



# MICHAEL COOK

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## MAJORITY RULE

*This series is about a conversation...  
These images speculate about Aboriginal people being in the majority—  
what if Aboriginal people were 96 per cent of the Australian population  
and white people defined as the four percent?<sup>1</sup>*

## MAJORITY RULE

*Majority Rule* is marked by its aesthetic departure from Michael Cook's previous work. While thematic and conceptual connections with some of his earlier series are evident, the setting of this suite is in contrast to the Australian land- and beach-scapes of earlier images.

This is a depiction of the urbane within the urban. Colonial buildings, the style of solid sandstone architecture which may be seen in almost any city in the Western world, paved streets and a city skyline are the backdrop for a black man, dressed in a suit, carrying a briefcase like the archetypal businessman. His figure, in different attitudes, populates the footpath. He is multiplied (in some scenes up to twenty times), a pointer to the unreality of the scene.

Currently, Australia's Indigenous are a small minority, comprising only three to four percent of the total Australian population. Consequently, black faces have little visibility in Australian capital cities and this series of images defies that reality—yet acknowledges it simultaneously with the use of only one model multiple times to build the crowd because, Cook noted, "The reality is it is hard to find models who look characteristically Indigenous. 'Indigenous' is many things and physical characteristics have little to do with this identification. So while looking Indigenous has nothing to do with Indigeneity, in my aesthetic I seek out a strong character in a model's physicality."<sup>2</sup>

The multiple versions of the subject populate generic city locations: a subway tunnel, an old-style bus, and city streets. Old Parliament House and Canberra's High Court are more iconic buildings, and take Cook's protagonist to the seat of Australian political power. As such, Cook's imagery challenges our ingrained belief systems, yet these images do not offer judgement—they are observational, asking questions, setting up lively interactions within their scenes, without proffering neat nor prescriptive conclusions.

Cook noted, "I was never taught Aboriginal history at school, only about the European settlement of Australia. What I learnt in school was similar to the first European settlers' beliefs, with words like 'natives' and 'discovery of Australia'. Looking back now, I realise that it was a false way of teaching, and that it hid the truth about the treatment of Aborigines over the past four hundred years."<sup>3</sup>

The colour of the man's skin is the disjunction that prompts the viewer to wonder, and then wonder at their own wonder. It becomes a gauge for internalised racism. Australian audiences may ponder why this collection of well-dressed black men in a city street strikes a discordant note, an atmospheric that feels wrong, unusual, discomfiting.

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1. Michael Cook, Interview with the author, Brisbane, Friday 11 October 2013.

2. Michael Cook, Interview with the author, Brisbane, Friday 11 October 2013.

3. Michael Cook, Artist's Statement in *Michael Cook: Civilised*, Andrew Baker Art Dealer, Bowen Hills, Brisbane, 2012.

The era of the photograph is undefined but feels vintage, retro, with its black and white tonality speaking to our protagonist's clothing—the lapels of his jacket, the flare in his pin-striped trousers, the sober hat, the dark braces over his white shirt and the stately dignity of his bearing, all of which suggest a period up to fifty years ago. Yet there are other references to iconic Western culture – the bowler hat in *Majority Rules (Memorial)* revisits the shape of the anti-hero in the anarchic 1971 Stanley Kubrick film, *A Clockwork Orange*, or a silent Charlie Chaplin-style comedic figure.

In *Majority Rule* Cook poses an insoluble dilemma as he acknowledges the discriminatory nature of society. How it would be if these statistics were reversed? After the explorers arrived in Australia, the Indigenous population was decimated. This was, in part, because Aboriginal people were without immunity to introduced diseases. “The majority always has the rule and the minority doesn’t. Then there is racism that arises as a result.”<sup>4</sup>

There is a formality in these works, with strong architectural lines and perspective to a distant vanishing point. *Majority Rule (Bridge)* is suggestive of Raphael's *School of Athens* (Raphael Sanzio, 1509-11). The synergistic connections between variations on the individual, the vanishing points created with the straight lines of the street, footpath pavers and the collection of rectangular assemblages of city buildings and windows provide a stage-like setting for Cook's individuals. The figures standing in the street appear as if alone, and lacking a social or familial relationship to each other in their physical attitudes, yet are visually bound together. Cook may be positing the kind of anomie or normlessness that isolates individuals within community—the type of First World dysfunction that regularly fills the columns of Australian newspapers.

