI and Birrarung Marr, Melbourne; India Art Fair, Delhi, India; Bendigo Art Gallery, Victoria

Shadowlife, Bangkok Arts & Cultural Centre, Thailand; Kaohsiung Museum of Fine Arts; Taiwan; Nanyung Academy of Fine Art, Singapore; Bendigo Art Gallery, Victoria

Convergent Worlds, Drill Hall Gallery, Australian National University, Canberra

- 2011 *Polarized: political photomedia in Queensland*, Colour Factory Gallery, Melbourne
Saying No: Reconciling Spirituality and Resistance in Indigenous Australian Art, The Museum of Contemporary African Diasporan Arts (MoCADA), New York, NY, USA
Off the Walls: Art from Aboriginal and Torres Strait Islander Affairs Agencies 1967–2005, Gallery of the First Australians, National Museum of Australia, Canberra
Saying No: Reconciling Spirituality and Resistance in Indigenous Australian Art, Museum of Contemporary African Diasporan Art (MoCADA), Brooklyn, NY, USA
People of the First Sunrise: Indigenous Art from Eastern Australia, Port Macquarie-Hastings Regional Art Gallery, New South Wales; Glasshouse Regional Gallery, New South Wales
- 2010 *15th Redlands Westpac Art Prize*, Mosman Art Gallery, Sydney
17th Biennale of Sydney—The Beauty of Distance: Songs of Survival in a Precarious Age, Sydney
A Generosity of Spirit: Contemporary Women’s Art from the QUT Collection, QUT Art Museum, Brisbane
Nyah-Bunyar (Temple), The Arts Centre, Melbourne
Hard Sleeper, 7+/-1 Australian Artists, Red Gate Gallery, Beijing, China
- 2009 *Continuity and Change*, The British Museum, London, England
Floating Life: Contemporary Aboriginal Fibre Art, GoMA, Queensland Art Gallery, Brisbane
Breaking Boundaries: Contemporary Indigenous Australian Art from the Collection, GoMA, Queensland Art Gallery, Brisbane
Speakeasy, Gallery 4A, Sydney
Character, Andrew Baker Art Dealer, Brisbane
- 2009–10 *Twelve Degrees of Latitude: Regional gallery and university art collections in Queensland*, Gladstone Regional Art Gallery & Museum, Queensland; Artspace Mackay, Queensland; Toowoomba Regional Art Gallery, Queensland; Caloundra Regional Art Gallery, Queensland; University of the Sunshine Coast Gallery, Queensland; Stanthorpe Regional Art Gallery, Queensland; Warwick Art Gallery, Queensland
- 2008 *[Re]inventing the Wheel*, Denver Art Museum, CO, USA
Western Australian Premier’s Indigenous Art Awards, Art Gallery of Western Australia, Perth
Kate Challis RAKA Award, The Ian Potter Museum of Art, University of Melbourne, Victoria
New: Selected recent acquisitions 2007–2008, The University of Queensland Art Museum, Brisbane
Open Air: Portraits in the Landscape, National Portrait Gallery, Canberra
Skin Deep, Canberra Contemporary Art Space, ACT
Repeat that again!: The serial impulse in art since the ‘sixties, The University of Queensland Art Museum, Brisbane
Home, Lismore Regional Gallery, New South Wales

- Depth of field: Contemporary photography from The University of Queensland Art Collection*, The University of Queensland Art Museum, Brisbane
- 2008–10 *Cruel and unusual punishment: Art and violence*, La Trobe University Art Museum, Melbourne
- Habitus–Habitat*, Noosa Regional Gallery; Queensland; Grafton Regional Gallery, New South Wales; Gladstone Regional Gallery and Museum, Queensland; Centre for Scenic Rim Arts & Culture, Brisbane, Queensland; Toowoomba Regional Art Gallery, Queensland; Gympie Regional Gallery, Queensland; Artspace Mackay, Queensland; Umbrella Studio, Townsville, Queensland; Bundaberg Arts Centre, Queensland; Tamworth Regional Gallery, New South Wales; Yugambeh Language and Heritage Research Centre, Beenleigh, Queensland; Logan Art Gallery, Logan City, Queensland
- 2007 *Global Feminisms: New Directions in Contemporary Art*, Brooklyn Museum, NY, USA
- No Laughing Matter*, Hood Museum of Art, Dartmouth College, Hanover, NH, USA
- Power and Beauty: Indigenous art now*, Heide Museum of Modern Art, Melbourne
- Fifteen Years of Urban Art Projects*, QUT Art Museum, Brisbane
- The Betty Quelhurst Gift*, QUT Art Museum, Brisbane
- Sunshine State: Smart State*, Campbelltown Arts Centre, Sydney
- Eye to “I”: The Self in Recent Art*, Ballarat Fine Art Gallery, Victoria
- Celebrating Indigenous Rights?*, Macquarie University Art Gallery, Sydney
- I Saw the Sun East Coast*, Lismore Regional Gallery, New South Wales
- Boomalli Founding Members Exhibition*, Boomalli Aboriginal Artists Co-operative, Sydney
- The Unusual Suspects III*, Andrew Baker Art Dealer, Brisbane
- 2006 *Prism: Australian Contemporary Art*, Bridgestone Museum of Art, Tokyo, Japan
- Habitus–Habitat*, The Lobby, 111 George Street, Brisbane
- Bangu Yilbara: Works from the MCA Collection*, Museum of Contemporary Art, Sydney
- Doubletake*, Museum of Brisbane, Brisbane
- Colonial to Contemporary*, Dell Gallery, Queensland College of Art, Griffith University, Brisbane
- 2005 *Out There*, Sainsbury Centre for Visual Arts, Norwich, England
- Black Ink: Indigenous Prints from the Queensland Art Gallery Collection*, Queensland Art Gallery, Brisbane
- 2004 *Spirit & Vision: Aboriginal Art*, Kunst der Gegenwart, Sammlung Essl, Klosterneuburg/Wien, Austria
- Cultural Copy*, UCLA Fowler Museum of Cultural History, Los Angeles, CA, USA
- Out of Country*, Gallery 1601, Embassy of Australia, Washington DC, USA
- Blak Insights: Contemporary indigenous art from the collection of the Queensland Art Gallery*, Queensland Art Gallery, Brisbane
- The Helen Lempriere National Sculpture Award*, Werribee Park, Victoria

