



MICHAEL COOK

LIVIN' THE DREAM



LIVIN' THE DREAM (SOLD) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)



LIVIN' THE DREAM (WELCOME HOME) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)



LIVIN' THE DREAM (BIRTHDAY) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)



LIVIN' THE DREAM (BBQ) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)



LIVIN' THE DREAM (VACATION) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)



LIVIN' THE DREAM (FOR SALE) 2020

Small—Inkjet print, 80 × 120 cm, Edition 8—\$6,000 (unframed)

Large—Inkjet print, 120 × 180 cm, Edition 8—\$9,500 (unframed)

MICHAEL COOK—*LIVIN' THE DREAM*

Michael Cook is an Aboriginal man whose photographic work interrogates Australian history since the arrival of Captain James Cook in 1770. When British naval officer James Cook made landfall and observed Aboriginal interaction with their natural environment, he noted the exquisite balance they had achieved. And acknowledged that the colonisation process that would follow his journey was likely to cause irrevocable change and damage to both this place and its peoples.¹

Aboriginal peoples are traditionally connected to place, with country offering narratives, creation stories and sustenance of every sort—physical, cultural, emotional and cerebral. From 1900, Aboriginal people were removed from their own lands in Queensland, placed in missions with people with whom they had no connection—except for the trauma common to removal from their own country. This type of dislocation occurred all over Australia. Every Aboriginal nation was impacted in a way which continues to ricochet into contemporary lives.

With the images in his new series *Livin' the dream*, Michael Cook (no relation to James Cook) imagines the impact of dislocation and the inequality with which Australia continues to live. An Aboriginal nuclear family headed by “Joey Jones” is transplanted into a remote outback community. While they bring with them aspirational “white” accoutrements—the luxury EH Holden car (1963), a swimming pool, a boat, and smart clothes—their facial expressions and physical stillness betray bewilderment; their ability to identify themselves is threatened and distanced by their removal from the familiar.

The background photographs are recent, describing the contemporary reality of a remote Aboriginal community. The quality of structure—a shelter held up by sticks, open to the dust and wind, a tiny shack with one door and no visible windows—is stark. The Jones however have a car—amongst the most luxurious of the 1960s era. A swimming pool is exotic, a status symbol plucked from the aspirational city, but is unused. Each of the Joneses is dressed smartly, but their material possessions cannot protect them from discomfort. The family cradle guinea pigs as though craving the comfort of connections that are denied them. These six images traverse the stark reality of making a home in a place that is foreign. They include symbolic detail which refers to history—but also to popular culture from Cook's formative years.

Livin' the dream (Sold) shows an unfenced block of land with a letter box and the archetypal kidney-shaped suburban swimming pool—but the dwelling is a few sticks which support a roof. A lounge chair and electric lamp sit

1. James Cook, *The Journals of Captain James Cook on His Voyages of Discovery*, Voyageur Press, US, 2018. Cook wrote, “From what I have said of the Natives of New-Holland they may appear to some to be the most wretched people upon Earth, but in reality they are far more happier than we Europeans; being wholly unacquainted not only with the superfluous but the necessary Conveniences so much sought after in Europe, they are happy in not knowing the use of them. They live in a Tranquillity which is not disturb'd by the Inequality of Condition: The Earth and sea of their own accord furnishes them with all things necessary for life, they covet not Magnificent Houses, Household-stuff &c., they live in a warm and fine Climate and enjoy a very wholesome Air... In short they seem'd to set no Value upon any thing we gave them, nor would they ever part with any thing of their own for any one article we could offer them; this in my opinion argues that they think themselves provided with all the necessarys of Life and that they have no superfluities.”

beneath the flimsy roof; they are immaculate consumer items for the comfortable home. Given the reality of what we see, the title also evokes the other sense of “sold” as having been convinced of something that may be false. *Livin’ the dream (Welcome home)* shows the family in front of a neat house, the car parked beside it and an old bed frame in the front yard. Joey Jones stands stiffly, briefcase in one hand and flowers in the other, home from a long day to support the scene he confronts. Awaiting him are his wife and two children, also frozen in their stance.

