

## Curator and Artist Biographies

**CURATOR DR BIANCA BEETSON** is a Gubbi Gubbi/Kabi Kabi (Sunshine Coast) Waradjuri (NSW) woman, born in Roma Western Qld. Dr Beetson studied a Bachelor of Arts (Visual Arts) at the Queensland University of Technology 1993-95, completed Honours in 1998 and was awarded a Doctorate of Visual Arts in 2018. She is a visual artist who works in a broad range of media including painting, drawing, sculpture, public art, installation and photography. She is a former member of the seminal Aboriginal artists collectives Campfire Group and ProppaNow. Dr Beetson is the Program leader of the Bachelor of Contemporary Australian Indigenous Art degree at the Queensland College of Art, Griffith University and was recently appointed to the QAGOMA Board of Trustees.

**ROBERT ANDREW** is a descendant of the Yawuru people of the Rubibi (Broome) area West Kimberley, Western Australia and also has European and Filipino heritage. His practice lead research investigates denied and forgotten personal and family histories. Born in Perth in 1965, Andrew relocated to Brisbane in 2000. Andrew completed a Bachelor of Contemporary Australian Indigenous Art in 2012 at the Queensland College of Art (QCA), accepting his Fine Art Honours in 2013. He is currently completing his doctorate in Visual Arts at QCA, Griffith University. Andrew has exhibited widely throughout Australia including TarraWarra Museum of Art, Victoria (2016), National Gallery of Victoria (2015) and Cairns Regional Gallery (2014). Andrew's work was included in *AFTERGLOW*, the 2020 Yokohama Triennale, Japan. His work has been acquired by the National Gallery of Victoria for *Indigenous Art: Moving backwards into the future*. He has been the recipient of the Graduate Art Show and Survey Room Award (2013), the St Andrew's War Memorial Hospital Art Prize (2013) and The Alice Prize (2018), a finalist in the Geelong Contemporary Art Prize (2016) and the R&M McGivern Painting Prize (2016).

**FIONA FOLEY** is Badtjala and an influential curator, writer and academic as well as an internationally recognised artist. Foley pursues a diverse artistic practice encompassing painting, printmaking, photography, sculpture, mixed-media work, found objects and installation. Foley examines and dismantles historical stereotypes and her works explore a broad range of themes that relate to politics, culture, ownership, language and identity.

Foley has been exhibiting since the mid-1980s and was one of the founding members of the Boomalli Aboriginal Arts Co-operative in 1987. In 2009–10 the University of Queensland Art Museum, Brisbane and the MCA, Sydney co-curated a survey exhibition of Foley's work titled *Forbidden*. Her recent solo exhibitions were held at Andrew Baker Art Dealer, Brisbane 2017, Ballarat International Foto Biennale 2019 and the National Art School, Sydney, in 2020.

Recent group shows include *Saltwater Country*, Museum of Contemporary Aboriginal Art, Utrecht, Netherlands and touring (2015); *Whisper in My Mask*, 2014 TarraWarra Biennial, TarraWarra Museum of Art, Healesville, Victoria (2014); *undisclosed: 2nd National Indigenous Art Triennial*, National Gallery of Australia, Canberra (2012); *Vernacular Cultures and Contemporary Art from Australia, India and the Philippines*, La Trobe University Museum of Art, Melbourne (2011); and *The Beauty of Distance: Songs of Survival in a Precarious Age*, 17th Biennale of Sydney (2010).

**JULIE GOUGH** is an artist, writer and curator who lives in Hobart, Tasmania. She was born in Melbourne, Victoria (Australia) in 1965. Gough is Trawlwoolway through her maternal family, and her Traditional homeland is Tebrikunna in far north eastern Lutruwita / Tasmania. Gough's research and art practice involves uncovering and re-presenting subsumed and often conflicting histories, often referring to her own and her family's experiences as Tasmanian Aboriginal people. Her current work in installation, sound and video provides the means to explore ephemerality, absence and recurrence.

Gough holds a PhD from the University of Tasmania (2001), Masters degree (Visual Arts) University of London (Goldsmiths College)(1998), BA (Visual Arts) Curtin University West Australia (1994), BA Honours (Visual Arts) First Class, University of Tasmania (1995) and BA (Prehistory/ English Literature), University of West Australia (1987).

She has held over 20 solo exhibitions and exhibited in more than 130 group exhibitions since 1994 including The Clemenger Award, NGV (2009), Biennale of Sydney (2006), Liverpool Biennale, UK (1999), Perspecta, AGNSW (1995).

**COLIN ISAACS**, a member of the Dharawal people on his mother's side and the Noongar people on his father's side, is now part of the extended family of the Ngarabal people. Isaacs moved to Inverell from Sydney's La Perouse in the early 1980s where he honed his artistic practice working with wood burning and carving, painting, screen printing, glass sculpting and ceramics. Isaacs was a finalist in the 2005 and 2006 Parliament of NSW Indigenous Art Prize. Isaacs created the imaging and art used along the memorial walkway of the Myall Creek Memorial site west of Inverell in northern New South Wales.

**JOLEA ISAACS** is the daughter of Colin Isaacs and emerging artist. She works with fibre having been taught the art of making string bags from leaves and grasses by her grandmother. In 2017 Isaacs was commissioned to create a mural at Inverell Public School using traditional ochre paint.

