

TITLE: Brook Andrew joins Ames Yavuz



Brook Andrew. Photo by Giacomo Sanzani

Ames Yavuz is proud to announce representation of multidisciplinary artist **Brook Andrew**.

Considered as one of Australia's most important artists and a leading voice in advocating for First Nations sovereignty and ways of being through contemporary art, curating and scholarship, Andrew's practice is grounded in his perspective as a person of Wiradjuri, Ngunnawal and Celtic ancestry. He creates works that share evocative stories of the history of colonial documentation and of the human condition today to reveal a different narrative of Indigenous pride, survival, beauty and cultural identity.

Following his collaboration with Ames Yavuz on two curated exhibitions; *Antipodean Inquiry* (2016) and *the order of nature* (2023) where he presented an immersive neon installation on a wall drawing titled *LOVE & KINDNESS*, Andrew will unveil a special presentation with the gallery for its debut in London at Frieze No.9 Cork Street in April 2024.

Andrew's artistic practice is driven by the collisions of intertwined narratives, often emerging from the mess of the "Colonial Wuba (hole)". His artworks, museum interventions, research, leadership roles and curatorial projects challenge the limitations imposed by power structures, historical amnesia and complicity to centre and support Indigenous ways of knowing through systemic change and *yindyamarra* (respect, honour, go slow and responsibility).

In 2023 alone, Andrew presented works as part of *The National 4: Australian Art Now*, Campbelltown Arts Centre, Australia; *No Feeling is Final: Solidarity collection of MOCA Skopje*, curated by WHW (What, How and for Whom), Kunsthalles Wien, Austria; *uMoya: The sacred Return of Lost Things*, Liverpool Biennial 2023, curated by Khanyisile Mbongwa, United Kingdom; *Sala de vídeo: Brook Andrew*, Museu de Arte de São Paulo (MASP), Brazil; *Memory is an Editing Station*, Biennial Sesc_Videobrasil, Brazil; and *Thinking Historically in the Present*, Sharjah Biennial 15, United Arab Emirates.

ABOUT THE ARTIST

Brook Andrew (b.1970, Wiradjuri and Ngunnawal/Australia) presents his artwork in Australia and internationally, with research-based museum interventions and Wiradjuri language being central to his practice. Andrew's museum interventions began in 1996 with *Dispersed Treasures* at the Royal Albert Memorial Museum, Exeter. The use of Wiradjuri language began shortly after, evident in early works such as *Ngajuu Ngaay Nginduugirr (I see you)* (1998), an installation combining photographic print and neon text. In 2017, Andrew's artistic career was recognised with a large-scale, immersive solo exhibition - *Brook Andrew: The Right to Offend is Sacred* at the National Gallery of Victoria, Melbourne. In 2022, Andrew debuted his multi-channel video, live performances and installation *GABAN* (2022) in 'YOYI! Care, Repair, Heal', Gropius Bau, Berlin.

As a curator, Andrew was the artistic director of the First Nations and artist-led *NIRIN: the 22nd Biennale of Sydney* (2020). Following this work, he was an international advisor for the Sámi Pavilion at the 59th Venice Biennale (2022), and a co-curator of *YOYI Care, Repair, Heal* at the Gropius Bau (2022) along with Kader Attia, Giscard Bouchotte, Natasha Ginwala, Bárbara Rodríguez Muñoz, under the curatorial lead of Stephanie Rosenthal in collaboration with SERAFINE1369. Other significant curatorial projects include *TABOO* (2012-2013), an exhibition and program of talks, performances and films screenings at the Museum of Contemporary Art Australia that brought together Australian and international speakers to respond to ideas around race, ethnicity, politics and religion.

As a leading thinker, practitioner and researcher in his field, Andrew is Enterprise Professor in Interdisciplinary Practice and Director of Reimagining Museums and Collections at the University of Melbourne and Adjunct in the Wominjeka Djeembana research lab, Monash University. He holds a DPhil from the Ruskin School of Art, University of Oxford.

In his role as Director of Reimagining Museums and Collections at the University of Melbourne (2022-ongoing), Andrew founded BLAK C.O.R.E, a collective driven by First Nations methodologies, research and cultural practices focusing on walumarra (protection), yindyamarra gunhanha (ongoing respect) and murungidyal (healing in the museum). With Professor Brian Martin, Andrew is also leading the Australian Research Council project *More than a guulany (tree): Aboriginal Knowledge Systems* (2021-23), hosted by Monash University. In 2019, Andrew concluded a 4-year Australian Research Council grant, *Representation, Remembrance and the Memorial*. Based at Monash University, Melbourne, this project was responded to repeated calls for a national memorial to Aboriginal loss and the Frontier Wars. Andrew is Adjunct Curator ngurambang-ayinya (First Nations), Guggenheim Abu Dhabi (2023-ongoing), and Artistic Associate of the Powerhouse Museum, Sydney, where he is curating a major exhibition for 2026 on global Indigenous ways of being.

