

# **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

Collection of the artist

# 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'.