



MICHAEL COOK

NATURES MORTES



NATURE MORTE (EXPLOITATION) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (COLONISATION) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (ALIMENT) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (BLACKBIRD) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (FLORA) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (RELIGION) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (AGRICULTURE) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3



NATURE MORTE (VEILED BIRD) 2021

Small—Inkjet print on paper, 91 × 122 cm, Edition 7

Medium—Inkjet print on paper, 122 × 172 cm, Edition 5

Large—Inkjet print on canvas, 140 × 200 cm, Edition 3

One of the most fundamental differences between Aboriginal and non-Aboriginal people is the understanding of the relationship between people and land. Earth is the mother. Aboriginal people are born of the earth, and individuals within the clan had responsibilities for particular streams, grasslands, trees, crops, animals, and even seasons. The life of the clan was devoted to continuance.

BRUCE PASCOE, *DARK EMU*, MAGABALA BOOKS, 2014, BROOME, P. 209

In this new series, Michael Cook moves into the art-historical tradition of still life, while continuing to explore the devastating impact of colonisation on Australia's First Nations peoples. Cook's narrative broadens to encompass the global repercussions of environmental degradation. Grounded in a photographic aesthetic that echoes Dutch Old Master paintings, these images are invested with potent symbolism, and have a simmering emotional register in their inky darkness. A central tableau is featured in each image, beautifully lit to expose the detail of what is presented. Choreographed arrangements of plants, animals, objects and food systematically examine, as the narrative unfolds, the industry, practices, and traditions that have so effectively brought such damage to traditional Aboriginal culture, the natural environment of the Australian continent — and the globe.

The series opens with *Nature morte (Exploitation)* which tackles the mining of fossil fuels. Australian birds and marine creatures are displayed on platters as if for a feast. However, on closer examination we see that the animals are shiny with oil. The central character of this fuel resource and its industrial might since the first industrial revolution (1760–1840) is exposed in this poignant still life. Central to the image is a heron that holds an oil-soaked fish in its beak. Platters of fish, crabs and lobsters are juxtaposed with a bowl full of coal and a silver platter of still oil, presented as edible delicacies and sinister in their visually seductive qualities.

The narrative moves from the global curse of fossil fuels and their role in climate change to the damage that colonisation has wrought on so many Indigenous societies. *Nature morte (Colonisation)* evokes the practice that displaced so many Indigenous peoples throughout the world during the eighteenth and nineteenth centuries. While the open book features a portrait of Captain James Cook (who led the “discovery” of Australia), his ink well, sword, and an Aboriginal *gweagal* (shield) he collected during first contact (a hole in the shield may attest to the violence of this encounter), these objects evoke all British explorers during the United Kingdom's period of global colonisation and dominance.

Nature morte (Aliment) is a cornucopia of native bush foods. An emu stands in the middle of the table — highlighting the large bird's role in the Aboriginal diet as a staple and in bush medicine¹. The emu's nest is luxurious in its feathered padding and the black eggs glow with life. The darkness of the background and the light, with its 'painted-on' quality, speaks to a culture which flourished with the abundance and variety of naturally harvested food. *Aliment* is an anagram of ailment, and its language closeness also evokes the health benefits of healthy foods (and the many lifestyle disease ailments that are caused directly through the processed food products common in modern Western economies).

Glossy black cockatoos emerge from the darkness in the next image, to frame (like witnesses) the central tableau. These birds were prized for their rarity and unexpected colour by the early colonisers. In *Nature morte (Blackbird)* they refer to the practice of slavery that was at the heart of the Australian sugar industry, when South Sea Islanders were brought to Australia to work in the cane fields (1863–1904). This practice, known as “blackbirding”, lured islanders onto ships, often using music (represented by the viola in this image) to pique their curiosity and facilitate their kidnap. One of the birds sits on a set of scales which read

1. “The emu is inextricably linked with the wide grasslands of Australia, the landscape managed by Aboriginals. The fate of the emu, people, and grain are locked in step because, for Aboriginal people, the economy and the spirit are inseparable”. Bruce Pascoe, *Dark Emu*, Magabala Books, 2014, Broome, Frontispiece.

like a cross, representing the many deaths that followed this inhumane practice. The health risks of sugar are alluded to with the weight that is visible on the scales. Exotic flowers in vases are wilted, an allusion to the sadness caused by this cruel practice, but also the insidious and addictive qualities of sugar and the very difficult conditions under which the islanders were forced to work.

