

ARNDT

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MIKE PARR

BLIND SELF PORTRAITS

21 SEPTEMBER – 02 NOVEMBER 2013



FOREWORD

I knew of Mike Parr's performance work long before I was aware it was the work of an Australian artist. When I moved to Australia with my family two years ago, my goal was to focus on bringing major international and Asian art to Australia and the best work from Southeast Asia to Europe. I decided to leave Australian art to the experts, who could serve the work far better.

On a number of occasions over the past twenty-five years of my career, reality has shown that exceptions need to be made, and this was now the case with Australian art. For whenever and wherever I went in Australia – museums, foundations and private collections – I saw the most stunning, breathtaking works by Mike Parr.

For the past twenty years my mission in Berlin has been to bring major artists and their work to audiences who would otherwise not encounter these radical positions, and this mission continues for the Asia-Pacific art landscapes. When Mike Parr and I finally met about his work, we discovered our missions and visions overlapped. I felt strongly that his work needed to be seen and engaged within a European context. Meanwhile, he was prepared to dedicate two years of creation towards an exhibition of new work in Berlin.

The result: Berlin and Western audiences connect immediately and instinctively with Mike Parr's work, without questioning whether they are viewing the work of an Australian artist. The issues and topics addressed in Parr's amazingly complex print works – as well as the new "Blind Self Portraits", his first paintings on canvas in fifteen years – are read by audiences as "European", as part of the fabric of international contemporary art. By its texture and through its subject matter, Parr's paintings and at times unbearably strong endurance performances are in line with both Viennese Actionism and the history of international performance art, from Chris Burden and Stelarc, via Bruce Nauman and Marina Abramovi, right up to Rebecca Horn.

I am happy and proud to host this first commercial exhibition of Mike Parr's work in Europe, and to join the chorus of voices who wish such a high calibre show of Australia's most significant living artist would have already happened in Berlin long ago. I am convinced Parr's work will challenge and enchant audiences in Berlin, Germany and across Europe in the same way it has for the past thirty five years in Australia and the Pacific Region.

Matthias Arndt

MIKE PARR: BLIND SELF PORTRAITS

"The multimedia-based working artist Mike Parr from Australia is one of the most radical representatives of the Body Art with extremely auto-aggressive performances, but nevertheless he remained relatively unknown in Europe."¹ In Australia well established, Parr (born 1945 in Sydney) has only recently been honoured with his first retrospective in Europe titled "Edelweiss" at Kunsthalle Wien, Vienna, Austria.

ARNDT is proud to present Parr's first exhibition in Berlin during Berlin Art Week with a premiere of his most recent video work "Fresh Skin like a Baby", which he was working on for the past three years, and a selection of seven impressive large-scale works executed in print, drawing, etching and painting.

Testing the limits of his physical and mental endurance, Mike Parr has cut, branded, stitched, burned and nailed his body in the pursuit of his art.² In his oeuvre his visceral performances are being accompanied by sculpture, drawing, printmaking, photography and video, through all of which he examines his identity and major political and cultural conventions of the 20th century, ranging from his disability to Marxism, from the refugee crises to the structure of language.

"I grew up in the backblocks. In the fringe zone beyond the reach of the big cities these are peculiarly ambiguous areas with a high proportion of misfits, religious fanatics and down at heel no-hopers. A lot of the disturbance in my work, its expressionistic irony and its solipsism, dates back to my experience of the backblocks in the late 1940's, 50's & 60's when our family moved from one rundown farm to the next."

By 1966 he started as an artist in Sydney – strongly objecting to the war in Vietnam, he refused to register for the draft. The climate of anti-war protest instilled Parr with a sense of being an outsider challenging authority. During the late 1960's and throughout the 1970's he voraciously read the work of 20th-century intellectuals such as German philosopher and sociologist Herbert Marcuse and Austrian-American psychiatrist and psychoanalyst Wilhelm Reich, absorbing their accounts of authoritarianism, exploitative behavior and the restricted nature of liberty in Western societies.

The performances he staged at this time were unique and groundbreaking refutations of the status quo of the Australian visual arts scene. He fused his fascination for the structure of language with his performance work. "I wanted to turn words into things," he says. "I actually think my first performances were some sort of bizarre attack on language." However, the attacks on language soon gave way to shocking performance pieces that made his body and the limits to which he could push it the focus of attention.

Self-portraiture has been a consistent element in his practice. He has produced thousands of drawings and prints over the last three decades. "It's a sort of start-again situation, an attempt to know the unknowable," he says. Ever since the early 1980s, he has begun his self-portraits in a conventional manner, looking at himself in a mirror and trying to capture a likeness. As the drawing progresses it triggers a memory of a time, a place or an idea, and Parr lets his pencil or etching tool run free in an attempt to record a concept related to the work. "The self-portraits show this crucial problem. I labor away intensively with the interesting possibility of a portrait emerging and then I start to remember something and it will come to me in the entanglement of line." For Parr, the process of perception is indistinguishable from that of remembering, and the struggle is in how to reconcile the workings of memory, sight and thought.

