

NIAGARA

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BRENDA L. CROFT

Born in Perth, Western Australia in 1964, Brenda L Croft is of the Gurindji/Malngin/Mudpurra people. In 1995 she completed a Masters of Art Administration at the University of Sydney. She received a Honorary Doctorate in Visual Arts from the Sydney College of the Arts in 2009. Croft has held numerous solo exhibitions and has been included in group exhibitions in Australia and overseas. She was a founding board member of the Boomalli Aboriginal Artists Co-operative. Concurrent to her art practice, Brenda was Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia until 2009, and has curated numerous exhibitions both nationally and internationally. Brenda was also a founding member of the Boomalli Aboriginal Artists Co-operative.

SOLO EXHIBITIONS

- 2019 *hand/made/held/ground*, Niagara Galleries, Melbourne
- 2018 *People like us, We come from T/Here*, Paul Johnstone Gallery, Darwin
Heart-in-hand, Canberra Contemporary Art Space, Canberra
- 2016 *subalter/N/ative dreams*, Stills Gallery, Sydney
- 2013 *Brenda L Croft*, Art Gallery of New South Wales, Sydney
- 2009 *She'll Be Right Mate: Strangers in a Strange Land*, Greenaway Art Gallery, Adelaide
- 2006 *Peripheral Vision*, Niagara Galleries, Melbourne
- 2005 *Peripheral Vision*, Artplace, Perth
- 2004 *Man About Town*, Niagara Galleries, Melbourne
- 2003 *Man About Town*, Stills Gallery, Sydney
- 2002 *terra/terror australis*, Stills Gallery, Sydney (satellite exhibition for Biennale of Sydney)
- 2001 *In My Father's House*, fundraiser for Joseph and Lindsay Croft Scholarship, Stills Gallery, Sydney
- 2000 *Fever (you give me)*, Stills Gallery, Sydney
- 1999 *In My Mother's Garden*, John Curtin Gallery, Curtin University of Technology, Perth
In My Father's House, Visions Australia national tour
- 1998 *In My Mother's Garden*, Gallery Gabrielle Pizzi, Melbourne
In My Father's House, Australian Centre for Photography, Sydney
- 1994 *Strange Fruit*, The Performance Space, Sydney
- 1993 *The Big Deal Is Black*, Australian Centre for Photography, Sydney

SELECTED GROUP EXHIBITIONS

- 2020 *Know My Name*, National Gallery of Australia, Canberra
Seeing Canberra, Canberra Museum and Gallery, ACT
National Photographic Portrait Prize 2020, National Portrait Gallery, Canberra and touring
- 2018 *Hindmarsh Prize 2018*, Canberra Glassworks, Canberra and The Toyama Art Glass Museum, Toyama, Japan
Head-to-Head: Shifting Perspectives in Australian portraiture, Flinders University Art Museum, Adelaide
Genius Loci, Canberra Glassworks, Canberra
- 2017 *Tell: Ballarat International Foto Biennale, The Mining Exchange, Ballarat, Vic, and touring*

