



KARLA DICKENS

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LUCKY BASTARDS AND FAST FOOD

## WHO'S LUCKY?

The phrase “lucky country” is the base-point from which these works grew. I was grateful and relieved to find that Donald Horne, the man who first coined this famous phrase in 1964, was ironically condemning Australia for its complacency and failure to acknowledge its history.

The work comprises three parts:

- The first part, entitled *Unlucky bastard*, consists of a black straight-jacket adorned with embroidered patches and inscribed text. Each of the three embroidered patches contains an upward-facing white horseshoe imprinted with the word “lucky” and a downward-facing red, black and yellow horseshoe imprinted with the word “bastard”. My playful and straight-forward observation is that you are lucky in Australia if you are white and a bastard if you are Aboriginal. I have hand-painted a number of quotes from Horne's book *The Lucky Country* onto the strait-jacket. They are there to remind those who still literally believe in the phrase—of the author's original intension.
- The second part, collages using rusty oil- and petrol-cans I found abandoned in the bush, are adorned in white lettering with the title “Unlucky”. While digging through the old dump near a closed mission-camp, I played the role of anthropologist; studying re-purposed oil-cans like treasured artefacts. Hard-rust tells many stories. As I interpreted the artefacts, they spoke to me of fortunes made from this country—on the backs of its traditional owners. Buckets of money made by mining and pastoral businesses with government blessings; but at the cost of great suffering and hardship by those who will never, ever get a lucky break.
- The third part consists of three collages: one using an old Australian tea towel that reads “Have a go Australia” and the other two using heart-shaped pieces that once formed a cushion proclaiming “I Love Australia”. These works express my thoughts about white supremacists hijacking the Southern Cross for their own purposes by asking the viewer, “Who's lucky?” in Australia.

## LUCKY BASTARDS

### *Lucky Bastards*

I could spin you a sales pitch  
one you have heard as long as you can  
remember  
yet chose to forget  
a pitch to sell a country  
stolen by foreigners, sold to more

### *God's Own Country*

A spin to comfort and build national pride  
draw attention to iconic landscapes  
unique Australianism in backyards lighting  
barbies  
reinforcing values of mateship and "a fair go"  
for all things homegrown

### *The Lucky Country*

But I'm not selling, I'm already sold  
I love this land, its waratahs and pouch babies  
the first people of the world  
the old folk: the wise, those of the earth and the  
skies  
the native-born

### *Unlucky Bastards*

A sunburnt day has a dark night  
a flip side: the B-side, the rear end  
it's a white darkness  
along with Peter Pan, 'Straya has sewn on a  
shadow  
of arrogant entitled denial

### *Aussie Pride*

Mining culture, robbing stars  
belittling beloved wisdom  
misunderstanding essential truths  
squandering its luck and raw beauty  
waving the flag for second-rate fools

### *Reclaiming Patriotism with Jingoism*

Anti-refugee fears breed like fungi in wet heat  
breast feeding white policies  
celebrating dishonour  
Donald's horn is still honking loud  
forever misquoted

