

# THE COMMERCIAL

## DIENA GEORGETTI

b. 1966, Alice Springs  
lives Melbourne

## EDUCATION

1986 Diploma of Art, Queensland College of Art, Brisbane

## SOLO EXHIBITIONS

2017 *FUTURclassic*, The Commercial Gallery, Sydney  
*FUTURIS*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                                                                 |
|      | <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

|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| 2018 | <i>The shape of things to come</i> , curated by Melissa Keys, Michael Buxton<br>Centre of Contemporary Art, Melbourne                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| 2017 | <i>The Commercial – Group Show (E06)</i> , Sydney Contemporary,<br>Carriageworks, Sydney<br><i>Call of the Avant-Garde: Constructivism and Australian Art</i> , curated by Sue<br>Cramer and Lesley Harding, Heide Museum of Modern Art, Melbourne<br><i>Every Brilliant Eye: Australian Art of the 90s</i> , curated by Jane Devery and<br>Pip Wallis, National Gallery of Victoria, Melbourne<br><i>Redlands Konica Minolta Art Prize</i> , curated by Callum Morton, NAS<br>Gallery, Sydney [winner established artist category]<br><i>Harvest</i> , with Patrick Hartigan and Robert Pulie, The Commercial Gallery,<br>Sydney |
| 2016 | <i>Painting. More Painting</i> , curated by Max Delany, Annika Kristensen and<br>Hannah Mathews, Australian Centre for Contemporary Art (ACCA),<br>Melbourne<br><i>New Geometries</i> , curated by Alex Baker, Fleisher/Ollman Gallery,<br>Philadelphia, USA                                                                                                                                                                                                                                                                                                                                                                      |
| 2015 | <i>Super Studio</i> , The Young, Wellington<br><i>Casual Conversation</i> , curated by Hany Armanious, Minerva, Sydney<br><i>Man</i> , Tristan Koenig Gallery, Melbourne<br><i>The Kaleidoscopic Turn</i> , curated by Jane Devery and Serena Bentley,<br>National Gallery of Victoria, Melbourne<br><i>Believe not every spirit, but try the spirits</i> , curated by Lars Bang Larsen<br>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<br/>Modern Art and The University of Queensland</i> , University of Queensland<br>Art Museum, The University of Queensland, Brisbane<br><i>Porous Moonlight</i> , Papakura Art Gallery, Auckland<br><i>The Knock-Off Show</i> , curated by Brooke Babington and Liang Luscombe,<br>Slopes, Melbourne                                                                                                                                                                                                                                                   |
| 2012 | <i>Negotiating the World: Contemporary Australian Art</i> , National Gallery of<br>Victoria, Melbourne<br><i>Forever Young: 30 Years of the Heide Collection</i> , curated by Sue Cramer,<br>Heide Museum of Modern Art, Melbourne                                                                                                                                                                                                                                                                                                                                                                                                |
| 2011 | <i>Black elastic, two umbrellas, a mint leaf &amp; wheels</i> , curated by Rosemary<br>Forde, Monash University Museum of Art, Melbourne<br><i>First Show</i> , Station Gallery, Melbourne                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| 2010 | <i>Before and After Science</i> , curated by Charlotte Day and Sarah Tutton,<br>Adelaide Biennial 2010, Art Gallery of South Australia, Adelaide<br><i>Everything is near and inflorescent, forever and present</i> , Michael Lett<br>Gallery, Auckland<br><i>LET IN LIGHT</i> , Hamish McKay Gallery, Wellington                                                                                                                                                                                                                                                                                                                 |
| 2009 | <i>Painting (as one)</i> , Australian Experimental Art Foundation, Adelaide<br><i>Temperature 2</i> , New Queensland Art Museum of Brisbane, Brisbane<br><i>Victory over the sun</i> , curated by Melissa Loughnan and Helen Hughes,<br>Utopian Slumps, Melbourne<br><i>RBS Emerging Artist Award 2009</i> , curated by Susan Manford, Renzo<br>Piano RBS Tower, Sydney<br><i>Cubism in Australia</i> , curated by Sue Cramer and Lesley Harding, Heide<br>Museum of Art, Melbourne                                                                                                                                               |
| 2008 | <i>Lost &amp; Found: An Archeology of the Present</i> , curated by Charlotte Day,<br>Tarrawarra Biennial 2008, Tarrawarra Museum of Art, Healesville<br><i>The In Residence</i> , Darren Knight Gallery at Silvershot, Melbourne<br><i>Diana Georgetti, Michael Harrison, Saskia Leek and Ricky Swallow</i> ,                                                                                                                                                                                                                                                                                                                     |

Hamish McKay Gallery, Wellington  
*The World in Painting*, Yuchengco Museum, Makati City, Philippines

2007 *Diana 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  
*Artist makes video – art rage survey 1994-1998*, DELL Gallery, Queensland Collage of Art, Brisbane

2006 *21<sup>st</sup> 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

1998 *Group Exhibition*, Sarah Cottier Gallery, Sydney  
*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*, curated by Judy Annear, Art Gallery of New South Wales, Sydney

1993 *5th Australia Sculpture Triennial*, Melbourne

1992 *9th Biennale of Sydney: The Boundary Rider*, curated by Anthony Bond, 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  
*France Signals*, Bellas Gallery, Brisbane

1990 *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*, 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  
*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

- 2017 Chloe Wolifson, 'Diena Georgetti', review, *Frieze*, 15 October, 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', *21<sup>st</sup> 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
- 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 Precendenza*, 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, 9<sup>th</sup> 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  
Stonnington Art Collection, Stonnington  
University of Queensland Art Museum, Brisbane  
Wesfarmers Collection, Perth