

THE COMMERCIAL

DIENA GEORGETTI

b. 1966, Alice Springs
lives Melbourne

EDUCATION

1986 Diploma of Art, Queensland College of Art, Brisbane

SOLO EXHIBITIONS

2017 [as yet untitled], The Commercial Gallery, Sydney (forthcoming)
[as yet untitled], Hamish McKay Gallery, Melbourne (forthcoming)

2016 *ART as COMPANION*, The Commercial Gallery, Sydney

2014 *Foyer*, Hamish McKay Gallery, Wellington

2013 *Folk Modern*, Sarah Cottier Gallery, Sydney
ACT HUNGER, (with Mary Teague), The Young, Wellington

2011 *Jaguar is Jaguar*, Sarah Cottier Gallery, Sydney
Brutalist Geometry Set 1 & 2, Hamish McKay Gallery, Wellington

2010 *Composa*, Michael Lett Gallery, Auckland
The Enthusiast, Darren Knight Gallery, Sydney

2009 *Community of the People Woven Wall Hangings*, Hamish McKay Gallery, Wellington

2008 *The Humanity of Abstract Painting: A survey exhibition 1988-2008*, curated by Max Delany and Robert Leonard, Monash University Museum of Art, Melbourne and Institute of Modern Art, Brisbane

2007 *BLOK PLASTIK*, Darren Knight Gallery, Sydney

2006 *The Humanity of Construction Painting*, Darren Knight Gallery, Sydney

2004 *So far I remember who you are but wonder who you'll be*, Hamish McKay Gallery, Wellington

2003 *Lost to the thing of it*, Hamish McKay Gallery, Wellington

2002 *The Humanity of Abstract Painting*, Hamish McKay Gallery, Wellington

2001 *I hardly know her, and my life is nearly over*, Sarah Cottier Gallery, Sydney
Hamish McKay Gallery, Wellington

1999 *Makers*, Sarah Cottier Gallery, Sydney and Australia Minx Design Studio, Melbourne

1998 *You're Living All Over Me*, Anna Schwartz Gallery, Melbourne

1997 *I have wept so much here, that I am touched by my own beauty*, Sarah Cottier Gallery, Sydney

1996 *Martyrs do not underestimate the body*, Sarah Cottier Gallery, Sydney

1994 *The time of your miracle will soon be over*, Anna Schwartz Gallery, Melbourne
The Civilisation of the Abstract, Contemporary Art Centre of South Australia, Adelaide
The Dimension that comes from the centre of our skulls, Bellas Gallery, Brisbane

1993 *The Whitening of the Recent Darkness*, Sutton Gallery, Melbourne
Dare la Precedenza, 200 Gertrude Street, Melbourne

1992 *NATURPHILOSOPHie*, Store 5, Melbourne
Australia wie so primitive, wie so sensible, Institute of Modern Art, Brisbane
Self-titled, Sutton Gallery, Melbourne

1990 *4 Diamonds (Serpent Frottage)*, Store 5, Melbourne

1989 *Promotion Space Installation*, Arch Lane Public Art, Brisbane
Empirical, State Library of Queensland, Brisbane
Rest de Kreatur, Institute of Modern Art, Brisbane
Restoration of an Alienated Being, Arch Lane Public Art, Brisbane

1988 *Innere*, Arch Lane Public Art, Brisbane
Will for Amalgamation, David Jones, Brisbane
Will for Amalgamation, Mini MOCA, Museum of Contemporary Art,

	Brisbane
	<i>Focal Panorama</i> , Brisbane, Rome, Dusseldorf, London, UK Landkarte
	<i>Landkarte</i> , Interface Office, Brisbane
	<i>Recording Data</i> , All Saints Hall, Brisbane
1987	<i>Umrib Envoy</i> , THAT Contemporary Art Space, Brisbane
1986	<i>Plateau-Plateau</i> , THAT Contemporary Art Space, Brisbane