### *Wake up Mr Australophile*



# UNLUCKY BASTARD 2017

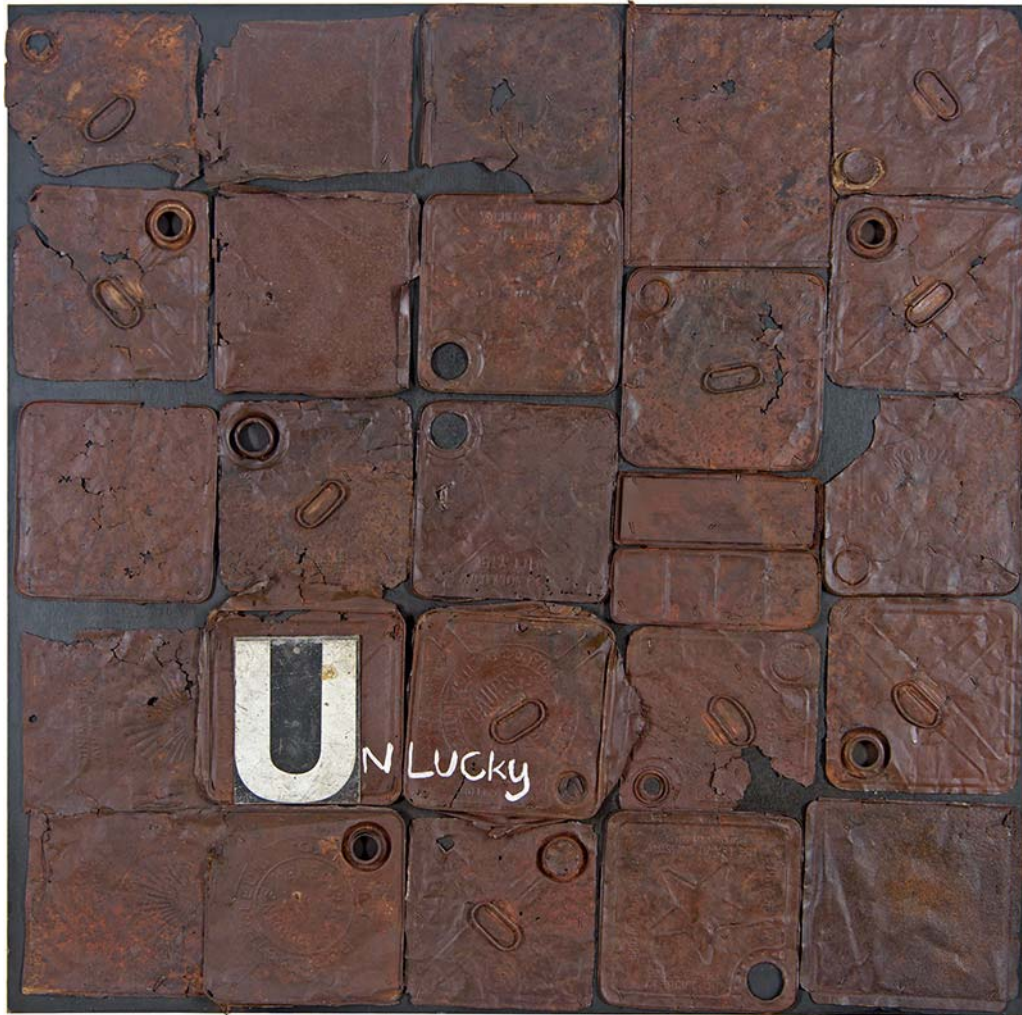
Mixed media  
 150 × 60 × 25 cm  
 \$6,600