- If You Only Knew*, City Gallery, Melbourne Town Hall, Melbourne
Passage, Lake Macquarie City Art Gallery, Booragul, New South Wales
Blackspot, Monash University Museum of Art, Melbourne
 2003 *The American Effect*, Whitney Museum of American Art, New York, NY, USA
Telstra 20th National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin (travelling exhibition)
The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
Witnessing to Silence, Drill Hall Gallery, Canberra
Fields, Institute of Modern Art, Brisbane
Indians+Cowboys, Gallery 4a Asia-Australia Arts Centre, Sydney
Wide Angle: Lateral perspectives from coastal Queensland, Rockhampton Art Gallery, Queensland
Shield + Show, Perc Tucker Regional Gallery, Townsville, Queensland
 2002–05 *Native Title Business: Contemporary Indigenous Art*, Queensland Museum, Brisbane (touring nationally)
 2002 *The Queensland/Berlin Indigenous Art Exhibition*, Ludwig Erhard Haus, Berlin, Germany
Meridian: Focus on contemporary Australian art, Museum of Contemporary Art, Sydney
Your Place or Mine, Institute of Modern Art, Brisbane
Wild Nature in Contemporary Australian Art and Craft, a travelling exhibition Funded by Visions Australia and the Gordon Darling Foundation: Jam Factory, Adelaide
Postmark Post Mabo, Post Master Gallery, Melbourne
Wide Angle, Hervey Bay Regional Gallery, Queensland
Conspectus, Artworkers Space, Brisbane
Far From Home, Andrew Baker Art Dealer, Brisbane
 2001 *Central Queensland Art Purchase*, Rockhampton Art Gallery, Queensland
Lightness of Being, Monash University Gallery, Victoria
MCA Unpacked, Museum of Contemporary Art, Sydney
Who What Where: Recent Sculpture Commissions at the Australian National University, CSA Gallery, Canberra
What's Love Got To Do With It, RMIT Gallery, Storey Hall, Melbourne
 2000 *Aboriginal Art in Modern Worlds*, Hermitage Museum, St Petersburg, Russia; National Gallery of Australia, Canberra
Bonheurs des Antipodes, Musée de Picardie, Amiens, France
Echigo-Tsumari Art Triennial, Niigata Prefecture, Japan
All Stars, Roslyn Oxley9 Gallery, Sydney

- 1999 *Claiming Title*, Carleton and Saint Olaf Colleges, Northfield, MN, USA; Laurence University, WI, USA; Samuel Dorswky Museum, State University of New York at New Paltz, New York, NY, USA
Love Magic: Erotics and Politics in Indigenous Art, *Perspecta 99: Living Here Now, Art+Politics*, SH Ervin Gallery, Sydney
Possession, Herringbone Gallery, Sydney
Isintu: Ceremony, Identity and Community, South African National Gallery, Cape Town, South Africa
Enjoin, Cairns Regional Gallery, Queensland
Cinderella's Gems, University of Technology, Sydney (touring)
Island, Artspace, Sydney
Spinifex Runner, Campbelltown City Bicentennial Art Gallery, Sydney
Fine lines: Works of Ornamentation and Design by Maningrida Artists, Museum of Contemporary Art, Sydney
- 1998 *Ceremony, Identity and Community*, Flinders Art Museum City Gallery, Adelaide
Land and Sea: The Cultural Connection, Hervey Bay Regional Gallery, Queensland
Enjoin, Manila, The Philippines
- 1997–98 *Dreaming the Republic*, Newcastle Regional Art Gallery, New South Wales
- 1997 *Eye of the Storm*, Museum of Contemporary Art, Sydney; Museum of Modern Art at Heide, Melbourne
Wind and Water, Hervey Bay Regional Gallery, Queensland
NAIDOC Week Exhibition, Bundaberg Arts Centre, Queensland
In Place (Out of Time), The Museum of Modern Art, Oxford, England
Drift, Penrith Regional Gallery, The Lewers Bequest, Wollongong City Gallery, City Art Gallery, Wagga Wagga, New South Wales
Sense, Centre for Contemporary Photography, Melbourne; Whanki Museum, Seoul, South Korea
Painting the Land Story, Old Parliament House, Canberra
- 1996 *Containers '96*, Adelaide Festival of the Arts, South Australia; Copenhagen Cultural Capital Foundation, Copenhagen, Denmark
Colonial/Post Colonial, Museum of Modern Art at Heidi, Melbourne
Photography is Dead! Long Live Photography!, Museum of Contemporary Art, Sydney
Islands, National Gallery of Australia, Canberra
The Eye of the Storm, National Gallery of Modern Art, New Delhi, India
Art Head Land, Festival of Darwin, Supreme Court, Darwin, Northern Territory
Spirit + Place, Museum of Contemporary Art, Sydney
- 1995 *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney
Island to Island: Cheju Pre-Biennale, Cheju Art Center, South Korea

