**Invasion (Beach Grubs) 2017**

**Small**—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

**Large**—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION (GIANT BIRDS) 2017

Small—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

Large—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
**Invasion (Giant lizards) 2017**

**Small**—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

**Large**—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION (Kangaroo) 2017

Small—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

Large—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
**INVASION (LASER GIRLS) 2017**

**Small**—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

**Large**—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION (TELEPHONE) 2017

Small—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

Large—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION (UFO POSSUMS) 2017

Small—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints
Large—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION (FINALE) 2017

Small—Inkjet print, 81 × 120 cm, Edition 10—$5,950 each or $42,000 for a complete set of eight prints

Large—Inkjet print, 135 × 200 cm, Edition 6—$9,900 each or $70,000 for a complete set of eight prints
INVASION

END TIMES OF LONDON: ENGLAND INVADED

Whitchell Appeal for Volunteers

Despite secret MOI preparations for possible Allied attack, British armed forces appear powerless to stop the invasion. However, the combined Allied forces' inability to repel a concerted attack on 'Hedgehog' defensive barriers, Big Red and Big Blue, resulted in Operation 'Barbarossa' becoming a disaster.

'Our Finest Hour' slogan of the HM Government has now been replaced by a call-up of reserve troops. Territorial Army volunteers and, if needed, regular army units and reserves, to aid in this desperate time.


Capital Attacked, Defence Forces Apparently Hopeless

London was rocked yesterday morning by what military and government sources have described as a 'highly co-ordinated attack.' The incident was a part of what is now known as the Blitz: a large-scale aerial invasion. On Sunday evening, in the quiet hours following the passing of Sir Winston Churchill, scenes of families who were enjoying unusually warm weather by the Thames were subject to a surprise attack by buzzard-shaped flying objects. This led to intense speculation into the irradiation from bomb bursts. However, as the country began to emerge from what the Prime Minister termed 'the London blitz,' it is now clear that the attacks were not from an alien race.

Capital citizens, particularly those near public parks, were met with a variety of sensations from the blast. Shattered glass, dust, and debris were commonplace, and the skies were filled with a strange, iridescent light. The scenes of destruction and the occurrence of flying men, women, and children, some seen on film, led to speculation that the capital had been invaded.

The capital's defences were apparently hopelessly inadequate. The confirms from London Zoo revealed that the animals were surprisingly undisturbed by the blast, with Foreign Office staff with knowledge of animal behaviour reporting that the animals remained undisturbed. The conclusive evidence of basic protective blast shelters at various London Underground stations can only be met at once by overseas hostilities. Furthermore, it was revealed that several British cabinet ministers, including the Prime Minister, were among the casualties.

Read more: Page 21

Lord Churchill Dead
INVASION SPECIAL – END TIMES OF LONDON: ENGLAND INVADED

OPINION: Antonia Twerp

"We probably deserved it, but I still don't like it."

Let's face it; England has a lot to answer for, and the attack on London this week proved that a lot of people in the world have an ace up their sleeve when it comes to their attackers. Europeans, this jolly ironic joke aside, and this whole attack is just one more in a long line.

I'm not ashamed to admit that the whole invasion thing is simply uneventful. The death and destruction is likely to be insignificant, but the city can't simply mop-up every time a colossal monster from the tables on their former masties. We all remember the day London was attacked by giant, sunken figures in the Thames, and the city became one massive stream of shaggy dogs. Since we experienced and counted our dead, but we get on with things. We've all been friends and friends once more, and there is a good chance we may even be visited by Canadians, politely, houses, and maybe they'll show us our true faces, don't know, but we can't spend our days worrying about being invaded. Back in the last century, things were close, certainly, but not things that it would have been now, yet as a whole people I fear with the path of destruction tides. And so, should you, that the vision seems we have to like it.