UNLUCKY I 2017

Mixed media  
110 × 110 cm  
\$11,000





UNLUCKY II 2017

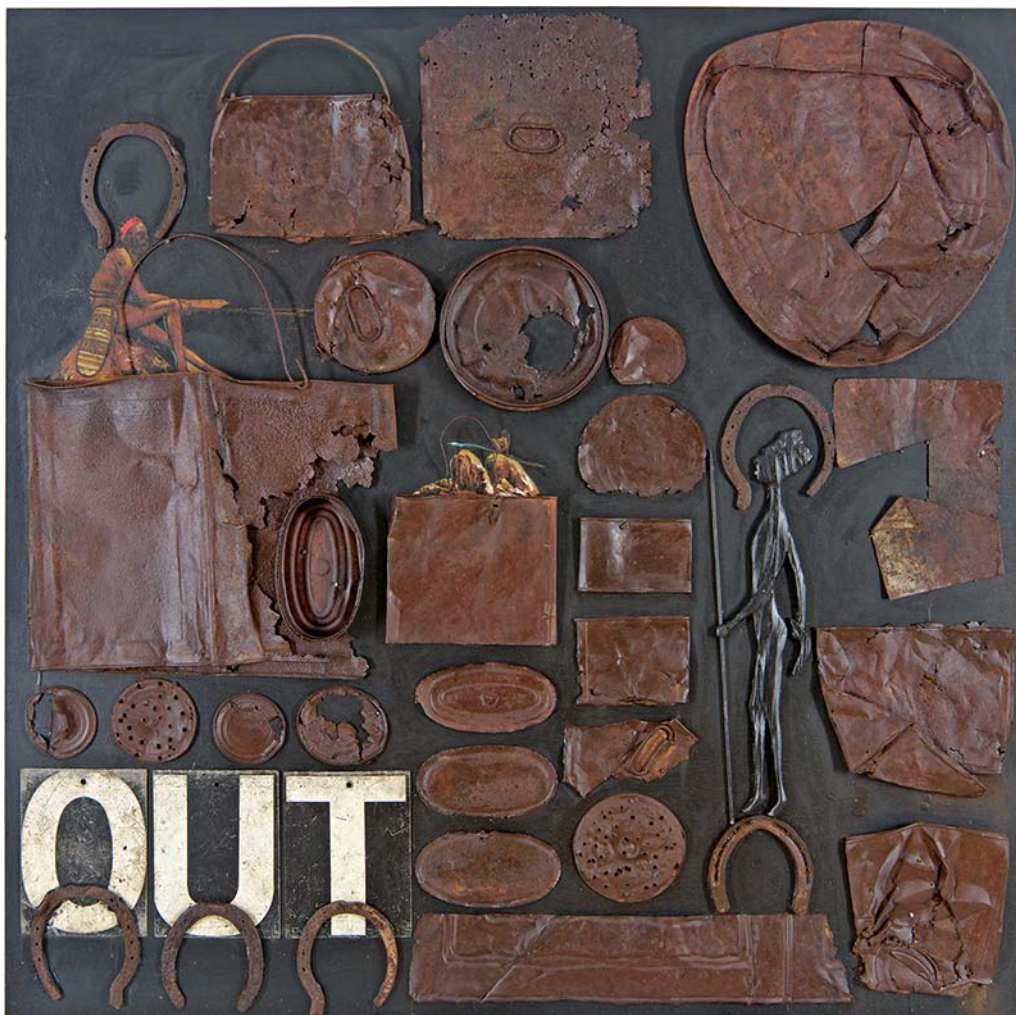
Mixed media  
110 × 110 cm  
\$11,000



### UNLUCKY III 2017

Mixed media  
110 × 110 cm  
\$11,000





UNLUCKY IV 2017

Mixed media  
110 × 110 cm  
\$11,000





DOUBLE-CROSSED 2018

Mixed media  
63 × 57 cm  
\$5,000



**HIJACKED 2018**

Mixed media  
63 × 57 cm  
\$5,000





MY LUCKY STARS 2018

Mixed media  
63 × 57 cm  
\$5,000



**MRS WOODS 2013**

Inkjet print, Edition 10

66 × 100 cm

\$4,400





**MRS WOODS AND 'ERE 2013**

Inkjet print, Edition 10

66 × 100 cm

\$4,400

## QUARTERED

Your nappies are marked  
"A cell awaits"  
eyes track each step  
Police slow down  
ready to ignite your wick  
a bomb has been built  
blow boy, blow

A vilified innocent  
judged by skin  
automatic arrests  
detected and detained  
hopeless offender  
manufactured criminal  
lock me up Officer

Designer loser  
stripped and tear gassed  
demoralized and destroyed  
destined for the "big house"  
mainstream correction  
legislated trafficking  
no fairness in justice

Kids in jail  
out-of-sight / out-of-mind  
forcible removal  
castration in incarceration  
no seeds to plant  
just balls to hold  
stay out of the boneyard



**QUARTERED 2017**

Mixed media

60 × 18 × 12 cm (approx. each)

\$11,000 (set of six)



QUARTERED 2017 (DETAIL)





QUARTERED 2017 (DETAIL)



QUARTERED 2017 (DETAIL)



QUARTERED 2017 (DETAIL)



QUARTERED 2017 (DETAIL)





QUARTERED 2017 (DETAIL)

## JACK AND JILL

Hold a thought  
for the woman  
who hid in the long grass  
longing to be invisible

With no make-up  
to cover the scars  
as rivers of grog flowed  
she spills an ocean of blood

A workhorse by day  
and endless dark nights  
an animal for the taking  
some called it “assimilation”

There was warmth  
on occasion  
glimpses of kindness  
confusion of love for lust

Babies to kiss  
until the eyes turn  
his fists flew  
the bottle was empty

No flowers  
no silk scarves  
sinking into deep grooves of grief  
Houdini would find it hard to escape

One may have a paddle  
occasionally a boat  
yet the water still smells  
up Shit Creek

Staining her heart  
bruising her cheeks  
wounding her  
knowing “until death do us part”



JACK AND JILL (A.K.A. HUNG, STRUNG AND QUARTERED) 2016

Mixed media  
87 × 175 cm  
\$22,000



WITHOUT A PADDLE I 2017

Mixed media  
180 × 15 cm  
\$1,650





WITHOUT A PADDLE I 2017 (DETAIL)



WITHOUT A PADDLE II 2017

Mixed media  
240 × 15 cm  
\$3,300



WITHOUT A PADDLE II 2017 (DETAILS)

## TO SEE OR NOT TO SEE

A woman  
mother  
about to turn 50  
fair-skinned  
queer Aboriginal  
living with mental health  
making art  
under the hood

*I see*

As a kid  
I longed for invisibility  
my gift granted  
a loud voice rises  
I fade  
underestimated  
Little Miss Riding Hood  
I smile deep

*Seeing you*

Spotlights circle  
the beautiful embraced  
artists give a knowing nod  
moulding, movers, dealers  
I stand back  
I watch  
I hide  
I dip a toe in the hood

*Bearing witness*

The good, the bad, the game  
needing protection  
laying naked, exposed  
on exhibition  
for sale  
artist / work interwoven  
on the chopping block  
with or without the hood

