

CRITERIONGALLERY



## ADAM GECZY

Adam Geczy is lecturer in Sculpture, Performance and Installation at the Sydney College of the Arts, at the University of Sydney.

### Solo Exhibitions

- 2008 (Forthcoming) title to be confirmed, Croxhapox, Ghent, Belgium  
(Forthcoming) title to be confirmed, Blasthaus, San Francisco, USA  
*Video Sculptures*, NOASS, National Library and corner of Barona and Elizabeth Streets, Riga, Latvia
- 2007 *The Night Before the Son*, Convento de San Francisco, Montemor-o-Novo, Portugal  
*Ex Cathedra*, Criterion Gallery, Hobart  
*Buried Alive*, Contemporary Art Centre of South Australia, Adelaide
- 2006 *The House of the Man whose Two Children Hanged Themselves*, Queensland Centre for Photography, Brisbane  
*The Man Who Died*, Gallery Tyko, Nurmes, Finland  
*Domestic Violence*, Rawspace, Brisbane  
*Paris Requiem* (with Peter Sculthorpe), Cité Internationale des Arts, Paris  
*Party Lines*, 4<sup>th</sup> Dadao Live Art festival, Beijing  
*Koli Cantata*, Nurmes Museum, Nurmes, Finland  
*Abuse of Power*, Experimental Intermedia, Ghent, Belgium  
*Obituary to a Forest*, Mori Gallery, Sydney
- 2005 *The Secret of the Trick*, Criterion Gallery, Hobart  
*I HATE AUSTRALIA*, Canberra Contemporary Art Space, Canberra  
*The Language of Suicide I*, Barr Smith Library, the University of Adelaide  
*The Language of Suicide II*, Nexus Multicultural Arts Centre, Adelaide
- 2004 *Grotesk II*, Gallery Tyko, Nurmes, Finland  
*Landscape Heartbeat*, Kolin Ryyänen, Finland
- 2003 *Origami: World Without Elements*, Asian-Australian Arts Centre, Gallery 4A, Sydney  
*Carcinoma*, Threefootsquare, College of Fine Arts, UNSW  
*Get Back*, Mori Gallery, Sydney
- 2002 *Insomnia* (together with an exhibition of the works of Hannah Höch), Lewers' Bequest, Penrith Regional Gallery, Sydney  
*Human Disease*, Museum of Human Disease, University of New South Wales

- 2001 *Grotesk*, (see also below, 'Collaborative Exhibitions'), Festspielhaus, Dresden-Hellerau  
*Der Knabentanz*/'Little Boy Dancing, Künstlerhaus Bethanien, Berlin  
*Märchen aus dem letzten Jahrhundert/Fairy Tales from the Last Century*, Trafo Centre for Contemporary Arts, Budapest  
*An die Freude/Ode to Joy*, Goethe-Institut Inter Nationes, Sydney
- 2000 *The Fragility of Beauty*, Mori Gallery, Sydney
- 1999 *Invocation and Exorcism (from the series, 'The Terror of Art')*, 200 Gertrude St., Melbourne
- 1998 *The Origin of Satan: Lucifer, First Son of God*, Gallery 4A, Sydney
- 1997 *Collectables*, Smith and Stoneley, Brisbane  
*The Terror of Art*, Mori Gallery, Sydney
- 1996 *Lessons in Self-Adulation*, The Basement, Melbourne
- 1995 *Pomposity*, The Basement Project, Melbourne
- 1994 *Colour-Blind, Tone-Deaf*, The Basement, Melbourne  
*Five Kinds of Death*, The Basement, Melbourne
- 1991 *The Wedding*, First Draft West, Sydney  
*Gestell: A Collection of Fine Drawings*, W.I.N.D.O.W., Sydney

### **Collaborative Exhibitions**

- 2006 *Intermix* (with Thomas Gerwin), Areal28, Berlin  
*Concert for Four Hands* (w Mike Parr), Art Gallery of South Australia  
*What the Earth Said* (w Peter Sculthorpe), Lake Macquarie City Art Gallery
- 2005 *From a Remote, Lonely Place (Port Arthur Elegy)* (with Peter Sculthorpe), special exhibit at the Congress for the International Society on Thrombosis and Hemostasis, Convention Centre, Darling Harbour, Sydney  
*From a Remote, Lonely Place (Port Arthur Elegy)* (with Peter Sculthorpe), Criterion Gallery, Hobart
- 2004 *A Remote, Lonely Place* (with Peter Sculthorpe), Carnegie Gallery, Hobart Summer Festival  
*The Mass Psychology of Fascism, Zip-a-dee-doo-dah, Zip-a-dee-ay* (Geczy/Parr: with Mike Parr), Monash Faculty Gallery, Melbourne; Art Gallery of NSW
- 2003 *Film noir, politique blanche ("this, my son, is your father")* (Geczy/Parr: with Mike Parr), Queensland College of Art Gallery, Griffith Artworks, Brisbane  
*Film noir, politique blanche (version 3)* (Geczy/Parr: with Mike Parr), Perth Institute of Contemporary Art  
*Film noir, politique blanche (version 2)* (Geczy/Parr: with Mike Parr), Experimental Art Foundation, Adelaide  
*Film noir, politique blanche (version 1)* (Geczy/Parr: with Mike Parr), Performance Space, Sydney
- 2002 *Dead Flow* (with Thomas Gerwin), Artspace, Sydney
- 2001 *Entfaltung [Enfolding/Unfolding]* (Rainer Dunkel, Adam Geczy, Thomas Gerwin), Festspielhaus Dresden-Hellerau
- 1993 *Love(ly) Things 2* (with Greg Healey), Experimental Art Foundation, Adelaide
- 1992 *Love(ly) Things* (with Greg Healey), First Draft West, Sydney