- 2017 *The Boomalli Ten*, Boomalli Aboriginal Artists Co-operative, Leichhardt, New South Wales
Under Pressure: Cicada Press, Tarnanthi Festival, Art Gallery of South Australia, Adelaide
Hot! Highlights from the MAGNT Art Collection, MAGNT, Darwin
Resolution: new Indigenous photomedia, Shepparton Art Museum, Victoria
Our lands, Art Gallery of New South Wales, Sydney
Still in my mind: Guringji location, experience and visuality, UNSW Galleries, Sydney and touring
- 2016 *Resolution: contemporary Indigenous photography*, National Gallery of Australia, Canberra and touring
Over the garden fence: contemporary Indigenous Photography from the Pat Corrigan Collection, UQ Art Museum, Queensland
LOVE...more than a four letter word, Caboolture Regional Art Gallery, Queensland
- 2015 *Bare: Degrees of Undress*, National Portrait Gallery, Canberra
Post-Hybrid: reimagining the Australian self, John Curtain Gallery, Curtin University, Perth
- 2014 *Bad Aboriginal photography*, Monash Gallery of Art, Melbourne
- 2013 *My country: I still call Australia home*, QAGGOMA, Brisbane
Tar, Black Diamond Gallery, Port Adelaide
Thicker than water, Museum of Contemporary Native American Art, Santa Fe, USA
Making change: celebrating 40th anniversary of Australia-China relations, College of Fine Arts, Sydney
Shadowlife, Bendigo Art Gallery, Victoria
- 2012 *Making change: celebrating 40th anniversary of Australia-China relations*, National Museum of China, Beijing
Shadowlife, Bangkok Arts & Cultural Centre, Thailand; Kaohsiung Museum of Fine Arts, Taiwan; Nanyang Academy of Fine Art, Singapore; Bendigo Art Gallery, Victoria
Ripple Effect: Boomali Founding Members – 25th Anniversary Exhibition, Boomali Aboriginal Artists Co-operative, Sydney
- 2011 *Evolving Identities: Contemporary Indigenous Art*, John Curtin Gallery, Curtin University of Technology, Perth
- 2010 *The NEW NEW*, SASA Gallery with the Contemporary Art Centre of South Australia, Adelaide
homeland (Heimat) CACSA Projects 2010, Institute of Contemporary Arts, LaSalle College of the Arts, Singapore
Beleura National Works on Paper, Mornington Peninsula Regional Gallery, Victoria
- 2009 *Making tracks: twenty years* Tandanya National Aboriginal Cultural Institute, Adelaide
Homeland (Heimat), Contemporary Art Centre of South Australia, Adelaide
Visual Sovereignty: International Indigenous Photography, CN Gorman Museum, California, USA
Bite: recent additions to the Flinders University City Gallery, Flinders University City Gallery, Adelaide
There goes the neighbourhood, Performance Space@Carriageworks, Sydney
2009 Fundraising preview exhibition dinner & auction, Monash Gallery of Art, Victoria
- 2008 *Black & white: documenting Indigenous Australia*, Monash Gallery of Art, Victoria
Half light: Portraits from Black Australia, Art Gallery of New South Wales, Sydney
Skin deep: fundraiser for Gary Lee, Canberra Contemporary Art Space, Canberra
Lines in the Sand: Botany Bay Stories from 1770, Hazelhurst Regional Gallery and Art Centre, New South Wales
- 2007 *Brilliance: a world of shimmer, rarrk and glitter*, Aboriginal Art Museum, Utrecht, the Netherlands
Celebrating Aboriginal Rights?, Macquarie University Art Gallery, Sydney
Boomali, Art Gallery of New South Wales, Sydney
Indigenous responses to colonialism: Another story Adelaide Festival Centre, Adelaide