*See me*



TO SEE OR NOT SEE #1 2017

Inkjet print, Edition 3, 100 × 100 cm—\$6,600





TO SEE OR NOT SEE #2 2017

Inkjet print, Edition 3, 100 × 100 cm—\$6,600



**LOOKING AT YOU I 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$6,600

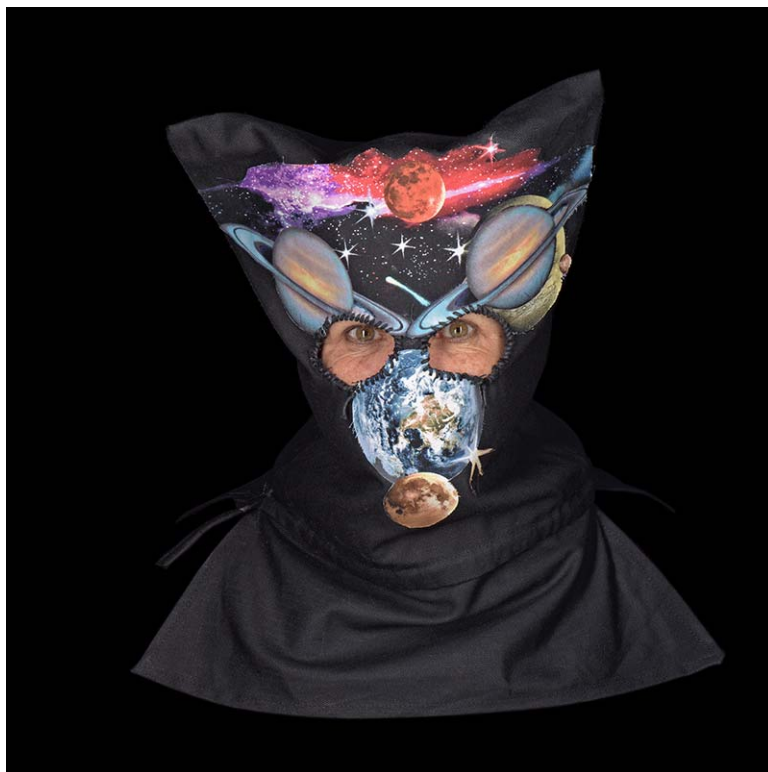
Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU II 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$6,600

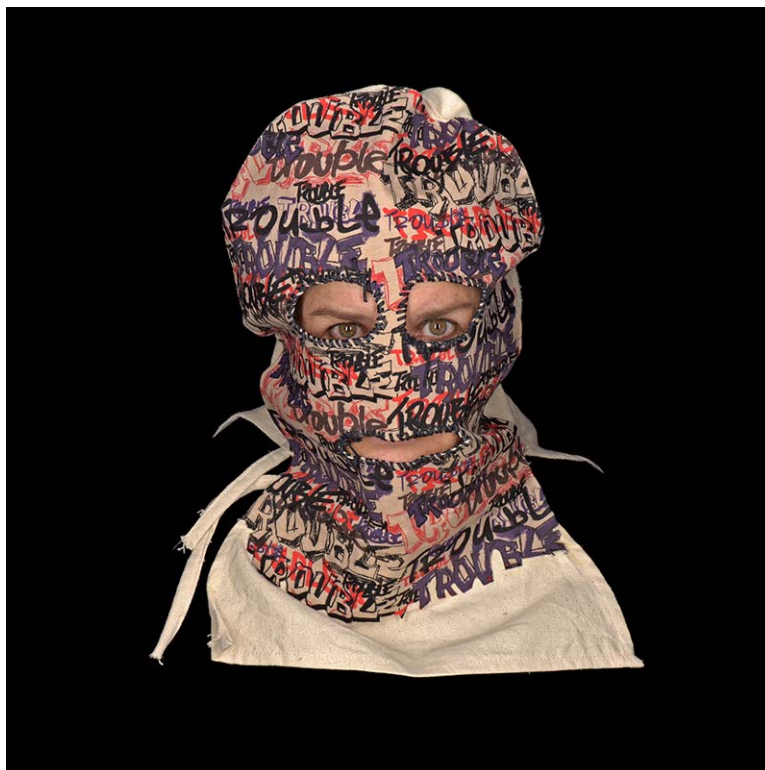
Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU III 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU IV 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200





**LOOKING AT YOU V 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU VI 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU VII 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200



**LOOKING AT YOU VIII 2017**

Inkjet print, Edition 3, 100 × 100 cm—\$5,500

Inkjet print, Edition 7, 60 × 60 cm—\$2,200

## TRASHING COUNTRY

The disease of the redhead  
like hepatitis, there are various strains  
this one doesn't have a history of fish and chips  
it's the upsized burger variety  
landing on our shores in 1971  
the pale-faced foreign clown  
has hypnotized and infected the nation  
with outbreaks far into the outback  
delivering deadly "happy meals"  
thick shakes and thicker arteries  
Ronald waves toys at the kiddies  
dollar deals at pensioners  
gives drive-thrus to busy parents