JAFAs held for questioning

The city's disillusioned connection Australian community has been detained for questioning by London Police following yesterday's deadly attacks. While it's not certain that any of the 'jazz smokers' smoking Australians currently in London can be identified as the men that, considering the situation, "we can't be too careful." Questions regarding the possible terrorist group's involvement, "Please be assured, there are plenty of New Zealand's available activities can produce a serviceable plan. We understand that this is not an ideal situation but given the circumstances we know London will make a-

Lang-Term Radiation Effects: "Overrated"

A recently released US Senate Council report led by prominent British and French scientists have concluded that radioactive effects after nuclear reactor tests in Australia and the Pacific have been "significantly overstated." The report is based on environmental testing undertaken in response to nuclear radiation effects and, despite its claims that a significant increase in without radiation had been detected, states that "we are not led to support the claims of 'radiation' effects. "There is nothing to support this facts' claims, or that these claims are justified. Further, any claims of sightings of magical races must not be supported with photographic evidence."

For the man who loves his pipe |

PLAYER'S MEDIUM NAVY CUT TOBACCO

JOHNNIE WALKER Older and better than ever, and

A classic blend in the classic style of a

100% Scotch Whisky

For the man who appreciates the finer things in life.
As a small boy [Woorrady¹] had been transfixed by the sight of the French ships floating in from the ocean, and disgorging onto the land strange creatures just like the returned dead who had been drained of colour by the rigours of their journey. He watched as they walked about to collect water and make a fearsome sound with a stick that spat fire before returning to their floating islands. He never saw those ships again, but when he was a young man on a hunting trip to the northern tip of Bruny Island, Wooredy observed two more such apparitions of evil float into the river estuary on the mainland opposite. This time the dead men came ashore and remained there, cutting down the trees to build huts and disturbing the ground all about. Plenty more of them arrived. And the Nuenonne began to die.²

Woorrady was a senior Tasmanian tribal man and his early sense that white men were “apparitions of evil” proved prescient. The Indigenous society that he and his wife Truganini belonged to was almost destroyed by British occupation of their country. The invasion of Australian shores by European colonists is also the subject of Michael Cook’s most recent series.

Invasion is Cook’s most ambitious project to date — a full year in production, with a cast and crew to rival a small film, and a subliminal text that speaks to a narrative shape distinct from the usual storyline. What is notable about an initial encounter with this series of eight images is their chorus of detail and ironic look back, with tongue firmly in cheek, to B-grade movies of the past.

The aesthetic of the 1960s is beautifully captured, down to the muted London light, grainy skies, heightened drama, tweed suits and mini-skirts. In each image, the many (human) protagonists encounter a group of invading aliens but our focus remains with the larger, overwhelming and dominant threat; people do not command the scene. Attention is shared over each element of photographic compositions that appear painterly in their layering and visual rhythms. They are situated within a dated horror movie scenario — humanity’s loss of control to creatures and the environment — and explore animals, place and objects as much as humanity. The holistic visual embrace of the camera directs us toward all dimensions and a register of vintage-inspired detail.

Alfred Hitchcock’s The Birds (1963) and other classics of the 1950s and 1960s were (when they were released) at the cutting edge of available technologies. Yet to our contemporary eyes their heightened drama and poor special effects make them laughable. Cook channels this sensibility, re-broadcasting a similarly histrionic drama — rendering it with current technologies and using their requisite slickness to echo the tacky drama of earlier films.

Unreality is an intrinsic part of Cook’s concept. His objective was to create images that express, for contemporary audiences, the level of surreal shock that would have reverberated around the Australian continent when white people appeared on their shores in colonial times. Cook expands, “These people had pale skin, different hair, elaborate clothing and arrived firing muskets. I wondered, what could be an equivalent to that level of shock, something way outside existing experience, and even imagination?” In Cook’s narrative, Aboriginals and sci-fi scaled animals (featherless birds, super-sized witchetty grubs, a kangaroo, giant lizards and possums on UFOs) are

1. Woorrady (aka Woreddy, Wooredy, Woureddy), b.c.1784–d.1842, an elder of the Nuenonne (or Nuenone), Tasmania
2. Pybus, Cassandra. ‘Friday essay: journey through the apocalypse’, The Conversation, 27 October 2017
   http://theconversation.com/friday-essay-journey-through-the-apocalypse-85829
cast as aliens. Strapping copper-coloured warriors and clouds of rainbow lorikeets arrive in urban London, heart of the 'mother' country, and wreak havoc.

