

BROOK ANDREW

THE CELL

A GUIDE TO THE ORDINARY FUNCTION OF THE CELL
AND THE AFFILIATED CREATION

BROOK ANDREW
THE CELL









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THE CELL**

SHERMAN CONTEMPORARY ART FOUNDATION, SYDNEY
INSTITUTE OF MODERN ART, BRISBANE

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It gives me great pleasure to introduce Brook Andrew's *The Cell*, Sherman Contemporary Art Foundation's eighth project in our three years of operation. SCAF is committed to supporting the creation of new works of art by innovative artists and *The Cell* represents our sixth commissioned project and our second by an Australian artist.

Brook has, I know, been a long-time visitor to both Sherman Galleries and the Foundation, and I have been a distant but serious admirer of his work over the years. From his early shows at Stills Gallery in Sydney, founded and owned by our family, the Freedmans, to his more recent exhibitions at Tolarno Galleries, Melbourne, I have watched Brook from afar as his work has grown in complexity and composure, culminating in serious interest and acclaim both in Australia and abroad.

Partnerships are a hallmark of SCAF's programming; the Foundation's initiatives and project funding expand exponentially when collaborations allow us to combine strengths with fellow institutions. It is with enormous pleasure that SCAF joins with the Institute of Modern Art in Brisbane to present *Brook Andrew: The Cell*. The proposal to extend this project to include the IMA is a direct outcome of discussions with its Director, Robert Leonard, and a shared commitment to partnering and supporting outstanding exhibitions. I thank Robert for so enthusiastically engaging with us.

Viewers of Brook Andrew's work are confronted with a fusion of poetry and politics, a fantastical imagining of other worlds and 'otherness'. His spectacular showpieces stand in contrast to the sometimes bleak realities of those people who through colonisation or war have been exiled, inappropriately displayed, dismissed and oftentimes deliberately and systematically eradicated. Through Brook's creative process, unexpected visual strategies are brought into play: serious anthropological research is undertaken worldwide; ethnographic material is unearthed; race mythologies are revealed, analysed, debunked and, finally, often incorporated into mass media displays. The global 'disappeared' emerge from obscurity, calling to mind Bill Viola's 2007 Venice Biennale work, *Ocean Without a Shore*, in which figures loom out of the mist to confront us briefly with their melancholy presence, only to recede into the unknowable.

Brook Andrew joins the ranks of a group of preferred artists, those who weave a web of histories, resurrect forgotten souls and draw aside veils: South African maestro William Kentridge,

PREFACE
DR GENE SHERMAN AM

CHAIRMAN AND EXECUTIVE DIRECTOR
SHERMAN CONTEMPORARY
ART FOUNDATION

African American artist Kara Walker, and French and Colombian installation artists Christian Boltanski and Doris Salcedo. Steering clear of overt criticism and didactic hectoring, these artists offer engaged viewers aesthetically sophisticated, emotionally charged glimpses of marginalised, oppressed groups.

Without our artists, filmmakers, writers, performers and architects we would linger and languish on the comfortable fringes of reality. Our creative activists reveal most potently the agonies experienced in the killing fields of Cambodia. They sketch most tellingly the realities of 2.5 million Jewish children murdered in the concentration camps of Europe. They resurrect the mess of indigenous colonial history worldwide. They force us to confront the South American disappeared. With their vision as our beacons and their transformative talent as driver, we are drawn to revisit our personal experiences and to view their works of art through the collective memories of the communities in whose bosom we are formed. For me, Brook's work overlaps conceptually with issues continuously explored throughout the history of the Jewish community to which I and my family belong.

During my academic days, teaching and researching French literature, I studied and taught the work of Jean-Jacques Rousseau. The eighteenth century writer, philosopher and educator's notion of the 'noble savage' inspired generations of thinkers, artists and intellectuals. Immigrating to Australia in 1976, I came to understand that pictorial representations of our continent's first people had moved from noble profiles and warrior-like stances to images of undignified figures. Later, Australia came to be represented predominantly by landscapes, devoid of human presence. When human life in the outback was depicted, images of settlers bravely battling barren terrain often dominated. At best ethnographic curiosities, at worst pests to be eradicated, Aboriginal people were forsaken by the onward march of colonial endeavour and disappeared from the picture. How ironic, then, that Aboriginal art has become a global commodity and the much vaunted emblem of our nation's cultural uniqueness.

As SCAF's Founder I frequently question our Foundation's contribution to the national, Asia-Pacific and international contemporary art conversation. How modest or meaningful has that contribution been? The answers lie with SCAF's audiences:

the art professionals (artists, museum directors, curators, gallerists and critics), writers, academics and interested members of the public who focus on the Foundation as a destination, participate in our 'Culture + Ideas' trimonthly discussions, follow our programmes on the web, and share thoughts with us and one another as our Facebook friends.

Many groups now gather with their professional peers in our space: recently, the Regional and Public Galleries Association of New South Wales held a day-long meeting and, not long after, VisAsia members, followed by Australian Centre for Contemporary Art supporters from Melbourne, were welcomed for brunch and a talk on Fiona Tan. This year we joined the Sydney Writers' Festival in hosting William Dalrymple. We felt honoured to have the writer of *In Xanadu* share with us experiences of his own Silk Road trek as a young man, completing and amplifying Fiona Tan's filmic work *Disorient*, 2009.

Margaret Throsby continues to interview artists in her inimitable style. Caroline Baum has joined our 'Culture + Ideas' programme, her first forum being an energetic dialogue between the iconic Robyn Davidson, whose popular 1980 book, *Tracks*, describes a 1700-mile journey across Australia with her dog and four camels in the 1970s, and journalist Nicolas Rothwell, who engages in intellectual and physical explorations of Australia's Top End. My forum forays continue, and include psychoanalysts and savants, all in the name of cross-cultural, cross-disciplinary interjections into the creative spaces conceived and realised by our wise and wonderful visual-art practitioners.

This preoccupation with, and passion for, the exchange of ideas is clearly shared by Brook Andrew. It is highly visible in his BLAKATAK project, a forum at the Museum of Contemporary Art, Sydney, in which artists, writers and audiences focus on a single topic and worry the said issue from differing perspectives. His 2006 *Interviews*, in which people from Australia, the United Kingdom, Argentina and Chile were asked precisely the same set of questions, also aimed to create connections between diverse stories and communities. Brook's vision is dear to my heart and remains at the core of what we hope to achieve at SCAF. We want to build a community through art. A community that embraces diversity, showcases artistic excellence, and literally showers significant artists with the time, space and resources to enable them to lead the way.

In the past, there have been great political artworks. I think of Goya's *The Third of May*, Gericault's *Raft of the Medusa*, El Lissitzky's *Beat the Whites with the Red Wedge* and Picasso's *Guernica*. These works take sides explicitly. But to make works like these now, in the wake of deconstruction, would seem like mere propaganda. One wouldn't be making art, but something else. Today, ambiguity is the heart and soul of contemporary art. And ambiguity is the enemy of right-wrong political argument – it impedes decision-making, leaving too many doors open.

If art is political at all now, it's not about advancing political arguments but deranging them, creating semiotic confusion and interference patterns – in fact, one might say, halting politics. Certainly, anyone looking to Brook Andrew's *The Cell* for a coherent political point or agenda is wasting their time. How is one to interpret a 'cell' – indeed a 'padded cell' – 'decorated' with graphicised Wiradjuri patterns? Is *The Cell* heaven or hell, sanctuary or detention, authenticity or its loss? Whose side is it on? There is no clear answer and your guess is as good as mine. *The Cell* is a conundrum, a mixed metaphor that courts political readings only to repel them.

Personally, I want to see *The Cell* as ultimately utopian – a bubble, a chill-out social space in which political issues melt away and gnarly old oppositions collapse in a moment of carnivalesque or psychedelic excess. Perhaps its very lack of an explicit position – its apolitical stance – offers an Archimedean point from which to re-see and rethink our real-world landscape of explicit positions.

The Institute of Modern Art is so pleased to have played a role in the presentation of *The Cell* and to co-publish this book. We thank Brook Andrew, Gene Sherman and everyone at Sherman Contemporary Art Foundation for inviting us along for the ride.

PREFACE
ROBERT LEONARD

DIRECTOR
INSTITUTE OF MODERN ART

This is an edited version of a conversation that took place in Sydney on 10 May 2010.

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Wayne Tunnicliffe: Spectacle has been a constant thread in your work, from enlarging a historical carte-de-visite photograph in *Sexy and Dangerous*, 1996, and nineteenth century Wilhelm von Blandowski engravings in *The Island* series, 2008, to literally blowing-up your inflatable plastic sculptures *Jumping Castle War Memorial* and *The Cell*, both 2010. You use enlargement and inflation to recontextualise history and to engage contemporary audiences.

