

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)
FUTURIST Tradition, Hamish McKay Gallery, Melbourne

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

SELECTED GROUP EXHIBITIONS

- 2017 *Call of the Avant-Garde: Constructivism and Australian Art*, curated by Sue Cramer and Lesley Harding, Heide Museum of Modern Art, Melbourne
Every Brilliant Eye: Australian Art of the 90s, curated by Jane Devery and Pip Wallis, National Gallery of Victoria, Melbourne
Redlands Konica Minolta Art Prize, curated by Callum Morton, NAS Gallery, Sydney [winner established artist category]
Harvest, with Patrick Hartigan and Robert Pulie, The Commercial Gallery, Sydney
- 2016 *Painting. More Painting*, curated by Max Delany, Annika Kristensen and Hannah Mathews, Australian Centre for Contemporary Art (ACCA), Melbourne
New Geometries, curated by Alex Baker, Fleisher/Ollman Gallery, Philadelphia, USA
- 2015 *Super Studio*, The Young, Wellington
Casual Conversation, curated by Hany Armanious, Minerva, Sydney
Man, Tristan Koenig Gallery, Melbourne
The Kaleidoscopic Turn, curated by Jane Devery and Serena Bentley, National Gallery of Victoria, Melbourne
Believe not every spirit, but try the spirits, curated by Lars Bang Larsen and Marco Pasi, Monash University Museum of Art, Melbourne
- 2014 *Girls Abstraction*, Hamish McKay Gallery, Wellington
- 2013 *Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland*, University of Queensland Art Museum, The University of Queensland, Brisbane
Porous Moonlight, Papakura Art Gallery, Auckland
The Knock-Off Show, curated by Brooke Babington and Liang Luscombe, Slopes, Melbourne
- 2012 *Negotiating the World: Contemporary Australian Art*, National Gallery of Victoria, Melbourne
Forever Young: 30 Years of the Heide Collection, curated by Sue Cramer, Heide Museum of Modern Art, Melbourne
- 2011 *Black elastic, two umbrellas, a mint leaf & wheels*, curated by Rosemary Forde, Monash University Museum of Art, Melbourne
First Show, Station Gallery, Melbourne
- 2010 *Before and After Science*, curated by Charlotte Day and Sarah Tutton, Adelaide Biennial 2010, Art Gallery of South Australia, Adelaide
Everything is near and inflorescent, forever and present, Michael Lett Gallery, Auckland
LET IN LIGHT, Hamish McKay Gallery, Wellington
Painting (as one), Australian Experimental Art Foundation, Adelaide
- 2009 *Temperature 2*, New Queensland Art Museum of Brisbane, Brisbane
Victory over the sun, curated by Melissa Loughnan and Helen Hughes, Utopian Slumps, Melbourne
RBS Emerging Artist Award 2009, curated by Susan Manford, Renzo Piano RBS Tower, Sydney
Cubism in Australia, curated by Sue Cramer and Lesley Harding, Heide Museum of Art, Melbourne
- 2008 *Lost & Found: An Archeology of the Present*, curated by Charlotte Day, Tarrawarra Biennial 2008, Tarrawarra Museum of Art, Healesville
The In Residence, Darren Knight Gallery at Silvershot, Melbourne
Diena Georgetti, Michael Harrison, Saskia Leek and Ricky Swallow, Hamish McKay Gallery, Wellington
The World in Painting, Yuchengco Museum, Makati City, Philippines
- 2007 *Diena Georgetti, Darn Arps, Mary Teague*, Michael Lett Gallery, Auckland
The World in Painting, curated by Zara Stanhope, Heide Museum of Art,