Another image from the series, *Majority Rule (Tunnel)*, records Cook's model in multiple attitudes, standing, static again, in a public transport space generally characterised by rushing—of people and of the wind that echoes through these underground spaces as trains arrive and leave. Individuals are frozen within their tightly composed cocoon of concrete and tiles. This conformity—of dress, behaviour and social norms—is another theme in this series, particularly evident in *Majority Rule (Memorial)*.

Most Western cities have war memorials and in a particularly poignant image, the black businessman ascends and descends the sandstone steps that surround a rotunda-style war memorial in a city centre. The war memorial is sacrosanct returned servicemen's territory. Aboriginal and Torres Strait Islanders have been involved in fighting for Australia in all wars since the Boer War in 1901 but, while they were paid equally for their work in the armed forces and fought alongside white Australians, on their return home they were subject to the same discrimination they faced before serving their country. Following World War II, only on Anzac Day were they welcomed into returned services league clubs.<sup>5</sup> (It is interesting to note that the right to vote on a country-wide basis was not granted to Aboriginal and Torres Strait Islanders until 1967.)

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4. Michael Cook, Interview with the author, Brisbane, Friday 11 October 2013.

5. On other days of the year, Aboriginals might meet their white comrades for a drink but had to stay outside the building or on the verandah.

Cook's images populate the war memorial with the black faces that have been unacknowledged in Australia's military history. The memorial itself speaks to other colonial buildings in the central business district, its roundness inspired by Grecian classic revival buildings, and Cook's figures occupy the steps, moving up one side and down the other, so as to surround and possess the rotunda.

Cook's use of the bespectacled figure in *Majority Rule (Parliament)* evokes the precedent and dignity of Australia's first Indigenous Member of Parliament, Senator Neville Bonner. In *Majority Rule (Bus)*, a figure at the front reads a vintage magazine titled *WALKABOUT*, noting and satirising the stereotypes that have driven popular expectations.

There is a lean aesthetic and increased contemporary edge in this series. Cook's interest in the impact of Australia's history on its original inhabitants comes into sharp focus, and the highly choreographed images are witty, stylish and slick.

Extract from: Martin-Chew, Louise, *Michael Cook: Majority Rule* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2014

## MICHAEL COOK

Michael Cook is an award-winning photographer who worked commercially both in Australia and overseas for twenty-five years. In 2009, Cook was drawn into art photography by an increasingly urgent desire to learn about his Indigenous ancestry and explore that aspect of his identity. Cook's first solo art exhibition, *Through My Eyes* (2010), contained images of Australian prime ministers overlaid with the faces of Australian Indigenous people. This work explored the potential interconnectedness of generations of Australians and its importance was recognised with selection for the *Western Australian Indigenous Art Awards 2011* at the Art Gallery of Western Australia.

Cook was adopted and brought up in a family who, while not of Indigenous descent, were heavily involved in supporting Indigenous rights. He said, "I was raised with a strong understanding of my Aboriginal ancestry thanks to my parents... When I produce art, I feel a stronger connection with my ancestry. This helps me to understand Australian history in particular, my history." His Aboriginal heritage informs and extends his art.

Cook's photographic practice is unusual. He constructs his images in a manner more akin to painting than the traditional photographic studio or documentary model. Instead he begins with an idea, regarding the image as his blank canvas. Photographic layering is then used to build the image to provide aesthetic depth. Also, he characteristically works in photographic series. Unfolding tableaux offer enigmatic narratives which are not prescribed but left open to interpretation.

In 2011 he exhibited two new series, *Broken Dreams* and *Undiscovered*, together under the title of *Uninhabited*. Their importance was acknowledged when they were acquired by the National Gallery of Australia and shown in its *UnDisclosed: 2nd National Indigenous Art Triennial*. They show Cook's developing artistic vision in their exploration of incidents from Australian colonial history, both real and imagined. Visually striking, technically complex and with sensitive invention, Cook's images occupy a new space in the Australian artistic imagination.