Nature morte (Flora) builds an arrangement of healthy native flowers symmetrically around a lyrebird. In this image, the native flowers physically overwhelm a bird known for the beauty of its song. Imported European-style foods in the image are decomposing, infested with native insects and witchetty grubs, and a British flag is moth-eaten. This deterioration refers to the disruption that white settlement brought, its corruption and environmental imbalances. In contrast, native nectar birds hover around the flowers evoking a system which thrived prior to colonisation.

Religion has been a major disruptor of life to Aboriginal Australians, who were removed from lands where their cultural connections had existed for millennia. This situation was also visible in other places in the world, signified by the crow which sits (an augury of death), on the globe. In *Nature morte (Religion)*, a possum (left) and white cockatoo (right) survey the objects untidily arrayed between them. These include a bible, a small statue of Jesus on the cross, candles, a skull, the ornate priest's vestments, and dried leaves from a gum tree — this scene is beautiful yet desolate.

Nature morte (Agriculture) also notes the changes in practices from the traditional sustainable Indigenous methods to the more exploitative commerce at the heart of introduced European methods. On the left, a silver teapot holds cotton plants, and broken kangaroo grass (which had been harvested for its seed for 65,000 years without environmental cost). The broken damper in the centre (and reflected in the mirror) is covered in honey ants and describes the theft of land from Australia's Aboriginals. Red soil spills from it like blood, symbolising the closeness of this nature/culture connection and the insurmountable cost of this loss. Behind the mirror a predatory barn owl (native to the United Kingdom) descends.

Finally, *Nature morte (Veiled bird)* has a sombre and painterly darkness, out of which a central light reveals a tableau of stillness. A bird stands, head veiled by a shroud made from the dried leaf of a native lily. She holds an emu feather gently in her beak, while her leg is manacled, attached by a chain which rests in the gathered linen tablecloth. The veiled bird, her three eggs resting in the nest and the altar-like candle recently snuffed out, allude to nurturing instincts derailed by substance addiction. The emu feather, renowned for its softness, suggests good intentions despite an enslavement to addiction (drugs and alcohol evoked by the empty bottles, and broken poppies in a floral arrangement). The central leaf is worn like a cape which blinds this bird, physically and metaphorically, and takes us to the *pieta*, the mother's loss of her progeny.

A palpable sadness pervades this image. The emu female lays the eggs, but chicks are nurtured to maturity by the male. Cook was adopted into a white family — and has never met his Indigenous father. In its poignancy we witness the anguish of personal disconnection, juxtaposed with colonisation's devastating impact and its ongoing ramifications. The translation of the French in the title of this series, *Natures mortes* is “dead nature”. And so it may prove, not just in Australia but throughout the world — if the “continuance” practised for so long by Indigenous clans remains at odds with the modern economy. Yet in the eggs lies a seed of hope, an inherent belief in the individual over environment, and the redemptive nature of culture.

LOUISE MARTIN-CHEW, FEBRUARY 2021

MICHAEL COOK

BIOGRAPHY

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

SOLO EXHIBITIONS

- 2021 *Natures mortes*, Andrew Baker Art Dealer, Brisbane
Living' the dream, Horsham Regional Art Gallery, Victoria
- 2020 *Living' the dream*, Andrew Baker Art Dealer, Brisbane; This is no Fantasy + Dianne Tanzer Gallery Melbourne
Undiscovered, University of the Sunshine Coast Art Gallery, Queensland
- 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
- 2017–20 *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; Australian National Maritime Museum, Sydney
- 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