Concentric rings of rubbish  
flow fast from the glow of golden arches  
packaging pandemic wastelands breed  
as birds choke and babies bloat  
iconic landscapes are littered with clown shit  
suffocating debris entangles bushlands  
with sugar-smiles hijacking culture  
circling fast food venues  
the ultimate advertising trickster  
giving back to communities  
with quality service, cleanliness and value  
garbage dumps and diabetes  
it kills but can't be killed

Keep Australia beautiful, tossers





**TRASHING COUNTRY 2018**

Mixed media

Polyptych—six pieces (tallest 105 cm)

\$33,000



CLEAN UP AUSTRALIA 2018

Mixed media  
105 × 62 × 55 cm



KILLING CULTURE 2018

Mixed media  
87 × 56 × 48 cm



RONALD'S LAUGH NOW 2018

Mixed media  
66 × 50 × 43 cm





KEEPING AUSTRALIA BEAUTIFUL 2018

Mixed media  
63 × 56 × 41cm





TRASHING COUNTRY 2018

Mixed media  
68 × 47 × 43 cm



**ATTACK OF THE DIRTY CLOWN 2018**

Mixed media  
57 × 42 × 38 cm



JUST NOT CRICKET 2018

Mixed media  
84 × 105 × 30 cm  
\$5,000



**RUM RUNNERS 2018**

Mixed media  
41 × 36 × 25 cm  
\$6,600





**RUM RUNNERS—ABEL TASMAN 201**

Mixed media  
23 × 18 × 20 cm



**RUM RUNNERS—CHARLES STURT 2018**

Mixed media  
23 × 18 × 20 cm





RUM RUNNERS—ARTHUR PHILLIP 2018

Mixed media  
31 × 17 × 12 cm



RUM RUNNERS—CAPTAIN BLIGH 2018

Mixed media  
32 × 12 × 10 cm



RUM RUNNERS—JAMES COOK 2018

Mixed media  
27 × 17 × 10 cm



**RUM RUNNERS—MATTHEW FLINDERS 2018**

Mixed media  
27 × 11 × 10 cm



IN THE 'HOOD #9 2017

Mixed media  
48 × 33 cm  
\$3,300





IN THE 'HOOD #10 2017

Mixed media  
44 × 35 cm  
\$3,300





IN THE 'HOOD #11 2017

Mixed media  
47 × 42 cm  
\$3,300



IN THE 'HOOD #12 2017

Mixed media  
47 × 34 cm  
\$3,300



IN THE 'HOOD #13 2017

Mixed media  
52 × 46 cm  
\$3,300



IN THE 'HOOD #14 2017

Mixed media  
47 × 41 cm  
\$3,300





IN THE 'HOOD #15 2017

Mixed media  
47 × 35 cm  
\$3,300



IN THE 'HOOD #16 2017

Mixed media  
49 × 33 cm  
\$3,300





IN THE 'HOOD #17 2017

Mixed media  
50 × 45 cm  
\$3,300



**BEFORE CHRIST 2018**

Mixed media

Polyptych—six pieces (tallest 70 cm)

\$13,200



BEFORE CHRIST 2018 (DETAIL)



BEFORE CHRIST 2018 (DETAIL)



BEFORE CHRIST 2018 (DETAIL)



BEFORE CHRIST 2018 (DETAIL)





BEFORE CHRIST 2018 (DETAIL)



BEFORE CHRIST 2018 (DETAIL)

## KARLA DICKENS

### BIOGRAPHY

Born 1967, Sydney  
Heritage Wiradjuri

### EDUCATION

2000 Bachelor of Fine Arts, National Art School, Sydney  
1993 Diploma of Fine Arts, National Art School, Sydney

### SELECTED SOLO EXHIBITIONS

2018 *Lucky Bastards and Fast Food*, Andrew Baker Art Dealer, Brisbane  
2016 *Black and Blue*, Andrew Baker Art Dealer, Brisbane  
*Focus on the Collection: Karla Dickens*, Artspace Mackay, Queensland  
2016–17 *King-hit by a life-like liquid*, Allens, Sydney  
2015 *Black Dogs, Love and Crutches*, Andrew Baker Art Dealer, Brisbane  
*You Winesome you lose some*, Glasshouse Port Macquarie, New South Wales  
*On This Site*, Verge Gallery, University of Sydney Union, New South Wales  
2012 *Field and Game*, The Hughes Gallery, Sydney  
2011 *Home is Where the Rabbits Live*, Firstdraft, Sydney  
2010 *The Black Madonna*, Casula Powerhouse, Sydney; Grafton Regional Gallery, New South Wales  
*Beloved Mother*, Dacou, Alstonville, New South Wales  
2009 *In Loving Memory I Found the Black Madonna*, Museum of Brisbane, Queensland  
2008 *Karla Dickens*, Iain Dawson Gallery, Sydney  
*Loving Memory*, Lismore Regional Gallery, New South Wales  
2005 *Home*, Next Contemporary Art Space, Southern Cross University, Lismore, New South Wales  
2004 *Our Lady of Triana*, Black Fellas Dreaming, Sydney  
*Urban Aboriginals*, Black Fellas Dreaming, Bangalow, New South Wales  
2003 *Love, Luck & Lust*, A-Space on Cleveland, Sydney  
2002 *Sheilas Downunder*, Pine Street Gallery, Sydney  
2001 *Unwind*, A-Space on Cleveland, Sydney  
2000 *Now Nowhere Here*, DQ Gallery, Sydney  
1998 *Cross Works*, Guardella, Italy  
*No Limits*, Hogarth Galleries, Sydney