- 2007 *Walk, Talk and Chalk*, The City Gallery, Melbourne
- 2006 *Light sensitive: contemporary Australian photography from the Loti Smorgon Fund*, National Gallery of Victoria, Melbourne
Melbourne Art Fair, Royal Exhibition Building, Melbourne
Cook's sites, National Library of Australia, Canberra
- 2005 *Points of view: Australian photography 1985 – 1995*, Art Gallery of New South Wales, Sydney
NSW Parliament House Indigenous Art Prize, Parliament House, Sydney
Josephine Ulrick and Win Schubert Photography Award, Gold Coast Arts Centre, Queensland
22nd Telstra National Aboriginal and Torres Strait Islander Art, Museum and Art Gallery of the Northern Territory, Darwin
- 2004 *Images*, Aboriginal Art Museum, Utrecht, The Netherlands
Witness, Museum of Contemporary Art, Sydney
In Focus: 5 Contemporary Women Photo-Artists, Campbelltown City Art Gallery, New South Wales
Nice coloured dolls, 24 Hour Art, Darwin
20th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin
Bayagul: contemporary Indigenous communication, Powerhouse Museum, Sydney
Australiens, Perth Institute of Contemporary Art, Perth
COFA: An Indigenous presence, Ivan Dougherty Gallery, Sydney
Fieldwork: Australian Art 1968–2002, NGV Australia, Melbourne
- 2002 *Photographica Australis*, ARCO Spanish International Contemporary Art Fair, Madrid, Spain
Imagining identity and place, Grafton Regional Gallery, New South Wales
High Tide, Linden Arts Centre, Melbourne
19th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin
Exposed! Message Sticks: A Celebration Of Contemporary Indigenous Arts, Sydney Opera House, Sydney
- 2001 *18th Telstra National Aboriginal and Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin and touring
hybrid<life>forms: Australian New Media Art, Netherlands Media Art Institute, Amsterdam
Imagining Identity and Place, Grafton Regional Gallery, New South Wales and touring
Pinhole to Pixel, Stills Gallery at the Sir Hermann Black Gallery, University of Sydney, New South Wales
- 2000 *Das Lied Von Der Erde (The Song of the Earth)*, Museum Fridericianum, Kassel, Germany
- 1999 *_PROBE_ Explorations Into Australian Computational Space: An Exhibition Of Australian New Media Arts*, Australian Embassy, Beijing, China
Y2K6 Six Systems For Protecting Your Future, Casula Powerhouse Regional Arts Centre, Sydney (Australian Perspecta, 1999)
Experimenta Media Arts Time Capsule ...The Future Is The Present Span Galleries, Melbourne
Beyond Myth/ Oltre il Mito, Gallery Gabrielle Pizzi, a latere section of the 48th Venice Biennale, Melbourne
16th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin and touring
Signs of Life: Melbourne International Biennial, Melbourne
- 1998 *Retake*, National Gallery of Australia, Canberra and touring
15th Telstra National Aboriginal and Torres Strait Islander Art Award, Museum and Art Gallery of the Northern Territory, Darwin and touring
National Digital Art Award, Institute of Modern Art, Brisbane
Fremantle Print Award, Fremantle Arts Centre, Western Australia

- 1997 *First Person Plural: Contemporary Australian Aboriginal Art*, Betty Rymer Gallery, The School of Art Institute of Chicago, United States of America
Native Titled Now, Tandanya National Aboriginal Cultural Institute, Adelaide and touring
Guwanyi: Stories of the Redfern Aboriginal Community, Museum of Sydney, New South Wales
- 1996 *Abstracts: New Aboriginalities*, Watershed Bristol and regional tour, England
Sixteen Songs: Issues of Personal Assessment and Indigenous Renewal Hachivi
Edgar Heap of Birds and artists of Tandanya and Boomalli, Saint Louis Art Museum, United States of America
Big New Sites, The Performance Space, Sydney and touring in conjunction with Pearl and Dean Advertising
Quay Works, Sydney Opera House Concourse, Sydney Festival, New South Wales
- 1995 *True Colours: Aboriginal and Torres Strait Islander Artists Raise the Flag*, Boomalli and The Performance Space, Sydney and touring
Mistaken Identities: AFRICUS Johannesburg Biennale, Johannesburg, South Africa
Re:actions, Boomalli Aboriginal Artists Co-operative, Sydney
Haus Der Kulturen Der Welt, Berlin, Germany
- 1994 *Sydney Photographed*, Museum of Contemporary Art, Sydney
Urban Artyfacts, Boomalli Aboriginal Artists Co-operative, Sydney
Urban Focus: Aboriginal and Torres Strait Islander Art From The Urban Areas Of Australia, National Gallery of Australia, Canberra
True Colours, Bluecoat Gallery, Liverpool; Leicester Gallery; South London Gallery, England
Perpetual Motion, Tandanya National Aboriginal Cultural Institute, Adelaide and touring
- 1993 *Conference Call* with Adrian Piper, Camerawork Gallery, London, Britain
Wiyana/Perisferia (Periphery), The Performance Space, Sydney (satellite exhibition of the 9th Biennale of Sydney)
Continuity: /ANCAAAA/Desart/Boomalli, Boomalli Aboriginal Artists Co-operative and The Performance Space, Sydney
Dream Time, Budapest Autumn Festival, Hungary
Conference Call with Adrian Piper, *The Boundary Rider: 9th Biennale of Sydney*, Art Gallery of New South Wales, Sydney
- 1991 *Kudjeris*, Boomalli Aboriginal Artists Co-operative, Sydney
Boomalli Annual Members Exhibition, Boomalli Aboriginal Artists Co-operative, Sydney
- 1989 *Boomalli Breaking Boundaries*, Boomalli Aboriginal Artists Co-operative, Sydney
A Koori Perspective, Artspace, Sydney (Australian Perspecta 1989)
40,000 + 4, Bondi Pavilion, Sydney
Eurobla, The Tin Sheds Gallery, University of Sydney, Sydney
- 1988 *Inside Black Australia*, curated by Kevin Gilbert for Treaty '88 Campaign
De Facto Apartheid, The Performance Space, Sydney
ANCAAAA-Boomalli, Boomalli Aboriginal Artists Co-operative, Sydney
- 1987 *Boomalli Au-go-go*, Inaugural exhibition, Boomalli Aboriginal Artists Co-operative, Sydney
- 1986 *Contemporary Aboriginal and Islander Photography*, NAIDOC Week, Aboriginal Artists Gallery, Sydney
Women's War and Peace Exhibition, Pier 4/5, Millers Point, Sydney