- 2021 *William and Winifred Bowness Photography Prize*, Monash Gallery of Art, Melbourne
- 2020 *Storylines + Songlines*, Justin Art House Museum, Melbourne
Looking Back, Looking Forward, Australian National Maritime Museum, Sydney
Eight days in Kamay, State Library of New South Wales, Sydney
Focus on the Collection, Artspace Mackay, Queensland
First Nations Artwork, Caloundra Regional Gallery, Queensland
The Burning World, Bendigo Regional Gallery, Victoria
William and Winifred Bowness Photography Prize, Monash Gallery of Art, Melbourne
- 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
Australian Exotica: An MGA travelling exhibition, Redland Art Gallery, Cleveland, Queensland
- 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
- 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
- On the beach*, Mornington Peninsula Regional Gallery, Victoria
- Arcadia*, Glen Eira City Council Gallery, Melbourne
- 2014 *The 19th Biennale of Sydney: You Imagine What You Desire*, Art Gallery of New South Wales, Sydney
- Episodes: Australia Photography Now, 13th Dong Gang International Photo Festival*, Yeongwol, South Korea
- Kyoto Hanga: International Print Exhibition Japan and Australia*, Kyoto Municipal Museum of Art, Japan; Fukuyama Museum of Art, Japan
- Photo LA: The 23rd International Los Angeles Photographic Art Exposition*, L.A. Mart, Los Angeles, CA, USA
- Mother and Child*, McMaster Museum of Art, McMaster University, Hamilton, ON, Canada
- New Passports, New Photography*, Art Gallery of Western Australia, Perth
- Novocastria*, Newcastle Art Gallery, New South Wales
- Private Assembly: A Contemporary Collection*, Tweed Regional Gallery, Murwillumbah, New South Wales
- Monuments to the Frontier Wars*, Damien Minton Gallery, Sydney
- Courting Blakness: Recalibrating Knowledge in the Sandstone University*, The University of Queensland, Brisbane
- 2014–17 *East Coast Encounter*, Australian National Maritime Museum, Sydney; Caloundra Regional Gallery, Queensland; Redland Art Gallery, Queensland; Hervey Bay Regional Gallery, Queensland; Artspace Mackay, Queensland; TYTO Regional Art Gallery, Ingham, Queensland; KickArts, Cairns, Queensland; Pinnacles Gallery, Townsville, Queensland; Caboolture Regional Art Gallery, Queensland; Lockyer Valley Art Gallery, Gatton, Queensland; Coffs Harbour Regional Gallery, New South Wales
- 2014–17 *Saltwater Country*, Gold Coast City Gallery, Queensland; Australian Embassy, Washington DC, USA; AAMU, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands; Manly Art Gallery and Museum, New South Wales; Gladstone Regional Art Gallery & Museum, Queensland; Cairns Regional Gallery, Queensland; Grafton Regional Art Gallery, New South Wales; Mornington Peninsula Regional Gallery, Victoria; Tandanya National Aboriginal Cultural Institute, South Australia; Bunbury Regional Art Galleries, Western Australia; Western Plains Cultural Centre, Dubbo, New South Wales; Lake Macquarie City Art Gallery, New South Wales; State Library of Queensland, Brisbane
- 2013 *Photo LA: The 22nd International Los Angeles Photographic Art Exposition*, Santa Monica Civic Auditorium, Santa Monica, CA, USA
- Debil Debil—Australian Ghosts*, Anna Schwartz Gallery, Carriageworks, Sydney
- Josephine Ulrick & Win Schubert Photography Award*, Gold Coast City Art Gallery, Queensland
- The Art of Sound*, Caboolture Regional Art Gallery, Queensland
- Silver*, Museum of Brisbane, Queensland