1 Matthias Reichelt, KUNSTFORUM International, Bd. 220, März – April 2013

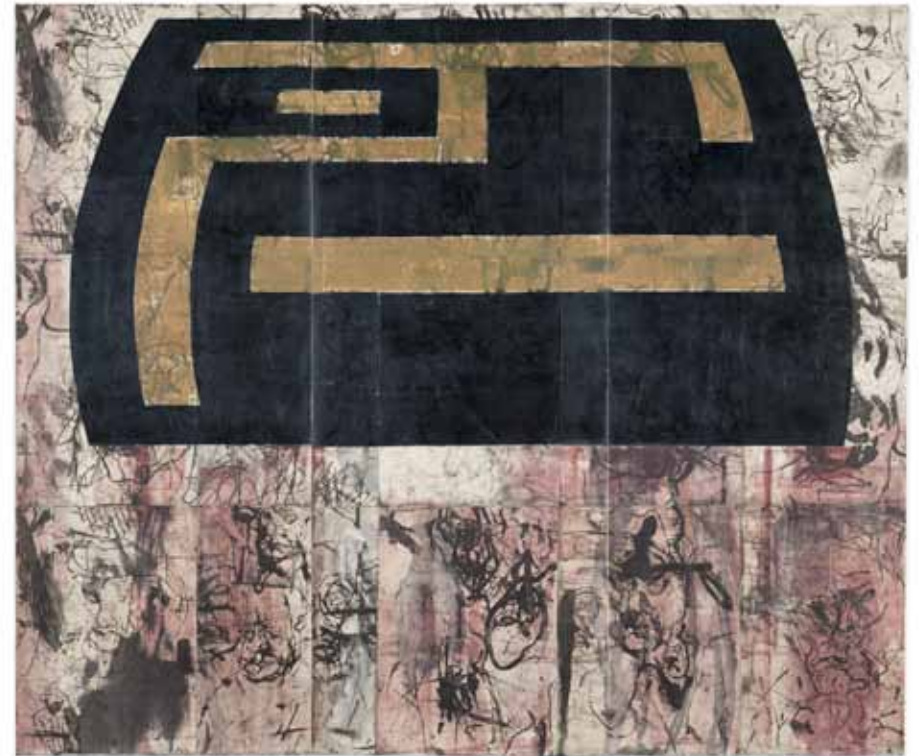
2 Michael Young, Art Asia Pacific, 2009

"Backblocks' is a pun. The desolate towns and small settlements dotted through the country areas and the outback of Australia are referred to in the argot as the "back-blocks". I grew up in the backblocks. In the fringe zone beyond the reach of the big cities these are peculiarly ambiguous areas with a high proportion of misfits, religious fanatics and down at heel nohopers. A lot of the disturbance in my work, its Expressionistic irony and its solipsism, dates back to my experience of the backblocks in the late 1940's, 50's & sixties when our family moved from one rundown farm to the next. A lot of the memories are hilarious, bizarre. Me riding a heifer along the dirt track to Nerang in the 1950's or the raging cyclone in 1956 that blew all our chooks and their galvanized iron sheds into the air.

Backblocks are also printing blocks. Specifically the 110 x 80 cm copper blocks of the 8-9 sets of 12 Untitled Self Portraits. Works that aggregate the Self Portrait as a series and which as a series nags at the idea of the Self Portrait as likeness, because the Self Portrait in these works often collapses into strident acting-out. So the 'back catalogue' as the irony of the Self Portrait Project... its amnesia.

Backblocks (Body without Organs) utilizes one of these suites of 12 S.P. plates as a ground. The set is repeated twice in random order to fill the enormous expanse of the final work and many of the dry points have been printed with swathes of turpentine washed into the rice paper, so parts of the drawing run, sag... Over this miasma John and I have printed one of my large labyrinth heads in a bulging, anamorphic perspective, so that the frozen, authoritarian Behemoth leers at the viewer. Beneath its crushing weight (literal, because the woodblocks were subjected to the weight of the 'Peugeot Press') the Self Portraits leak and flow like the organs of a body."

