

BROOK ANDREW THE RIGHT TO OFFEND IS SACRED

ARTWORK LABELS

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The right to offend is sacred

from the *Danger of Authority* series

2009

collage of cut photo offset lithographs and newspaper

Collection of the artist

Tombs of thought: Earth

2016–17

timber, brass, glass, plastic, paper
fabricated by Phillip Sticklen

Collection of the artist, assisted by the Australian Government through the Australia Council, its arts funding and advisory body

This sculpture contains a letter describing a massacre of Aboriginal people on a battlefield of the Australian Frontier War in Victoria's Western District, which took place in November 1854, as James Dixon wrote:

'A person that is [sic] not got a strong constitution, he is sure not to live long out hear [sic]. Their [sic] is plenty of the black natives where I am. They are very treacherous. We had a great battle with them a month ago, their [sic] was eighteen killed and two of our men. They throws [sic] spears that penetrate right through you which is verry [sic] dangerous.'

Brook Andrew's deep research in both local and international memorial projects is deepened through his artist-led Australia Council Research grant. This is an example of the impact that collaboration has between artists, communities, museum collections and academics internationally.

Tombs of thought: Air

2016–17

timber, brass, glass, plastic, paper
fabricated by Phillip Sticklen

Collection of The Australia Council for the Arts, Canberra, assisted by the Australian Government through the Australia Council, its arts funding and advisory body

KILL PRIMITIVISM

2016

neon, transformer

Collection of the artist

Three banners of Evidence

2015

silk (velvet, tulle, crepe, taffeta), linen and metallic foils
printed by Stewart Russell, Spacecraft, Melbourne

Collection of the artist

James Gillray

England 1756–1815

Junction of parties

1783, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

Barbarities in the West Indias

1791, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

**The prophet of the Hebrews, the
prince of peace, conducting the Jews
to the promis'd land**

1795, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

Destruction of the French Colossus

1798, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

**Praetor-urbanus: Inauguration of the
Coptic mayor of Cairo, preceded by
the procureur de la commune**

1799, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

A phantasmagoria

1803, published 1847

etching with later hand-colouring

Collection of the artist

James Gillray

England 1756–1815

**The plumb-pudding in danger or State
epicures taking un petit souper**

published 1805

hand-coloured etching

National Gallery of Victoria, Melbourne
Felton Bequest, 1944

1264-4

James Gillray

England 1756–1815

**Le Diable boiteux or The Devil upon
two sticks, conveying John Bull to the
land of promise**

1806, published 1847

etching with later hand-colouring

Collection of the artist

Ernst Ludwig Riepenhausen engraver

Germany 1765–1840

William Hogarth after

The discovery

published 1794

engraving

Collection of the artist

Unknown engraver

Germany active early 19th century

Nicholas-Martin Petit after

People of New Holland

Menschen aus Neu-Holland

published 1808

stipple engraving, etching and engraving

Collection of the artist

Unknown etcher

French active early 19th century

Invisibles in private conversation

Les invisibles en tête à tête

plate 16 from the *Le suprême bon ton (The ultimate in good form)* series, published by Martinet, Paris

c. 1818

hand-coloured etching

National Gallery of Victoria, Melbourne
Purchased, 1946

1590.13-4

Voice 1

2014

collage of cut newspaper and printed paper on paper

Collection of the artist

Voice 2

2014

collage of cut newspaper and printed paper on paper

Collection of the artist

Earth

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper
printed by Trent Walter, Melbourne

Collection of the artist

Peacekeepers in Somalia are killed by Islamists

from the *Danger of Authority* series

2009

lithograph with chine collé

Collection of the artist

Monument III

2011

gelatin silver photographs, synthetic polymer resin, sapele (*Entandrophragma cylindricum*), neon, lacquered wood

Collection of the artist

McDonald's

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper
printed by Trent Walter, Melbourne

Collection of the artist

Pakistan's spy

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper on canvas
printed by Trent Walter, Melbourne

Collection of the artist

Pundits accountable

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper on canvas
printed by Trent Walter, Melbourne

Collection of the artist

Recovered pieces

2008–10

screenprint and collage of cut newspaper on colour photo

offset lithograph

printed by Trent Walter, Melbourne

Collection of the artist

Remade in America

2008–10

screenprint and collage of cut newspaper on photo offset

lithograph on cardboard

printed by Trent Walter, Melbourne

Collection of the artist

Tastes shift

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper
printed by Trent Walter, Melbourne

Collection of the artist

The transformation of Lewittown

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper
printed by Trent Walter, Melbourne