His series *Civilised* (2012) was selected to promote *The 7th Asia Pacific Triennial of Contemporary Art (APT7)* at Queensland Art Gallery/Gallery of Modern Art in 2012, and was included in the ground-breaking *My Country: I Still Call Australia Home: Contemporary Art from Black Australia* (QAGOMA, 2013). Cook's latest body of work, *Majority Rule* (2013), has been selected for inclusion in the international *19th Biennale of Sydney: You Imagine What You Desire*.

Extract from: Martin-Chew, Louise, *Michael Cook* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2013



***MAJORITY RULE (BRIDGE) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**



***MAJORITY RULE (TUNNEL) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**





***MAJORITY RULE (MEMORIAL) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**





**MAJORITY RULE (BUS) 2014**

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**



***MAJORITY RULE (SENATE) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**



***MAJORITY RULE (PARLIAMENT) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**



***MAJORITY RULE (COURT) 2014***

**Large**—Inkjet print on paper, 140 × 200 cm, Edition 3 (1 full set, 2 split sets)

**Sold out**

**Small**—84 × 120 cm, Edition 8 (3 full sets, 5 split sets)

**Sold out**

## MICHAEL COOK

### BIOGRAPHY

Born 25 August 1968, Brisbane  
Heritage Bidjara people of south-west Queensland

### SOLO EXHIBITIONS

- 2018 *Invasion*, Andrew Baker Art Dealer, Brisbane  
*The Mission*, Tasmanian Museum and Art Gallery, Hobart  
*Object*, Tweed River Art Gallery, Murwillumbah, New South Wales  
*Redeemed—works from the vault*, Andrew Baker Art Dealer, Brisbane
- 2017–19 *Undiscovered: Photographic Works by Michael Cook*, South Australian Maritime Museum, Adelaide; Museum and Art Gallery of Northern Territory, Darwin
- 2016–17 *Mother*, Andrew Baker Art Dealer, Brisbane; Tweed Regional Gallery, Murwillumbah, New South Wales; Caloundra Regional Art Gallery, Queensland  
*Michael Cook*, Supreme Court Library, Brisbane
- 2015 *Through My Eyes*, KickArts, Cairns, Queensland; Bundaberg Regional Art Gallery, Queensland  
*Undiscovered: Photographic Works by Michael Cook*, Australian National Maritime Museum, Sydney  
*Object*, Dianne Tanzer Gallery + Projects, Melbourne
- 2014 *Majority Rule*, Andrew Baker Art Dealer, Brisbane  
*Australian Landscapes*, La Trobe University Museum of Art, Bundoora, Victoria  
*Through My Eyes*, Museum of Australian Democracy at Old Parliament House, Canberra
- 2013 *Hear no... see no... speak no...*, Queensland Centre for Photography at The Depot Gallery, Sydney
- 2012–15 *Civilised*, Andrew Baker Art Dealer, Brisbane; Dianne Tanzer Gallery + Projects, Melbourne; The Cat Street Gallery, Hong Kong
- 2012 *Broken Dreams*, October Gallery, London, UK  
*Through My Eyes*, La Trobe University Visual Arts Centre, Bendigo, Victoria  
*The Mission*, Dianne Tanzer Gallery + Projects, Melbourne  
*Stickman*, Dianne Tanzer Gallery + Projects, Melbourne
- 2011 *Uninhabited*, Andrew Baker Art Dealer, Brisbane
- 2010 *Through My Eyes*, Andrew Baker Art Dealer, Brisbane

### GROUP EXHIBITIONS

- 2019–20 *How Did I Get Here?*, Katanning Library and Gallery, Western Australia; Collie Art Gallery, Western Australia; Ningaloo Centre, Exmouth, Western Australia; Bunbury Regional Art Gallery,