GRANTS / AWARDS / COMMISSIONS

- 2020 National Photographic Portrait Prize, National Portrait Gallery, Canberra (finalist)
- 2019 Arts ACT Grant, Canberra
- 2018 Canberra Critics Circle, Visual Arts Exhibition Award, for *heart-in-hand*, Canberra Contemporary Art Space, Gorman Arts Centre
Hindmarsh Prize, Canberra Glassworks (finalist)

- 2018 Best Writing by an Indigenous Australian Prize, Art Association of Australia and New Zealand (AAANZ)
- 2016 ANTaR 'Sea of Hands' installation, Barangaroo Headland
- 2015 National Indigenous Art Award, Fellowship, Aboriginal and Torres Strait Islander Arts, Australia Council for the Arts
Berndt Foundation Postgraduate Award, University of Western Australia
- 2013 Visual Artist of the Year, Deadlys National Aboriginal and Torres Strait Islander Music, Sport, Entertainment and Community Awards
- 2011 Indigenous Fellowship, National Film and Sound Archives, Canberra
- 2010 National Association for the Visual Arts, facilitated grant through AFF
- 2009 Out of time grant, Aboriginal and Torres Strait Islander Arts Division, Australia Council for the Arts.
Development Research Project Fund, Division of Education, Arts and Social Sciences, University of SA, Curatorial research development grant for *Stop(the)gap/ Mind(the)gap: international Indigenous art in motion*
- 2004 *New work*, Visual Arts/Crafts Board, Australia Council for the Arts
- 2001 *Adelaide Airport International Airport* initial concept design
Alumni Award, University of New South Wales, Sydney
Gordon Darling Global Travel Grant, through the Art Gallery of Western Australia.
Travelled to Aotearoa/New Zealand, Canada, the USA and Britain
- 2000 *Wuganmagulya (Farm Cove)* at Royal Botanic Gardens for Sydney Sculpture Walk and City of Sydney Sydney International Airport Public Art Commission
- 1998 *New Work*, Visual Arts/Crafts Fund, Australia Council
Indigenous Arts Fellowship, New South Wales Ministry for the Arts
Western Australian Academy of Performing Arts/Edith Cowan University (Perth), Australia Council Partnership
- 1996-7 *Greene Street Studio*, New York, Visual Arts/Craft Fund Australia Council
- 1996 *Chicago Artists International Program*, Ethnic Communities Exchange Program, United States of America
- 1993 *NOMAD Studio*, Banff Centre for the Arts Alberta, Canada
New Work, Visual Arts/Crafts Fund, Australia Council

COLLECTIONS

Aboriginal Art Museum, Utrecht, Netherlands
Artbank, Sydney
Art Gallery of New South Wales, Sydney
Art Gallery of Western Australia, Perth
Australian Institute of Aboriginal and Torres Strait Islander Studies, Australian Capital Territory
Department of Environment Australia, Canberra
Edith Cowan University, Perth
Flinders University Art Museum, Adelaide
John Curtin Gallery, Curtin University of Technology, Western Australia
Jumbunna, University of Technology, Sydney
Monash Gallery of Art, Melbourne
Murdoch University Art Collection, Perth
Museum and Art Gallery of the Northern Territory, Darwin
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
National Library of Australia, Canberra
Powerhouse Museum of Applied Arts and Sciences, Sydney
Power Institute, University of Sydney, Sydney
Queensland Art Gallery, Brisbane
State Library of New South Wales, Sydney
University of Canberra

