



FIONA FOLEY

STUD GINS

FACT, FANTASY AND FRAUD ON AUSTRALIAN FRONTIERS—PROFESSOR ANNA HAEBICH

The recent History Wars in Australia, as in similar earlier disputes in Europe and North America, proved a bloody battleground over historical truth. Revisionists publicly condemned discomfiting accounts of systematic violence and oppression documented by historians from the 1970s as a combination of political agendas and dishonest scholarship and heralded a return to earlier celebratory national myths of peaceful settlement and benevolent progress. Politicians joined the fray. Conservative Prime Minister John Howard praised the nation's record of 'heroic achievement' and quoted historian Geoffrey Blainey's epithet 'black armband history' to encapsulate what many Australians considered an 'excessive emphasis ... on past wrongs'. The heated exchanges in Australia's History Wars were proof of the high stakes involved and reflected mounting public anxiety over related matters confronting the nation—Native title, sovereignty, Aboriginal deaths in custody, Mabo, the Stolen Generations and more recently Stolen Wages—debates that prompted a crisis in national conscience and identity.

UNSAFE SEX

The grey rectangular blankets issued as welfare to Aboriginal people by Australian governments along with rations of flour, tea and sugar, have their own meanings in colonial history and within Foley's evolving oeuvre. Onto these blank, grey, rectangular screens are projected imaginings of neglectful charity, patronage and control; disease, death and ghostly tallies of declining Aboriginal populations; furtive sexual couplings; and distorted exchanges of blankets for land, resources and women. In colonial Western Australia, this blank field was emblazoned with the Imperial crown in regal colours—a declaration of government ownership intended to halt illegal blanket sales by police officers.

The text stamped on the row of blankets that line one wall of Foley's installation ('Aboriginal', 'Women', 'Property', 'Defiled', 'Ravished', 'Shared', 'Discarded') also speaks of ownership and exploitation—in this case of Aboriginal women's bodies by white men. The deprecatory title *Stud Gins* encapsulates proprietorial attitudes to Aboriginal women on colonial frontiers, while the text is a terrible, composite narrative of the life trajectories of many women. Such abusive treatment is normally associated with the nightmare of white men invading 'unprotected' Aboriginal camps on stations, in the bush or fringes of towns. By contrast, missions and government settlements are considered to have been refuges where women and girls could find protection and respect. However, even these environments were not always safe.

Yarrabah Anglican Mission in North Queensland in the early 1900s was one such place. As Superintendent of the Mission from 1897 to 1913, Reverend Ernest Gribble ran a tight moral ship for girls forcibly housed in mission dormitories to be cleansed of 'lust and licentiousness' through a 'long catalogue' of deprivations, harsh rules, punishments and public humiliations. This was hardly the promised, respectful world of Christian womanhood. Nor were the girls safe from sexual exploitation by mission staff, including Gribble's own family—in 1897 his married younger brother was forced out of Yarrabah after he allegedly raped a fifteen-year-old girl, leaving her pregnant.

Ten years later Gribble, in the throes of a failed marriage, broke his own strict moral standards when he fell deeply in love with one of his charges. His efforts to staunch his feelings by forcing the girl into an unwanted marriage failed and in 1908 she bore him a daughter. This sexual encounter across white and Aboriginal frontiers, Halse writes, 'transgressed the very foundation of the faith and moral codes on which [Gribble] had built his life'¹. Already psychologically unstable and subject to bouts of suicidal depression, Gribble broke down and had to be hospitalised. His anxieties escalated as rumours of his sexual misconduct spread through the local Cairns community who

1.Christine Halse, *A Terribly Wild Man*, Crows Nest: Allen & Unwin, 2002, p.87.

resented his hypocrisy as well as his efforts to curb their exploitative labour and sexual arrangements with local Aboriginal people.

As the mission spiralled into chaos and neglect Gribble's staff threatened to resign *en masse* if he was not sacked. Finally, in 1910 the new Primate and Archbishop of Sydney endorsed Gribble's removal and the Australian Board of Missions announced that he had resigned due to ill health. The family left Yarrabah for good, leaving behind their unacknowledged Aboriginal offspring.

Within three years the disgraced missionary was back in the field, having been summonsed by Bishop Gerard Trower of the North West diocese to pioneer the Forrest River Mission in the West Kimberley, despite the scandal surrounding his forced resignation and the Archbishop of Sydney having banned him from ever working in his diocese.

Halse provides no explanation for this injudicious appointment. Perhaps there was simply no other experienced missionary willing to take on the post, or church authorities may have been inclined to excuse misconduct in such a complex frontier of human relationships. On the other hand, such decisions appear to fit with earlier church practice in handling cases of sexual misconduct by clergy. The churches' negligent response was highlighted in allegations made during 2002–03 that the then Governor-General of Australia Peter Hollingsworth had failed to deal with claims of child sexual abuse brought to him by families while he was Archbishop of Brisbane. The fiery public debate eventually prompted Hollingsworth's resignation.