Brook Andrew: I've always been greatly influenced by persuasive larger-than-life billboard advertising and by the spectacle of circus tents and carnivals. I first encountered early ethnographic images in a quiet library. It struck me that their unnamed subjects weren't publicly visible – they needed to be remembered. I wanted to make them visible and to make their story big. My *Gun-metal Grey* portraits, 2007, were intended as memorials. They used increased scale to restage representation, to make history visible. *The Island* does something similar. Those original photos and etchings embody huge, complex ideas and crucial evidence, yet they are so small. I often think about the absence of large, dramatic history paintings that address race relations in colonial Australia. I added spectacle, romance and fanfare to the historical evidence. To me, *The Island* is a cross between history painting and circus posters.

Scale gives your historical images a contemporary currency. Small historic photographs call for relatively little attention these days. People use large images when they want our attention, when they want to tell or sell us something.

Yes, and it's amazing how much the 'sell' culture affects the way we regard history. You go into museums and there are huge history paintings – the original billboard art – that tell stories regardless of the 'truth', then people retell the stories from these paintings, but where are the other stories? There's a lot of catching up to be done.

*Apart from these large-scale image works, you've been making big objects and environments. *Jumping Castle War Memorial* and *The Cell* are massive sculptures that prompt*

BROOK ANDREW IN CONVERSATION WITH WAYNE TUNNICLIFFE

SENIOR CURATOR, CONTEMPORARY ART
ART GALLERY OF NEW SOUTH WALES



Jumping Castle War Memorial. 2010

vinyl with fan blower, 400 x 700 x 700 cm

3D render and installation view, Cockatoo Island,

17th Biennale of Sydney, 2010

Courtesy the artist and Tolarno Galleries, Melbourne

This work was made possible through the support of DETACHED,

Hobart, in partnership with the University of Queensland Art Museum,

Brisbane, and Urban Art Projects, Brisbane

3D render: Urban Art Projects

Photo: Brook Andrew

the audience to physically engage with them, or at least to consider jumping on or climbing into them. It's hard just to look at them, passively. The spectator has a performative role. Our boundaries change when we enter those spaces. That's why some people are scared to get into The Cell and why others go crazy on the Jumping Castle. They are a mixture of remembrance, redemption and plain ignorance.

Jumping Castle has black-and-white skulls floating in its towers. While it looks like a child's plaything, it has a poignant, elegiac side.

I got to the point where I wanted to engage with ideas physically. Jumping Castle and The Cell are experiments. During its exhibition in the Biennale of Sydney,¹ some people didn't care that Jumping Castle was a war memorial, and so the circus went on.

You are asking the viewer to make decisions about how they encounter these sculptures physically, and they imply ethical decisions as well.

Yes, I want people to be conscious about the choices they make. Originally, at the Biennale, Jumping Castle was restricted to those sixteen years and over. But some hefty men were so rough with it that I decided to stop people climbing onto it. That was a good decision. People started paying more attention to the tension between its being a jumping castle and its being a war memorial.

They may look like fun-fair attractions, but Jumping Castle and The Cell are also commemorations of loss.

Absolutely. In Europe, people of all ages visit First and Second World War sites, including Holocaust memorials, and learn through engaging with history and place. These places inspired me to create these pieces. In this country, we lack memorials. There's a lot of debate around how we deal with significant sites, such as the Cootamundra Aboriginal Girls Training Home. Opened in 1912, it was where Aboriginal girls from New South Wales who had been forcibly taken from their families were trained as unpaid domestic servants. It's up to Aboriginal communities to decide whether or not it should be a place of significance, and to how these appalling policies should be commemorated.

How does The Cell ask us to unearth our memories, and who is being remembered?

The original idea came from an Australian perspective, and, of course, it's really important to keep that, but increasingly I'm looking at how we connect with local non-Indigenous experiences of loss, asylum and genocide. I'm sure many other Australians have similar stories. A friend of mine recently told me that his father came here by boat from Iran as an asylum seeker. I think Australians need to embrace such life-changing experiences more publicly. The Cell is a monument to such stories. It's a quiet space for contemplation, disorientation and spectacle.

It's easy to associate jumping castles and rooms with crawl-through tunnels with child's play. There's a delight and pleasure in engaging with them, but there's a serious intent behind them as well. Is there a risk that the fun will mask the sense of trauma, that a joke will erase the pain?

I hope so. Our world is a place of raging emotions and histories. A fun object can shift perceptions – I like double entendres. Also, the experience of a work like The Cell is something people can share – sharing histories instead of separating them.

That's an important point, saying that this is about something shared, acknowledging the dialogue in that, and seeing how a joke can acknowledge trauma and the unspeakable, but that it's okay to laugh as well.

The work's a celebration of coming together and acknowledgement, especially as most of the world's forgotten people have no memorial or voice. Where does the discourse begin and end; where do cultures and authenticity start and finish? These are important issues about identity and power that we still haven't worked out, or maybe we're only just realising that it's not so simple, not so boxed.

I love that, after exhibitions, you'll literally pull the plug on Jumping Castle and The Cell. They'll deflate, get packed down and taken away. The point of a memorial is that it is permanent and suspends time; a prison cell is supposed to be solid, escape-proof. There's something subversive in the temporary, ephemeral nature of these works, as well as in their fun factor.

I like instant art! Art that goes up in half an hour.

It's like a circus or side show, travelling from town to town, from art event to art event.

That's my dream! A blow-up installation, a performing troupe and maybe a boxing ring. That gets me excited because it's immersing yourself in a total carnival experience, mixing trauma with recognition and celebration, like the Day of the Dead in Mexico. Australia is a perfect platform for this to spring from!

'Running away to the circus' is a common childhood motif. In a sense, when you enter these works, you can become the 'other' you've always wanted to be. As a performer you're on display, a freak, but you can also find a sense of belonging and identity.

There's a sense of both anonymity and public display. Your actions can be seen as deeply political or blissful. Jumping Castle and The Cell shift people into a different space, possibly offering relief from the world beyond.

The link between your found-image works and these immersive environments is your archival and museum-display projects. In Theme Park, 2008, disparate nineteenth century and twentieth century artefacts associated with Australian and European history were presented alongside your own recent works. For 8 Months of War – A Public Archive, 2009, people were asked to bring their own photographs and objects to display in conjunction with material you provided.² They then used red thread to literally trace connections between their exhibits and yours, between things that were important to them and things that had meaning for you.

8 Months of War was an experiment. It wasn't about making an artwork that worked aesthetically. And it didn't fit into the tradition of projects that unpack museums or 'hidden' archives. I was interested in the way people could contribute their own experiences – by bringing in a newspaper article, book or photograph, or writing a message – to make connections between these personal meanings and the greater project. It was free-form. I wanted to have a conversation where there was a space 'in between', a space that is an expression of difference in how we react to war, think about history, and communicate – or don't.

Giving the public the chance to be archivists and artists – to bring their material into an exhibition space and thereby value it – is generous.



Clown I, 2008

installation view, **Theme Park**, Museum of Contemporary Aboriginal Art, Utrecht, the Netherlands, 2008

Courtesy the artist and Tolarno Galleries, Melbourne

Photo: Brook Andrew

Colony, 2007

performance by Lord Burgher King, the Messenger and the Executioner
screen-print on cotton costumes, dimensions variable

The Hague Historical Museum, Den Haag Sculptuur/
The Hague Sculpture 07, the Netherlands

Courtesy the artist and Tolarno Galleries, Melbourne

Photo: Gerrit Schreurs

And, if they wanted to, to make a wreath and light a candle.
8 Months of War took place in a deconsecrated church, too, which was quite ominous.

Religion is often linked to war. In Australia, it was part of Indigenous and non-Indigenous interaction. It was often the marker, the barrier, the front line of that engagement.

I'm currently working on a project with a handwritten Wiradjuri dictionary by Reverend James Gunther from 1837. I'm also looking at his journals and how he writes about his experience with Aboriginal people from the Wellington district of New South Wales – Wiradjuri country. He talks about them being immortal beings and as the 'wretched of the earth'. These frontier experiences are war experiences, and so, for the archive to work, I needed to draw out ideas people have about the frontier. They help us understand who we are today.