- Western Australia; Carnarvon Library and Gallery, Western Australia; The East Pilbara Art Centre, Newman, Western Australia; Geraldton Regional Art Centre, Western Australia
- 2019 *Defining Place/Space: Contemporary Photography from Australia*, Museum of Photographic Arts, San Diego, CA, USA
- From where I stand*, Art Gallery of New South Wales, Sydney
- To Be Continued*, Freemantle Arts Centre, Western Australia
- While You Were Sleeping*, aMBUSH Gallery, Kambri at ANU Cultural Centre, Canberra
- Unfolding Time*, Maitland Regional Art Gallery, New South Wales
- 2018 *Colony: Frontier Wars*, The Ian Potter Centre: NGV Australia, Melbourne
- Reimagining First Encounters: Portraits and Prints*, Australian Ambassador's Residence, The Hague, Netherlands
- Don't keep history a mystery*, Caloundra Regional Gallery, Queensland
- Continental Drift: Black/Blak art from South Africa and Australia*, Cairns Regional Gallery, Queensland
- Art from Down Under: Australia to New Zealand*, Turchin Center for the Visual Arts, Boone, NC, USA
- Reigning Men*, Museum of Applied Arts & Sciences, Sydney
- Cook and the Pacific*, National Library of Australia, Canberra
- Empire*, Macquarie University Art Gallery, Sydney
- 2017–19 *Seeing voices*, Monash University Museum of Art, Melbourne; Horsham Regional Art Gallery, Victoria; Mildura Arts Centre, Victoria; Cairns Regional Gallery, Queensland; Bathurst Regional Art Gallery, New South Wales
- 2017–18 *L'effet boomerang: Les arts aborigènes d'Australie*, Musée d'ethnographie de Genève, Switzerland
- 2017 *Indigenous Australia: Masterworks from the National Gallery of Australia*, me Collectors Room Berlin, Germany
- Past Legacy: Present Tense*, The Ian Potter Centre: NGV Australia, Melbourne
- Everyone Has a History: Part One: Plain Speak*, Art Gallery of Western Australia, Perth
- In the future everything will be as certain as it used to be*, Framer Framed (in de Tolhuistuin), Amsterdam, The Netherlands
- Collective Vision—130 years*, Bendigo Art Gallery, Victoria
- Re-View: Selected works from the Sunshine Coast Art Collection*, Caloundra Regional Gallery, Queensland
- Art? Art! Art...*, The Barn at Rosny Farm, Rosny Park, Tasmania
- Sugar Spin: You, Me Art and Everything*, Queensland Art Gallery/GoMA, Brisbane
- Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales



- 2016 *Artist and Empire: (En)countering Colonial Legacies*, Tate/National Gallery Singapore, Singapore  
*Mapping Australia: Country to Cartography*, AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands  
*Taba Naba—Living Waters*, Oceanographic Museum Monaco, Monaco  
*Impact: New Media Works by Michael Cook, Fiona Foley, Taloi Havini and Angela Tiatia*, Cairns Regional Gallery, Queensland  
*Over the fence: Contemporary Indigenous photography from the Corrigan Collection*, UQ Art Museum, The University of Queensland, Brisbane  
*Sunshine Coast Art Prize 2016*, Caloundra Regional Gallery, Queensland  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
*Rightfully Ours, Rightfully Yours: Visualising Indigenous Human Rights*, PCP Perth Centre for Photography, Western Australia  
*National Photography Prize 2016*, MAMA Murray Art Museum, Albury, New South Wales  
*This Place of Ours*, Caboolture Regional Art Gallery, Queensland  
*A Conversation About Portraiture*, Pine Rivers Art Gallery, Strathpine, Queensland  
*Reframed*, Incinerator Gallery, Melbourne
- 2016–19 *Australian Exotica*, Monash Gallery Of Art, Melbourne; Benalla Art Gallery, Victoria; Gosford Regional Gallery, New South Wales; Pinnacles Gallery, Townsville, Queensland; Mosman Art Gallery, Sydney; Tweed Regional Gallery, Murwillumbah, New South Wales; Redland Art Gallery, Brisbane; Blue Mountains Cultural Centre, Katoomba, New South Wales
- 2015 *Indigenous Australia: enduring civilisation*, The British Museum, London, UK  
*Lifelines: Contemporary Indigenous Art from Australia*, Musée de la civilisation, Québec, QC, Canada  
*Encounters: Revealing stories of Aboriginal and Torres Strait Islander objects from the British Museum*, National Museum of Australia, Canberra  
*Personal Structures: Time Space Existence*, Palazzo Mora, Venice, Italy  
*Photo LA: The 24th International Los Angeles Photographic Art Exposition*, The Reef/L.A. Mart, Los Angeles, CA, USA  
*Photo Independent: The International Exposition of Contemporary Photography*, Raleigh Studios, Hollywood, CA, USA  
*Resistance*, Art Gallery of Western Australia, Perth  
*Encounters*, National Museum of Australia, Canberra  
*Indigenous Art: Moving backwards into the future*, The Ian Potter Centre: NGV Australia, Melbourne  
*The Horse*, NGV International, Melbourne  
*Storm in a Teacup*, Mornington Peninsula Regional Gallery, Victoria  
*Photo Contemporary*, Raleigh Studios, Hollywood, CA, USA