Mike Parr, 2013



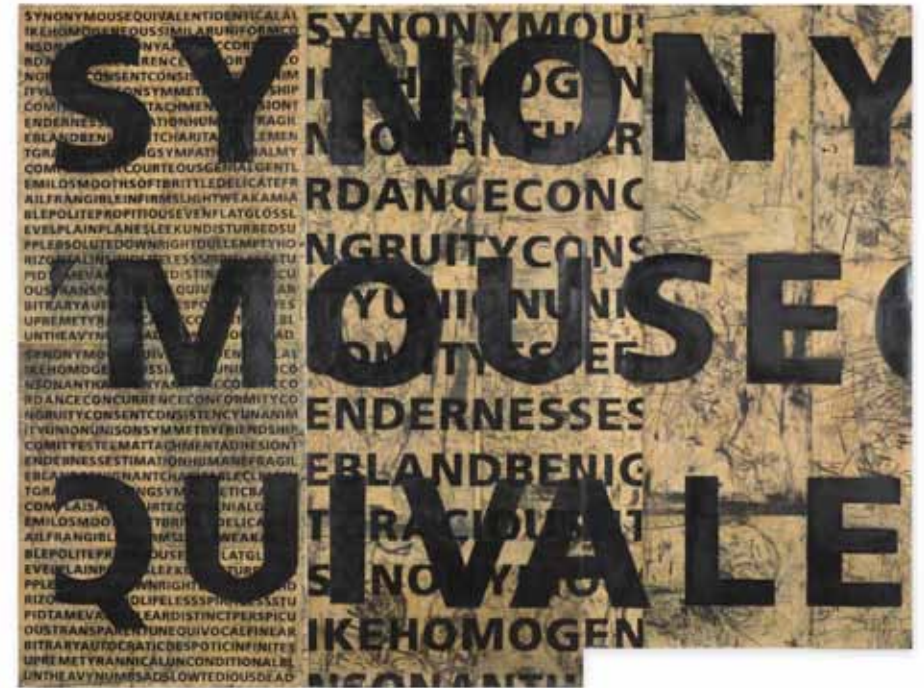
BACKBLOCKS (BODY WITHOUT ORGANS), 2013

ETCHING, CARBORUNDUM, STENCIL, SHELLAC ONTO RICE PAPER BONDED TO RAG PAPER
330 X 400 CM | 129.92 X 157.48 IN
THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.

"Blind Obedience (dead), is a large text based printwork. The final form of a Conceptual work of mine from the late 90's early 2000. The Conceptual work is called Blind Obedience/Silent Majority, 1998–2005. It installs as 2.42 inch plasma screens on the wall. The two screens abut. Screen 1 plays a flow of words. The 80 words of Blind Obedience were generated by simply looking up a synonym for the word "synonymous" and continuing with the process of looking up the synonym for each subsequent synonym for 80 moves to produce a blind semiotic drift. By extraordinary chance the final word turned out to be "dead". Screen 2 is a flow of numbers. Silent Majority simply rewrites all 80 words in Blind Obedience as numbers, by substituting 1–26 numbers for the letters of the alphabet."

Mike Parr, 2013



BLIND OBEDIENCE (DEAD), 2013

ETCHING, CARBORUNDUM, STENCIL, SHELLAC ONTO RICE PAPER BONDED TO RAG PAPER
320 X 420 CM | 125.98 X 165.35 IN

THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



FOREIGN LOOKING, 2013

ETCHING, RELIEF, SHELLAC ONTO RICE PAPER BONDED TO RAG PAPER
320 X 520 CM | 125.98 X 204.72 IN

THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



"Like a lot of my work in recent years this piece was drawn in situ in John's studio. 12 steel plates in two abutting rows were attached to the wall and I ran up and down ladders to slap the black acrylic drawing directly onto the plates. The whole thing was drawn at breakneck speed and the image emerged performatively as the drawing was constituted. I had to stand back afterwards to see what I had done. I could see heads and parts of heads agglutinated together pitched against the schematic outlines of a vast landscapes. The steel sheets had rusted over the years they had been stored in the studio. I could see that these zones of rust would carry heavy plate tone and that my drawing was a reaction to this adumbrated space. We printed this work by over painting the heavy drawing with Bondcrete and applying carborundum powder. My instruction to John was to make this application "dumb". I am stimulated by the clogging of the Expressionistic line and the inversion of the Expressionistic scene. Particular attention has been given to the ground of this print work in its final form. The use of dense silver ink has increased the resonance and expanse of the landscape space and this ground throws up reflected light to engulf and attenuate the weight and oppression of the drawing."

Mike Parr, 2013

SNAZER (AFTERBIRTH), 2013

RELIEF, CARBORUNDUM, SHELLAC ON RICE PAPER BONDED TO RAG PAPER
240 X 480 CM | 94.49 X 188.98 IN
THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



"Rocking Horse is another of the big drawings done without forethought in the studio. I again rushed at a field of steel plates, some of which had been newly rusted. Once again a Titanic struggle in landscape space. A horse's head rears up at the end of the stump of my left arm, heads involute and disintegrate and the landscape is dragged and angularized like a skeletal body. This is a drawing before and against language, as all these drawings done without thought are. These drawings seem to float on the surface of style like detritus rocked by the ocean into clogged shapes and in this instance the resistance to translation seems to be bound up with a kind of wrecked Cubism. Wrecked Cubism is a kind of unthought; 'backblocks' Cubism of antithetical bits and dissociated shapes. Again, printed heavily from carborundum. In the final rendition John has overwashed the work with Shellac which gives a sullen glow to deep space."