*One thing I enjoy about your work is its eclecticism – the diverse media, styles and references you employ in shows such as **Theme Park**. Eclecticism can generate meanings, but it also can fragment and obscure meaning.*

Theme Park came about because I was offered a show at AAMU, the Museum of Contemporary Aboriginal Art in Utrecht. At first, I thought no. My immediate reaction was not to be pigeonholed into a stereotypical 'Aboriginal' exhibition. But, while the Museum is named for its strong Aboriginal art collection, it exhibits artists as diverse as Paddy Bedford, Marcel Broodthaers and Marlene Dumas. People have a curious time getting around the fact that the Museum's name is based on its collection, like a 'Museum of Photography' that also happens to exhibit painting. The name is misleading, but clever – it shifts perception. When the curator, Georges Petitjean, said, 'You can have carte blanche!', I said fine, this place will be fun to subvert, but it wasn't without challenges.

The idea behind **Theme Park** was holding up a mirror to museums, ourselves, history and dominant thought, to expose the often comical actions of our rants, stereotypes and role-playing, and to juxtapose them with important traditional objects like Wiradjuri shields borrowed from European museums. I started with the idea of putting objects together – kitsch found objects from markets, my artworks, record players, tapes,



Loop: A Model of How the World Operates, 2008
animated neon and wall painting, 300 x 2000 cm
installation view, Tolarno Galleries, Melbourne Art Fair, 2008
Courtesy the artist and Tolarno Galleries, Melbourne
Photo: Christian Capurro

YOU'VE ALWAYSWANTEDTOBEBLACK (white friend)
[TU VISADA NORĖJAI BUTI JUODAS], 2006
animated neon and wall painting, 550 x 900 cm
installation view, Contemporary Art Centre, Vilnius, Lithuania
Courtesy the artist and Tolarno Galleries, Melbourne
Photo: Paulius Mazuras

posters and museum objects. I didn't know what was going to work, but I had a strong concept of a theme park as my take on museums and collections and the displays of otherness. I forgot the old debates over representation, repression and stereotypes and went eclectic, mixing verbatim history with chaos, rethinking perception and juxtaposition. Parts of the show were aesthetically challenging and there was an element of risk. I admire the anti-aesthetic and I don't toe the line with ultimatum-style Aboriginal identity politics, which I find unrealistic and isolating. I created a space where people could experience many possibilities, a space that displays the complexities of turning histories and personal experiences on their heads. I like fostering playfulness, an openness to interpretation.

The diamond-shaped pattern that you've used in a number of works, including Jumping Castle and The Cell, is derived from traditional Wiradjuri dendroglyphs and shields, but now seems to have a life of its own. Did you deliberately take it from a culturally specific context – which you've updated – to brand yourself?

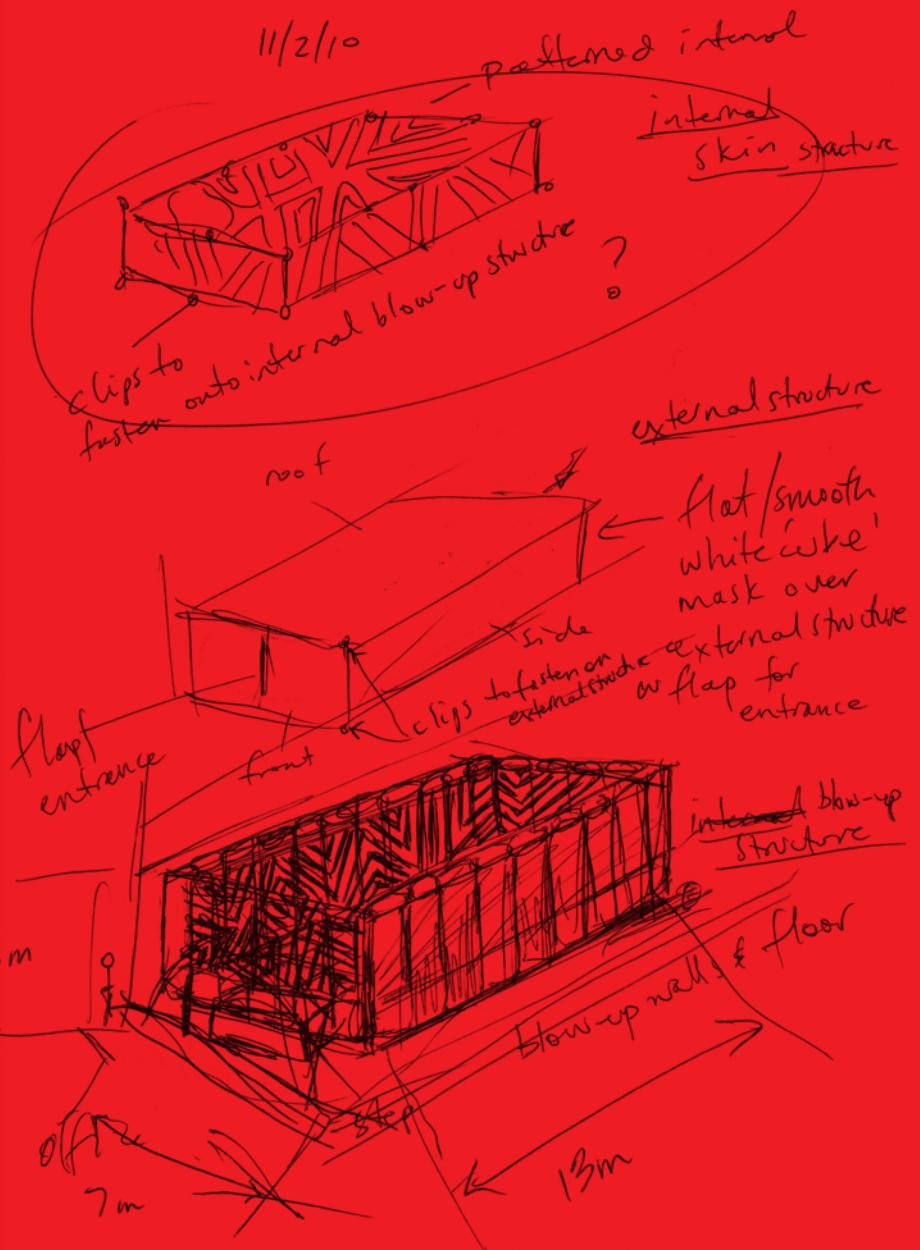
I don't think of it as a brand for me. It's more of an intuitive act – I feel safe when I see the pattern. It's a reminder or marker of culture. I often talk about its hallucinatory optical effect. I like the idea of being hypnotised by a pattern, a pattern that can break the programme of how we are supposed to behave and what we are supposed to value. Who's to say what we're doing right now in this society is what we're supposed to be doing? For me the pattern represents a matrix. It's covering the surface and coding this structure and the people who experience it. It can take you somewhere else, and I hope that's what it does.

Endnotes

1. Jumping Castle War Memorial, exhibited on Cockatoo Island, Sydney, as part of the 17th Biennale of Sydney, The Beauty of Distance: Songs of Survival in a Precarious Age, 12 May – 1 August 2010.
2. Theme Park, Museum of Contemporary Aboriginal Art (AMAU), Utrecht, the Netherlands, 17 October 2008 – 13 April 2009; 8 Months of War – A Public Archive, DETACHED, Hobart, Australia, 11 September – 5 December 2009.