- Asia & Oceania Influence*, Ivan Dougherty Gallery, Sydney
Rereading Eliza Fraser, Museum of South Australia, Adelaide
Sight Seeing, Australia Post Gallery, Melbourne
 1994 *Moving Sands*, Tandanya, Adelaide Installations, Adelaide Festival, Adelaide
True Stories, Artspace, Sydney
Identities: Art from Australia, Taipei Fine Arts Museum, Taiwan; Wollongong City Gallery, New South Wales
Localities of Desire: Contemporary Art in an International World, Museum of Contemporary Art, Sydney
Palindrome, Xchanges Gallery, Victoria, BC, Canada
Photosynthesis, Roslyn Oxley9 Gallery, Sydney
 1993 *Death*, Ivan Dougherty Gallery, Sydney
Wiyana/Perisferia (Periphery), satellite event of the 9th Biennale of Sydney, Boomalli *Aboriginal Artists Co-operative at the Performance Space*, Sydney (touring New South Wales)
Raka, Ian Potter Gallery, Melbourne
Yanada (New Moon), Ivan Dougherty Gallery, Sydney
Dream Time, Vigado Gallery, Budapest, Hungary
Aratjara: Art of the First Australians, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Hayward Gallery, London, England; Louisiana Museum for Moderne Kunst, Humlebæk, Denmark; National Gallery of Victoria, Melbourne
 1992 *Flash Pictures*, Australian National Gallery, Canberra
Tyerabarrbowaryaou, Museum of Contemporary Art, Sydney
Crossroads: Towards a New Reality, National Museum of Modern Art, Kyoto, Japan; National Museum of Modern Art, Tokyo, Japan
 1992–93 *New Tracks Old Land: An Exhibition of Contemporary Prints from Aboriginal Australia*, Northern Territory Museum of Arts and Sciences, Darwin; Massachusetts College of Art, Boston, MA; Austral Gallery, St. Louis, MO; Augen Gallery, Portland, OR, USA; Davidson Galleries, Seattle, WA, USA; also Santa Fe, New York, Florida and Washington DC, USA
 1991 *The Concept of Country*, Ivan Dougherty Gallery, College of Fine Arts, University of New South Wales, Sydney
Who's Sorry Now, Institute of Modern Art, Brisbane
 1988 *From Pukamani Poles to Sand Paintings*, Craft Centre Gallery, Sydney
 1987 *Aboriginal Australian Views in Print & Poster*, Australian Print Council, Melbourne
Boomalli Au-Go-Go, Chippendale, Sydney
 1986 *Urban Koories*, Willoughby Workshop Arts Centre, Sydney
Art Bites, Piers 2 & 3 Walsh Bay, Sydney

- 1985 Aboriginal Artist Gallery, Melbourne
Aboriginal Artist Gallery, Sydney
- 1984 *Koorie Art '84*, Artspace, Sydney; Butchers Exhibit Gallery

AWARDS

- 2014 *Australia Council Visual Arts Laureate Award*, Australia Council
- 2010 *15th Redlands Westpac Art Prize*, Redlands, Sydney Church of England Co-educational Grammar School, Sydney, 2010
- 2003 Gallery Australian Art Competition
- 1995 Lloyd Rees Award for Outstanding Urban Design

RESIDENCIES

- 2006 University of Wollongong, New South Wales
Sydney College of the Arts, Sydney University, Sydney
- 2004 International Studio and Curatorial Program (ISCP), New York, NY, USA
- 2002 Canberra School of Art, Australian National University, Canberra
- 1996 Queen Victoria Museum and Art Gallery, Launceston, 2 months
- 1994 Commonwealth Artists Exchange, Open Space, Victoria, Vancouver Island, Canada, 2 months
- 1990 Cleveland Street Intensive Language Centre, Sydney
- 1988 Griffith Artworks, Nathan campus, Griffith University, 3 months
Maningrida Arts and Crafts, Maningrida, Arnhem Land, Northern Territory 2 months
Co-ordinator, silk screen printing workshop Ramingining, Northern Territory
- 1983 Visiting Student to St Martins School of Art, London