Andrew will lead the forum *Indigenous Visions* during the 60th Venice Biennale (2024), a collaboration between Guggenheim Abu Dhabi and Museums and Collections, University of Melbourne. He has presented numerous public lectures, panels and talks, recent highlights include: the March Meeting, Sharjah Art Foundation, Sharjah (2022); *Reclaim the Earth* at Palais de Tokyo, Paris (2022); *Oceanic Imaginaries* at Stedelijk Museum, Amsterdam (2022); *Decolonizing Provenance Research* conference at Musée d'ethnographie de Genève, Geneva (2021); and *Asia Society's Arts and Museum Summit*, online (2021).

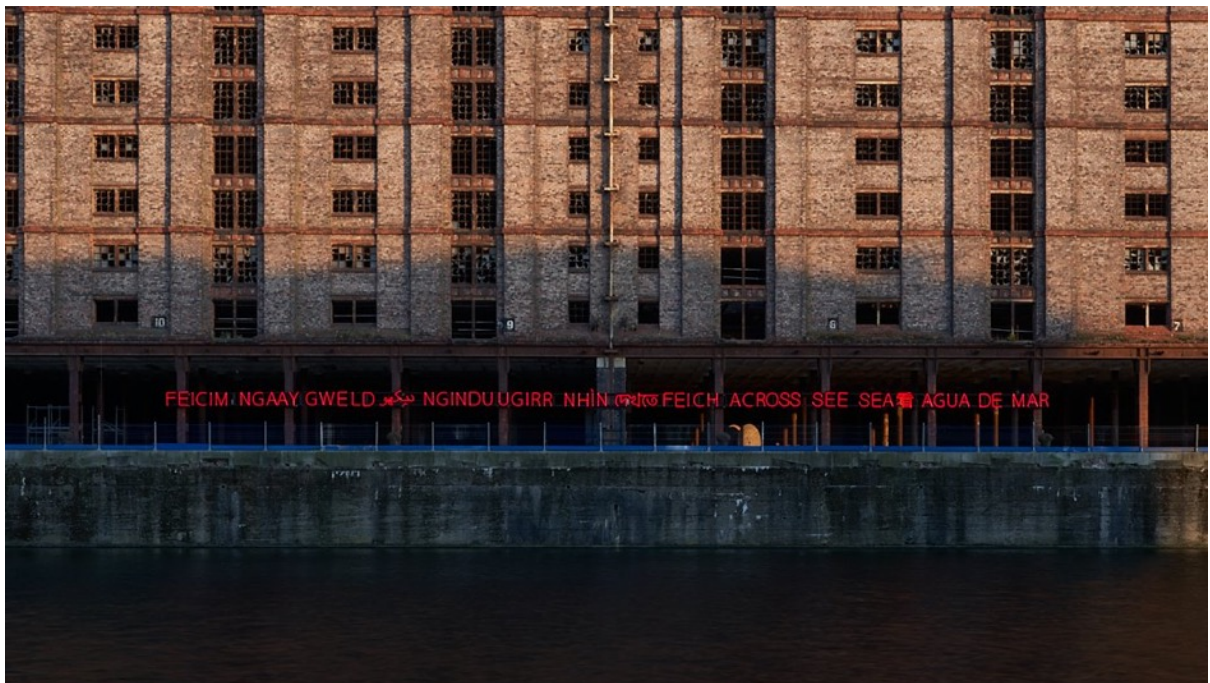
In addition to his artistic and scholarly practices, Andrew established the publishing arm Garru Editions in 2020. Publications include *galang 01* and *galang 02* (2022), volumes by the Powerhouse-galang, an Indigenous-led think tank, collective and sovereign space initiated by Andrew in his role as Powerhouse artistic associate.

Andrew is also represented by Galerie Nathalie Obadia (France and Belgium), Roslyn Oxley9 Gallery (Sydney, Australia) and Tolarno Galleries (Melbourne, Australia).

SELECTED ARTWORKS



Brook Andrew, installation view, *LOVE & KINDNESS* in 'the order of nature', Ames Yavuz, Singapore (2023).



Brook Andrew, installation view, *NGAY SEE*, 2023, Stanley Dock, (Liverpool Biennial 2023). Photography by Rob Battersby. Courtesy of the Liverpool Biennial.



Brook Andrew, *TIME VI*, 2012, mixed media on Belgian linen, 180 x 180 cm, edition of 3.



Brook Andrew, installation view, *Brook Andrew: The Right to Offend is Sacred*, National Gallery of Victoria, Melbourne (2017). Photography by Wayne Taylorin.



Brook Andrew, installation view, *AHY-KON-UH-KLAS-TIK*, Van Abbemuseum, Eindhoven, The Netherlands (2017).



Brook Andrew, *Sexy and dangerous*, 1996; printed 2005, computer-generated colour transparency on transparent synthetic polymer resin, 145.9 x 96 cm, edition of 20 + 2AP, Collection of the National Gallery of Victoria, Melbourne.