**QUARRALIA KNOX** is a third generation singer songwriter from Tamworth and proud Gomeroi woman. For many years Quarralia kept her passion for music buried within as her paternal grandfather Roger Knox, aka 'Black Elvis', and maternal grandmother Auriel Andrew are Aboriginal country music legends. Her father Buddy Knox tours the country and the world with his blues band, largely comprised of Knox's brothers. She was a participant in the Yanaya project by Beyond Empathy in 2017 which culminated in a performance at the 2017 Black Gully Festival in Armidale and at the Tamworth Country Music Festival. In 2020, Knox was one of six artists who participated in *Yesterday Today Tomorrow*, an Arts North West initiative to develop new works on country.

**CAROL MCGREGOR** is of Wathaurung, Kulin Nation and Scottish descent and works with multimedia including ephemeral natural fibres, paint, clay, metal, and paper. Her recent art practice involves the revival of the traditional possum skin cloak as an art form and a way to strengthen community and individual identities. McGregor has worked extensively with south-east Queensland Aboriginal communities facilitating workshops teaching and sharing the knowledge and skills around possum skin cloak making.

McGregor has exhibited widely and her work features in national and international collections. Recent solo exhibitions include *Art of the Skins: un-silencing and remembering*, Griffith

University, Brisbane (2019) and *Repositories of Recognition*, Kluge-Ruhe Aboriginal Art Collection, Charlottesville, USA (2018) and she has participated in many group exhibitions such as *Rites of Passage*, QUT Art Museum (2020), *New Woman*, Museum of Brisbane (2019) and *So Fine*, National Portrait Gallery, Canberra (2018). She is currently the Program Leader of the Contemporary Australian Indigenous Art unit at the Queensland College of Art, Griffith University.

**LAURIE NILSEN**, from Manadandandji country, trained in the graphic arts and used drawing, painting and sculptural mediums. The artist often featured works with barbed wire encompassing cultural, political and environmental concerns. Although most of his work tackled issues that concern Aboriginal people, he recognised these concerns also affect non-Aboriginal people. Laurie was a foundation member of the Campfire Group Artists in the early 1990s and the proppaNOW Collective. For over twenty-five years he was a lecturer in the Bachelor of Contemporary Australian Indigenous Arts course at Queensland College of Art, Griffith University. Laurie has been the recipient of numerous art awards including winning the 2007 Telstra National Aboriginal & Torres Strait Islander Art Award for 3D work. His work is held in numerous private and public collections and, in 1988, Laurie was one of the first 'urban' Aboriginal artists to have work acquired by the National Gallery of Australia. Laurie Nilsen passed away on 2020.

**RADICAL SON (DAVID LEHA)** is from the Kamilaroi/Gomeroi nation of Australia and the South Pacific nation of Tonga. Leha studied music at The Eora Centre for Visual and Performing arts in Redfern, NSW and a Bachelor of Music at the University of Newcastle, Newcastle Conservatorium. From hip hop roots to soulful social statement Radical Son is a man with a purpose. His music, both potent and sublime, conjures uncompromising visions and merciless lyrics of where we've come from and what could be. From a troubled past to songs of humility and healing his journey is universally understood. Leha has worked with festivals around Australia and his musical direction of Beyond Empathy's *Yanaya* project in 2017 resulted in a seamless performance by young people from across the New England region at festivals in Armidale and Tamworth.

**JUDY WATSON'S** matrilineal family is from Waanyi country in Northwest Queensland and her oeuvre – which includes painting, printmaking, drawing, sculpture and video – is inspired by Aboriginal history and culture. It is often concerned with collective memory and uses archival documents to unveil institutionalised discrimination against Aboriginal people. Watson was born in 1959 in Mundubbera, Queensland, Australia and graduated from the University of Southern Queensland in 1979, the University of Tasmania in 1982 and the Monash University in Gippsland in 1986. She currently lives and works in Brisbane.

Watson co-represented Australia at the Venice Biennale in 1997. Her recent solo exhibitions include *Judy Watson*, TarraWarra Museum of Art, Victoria (2020), *Judy Watson: The edge of memory*, Art Gallery of New South Wales (2018-19) and *Judy Watson: Concealed histories*, University of Queensland Art Museum (2017-18). Her work was included *Résonances, contemporary aboriginal art, contemporary art*, Fondation Opale, Lens, Switzerland (2020), *Know My Name: Australian Women Artists 1900 to Now*, National Gallery of Australia (2020) and *Artist and Empire: Facing Britain's Imperial Past*, Tate Britain, London (2015). Her work is held in public collections such as the National Gallery of Australia, the British Museum and the

Library of Congress in Washington DC. She was the 2015 recipient of the Australia Council Visual Arts Award.

**WARRABA WEATHERALL** is a Brisbane-based installation and street artist from the Kamilaroi Nation of South-West Queensland. Weatherall has a specific interest in archival repositories and structures, and the life of cultural objects and histories within these environments. His practice critiques the legacies of colonisation; where social, economic and political realities perpetually validate Eurocentric ideologies. Drawing on his personal experience and cultural knowledge, he uses image, material and metaphor to contribute to a cross-cultural dialogue by offering alternate ways of seeing and understanding. Weatherall has exhibited locally and nationally, including *DATUM*, Milani Gallery Carpark, Brisbane, 2019; *While You Were Sleeping*, aMBUSH Gallery, Australian National University, Canberra, 2019; *InstitutionalLies*, Metro Arts, Brisbane, 2017; and *National Aboriginal and Torres Strait Islander Art Awards*, Museum and Art Gallery Northern Territory, Darwin, 2017.