	<i>Olive Cotton Award for Photographic Portraiture</i> , Tweed River Art Gallery, Murwillumbah, New South Wales
2013–17	<i>My Country, I still Call Australia Home: Contemporary Art from Black Australia</i> , 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	<i>The 7th Asia Pacific Triennial of Contemporary Art (APT7)</i> , Queensland Art Gallery/GoMA, Brisbane <i>29th Telstra National Aboriginal & Torres Strait Islander Art Award</i> , Museums and Art Galleries of the Northern Territory, Darwin <i>My Country: Works from Indigenous communities that celebrate their heritage</i> , University of Western Sydney Art Gallery, New South Wales <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland <i>SCAP 2D 2012: Sunshine Coast Art Prize 2D</i> , Caloundra Regional Gallery, Queensland <i>Omission</i> , Linden Centre for Contemporary Arts, Melbourne <i>Where the art leads: new explorations by Queensland Indigenous artists</i> , Cairns Regional Gallery, Queensland <i>All I need is everything</i> , Rockhampton Art Gallery, Queensland <i>Pairs</i> , Dianne Tanzer Gallery + Projects, Melbourne
2012–13	<i>UnDisclosed: 2nd National Indigenous Art Triennial</i> , 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	<i>Western Australian Indigenous Art Awards 2011</i> , Art Gallery of Western Australia, Perth <i>Face Up: A Look at portraits from the collection</i> , Gold Coast City Art Gallery, Queensland <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland
2010	<i>15th Redlands Westpac Art Prize</i> , Mosman Art Gallery, Sydney
	AWARDS AND PRIZES
2020	Finalist, <i>William and Winifred Bowness Photography Prize</i> , Monash Gallery of Art, Melbourne
2018	Finalist, <i>Bowness Photography Prize</i> , Monash Gallery of Art, Melbourne
2016	Winner, <i>Sunshine Coast Art Prize 2016</i> , Caloundra Regional Gallery, Queensland Finalist, <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland Finalist, <i>National Photography Prize 2016</i> , MAMA Murray Art Museum, Albury, New South Wales
2014	Recipient, <i>Australia Council Greene Street Studio Residency</i> , New York, NY, USA
2013	Recipient, <i>ACCELERATE</i> , British Council, London, UK Finalist, <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland Finalist, <i>Olive Cotton Award for Photographic Portraiture</i> , Tweed River Art Gallery, Murwillumbah, New South Wales
2012	Finalist, <i>29th Telstra National Aboriginal & Torres Strait Islander Art Award</i> , Museums and Art Galleries of the Northern Territory, Darwin Finalist, <i>SCAP 2D 2012: Sunshine Coast Art Prize 2D</i> , Caloundra Regional Gallery, Queensland Finalist, <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland
2011	Winner, 'People's Choice Award', <i>Western Australian Indigenous Art Awards 2011</i> , Art Gallery of Western Australia, Perth Winner, 'Visual Artist of the Year', <i>17th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards</i> Finalist, <i>Western Australian Indigenous Art Awards 2011</i> , Art Gallery of Western Australia, Perth Finalist, <i>Josephine Ulrick & Win Schubert Photography Award</i> , Gold Coast City Art Gallery, Queensland
2008	Winner, 'Visual Artist of the Year', <i>14th Annual Deadly Awards—the National Aboriginal and Torres Strait Islander Awards</i>

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- Allen, Christopher, 'Message on the sponsor', *The Australian*, 26 April 2014
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- 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
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- Armistead, Jacqueline. 'Silver', *Silver* [ex. cat.], Museum of Brisbane, Queensland
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- Baker, Andrew (ed.), *Michael Cook: Broken Dreams* [ex. cat.], Andrew Baker Art Dealer, Brisbane and October Gallery, London, 2012
- Baker, Andrew (ed.), *Michael Cook: Civilised* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2012
- Baker, Andrew (ed.), *Michael Cook: Invasion* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2018
- Baker, Andrew (ed.), *Michael Cook: Livin' the dream* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2020
- Baker, Andrew (ed.), *Michael Cook: Majority Rule* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2014
- Baker, Andrew (ed.), *Michael Cook: Mother* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2016
- Baker, Andrew (ed.), *Michael Cook: Natures mortes* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2021
- Baker, Andrew (ed.), *Michael Cook: Through My Eyes* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2010
- Baker, Andrew (ed.), *Michael Cook: Uninhabited* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2011
- Baum, Tina. 'Michael Cook: Undiscovered', *Artonview*, National Gallery of Australia, Canberra, Autumn 2011 | 65
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- 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

Brown, Phil. 'Great Australian dreaming: Artist Michael Cook takes a narrative approach to rewriting history from an indigenous perspective', *The Courier-Mail, Qweekend*, 16–17 May 2020

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

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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
Moreton Bay Regional Council Art Collection, Caboolture, Queensland
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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