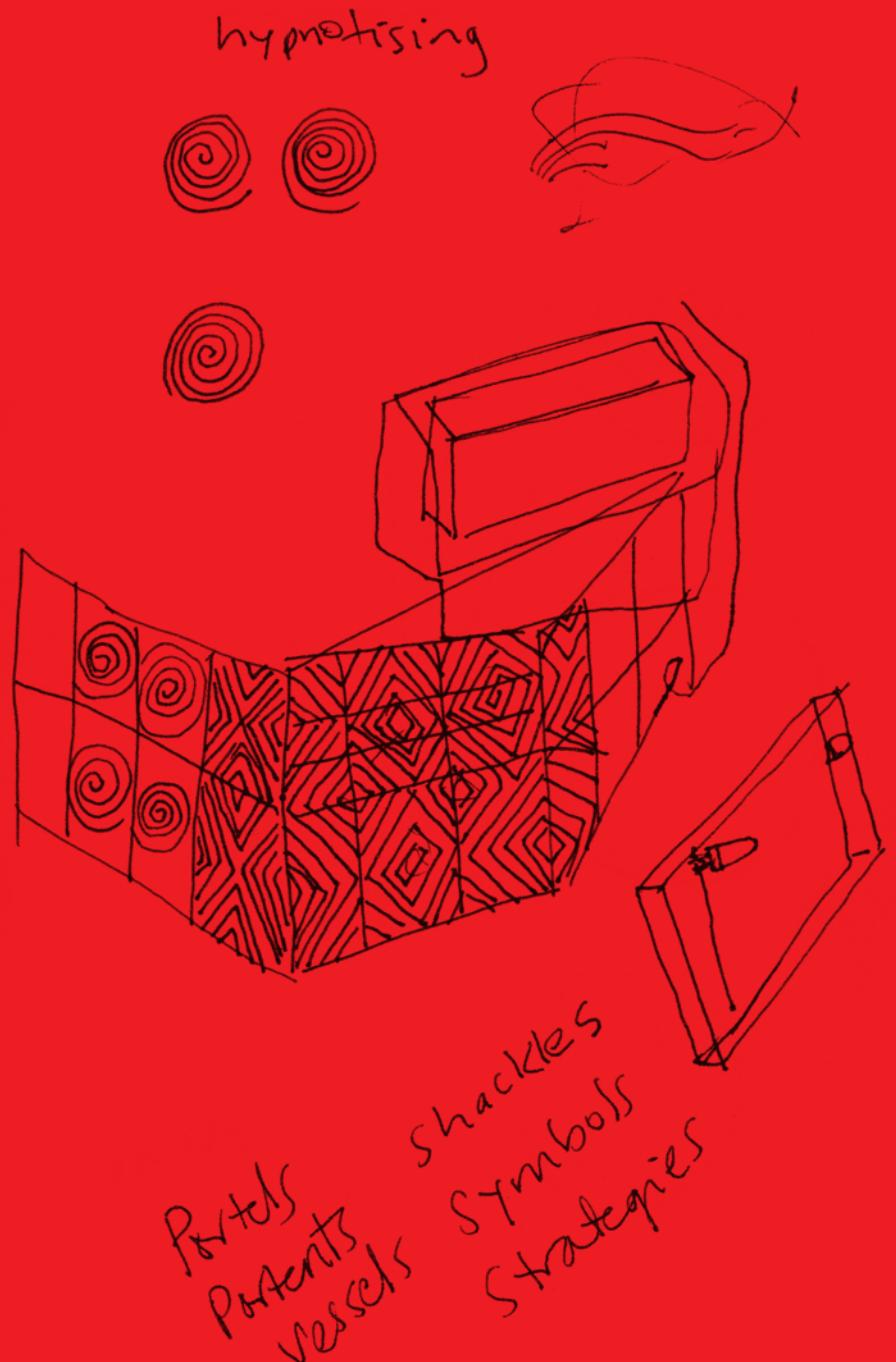


11/2/10



EXPLODING PLASTIC INEVITABLE¹

WAYNE TUNNICLIFFE
SENIOR CURATOR, CONTEMPORARY ART
ART GALLERY OF NEW SOUTH WALES



The title of Brook Andrew's new sculptural environment, *The Cell*, immediately suggests two things: the most basic element of an organism and a prison. The first is the building block of life, the minute structure from which we and all living things are composed; the second is a room that contains a life condemned, punished and locked away. One suggests connectivity, growth and potential; the other stasis and even degeneration, 'rotting away in a prison cell'. More recently, a third meaning for 'cell' has gained currency: a unit within an underground organisation; a group of political dissidents who join together temporarily to plan and execute an action or attack before dispersing into a larger, less visible organisational network. Life and death, entrapment and potential, stasis and revolution; all are expressed in this simple title, *The Cell*.

Andrew's cell is a room within a room, a sculpture that inhabits the gallery while mimicking the rectangular structure of its 'host'. The inflatable structure recalls the use of plastic in art in the 1960s, when it became an alternative medium to the steely rectitude of welded metal sculpture and had the everyday pop-cultural immediacy familiar from the home, office and supermarket. Plastic works paralleled developments in design, whereby inflatable furniture, pods, rooms and entire buildings became radical and inexpensive alternatives. According to design historian Alastair Gordon, the makers of inflatables 'wanted to liberate architectural space the way musicians like Jimi Hendrix were liberating rock music, to create scenarios in which interiors, even whole buildings, would appear as cellular entities, detached from conventional engineering, floating, almost non-existent'.² These utopian aspirations came unstuck as the impracticalities of living in plastic became apparent. However, plastic remained a symbol of liberation, freeing up thought about architectural form and how it proscribes social interaction.

The exterior surface of *The Cell* is covered with a red-and-white diamond pattern, a brash abstract design that recalls the colour and style of early twentieth century Russian communist agitprop graphics as well as some later high-modernist abstract painting. The rigid formalism and repetition of this design is tempered by the structure's gently bulging plasticity. Like a bastard child of an outsize Bridget Riley op art painting and a Claes Oldenburg soft sculpture, the work unites form and anti-form. Just as op

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art rapidly and easily moved off canvases into interior design, homewares, clothing and advertisements, Andrew's pattern is flexible and visually striking in whatever context he chooses for it.

The diamond pattern is a visual and conceptual leitmotiv. It has appeared frequently in Andrew's work over the last decade (though more usually in black and white), linking works that are materially disparate. It has been the background for boxer Anthony Mundine in the print series *Hope and Peace*, 2005; a wall painting behind neon designs in *Loop: A Model of How the World Operates*, 2008; a surface design on the giant inflatable carnivalesque clowns *Clown I* and *Clown II*, 2008; and a printed pattern on the performers' costumes in *Colony*, 2007. Most recently it appeared as an overall pattern on *Jumping Castle War Memorial*, 2010, and on a cover design for *Art & Australia* magazine.³ This eye-popping and highly photogenic design has the attention-grabbing lucidity of the best advertising campaigns. The high media profile of *Jumping Castle War Memorial*, often singled out from over 440 works in the 17th Biennale of Sydney,⁴ demonstrates how effectively Andrew's projects engage wide audiences.

Importantly, while suggesting a skein of cultural influences, the diamond design is derived from Wiradjuri shields and dendroglyphs, calling on the specific culture and history of Andrew's maternal ancestors. The shields are carved with an intense pattern of diamonds within diamonds, and the dendroglyphs are incisions made into the bark of living trees for ceremonial purposes. The dendroglyph patterns merge with the organic structure into which they are carved, expanding as the tree grows and decaying as the tree dies. While maintaining a connection to its source, however, Andrew's contemporary pattern has a fresh purpose: the optical, overwhelming effects it has on viewers reflect the power of consumerist spectacle to which we are all susceptible.

The Cell is an object and an environment; something to be viewed from outside but also to be experienced from inside. As with much recent installation art, it asks for active audience participation rather than passive viewing. If, on the exterior, the pattern has a disorienting affect, this becomes even more pronounced on entering the work. Their clothes covered with a

costume designed by the artist, viewers assume a performative role as they crawl through a tube into the sculpture. The artist has likened this sensation to being transported around Willy Wonka's eccentric and wonderful confectionary world in *Charlie and the Chocolate Factory*,⁵ an analogy that emphasises the somewhat hallucinogenic feeling of entering this space wearing an artwork patterned to match it. Once inside, the participant (as the viewer has now become) discovers an environment of muted light, muffled sound and enveloping plastic comfort, whose surface is covered with the same diamond pattern, only now in black and white. Cocooned from the world, this ambient environment suggests a womb-like survival pod.

The costumes are patterned versions of the coveralls we are used to seeing on television in crime scene investigations, when clothing needs to be protected or a site kept free from contamination. In donning one, the viewer assumes a new identity, but one proscribed by the artist. Like any uniform, it induces a loss of selfhood, an experience that can be both confronting and liberating. Wearers are freed from other signals about tribe, caste and status and become one with this greater system of design and form.