Collection of the artist

Cross cultural Arabic novelist

from the *Danger of Authority* series

2009

lithograph with chine collé

Collection of the artist

Two

2008–10

fibre-tipped pen, synthetic polymer paint and screenprint
printed in black and gold ink on printed paper

Collection of the artist

Videos contain talk

2008–10

screenprint printed in black and gold ink and collage of cut newspaper on printed paper
printed by Trent Walter, Melbourne

Collection of the artist

Iraq Museum, far from whole, reopens six years after looting

from the *Danger of Authority* series

2009

lithograph with chine collé

Collection of the artist

Envoy denies immunity offer to leader of Bosnian Serbs

from the *Danger of Authority* series

2009

colour screenprint on handmade Japanese paper
printed by Screenline

Collection of the artist

Even a failing mind feels the tug of history

from the *Danger of Authority* series

2009

woodblock print on handmade Japanese paper
printed by Shoichi Kitamura

Collection of the artist

How did Obama win over white, blue-collar Levittown?

from the *Danger of Authority* series

2009

colour screenprint on handmade Japanese paper
printed by Screenline

Collection of the artist

Legions of war widows face dire need in Iraq

from the *Danger of Authority* series

2009

woodblock print on handmade Japanese paper
printed by Shoichi Kitamura

Collection of the artist

Palestinians serenade survivors in Israel

from the *Danger of Authority* series

2009

colour screenprint on handmade Japanese paper
printed by Screenline

Collection of the artist

Vox: Beyond Tasmania

2013

wood, cardboard, paper, books, colour slides, glass slides, 8mm film, glass, stone, plastic, bone, gelatine, silver photographs, metal, feather

National Gallery of Victoria, Melbourne
Yvonne Pettengell Bequest, 2014

2014.58

52 Portraits

Portrait 1 (Congo)

Portrait 2 (Africa)

Portrait 3 (Argentina)

Portrait 4 (Japan)

Portrait 5 (Ivory Coast)

Portrait 6 (Kurd)

Portrait 7 (Australia)

Portrait 8 (Panama)

Portrait 9 (Arab)

Portrait 10 (Brazil)

Portrait 11 (Dakar, Africa)

Portrait 12 (Unknown)

Portrait 13 (Africa)

Portrait 14 (India)

Portrait 15 (Congo)

Portrait 16 (Congo)

Portrait 17 (Algeria)

Portrait 18 (Africa)

Portrait 19 (Manitoba, Canada)

Portrait 20 (Australia)

Portrait 21 (Gran Chaco, South America) 2013

Portrait 22 (Japan)

Portrait 23 (Unknown)

Portrait 24 (Martinique)

Portrait 25 (Unknown)

Portrait 26 (Ivory Coast, Africa)

... continued overleaf

Portrait 27 (Central Africa)
Portrait 28 (Syria)
Portrait 29 (Syria)
Portrait 30 (Congo)
Portrait 31 (Unknown)
Portrait 32 (Niger)
Portrait 33 (Papua New Guinea)
Portrait 34 (Unknown)
Portrait 35 (West Africa)
Portrait 36 (Australia)
Portrait 37 (Syria)
Portrait 38 (Australia)
Portrait 39 (Sudan)
Portrait 40 (Unknown)
Portrait 41 (Congo)
Portrait 42 (Congo)
Portrait 43 (South Africa)
Portrait 44 (Syria)
Portrait 45 (Fiji)
Portrait 46 (Argentina)
Portrait 47 (Argentinian)
Portrait 48 (Belgian Congo)
Portrait 49 (Ethiopia)
Portrait 50 (Africa)
Portrait 51 (New Caledonia)
Portrait 52 (Tunisia)

2013–16

synthetic polymer paint and screenprint on grey metallic foil and cotton, artist's proof
printed by Stewart Russell, Spacecraft, Melbourne

De Anima

2014

3 channel colour high definition video transferred to media player, sound, 15 min 37 sec

cinematography by Bonnie Elliott, music composed by Theodore Wohng and sung by Mama Alto

Collection of the artist, supported by CATALYST: Katherine Hannay Visual Arts Commission

Pump and sky II

1992

inkjet print

Collection of the artist

Possessed II

2015

gelatin silver photograph, carbonised wood
printed by sandyprints, Sydney

Collection of the artist

Possessed III

2015

gelatin silver photograph, carbonised wood
printed by sandyprints, Sydney

Collection of the artist

Systems of substance I

2016

gelatin silver photograph, carbonised wood, edition of 10

Collection of the artist, supported by the Victorian Government through Creative Victoria

Systems of substance II

2016

gelatin silver photograph, carbonised wood, edition of 10

Collection of the artist, supported by the Victorian Government through Creative Victoria