SELECTED GROUP EXHIBITIONS

2017	<i>Call of the Avant-Garde: Constructivism and Australian Art</i> , curated by Sue Cramer and Lesley Harding, Heide Museum of Modern Art, Melbourne
	<i>Redlands Konica Minolta Art Prize</i> , curated by Callum Morton, NAS Gallery, Sydney
	<i>Harvest</i> , with Patrick Hartigan and Robert Pulie, The Commercial Gallery, Sydney
2016	<i>Painting. More Painting</i> , curated by Max Delany, Annika Kristensen and Hannah Mathews, Australian Centre for Contemporary Art (ACCA), Melbourne
	<i>New Geometries</i> , Felisher/Ollman Gallery, Philadelphia, USA
2015	<i>Super Studio</i> , The Young, Wellington
	<i>Casual Conversation</i> , Minerva, Sydney
	<i>Man</i> , Tristan Koenig Gallery, Melbourne
	<i>The Kaleidoscopic Turn</i> , curated by Jane Devery and Serena Bentley, National Gallery of Victoria, Melbourne
	<i>Believe not every spirit, but try the spirits</i> , curated by Lars Bang Larsen and Marco Pasi, Monash University Museum of Art, Melbourne
2014	<i>Girls Abstraction</i> , Hamish McKay Gallery, Wellington
2013	<i>Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland</i> , University of Queensland Art Museum, The University of Queensland, Brisbane
	<i>Porous Moonlight</i> , Papakura Art Gallery, Auckland
	<i>The Knock-Off Show</i> , curated by Brooke Babington and Liang Luscombe, Slopes, Melbourne
2012	<i>Negotiating the World: Contemporary Australian Art</i> , National Gallery of Victoria, Melbourne
	<i>Forever Young: 30 Years of the Heide Collection</i> , curated by Sue Cramer, Heide Museum of Modern Art, Melbourne
2011	<i>Black elastic, two umbrellas, a mint leaf & wheels</i> , curated by Rosemary Forde, Monash University Museum of Art, Melbourne
	<i>First Show</i> , Station Gallery, Melbourne
2010	<i>Before and After Science</i> , curated by Charlotte Day and Sarah Tutton, Adelaide Biennial 2010, Art Gallery of South Australia, Adelaide
	<i>Everything is near and inflorescent, forever and present</i> , Michael Lett Gallery, Auckland
	<i>LET IN LIGHT</i> , Hamish McKay Gallery, Wellington
	<i>Painting (as one)</i> , Australian Experimental Art Foundation, Adelaide
2009	<i>Temperature 2</i> , New Queensland Art Museum of Brisbane, Brisbane
	<i>Victory over the sun</i> , curated by Melissa Loughnan and Helen Hughes, Utopian Slumps, Melbourne
	<i>RBS Emerging Artist Award 2009</i> , curated by Susan Manford, Renzo Piano RBS Tower, Sydney
	<i>Cubism in Australia</i> , curated by Sue Cramer and Lesley Harding, Heide Museum of Art, Melbourne
2008	<i>Lost & Found: An Archeology of the Present</i> , curated by Charlotte Day, Tarrawarra Biennial 2008, Tarrawarra Museum of Art, Healesville
	<i>The In Residence</i> , Darren Knight Gallery at Silvershot, Melbourne
	<i>Diana Georgetti, Michael Harrison, Saskia Leek and Ricky Swallow</i> , Hamish McKay Gallery, Wellington
	<i>The World in Painting</i> , Yuchengco Museum, Makati City, Philippines
2007	<i>Diana Georgetti, Darn Arps, Mary Teague</i> , Michael Lett Gallery, Auckland
	<i>The World in Painting</i> , curated by Zara Stanhope, Heide Museum of Art, Melbourne, Asialink at the University of Melbourne, Australia, Phillipines, Thailand
	<i>Artist makes video – art rage survey 1994-1998</i> , DELL Gallery,

Queensland Collage of Art, Brisbane

2006 *21st Century Modern*, curated by Linda Michael, Adelaide Biennial 2006, Art Gallery of South Australia, Adelaide