### **Selected Group Exhibitions**

- 2008 *Video Logic*, Museum of Contemporary Art, Sydney
- 2007 *Kryptonale*, Berlin  
*Video Works*, Experimental Intermedia, Ghent, Belgium
- 2006 *UnAustralia*, Exhibition of Creative Online Works, part of Annual Conference of the Cultural Studies Association of Australia, University of Canberra  
*Who Cares?*, Agder Regional Art Centre, Norway  
*Earth Cry*, Lake Macquarie City Art Gallery, Lake Macquarie, NSW  
*Klaglabor:zeit*, Galerie Nord, Berlin  
*Ensemble(s)*, Cite Internationale des Arts, Paris  
*Single Currency*, Victorian College of Arts Gallery, Melbourne  
*Group Action 2*, Criterion Gallery, Hobart
- 2005 *Klak!05*, Exhibition for sound art, Kulturbahnhof, Kassel  
*Colour(less)*, Lake Macquarie City Art Gallery  
*Anthology of Art* (Atelier Jochen Gerz), Bundeskunsthalle, Bonn  
*The Placard Project*, Mori Gallery, Sydney  
*Koli Cantata*, Ahjo Art Centre, Joensuu, Finland  
*FATWHITESTRAIGHTBALDGUY* (Tony Schwensen, Video works 1999-2005), Performance Space, Sydney
- 2004 *The Anthology of Art* (Atelier Jochen Gerz), Martin-Gropius-Bau, Berlin; ZKM, Karlsruhe  
*Klak! 04*, Exhibition for sound art, Kulturbahnhof, Kassel  
*Groteskin Taiteen Museo/The Museum of Grotesque Art*, Ahjo Art Centre, Joensuu, Finland  
*Barking Up the Wrong Tree*, Carnegie Gallery, Hobart; Spacemont, Melbourne  
*Transborder Languages*, The First Beijing Dashanzi International Art Festival, China  
Adelaide Biennial/Adelaide Festival, Art Gallery of South Australia, Adelaide
- 2003 *Barking Up the Wrong Tree*, Mori Gallery, Sydney 'Weddinger Kultursommer', Berlin
- 2002 *The A4 Refugee Project*, Metro Arts, Brisbane  
*Weddinger Kultursommer* (with Thomas Gerwin), Berlin  
Finalist, Gold Coast Ulrich Schubert Photographic Award, Gold Coast Arts Centre
- 2001 Redlands Art Prize, Mosman Art Gallery, Sydney
- 1999 [no exn title] Australian Galleries/Smith and Stoneley, Brisbane
- 1998 *EAT!*, Museum of Contemporary Art, Sydney  
*Shake, Swizzle and Twist*, University of Southern Queensland, Toowoomba  
*Lick* Smith and Stoneley, Brisbane
- 1997 *BODY*, The Art Gallery of New South Wales  
Redlands Art Prize
- 1996 *Basement*, Teststrip, Auckland
- 1994 *Coexistence*, Artspace, Sydney  
*Generic People*, The Basement, Melbourne
- 1993 *Adams*, Kunst, Sydney
- 1992 *OP Art*, Ars Multiplicata, Sydney
- 1991 *Body Without Organs*, First Draft West, Sydney  
*Suspended Sentence*, Jan Taylor Gallery, Sydney

## **Education**

- 1997 Ph.D., Department of Art History and Theory, The University of Sydney
- 1992 Honours (First Class), Art History and Theory, The University of Sydney
- 1990 Bachelor of Visual Arts, Sydney College of the Arts, The University of Sydney

## **Prizes, Awards and Fellowships**

- 2005-6 Visual Arts Board of the Australia Council, Grant for New Work
- 2002-6 Honorary Associate, Art History and Theory, The University of Sydney
- 2003 Visiting Research Associate, iCINEMA Centre for Interactive Cinema Research, UNSW  
New Media Board of the Australia Council Grant for New Work
- 2000 VACB of the Australia Council Grant: Artist's Studio Fellowship at the Künstlerhaus Bethanien, Berlin (see also below 'residencies')  
Research Fellow, Institute for the Advancement of Research, Australian Catholic University
- 1998 Goethe-Institut Fellowship for Key Positions in the Arts
- 1997 Harri Jones Memorial Award for Poetry, The University of Newcastle
- 1993 Australian Postgraduate Research Award
- 1989 The Basil and Muriel Hooper Scholarship, the Art Gallery of New South Wales

## **Residencies**

- 2007 ObrasArt, Herdade, Portugal  
Tou Scene, Stavanger, Norway
- 2006 Power Institute of the University of Sydney Artist's Residency at the Cité Internationale des Arts, Paris
- 2006 Experimental Intermedia, Ghent, Belgium
- 2005 Artist-in-Residence, Orivesi College of Art, Finland
- 2005 Artist-in-Residence, John Paul College, Coffs Harbour, NSW
- 2005 Gunnery Studio Residency, Artspace, Sydney, NSW Ministry for the Arts
- 2004 Residency at Kolin Ryyänen (Koli Cultural Centre), Finland
- 2000 Artist-in-Residence, Australienzentrum, the University of Potsdam  
Visual Art Board of the Australia Council Grant: Artist's Studio Fellowship at the Künstlerhaus Bethanien, Berlin

## **Honoraria, Grants and Grants-in-aid**

- 2007 Research Travel Grant, Sydney College of the Arts, University of Sydney
- 2005 Congress for the International Society on Thrombosis and Hemostasis for exhibition
- 2003 Art Gallery of South Australia for work/exhibition
- 2001 Australian Embassy Budapest, for exhibition  
Goethe-Institut Inter Nationes, Budapest, (in conjunction with the conference on the Holocaust, March 2001), for exhibition
- 2000 Australian Embassy, Berlin, for catalogue
- 1999 Research Grant, School of Arts and Sciences, Australian Catholic University