Systems of substance V

2016

gelatin silver photograph, carbonised wood, edition of 10

Collection of the artist, supported by the Victorian Government through Creative Victoria

William Blake engraver

England 1757–1827

John Gabriel Stedman draughtsman

born Belgium 1744, died England 1797

A Negro hung alive by the Ribs to a Gallows

plate 11 from *Narrative, of a Five Years' Expedition,
against the Revolted Negroes of Surinam* by John Gabriel
Stedman, first published by Joseph Johnson and
J. Edwards, London, 1796

1792

etching and engraving

National Gallery of Victoria, Melbourne
Purchased from admission funds, 1990

P137-1990

Naraga Yarmble bungle garagara

1993

polyvinyl chloride

Collection of the artist

Bringing up the bodies without fear or favour

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and Jaime Powell; printed by Martin King and Simon White, Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

JUMPING INTO NATIONS PARTY

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour
photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and
Jaime Powell; printed by Martin King and Simon White,
Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

Lately?

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour
photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and
Jaime Powell; printed by Martin King and Simon White,
Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

Prime new plan: panic

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour
photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and
Jaime Powell; printed by Martin King and Simon White,
Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

Rethinking foreign prosody intelligence

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour
photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and
Jaime Powell; printed by Martin King and Simon White,
Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

The troops executive headhunters

from the *Nations Party* series

2016

collage of hand-coloured photolithographs on colour
photolithograph, ed. 2/30

hand-coloured and collaged by Trent Walter and
Jaime Powell; printed by Martin King and Simon White,
Australian Print Workshop, Melbourne

National Gallery of Victoria, Melbourne

Purchased, Victorian Foundation for Living Australian Artists, 2016

Donut II

2015

polyvinyl chloride, LEDs, fan blower

Collection of the artist

Marks & Witness: A lined crossing in tribute to William Barak

2011

synthetic polymer paint, neon, transformer

National Gallery of Victoria, Melbourne
Felton Bequest, 2011

2011.120.1-2

António Francisco Cardim author

born Portugal 1596, died Macau 1659

Pierre Miotte engraver

French active 1640–60

**A wreath of Japanese flowers,
still dripping in their own blood**
*Fasciculus e lapponicis floribus,
suo adhuc madentibus sanguine*

1646

book: letterpress and 89 engravings, 379 pages, vellum cover, stitched binding, typeset by Corbelletti, Rome

Private collection, courtesy of Douglas Stewart Fine Books, Melbourne

Empire ruined

2015

synthetic polymer paint and screenprint on grey metallic foil on canvas

printed by Stewart Russell, Spacecraft, Melbourne

Collection of the artist

In the Mind of Others

2015

Victorian Redgum, carbonised wood, glass, brass,
leather, linseed oil

The University of Melbourne Art Collection

Purchased by the Ian Potter Museum of Art, 2015

2015.0026

White word 1

1993

polyvinyl chloride on silk (velvet)

Museum of Contemporary Art, Sydney

Gift of the artist, 1995

1995.115A-B

System 1

2016

screenprint printed in black and red ink and collage of photographs on metallic foil and cotton, neon, transformer

Collection of the artist, courtesy of Tolarno Galleries, Melbourne

System 2

2016

synthetic polymer paint and screenprint on paper

Collection of the artist, courtesy of Tolarno Galleries, Melbourne

Francisco Goya y Lucientes

born Spain 1746, lived in France 1824-28,
died France 1828

Folly of fear

Disparate de miedo

plate 2 from *Los Disparates* (*The follies*), (c. 1819–24),
1st edition, published 1864

c. 1819–24

etching, burnished aquatint and drypoint printed in
sepia ink

National Gallery of Victoria, Melbourne
Felton Bequest, 1981

P23.2-1981

The Island I

2008

screenprint on grey metallic foil and cotton
printed by Stewart Russell, Spacecraft, Melbourne

Collection of Carey Lyon and Jo Crosby

The Island IV

2008

screenprint on blue metallic foil and cotton
printed by Stewart Russell, Spacecraft, Melbourne

Collection of Michael Schwarz and David Clouston, Melbourne

The Island V

2008

screenprint on red metallic foil and cotton

printed by Stewart Russell, Spacecraft, Melbourne

Private collection, Brisbane

Earth

from the *Space & Time* series

2016

ink, screenprint and synthetic polymer paint with collage
of gelatin silver photographs and coloured metallic foil on
cotton on canvas

printed by Stewart Russell, Spacecraft, Melbourne

Collection of Carey Lyon and Jo Crosby

Guardians of the galaxy: the motherhood number

from the *Space & Time* series

2016

ink and screenprint on metallic foil on canvas, collage of
screenprint on coloured metallic foil
printed by Stewart Russell, Spacecraft, Melbourne