WORKSHOP

- 2005 *Gil'la*, Fraser Island—Great Walks, Art and Environment

TRAVEL

- 2007 New York, NY, USA
Copenhagen, Denmark
Dublin, Ireland
- 2006 London, England
Auckland, New Zealand
- 2005 Norwich, United Kingdom
- 2004 New York, NY, USA
Carlow, Ireland
- 2003 New York, NY, USA
- 2002 Madrid, Spain

- 2001 Tampa, FL, USA
New York, NY, USA
- 2000 St Petersburg, Russia; London, England; New York, NY, USA; Niigata, Japan
- 1999 Cape Town, South Africa; New Delhi, India; Niigata, Japan
- 1997 Seoul, Korea
- 1996 Santiago De Chile, Chile
La Paz, Bolivia
New Delhi, India
- 1995 Berlin, Germany
Cheju, Korea
- 1994 Havana, Cuba
Victoria, British Columbia, Canada
- 1993 Ramingining, Arnhem Land, Northern Territory
London, England
Budapest, Hungary
- 1992 Kyoto, Japan
- 1991–92 Maningrida, Arnhem Land, Northern Territory
- 1990 New York, USA
- 1989 Ramingining, Arnhem Land, Northern Territory
- 1988–89 Maningrida, Arnhem Land, Northern Territory
- 1988 La Perouse Invasion Day March, Sydney
Musgrave Park Ceremony, Brisbane
Barunga Festival, Barunga, Northern Territory
- 1985 Bathurst Island, Northern Territory
- 1985–87 Ramingining, Arnhem Land, Northern Territory
- COMMISSIONS**
- 2008 *Bluewater Trail Public Art*, Mackay Regional Council, Queensland
- 2006 *Black Opium*, Millennium Arts Project, State Library Queensland, Brisbane (sculpture)
pir-ri, Queensland College of Art, South Bank, Brisbane (sculpture)
- 2004 *Witnessing to Silence*, Brisbane Magistrates' Court, Brisbane (sculpture)
Untitled, Tallebudgera, Queensland (sculpture)
- 2001 *Winged Harvest*, Centre for Cross Cultural Research, Australian National University, Canberra (sculpture)
Tribute to A'vang, Parliament House, Canberra (sculpture)

- Falling Tide—Kung Dhu'marami*, New Farm River Walk, Merthyr Park, New Farm, Brisbane (sculpture)
- 2000 *Untitled*, Brenden Hanson Building, Hervey Bay, Queensland (sculpture)
Tubowgulel (Director Stephen Page), Olympic Arts Festival, Sydney (set design)
 Queensland Arts Council, Brisbane (poster design)
Ochre and Dust (Director Aku Kadogo), Adelaide Arts Festival, Adelaide (set design)
- 1999 Queen Street Mall, Brisbane (pavement design)
- 1997 *The Lie of the Land*, Melbourne Town Hall, Melbourne (sculpture)
- 1996 *Alchemy* (The Australian Ballet), Sydney Opera House, Sydney; Victorian Arts Centre, Melbourne (set design)
- 1995 *Edge of the Trees*, Museum of Sydney, Sydney (sculpture)
- 1994 Adelaide Festival of the Arts, Adelaide (poster design)
- 1993 *Black Cockatoo* (Australia Post stamp issue, International Year of Indigenous People, forty-five cent stamp)

CURATORIAL

- 2004 Co-curator, *Skin*, Salamanca Arts Centre, Long Gallery, Hobart, Tasmania
- 1993–94 Guest Curator, *Tyerabarrbawaryaou II*, Museum of Contemporary Art, Havana Biennial 1994
- 1991–92 Guest curator at the Museum of Contemporary Art, *Tyerabarrbawaryaou*
- 1991 Curator at Boomalli Aboriginal Artists Co-operative: Ian Abdulla & Harry Wedge, Kudjeri's, Boomalli End of Year Exhibition

CONFERENCE PAPERS

- 2007 *Australia: What's Left?* (keynote address), EASA Conference, University of Copenhagen, Denmark
Black 2 Blak Conference, Campbelltown Arts Centre, Sydney
Murri Milestones: 40th Anniversary of the 1967 Referendum, Queensland Museum, Brisbane
- 2005 *Claiming Ground*, Public Art Conference, Hobart (Key Note Speaker)
The Art of Politics/The Politics of Art, Brisbane (Conference Convenor)
- 2003 *Art and Human Rights*, Humanities Research Centre, Australian National University, Canberra
International Human Rights Day Symposium, Centre for Public Culture and Ideas, Griffith University, Brisbane
Native Title Business, National Museum of Australia, Canberra

