

## Basil Sellers Art Prize 2010

### Vernon Ah Kee

Vernon Ah Kee's videos, photographs, drawings and text-based artworks critique Australian popular culture from a contemporary Aboriginal perspective. In his recent video *waru*, the game of cricket is used as a metaphor to comment on Aboriginal experience within broader Australian society.

Vernon Ah Kee was born in Innisfail, Qld, in 1967 and is of the Kuku Yalandji, Waanji, Yidindji and Gugu Yimithirr peoples. He lives and works in Brisbane. Ah Kee represented Australia at the 2009 Venice Biennale in the exhibition *Once removed*. Other recent group exhibitions include *Putsch*, a proppaNOW exhibition, Tandanya, Adelaide (2010); *Talkwalktalk*, MacKenzie Art Gallery, Saskatchewan, Canada (2009); and *Revolutions: forms that turn*, Biennale of Sydney, Cockatoo Island (2008). Recent solo exhibitions include *Belief suspension*, Artspace, Sydney (2008); and *Cant chant*, Institute of Modern Art, Brisbane (2007). Ah Kee completed a bachelor of visual arts at the Queensland College of Art, Griffith University, Brisbane, majoring in drawing and screenprinting. He is an associate lecturer and is currently completing his doctorate of visual arts at the Queensland College of Art. He is included in many Australian public collections including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; and Art Gallery of New South Wales, Sydney.

Vernon Ah Kee is represented by Milani Gallery, Brisbane.

#### Further reading:

- Ah Kee, Vernon, *borninthisskin*, Institute of Modern Art, Brisbane, 2009.
- Butler, Rex, 'Apology (not) accepted', *Broadsheet*, vol. 38, no. 2, 2009.
- Farmer, Margaret, 'Regarding the moving images of Vernon Ah Kee', *Broadsheet*, vol. 38, no. 2, 2009.
- Leonard, Robert, 'Vernon Ah Kee: rainforest surfer', *Art & Australia*, vol. 45, no. 4, 2008.
- Morrell, Timothy, 'In black and white: text in indigenous Queensland art', *Artlink*, vol. 27, no. 1, 2007.