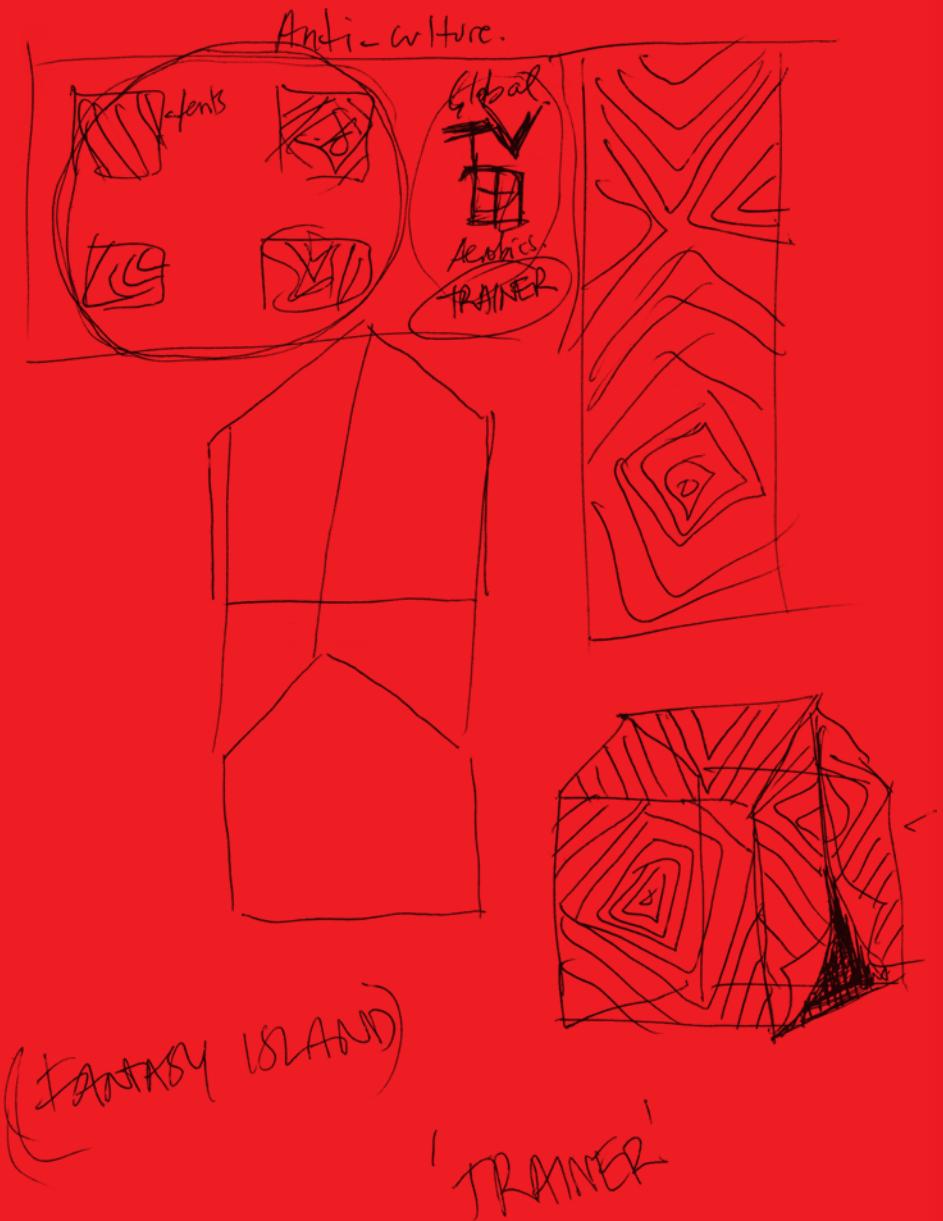
In the darkened room, patterned walls and patterned costume – space and object – merge, making them difficult to distinguish. This symbolic erasure of the individual potentially creates a sense of communalism, a shift from 'me' to 'us' that seems radical in our individualistic 'because I'm worth it' culture. It can also produce a disorienting hallucinogenic effect, a counter-cultural dissolution of form and meaning, of physical and conceptual space, heightening the participant's sensory awareness or causing them to spiral into a 'bad trip'.

The number of costumes limits the number of participants, however, and our experience inside the cell can be one of privilege. On the other hand, if we perceive the cell as a place of incarceration, and the costumes as prison uniforms, the loss of identity is no longer liberating; instead, a sense of anxiety, claustrophobia and entrapment may ensue. However, should we feel uncomfortable, we can choose to leave at any time. This liberty is not afforded to prisoners – including the 24 per cent of Australian prisoners who are Aboriginal or Torres Strait Islander, despite these groups



*blow-up balls
that people can
move*





comprising only 2.5 per cent of the population – or to the asylum seekers and illegal immigrants who are held in Australian detention centres.⁶ In engaging oppositions such as freedom/entrapment and community/individualism, Andrew creates space for social and political insight and asks us to make ethical decisions when we encounter his works.

Andrew's recent references to the circus, fun fairs and amusement parks in works such as *Theme Park*, 2008, have sought to entertain audiences while asking us to take responsibility for being entertained, especially if it is at the expense of someone else. *Jumping Castle War Memorial* asks us to choose whether or not to jump on this fun fair attraction, which is covered in the same Wiradjuri motifs as *The Cell*. Is our immediate infantilised pleasure an appropriate response to a fragile and temporary monument to the race wars in Australia and beyond? But *Jumping Castle* is also an un-monument, a farcical emulation of the permanence and gravitas we expect from a real memorial. Andrew's work participates in consumerist entertainment while engaging in counter-culture dissidence. However, its intention is not cynical. Pleasure does not come without the opportunity for a more thoughtful response, and for action in the form of remembering and commemorating still-repressed narratives from the past.

While addressing the site in which they are located, *Jumping Castle War Memorial* and *The Cell* are typical of recent installation practice in which the location of the work is essentially changeable. The ability to create a photogenic and memorable experience contributes to the effective afterlife of the installation. In addition to those who participate in these works, there will be others who view photographs, read press reports, look at catalogues and search online. This echoes Miwon Kwon's influential reading of site as 'now structured (inter)textually, rather than spatially ... its model is not a map but an itinerary, a fragmentary sequence of events and actions through spaces, that is, a nomadic narrative whose path is articulated by the passage of the artist'.⁷ While the metaphor of the artist as nomad has been criticised as an inappropriate cultural comparison, it remains a useful way to consider how an artwork can move its site and meaning. With Andrew's inflatables there

is no permanence; they remain opposite to what we expect of public sculpture or major commissioned projects. At the end of the exhibition, when the pumps are switched off and the plugs pulled, these works simply and rapidly deflate. As Karl Marx wrote in another context, 'All that is solid melts into air'.⁸ Like a circus, however, they pack up and travel on before raising their tent in a new location and beginning their 'roll up, roll up' pitch of seeking another audience in another town where spectacle may again unfold.

Endnotes

1. *Exploding Plastic Inevitable* was the name of a series of freeform multimedia events organised by Andy Warhol in 1966 and 1967.
2. Alastair Gordon, *Spaced Out: Radical Environments of the Psychedelic Sixties*, Rizzoli, New York, US, p. 87.
3. *Art & Australia*, vol. 47, no. 4, winter, 2010.
4. 17th Biennale of Sydney, *The Beauty of Distance: Songs of Survival in a Precarious Age*, 2010.
5. In conversation with the author, 10 May 2010.
6. Statistics from the Australian Human Rights Commission, <www.hreoc.gov.au/social_justice/statistics/index.html>, viewed 24 May 2010.
7. Miwon Kwon, *One Place after Another*, MIT Press, Cambridge, Massachusetts, US, 2002, p. 29.
8. Karl Marx, *Manifesto of the Communist Party*, 1848.

Wayne Tunnicliffe is Senior Curator, Contemporary Art, at the Art Gallery of New South Wales, Sydney. He is responsible for contemporary Australian art at the Gallery and has acquired works by many younger artists for the collection. He is particularly interested in cross-cultural dialogue and affinities, and in art that explores history, memory and place. His recent exhibitions and publications for the Gallery include: *Wilderness* (2010), which explored contemporary attitudes to nature and the wild in painting; the project show *Nick Mangan: Between a Rock and a Hard Place* (2009); the forty-year survey *Tim Johnson: Painting Ideas* (co-curated with Julie Ewington, 2009); the collaborative exhibition between Portuguese artist Angela Ferreira and Madrid resident/Australian artist Narelle Jubelin, *The Great Divide* (2009); the selected work exhibition *Adam Cullen: Let's Get Lost* (2008); *An Incomplete World* (2007), drawn from the UBS contemporary art collection; the sculpture and installation exhibition *Adventures with Form in Space* (2006); *Contemporary: AGNSW Contemporary Collection* (commissioning editor, 2006); and *Unscripted, Language in Contemporary Art* (2005). Wayne Tunnicliffe has also co-curated over seventy of the Gallery's Level 2 Project Space exhibitions and was managing curator of *Australian Perspecta 1999: Living Here Now*.