- Melbourne, Asialink at the University of Melbourne, Australia, Phillipines, Thailand
- 2006 *Artist makes video – art rage survey 1994-1998*, 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
- 2005 *Pitch Your Own Tent: Art Projects, Store 5, 1st Floor*, Monash University Museum of Art, Victoria
- 2004 *Predictive txt*, Hamish Mckay Gallery, Wellington
- 2004 *Makeover*, Govett-Brewster Art Gallery, New Plymouth
- 2004 *Store 5 is.....*, Anna Schwartz Gallery, Melbourne
- 2004 *So far I remember who you are but wonder who you'll be*, Hamish Mckay Gallery, Wellington
- 2003 *Post Contemporary Painting*, Institute of Modern Art, Brisbane
- 2003 *Fantasy Island*, Michael Lett, Auckland
- 2003 *I'm only sleeping*, curated by Ronnie van Hout, Hamish McKay Gallery, Wellington
- 2002 *10*, Sarah Cottier Gallery, Sydney
- 2002 *3 Way Abstraction*, Monash University Museum of Art, Melbourne
- 2002 *Home & Away: Place and Identity in Recent Australia Art*, Monash University Museum of Art, Melbourne and Swan Hill Gallery, Victoria
- 2001 *Final Exhibition*, First Floor, Melbourne
- 2001 *ARCO*, Madrid
- 2001 *Art 33'02*, Basel
- 2001 *ARCO*, Madrid
- 2000 *Sarah Cottier in Melbourne*, Windspan Gallery, Melbourne
- 2000 *Painting: An Arcane Technology*, The Ian Potter Museum of Art, Melbourne
- 2000 *ARCO*, Madrid
- 1999 *Art 31'00*, Basel
- 1999 *GOLD*, Sarah Cottier Gallery, Sydney
- 1999 *Art 30'99*, Basel
- 1998 *Patent* (with Anne-Marie May), Project Space, RMIT, Melbourne
- 1998 *Exhumed II*, Canberra Contemporary Art Space, Canberra
- 1998 *The Trouble with Harry*, curated by Peter Westwood, Project Space, RMIT, Melbourne
- 1998 *Group Exhibition*, Sarah Cottier Gallery, Sydney
- 1998 *Opening Exhibition*, Sarah Cottier Gallery, Sydney
- 1997 *Special Issue*, First Floor, Melbourne
- 1997 *Exhumed*, curated by David Noonan, Project Space, RMIT, Melbourne
- 1997 *Record*, Basel Art Fair, Basel
- 1996 *Aeropost*, Dublin, Ireland
- 1996 *Women Hold up Half the Sky: The Orientation of Art in the Post War Pacific*, Monash University Gallery, Melbourne
- 1995 *Raindrops on Roses*, Sarah Cottier Gallery, Sydney
- 1995 *Heirloom*, Monash University Gallery, Melbourne
- 1995 *Practice as Technology*, 200 Gertrude Street, Melbourne
- 1995 *SWIM2*, Support Women Image Makers, Project Space, RMIT, Melbourne
- 1995 *Monash University Art Prize*, curated by Judy Annear, Monash University Gallery, Melbourne
- 1993 *Australian Perspecta 1995*, curated by Judy Annear, Art Gallery of New South Wales, Sydney
- 1992 *5th Australia Sculpture Triennial*, Melbourne
- 1992 *9th Biennale of Sydney: The Boundary Rider*, curated by Anthony Bond, Art Gallery of New South Wales, Sydney
- 1991 *The Caboose*, Ars Multiplicata, Sydney
- 1991 *Vache*, a glass of water, Brisbane
- 1990 *WT Rawleigh Building The Grotto*, Store 5 Travelling Exhibition, Paris
- 1990 *France Signals*, Bellas Gallery, Brisbane
- 1990 *Where Art Ends and Nature Begins*, curated by Stephen Bram, Store 5, Melbourne
- 1990 *Instant*, First Draft West, Sydney
- 1990 *10 x 10*, Milburn and Arte, Brisbane
- 1990 *Architecture of Light*, Mori Gallery, Sydney

- Mist from the Chest*, a glass of water, Brisbane
Real Art, Institute of Modern Art, Brisbane
RESPECT, Milburn and Arte, Brisbane
In Full Sunlight, First Draft West, Sydney
1989 *In Full Sunlight*, 10 000 Feet, Melbourne and a glass of water, 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
1988 *Topographical*, Bureau Artspace, Brisbane
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

- 2017 Sara Savage, 'The Humanity of Diena Georgetti', *Vault*, Issue 19, 2017
Sue Cramer, Lesley Harding, 'Call of the Avant-Garde: Constructivism and
Australian Art', exh. cat. Heide Museum of Modern Art, Melbourne, 2017
Jane Devery and Pip Wallis, *Every Brilliant Eye: Australian Art of the 90s*,
ex. cat. National Gallery of Victoria, Melbourne
Claudia Arozqueta, 'Harvest', review, *Art Agenda*, March 2, 2017
Redlands Konica Minolta Art Prize, exh. cat. NAS Gallery, Sydney
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 Precedenza, 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
Peter Westwood, *The Trouble with Harry*, exh.cat. RMIT Gallery, 1999
- 1998 Michele Helmrich, *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, 'Diena Georgetti', *Agenda* #29, 1993
- 1992 Eugene Carchesio, 'Diena 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, 'Diena Georgetti - Rest de Kreatur', *Eyeline*, Issue 10, 1989
'Creation, a Plea for Awareness', *Courier Mail*, 18 April, 1989
Sue Cramer, 'Diena 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 Helmrich, '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

AWARDS AND PRIZES

- 2017 Redlands Konica Minolta Art Prize (winner established artist)

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
Redlands Art Collection, Sydney
University of Queensland Art Museum, Brisbane