LECTURES

- 2007 College of Fine Art, University of New South Wales, Sydney
- 2004 B.CAIA Convener, Semester Two 2004, Queensland College of Art, Griffith University, Brisbane
 New York University, New York, NY, USA

- The University of Arizona, Tucson, AZ, USA
Columbia University, NYC, USA
- 2003 Queensland College of Art, Griffith University, Brisbane
Fine Arts Department, Sydney University, Sydney
Art and Human Rights, Humanities Research Centre, Australian National University, Canberra
International Human Rights Day Symposium, Centre for Public Culture and Ideas, Griffith University, Brisbane
Native Title Business, National Museum of Canberra
- 2002 *On the Bunya Trail Symposium*, Griffith University, Nathan Campus
Presenting Indigenous Arts, Centre for Cross Cultural Research, Australian National University, Canberra
Home, Queensland University of Technology
Many Rivers to Cross, Canberra School of Art, Australian National University, Canberra
Yarrabah High School, Queensland
The Tanks, Cairns
Queensland College of Art, Brisbane
- 2001 University of South Florida, College of Art, Tampa, Florida
Columbia University, New York, NY, USA
Pinnacles Gallery, Townsville
Queensland Art Gallery, Brisbane
Griffith University, College of Art, Brisbane
Queensland University of Technology, Brisbane
Hervey Bay Regional Gallery, Hervey Bay
- 1998 Adelaide Arts Festival Artists Week
Cultural Tourism, University of Southern Queensland (Wide Bay)
Griffith University, Stradbroke Island Project
University of Southern Queensland, Hervey Bay Cultural Tourism Seminar—Yagubi Festival
University of Southern Queensland, Toowoomba, Faculty of the Arts
- 1996 Australian Ambassador's Residence, Santiago de Chile
University of Chile, Escuela de Arte, Santiago de Chile
Towards the New Millennium, Museums Australia Inc. 1996, Conference Power and Empowerment, Sydney
University of Tasmania, Department of Fine Arts, Launceston, Tasmania
A Blast from the Past, Queen Victoria Museum and Art Gallery, Launceston, Tasmania
Northern Territory University, School of Fine Arts, Darwin, Northern Territory

- 1995 Arts Symposium, *Imaginary Places*, Indian International Centre, New Delhi
 University of Western Sydney, Nepean Faculty of Visual and Performing Arts, Sydney
Post Colonialism Eliza Fraser Workshop, Berlin, Germany
Cultural Policy—State of The Art, NIAAA representative
Post-Colonial Fictions Symposium, Department of Women's Studies, University of Adelaide
- 1994 Museums Associations of Australia, *Traditional Boundaries, New Boundaries*, Sydney
 Regional Galleries Association of New South Wales, *Traditional Boundaries, New Perspective*, Newcastle
Minded Cultures—Contemporary Artists and Post-Colonialism in the Commonwealth, Canada
 Artist Talk, *Localities of Desire*, Museum of Contemporary Art, Sydney
 Sydney College of the Arts, Sculpture Department, Sydney
- 1993 Co-Judge, *National Aboriginal Art Award*, Darwin
 Aboriginal Printmaking Symposium, *Aboriginal Issues in Print*, Darwin

SELECTED BOARD MEMBERSHIPS

- 2002–06 Institute of Modern Art, Brisbane (Executive Member)
- 1997–98 Yag'ubi Multicultural Festival
- 1996 Hervey Bay Regional Gallery (Exhibition Panel)
- 1995– Wondunna Aboriginal Corporation
- 1994–95 Artspace, Sydney
- 1993–97 National Indigenous Arts Advocacy Association (Executive Member)
- 1993–94 Director of Bangarra Dance Theatre
- 1992–95 Thoorgine Educational and Culture Centre (Executive Member)
- 1990–1993 Aboriginal Arts Committee of the Australia Council
 Visual Arts Panel of the Australia Council
- 1987 Boomalli Aboriginal Artists Co-operative (Founding Member)

INTERNATIONAL ARTIST EXCHANGES—HOSTED AT HERVEY BAY

- 1998 Kelvin Yazzie, USA (2 months)
- 1996 Rose Spahan, Canada (2 months)

BIBLIOGRAPHY

- 15 Art Inspiring Education: Celebrating 15 Years*, Redlands, Sydney Church of England Co-educational Grammar School, Sydney, 2010
- 15 Years of Contemporary Art: Redlands Westpac Art Prize 2010*, Redlands, Sydney Church of England Co-educational Grammar School, Sydney, 2010

Aird, Michael and Rigney, Virginia. *Saltwater Country* [ex. cat.], Museum & Galleries Queensland and Gold Coast City Art Gallery, Brisbane/Gold Coast, 2015

Allas, Tess. *History is a Weapon: Fiona Foley—history teacher*, Artlink—Contemporary art of Australia and the Asia-Pacific, Volume 30, Number 1, 2010

Anon. 'Adelaide Installations', *Art and Australia*, c.1994, pp. 2–9

Anon. 'Colonial Post-Colonial MOMA at Heide', *The Age*, 12 June 1996, p. 17

Anon. Exhibition looks at saltwater country', *Koori Mail*, Edition 580, 16 July 2014