## **Joint Grants**

- 2005 For exhibition at Performance Space, Sydney, NSW Ministry of the Arts
- 2002 Goethe-Institut Inter Nationes, Sydney, for exhibition 'Dead Flow', Artspace
- 2001 Comprehensive support grant from the cultural body of Dresden/Saxony for exhibition at the Festspielhaus, Dresden-Hellerau  
VACB of the Australia Council Grant: Presentation and Promotion (with Trafó, Centre for Contemporary Arts, Budapest)

## Collections

(Component to standing exhibit) Museum of Human Disease, University of New South Wales

Queensland State Library

Blacktown City Library

Various private collections

## Bibliography

- 2007 'Artnotes', *Art Monthly Australia*, May; Stephanie Radok, 'Buried Alive', *Adelaide Review*, 293; Louise Nunn, 'Paternity Suits Him', *Adelaide Advertiser*, 18 April; Jacqueline Millner, 'Buried Alive', exn cat., Contemporary Art Centre of South Australia; Sean Lowry, 'Phil Brophy: Dissonant Juxtaposition and Poetic Engagement', *Broadsheet*, v.36, #1.
- 2006 Dony Muspe, 'Raw Footage', *Time Off*, Brisbane, Sept-Oct; Jill Stowell, 'Environmental Impact', *Newcastle Herald*, 10 June; Meryl Ryan, 'Earth Cry', exn cat., Lake Macquarie City Art Gallery; 'Michael Ascroft, 'Adam Geczy. Stop.', *Be Young and Shut Up*, online journal; Jane O'Neill, 'Adam Geczy: Collaborations', *Eyeline* 59; Christine Morrow and Danae Mossman, 'Single Currency', exn cat., Victorian College of Art Gallery, Melbourne, March; Pertti Meriläinen, 'Kolin innoittamia', *Ylä-Karjala* (Finland), 10 January;
- 2005 Russell Smith, 'Adam Geczy: 'I Hate Australia'', *Broadsheet*, v. 34, #3; Qantas inflight magazine, August, 134; Meryl Ryan, 'Colour(less)', exn cat., Lake Macquarie City Art Gallery; Jane Rankin-Reid, 'Images are Pure Magic', *Mercury*, 24 July; John Neylon, 'Down to the Finnish Line', *The Adelaide Review*, 271; Michael Ascroft, 'Hating Nationalism', *Green Left Weekly*, 1 June; Helen Musa, 'Flagging a Rebellion', *Canberra Times*, 6 May; Christopher Chapman, 'Videoperformance', *Art Monthly Australia*, May; Adam Geczy, 'I Hate Australia', *Broadsheet*, v. 34, #2; Adam Geczy, 'I Hate Australia', exn cat., Canberra Contemporary Art Space (ISBN 1 875526 96 X); Penny Webb, 'Subtle link between galleries', *The Age*, 21 Jan, 8
- 2004 Juliana Engberg, (no title), exn cat. essay to *The Mass Psychology of Fascism, Zip-a-dee-doo-dah, Zip\_a-dee-ay*, Monash Faculty Gallery, Melbourne; Adam Geczy 'Gateway to the Sublime', *State of the Arts*, October; Miia Honkanen, 'Grotesk 2 leikkii muodonmuutoksella', *Ylä-Karjala*, 7 September; David Broker, 'The Adelaide Biennial of Australian Art', *Eyeline* 54; Edward Scheer, 'Live Art and the Techno-Live', *John Gillies: Video Work 1982-2001*, exn cat., Performance Space, Sydney; Gerhard Kaufmann, 'Durch Klanglandschaften zu einer "Musica Sensorialis"', *Neue Zeitschrift für Musik*, March/April; Daniel Edwards, 'History's Great Escape', *RealTime* 60; Michael Fitzgerald, 'Not Dying, Changing', *Time* (Australia), March 22; Peter Hill, 'Front Line of Ideas' *Sydney Morning Herald*, 'Spectrum' Weekend Edition, 13-14 March; Julie Robinson, Peter Sculthorpe, Adam Geczy (various entries), *Adelaide Biennial of Australian Art*, exn cat., Art Gallery of South Australia (ISBN 0 7308 3069 1); Dominique Angeloro, 'Critic's Pics', *Sydney Morning Herald* 'Metro', 20 February, 27; Edward Scheer, 'The Reich Stuff', exn cat., Contemporary Projects, Art Gallery of NSW