2005 *16, Brisbane comes to Sydney*, Sydney Non Objective, Sydney
Pitch Your Own Tent: Art Projects, Store 5, 1st Floor, Monash University Museum of Art, Victoria
Predictive txt, Hamish McKay Gallery, Wellington
Makeover, Govett-Brewster Art Gallery, New Plymouth

2004 *Store 5 is....*, Anna Schwartz Gallery, Melbourne
So far I remember who you are but wonder who you'll be, Hamish McKay Gallery, Wellington
Post Contemporary Painting, Institute of Modern Art, Brisbane
Fantasy Island, Michael Lett, Auckland

2003 *I'm only sleeping*, curated by Ronnie van Hout, Hamish McKay Gallery, Wellington
10, Sarah Cottier Gallery, Sydney
3 Way Abstraction, Monash University Museum of Art, Melbourne
Home & Away: Place and Identity in Recent Australia Art, Monash University Museum of Art, Melbourne and Swan Hill Gallery, Victoria

2002 *Final Exhibition*, First Floor, Melbourne
ARCO, Madrid
Art 33'02, Basel

2001 *ARCO*, Madrid
Sarah Cottier in Melbourne, Windspan Gallery, Melbourne
Painting: An Arcane Technology, The Ian Potter Museum of Art, Melbourne

2000 *ARCO*, Madrid
Art 31'00, Basel
GOLD, Sarah Cottier Gallery, Sydney

1999 *Art 30'99*, Basel
Patent (with Anne-Marie May), Project Space, RMIT, Melbourne
Exhumed II, Canberra Contemporary Art Space, Canberra
The Trouble with Harry, curated by Peter Westwood, Project Space, RMIT, Melbourne
Group Exhibition, Sarah Cottier Gallery, Sydney

1998 *Opening Exhibition*, Sarah Cottier Gallery, Sydney
Special Issue, First Floor, Melbourne
Exhumed, curated by David Noonan, Project Space, RMIT, Melbourne

1997 *Record*, Basel Art Fair, Basel
Aeropost, Dublin, Ireland

1996 *Women Hold up Half the Sky: The Orientation of Art in the Post War Pacific*, Monash University Gallery, Melbourne
Raindrops on Roses, Sarah Cottier Gallery, Sydney
Heirloom, Monash University Gallery, Melbourne
Practice as Technology, 200 Gertrude Street, Melbourne

1995 *SWIM2*, Support Women Image Makers, Project Space, RMIT, Melbourne
Monash University Art Prize, curated by Judy Annear, Monash University Gallery, Melbourne
Australian Perspecta 1995, Art Gallery of New South Wales, Sydney

1993 *5th Australia Sculpture Triennial*, Melbourne

1992 *9th Biennale of Sydney: The Boundary Rider*, Art Gallery of New South Wales, Sydney
The Caboose, Ars Multiplicata, Sydney

1991 *Vache*, aglassofwater, Brisbane
WT Rawleigh Building The Grotto, Store 5 Travelling Exhibition, Paris

1990 *France Signals*, Bellas Gallery, Brisbane
Where Art Ends and Nature Begins, curated by Stephen Bram, Store 5, Melbourne
Instant, First Draft West, Sydney
10 x 10, Milburn and Arte, Brisbane
Architecture of Light, Mori Gallery, Sydney
Mist from the Chest, aglassofwater, Brisbane
Real Art, Institute of Modern Art, Brisbane
RESPECT, Milburn and Arte, Brisbane

- 1989 *In Full Sunlight*, First Draft West, Sydney
In Full Sunlight, 10 000 Feet, Melbourne and aglassofwater, Brisbane
Inexact Sciences, Arch Lane Public Art, Brisbane
Uncommon Knowledge, Queensland Art Gallery, Brisbane
Visual Poetics, Museum of Contemporary Art, Brisbane
The Truth, Arch Lane Public Art, Brisbane
Salle de Reconnaissance, Institute of Modern Art, Brisbane, Australian
Centre for Photography, Sydney and 200 Gertrude Street, Melbourne
Topographical, Bureau Artspace, Brisbane
- 1988 *Interface Artists*, Queensland Art Gallery, Brisbane
Axis: Does New York Exist?, New York, Brisbane
(I)magical Poetics, Institute of Modern Art, Brisbane
Bureau, Bureau Artspace, Brisbane
- 1987 *A Monochrome Self*, THAT Contemporary Artspace, Brisbane
Scapegrace, THAT Contemporary Artspace, Brisbane