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- Virginia Rigney, 'Brenda L. Croft: Heart-in-Hand | Amala Groom: Does She Know the Revolution is Coming?', *Artlink*, 1 September 2018
- Peter Haynes, 'Family history and cultural appropriation treated in intriguing ways', *The Canberra Times*, 30 August 2018
- John Landt, 'Review: Croft's complex exhibition of love', *City News*, 25 July 2018 (online, <https://citynews.com.au/2018/review-crofts-complex-exhibition-of-love/> accessed 12/11/2018)
- Kerry-Anne Cousins, 'Craft review: Genius Loci - glass by various artists at Canberra Glassworks', *Canberra Times*, 16 April 2018
- Rebecca Shanahan, 'Booming Culture: The Boomalli Ten celebrate 30 years', *Art Guide*, 20 November 2017
- Gina Fairley, 'Indigenous photography - complex, contemporary, surprising and fresh', *ArtsHub*, 28 September 2017
- Bronwyn Watson, 'Racism at heart of Brenda Croft work at Darwin's MGNT', *The Weekend Australian*, 29 July 2017
- 'Still in my mind: Gurindji location, experience and visuality', *UNSW Galleries 2017 Program: Art & Design*, University of New South Wales, Sydney, 2017
- Elizabeth Fortescue, 'Artist Brend Croft's Wave Hill cup links walk-off from the past', *Perth Now: The Sunday Times*, 19 January 2017
- Larissa Behrendt, 'Brenda L Croft – subalter/N/ative dreams', *Speaking Out*, ABC Radio, 31 July 2016
- Larissa Behrendt, *Brenda L Croft: subalter/N/ative dreams*, catalogue essay, Stills Gallery, Sydney, 2016
- Regina Fraser & Pat Johnson, 'Flourishing Aboriginal Art', *Huffington Post*, February 2015
- Nici Crumpston, Highlights: Aboriginal and Torres Strait Islanders Collection, Art Gallery of South Australia, Adelaide, 2014
- Sasha Grishin, *Australian Art: A History*, The Miegunyah Press, Melbourne 2013
- Natalie King, 'Shadowlife', *The Melbourne Review*, no. 19, May 2013
- Brenda Croft, 'Don't go kissing at the garden gate', *Artlink*, vol. 31 no. 3, 2011
- Brenda Croft, 'Sell-Abrasion of Our Nations', *Artlink*, vol. 31, no. 2, 2011
- Hetti Perkins, 'Brenda L Croft', *Art + Soul*, Miegunyah Press, Melbourne, 2010, pp. 164–167
- Liza Power, 'Fluid face of art and soul', *The Age*, 2 October 2010
- 'SASA Gallery Artist: Brenda L Croft', *CASA Contemporary 2010: The New New Free Guide*, exhibition catalogue, October 2010
- Blair French and Daniel Palmer, *Twelve Australian Photo Artists*, Piper Press, New South Wales, 2009
- Lines in the Sand: Botany Bay Stories from 1770*, exhibition catalogue, Hazelhurst Regional Gallery and Art Centre, New South Wales, 2008
- Sonia Payes, *Untitled: Portraits of Australian Artists*, Macmillan Publishing, Melbourne, 2007
- Tradition Today: Indigenous art in Australia*, Art Gallery of New South Wales, Sydney, 2004
- Blair French, 'Brenda L. Croft: Of Shadow and Light', *Witness*, exhibition catalogue, Museum of Contemporary Art, Sydney, 2005
- Annette van Ham, *Images*, Aboriginal Art Museum Utrecht, The Netherlands, 2004
- Ian McLean, 'New Histories of Australian Art: South West Central Indigenous Art from south Western Australia 1833-2002', *Art Monthly*, April 2003, pp 18-21
- Ted Snell, 'Celebration of survival', *The Weekend Australian*, 15 February 2003
- Joanna Mendelssohn, 'Making histories of Australian art reviews', *Australian and New Zealand Journal of Art: Globalization*, vol. 3, no. 2, 2002, p. 120
- Alisdair Foster, *Photographica Australis*, exhibition catalogue, ARCO, Madrid and Australian Centre for Photography, Sydney, 2002
- Mark Mordue, 'Road Dreaming: Romancing the road', *The Weekend Australian*, 16 November 2003
- Sharon Verghis, 'Indigenous art stereotypes a bark up the wrong tree', *The Sydney Morning Herald*, 2002, p. 12
- Victoria Laurie, 'Black and white', *The Weekend Australian*, 19 October 2002
- Ted Snell, 'Exalted harvest', *The Weekend Australian*, 19 October 2002