Mike Parr, 2013

ROCKING HORSE, 2013

CARBORUNDUM AND SHELLAC ON RAG PAPER

240 X 540 CM | 94.49 X 212.6 IN

THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



"The third of these encounters with the antithetical and gummed-up, is the "instant" drawing, most attenuated by touch. This is a work in the realm of the 'Blind Self Portraits' where the imagery all seems to emerge out of the process of touching the surface. Touching the surface is one of the steering parameters of all my printmaking and touching the plate was the basis for all the early work in dry point. P.S. here, immediately suggests 'postscript', which is a kind of falling away of writing or the crumbling of end states and exactly denotes the blindness of the performative interior. P.S. in this instance also refers to an unrevealed aspect of the title. Originally P.S. was the contracted form of 'Public Service/Primal Scream' which is a violent assault on the instrumentalization of the eye/1."

Mike Parr, 2013

P.S. (FALLING), 2013

CARBORUNDUM ONTO RICE PAPER BONDED TO RAG PAPER
220 X 480 CM | 86.61 X 188.98 IN
THIS WORK IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.

"This film is based on 4 performances, a. Mountains of the Moon b. The Id is the Eye of God c. La Triviata d. Bad Son. Bad Son and much of La Triviata before it, are accompanied by a backwards reading from (A.N.D.) The Australian National Dictionary; A Dictionary of Australianisms on Historical Principles edited by W. S. Ramson and published by Melbourne Oxford University Press Oxford Auckland New York. The Dictionary is a comprehensive compendium of racism, xenophobia, misogyny, jingoism, religious bigotry, Imperial ascendancy and 'larrikinism'. I have chosen to read a selection of this material backwards to better accentuate its Antipodean charm and in the film we've assiduously worked on this recording and the rest of the track to properly foreground all the recording's latent distortion, as a 'soundscape' to accompany the filming of the performances." "I performed the pieces for 'Fresh Skin like a Baby' in one full day session in my studio in April 2010. It's taken me three years to complete the final 16mm film, because I needed to establish the right distance from this material. I wanted the final film to be a very clear, condensed response to hours of documentary footage. At the time I was preoccupied by some very simple, peculiar ideas. 1. I wanted to perform a series of face-sewing's reiteratively. I wanted to experience the problem of desensitization directly as a mental state and I wanted to see it. 2. I also wanted to perform and film the whole session in my studio, working with my small team of trusted associates. 3. I wanted to go from the studio to the Art Gallery of New South Wales at the end of the day to do a final public performance that took as its ground all this cumulative damage. 4. And I wanted to 'disguise' all these performances as art... after each face-sewing the face was elaborately made up as a picture using the distorted face as a 'ground' i.e. Cubism, The Return to Order, Madame Matisse, old fashioned Australian nationalism a la Streeton, Roberts et al in the Art Gallery of NSW and I wanted to clog this peculiar admixture by shooting the final stages of all these performances through my mother's glassware, using complex camera work, coloured filters and imitation art which I had painted as props to accompany each performance. The final film synthesizes all this stuff and there's a complex soundtrack as well, which mixes the micro sounds produced by the session with my backwards reading from the Australian National Dictionary together with a lot of digital amplification and FX. The final agglutinated form of the film assaults the concept of identity. Assaults if you like the ramparts of the Empty Fortress, while also making a mess of pictoriality and entertainment values."

Mike Parr, 2013



FRESH SKIN LIKE A BABY, 2010 – 2013 (FILM STILL)
34MINUTE 16MM FILM, COLOUR, SOUND RENDERED TO DVD



"I imagine these two works installed one above the other (Scorched Earth above a bottom row of Party Line). Both works installed in this way constitute a double horizon line or else a kind of distended equal sign. The double horizon is either the out-of-register of printmaking or it's an hallucination. Seeing double in a way is one of the Ur moments of the Self Portrait Project and perhaps the double Self Portrait is a kind of cover or fig leaf for the missing body or at least its missing parts (I enjoy these circumlocutions). Both works are also in lockstep in other ways. Scorched earth is one of the generic states of the Australian landscape, because every summer the place burns down with increasing ferocity, while the Party Line is an habituated state of conformity; rigidity in the face of unwitting change. A double horizon of derisive reciprocation: a kind of 'golden handshake' depending on your mood. There's something humorous and lyrical though about these drastic repetitions. The Self Portrait drawings break up into landscape spaces and representations re-represent involuntarily. A red wood block has been stamped over all 20 prints in the second line. A reified landscape stamped into ideological conformity with a small seepage of difference. This 'difference' suggests that both works might best be installed with the prints spaced with the prints width between; an "either/or" of positive/negative or negative/positive depending on whether the viewer sees the occupation or the space between."