*The New Black: Contemporary Indigenous works from the collection*, Artspace Mackay, Queensland

*Cross Pose: Body language against the grain*, UQ Art Museum, The University of Queensland, Brisbane

*New Sensation: Recent Acquisitions*, Artspace Mackay, Queensland

*Feeling for Place: Moreton Bay Regional Council Art Collection—Recent Acquisitions*, Caboolture Regional Art Gallery, Queensland

*Right Here, Right Now: contemporary art from the collection*, Rockhampton Art Gallery, Queensland

*Discerning Judgement*, Supreme Court Library Queensland, Brisbane

*National Self-Portrait Prize*, UQ Art Museum, The University of Queensland, Brisbane

*Arcadia*, Glen Eira City Council Gallery, Melbourne

2014 *The 19th Biennale of Sydney: You Imagine What You Desire*, Art Gallery of New South Wales, Sydney

*Episodes: Australia Photography Now, 13th Dong Gang International Photo Festival*, Yeongwol, South Korea

*Kyoto Hanga: International Print Exhibition Japan and Australia*, Kyoto Municipal Museum of Art, Japan; Fukuyama Museum of Art, Japan

*Photo LA: The 23rd International Los Angeles Photographic Art Exposition*, L.A. Mart, Los Angeles, CA, USA

*Mother and Child*, McMaster Museum of Art, McMaster University, Hamilton, ON, Canada

*New Passports, New Photography*, Art Gallery of Western Australia, Perth

*Novocastria*, Newcastle Art Gallery, New South Wales

*Private Assembly: A Contemporary Collection*, Tweed Regional Gallery, Murwillumbah, New South Wales

*Monuments to the Frontier Wars*, Damien Minton Gallery, Sydney

*Courting Blakness: Recalibrating Knowledge in the Sandstone University*, The University of Queensland, Brisbane

2014–17 *East Coast Encounter*, Australian National Maritime Museum, Sydney; Caloundra Regional Gallery, Queensland; Redland Art Gallery, Queensland; Hervey Bay Regional Gallery, Queensland; Artspace Mackay, Queensland; TYTO Regional Art Gallery, Ingham, Queensland; KickArts, Cairns, Queensland; Pinnacles Gallery, Townsville, Queensland; Caboolture Regional Art Gallery, Queensland; Lockyer Valley Art Gallery, Gatton, Queensland; Coffs Harbour Regional Gallery, New South Wales