Fieldwork: Australian Art 1968–2002, exhibition catalogue, National Gallery of Victoria, Melbourne, 2002

'8TH Festival of Pacific Arts', *ICAM*, series 10, episode 1, SBS-TV, 25 January 2001

'17th Telstra National Aboriginal and Torres Strait Islander Art Award', *The Arts Show*, ABC TV, 5 October 2000

Linda Michael, *Das Lied Von Der Erde (The Song of the Earth)*, exhibition catalogue, Museum Fridericianum, Kassel, Germany, 2000

Michael Fitzgerald, 'Renewing the country', *Time*, 3 April 2000, p. 67

Nicholas Thomas, 'Utopia is a certain place', *Transitions: 17 years of the National Aboriginal and Torres Strait Islander Art Award*, Museum and Art Gallery of the Northern Territory, Darwin, 2000, pp. 51-7

John Kean, 'Political theatre', *Artlink*, vol. 20, no. 1, 2000, p. 68

Christine Nicholls, 'Indigenous Australian art and the stolen generation', *Artlink*, vol. 20, no. 1, 2000, pp. 36-9

Humphrey McQueen, 'Art can reveal but never resolve', *Art Monthly*, no. 128, 2000, pp. 5-7

Arena magazine: Living Indigenous Nations (cover), no. 45, February 2000

Louise Nunn, 'Festival focus on ancient culture', *The Advertiser*, 5 May 1999, p. 3

Hetti Perkins, 'Right Beside You: Brenda L Croft' in Joan Kerr and Jo Holder (eds.), *past PRESENT: The National Women's Art Anthology*, Craftsman House, Sydney, 1999, p. 110

'Curator draws attention to bias', *Guardian Express*, 18 May 1999, p. 12

Howard Morphy, *Aboriginal Art*, Phaidon Press, London, 1999

Bruce James, 'Festival's king hit', *The Sydney Morning Herald*, 11 March 1999, p. 12

Joanna Mendelssohn, 'A sorry story', *The Bulletin*, 21 March 1999, pp. 92-3

Paul Lloyd, 'Contemporary challenge', *Adelaide Advertiser*, 26 February 1999, p. 42

Lisa Marie Tan, *The Arts Magazine*, Singapore, January 1999

Michael Billington, 'Feast for the eyes', *The Guardian*, 8 March 1999

Joanna Mendelssohn, 'Holistic view', *The Bulletin*, 16 March 1999, pp. 68-70

Penny Webb, 'Reading between the lines', *The Age*, 20 November 1998, p. 16

Deborah Stone, 'The gardens of life', *The Age*, 23 November 1998, p. 20

Kelly Gellatly, 'Photography and Family', *Art Monthly*, no. 113, September 1998, pp. 20-21

Indigenous Law Bulletin (cover), Indigenous Law Centre, University of New South Wales, Sydney, 1998

Art Almanac (cover), 1 July 1998

Paula Aboud, 'Landscapes of loss and memory', *Periphery*, no. 36, spring 1998, pp. 17-20

Antonia Carver, 'It's about time', *make*, no. 76, June 1997, pp. 13-4

Russell Storer, 'A fluent career', *Tharunka*, vol. 43, no. 7, June, 1997, p. 30

Andrew Dewdney, 'Deliberate acts of cultural translation', *Third Text: Third World Perspectives of Contemporary Art and Culture*, vol. 35, summer 1996, pp. 92-5