Within these images exists a thicket of meta- and mega-stories, mini-narratives that speak to the past. Historical references tease out racist practices that were imposed on Aboriginals; however, this time, white urban residents of London are the victims. Turning the tables on history is a theme that Cook has explored powerfully in his oeuvre to date (notably Majority Rule, 2014). Invasion explores a savage attack — albeit leavened by its irony, flawless beauty of execution, retro-look and dated sensibility — with deliberately heightened drama. These elements assist its fiction, returning the brutal treatment that Australian Aboriginals have suffered, starting two hundred and thirty years ago, at the hands of British colonists. In the current atmosphere of climate change and environmental threat, the incursion of malevolent nature in the form of invading animals also channels a natural subversion that overthrows human dominance and control.

Invasion (Telephone) is set in a London street, the red structure marked 'TELEPHONE' stamping out an historical moment that brings to mind the beginnings of Doctor Who (1963). The invaders in this image are rainbow lorikeets, known in Australia for their colourful, cheerful presence. In the wild they are often the birds which fly to sanctuaries for tourist interaction in daily feeding routines. Yet in this image they are sprayed out from a hovering UFO with malignant intent; every human sheltering from (or a victim of) their wings, claws and beaks. Cook has personal history with this species, vested in his childhood in Queensland's Hervey Bay — where he lived at a bird sanctuary and feeding the birds was his daily chore.

Invasion (Beach grubs) shows witchetty grubs of gigantic proportions arriving on a pebbly beach on the Thames, falling in the water and bouncing on the land with violence. Yet amid the chaos and wanton destruction, with the malevolent presence of UFOs in the distant sky, a tall Aboriginal alien carries a young woman to safety, and another is assisted up the ladder from the beach. These actions echo the kindness and relationships struck-up between individuals, Indigenous and European, since the beginnings of their shared history.

Invasion (Giant lizards) refers to Alfred Hitchcock’s iconic The Birds (1963), with a school group pursued by three colossal lizards. Invasion (Laser girl) depicts three female warriors ascending from the underground railway. They fire lasers from their breasts into people, while a boy holding a large fairground-style lollipop sits still in a Thunderbird 2 model jet and watches the death and destruction. His expression is deadpan, as though he regards the scene as unreal — another 'boy's own adventure'. His detachment is not unlike the recorded sentiments of British colonists who arrived in Australia and were unable to relate to the Indigenous inhabitants of this new land as people; seemingly, as a result, the new settlers were insulated from the reality of their brutal acts. Invasion (UFO possums) is sited back on the Thames, with young children fleeing the arrival of the strange furry animals. They are symptomatic of strange creatures brought to Britain as specimens for study, which included Aboriginals like Bennelong (c.1764–1813) who was brought to London by Captain Arthur Philip in 1792.

Invasion (Giant birds) captures the spectrum of British society — a young woman, pregnant and well-dressed, whose waters break beneath her terror; children running or sheltering behind the stair balustrade; a young man whose girlfriend has fallen on the stairs behind him — all fleeing. The setting is Bank Station in the historic city. A bronze statue in the background commemorates the Duke of Wellington on horseback (Australia’s significant culture, with some 60,000 years of history, has not correspondingly been commemorated). Invasion (Kangaroo) takes us into the heart of London streets — the road dividing tenement housing on the left from the high-end shops
on the right. A kangaroo taller than a human shoots its laser eyes into a man whose arms are outstretched with agony — an echo of Jesus on the cross. Beams are directed between the flying objects overhead and the street, with children being sucked away from their mothers on the ground. Their disappearance is clandestine, just discernible in the beam; although the fallout on the street, the pram lying on its side and panic-stricken women, suggests the ricochet to come (the removal of children from Aboriginal families was actively practised in Australia between 1869 and 1970).

*Invasion (Finale)* depicts a panic-stricken crowd which flees from the Horse Guards building in the City of Westminster as it is hit by explosions yielding colourful smoke and the invaders who hover above, give chase and are propelled from the roof. The sentiments laid by the cumulative images build to an Armageddon-like climax, the kind of mayhem which may remain when all standards of understood behaviour are removed.