Anon. *Fields* [ex. cat.], Institute of Modern Art, Brisbane, 2003

Anon. 'Fiona Foley', *Bravura*, Arts Queensland, Brisbane, 2008

Anon. 'Fiona Foley: Nulla 4 Eva', *Australian Aboriginal Art*, Issue 1, March/April/May 2009, pp. 22–23

Anon. 'Foley art for Canberra', *The Chronicle*, 4 September 2001, p. 2

Anon. 'For Art Not Money', *Australian Art Collector*, Issue 18, 2001, p. 94

Anon. *Indians+Cowboys* [ex. cat.], Gallery 4a Asia-Australia Arts Centre, Sydney, 2003

Anon. 'Mythscapes', *The Economist*, 31 July 1993, p. 82

Anon. 'Rev: Concept of Country', *Artlink*, Vol. 11, No. 1 & 2, 1991, p. 88

Anon. *Branching Out*, Queensland Arts Council, June 1997, Volume 1. No. 1, page 17

Anon. *Contemporary Australian Women 1996/97*, Reed Reference Australia, 1996

Anon. *Dream Time, Ausztral Aboriginal Kortars Muveszeti Kiallitas* [ex. cat.], Vigado Galeria, Budapest, 1993

Anon. The Concept of Country [ex. cat.], Ivan Dougherty Gallery, Sydney, 1991

Auty, Giles. 'Isolated Ideas', *The Weekend Australian*, 31 August–1 September 1996

Barkley, Glenn ... [et al.], 'Fiona Foley', *Volume One: MCA Collection*, Museum of Contemporary Art, Sydney, 2012

Baskett, Sasha. 'Art's exchange of opinions', *Herald Sun*, 20 May 1997, page 7

Baxter, Virginia. 'Fiona Foley: Forbidden, MCA', *Real Time*, December 2009/January 2010

Blomberg, Nancy J. (editor). *[Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art*, Denver Art Museum, CO, USA, 2008

Brown, Phil. 'Salt of the Earth', *Canvas—The Courier-Mail*, 26 July 2014

Brown, Phil. 'Arts on fire', *Brisbane News*, 7–13 September 2011

Browning, Daniel. *The Politics of Skin: Not Black Enough*, Artlink—Contemporary art of Australia and the Asia-Pacific, Volume 30, Number 1, 2010

Carroli, Linda. 'No Shades of White' in Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Caruana, Wally. 'Artists in the Town and City', *Aboriginal Art*, Thames and Hudson, 1993

Clinch, Daniel. 'Bridging Gaps Through Aboriginal Art', *The Bolivian Times*, 25 July 1996, p. 17

Cochrane Simons, Susan. 'The Black Side of Our History', *The Sydney Morning Herald*, March 1992

Cooper, Nathanael. 'Claim Indigenous work ignored', *The Courier-Mail*, 15 December 2011

Cooper, Nathanael. 'Creative Inspiration', *The Courier-Mail*, 25 February 2012

Craig, Gordon (editor). *Over the Fence: Contemporary Indigenous photography from the Corrigan Collection*, UQ Art Museum, Brisbane, 2016

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Cubillo, Franchesca. 'National Indigenous Art Triennial: Celebrating contemporary Indigenous arts', *Artonview*, National Gallery of Australia, Canberra, Summer 2011 | 68

Cubillo, Franchesca. 'Pretence of Existence: Indigenous art observing history', *Artonview*, National Gallery of Australia, Canberra, Winter 2011 | 70

Dauber, Christine. *History in the Making: The National Museum of Australia and the Gallery of the First Australians*, Peter Lang, Bern, (forthcoming)

Davidson, Kate and Desmond, Michael. *Islands: Contemporary Installations* [ex. cat.], National Gallery of Australia, Canberra, 1996, pp. 9–12

Davidson, Kate, 'Fiona Foley: Land Deal', *In Place (Out of Time) Contemporary Art in Australia* [ex. cat.], Museum of Modern Art Oxford, 1997

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Demozay, Marion. *Gatherings: Contemporary Aboriginal and Torres Strait Islander Art from Queensland Australia*, Keeaira Press, 2001

Doff, Sabine Doff (editor). *Bilingualer Sachfachunterricht in der Sekundarstufe: Eine Einführung*, Narr Francke Attempto Verlag GmbH + Co., Tübingen, 2010

Publishing date: September 2010

Elliott, David (ed.). *17th Biennale of Sydney—The Beauty of Distance: Songs of Survival in a Precarious Age*, Thames & Hudson, Sydney, 2010

Ely, Deborah. 'The Black Bastard as Cultural Icon', *Art Monthly Australia*, 1995

Ewington, Julie. *Invisible Voices* [ex. cat.], Bundaberg Arts Centre, 2000

Ewington, Julie. 'Parallel worlds: two exhibitions of Indigenous women's fibre art', *Art Monthly Australia*, June, no. 120, 1999