Pages 30–41

Details from artist's sketchbook, 2010

Courtesy the artist

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Working images for *The Cell*, 2010

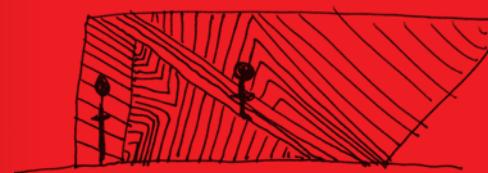
vinyl with fan blower, 300 x 1250 x 600 cm

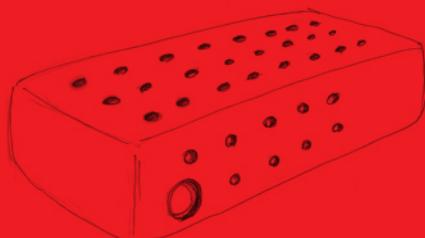
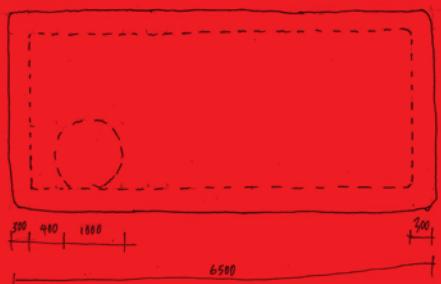
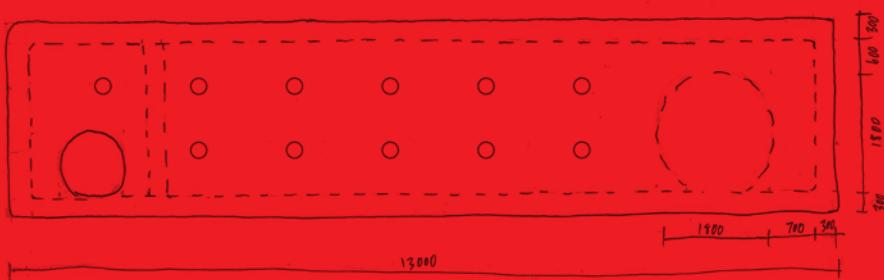
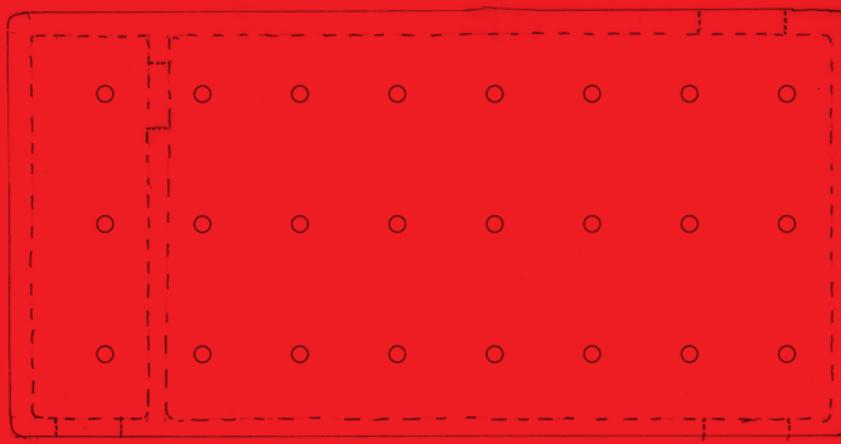
Sketch and 3D render: Urban Art Projects

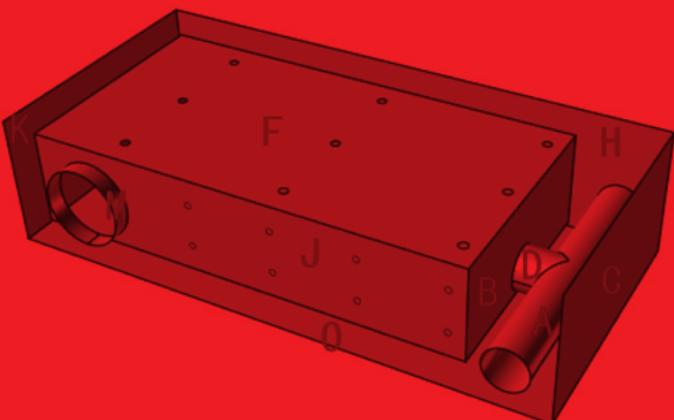
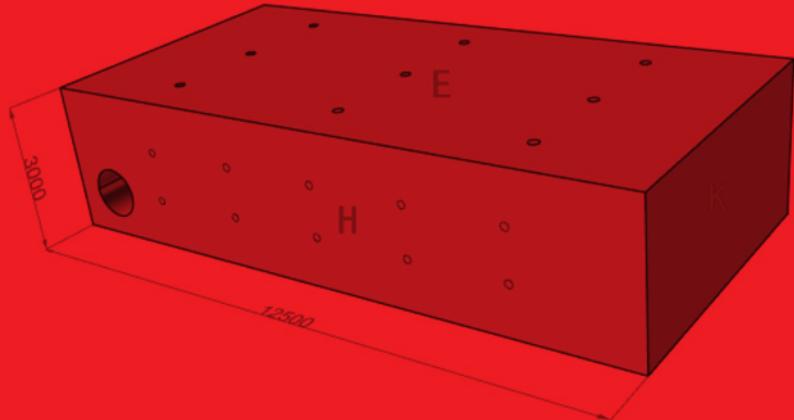
Model: Brook Andrew

Template drawing: Shanghai Inflatable

Courtesy the artist









**COLOUR
PLATES**

















ENDMATTER

Pages 50–79

The Cell, 2010

vinyl with fan blower, 300 x 1250 x 600 cm

production photographs, Urban Art Projects, Shanghai, China

Commissioned by Sherman Contemporary Art Foundation, Sydney, Australia, 2010;