### JOINT EXHIBITIONS

2014 *The Honey and the Bunny* (with Monica Oppens), Southern Cross University Library, Lismore, New South Wales

2011 *Mother of All* (with Ishta Wilson), Tweed River Art Gallery, Murwillumbah, New South Wales

**SELECTED GROUP EXHIBITIONS**

2017 *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra

*The National 2017: new Australian art*, Carriageworks, Sydney

*Everyone Has a History: Part One: Plain Speak*, Art Gallery of Western Australia, Perth

*Grounded: Contemporary Australian Art*, National Art School, Sydney

*Faith*, Casula Powerhouse, Sydney

*Four Women: (I do Belong) Double*, Lismore Regional Art Gallery, New South Wales

*National Self-Portrait Prize 2017: Looking at me looking at you*, UQ Art Museum, Brisbane

*We're Closer Than You Think*, The Old Gallery, Lismore, New South Wales

*Unwelcome Boats and Black Bones* (as a part of *North Head Project*), Quarantine Station on Car-rang gel Country/Northern Beaches Council/Manly Art Gallery and Museum, Sydney

2016 *Lighting the Sails: Songlines* (part of *Vivid LIVE*), Sydney Opera House, New South Wales

*Darkness on the Edge of Town*, Artbank, Sydney

*Sixth Sense*, National Art School, Sydney

*At the Junction of Two Rivers: the Wellington exchange project*, Old Western Stores Building, Wellington, New South Wales

*Old Land, New Marks*, Dubbo Regional Gallery, New South Wales

*2017 NSW Visual Artist Fellowship Exhibition*, Artbank, Sydney

*All dressed up: the culture, drama and play of clothing, costume and disguise*, Hawkesbury Regional Gallery, Windsor, New South Wales

2015 *Western Australian Indigenous Art Awards 2015*, Art Gallery of Western Australia, Perth

*The Colour of the Sky Today: Prague Quadrennial of Space and Design (PQ)*, Collorodo Mansfeld Palace, Prague, Czech Republic

*Bungaree's Farm*, The Tanks/Mosman Art Gallery, Sydney

*Blak Nite Screen 2015*, City of Melbourne, Treasury Gardens, Melbourne

*Cementa 15: Biennial Contemporary Arts Festival*, Kandos, New South Wales

*Wiradjuri Ngurambanggu*, Murray Art Museum Albury (MAMA), New South Wales

*C3West Blacktown Native Institution Corroboree*, Blacktown Arts Centre/Museum of Contemporary Art Australia/UrbanGrowth NSW, Sydney

*Talk the change//Change the talk: An exhibition of Aboriginal self-determination*, Fairfield City Museum & Gallery, New South Wales

*Rough Medicine: Life & Death in the Age of Sail*, Australian National Maritime Museum, Sydney

2014 *TarraWarra Biennial 2014: Whisper in My Mask*, TarraWarra Museum of Art, Healesville, Victoria