Ewington, Julie (editor). *Pir' ri Mangrove: Fiona Foley*, Queensland Art Gallery, 2001

Fenner, Felicity. 'Signals sent to Havana', *The Sydney Morning Herald*, 29 July 1994

Fern, Lynette. 'Sculptural Renaissance', *The Sydney Morning Herald*, June 1991

Field, Michele. 'Building art ties to India', *The Sydney Morning Herald*, 4 November 1996, p. 17

Foley, Fiona. 'I Speak To Cover The Mouth of Silence', *Art Monthly*, #250, June 2012

Foley, Fiona. 'When The Circus Came To Town', *Art Monthly*, #245, November 2011

Foley, Fiona (editor). *The Art of Politics/The Politics of Art: The Place Of Indigenous Contemporary Art*, Keeaira Press, Southport, Queensland ISBN: 0 9752460 4 6, 2006

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Foley, Fiona. 'A Blast From the Past', *Periphery*, No. 31, May 1997

Foley, Fiona. *Fiona Foley: Samsara*, Andrew Baker Art Dealer, Brisbane, 2003

Foley Fiona. *Fiona Foley: No Shades of White*, Andrew Baker Art Dealer, Brisbane, 2005

Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Foley, Fiona. *Fiona Foley: Sea of Love*, Andrew Baker Art Dealer, Brisbane, 2008

Foley, Fiona. *Fiona Foley: Bearing Witness*, Andrew Baker Art Dealer, Brisbane, 2010

Foley, Fiona. *Retro-active: A 25 year survey*, Andrew Baker Art Dealer, Brisbane, 2013

Foley, Fiona. 'On the Power & Beauty of Political Art', *Art Monthly Australia*, May 2008, Issue #209

Foley, Fiona. 'Traditional Boundaries, New Perspectives', in Davis, Joy; Segger, Martin and Irvine, Lois. *Curatorship: Indigenous perspectives in Post-Colonial Societies*, University of Victoria B.C. Canada and the Commonwealth Association of Museums, 1996

Foley, Fiona. 'Traditional Boundaries; New Perspectives', *Periphery*, Issue 18, February 1994

Foley, Fiona. 'Where the Salt Water meets the Fresh Water', *Periphery*, Issue 27, May 1996

Foley, Fiona. 'The Elephant in the Room: Public art in Brisbane', *Artlink*, Volume 32, No. 2 Mega Issue 2012

France, C. 'Black-and-White studies in Green reveal an inner discourse', *The Sydney Morning Herald*, c. 1991

Geczy, Adam. 'No Actual Basis', *Art Monthly Australia*, September, No.103, 1997

Genocchio, Benjamin. 'Postcards from the Edge', *Third Text* 39, Summer 1997

Genocchio, Benjamin. *Fiona Foley: Solitaire*, Piper Press, Sydney, Australia, 2001

Goddard, Angela. "Fiona Foley: Black Velvet" in Moon, Diane. *Floating Life: Contemporary Aboriginal Fibre Art*, Queensland Art Gallery/GoMA, Brisbane, 2009

Haebich, Anna. 'Fiona Foley—Unsafe Sex', *Spirit & Vision: Aboriginal Art*, Kunst der Gegenwart, Sammlung Essl, Klosterneuburg/Wien, Austria, 2004

Haebich, Professor Anna. 'Fact, Fantasy and Fraud on Australian Frontiers' in Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Healy, Chris. *From the Ruins of Colonialism: History as Social Memory*, Cambridge University Press, 1997

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Helmrich, Michele. *Review*, The Courier Mail, 7 May 2003

Higson, Rosalie. 'Ongoing work in progress', *The Australian*, 10 November 2009

Hoffie, Pat. 'Knowing where to look', *Artlink*, Vol. 21 No. 4, December 2001, pp. 60–65

Honeysett, Stuart. 'Batman's beads for land carved in stone', *The Australian*, 20 May 1997

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Iseger-Pilkington, Glenn. *Omission* [ex. cat.], Linden Centre for Contemporary Arts, Melbourne, 2012

Jacques, Owen. 'Welcome to our art street', *Mackay Mercury*, 30th September 2009

Kerr, Joan. 'Colonial Quotations', *Art and Australia*, Vol. 33, No.3, 1996, pp 376–387

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King, Natalie, Mundine, Djon and Cruikshank, Alan. 'Whisper in my mask', *Contemporary Visual Art+Culture Broadsheet*, 43.2 2014

Koop, Stuart. 'Fiona Foley: Bare Bones', *Art Asia Pacific*, No. 22, 1999

Koop, Stuart. 'Fiona Foley', *beep ... crackle ... Contemporary art from the middle of nowhere*, Institute of Modern Art, Brisbane, 2008, pp. 56–65

Koop, Stuart. 'Sense', *Fiona Foley: Half Moon* [ex. cat.], Centre for Contemporary Photography, Melbourne, Whanki Museum, Seoul, Korea, 1997

Koop, Stuart. 'The Wrong Head on the Right Body', *Your Place or Mine?* [ex. cat.], Institute of Modern Art, Brisbane, 2002