presented in partnership with the Institute of Modern Art, Brisbane, Australia

Courtesy the artist and Sherman Contemporary Art Foundation

Photos: Roger D'Souza

1970	Solo exhibitions	2004	2009	High Tide: New Currents in Art from Australia and New Zealand, Zacheta National Gallery of Art, Warsaw, Poland, and Contemporary Art Centre, Vilnius, Lithuania	2002	1996	Monash University Museum of Art, Melbourne
Born in Sydney, Australia		Kalar Midday series and Emu, Gallery Gabrielle Pizzi, Melbourne, Australia	The Exotic Human: Other Cultures as Amusement, Teylers Museum, Haarlem, the Netherlands and Museum Dr. Guislain, Ghent, Belgium	Border Panic, Performance Space, Sydney, Australia	Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia	Museum of Contemporary Art, Sydney	Museum of Contemporary Art, Melbourne
1998–99	The Cell, Sherman Contemporary Art Foundation, Sydney, and Institute of Modern Art, Brisbane, Australia	Ngajuu Want to Believe, Experimental Art Foundation, Adelaide, Australia	Typical! Clichés of Jews and Others, Jewish Museum, Berlin, Germany; Jewish Museum, Vienna, Austria; and Spertus Institute, Chicago, US	Satellite06, Shanghai Biennale satellite event, Yangshupu Rd Pavilion, Shanghai, China	Blondies and Brownies, Torch Gallery, Amsterdam, the Netherlands	Souvenir Greetings from Sydney, Craft Council of NSW, Sydney, Australia	Museum Victoria, Melbourne
1990–93	Danger of Authority, Bachelor of Visual Arts, University of Western Sydney, Sydney, Australia	Bununji nginduugir AMERICA, Tolarno Galleries, Melbourne, Australia	The Unseen, Sanskriti Kendra, Delhi, India	21st Century Modern: 2006 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia	4th Biennale d'art contemporain de Nouméa: Adelaide Biennials of Australian Art, Art Gallery of South Australia, Adelaide, Australia	Perspecta, Art Gallery of NSW, Sydney, Australia	National Portrait Gallery, Canberra
Lives and works in Melbourne, Australia	8 Months of War, DETACHED, Hobart, and University of Queensland Art Museum, Brisbane, Australia	Contention series, Contemporary Art Centre of South Australia, Adelaide, Australia	Half Light – Portraits of Black Australia, Art Gallery of NSW, Sydney, Australia	2005 Black on White, Centre for Contemporary Photography, Melbourne, Australia	Blackness: Blak City Culture, Sydney, Australia	Fresh Art, S.H. Ervin Gallery, Sydney, Australia	University of Western Sydney, Sydney
	Brook Andrew: The Island, University of Queensland Art Museum, Brisbane, Australia	Brook Andrew: The Island, Art Centre of South Australia, Adelaide, Australia	Lost & Found: An Archeology of the Present, TarraWarra Biennial, TarraWarra Museum of Art, Victoria, Australia	The Butterfly Effect, Sydney Festival, Australian Museum, Sydney, Australia	Menthen ... Queue Here!, Djamu Gallery: Australian Museum at Customs House, Sydney, Australia	Blakness: Blak City Culture, Australian Centre for Contemporary Art, Melbourne; Australian touring exhibition	Vizard Foundation, Melbourne
	2008	Dispersed Treasures, Royal Albert Memorial Museum and Art Gallery, Exeter, UK	Prism: Contemporary Australian Art, Bridgestone Museum of Art, Ishibashi Foundation, Tokyo, Japan	2004 Colour Power, National Gallery of Victoria, Melbourne, Australia	Claiming Title, Carleton & St Olaf Colleges, Northfield, Minnesota; Lawrence University, Appleton, Wisconsin; and Samuel Dorsky Museum of Art, State University of New York, New Paltz, New York, US	Awards and grants	
	Brook Andrew: Theme Park, Aboriginal Art (AAMU), Utrecht, the Netherlands	Group exhibitions	Trans Versa, Museo de Arte Contemporáneo, Santiago, Chile	2004 Australian Culture Now, Australian Centre for the Moving Image and National Gallery of Victoria, Melbourne, Australia	Mary Alice Evatt Award, Artspace, Sydney, Australia	New Works Grant, Arts Victoria	
	The Island, Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK	No-Name Station, Iberia Center for Contemporary Art, Beijing, China	De Overkant/Down-Under, Stichting Den Haag Sculptuur, The Hague, the Netherlands	Our Place: Indigenous Australia Now, Cultural Olympiad Program, Athens, Greece	Wring, Performance Space, Sydney, Australia	2006 New Works Grant, Australia	
	Come into the Light, Tolarno Galleries, Melbourne, Australia	The Beauty of Distance: Songs of Survival in a Precarious Age, 17th Biennale of Sydney, Sydney, Australia	The Story of Australian Printmaking 1801–2005, National Gallery of Australia, Canberra, Australia	Oltre il Mito [Beyond Myth], Palazzo Papadopoli, 48th Venice Biennale, Venice, Italy	People's Choice, Josephine Ulrick and Win Schubert Photography Award, Gold Coast City Art Gallery		
	Brook Andrew: Eye to Eye, Monash University Museum of Art, Melbourne, Australia; Australian and South East Asian touring exhibition	Grand Nord Grand Sud: Artistes inuit et aborigines, Musée de l'Abbaye de Daoulas in co-production with Musée des Confluences, Lyon, France	Alfred Metraux: From Fieldwork to Human Rights, Smithsonian Institution, National Museum of Natural History, Washington D.C., US	Moet and Chandon Australian Art (AAMU), Utrecht, the Netherlands	Art Gallery of NSW, Sydney	2005	
	2006	YOU'VEALWAYSWANTED-TOBEBLACK [TU VISADA NOREJAI BUTI JUODAS], National Gallery of Victoria, Melbourne, Australia	Curious Colony: A Twenty-first Century Wunderkammer, Newcastle Regional Art Gallery, NSW, Australia	Aboriginal Art: Spirit & Vision, Sammlung-Essl, Vienna, Austria	Art Gallery of South Australia, Adelaide	New Works Grant, Arts Victoria	
	2005	Peace, The Man & Hope, Gallery Gabrielle Pizzi, Melbourne, Australia	100 Years: Highlights from The University of Queensland Art Collection, University of Queensland Art Museum, Brisbane, Australia	Constructed in the Field of the Other, Artspace, Sydney, Australia	Art Gallery of Western Australia, Perth	Feature Film Development Grant, Australian Film Commission	
		Stick It! Collage in Australian Art, National Gallery of Victoria, Melbourne, Australia	Light Sensitive: Contemporary Australian Photography from the Loti Smorgon Fund, National Gallery of Victoria, Melbourne, Australia	Australian Photographic Portrait Prize, Art Gallery of NSW, Sydney, Australia	Artbank	2002	
		Points of View: Australian Photography 1985–95, Art Gallery of NSW, Sydney, Australia	New View: Indigenous Photography, National Gallery of Australia, Canberra, Australia; Australian touring exhibition	Re-take: Contemporary ATSI Photography, National Gallery of Australia, Canberra, Australia	Benalla Art Gallery, Victoria		
			Photographic Perspectives, Monash Gallery of Art, Melbourne, Australia; Australian national touring exhibition	Portrait Prize, Art Gallery of NSW, Sydney, Australia	BHP Billiton Flinders University Museum, Adelaide		
				Photography, National Gallery of Australia, Canberra, Australia; Australian touring exhibition	Gordon and Marilyn Darling Griffith University, Brisbane	Research Grant, College of Fine Arts, University of NSW	
				Quay Works, Sydney Festival, Sydney, Australia	La Trobe University Art Museum, Melbourne	2001 Fellowship, Australia Council for the Arts	

2000	2005–06	Books	and give me that old time religion' in Elliott, D. (ed.), <i>17th Biennale of Sydney. The Beauty of Distance: Songs of Survival in a Precarious Age</i> , Biennale of Sydney and Thames and Hudson	Articles and reviews	'Report from Australia: Down under no more', <i>Art in America</i> , April.	2000	Vanni, I., 'Blak beauty', <i>Artlink (The Future of Art)</i> , vol. 19, no. 2.
Professional Development Grant, Australia Council for the Arts Commission, Metro Screen and the Australian Film Commission	Honorary Fellow, School of Anthropology, Geography and Environment Studies, University of Melbourne, Melbourne, Australia	Art & Australia (ed.), <i>Current: Contemporary Art from Australia and New Zealand</i> , Art & Australia, Sydney, Australia, 2008.	Gardner, A., 'Brook Andrew: Sensation and sensory politics', <i>Art & Australia</i> , vol. 47, no. 4, winter.	Morgan, J. "There might be big artworks but you can't jump in them" Brook Andrew', <i>Spectrum, Sydney Morning Herald</i> , 8 May	Crawford, A., 'Brook Andrew', <i>Artist Profile</i> , no. 11.	2004	'Indigenous.arts.online', <i>Artlink</i> , vol. 20, no. 1.
1998 Kate Challis RAKA Art Award, Ian Potter Museum of Art, University of Melbourne Commission, Metro Screen and SBS	2005 Sydney College of the Arts, University of NSW, Sydney, Australia	Arthur, B. & Morphy, F. (eds), <i>Macquarie Atlas of Indigenous Australia: Culture and Society through Time</i> , Macquarie Dictionary Publishers, Sydney, Australia, 2005.	Hlavajova, M., 'The imagined place down under' in <i>Theme Park</i> , Museum of Contemporary Aboriginal Art (AAMU), Utrecht, the Netherlands.	Coombes, A. E. (ed.), <i>Rethinking Settler Colonialism: History and Memory in Australia, Canada, Aotearoa</i> , Bundanon Trust, NSW, Australia	Thomas, N., 'Blow-up: Brook Andrew and the anthropological archive' in <i>The Island</i> , Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK.	2008	Crawford, A., 'Putting black beauty up in lights', <i>The Age</i> , 1 April.
1997 New Works Grant, Australia Council for the Arts	Intersections, University of Hawaii, School of Art, Hawaii, US	Cresci, M. (ed.), <i>Future Images</i> , 24 ORE Motta Cultura srl, Milan, Italy, 2009.	Nicholls, C., 'Signs for the times', <i>Monument</i> , no. 88, December 2008 – January 2009.	Kendra, New Delhi, India	Brook Andrew and the anthropological archive' in <i>The Island</i> , Museum of Archaeology and Anthropology, University of Cambridge, Cambridge, UK.	2009	Andrew, B., 'I Split Your Gaze' (pagework), <i>LOG Illustrated (Totem & Taboo)</i> , no. 8, spring.
1996 Professional Development Grant, Australia Council for the Arts	2000–01 AsiaLink Residency, Sanskriti	New Zealand and South Africa, Manchester University Press, New York, US, 2006.	Chapman, C., 'Brook Andrew: Never make decisions based on fear', <i>Art & Australia</i> , vol. 40, no. 3, autumn.	2000 Gasworks and Goldsmiths College, London University, London, UK	Papastergiadis, N., 'Crossed territories' in Barlow, G. (ed.), <i>Brook Andrew: Eye to Eye</i> , Monash University Museum of Art, Melbourne, Australia.	2003	Barragán, P., 'Imágenes Aborigenes', <i>El Periódico del Arte</i> , no. 22, May.
1993 Mary Alice Evatt Award, Artspace	2000 Gasworks and Goldsmiths College, London University, London, UK	Kleinert, S. & Neale, M. (eds), <i>The Oxford Companion to Aboriginal Art and Culture</i> , Oxford University Press, Melbourne, Australia, 2000.	Johnston, R., 'Lost and found: An archeology of the present', <i>un Magazine</i> , vol. 2, no. 2, November.	1999 Residencies	Langton, M., 'Making the land speak: Aboriginal subalterns & garrulous visuality' in N. Tsoutas (ed.), <i>Knowledge + Dialogue + Exchange: Remapping Cultural Globalisms from the South</i> , Artspace, Sydney, Australia, 2005.	2008	Fortescue, E., 'Spotlight on cultural beauty', <i>Daily Telegraph</i> (Sydney), 19 February.
2010 No-Name Station, China/ Australia Cultural Exchange, Warmun Art Centre, Turkey Creek, Western Australia, Australia	1999 Northern Editions, Charles Darwin University, Darwin, Australia	2006 Crombie, I., <i>Light Sensitive: Contemporary Australian Photography from the Loti Smorgon Fund</i> , National Gallery of Victoria, NGV Foundation, Melbourne, Australia, 2008.	Nicholls, C., 'Brook Andrew: Seriously playful', <i>Real Time + Onscreen</i> , no. 54, April–May	2006 International Studio and Curatorial Program (ISCP), New York City, US, for the Australia Council for the Arts	Langton, M., 'High excellent technical flavour' in <i>Brook Andrew: Hope and Peace</i> , Gallery Gabrielle Pizzi and Brook Andrew, Melbourne, Australia.	2006	Green, C., 'Constructed in the field of the other', <i>Art & Text</i> , no. 65, May/July.
2006 The South Project, Trans Versa, Museo de Arte Contemporáneo, Galería Metropolitana and Centro Cultural Matucana 100, Santiago, Chile Contemporary Art Centre, Vilnius, Lithuania	Exhibition catalogues	2005 Langford, M., (ed.), <i>Le Mois de la Photo à Montréal: Image and Imagination</i> , McGill-Queen's University Press, Montreal, Canada.	Strickland, K., 'Black lives viewed from the inside', <i>The Australian</i> , 3 October.	2008–09 International Studio and Curatorial Program (ISCP), New York City, US, for the Australia Council for the Arts	Langton, M., 'High excellent technical flavour' in <i>Brook Andrew: Hope and Peace</i> , Gallery Gabrielle Pizzi and Brook Andrew, Melbourne, Australia.	2007	James, B., 'Opening doors on our past', <i>Spectrum Arts</i> , <i>Sydney Morning Herald</i> , 25 September.
	2010 Elliot, D., 'From Captain Cook to Cap'n Hook ...	2005 Craswell, P., 'Brook Andrew: Hope & Peace', <i>Artlink</i> (Ecology: Everyone's Business), vol. 25, no. 4.	Nicholls, C., 'Transcending the culture of sheep', <i>Asian Art News</i> , vol. 16, no. 4, July–August.	2002 Backhouse, M., 'Australian artists reign in Spain', <i>The Age</i> , 30 January.	Smee, S., 'Show me the Moet', <i>Metro</i> , <i>Sydney Morning Herald</i> , 16 April.		
		2005 Minter, P., 'Telling our own stories: Peter Minter talks to artist Brook Andrew', <i>Meanjin (Blak Times: Indigenous Australia)</i> , vol. 65, no. 1.	2005 Fenner, F., 'Ground Work', <i>Art in America</i> , May.	2005 Storer, R., 'Sydney Gay and Lesbian Mardi Gras Visual Arts Program 1999', <i>Eyeline</i> , no. 39, autumn/winter.			
			2001 Loxley, A., 'Back from the sidelines', <i>Art & Australia</i> , vol. 39, no. 1, spring.	2001 Sutton, P., '48th Venice Biennale: Arkley's burbs surprise', <i>The Age</i> , 15 June.			