Ordinary events for a family are the subject of *Livin’ the dream (Birthday)* and *Livin’ the dream (BBQ)*. Yet they are images of a family that is uncomfortable, without the relaxation that goes with a casual celebration. In *Livin’ the dream (Vacation)*, they line up behind the car (to go on holiday), but their arrangement is more akin to soldiers in formation than an excited family; they are rigid and unhappy. The last image, *Livin’ the dream (For sale)*, suggests an ending of an aspirational dream, with Joey Jones alone in front of a tiny house, his station wagon open, a lawn mower lined up behind it. He leans on the front fence, noting a concept of “ownership” that is foreign to traditional Aboriginal society.

Cook has an ability to straddle worlds both Indigenous and non-Indigenous and his personal circumstances are an invisible rider to this series. His Aboriginal parentage is not obvious in his appearance; he moves seamlessly in and out of Aboriginal communities and any city in the world. He is aware that Aboriginal people in remote communities are sensitive to the perceptions of others about the way they live, and feel pressure to conform. Yet he is also aware of the strength of community in these remote places, its ability to support and nurture both people and place, and has experience of this connection himself, during his early life in Hervey Bay.

The actor who is “Joey Jones” is Joe Gala, a friend of Cook’s since childhood. Gala is Cook’s muse in a way, featuring in most of his photographic art series to date. Cook says, “Joe is the least materialistic person I know, which makes him ideal for this series. After being adopted and meeting my biological mother and mob in my early thirties, I understood certain habits, traits, thought systems in myself. I see in Joey the characteristics that ran through Indigenous peoples before European influence, a giving and sharing, and lack of interest in materialistic items.”

He adds, “Maybe everyone is blind to what they actually have. Keeping up with ‘The Joneses’, coveting what others own, may mean they miss what is right in front of them. Community, love for self and others and giving back, is there for anyone anytime. Yet we all seem to be moving away from the interactions that fill the void, and make us feel whole.”

Dysfunction, personal and societal, is an almost inevitable result of displacement. The global diaspora is here, the fracture of identity and community all over the world, as populations are forced, due to political or cultural demands, to leave. Cook’s recent images are located in remote Australia but the connection of identity to place is evoked and universal.

LOUISE MARTIN-CHEW, MARCH 2020

MICHAEL COOK

BIOGRAPHY

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

SOLO EXHIBITIONS

- 2020 *Livin' the dream*, Andrew Baker Art Dealer, Brisbane; This is no Fantasy + Dianne Tanzer Gallery Melbourne
- 2018 *Invasion*, Andrew Baker Art Dealer, Brisbane; This is no Fantasy + Dianne Tanzer Gallery Melbourne
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
Michael Cook—Under revision, Caboolture Regional Art Gallery, Queensland
- 2017–19 *Undiscovered: Photographic Works by Michael Cook*, South Australian Maritime Museum, Adelaide; Museum and Art Gallery of Northern Territory, Darwin; Arleen Arts Centre, Alice Springs; Western Plains Cultural Centre, Dubbo, New South Wales
- 2016–17 *Mother*, Andrew Baker Art Dealer, Brisbane; Tweed Regional Gallery, Murwillumbah, New South Wales; Caloundra Regional Art Gallery, Queensland
- 2017 *Mother*, Sunshine Coast Regional Gallery, Caloundra, Queensland
Object, Tweed Regional Gallery, Murwillumbah, New South Wales
- 2016 *Mother*, Tweed Regional Gallery, Murwillumbah, New South Wales
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
Civilised, The Cat Street Gallery, Hong Kong
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 *Civilised*, Andrew Baker Art Dealer, Brisbane; Dianne Tanzer Gallery + Projects, Melbourne
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
From Bark to Neon, National Gallery of Victoria, Melbourne
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
Exposed—Queensland Centre of Photography 'QCP', Rockhampton Art Gallery, Queensland
Love, Tweed Regional Gallery, Murwillumbah, New South Wales
Moon Landing, Giant Leap—Future, Casula Powerhouse Arts Centre, Sydney
Celebrating Culture—Contemporary Indigenous Art, Glen Eira City Council Gallery, Melbourne
Queen's Land Blak Portraiture—Late 19th Century to the Present, Cairns Regional Gallery, Queensland
Shared Connections, Museum of Brisbane, Brisbane
- 2018 *Re-imagining Captain Cook*, The British Museum, London, UK
Colony: Frontier Wars, The Ian Potter Centre: NGV Australia, Melbourne
Reimagining First Encounters: Portraits and Prints, Australian Ambassador's Residence, The Hague, Netherlands
Cook and the Pacific, National Library of Australia, Canberra
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
Empire, Macquarie University Art Gallery, Sydney
Bowness Photography Prize, MGA Monash Gallery of Art, Melbourne