- 2003 Dominique Angeloro, 'Critic's Pics', *Sydney Morning Herald* 'Metro', 7 November, 27; Simon Wright, 'Film Noir, Politique Blanche' *Local Art* 8, November; Robert Lort, 'Mike Parr & Adam Geczy: All Swaddled Up', *Retort Magazine* ([www.retortmag.com](http://www.retortmag.com)), October; Simon Blond, 'Confronting Views of Australia', *The Western Australian*, 12-13 July; Peter Hill, 'Images in your face', *Sydney Morning Herald*, 'Spectrum' Weekend Edition, 23-24 August; Stephanie Radok, 'The Politics of Pain', *The Adelaide Review*, July; James Strickland, 'Film noir, politique blanche', *dB Magazine*, 25 June; David Teh, 'Art and Politics Estranged', *Broadsheet*, 32, no.1; Russell Storer, 'Bleed, Bled, Said'; Adam Geczy and Mike Parr interviewed by Russell Storer, both in *Bleed Bled Said*, Sydney: Power Publications 2003 (ISBN 1 86487 553 4), 1-47
- 2002 Benjamin Genocchio, 'Dada's got a surreal hot mama', *The Australian*, 11 October; Anne Loxley, 'Arresting images from the garden of good and evil', *Sydney Morning Herald*, 9 October; 'Berlin exhibit's an eye-opener', *Penrith Press*, 1 October; Alex Gawronski, "Insomnia", exn cat., Penrith Regional Gallery; Adam Geczy, 'Self-portrait', *Art and Australia*, 40, no.1; Liz Bradshaw, 'Place and aura', *RealTime* 49; Louise Martin-Chew, 'Reports of the photo's death...', *The Australian*, 18 March, p.7; Konstanze Thümmel, 'You can't set up a camera here!', exn cat., Artspace (ISBN 1 876017 93 7)
- 2001 David Brooks, 'Napoleon's Roads', *Heat* 2 (new series); 'Virtuelle Konstruktionen', *Sächsische Zeitung*, Thursday, 16 August 2001; Corinna Daniels, 'Tanz als Mittel der Erkenntnis', *Die Welt*, Friday, 23 March; Peter Lang, 'Der Knabentanz', *Der Knabentanz*, exn cat., Künstlerhaus Bethanien Berlin (ISBN 3-932754-19-0); Gerrit Gohlke, 'Austreibung und Maskenspiel. Über Adam Geczy's historische Kombinationskunst', exn cat., Künstlerhaus Bethanien; Eszter Babarczy, 'Tündéri árnyak', *Népzabadság* Feb 24, p.22; István Antal, 'Fantomélet-lenyomatok', *Műértő*, March; Eszter Balázs, 'Create a problem and learn to think', *Budapest Sun*, February 22-28, p.8
- 2000 Benjamin Genocchio, 'Olive Cotton and Adam Geczy', *Australian and New Zealand Journal of Art*, 2; Courtney Kidd, 'Blood Simple', *Sydney Morning Herald*, 2 May
- 1999 Charlotte Hallows, 'Invocation and Exorcism' (From the Series, 'The Terror of Art'), *Like*, no 9
- 1998 Nicolette Stasko, 'Invocation and Exorcism: Adam Geczy & Bruce James, 'Dark Room', *Photofile* 54, 4, 54-9
- 1997 Jane Gallagher, 'Poking Fun', *The Review, Independent Monthly*, Dec 97/Jan 98
- Humphrey McQueen, 'A Body of Evidence', *ABC 24 Hours*, December 1997, 73; Elspeth Probyn, 'Gut Feelings', *Real Time*, October/November 1997; Bruce James, *Sydney Morning Herald*, Friday 26 September (p21); Benjamin Genocchio, 'From masculine narcissism to shared memory', *Business Review Weekly*, September 15, 1997; Anthony Bond, 'Embodying the Real', *BODY*, exn cat., Sydney and Melbourne 1997, 77-8; 178
- 1996 Benjamin Genocchio, 'Lessons in Self-Adulation', *Eyeline*, 33
- 1995 Robert Nelson, 'Pomposity', *The Age*, Melbourne, Wed., 5 April
- 1994 Benjamin Curnow, 'Coexistence', *Art Monthly*, May, 69; Sean Davies, 'Coexistence', *Agenda*, 37
- 1993 Sean Davies, 'Adams', *Agenda* 32; Margaret West, 'Love(ly) Things', *Object* Autumn, 1993; Bob Thompson, 'Love(ly) Things', *Object* Autumn 1993
- 1992 Colin Hood, 'OP Art', *Photofile* 37; Thomas Gibson, 'The Wedding', *Eyeline* 18
- 1991 Peter Hennessey and Patricia Piccinini, 'Gestell', *Agenda* 20/21

### **Publications: Books and Monographs**

- 2008 *Art: Histories, Theories and Exception*, Sydney: Berg Publishers, Oxford and New York
- 2007 *The Thingness of Light: The Work of William Seeto*, Artpace, Sydney
- 2006 Michael Carter and Adam Geczy, *Reframing Art*, Sydney, NSW Press/Oxford Berg
- 2004 Blair French, Adam Geczy and Nicholas Tsoutas eds., *The 2004 Sydney Biennale: Criticism, Engagement + Thought*, Artspace publications, Sydney, (ISBN 1 920781 10 2)
- 2003 Adam Geczy and Mike Parr, *Bleed Bled Said* Sydney: Power Publications, (ISBN 1 86487 553 4)
- 2001 Adam Geczy and Benjamin Genocchio eds., *What is Installation? An Anthology of Writings on Australian Installation Art*, Sydney: Power Publications, (ISBN 1 86487 430 9)  
*Der Knabentanz (Little Boy Dancing)*, Adam Geczy, exn cat., Künstlerhaus Bethanien Berlin, (ISBN 3 932754 19 0)

### **Publications - Chapters, Catalogues, Review Journals etc.**

- 2008 'Music+Video = I See Music', exhibition catalogue essay for Video Logic, Museum of Contemporary Art, Sydney
- 2007 'Dissent into Hell', *Every Great Idea Begins as a Heresy*, New York, Pont La Vue Press  
'For this defect, and for no other guilt, we here are lost', exn. cat., Jamil Yamani, *The Glittering City*, Campbelltown City Art Gallery  
'I Hate Australia', *Southerly* 1/2007
- 2006 'The Theatre of Innocence: Sadie Chandler's *Norvana Office*', *Artspace Projects*, Sydney, Artspace Visual Arts Centre Ltd, ISBN: 1 920781 30 7
- 2006 'Dilapidated Realism', in *+Plus Factors*, ed. Juliana Engeberg, Australian Centre of Contemporary Art, Melbourne, ISBN 0-947220-97-6
- 'Air Born', exn cat. for John Vella, Devenport Regional Gallery, Tasmania, ISBN 0-9775913-0-1
- 'Fatwhitestraightbaldguy', Tony Schwensen, Video performance works, 1999-2005, in *Who's Afraid of the Avant-Garde?*, Blair French general curator, Sydney, Performance Space, CD catalogue, ISBN 0-9589611-2-3
- Here, There, Nowhere, Dead: Performance Art and the Cybernetic Involution', *Mike Parr: Blood Box*, Artspace Critical issues series, no 10, Artspace, Sydney 2006, ISBN 1 876017 63 5
- 2005 'I Hate Australia', exn cat., Adam Geczy 'I HATE AUSTRALIA', Canberra Contemporary Art Space (ISBN 1 875526 96 X)  
'Powerlessness' in Silvia Velez, *Not in my name 2004*, exn cat., (ISBN 0-646-44514-6), 12-17
- 2004 'Conversation with Absent Others', exn cat., Alex Kershaw at GrantPirrie Gallery, Sydney  
'Juste milieu', exn cat., Michael Zavros at Schubert Gallery, Qld
- 2003 'Imploded Implosion', *Mesh 16*, Experimenta Media Arts, Melbourne  
'The Partial Architecture of Ruins: Germaine Koh, Homemaking', Artspace Catalogue, Sydney  
'Back Home', *Blaze*, Adelaide: Contemporary Art Centre of South Australia (ISBN 0 9750239 0 X), 143
- 2001 Introduction in Adam Geczy and Benjamin Genocchio eds., *What is Installation Art?*, Power Publications, The University of Sydney, 1-7; chapter, 'Rodney Spooner: Back Home', 157-9 (see above)