Mike Parr, 2013



SCORCHED EARTH, 2013 & PARTY LINE, 2013 (INSTALLATION VIEW ARNDT BERLIN)
SOFTGROUND ETCHING AND FOUL BITE ONTO 350GSM HAHNEMUHLE PAPER 20 SHEETS
EACH SERIES NUMBER 1 FROM AN EDITION OF 4
EACH 71,5 X 51 CM | 28.15 X 20.08 IN

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



FORCED FEEDING/BROKEN TEETH, 1992–2012 (INSTALLATION VIEW ARNDT BERLIN)
38 PRINTS ON RAG PAPER, 25 ON KOZO RICE PAPER (SOLANDER BOX SET).
SIZE VARIABLE.
THE SOLANDER BOX SET IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.



UNTITLED (FROM: FORCED FEEDING/BROKEN TEETH), 1992–2012
PRINT ON KOZO RICE PAPER
30 X 40 CM | 11.81 X 15.75 IN
THIS PRINT IS UNIQUE.

PRINTED WITH JOHN LOANE AT VIRIDIAN PRESS, CANBERRA.

"The paintings are an extraordinary addition to the show. They're odd looking because the painting has been done "blind". I mean by that that they've been done in a darkened room, so the difficulty of seeing, losing one's way is part of the work. The absence of visibility when painting is fundamental and many are obviously at the limit of my physical reach, which means that the "portraits" hover on the edge of painted fields of "nothing". They're preceded by drawings... at a much smaller scale... The Self Portraits that litter those boards have been taken on a journey... through successive stages of redrawing, mirror distortions, fouling the likeness in all sorts of material ways... the paintings are the final form of this dissolution. I'm trying to find something intangible, contradictory. They're very revealing I think, in relation to the big prints, which are much more contained and formally buttoned up. I think the contrast will open the show right up and it's a development that links up strongly with "Fresh Skin like a Baby" which is about make-up in the most catastrophic, abreactive sense."

Mike Parr, 2013



BLIND SELF PORTRAIT X, 2013
ACRYLIC ON CANVAS
189 X 278,5 CM | 74.41 X 109.65 IN



BACKBLOCKS 1 (LONG PIG), 2013
ACRYLIC ON CANVAS
183,3 X 274,7 CM | 72.17 X 108.15 IN



BACKBLOCKS 2 (MENACE ISLAND), 2013
ACRYLIC ON CANVAS
190 X 289,5 CM | 74.8 X 113.98 IN



BACKBLOCKS 3 (BOGAN SLOGAN), 2013
ACRYLIC ON CANVAS
188,5 X 278,7 CM | 74.21 X 109.72 IN



BACKBLOCKS 4 (GELDED), 2013
ACRYLIC ON CANVAS
195 X 297,6 CM | 76.77 X 117.17 IN



BACKBLOCKS 5 (MOLTEN EARS), 2013
ACRYLIC ON CANVAS
150 X 215 CM | 59.06 X 84.65 IN



BACKBLOCKS 6 (MICKEY FINN), 2013
ACRYLIC ON CANVAS
214,5 X 149 CM | 84.45 X 58.66 IN



MIKE PARR

BORN 1945 IN SYDNEY, AUSTRALIA • LIVES AND WORKS IN ALEXANDRIA, AUSTRALIA

SOLO EXHIBITIONS

- 2013** Blind Self Portraits, ARNDT Berlin
- 2012** Edelweiss, Kunsthalle Wien, Vienna
Mike Parr: Brain Coral, National Art School Gallery, Sydney
- 2011** The Golden Age, Anna Schwartz Gallery, Sydney
Fresh Skin like a Baby, performance, closed session, Sydney
- 2010** The Hallelujah Chorus, Anna Schwartz Gallery, Melbourne
- 2008** The Titled Stage, Detached, Hobart
Milk, Anna Schwartz Gallery, Sydney
MIRROR/ARSE, Revolutions – Forms That Turn, Biennale of Sydney
- 2007** Salto Mortale... The Nothing Self Portraits, Anna Schwartz Gallery, Melbourne
- 2006** Blameless, Anna Schwartz Gallery, Melbourne
Volte Face: Mike Parr Prints & Preprints 1970–2005, Museum of Contemporary Art, Sydney
Downward Envy, Sherman Galleries, Sydney
- 2005** Cut Your Throat An Inch At A Time: A Survey of the Work of Mike Parr 1970–2005, Newcastle Region Art Gallery, Newcastle
The Underworld, Anna Schwartz Gallery, Melbourne
- 2004** The Mass Psychology of Fascism Zip-a-dee-doo-dah, Zip-a-dee-ay (collaboration with Adam Geczy), Art Gallery of New South Wales, Sydney; Monash University Faculty Gallery, Melbourne
- 2003** We are all monochromes now, Sherman Galleries, Sydney
ÆTHER/AWE, Anna Schwartz Gallery, Melbourne