SELECTED BIBLIOGRAPHY

- 2016 Max Delany, 'Diena Georgetti', *Painting. More Painting*, exh. cat. Australian
Centre for Contemporary Art (ACCA), Melbourne, pp58-61
- 2015 Patrick Hartigan, 'Moving pictures in Sydney galleries', *The Saturday
Paper*, July 18, 2015
Lars Bang Larsen & Marco Pasi, *Believe not every spirit, but try the spirits*,
exh. cat. Monash University Museum of Art, Melbourne
- 2014 *20/200*, exh. cat. Sarah Cottier Gallery, Sydney
- 2013 Anne Kirker, Alex Selenitsch, *Born to Concrete: Visual poetry from the
collections of Heide Museum of Modern Art and The University of
Queensland*, exh. cat. Heide Museum of Modern Art, Melbourne and The
University of Queensland Art Museum, Brisbane, 2013
- 2012 Sue Cramer, *Forever Young: 30 Years of the Heide Collection*, exh. cat.
Heide Museum of Modern Art, Melbourne, 2012
- 2010 Geraldine Barlow, Max Delany, Kyla McFarlane, *Change*, Monash
University Museum of Art, Melbourne, 2010, p.165
Charlotte Day, Sarah Tutton, *Before and After Science, 2010 Adelaide
Biennale of Australian Art*, exh.cat. Art Gallery of South Australia, Adelaide,
2010
Helen Hughes, 'Before and After Science, 2010 Adelaide Biennale of
Australian Art, review, *Artlink*, Issue 30:2, June 2010
Andrew Frost, 'Metro picks', *Sydney Morning Herald Metro*, 19-25
November 2010, p.14
Sue Cramer, Lesley Harding, *Cubism and Australian Art*, exh.cat. Heide
Museum of Modern Art, Melbourne, 2010
Robyn McKenzie, 'Diena Georgetti, Pleasure and Comfort', *Art & Australia*,
Vol. 47, Autumn 2010, p.496
- 2009 Anne Kirker, 'Diena Georgetti: Scoping two decades', *eyeline*, issue 68,
Autumn, 2009
'Visual Art', *The Age*, July 2009
- 2008 Max Delany, 'The black paintings as lexicon and manifesto', *Diena
Georgetti: The Humanity of Abstract Painting 1988-2008*, exh.cat. Monash
University Museum of Art, 2008, pp7-9
Robert Leonard, 'Parallel existence: Diena Georgetti's recent work', *Diena
Georgetti, The Humanity of Abstract Painting 1988-2008*, exh.cat. Monash
University Museum of Art, 2008, pp55-57
Charlotte Day, *Lost & Found: An Archaeology of the Present*, exh.cat. Tarra
Warra Museum of Art, 2008, p.53
Rosemary Forde, review, *Art World*, Issue 5, October/November, 2008,
pp.170-171
- 2006 Linda Michael, 'Diena Georgetti', *21st Century Modern: 2006 Adelaide
Biennial of Australian Art*, exh.cat. Art Gallery of South Australia, Adelaide,
2006
Andrew Frost, 'Sarah Cottier: Back to base', *Australian Art Collector
Magazine*, Issue 37, July-September, 2006, p.196
- 2005 Charlotte Day, 'Diena Georgetti Dare la Precendenza, A short ride in a fast
machine', *Gertrude Contemporary art spaces 1985-2005*, Melbourne,

