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?¹

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 Indigenes 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.”²

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.”³

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.

¹. Michael Cook, Interview with the author, Brisbane, Friday 11 October 2013.
². Michael Cook, Interview with the author, Brisbane, Friday 11 October 2013.
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-stripped 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.”

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. (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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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.

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 Indigenes. 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*.

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)

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
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, Tali Nalaiti 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


*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
Kyota Hanga: International Print Exhibition Japan and Australia, Kyoto Municipal Museum of Art, Japan; Fukyama 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
Novocastra, 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
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/GoMA, 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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Anon. ‘098 Life behind the lens’, Culture, Yearbook 2011, Vol. 12, Number 6

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


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 Musem, Brisbane, 2016

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


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: 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', FormeInforme (on-line journal), Brisbane, June 2012


Flora, Chrissie. ‘Through Michael’s Eyes’, *Her Canberra*, 29 July 2014


Hua, Tan Chui. ‘Artist and Empire Exhibition, National Gallery Singapore’, *The Peak*, 3 October 2016


Iseger-Pilkington, Glenn. ‘Michael Cook’ in Iseger-Pilkington, Glenn (Ed.), *Western Australian Indigenous Art Awards* [ex. cat.], Art Gallery of Western Australia, Perth, 2011

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

Johnson, Sarah. ‘Reimagining the colonial’, *Novocastria*, Newcastle Art Gallery, New South Wales

Johnson, Susan. ‘Mutable Signs: Australian artists in the seventh Asia Pacific Triennial examine the shifting beauty and terror of the unknown’, *Qweekend, The Courier-Mail*, 1–2 December 2012


Laffey, Cassandra. ‘The beautiful and the deadly’, *Style Mini*, November 2008

Lane, Carly. ‘The wrong side of colonialisation: The right side of now’, in Churcher, Andrea (editor). *Continental Drift: Black_Blak art from South Africa and North Australia* [ex. cat.], Cairns Regional Gallery, Cairns, 2018

Lane, Margaret. ‘Executing Spontaneity’, *Rangefinder*, July 2008, Volume 57, Number 7

Lauth, Laura. ‘Deadly art coup for fresh view’, *Sunshine Coast Daily*, 8 October 2011

Lim, Anne. ‘Artist Michael Cook’s new slant on Australian history’, *The Australian*, 4 April 2014

Low, Claire. ‘A celebration of culture’, *The Canberra Times*, 12 May 2012
McCulloch, Susan. ‘The Next Wave: Australian Indigenous contemporary art is flourishing as a vital component of the world’s oldest living culture’, *Qantas The Australian Way*, 11 2014
McDonald, John. ‘19th Biennale of Sydney: Lines of fire’, *Sydney Morning Herald*, 29 March 2014
McDonald, John. ‘On fantasy island’, *The Age*, 19 April 2014
McLean, Ian and Neale, Margo (editors). *Eaux Vivantes Living Waters*, Muse´e oce´anographique de Monaco, 2016
Martin-Chew, Louise. ‘Invasion’, in *Michael Cook: Invasion* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2018
*Michael Cook* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2013
*Michael Cook: Civilised* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2012
*Michael Cook: Majority Rule* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2014
*Michael Cook: Through My Eyes* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2010
*Michael Cook: Uninhabited* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2011
Monro, Kate. ‘Artist Profile: Michael Cook’, *Tracker*, 28 February 2013
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


O’Riordan, Maurice. ‘Mission impossible: The poetic narratives of Michael Cook’, *Art & Australia*, 49, No. 4, 2012

O’Riordan, Maurice. ‘Too many cooks?: The 2011 Western Australian Indigenous Art Awards’, *Art Monthly*, #245, November 2011

O’Riordan, Maurice. ‘50 Things Collectors Need to Know 2012: 08 Michael Cook’, *Australian Art Collector*, Issue 59, January–March 2010

Pesa, Melissa. ‘Over the Fence’, *Art Almanac*, 1 August 2016

Photo Dot, 2014.07, Vol. 8


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

Scollay, Rachel. ‘The art of Cook: Deadly winner Cook’s focus turns to fine art’, *The Koori Mail*, 30 November 2011


Stephens, Andrew. ‘The view from here: As the nation joins together in joyful strains, we select five outstanding works that capture the national character’, *The Age*, 25 January 2013


Tagliabue, Shari. ‘Have a Captain Cook at this’, *Townsville Eye*, Issue 354, October 2016

*The Strand*, BBC World Service, 1 November 2012


Watson, Bronwyn. ‘Artist Michael Cook gives a retake on history with his Civilised photo series’, *The Australian*, 31 August 2013

Wee, Low Sze (editor). *Artist and Empire: (En)countering Colonial Legacies*, Tate/National Gallery Singapore, Singapore, 2016

Westwood, Matthew. ‘Going with the flow in Bendigo’, *The Australian*, 13 March 2013


Zou, Shall. ‘Flamboyance Never Fade’, *Life Element*, Theme Issue, #116+

**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
Arbank, 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