- 2002** Mike Parr – Close the Concentration Camps, performance, Monash University Museum of Art, Clayton, Melbourne
Mike Parr – Malevitch (A Political Arm), performance, Artspace, Sydney
- 2001** Aluminum from the Mouth, Anna Schwartz Gallery, Melbourne
Bloody idiot Parr, of course. Sydney College of the Arts Gallery, Sydney College of the Arts Water from the Mouth, performance, Artspace, Sydney
Ziv & Drawings from the Self Portrait Project, Sherman Galleries, Sydney
- 2000** ... de Kooning, de Kooning..., Anna Schwartz Gallery, Melbourne
Madrid, Anna Schwartz Gallery
Mike Parr, Sherman Galleries, Sydney
John Nixon/Mike Parr, Conny Dietzschold Gallery, Cologne
Shallow Grave, performance, Biennale of Sydney, Art Gallery of New South Wales, Sydney
- 1999** Wrong Face, Anna Schwartz Gallery, Melbourne
3 Collaborations, Sarah Cottier Gallery, Sydney
Deep Sleep (The Analytical Disabling of Mind and Matter), Nixon/Parr performance, Old Parliament House & Lake Burley Griffin, Canberra
Shadows of a Monument 1, Museum of Modern Art at Heide, Melbourne
- 1998** Photo Realism, Anna Schwartz Gallery, Melbourne
The Rest of Time, Sherman Galleries, Sydney
Blood Box, performance, Artspace, Sydney
Boobialla/Couta, performance, COFA, Sydney
The End of Nature, performance, Baltic Sea, Sweden
- 1997** Anna Schwartz Gallery, Melbourne
Dead Sun, performance, Art Gallery of New South Wales, Sydney
The Delay in Glass, performance, Fukui Biennale, Japan
- 1996** Anna Schwartz Gallery, Melbourne
Self Portrait Project: Head on a Plate, New York Studio School
The Infinity Machine, Sherman Galleries, Sydney
The White Hybrid (Fading), performance, Artspace, Cowper Wharf/Artspace, Sydney
Unword, performance, University of Western Australia, Nedlands
- 1995** The Illusion of the End, Sherman Galleries, Sydney
Day Break, performance, Scene Shop at the Cultural Centre of Manila

- 1994** Mike Parr, Anna Schwartz Gallery, Melbourne
Echolalia (the road): Prints from the Self Portrait Project: Mike Parr 1987–1994, National Gallery of Victoria, Melbourne
Fathers II (The Law of the Image), Experimental Art Foundation, Adelaide
100 Breaths/100 Songs from (ALPHABET/HAEMORRHAGE) Black Box of 100 Self Portrait Etchings 5, 1993–1994, performance, Art Gallery of South Australia, Adelaide (Performer: John Breheney)
Waste, performance, Ivan Dougherty Gallery, Sydney
The Bridge, performance, Art Gallery of New South Wales, Sydney
- 1993** 100 Breaths from (ALPHABET/HAEMORRHAGE) Black Box of 100 Self Portrait Etchings, 2, performance, Royal Melbourne Institute of Technology
Pinch, performance, Victorian College of the Arts, Melbourne
Mike Parr, Roslyn Oxley Gallery, Sydney
Black Mirror/Pale Fire, Various Routes, Whistle/White, 3 performances, Ivan Dougherty Gallery, University of New South Wales College of Fine Arts, Sydney
- 1992** City Gallery, Melbourne
Survey of Prints, Delany Gallery, Perth
ALPHABET/HAEMORRHAGE, 17 performances at Arthaus Perth; 4 performances, Institute of Modern Art, Brisbane; 4 performances, City Gallery, Melbourne; 9 performances, Museum of Contemporary Art, Sydney; and Memory of a Monochrome (for John Nixon), A-Atrophy, Field/Felled, 3 performances, School of Fine Arts, University of New South Wales, Sydney
Black Box of 100 Breaths, performance, Australian National Gallery, Canberra; and 4 performances for the Biennale of Sydney at The Gunnery
The Shelf (with John Nixon), installation, Art Gallery of New South Wales, Sydney
- 1991** 3 Installations, City Gallery, Melbourne
Mike Parr, Artist in Residence 1990–1991, Ian Potter Gallery, The University of Melbourne
Mike Parr, Roslyn Oxley9 Gallery, Sydney
Survey of Recent Work, Art Gallery of New South Wales, Sydney; Perth Institute of Contemporary Art
- 1990** I think of drypoint in terms of Braille and Excavation, Prints of Mike Parr, The Drill Hall Gallery, National Gallery of Australia, Canberra, curator: Roger Butler
Drawings from the Self Portrait Project, 1983–1990, City Gallery, Melbourne
A Survey of Prints by Mike Parr, Roslyn Oxley9 Gallery, Köln Art Fair, Germany
- 1989** Mike Parr/John Nixon, City Gallery, Melbourne
Prints and Installation, Roslyn Oxley9 Gallery, Sydney
Prints, Milburn + Arte Gallery, Brisbane
- 1988** North, Milburn + Arte Gallery, Brisbane
- 1987** The Slot (Photography), Reproduction Zero, The I of God (Untitled Self Portraits), United Artists, Melbourne
The Green Self Portraits, Roslyn Oxley9 Gallery, Sydney
Acid Rain, Michael Milburn Galleries, Brisbane
- 1986** The Red Sea, Siegel Contemporary Art Inc., New York
The Satellites of Death, Michael Milburn Galleries, Brisbane
Three Works, Roslyn Oxley9 Gallery, Sydney
- 1985** Portage, Roslyn Oxley9 Gallery, Sydney;
Fine Art Gallery, University of Tasmania, Hobart
- 1984** Towards the Other Side (Self Quotations) (three drawing series), Royal Melbourne Institute of Technology Gallery
- 1983** Black Box: The Theatre of Self Correction Part 2, The Performance Space, Sydney
Cloacal Corridor (O Vio Prote/O Vio Proto/O Vio Loto/O Théthé) Self Portrait as a Pair or Self Portrait as a Pun, drawing installation; Identification Number 1: Rib Markings in the Carnarvon Ranges, North/West Queensland, Christmas 1975, photoseries; Screenings of Rules & Displacement Activities Parts 1, 2, 3, performance presentation from George Brecht's Water Yam, Institute of Modern Art, Brisbane
- 1982** A-Atrophy (Self Portrait at the age of 37), (drawing installation), Art Projects, Melbourne
- 1981** Screening of Rules & Displacement Activities Parts 1 & 2, Museum des 20 Jahrhunderts, Vienna; Dany Keller Galerie, Munich; Frankfurter Kunstverein, Frankfurt; National Art School, Dublin
Rules & Displacement Activities Part 3 (nine Photoseries), Black Box 1: The Theatre of Self Correction/The Third Biennale of Sydney Portfolio, Institute of Modern Art, Brisbane
Plain Images (with Robert Owen), Ivan Dougherty Gallery, Alexander Mackie College, Sydney
- 1980** Screening of Rules & Displacement Activities Parts 1 & 2, together with slide lectures, Western Australia Institute of Technology, Perth
- 1978** Screening of Rules & Displacement Activities Parts 1 & 2, lectures, Bela Balazs Studio for Experimental Film, Budapest