- 2000 'No Feeling', catalogue essay in *Requiem*, Neue Galerie Graz and John Curtin Gallery, Curtin University of Technology, Perth (ISBN 1 86342 858 5), 23-9  
 'A Science of Suppositions' catalogue essay in *Rosângela Rennó*, ed. Melissa Chiu, University of Western Sydney and the Australian Centre of Photography, (ISBN 186341 860 1), 34-9  
 'Always Incomplete. On the virtuous weakness of drawing', *The Australian and New Zealand Journal of Art*, v.1. no.2, 199-212  
 'Janet Laurence', major review essay, *The Australian and New Zealand Journal of Art*, v.1. no.1, 198-206; 'The Diane Arbus Suite' (four poems), *Southerly*, No 32
- 1998 'A Savage Frailty', *Heat 10*  
 'Back Home', Catalogue essay on Rodney Spooner for the Contemporary Art Centre of South Australia  
*Heat 8*, review essay of *Fetish Lives* by Gail Jones  
*Heat 7*, review essay of *Black Sea* by David Brooks
- 1997 Poetry: 'The Butcher Bird', 'Cows', 'The Dead Cat in the Garden', *The Nightjar*, The Newcastle Poetry Anthology, John Hawke ed., Newcastle (ISBN 0 9587426 0 X)
- 1996 'Irresolute Objects', Catalogue essay on Janet Shanks, for the Auckland Institute of Technology, Artist-in-Residence series  
 Catalogue essays for Dennis Del Favero for exhibitions in Israel and Finland  
 Catalogue essay for Dennis Del Favero, 'Remote Connections', Graz, Austria
- 1995 Catalogue on Felicia Kan for group exhibition at Guggenheim N.Y.
- 1992 Chapter 'State Architecture Bewildered', in *Forceps of Language*, ed. B. Thompson, U.T.S., Sydney
- 1991 Catalogue essay, 'Suspended Sentence', Jan Taylor Gallery, Sydney
- 1990 Catalogue essay, 'Instant', First Draft West, Sydney; 'Resounding Foils', *Jewellery Now*, Bob Thompson ed., Sydney

#### **Reviews by others in publications**

- 2006 Joan Gibbons, review of *Reframing Art* for *Times Higher Education Supplement*, London  
 Andrea Stretton, review of *Reframing Art*, *Sunday Life Magazine*, *Sun-Herald*, 5 March  
 Blu Tirohl, review of *Reframing Art*, *Convergence* 1.1
- 2005 Samantha Spurr, book review of *What is Installation?*, *Performance Paradigm. Journal for Performance and Contemporary Culture*, v.1
- 2002 Mary Eagle, *Australian Book Review*, 240/23, November,  
 Gary Willis, book review of *What is Installation?*, *Arena Magazine*, June  
 Merryn Gates, review of *What is Installation?*, *Art Monthly Australia*, July, no 151  
 Natalya Lusty, review, *What is Installation?*, *Australian Humanities Review*, June  
 John McDonald, 'Off the Wall', *Sydney Morning Herald*, 'Spectrum' Weekend Edition, 16-7 February, 2002, 8-9