Sherman Contemporary Art Foundation (SCAF) was established in April 2008 as a not-for-profit organisation to champion research, education and exhibitions of significant and innovative contemporary art from Australia, the Asia-Pacific region and the Middle East. SCAF works closely with artists in commissioning new work and developing exhibitions that emerge and respond to the gallery's four-part complex comprising a large exhibition area, mini 'out-site' space, versatile theatre annex and zen garden. Extensive projects are developed through partnerships with public art institutions at a regional, state and national level while broad public engagement with contemporary art is fostered through publishing and forum programmes. In addition, Sherman Visual Arts Residency (SVAR), located directly across the road from the gallery, offers a supportive environment and accommodation for visiting artists, filmmakers, architects, writers, curators and scholars.

The experience of developing Sherman Galleries (1986–2007) as a respected commercial and educational enterprise within the international art world underpins the Foundation at both a conceptual and practical level. Dr Gene Sherman AM, SCAF Chairman and Executive Director, has drawn on her extensive international networks to establish the Foundation, and initiates and guides its activities in collaboration with an advisory board of respected peers: Andrew Cameron, Doug Hall AM, John Kaldor AM, Akira Nakayama, Tomoko Nakayama, Dr Claire Roberts and Michael Whitworth.

Dr Gene Sherman AM is Chair and Executive Director of Sherman Contemporary Art Foundation. She has a specialised knowledge of art, literary theory and French and English literature and spent seventeen years teaching, researching and lecturing at secondary and tertiary levels. As Director of Sherman Galleries (1986–2007) she initiated, negotiated and organised twelve to seventeen exhibitions annually, as well as regional and national touring exhibitions within Australia, and international touring exhibitions through the Asia-Pacific region. Gene and Brian Sherman sponsored a Master of Fine Arts Administration student at the College of Fine Arts, The University of New South Wales (1997–2007), a studio at Bundanon and a contemporary Australian art-research room at the Schaeffer Fine Arts Library, The University of Sydney. Dr Sherman is on the Board of the National Portrait Gallery, Canberra, the Venice Biennale Commissioner's Council, the Art & Australia Advisory Board, and the Australia-Israel Cultural Exchange. In 2003 the French Government honoured Dr Sherman with the award of *Chevalier de l'Ordre des Arts et des Lettres* for her contribution to culture. She received an Honorary Doctorate of Letters from The University of Sydney in 2008 and was appointed a Member of the Order of Australia in 2010.



The **Institute of Modern Art**, Brisbane, opened in 1975, making it Australia's second-earliest contemporary art space. Its programme includes exhibitions by emerging and established local, national and international artists. The IMA operates in an expanded field of contemporary-art practice, taking in aspects of cinema and new music. It is a regular publisher. In addition to producing exhibition catalogues, it publishes stand-alone books, including scholarly titles. It co-publishes the *Australian and New Zealand Journal of Art*, Australasia's principal peer-reviewed art-history journal, with the Art Association of Australia and New Zealand. The IMA runs residencies to support its exhibitions and publishing, including a writers residency, a joint project with *Eyeline* magazine. It is funded by Arts Queensland and the Australia Council, and is a member of Contemporary Arts Organisations of Australia.



Sherman Contemporary Art Foundation and the **Institute of Modern Art** thank Brook Andrew for his dedication to this project and the wonderful, vibrant work he has produced. Thanks to Wayne Tunnicliffe for his perceptive essay and his insightful interview with the artist.

We are deeply appreciative of the warm words of support by Her Excellency Ms Quentin Bryce AC, Governor-General of the Commonwealth of Australia, at the opening of the exhibition. We gratefully acknowledge the generous support of the Nelson Meers Foundation. Thank you to Johnnie Walker, A.R.T., Tokyo, for his commitment and advice.

Heartfelt thanks as always to Brian Sherman for his unwavering support for SCAF's activities.

Brook Andrew, SCAF and IMA wish to thank the following people for supporting this project and Brook's practice:

Trevor and Veronica Andrew
Caroline Baum
Rose Chamock
Anna Cordingley
Luke Harris and Alanah Walker,
Urban Art Projects
Sam Meers
Jan Minchin, Olivia Radonich and
Erin O'More, Tolarno Galleries
Vaidas Stalioraitis
Margaret Throsby
Eleonora Triguboff
Trent Walter

Published by Sherman Contemporary Art Foundation and the Institute of Modern Art 16–20 Goodhope Street Paddington NSW 2021 ABN 25 122 280 200 www.sherman-scaf.org.au	National Library of Australia Cataloguing-in-Publication entry Author: Tunnicliffe, Wayne Title: Brook Andrew: The Cell/ Sherman Contemporary Art Foundation by Wayne Tunnicliffe and Brook Andrew; prepared by Sherman Contemporary Art Foundation	ISBN: 9780957738287 (pbk) Subjects: Andrew, Brook – Exhibitions Art, Australian – Aboriginal artists – Exhibitions Art, Australian – 21st century – Exhibitions Installations (Art) – Australia – Exhibitions	Other Authors/Contributors: Andrew, Brook Sherman Contemporary Art Foundation Dewey Number: 709.04074	© 2010 Sherman Contemporary Art Foundation and Institute of Modern Art Copyright in the text is held by the authors. Copyright in the images is held by the artist.	Design Mark Gowing Design Editor Fiona Egan Interview transcription Genevieve O'Callaghan Printed in Australia by Southern Colour	All works and images courtesy the artist. Brook Andrew is represented by Tolarno Galleries, Melbourne.	
							<i>Brook Andrew: The Cell</i> Sherman Contemporary Art Foundation, Sydney 9 July – 18 September 2010
							Institute of Modern Art Director Robert Leonard Programme Manager Anna Zammit Programme Assistant Ross Manning Gallery Manager Dhana Merritt Publications Designer Katrina Stubbs Editor Evie Franzidis Bookkeeper Jewel Mackenzie



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