In the case of Gribble, the eventual result was, as we have seen, the export of chaos and scandal to a new clime and a further traumatic conclusion to his mission endeavours. Astoundingly, Gribble's 1928 resignation was again only a temporary stay and in 1930 the Bishop of North Queensland, John Feetham, impressed by Gribble's stand on the Forrest River massacre, appointed him Anglican chaplain at Palm Island Aboriginal Settlement off the Townsville coast. Ironically, Gribble's arrival was delayed by the shocking news that the Superintendent of Palm Island had gone on a demented rampage, shooting at people and dynamiting and setting fire to buildings, resulting in the death of his son and stepdaughter and the wounding of two of his staff.

Fact, fantasy and fraud sit easily together in white imaginings about Indigenous Australians. Within these seemingly charmed circles of mutually reinforcing illusion and delusion are created and recreated various comforting and familiar imaginings about Indigineity and non-Indigineity that are surprisingly resilient to challenge and change. They act to maintain the narcissistic thrall that feeds white paternalism and feelings of superiority. They also shield white Australians from the pressing need to resolve the tragic legacies of past injustices such as the violence and abuse perpetrated against Aboriginal people, the tragedy of the Stolen Generations and the nation's fraudulent claims to rights of ownership of the Australian continent.

As Stephen Gray¹ observes:

There is something tawdry about all of this. It reflects an unwillingness to grapple seriously with the issues, a gullible self-centredness, a preference for romantic play-acting that lends itself to fraud.

Foley's installation slices through these charmed circles; her works dissect and expose the facts, fantasies and frauds, they force us to look into the abyss of our imaginings; and, finally, they thrust us out into expanding frontiers of human relationships where we encounter ever more uncertainties.

1. Stephen Gray, *Going native: Disguise, forgery, imitation and the "European Aboriginal"*, *Overland* 170, 2003, p. 34.



STUD GINS 2003

| ABORIGINAL | WOMEN | PROPERTY | DEFILED |
| RAVISHED | SHARED | DISCARDED |

Seven ex-Government woolen blankets with screen-printed lettering

Sizes variable

Collection: National Gallery of Australia



STUD GINS (DETAIL) [ABORIGINAL]



STUD GINS 2003 [DETAIL]



STUD GINS 2003 [DETAIL]



STUD GINS 2003 [DETAIL]



STUD GINS 2003 [DETAIL]



STUD GINS 2003 [DETAIL]



STUD GINS 2003 [DETAIL]

FIONA FOLEY

1964 Born Maryborough, Queensland

QUALIFICATIONS/APPOINTMENTS

2011– 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

2016 *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**
- 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
- Polarized: political photomedia in Queensland*, Colour Factory Gallery, Melbourne
- 2011 *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
Cruel and unusual punishment: Art and violence, La Trobe University Art Museum, Melbourne
- 2008–10
- 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 Maboo*, Post Master Gallery, Melbourne
- Wide Angle*, Hervey Bay Regional Gallery, Queensland
- Conspicuous*, 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/Periferia (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
- Tyerabarrowaryaou*, 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 Pukumani 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 *Blewater 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, *Tyerabarrbowaryaou II*, Museum of Contemporary Art, Havana Biennial 1994
- 1991–92 Guest curator at the Museum of Contemporary Art, *Tyerabarrbowaryaou*
- 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
- Arts Symposium, *Imaginary Places*, Indian International Centre, New Delhi
- 1995 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

Crumlin R. and Knight, A. *Aboriginal Art and Spirituality*, Collins Dove Publishers, 1991

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

Degli, Marine and Morel, Olivier. *Toutes mes histoires de l'art: L'Art aborigène*, Editions courtes et longues, Paris, 2010

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

Foley, Fiona. 'A Blast from the Past', *Network News*, Edition 3, 1998

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

Heathcote, Christopher. 'Visions of Black Australia', *The Age*, 25 June 1993

Helmrich, Michele ... [et al.]. *Fiona Foley: Forbidden*, Museum of Contemporary Art, Sydney and The University of Queensland, Brisbane, 2009

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

Horton, Dr David (general editor), *The Encyclopedia of Aboriginal Australia, A–L*, Aboriginal Studies Press, Canberra, 1994

Isaacs, Jennifer. *Aboriginality: Contemporary Aboriginal Paintings*, University of Queensland Press, Brisbane, 1989

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

Kidd, Courtney. *Fiona Foley: Wild Times Call*, Australian Art Collector, Issue 19, p. 51

Kidd, Courtney. *Young Guns Are Having Some Fun*, State of the Arts, May–June 2002

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

McCulloch, Alan; McCulloch, Susan; and McCulloch Childs, Emily. *The New McCulloch's Encyclopedia of Australian Art*, Aus Art Editions/The Miegunyah Press, Melbourne, 2006

McCulloch, Susan. 'Indigenous work in fine focus', *The Australian*, 25 September 1998

McDonald, Helen. *Erotic Ambiguities, The Female Nude in Art*, Routledge, London, England, 2001