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 *Photo LA: The 22nd International Los Angeles Photographic Art Exposition*, Santa Monica Civic Auditorium, Santa Monica, CA, USA  
*Debil Debil—Australian Ghosts*, Anna Schwartz Gallery, Carriageworks, Sydney  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
*The Art of Sound*, Caboolture Regional Art Gallery, Queensland  
*Silver*, Museum of Brisbane, Queensland  
*Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales
- 2013–17 *My Country, I still Call Australia Home: Contemporary Art from Black Australia*, Queensland Art Gallery/Gallery of Modern Art, Brisbane; Auckland Art Gallery | Toi o Tamaki, New Zealand; Toowoomba Regional Art Gallery, Queensland; Logan Art Gallery, Queensland; Gladstone Regional Art Gallery & Museum, Queensland; Rockhampton Art Gallery, Queensland; Gympie Regional Gallery, Queensland; Redcliffe City Art Gallery, Queensland; Redland Art Gallery, Queensland; Perc Tucker Regional Art Gallery, Queensland; Artspace Mackay, Queensland
- 2012 *The 7th Asia Pacific Triennial of Contemporary Art (APT7)*, Queensland Art Gallery/GoMA, Brisbane  
*29th Telstra National Aboriginal & Torres Strait Islander Art Award*, Museums and Art Galleries of the Northern Territory, Darwin  
*My Country: Works from Indigenous communities that celebrate their heritage*, University of Western Sydney Art Gallery, New South Wales  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
*SCAP 2D 2012: Sunshine Coast Art Prize 2D*, Caloundra Regional Gallery, Queensland  
*Omission*, Linden Centre for Contemporary Arts, Melbourne  
*Where the art leads: new explorations by Queensland Indigenous artists*, Cairns Regional Gallery, Queensland  
*All I need is everything*, Rockhampton Art Gallery, Queensland  
*Pairs*, Dianne Tanzer Gallery + Projects, Melbourne
- 2012–13 *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, New South Wales
- 2011 *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
*Face Up: A Look at portraits from the collection*, Gold Coast City Art Gallery, Queensland  
*Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland

2010 *15th Redlands Westpac Art Prize*, Mosman Art Gallery, Sydney

#### AWARDS

2018 Finalist, *Bowness Photography Prize*, Monash Gallery of Art, Melbourne

2016 Winner, *Sunshine Coast Art Prize 2016*, Caloundra Regional Gallery, Queensland  
Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
Finalist, *National Photography Prize 2016*, MAMA Murray Art Museum, Albury, New South Wales  
2014 Recipient, *Australia Council Greene Street Studio Residency*, New York, NY, USA  
2013 Recipient, *ACCELERATE*, British Council, London, UK  
Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland  
Finalist, *Olive Cotton Award for Photographic Portraiture*, Tweed River Art Gallery, Murwillumbah, New South Wales

2012 Finalist, *29th Telstra National Aboriginal & Torres Strait Islander Art Award*, Museums and Art Galleries of the Northern Territory, Darwin  
Finalist, *SCAP 2D 2012: Sunshine Coast Art Prize 2D*, Caloundra Regional Gallery, Queensland  
Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland

2011 Winner, 'People's Choice Award', *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
Winner, 'Visual Artist of the Year', *17th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards*  
Finalist, *Western Australian Indigenous Art Awards 2011*, Art Gallery of Western Australia, Perth  
Finalist, *Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland

2008 Winner, 'Visual Artist of the Year', *14th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards*

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Allen, Christopher, 'Message on the sponsor', *The Australian*, 26 April 2014  
Anon. '098 Life behind the lens', *Culture*, Yearbook 2011, Vol. 12, Number 6  
Anon. 'Art: Shooting Star', *Deadly Vibe*, March 2008

Anon. 'Contemporary Acquisition: Michael Cook's Civilised #12', *Newsletter*, Summer 2013, McMaster Museum of Art, McMaster University, Hamilton, ON, Canada

Anon. 'In the quest for beauty', *Deadly Vibe*, October 2011

Anon. 'Michael Cook: Uninhabited', *National Indigenous Times*, 12 May 2011

Anon. 'Memphis School', *Culture*, Volume 12, Number 2, April/May 2010

Anon. 'Reclaiming our identity', *Caloundra Weekly*, 11 May 2011

Arcilla, Mariam. 'Michael Cook: The skins we live in', *Vault: New Art & Culture*, Issue 13, February 2016

Armistead, Jacqueline. 'Silver', *Silver* [ex. cat.], Museum of Brisbane, Queensland

Backhouse, Megan. 'Many Layers of Meaning', *Art Guide Australia*, May/June 2012

Baum, Tina. 'Michael Cook: Undiscovered', *Artonview*, National Gallery of Australia, Canberra, Autumn 2011 | 65

Bleiker, Roland. *Interventions: Visual Global Politics*, Routledge, London & New York, 2018

Bond, Anthony. "The Biennale of Sydney: Epic, Free-Ranging and Fun: Juliana Engberg", *ARTAND Australia*, Issue 51.3, February 2014