- 1977** Cathartic Action/Social Gestus Number 5, performance, The Sculpture Centre, Sydney
The Emetics/Primary Vomit Blue (I am Sick of Art), (performance), Watters Gallery, Sydney
- 1974** Information Centres 1 & 2, Contemporary Art Society Gallery, Adelaide;
Central Street Gallery, Sydney
- 1973** Performance, Actions, Videosystems, Galerie Impact, Lausanne; Galerie Media, Neuchâtel
Mike Parr (with Peter Kennedy), Museo de Arte Moderna, Rio de Janeiro
Trans-Art 1: Idea Demonstrations (with Peter Kennedy), Inhibodress Gallery, Sydney, Veste Sagrada and Museo de Arte Moderna, Rio de Janeiro
- 1971** Word Situations Number 1, Inhibodress Gallery, Sydney
Word Situations Number 2: Wall Definition, Inhibodress Gallery, Sydney
Pinacotheca, Melbourne
- 1970** Light Pieces and Painted Constructions, Reid Gallery, Brisbane

GROUP EXHIBITIONS

- 2012** Less is More, Heide Museum of Modern Art, Melbourne
Revealed: inside the private collections of South Australia, Anne & Gordon Samstag Museum of Art, Adelaide
Controversy, Mornington Peninsula Regional Gallery, Mornington
Self-consciousness: Contemporary Portraiture, Monash University Museum of Art, Melbourne
- 2011** Black Box <> White Cube, The Arts Centre, Melbourne
The Devil Had a Daughter, Monash University Museum of Art, Melbourne
Let the Healing Begin, Institute of Modern Art, Brisbane
Afterglow: performance art and photography, Monash Gallery of Art, Melbourne
- 2010** Multiplicities, Self Portraits from the Collection, UQ Art Museum, Queensland
Hayman Collection Volume One, Horsham Regional Art Gallery
- 2009** The River Project, Campbelltown Arts Centre, Sydney
Gestures & Procedures, ACCA, Melbourne
Last Ride in a Hot Air Balloon, The 4th Auckland Triennial
- 2008** Redlands Westpac Art Prize, Sydney
3rd Moscow Biennale, Moscow
WORD, Anna Schwartz Gallery, Sydney
- 2007** Revolutions: Forms that Turn, Biennale of Sydney
Aus Australien, Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand
Open Daze, Dell Gallery, Queensland College of Art, Brisbane
- 2006** Eye to "I": The Self in Recent Art, Art Gallery Ballarat, Victoria
- 2005** Into Me/Out of Me, PS1, MOMA, New York
Masquerade: Representation and the Self in Contemporary Art, Museum of Contemporary Art, Sydney
- The Gesture: A Visual Library in Progress, Macedonian Museum of Contemporary Art, Thessaloniki; Quarter, Centro
Produzione Arte, Florence
Colour(less), Lake Macquarie City Art Gallery
Unscripted: Language in Contemporary Art, Art Gallery of New South Wales, Sydney
Text Me: An Exploration of Body Language, Sherman Galleries, Sydney
Drawing Centre, Newcastle Regional Art Gallery