McDonald, John. 'Preaching to the converted: An indigenous artist uses simple, striking images and a macabre sense of humour to make her political points', *The Sydney Morning Herald*, 9–10 January 2010

McLean, Bruce. In Cubillo, Franchesca and Caruana, Wally (eds.). *Aboriginal & Torres Strait Islander Art: Collection highlights*, National Gallery of Australia, Canberra, 2010

McLean, Sandra. 'Archive Mined for Brutal History', *The Courier-Mail*, 15 August 2001

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

Moon, Diane. *People of the Nautilus Shell* [ex. cat.], Enjoin, Cairns Regional Gallery, 1998

Moore, Catriona. 'Fiona Foley Interviewed by Catriona Moore', *Dissonance—Feminism and The Arts 1970–90*, Allen and Unwin/Artspace, 1992, pp. 205–212

Morgan, Joyce. 'Indigenous art is not ancient history: The second triennial portrays the multiple layers of Aboriginal art', *The Sydney Morning Herald*, 9 May 2012

Morrell, Tim. 'In Black and White: Text in Indigenous Queensland art', *Artlink: The word as art*, Vol. 27 No. 1, Adelaide, 2007

Morrell, Timothy. 'Collector's Dossier: Fiona Foley', *Australian Art Collector*, Issue 50, October–December 2009

Morrissey, John. 'The Museum of Sydney on the Site of First Government House', *Monument*, Issue 9, 1995, pp 54–55

Mundine, Professor Djon OAM (editor). *Bungaree: The First Australian* [ex.cat.], Mosman Art Gallery, Sydney; Lake Macquarie City Art Gallery, New South Wales, 2012

Mundine, Professor Djon OAM. 'Foreword' in Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Mundine, Djon. *Drawing on Black Reality, a Myriad of Dreaming—Twentieth Century Aboriginal Art*, Lauraine Diggins Fine Art, Melbourne, 1989

Mundine, Djon. 'Salt on Mina Mina', *Art Monthly Australia*, November 2001, No. 145, pp. 10–12

Mundine, Djon. 'Seeing Black: Degrees of Invisibility', *Real Time*, December 2009/January 2010

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

Naumann, Peter. 'Echigo-Tsumari Art Triennial', *Art Asia Pacific*, April/May/June 2001

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

O'Ferrall, M. *# Crossroads—Towards a New Reality: Aboriginal Art from Australia* [ex. cat.], Tokyo, 1993

Oguibe, Olu, 'Fiona Foley', *Fresh Cream*, Phaidon Press, 2000

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

Ortega, Maurice. *Polarized: political photomedia in Queensland* [ex. cat.], Colour Factory Gallery, Melbourne and Queensland Centre for Photography, Brisbane

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

Reilly Maura and Nochlin, Linda (editors). *Global Feminisms: New Directions in Contemporary Art*, Brooklyn Museum, New York, Merrell Publishers, London/New York, 2007

Rothwell, Nicolas. 'Surveying the landscape at the 2nd National Indigenous Art Triennial', *The Australian*, 5 May 2012

Rooney, R. 'Urban Kooris come dotted with tradition', *The Australian*, 29–30 May 1993

Saurin, J. 'Aboriginal Spirit and "look"', *The Sydney Morning Herald*, c. 1991

Schaffer, Kay. 'Fiona Foley's Art: New Perspectives, New Departures', *The Wake of First Contact*, Cambridge University Press, pp. 245–257, 1995

Schmidt, Sarah. *Postmark Post Mabo* [ex. cat.], Australia Post, 2002

Smith, Sue. 'Galleries', *The Courier-Mail*, 14 October 1995

Smith, Sue. 'Moving Pictures: A History', *The Courier-Mail*, 23 May 2001

Strange Fruit [ex. cat.], Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

Stephens, Stephens. 'Under the skin, a spirit stirs', *The Saturday Age*, 6 April 2013

Thomas, Martin. 'Chequered Histories', *Meridian* [ex. cat.], Museum of Contemporary Art, Sydney, 2002

Thomas, Martin. *1995 Perspecta* [ex. cat.], Art Gallery of New South Wales, Sydney, 1995

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

Thomas, Martin. 'Aborigines Restore Engagement to Art', *The Sydney Morning Herald*, June 1991

Tovey, Noel. *Dreaming the Republic* [ex. cat.], Newcastle Region Art Gallery, 1998

Voigt, Anna. *New Visions, New Perspectives—Voices of Contemporary Australian Women Artists*, Craftsman House, 1996

Watson, B. 'Images from the lost island', *The Sydney Morning Herald*, 16 October 1992

Wildheart, Mandy. 'Drawing on Silence', *Townsville Bulletin*, 16 February 2001, p. 27

Winter, Joan. 'Black Velvet' in Foley, Fiona. *Fiona Foley: Strange Fruit*, Andrew Baker Art Dealer, Brisbane/October Gallery, London, 2006

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
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

Andrew Baker Art Dealer

26 Brookes Street • Bowen Hills Qld 4006

07 3252 2292 • 0412 990 356

info@andrew-baker.com • www.andrew-baker.com