Kubler, Alison. 'Black Opium and beyond', *The Courier-Mail*, 5–6 December 2009

Lawson, Valerie. 'Mania's Swansong', *The Sydney Morning Herald*, 4 September 1996

Litson, Jo. 'Speed Queen', *The Bulletin*, 22 September 1998

Losche, D. 'Paraculture', *Art & Text*, No. 36, May 1990

Lynn, E. Pervading Pessimism, *The Weekend Australian*, 27–28 August 1988

McLean, Bruce. 'Fiona Foley: Dispersed 2008', *Artlines*, Queensland Art Gallery/GoMA, Brisbane, 4-2013

Mahood, Kim. *Books*, Art Monthly Australia, May 2003, Number 159

Martin-Chew, Louise. 'Fiona Foley: Sea of Love', *Eyeline: Contemporary Visual Arts*, Number 66, 2008, Brisbane

Martin-Chew, Louise. 'Signposts' in Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Martin-Chew, Louise. 'Native Title Business (contemporary indigenous art)', *Eyeline*, Number 49, Spring 2002

Martin-Chew, Louise. *Poignancy in sombre truths*, *The Australian*, 27 October 2006

Martin-Chew, Louise. 'Fiona Foley', *Fifteen Years of Urban Art Projects* [ex. cat.], QUT Art Museum, Brisbane, 2007

Martin-Chew, Louise. *Fiona Foley artwork for Mackay Bluewater Trail*, Artspace Mackay, 2011

Martin-Chew, Louise. 'Bluewater Trail Public Art', *Information Map: Bluewater Trail Public Art*, Artspace Mackay/Mackay Regional Council, 2011

Martin-Chew, Louise. 'GoMA draws fire from critics', *The Australian*, 16 December 2011

Martin-Chew, Louise. 'Retro-active: A 25 year survey', *Retro-active: A 25 year survey*, Andrew Baker Art Dealer, Brisbane, 2013

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McLean, Sandra. *Put you in your place*, *The Courier Mail*, September 15, p. 15

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Mundine, Djon. 'Invisible Woman—Invisible People', *Nulla 4 Eva* [ex. cat], Niagara Publishing, Melbourne, 2009

Mundine, Djon OAM and King, Natalie. *Shadowlife*, Asialink, The University of Melbourne, 2012

Murphy, Joy. 'The Lie of the Land', *Artlink*, Vol. 17 No. 3, 1997

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Nelson, Robert. 'Follow the paper trail', *The Age*, 11 April 2001, p.6

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Oguibe, Olu. 'Medium and Memory in the Art Of Fiona Foley', *Third Text*, No. 33, 1995–96

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Rainbird, Stephen. 'Fiona Foley' in *A Generosity of Spirit: Contemporary Women's Art from the QUT Collection*, QUT Art Museum, Brisbane, 2010

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Thomas, Martin. *Lick My Black Art* [ex. cat.], Australian Centre for Contemporary Art, Melbourne, 1993

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Tovey, Noel. *Dreaming the Republic* [ex. cat.], Newcastle Region Art Gallery, 1998
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Wildheart, Mandy. 'Drawing on Silence', *Townsville Bulletin*, 16 February 2001, p. 27
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PUBLIC COLLECTIONS

The British Museum, London, England
National Gallery of Australia, Canberra
National Museum of Australia, Canberra
Australian National Maritime Museum, Sydney
Parliament House Art Collection, Canberra
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Artbank, Sydney
Museum of Contemporary Art, Sydney
The Kluge-Ruhe Aboriginal Art Collection, The University of Virginia, Charlottesville, VA, USA
Hood Museum of Art, Dartmouth College, Hanover, NH, USA
Gold Coast City Art Gallery, Queensland
Caboolture Regional Art Gallery, Queensland
Campbelltown Arts Centre, New South Wales
Hervey Bay City Council, Queensland
Lismore Regional Gallery, New South Wales
Mackay Regional Council, Queensland
Maitland Regional Gallery, New South Wales
Australian National University, Canberra
Bond University, Queensland
Brisbane Girls Grammar School, Queensland
College of Fine Arts, University of New South Wales, Sydney
Curtin University of Technology, Perth

Flinders University, Adelaide
Griffith University, Brisbane
La Trobe University, Melbourne
Monash Gallery of Art, Melbourne
Murdoch University Art Collection, Perth
Queensland University of Technology, Brisbane
Redlands Art Gallery, Queensland
The University of Queensland, Brisbane
The University of Southern Queensland, Toowoomba, Queensland
Department of the Premier and Cabinet, Brisbane, Queensland
Environmental Protection Agency, Maryborough, Queensland
IES Indigenous Art Collection, Brisbane
Mater Mothers' Hospital, Brisbane
Grant Samuel Collection of Contemporary Art, New Zealand/Australia
RACV Royal Pines Resort, Gold Coast, Queensland
Robert Holmes à Court Collection, Perth
The Macquarie Group Collection, Sydney

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