## Publications: Reviews and Features

- 2007 *Art Monthly*, May, review, 'The King of Quirk' (Stephen Birch); *Broadsheet*, v. 36 #1, review feature, 'Revelation of the Brand';
- 2006 *Art Monthly*, Dec-Feb, book review, *Juan Davila*; *Broadsheet*, v. 35, #4, review feature, 'The Ecstasy of St. Juan'; *Broadsheet*, v. 35, #2, feature, 'Art and the Loss of Vision'; *Art Monthly*, April, feature, 'The Artist, The Thief, The Flag and Sedition'; *Eyeline* 59, review, Justine Williams, 'Blue Foto...'; review, Janet Laurence: Retrospective; *Art Asia Pacific*, 47, profile, 'Phillip George: Night Vision and the Post-Oriental'; review, Kutlug Ataman; news, Christie's Auction Results for Aboriginal Art; *Broadsheet*, v. 35, #1, feature, 'Blind Ned Leading the Blind'; interview with Sarah Miller; *Art Monthly*, December-February, 'Nothing sites outside of the gaze of contemporary art', interview with Nicholas Tsoutas
- 2005 *Broadsheet*, v. 34, #4, feature, 'Metaresistance'; *Art & Australia*, 43, no.2, 'Best shows of 2005'; review, 'Whos' Afraid of the Avant-Garde 3'; *Broadsheet*, v. 34, #3, feature, 'When art is no object'; *Art Asia Pacific*, 46, profile, 'At the Limit: William Seeto'; *Art Monthly*, August, feature, 'Neo-Medievalism'; *Art Asia Pacific*, 44, review, Destiny Deacon; *Eyeline*, 57, feature, 'Tony Schwensen: Fatwhitestraightbaldguy', *Broadsheet* v.43 #1, feature, 'Hard-core, Soft-core'; *Eyeline* 56, review, two exhibitions of Aboriginal art: 'Crossing Country' and 'Binocular'; *Art Monthly*, March, review feature, 'Natural Disasters at Sao Paulo'
- 2005 *Broadsheet* v.43 #1, feature, 'Hard-core, Soft-core'; *Eyeline* 56, review, two exhibitions of Aboriginal art: 'Crossing Country' and 'Binocular'; *Art Monthly*, March, review feature, 'Natural Disasters at Sao Paulo'
- 2004 *Art Monthly*, October, review feature, 'Video Magic at the Performance Space, Sydney'; *State of the Arts*, October, feature, 'Gateway to the Sublime'; *Broadsheet* v.33, #3, commentary, 'No Big Picture 92004 Biennale of Sydney'; *Eyeline* 54, feature, 'Who's That Girl? The Work of Fiona Clark' and review, 'Witness'; *Art Monthly*, May, feature, 'Art, craft and ecology meet at the Styx Forest'; *Eyeline* 53, review, Brad Buckley
- 2003 *Art and Australia*, 41, no.2, review, Zhong Chen; *Art Asia Pacific* 38, reviews, 'Liquid Sea' and Yang Jiechang; *Art Monthly*, September, feature, 'Recent political art exhibitions in Australia'; *Eyeline* 51, review, Dennis Del Favero, 'Sotto voce'; *Art Monthly*, July, feature, 'Art Training'; *Art and Australia*, 40, no.4, review, 'Picasso: the Last Decades'; *Broadsheet*, 32, no.1, review, Yang Jiechang; *Artlink* 23, no.1, interview, 'Mike Parr: Close the Concentration Camps'; *Eyeline* 50, review, Alex Gawronski; *RealTime* 53, feature, 'Mike Parr: Internet Performance'
- 2002 *Art Monthly*, November, feature, 'What's the point of painting these days?' *Art Asia Pacific* 36, essay, 'The Jewel is Any Event. The Installations of Lindy Lee'; *Art & Australia*, v.40 #1, 'Self-Portrait'; *Eyeline* 48, article, 'New Media: New Megalomania?'; *RealTime* 50, feature, 'Art is a rigorous practice'; *Art Asia Pacific* 34, review article 'Buddha' and review, Dacchi Dang; *Art Monthly*, July, review feature, 'Crypto-realism'; *Postwest* 20, feature, 'Symbolism, Not Symbols: The Art of Eugenia Raskopoulos'; *RealTime* 47, feature, 'ZKM, Sydney and the Art and New Media Detente'
- 2001 *Art and Australia*, v.39, #2, essay: 'Simone Mangos—Anti-monuments and quiet memorials'; *Art and Australia*, review, *Australian Art* by Andrew Sayers; *Art Monthly*, December, feature, 'What's New in New Media, And what do we see in video?' *RealTime* 45, review, 'Space Odysseys: light visions'; *Art Monthly*, August, 'The Same Old Song?'; *Postwest* 18, review, 'World Without End'

- 2000 *Postwest* 17, book review, *Jean Baudrillard* by Rex Butler; *Cordite* 6 & 7, lead feature, 'Between Virtue and Innocence. On Prose Poetry, Tableau and Imagistic Fiction', *Postwest* 16, feature, 'Some Sensations We've lost'; *Object*, 2:00, feature, 'Handheld Gardens'
- 1999 *Object* 1:99, review, The Eleventh Biennale of Sydney; *Postwest* 14, 'Djamu Gallery: Some Thoughts on Exhibiting Aboriginal Art'; *Art Monthly*, August, 'Cindy Sherman's Melancholy'; feature, 'Art and Politics: A Tautology', *Real Time* August-September; Book review of *Photofiles, An Australian Photography Reader*, *Postwest* 15; *Art Monthly*, Dec-Feb 2000, feature, 'Right Answers, Wrong Questions'
- 1998 *Art Monthly*, November, review feature, 'The Eleventh Biennale of Sydney'; *Eyeline* 35, feature, 'Pristine Silence, the work of Christine Morrow'; *Art Monthly*, August, 'Not so Fine Art'
- 1997 *Eyeline* 34, feature, Janet Shanks; review, Jane Gallagher; *Art Monthly*, September, review feature, 'Drift'; *Eyeline* 33, review feature, 'Spirit & Place'
- 1996 *Eyeline* 30 review, Robert Pulie; *Artlink* 16 #1, feature, 'Art After Auschwitz after Bosnia, The Work of Dennis Del Favero'
- 1995 *Eyeline* 29 review, Sebastian Di Mauro and Fay Aldred; *Agenda* 41, review, Felicia Kan
- 1994 *Agenda* 35 review, 'Perspecta 1993'
- 1993 *West* 6/7 feature, 'Infinite Riches in a Little Room'
- 1992 *Agenda* 26/7 review, Hany Armanious; *Eyeline* 19 review, Stephen Little 'Brace'; *Agenda* 24 feature, 'The Craft of Painting'
- 1991 *Agenda* 20/21 feature, 'Politics and Craft. Another Fable'; *Agenda* 19 review, Stephen Little, 'Maxim'; *Eyeline* 16 review, Helga Groves, 'Cutting From Soft Stone'; review, 'Everyone's A Critic'; *Eyeline* 15 feature, on Nike Savvas, 'Quantifying New Colours'; *Agenda* 18 review, Rex Butler's 'Banal Art'; *Crafts* 3 review, 'Transit Zone'; *South Australian Crafts* essay, reply to papers given at artist's week by Grace Cochrane and Sylvia Kleinert; *Eyeline* 14 essay, 'Thinking, Writing, Speaking, Representing: The Gulf War'; review, Elizabeth Pulie and Rosemary Laing
- 1990 *Eyeline* 13 review, David Godbold  
*Agenda* 14 feature, 'The Armature of Art'; *Tension* 23 review, Ruby Davies; *Photofile* 31 review, Ara Koopelian; *Agenda* 11 feature, 'Against Formalism, The Politics of Nominalism'; *Eyeline* 11 review, Matt Feeney; review, Nicole Mather, E.G. Pickard, Nike Savvas