Michael Cook is a man of Indigenous descent. He was adopted by a white family when the circumstances of his birth made it impossible for his unmarried mother to keep him with her. The difficulty of this situation was explored aesthetically in his most personal series to date, *Mother* (2016), in which a young Aboriginal woman is alone with the accoutrements of a child (empty pram, vacant highchair, abandoned swing). In the two hundred and thirty years since Australia’s colonisation, the litany of injustice, racism and cruelty inflicted on Australia’s Aboriginals and Torres Strait Islanders by the incoming whites continue to be a source of dysfunction that creates disproportionate levels of ill-health, premature and early death, representation in prisons and disadvantage in these populations.

Cook’s work has probed this differential treatment and historic abuse with a unique painterly photographic aesthetic since he came to art as a mature photographer less than ten years ago (in 2009). It has struck a chord from the beginning with his regular inclusion in major exhibitions in Australia and international exposure at *L'effet boomerang: Les arts aborigènes d'Australie*, Musée d'ethnographie de Genève, Switzerland (2017) and *Artist and Empire: (En)countering Colonial Legacies*, Tate/National Gallery Singapore, Singapore (2016). His work has been acquired by all major institutions in Australia and occupies a new space in the Australian artistic imagination. Most recently, his imagery speaks increasingly to the global experience of dispossession and displacement.

With *Invasion* Cook continues an initiative first seen in *Object* (2015). *Invasion* interfaces with popular culture, international locations and instantly recognisable cinematic tropes, yet narrates an important story about colonisation. While it has a specific application to Australia’s history, its universal resonance is potent. Part of the power of *Invasion* lies in identification with place — its London setting, on the other side of the world from Cook’s place. Yet it speaks to an Indigenous understanding of country, and the assault of humanity so often the by-product of transplantation and global migration.

In the sestercentennial anniversary year of the commencement of the voyage in HMS Endeavour by the artist’s namesake, Lieutenant James Cook RN, Michael Cook’s *Invasion* turns the Indigenous gaze to create white people as the ‘other’ — to allow the insights possible from slipping into another culture’s shoes. Given current global unrest, this narrative has broad relevance. Its aesthetic layering and double-edged resonances, along with the pleasure of its humour, have created a story with disarming charm and compelling visual power.

*Louise Martin-Chew*
MICHAEL COOK

BIOGRAPHY

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

SOLO EXHIBITIONS

2018
Invasion, Andrew Baker Art Dealer, Brisbane
Object, Tweed River Art Gallery, Murwillumbah, New South Wales

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

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

*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

*Australian exotica*, Monash Gallery of Art, Melbourne

*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 GalleryQueensland*

*A Conversation About Portraiture*, Pine Rivers Art Gallery, Strathpine, Queensland

*Reframed*, Incinerator Gallery, Melbourne

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
Moving Backwards into the Future, National Gallery of Victoria, 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
Arcaida, Glen Eira City Council Gallery, Melbourne
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

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/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

2016

Winner, Sunshine Coast Art Prize 2016, Caloundra Regional Gallery, Queensland

Finalist, Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Art Gallery, Queensland

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

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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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
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Fiora, Christie. ‘Through Michael’s Eyes’, Her Canberra, 29 July 2014
Hua, Tan Chui. ‘Artist and Empire Exhibition, National Gallery Singapore’, The Peak, 3 October 2016
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**Collections**
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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
Cloundra Regional Gallery, Queensland
Gold Coast City Art Gallery, Queensland
Griffith University, Brisbane
Ipswich Art Gallery, Queensland
La Trobe University Museum of Art (LUMA), Melbourne
Monash Gallery of Art, Melbourne
Monash University Museum of Art (MUMA), Melbourne
Murray Art Museum Albury (MAMA), Albury, NSW
Newcastle Art Gallery, New South Wales
Port Phillip City Collection, Melbourne
Queensland University of Technology, Brisbane
Redland Art Gallery, Queensland
RMIT University, Melbourne
Rockhampton Art Gallery, Queensland
Sunshine Coast Regional Gallery, Caloundra, Queensland
The University of Queensland, Brisbane
Tweed River Art Gallery, Murwillumbah, New South Wales
University of Western Sydney, New South Wales
University of Wollongong, New South Wales
Yarra City Arts, Melbourne
The Macquarie Group Collection, Sydney
Westpac Corporate Art Collection, Sydney
Alan Conder & Alan Pigott Collection, Hong Kong
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
AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands
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
The Owen and Wagner Collection of Australian Aboriginal Art, Chapel Hill, NC, USA