- The 1818 Project*, Newcastle Art Gallery, New South Wales
- Chaos & Order—120 years of collecting*, RMIT Gallery, Melbourne
- Beyond Dreamings: the rise of Indigenous Australian art in the United States*, Kluge-Ruhe Aboriginal art collection, Charlottesville, VA, USA
- 2017–19 *Australian Exotica: An MGA travelling exhibition*, Redland Art Gallery, Cleveland, Queensland
- 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
- An Unorthodox Flow of Images*, CCP Centre of Contemporary Photography, Melbourne
- Tracking Memories*, AAMU Museum of Contemporary Aboriginal Art, Utrecht, Netherlands
- Fotofever Paris*, Carrousel Du Louvre, Paris, France
- Impact: New Media Works*, UTS Gallery, Sydney
- Works from the Collection*, Ipswich Art Gallery, Ipswich, Queensland
- Art Art Art*, The Barn at Rosny Farm, Hobart
- Collective Vision—130 years*, Bendigo Art Gallery, Victoria
- 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

Kyota 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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- Aird, Michael and Rigney, Virginia. *Saltwater Country* [ex. cat.], Museum & Galleries Queensland and Gold Coast City Art Gallery, Brisbane/Gold Coast, 2015
- 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', *FormelInforme* (on-line journal), Brisbane, June 2012

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

Engberg, Julianna (ed.). 'Michael Cook', *You Imagine What You Desire: 19th Biennale of Sydney*, Biennale of Sydney, Sydney, 2014

Etchart, Julio. 'Michael Cook: Broken Dreams at the October Gallery', *The Reporter*, 12 November 2012

Flora, Chrítie. 'Through Michael's Eyes', *Her Canberra*, 29 July 2014

Gibson, Prue. 'Under 5k: Michael Cook', *Art Collector*, Issue 65, July–September 2013

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

Green, Jonathan (editor). *Meanjin Quarterly*, Melbourne University Publishing, Ltd., Volume 75, Issue 4, Summer 2016

Hawker, Michael. 'Michael Cook, Civilised', *The 7th Asia Pacific Triennial of Contemporary Art (APT7)* [ex. cat.], Queensland Art Gallery/Gallery of Modern Art, Brisbane, 2012

Holznapel, Candice. 'Local photographer wins Sunshine Coast Art Prize 2016', *My Weekly Review*, 9 September 2016

Hromek, Danièle. 'Impact', *Impact: Michael Cook, Fiona Foley, Taloi Havini, Angela Tiatia*, UTS Art, University of Technology, Sydney, 2017

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

Johnstone, Matt. 'Cook conquers yet again', *Caloundra Weekly*, 13 October 2011

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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

Museum of Contemporary Art Australia, Sydney

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
Ten Cubed, Melbourne
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
Nationaal Museum van Wereldculturen, Amsterdam, Netherlands
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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