### **Publishing - other**

- 2006 Editorial Board, *Broadsheet*, Contemporary Art Centre of South Australia
- 2004 Freelance Art Critic for *The Australian* newspaper
- 2003 Editor-at-Large, *Art Asia Pacific* (New York)
- 2001 Editor, *Postwest*, School of Contemporary Arts, The University of Western Sydney (until 2002)
- 1999 Associate Editor, *Postwest*, The University of Western Sydney (until 2001)

### **Guest Speaker**

- 2007 Artist's Talk, Tao Scene, Stavanger, Norway, (June)  
 Guest Speaker, Conversations Series, 'What is Art?' Museum of Contemporary Art, Sydney, (March)
- 2006 Guest Lecturer, Sint-Lucas Akademie for Fine Art, Ghent, Belgium, (March)

- 2005 Convenor, On-line Forum, 'For Fee or For Favour: Payment of Artists' Fees', National Association of the Visual Arts (Australia, National) (October)  
 MA Course on Contemporary Art, University of Adelaide, (June)  
 Artforum Series, Canberra School of Art, Australian National University, Canberra (May)  
 Video Art Forum, Queensland College of Art, Brisbane (April)  
 Education Lecture Series, Art Gallery of NSW (April)
- 2004 Focus Fest, Art Gallery of NSW (December)  
 Discussion Panel on art and pornography in conjunction with the 30th Anniversary of the Australian Centre of Photography, Sydney, (September)  
 Discussion Panel, Sydney Biennale, COFA, UNSW, (July)  
 Artist's Week, Art Gallery of SA and Adelaide Festival, (February)  
 Artist's Talk, Art Gallery of NSW, (February)
- 2003 Radio National (ABC), Late Night Live (Philip Adams), Sydney, (November)  
 Radio Adelaide, (Catherine Kennealy), (June)  
 Radio National (ABC) Arts Program (Bruce James), Sydney (May)  
 Re Bruce Nauman and Gary Hill exhibition, National Gallery of Australia (February)
- 2002 Radio National (ABC), Arts Program (Bruce James), Sydney (May)
- 2000 Discussion panel for National Biography Week, The State Library of New South Wales
- 1997 Radio National (ABC) Arts Program, Sydney, (October)
- 1990 Radio National (ABC) (Sandy McCutcheon), Hobart (January)

#### **Conference Papers/ Seminars/ Symposia**

- 2007 'Proust and Fashion', Fashion and Fiction Conference, University of Technology, Sydney
- 2006 Co-convener, 'Reframing Art: the Future of Theory': Symposium, Artspace, Sydney  
 (Invited speaker) 'Future Forecast 06', London University School of Art, London
- 2005 Forum, 'Artists' Fees: From Obstacle to Opportunity', National Association of the Visual Arts, ARC: Art and Craft Biennial, Brisbane (October) Panel Discussion, 'Interesting Times', Museum of Contemporary Art, Sydney  
 'Educating for Visual Literacy', 'The Art Sweatshop' The National Association for the Visual Arts and the Perth International Arts Festival, Art Gallery of Western Australia
- 2003 Two papers: 'Proust and Time' and 'Proust and Art', *In Search of Proust*, Australian Friends of the Bibliotheca Alexandrina, Sydney/ French Government Cultural Office
- 2002 Convenor of Session on New Media Arts, Art Association of Australia and NZ Conference, Art Gallery of NSW
- 2000 Seminar: "Art and the Body", Albert-Ludwigs Universität, Freiburg
- 1999 "Lyotard and 'Hegel'", The Sydney Society of Literature and Aesthetics, The University of Sydney
- 1998 "The Rhetoric of Restaurants", *The Aesthetics of Food*, Symposium, The University of Sydney  
 Member of Closing Chaired Session at the Museum of Contemporary Art, Sydney, for Conference of Literature, Religion and the Arts, Australian Catholic University
- 1996 'Deleuze and the Logic of Drunkenness', *Deleuze: A Symposium*, 5-7 December, The University of Western Australia and Murdoch University

## **Translations**

- 2002 (German) Konstanze Thümmel, 'You can't set up a camera here!', exn cat., Artspace (ISBN 1 876017 93 7), 11-19
- 2001 (German) Essay in exn cat., *Der Knabentanz. Adam Geczy* (see above)
- 2000 (German) Essays in *Requiem*, exn cat., Neue Galerie Graz and John Curtin Gallery, Curtin University of Technology, Perth (ISBN 1 86342 858 5), 5, 32-8  
(German) 'Dreamland' by Georg Trakl in *Cordite 6 & 7*
- 1998 (French) Five essays for the 11th Biennale of Sydney catalogue, *Every Day*
- 1997 (French) Translator and proofreader for Terry Smith ed., *In Visible Touch, Modernism and Masculinity*, Sydney/ Chicago U.P., 1997