Collection of Dr Clinton Ng, Sydney

Vallis

from the *Space & Time* series

2016

synthetic polymer paint and screenprint on coloured
metallic foil and cotton on canvas

printed by Stewart Russell, Spacecraft, Melbourne

Collection of the artist, courtesy of Roslyn Oxley9 Gallery, Sydney

Gun-metal Grey

Muuruun (Life)

Dhaagun (Earth)

Galang-galang (Locust)

Buunan (Dust)

Galiyn (Rain)

Ngalan (Light)

2007

screenprints printed in grey ink on metallic foil and cotton,
ed. 3/3

printed by Stewart Russell, Spacecraft, Melbourne

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation
for Living Australian Artists, 2007

2007.714.1-6

Remnants

2016

synthetic polymer paint, ink and charcoal on canvas,
wood, paper, books

Collection of the artist, courtesy of Galerie Nathalie Obadia, Paris

The Gift

2016

charcoal, oil and synthetic polymer paint on canvas,
watercolour, paper, books

Collection of the artist, courtesy of Galerie Nathalie Obadia, Paris

Sexy & dangerous

1996

computer-generated colour transparency on transparent
synthetic polymer resin, ed. 1/10

National Gallery of Victoria, Melbourne
Purchased, 1999

1999.43

S & D II

1997, printed 2006

computer-generated colour transparency on transparent
synthetic polymer resin

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation
for Living Australian Artists, 2007

2007.6

Dan(gerous)

1996

computer-generated colour transparency on transparent
synthetic polymer resin

Collection of the artist

I split your gaze

1997, printed 2005

gelatin silver photograph

National Gallery of Victoria, Melbourne

Purchased with funds from the

Victorian Foundation for Living Australian Artists, 2005

2005.71

buunji nginduugir AMERICA

2001

neon, transformer

Collection of the artist

Sunset II

2016

collage of map, paper, photographs and postcard, sapele
(*Entandrophragma cylindricum*), neon, transformer

Collection of the artist, courtesy of Galerie Nathalie Obadia, Paris

buuga-buuga

2000

neon, transparent synthetic polymer resin, transformer

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of

The Marjory and Alexander Lynch Endowment, Governor, 2000

2000.54

Flow chart

from the *Paradise* series

2011

neon, offset-photo lithographs, sapele
(*Entandrophragma cylindricum*)

Collection of the artist

Dingo

2010

neon, transformer

Collection of Dr Clinton Ng, Sydney

Polemics

2000

neon, mirror, transparent synthetic polymer resin,
transformer

National Gallery of Victoria, Melbourne
Gift of the artist, 2002

2002.39

Union Jack

2011

offset-photo lithograph, sapele (*Entandrophragma
cylindricum*), neon, transformer

Collection of Michael Schwarz and David Clouston,
Melbourne

Men

2011

postcards, sapele (*Entandrophragma cylindricum*), neon

Collection of the artist

dhalaay yuulayn (passionate skin)

2004

enamel paint on anodised aluminium and wood, neon

National Gallery of Victoria, Melbourne

Purchased with funds from the

Victorian Foundation for Living Australian Artists, 2005

2005.72

Hope & Peace

Against all odds

Against all odds

Against all odds

Black & white special cut

Black & white special cut

Blackblack

Chandelier (Friendly Fire)

KALMADAIN / COMPOSER

Experiment print 1

Experiment print 2

Experiment print 3

Experiment print 4

Experiment print 6

Experiment print 9

Experiment print 10

Experiment print 11

Experiment print 12

Frontier lights

Iseeyououseeme

I see you (green)

NGAJUU NGAAY NGINDUUGIRR (I see you)

NGAJUU NGAAY NGINDUUGIRR (I see you)

NGAJUU NGAAY NGINDUUGIRR (I see you)

Peace

2005

colour screenprint and screenprint, collage of cut colour
screenprint, cut paper, graphite and diamond dust
printed by Larry Rawling, Larry Rawling Fine Art Prints,
Kinglake West, Victoria

Studio space

Trent Walter has been working with Brook Andrew since 2007, initially as an artist's assistant and ultimately as a collaborator. This space in the exhibition, curated by Walter, provides a window onto Andrew's studio, his work with the archive and collaborative processes of exploration fundamental to his practice. As Walter comments, 'I have always appreciated that Brook aims well beyond the ceiling, and I think he shows that what you might consider impossible is actually possible. Over the years, I've very much enjoyed the material exploration of new elements and materials, such as neon. While some experiments led to artworks seen in public, there are a lot of things that started somewhere and are still to emerge in new work: it has been a wonderful way to work'.