Phillipa Goodall, *Abstracts: New Aboriginalities*, South West Aboriginal Print Project (SWAPP), United Kingdom, 1996

Hetti Perkins, 'Strange Fruit: The photographic art of Brenda L Croft', *Art and Asia Pacific*, vol. 3, no. 1, 1996, p. 90

Jo Holder, 'True Colours', *Art and Asia Pacific*, vol. 2, 1995, pp. 115-16

Anthony Bond, 'Mistaken Identities', *Africus: Johannesburg Biennale '95*, exhibition catalogue, South Africa, 1994

Piers Masterson, 'Adrian Piper and Brenda Croft at Camerwork', *Art Monthly Britain*, July 1994, pp. 32-3

Linda Michael, 'Sydney Photographed', *Sydney Photographed*, Museum of Contemporary Art, Sydney, 1994

Darlene Johnson, 'Strange Fruit', *Agenda*, no. 38, 1993

Andrew Dewdney and Sandra Phillips (eds.), 'Brenda Croft: Controlling our own images', *Racism, Representation and Photography*, Inner City Education Centre, Sydney, 1993, pp. 117-126,

Lisa Bellea, 'The big deal is black', *Photofile*, no. 40, November 1993, pp. 19-22

Joanna Mendelssohn, 'Urban Dreamtime', *The Bulletin*, 9 November 1993

Wally Caruana, 'Aboriginal Art', *World of Art*, 1992, p. 166

Joanna Mendelssohn, 'Collusion course', *The Bulletin*, 22 December 1992, p. 78

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'For my Mother', *Art Monthly Australasia*, issue 321, Summer 2019-2020

'Aboriginal Australia's smash hit that went viral', *The Conversation*, 20 March 2019 (online: <https://theconversation.com/aboriginal-australias-smash-hit-that-went-viral-112615>)

'Still in my mind: Gurindji location, experience and visuality', *Feminist Perspectives on Art Contemporary Outtakes*, 2018

'The Instability of Truth: Aspects of Developing a Specific Indigenous Methodology on Experimental Practice-Led Research', *Visual Anthropology Review*, Vol 34., Issue 1, 2018

Still in my mind: Gurindji location, experience and visuality, Exhibition catalogue, UQ Art Museum, University of Queensland, 2017

'Retrac(k)ing country and (s)kin: walking the Wave Hill Walk Off Track (and other sites of cultural contestation)', *Westerly* 61.1, 2016

'Still in My Mind: An Exploration of Practice-led Experimental Research in Progress', *Cultural Studies Review*, vol. 21, no. 1, 2015, pp. 230-248

'Signs of the times', *The Intervention: an anthology*, 2015

Say my name, *The Artist as Curator*, 2015

'Revolutionize me (and you, and you, and you)', *Decolonize Me/Décolonisez Moi*, (exh. cat.), Ottawa Art Gallery, 2012

'To be young (at heart), gifted and blak: the cultural and political renaissance of Indigenous art in Australia', *One Sun, One Moon: Aboriginal Art in Australia*, Art Gallery of New South Wales, Sydney, 2007, pp.285-292

Culture Warriors: National Indigenous Art Triennial, National Gallery of Australia, Canberra, 2007
Reprinted as *Culture Warriors: Australian Indigenous Art Triennial* for the 2009 USA tour

Michael Riley: sights unseen, National Gallery of Australia, Canberra, 2006

South West Central: Indigenous art from south Western Australia 1833-2002, Art Gallery of Western Australia, Perth, 2003

Indigenous Art: Art Gallery of Western Australia, Perth, 2001

'Beyond the pale: contemporary Indigenous art', *2000 Adelaide Biennial of Australian Art*, Art Gallery of South Australia, Adelaide, 2000

Culture Warriors: National Indigenous Art Triennial, National Gallery of Australia, Canberra, 2007
Reprinted as *Culture Warriors: Australian Indigenous Art Triennial* for the 2009 USA tour

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