Brown, Phil. 'Enhanced Image', *Brisbane News*, 5–11 November 2008

Brown, Phil. 'Deception exposed: Turning the lens from fashion to fine arts, this photographer confronts the history of Australia', *Brisbane News*, 18–24 May 2011

Brown, Phil. 'World of art grows wider—Asia Pacific Triennial', *Queensland Life*, *Courier Mail*, 8 December 2012

Brown, Phil. 'Star Performers: 14 Michael Cook, 44, Artist', *Qweekend: The Courier-Mail*, 8–9 December 2012

Brown, Phil. 'Indigenous Australia Rules in Cook's Work', *The Courier-Mail*, 12 November 2013

Brown, Phil. 'Through My Eyes', *Queensland Life—The Courier-Mail*, 5 April 2014

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

Brown, Phil. 'The art of selfie', *Canvas—The Courier-Mail*, 21 November 2015

Brown, Phil. 'Mother love: Poignant images reflect artist's fractured family', *Brisbane News*, 30 March–5 April 2016

Brown, Phil. 'Run for the hills: In his latest exhibition, Queensland artist Michael Cook's giant marauding Australian fauna launch an attack on London', *The Courier-Mail*, *Qweekend*, p. 25

Butler, Sally. "My Country' But Not 'My Style", *Eyeline*, Number 81, 2014

Campion, Alice. 'Clever trick of the eye: With a little artistic licence these indigenous icons come home', *Kawana Weekly*, 20 October 2011

Cave, Damien. 'Talk Is Good, Action Is Better', *The New York Times: Australian Letter #63*, 20 June 2018

Cerabona, Ron. 'Michael Cook: Through My Eyes reveals the colour of power', *The Canberra Times*, 29 April 2014

Chandler, Lisa. 'Points of View: Michael Cook's Re-imagined Histories' in Garnons-Williams, Victoria (editor). *Photography & Fictions: locating dynamics of practice*, Queensland Centre for Photography, Brisbane, pp.11–23, 2014

Chandler Lisa. 'Re-imagined Encounters', in Chandler, Lisa (editor), *East Coast Encounter*, One Day Hill, Collingwood, 2014

Collier, Stephen. in van Schaik, Leon and Ware, SueAnne (editors). *The Practice of Spatial Thinking: Differentiation Processes—How do designers in research-driven practices differentiate themselves from each other and form distinctive platforms for future practice*, onepointsixone in association with RMIT School of Architecture, Melbourne, 2014

Colombo Dougoud, Roberta; Sainti Et, Pierrine; Wutrich, Clotilde. 'Michael Cook, voir au-delà des apparences', in Colombo Dougoud, Roberta (editor). *L'effet boomerang: Les arts aborigènes d'Australie*, Musée d'ethnographie de Genève, Switzerland

Cook, Michael. 'Photo Essay: Through My Eyes', *Griffith Review 46: Forgotten Stories*, 2014

Cook, Michael. 'Andu, A son's story', *Art Monthly Australasia*, Issue 289, May 2016

Cosic, Miriam. "Colony" at NGV Australia: Twin exhibitions explore the very different experiences of settlement for European and Indigenous peoples', *The Monthly*, July 2018

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

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

Cuthbertson, Debbie. 'Engberg draws flak in Sydney', *The Age*, 19 April 2014

Dauber, Dr Christine. 'Michael Cook: Through My Eyes', *Eyemazing*, Issue 03–2011, Amsterdam

Dauber, Dr Christine. 'Michael Cook—Through My Eyes: A dream of things to come', *Art Monthly*, #245, November 2011

Dauber, Dr Christine. 'Michael Cook—Broken Dreams a Journey of Discovery', *Michael Cook: Broken Dreams* [ex. cat.], Andrew Baker Art Dealer, Brisbane and October Gallery, London, 2012

Dauber, Dr Christine. 'Michael Cook: A singular vision of cultural dissonance', *Hear no... see no... speak no...* [ex. cat.], Queensland Centre for Photography, Brisbane

Dauber, Dr Christine. 'Michael Cook—Finding the Lost Mother', *Mother* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2016