- Black Inc, 2005, pp. 108
 N Smith, 'Exhibit five', *Insite*, Winter, 2005
- 2003 Linda Michael, 'Home and Away', *Place and identity in Recent Australian Art*, exh.cat. Monash University Museum of Art, 2003
- 2001 Natalie King, Bala Star, *Painting, an Arcane Technology*, exh.cat. The Ian Potter Museum of Art, The University of Melbourne, Melbourne, 2001
- 1999 S O'Connell, *Exhumed*, RMIT Gallery, Melbourne, 1999
- 1998 Peter Westwood, *The Trouble with Harry*, exh.cat. RMIT Gallery, 1999
- 1998 Michele Helmrigh, *Salle de Reconnaissance*, exh.cat. Institute of Modern Art, Brisbane, May, 1998
- 1995 Judy Annear, *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney, 1995 Axis-file (catalogues) produced in conjunction with Queensland College of Art, Humanities Department, 1995
- 1994 Judith Pascal, *The Civilization of the Abstract*, exh.cat. Contemporary Art Centre of South Australia, Adelaide, 1994
- 1993 Robyn McKenzie, *Dare la Precedenza*, exh.cat. 200 Getrude Street, Melbourne, 1993
- Eve Sullivan, 'The Caboose', *Art and Text* #44, January, 1993
- Penny Webb, 'Diana Georgetti', *Agenda* #29, 1993
- 1992 Eugene Carchesio, 'Diana Georgetti', *The Boundary Rider, 9th Biennale of Sydney*, exh.cat. Art Gallery of New South Wales, Sydney, 1992
- 'wie so primitive, wie so sensible', Institute of Modern Art, Brisbane, 1992
- Gary Wilson, 'Rosebud #2', *Store 5 Publication*, Melbourne, February, 1992
- 1991 Yanni Florence, 'Edelstein', *L. Pataphysics*, Melbourne, 1991
- 1990 John Nixon, J Young, *Kerb Your Dog* #8, 1990
- 1989 Eugene Carchesio, 'Diana Georgetti - Rest de Kreatur', *Eyeline*, Issue 10, 1989
- 'Creation, a Plea for Awareness', *Courier Mail*, 18 April, 1989
- Sue Cramer, 'Diana Georgetti - Rest de Kreatur', Institute of Modern Art, Brisbane, 1989
- 1988 Ross Harley, 'Beyond the Gallery: Art Out of Bounds', *Vogue Bicentennial Arts Guide*, 1988
- Michele Helmrigh, Interfacing the Interface, *Eyeline*, Issue 6, 1988
- Interface, *Art and Text* 28, 1988
- MOCA Bulletin 7, Museum of Contemporary Art, Brisbane, 1988
- M Richards, 'Arch Lane Offers Alternative Work', *Courier Mail*, 9 December, 1988
- L Sear, 'Interface: Stars Disordered', *Art Monthly*, June, 1988
- Urszula Szulakowska, *(I)magical Poetics*, exh.cat. Institute of Modern Art, Brisbane, 1988
- Kenzie Wark, ed. Ross Harley, 'Not Just a Pretty Interface', *Outer Site: Five Contemporary Art Space Projects*, Australian Bicentennial Authority, May-June, 1988
- 1987 David Gofton, 'A Monochrome Set – The Colour of your Energies', *Eyeline*, Issue 1, 1987

ARTIST PUBLICATIONS

- 1999 *Patent*, exh.cat. Project Space, RMIT, Melbourne
- 1989 'Karen Turnbull: Promotions', *Eyeline 10 Inexact Sciences*, exh.cat. essays, Arch Lane Public Art, Brisbane traces of Information, Bureau Artspace, Brisbane
- 1988 *Almost Purely Fundamental*, exh. handbill, THAT Contemporary Artspace, Brisbane
- 1987 *A Monochrome Set*, exh.cat. THAT Contemporary Artspace, Brisbane

COLLECTIONS

Artbank
 Art Gallery of South Australia, Adelaide
 Art Gallery of Western Australia, Perth
 Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland
 Griffith University Art Collection, Brisbane

Heide Museum of Modern Art, Melbourne
Michael Buxton Centre of Contemporary Art, Melbourne
Monash University Museum of Art, Melbourne
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery/Gallery of Modern Art, Brisbane
University of Queensland Art Museum, Brisbane