*Hereby Make Protest*, Carriageworks, Sydney

- 2013 *The Art of Sound*, Grafton Regional Gallery, New South Wales  
*The Native Institute*, Blacktown Arts Centre, New South Wales  
*Parliament of New South Wales Aboriginal Art Prize*, Parliament House, Sydney
- 2012–15 *Bungaree: The First Australian*, Mosman Art Gallery, Sydney; Lake Macquarie City Art Gallery, New South Wales; The Glasshouse, Port Macquarie, New South Wales
- 2012 *Home*, Art Gallery of New South Wales, Sydney  
*Feminage: The Logic of Feminist Collage*, The Cross Art Projects, Sydney
- 2011 *People We Know—Places We've Been*, Goulburn Regional Gallery, New South Wales  
*Thank you for the days: My Teenage Years*, Lismore Regional Gallery, New South Wales  
*Pink Sunrise*, Boomalli Aboriginal Artists Co-operative, Sydney  
*Freedom Riders*, University Art Gallery, The University of Sydney, New South Wales  
*Fairytales in Fairyland*, Grafton Regional Gallery, New South Wales
- 2010 *Safari: Biennale of Sydney Fringe*, MOP, Sydney  
*Parliament of New South Wales Indigenous Art Award*, Parliament House, Sydney  
*Articles of Interest*, SCI Next Art Gallery, Lismore, New South Wales  
*Lest We Forget*, Dacou, Alstonville, New South Wales
- 2009 *Parliament of New South Wales Indigenous Art Award*, Parliament House, Sydney (touring New South Wales regional galleries)  
*Connections*, NPWS Art, Northern Rivers Community Gallery, Ballina, New South Wales
- 2008 *Messages of Peace*, Gallery XX, Settembre, Italy  
*Fisher's Ghost Art Award*, Campbelltown City Art Centre, New South Wales  
*Confidential Business Project*, Casula Powerhouse, Sydney  
*Australian Values*, Next Art Gallery, Southern Cross University, Lismore, New South Wales  
*Premier State*, Campbelltown City Art Centre, New South Wales  
*Identity*, Grafton Regional Gallery, New South Wales  
*The Year of the Apology*, Northern Rivers Community Gallery, Ballina, New South Wales
- 2007 *Parliament of New South Wales Indigenous Art Award*, Parliament House, Sydney (touring New South Wales regional galleries)  
*Past, Present, Future*, Grafton Regional Gallery, New South Wales  
*3 in 10*, Boomalli Aboriginal Artists Co-operative, Sydney
- 2006 *Chrysalis: The Emergence of Northern Rivers Artists*, Lismore Regional Gallery, New South Wales  
*The Pink, The Black and the Beautiful*, Boomalli Aboriginal Artists Co-operative, Sydney  
*Our Spirit Our Country*, *Bungjalung Art Award*, Lismore Regional Gallery, New South Wales
- 2005 *Group of Eleven Artists—NAIDOC Week*, Waverley Library, Sydney

- 2004 *Nice Coloured Dolls*, 24HR Art Northern Territory Centre for Contemporary Art, Darwin
- 2003 *Hung, Drawn and Quartered*, Tin Sheds Gallery, University of Sydney, New South Wales
- 2001 *Aboriginal Ways of Knowing*, Macy Gallery, Columbia University, New York, NY, USA
- 1999 *Perspecta: Love Magic*, S.H. Ervin Gallery, Sydney
- Arone Meeks & Co.*, Cooe Aboriginal Gallery, Sydney
- 1998 *National Indigenous Heritage Art Award*, Old Parliament House, Canberra
- Co-existence—Sorry*, Hogarth Galleries, Sydney
- 1997 *Stars on the Net*, Museum of Contemporary Art, Sydney
- 1996 *Never the Less*, John Paynter Gallery, Newcastle, New South Wales
- 1995 *Portia Geach Memorial Award*, S.H. Ervin Gallery, Sydney
- 1994 *Festival of Fisher's Ghost*, Campbelltown City Art Gallery, New South Wales
- Recognising the Republic*, Michael Nagy Fine Art Gallery, Sydney

#### AWARDS AND COMMISSIONS

- 2017 Commission, 'The Queen's Road' (8 minute video), *Wynscreen*, Wynyard Station, Transport for NSW, Sydney
- 2013 Winner, *New South Wales Parliament Art Prize*, NSW Parliament, Sydney
- 2009 Runner-up, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales
- 2007 Winner, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales
- 2006 Winner, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales

#### SELECTED BIBLIOGRAPHY

- Anon. 'Freedom Riders', *Sydney University Museums News*, Art and Aboriginal Rights Special Feature, Sydney, June 2011
- Anon. 'Remembering 'Humanity Lost': Karla Dickens and Aris Prabawa', *Art Monthly Australia*, Issue 244, October 2011, pp. 66–67
- Anon. 'The medicine of creation', *GPSpeak*, October 2011
- Balodis, Janis. 'The healing art of transformation', *Health Speak*, Summer 2015
- Behrendt, Larissa. 'Hereby Make Protest review—a historical reflection on Aboriginal activism', *The Guardian*, 18 June 2014
- Blackall, Judith. 'Karla Dickens', *Grounded: Contemporary Australian Art* [ex. cat.], National Art School, Sydney, 2017
- Dow, Steve. 'The National: New Australian Art 2017', *Art Guide Australia*, 30 March 2017
- Encalada, Javier. 'Local artists 'paint' the Opera House with light', *The Northern Star*, 17 March 2016



Finegan, Ann. 'Retro Black: Interpellating History', *Sturgeon*, Issue 5, 2016

Flemming, Robyn (editor). *Wiradjuri Ngurambanggu* [ex. cat.], Murray Art Museum Albury, New South Wales, 2015