## **Employment History – University Teaching**

*Summary of demonstrated areas of expertise in tertiary education:*

### **History/Theory**

Eighteenth and Nineteenth Century European Art  
Romanticism (literature, art, politics, design and fashion)  
Colonialism/Postcolonialism  
The Literature of Art; Style  
The German Scholastic Tradition of Art History; The History of Art History  
Literature and Art/Art and Poetry; Aesthetics; Theories of the Image  
Art Criticism/Writing about Art, Theory and Practice  
The Modernist Canon (Realism to Abstract Expressionism)  
Design and Design Theory; Graphic Art  
Modernist Architectural History and Theory; Deconstruction and Architecture  
Conceptualism; Post-Object Art; The Art/Text relationship; Postmodernity  
Contemporary Practices  
Australian Art (1770 to the present)  
Photography and Photomedia theory  
Sex/Gender issues; Psychoanalysis and Art  
Expressionist and Avant-Garde Cinema  
Experimental Film and Video Art  
Performance Art  
The History and Theory of New Media/Technological Arts/Digital Art  
Postgraduate Research Methods  
Museology/Museum Studies

### **Studio Teaching**

Studio Theory  
Media Studies/New Media; Video; Installation Practice  
Printmaking (screenprinting and intaglio)  
Photography and Photomedia  
Painting and Drawing  
Professional Practice

- 2007 (ongoing) Lecturer (full time) Sculpture, Installation and Performance, Sydney College of the Arts, The University of Sydney
- 1999-07 Adjunct Assistant Professorship, Boston University, Sydney Internship Program (Australian Art and Architecture)

- 2006 Lecturer (casual) Research Methodologies, and Theories of the Object (Museology and Site-specificity), Sydney College of the Arts, the University of Sydney  
 Tutor, Professional Portfolio, Bachelor of Digital Media, College of Fine Arts, UNSW  
 Tutor and Lecturer, Design Differences: Intercultural Asia, University of Technology, Sydney  
 Guest Lecturer at UWS  
 Guest Lecturer at Dept of Art History and Theory, The University of Sydney
- 2005 Lecturer (casual) Theories of the Object (Museology and Sitespecificity), Sydney College of the Arts, the University of Sydney  
 Lecturer (casual) The Language of Digital Media; Professional Practice; Honours Research Methods, College of Fine Arts, UNSW  
 Lecturer (casual) Modernism and the Avant-Garde, Sydney College of the Arts, the University of Sydney
- 2004 Honours Research Methods (all year), College of Fine Arts, UNSW  
 Lecturer (casual) Professional Practice, College of Fine Arts, UNSW  
 Lecturer and Tutor (casual), Theories of Art Practice, Sydney College of the Arts, The University of Sydney  
 Lecturer (casual) Experimental Film and Video; College of Fine Arts, UNSW  
 Regular First Year guest lecturer, COFA, UNSW  
 Tutor, History and Theory of Architecture, Faculty of the Built Environment, UNSW  
 Postgraduate Supervisor; Honorary Associate, Art History and Theory, The University of Sydney  
 Summer School (tutor and lecturer): Postwar Australian Art, The University of Sydney
- 2003 Adjunct Assistant Professor, MA course, Design and Cultural Theory, Bond University  
 Co-lecturer, Art After 1945, Dept of Art History and Theory, University of Sydney  
 Lecturer (casual), Professional Practice; BFA Honours Seminar: Research Methods; Masters of Arts Administration: Writing for Different Cultures and Audiences; Introduction to Modern Aesthetics; Psychoanalysis and Art; Vampires, Doppelgangers and Doubles in Film; College of Fine Arts, UNSW  
 Lecturer (casual, both semesters), Studio Theory Painting, Sydney College of the Arts, The University of Sydney  
 Lecturer (casual), The Art of Modern Life, School of Humanities, University of Western Sydney
- 2002 Lecturer level B (second semester), School of Humanities, University of Western Sydney  
 Lecturer level B (first semester), Dept of Art History and Theory, The University of Sydney
- 2000 Assistant Lecturer, Potsdam/Berlin Summer School, University of Potsdam and the University of New South Wales (July)
- 1998 Lecturer level B (lvl 4 in 2001), Australian Catholic University; Art History and Studio (until 2001)
- 1997 (second semester) Lecturer, Australian Catholic University; Western Art History review course (1st year); Printmaking Studio practice/theory (first semester) Lecturer, Art History, School of Humanities and Social Sciences, Charles Sturt University. (M.A. program; year 2 Art History)

- 1996 Regular guest lecturer, First Year Art History and Theory, The University of Sydney (until 2000)  
 (second semester) Tutor, First Year Art History and Theory, The University of Sydney  
 Lecturer, Continuing Education Special interest course, 'Art and Postmodernism', The University of Sydney  
 Correspondence marker and supervisor, Charles Sturt University; MA and Honours course; also marker for 1st-3rd year courses on a regular basis (until 1998)
- 1995 Lecturer and coordinator for the University Special Admission Course, Continuing Education, the Department of Art History and Theory, The University of Sydney (until 1998)
- 1994 Second and Third year tutor for Prof Virginia Spate, Art History and Theory, The University of Sydney (until 1995)  
 (second semester) Supervisor/tutor for Hons. and M.A., Art History and Theory, University of Sydney  
 Co-marker for the Honours special entry course, Art History and Theory, The University of Sydney

#### **Other Academic Experience**

- 2007 Academic Assessor for PhD in Art and Art History for the University of Melbourne  
 University Academic Training Course - Core Program: Leadership Fundamentals, Sydney University Learning
- 2006 Member of Research Committee, Sydney College of the Arts, the University of Sydney
- 2002 Researcher (Level 6), 'The Big Picture', National Association for the Visual Arts (NAVA) and Dept of Art History and Theory, The University of Sydney
- 1995 (December-February 1996) Research Assistant see below
- 1994 (July-December) Research Assistant (full time) for Prof. Virginia Spate, on the work of John Power pending a catalogue raisonné and retrospective exhibition at the Museum of Contemporary Art, Sydney; Dept of Art History and Theory, The University of Sydney