Dauber, Dr Christine. 'Courting Blakness', *Alumni News—Alumni Friends of The University of Queensland*, October 2014, Volume 85

de Almeida, Pedro. '#nofilter', *Contemporary Visual Art+Culture Broadsheet*, 43.2 2014

Desmond, Michael. 'Wistful Humour: Michael Cook's Antipodean Garden of Eden', *FormelInformé* (on-line journal), Brisbane, June 2012

Donald, Sally. 'Michael Cook', *R.E.A.C.H. Teacher Resource/CIAC*, Cairns, 2012



Dunne, Tim and Reus-Smit, Christian. *The Globalization of International Society*, Oxford University Press, Oxford, 2016

Emmerich, Danielle. 'Michael Cook's 'What-if' Retake on Australia's History', *Write About Art*, Eyeline Publishing, Issue 05, May 2013

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#### COLLECTIONS

National Gallery of Australia, Canberra

National Library of Australia, Canberra

National Museum of Australia, Canberra

Australian National Maritime Museum, Sydney

Australian War Memorial, Canberra

Museum of Australian Democracy at Old Parliament House, Canberra

Parliament House, Canberra

Artbank, Sydney

Art Gallery of New South Wales, Sydney

Art Gallery of Western Australia, Perth

Queensland Art Gallery, Brisbane

National Gallery of Victoria, Melbourne

Queen Victoria Museum and Art Gallery, Launceston

Tasmanian Museum and Art Gallery, Hobart

Artspace Mackay, Queensland

Bendigo Art Gallery, Victoria

Brisbane Grammar School, Brisbane

Caboolture Regional Art Gallery, Queensland

City of Sydney Civic Collection, New South Wales

Caloundra Regional Gallery, Queensland  
Gold Coast City Art Gallery, Queensland  
Griffith University, Brisbane  
Ipswich Art Gallery, Queensland  
La Trobe University Museum of Art (LUMA), Melbourne  
Maitland Regional Art Gallery, New South Wales  
Monash Gallery of Art, Melbourne  
Monash University Museum of Art (MUMA), Melbourne  
Murray Art Museum Albury (MAMA), Albury, NSW  
Museum of Brisbane, Queensland  
Newcastle Art Gallery, New South Wales  
Port Phillip City Collection, Melbourne  
Queensland University of Technology, Brisbane  
Redland Art Gallery, Queensland  
Redlands, Sydney Church of England Co-educational Grammar School, Sydney  
RMIT University, Melbourne  
Rockhampton Art Gallery, Queensland  
Sunshine Coast Regional Gallery, Caloundra, Queensland  
Supreme Court of Queensland, Brisbane  
The University of Queensland, Brisbane  
Tweed River Art Gallery, Murwillumbah, New South Wales  
University of the Sunshine Coast, Queensland  
University of Western Sydney, New South Wales  
University of Wollongong, New South Wales  
Wyndham Cultural Centre, Werribee, Victoria  
Yarra City Arts, Melbourne  
The Macquarie Group Collection, Sydney  
Westpac Corporate Art Collection, Sydney  
Alex Mackay Collection of Erotic Art, Brisbane  
Alstonville Art Collective, New South Wales  
Dr Clinton Ng Collection, Sydney  
Corrigan Collection, Sydney  
Daryl Hewson Collection, Brisbane  
Mather Collection, Brisbane

TEWRR Collection, Brisbane  
The Art Group, Melbourne  
The Bowerman Collection, Brisbane  
The Gene and Brian Sherman Collection, Sydney  
The M Collection, Melbourne  
The Port Phillip Collection, Melbourne

#### INTERNATIONAL COLLECTIONS

British Museum, London, UK  
AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands  
Fondation Opale, Lens, Switzerland  
Kluge-Ruhe Aboriginal Art Collection of the University of Virginia, Charlottesville, VA, USA  
McMaster Museum of Art, McMaster University, Hamilton, ON, Canada  
Musée d'ethnographie de Genève, Switzerland  
Stichting Nationaal Museum van Wereldculturen, Leiden, Netherlands  
Alan Conder & Alan Pigott Collection, Hong Kong  
The Owen and Wagner Collection of Australian Aboriginal Art, Chapel Hill, NC, USA

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