Fraser, Virginia. 'Bungaree, the First Australian interrupted', *Art Monthly Australia*, Issue 262, August 2013, pp. 9–12

Fraser, Virginia. 'Karla Dickens', in French, Blair, et al. *The National: New Australian Art*, Art Gallery of New South Wales, Carriageworks, Museum of Contemporary Art Australia, Sydney, 2017

Geczy, Adam. 'The Native Institute', *Art Monthly Australia*, Issue 263 September 2014, p. 56

Grishin, Sasha. 'The National: New Australian Art in Sydney shows works at three venues', *The Sydney Morning Herald*, 6 April 2017

Hobbs, Harry. *Indigenous Law Bulletin*, July–September 2017, Vol. 8, No. 30, Faculty of Law, University of New South Wales, Sydney

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

Leane, Jeanine. 'Karla Dickens: Continuing the Dialogue', *Art and Australia*, May 2104, 51.4

McDonald, John. 'Using art to making sense of the past at MAMA and Bathurst regional galleries', *The Sydney Morning Herald*, 6 November 2015

Mandryk, Chloe. 'Sixth Sense', *Art Almanac*. September 2016

Mundine, Professor Djon OAM (editor). *Bungaree: The First Australian* [ex. cat.], Mosman Art Gallery, Sydney; Lake Macquarie City Art Gallery, New South Wales, 2012, p. 11 and pp. 38–39

Mundine, Professor Djon OAM. 'Conversations with a Crow', *Art Monthly Australia*, Issue 212, August 2008, pp. 40–42

Mundine, Professor Djon OAM, in Poulos, Maria (editor). 'The Wounded – The Scar – The Gifted', *16 Karla Dickens*, Allens, Sydney, 2016

Nahlous, Lena (editor). *Talk the change//Change the talk: An exhibition of Aboriginal self-determination*, Fairfield City Museum & Gallery, Smithfield, 2015

Nicoll, Fiona. 'Comparative Reflections on Indigenous Gambling: Sovereignty, Race and Epistemology', *Aboriginal Policy Studies*, Vol. 6, No. 1, 2016, University of Alberta, Faculty of Native Studies, Edmonton, pp. 63–89

O'Riordan, Maurice. 'Where Eagles Hover', *Artlink*, Volume 18 Number 1, March 1999

O'Riordan, Maurice. 'What's up, Karla', *Karla Dickens: Home is Where the Rabbit Lives* [ex. cat.], Firstdraft/Arts NSW, Sydney, 2011

O'Riordan, Maurice. 'In My Painting, At My Window', *Karla Dickens: Loving Memory* [ex. cat.], Lismore Regional Gallery, 2008

Parker, Luke and Stephen, Ann (editors). *Freedom Riders: Art and Activism 1960s to Now*, University Art Gallery, The University of Sydney, Sydney, 2011

Poulos, Maria. 'King hit by life-like liquid', *16 Karla Dickens*, Allens, Sydney, 2016  
Roberts, Katherine. 'Karla Dickens', *North Head Project* [ex. cat.], Northern Beaches Council/  
Manly Art Gallery and Museum, Sydney, 2017  
Taffel, Jacqui. 'Story of Bungaree explored on the site that was once his', *The Sydney Morning Herald*, 5 February 2015  
Taylor, Andrew. 'Wrapped in colours of denial: Finalists in an Aboriginal art prize aren't afraid of controversy', *The Sydney Morning Herald*, 8 October 2013  
Taylor, Andrew. 'Artists discover history casts a dark shadow over Manly's North Head', *The Sydney Morning Herald*, 10 December 2017  
Zafiriou, Yiorgos. 'Karla Dickens: It's Not Bloody Art—It's Work!', *Artlink*, Issue 35:2 Artlink  
Indigenous Global, June 2015

#### **COLLECTIONS**

National Gallery of Australia, Canberra  
National Museum of Australia, Canberra  
Australian National Maritime Museum, Sydney  
Art Gallery of Western Australia, Perth  
Artbank, Sydney  
Museum of Applied Arts & Sciences, Sydney  
Artspace Mackay, Queensland  
Bendigo Art Gallery, Victoria  
Black Fellas Dreaming Museum, Sydney  
Bundoora Homestead Art Centre, Melbourne  
Campbelltown City Art Centre, New South Wales  
City of Sydney Civic Collection, New South Wales  
Grafton Regional Art Gallery, New South Wales  
Griffith University, Queensland  
International Education Services Indigenous Art Collection, Brisbane  
Lismore Regional Art Gallery, New South Wales  
Northern Rivers Performing Arts, Lismore, New South Wales  
University of Technology, Sydney  
UBS Warburg Collection, Sydney

## Andrew Baker Art Dealer

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