2004 Before Night – After Nature, Monash University Museum of Art, Melbourne
 2004 Adelaide Biennial of Australian Art, Contemporary Photo-Media,
 Art Gallery of South Australia
 Fletcher Jones Art Prize, Geelong Art Gallery
 Contemporary Australian Prints from the Collection,
 Art Gallery of New South Wales, Sydney
 NGV Collection Recent Acquisitions, Ian Potter Centre: NGV Australia, Melbourne

2003 The Humours, Art Gallery of Western Australia, Perth
 Film Noir: Politique Blanche, Artspace, Sydney; Experimental Art Foundation,
 Adelaide; Perth Institute for Contemporary Arts; Griffith Artworks, Queensland
 (with Adam Geczy) Bid for Freedom: Art Auction, Glen Eira Council Gallery

2002 Fieldwork: Australian Art 1968–2002, The Ian Potter Centre, NGV Australia, Melbourne
 Screen Life, Gertrude Contemporary Art Spaces, Melbourne
 Veczoconnections: Contemporary Artists from Australia, House of Croatian Artists,
 Zagreb
 ARCO 2002, Anna Schwartz Gallery, Madrid, Spain
 A Person Looks At A Work of Art..., The Michael Buxton Contemporary Australi-
 an Art Collection, Museum of Modern Art at Heide, Melbourne

2001 Low – down: recent acquisitions, Monash University Gallery,
 Monash University, Melbourne
 Anxiety: The drawn figure, Ivan Dougherty Gallery, the University of New South
 Wales, College of Fine Arts, Sydney
 Lightness of Being: Contemporary Photographic Art from Australia, Monash
 University Gallery, Melbourne

2000 Biennale of Sydney 2000, Sydney
 Five Continents and One City: Second International Salon of Painting,
 Museum of the City of Mexico
 Zeitgenoessische Fotokunst aus Australien/Contemporary Photographic Art from
 Australia, Neuer Berliner Kunstverein, Berlin
 Spitting and Biting: Ten Contemporary Artists and the Print, Monash University
 Gallery, Melbourne
 Recontre Internationale D'Art Performance 2000, LELIEU, Centre en Art Actuel,
 Quebec

1999 Other Stories: Five Australian Artists, Hoddaido Museum of Modern art, Sapporo
 John Nixon Collaborative Works, Anna Schwartz Gallery, Melbourne
 The Possibilities of Portraiture, National Portrait Gallery, Canberra
 Trace, Liverpool Biennale of Contemporary Art, The Tate, U.K.
 Global Conceptualism: Points of Origin, Queens Museum, The Walker Arts Centre
 Miami Arts Centre, MIT List, Visual Arts Center, MIT, Cambridge
 Home and Away, Auckland Art Gallery
 Parr Sachs Tillers Young, Orange Regional Gallery

1998 Wounds; Between Democracy and Redemption in Contemporary Art,
 Moderna Museet, Stockholm, Sweden
 Southern Reflections - An Exhibition of Contemporary Australian Art to Northern
 Europe, Kulturhuset, Stockholm; Konstallén, Göteborg;
 Arhus Konstmuseum, Denmark; City Art Museum, Helsinki; Neues Museum,
 Wesborg, Bremen; Staatliche Sammlung für Kunst, Chemnitz
 Telling Tales, Ivan Dougherty Gallery, Sydney; Neue Galerie am Landesmuseum
 Joanneum, Graz
 Red Field (Liquidation), Australian Centre for Contemporary Art, Melbourne

1997 Anon, Sherman Galleries, Sydney
 Dead Sun, Art Gallery of New South Wales, Sydney
 Body, Art Gallery of New South Wales, Sydney Tokyo International Art Fair,
 Japan Fukui Biennale 7, Fukui City Art Museum, Japan
 In Place (Out of Time): Contemporary Art in Australia, Museum of Modern Art,
 Oxford, subsequent tour of U.K. & Europe
 6th Biennale of Havana, Havana, Cuba
 The Real Thing, Museum of Modern Art at Heide, Melbourne
 Episodes, Cast Gallery, Hobart

1996 No Exit: The Guinness Contemporary Art Project, Art Gallery of New South Wales
 Spirit + Place: Art in Australia 1861–1996, Museum of Contemporary Art, Sydney
 Systems End: Contemporary Art in Australia, OXY Gallery, Osaka; Hakone Open
 Air Museum, Tokyo; Dong-Ah Gallery, Seoul, Korea

1995 Antipodean Currents, The Solomon R. Guggenheim Museum Downtown,
 New York Atkins, Blackman, Borgelt, Firth-Smith, Jones, Lanceley, Mitelman,
 Parr, Partos, Storrer, Tillers, Guan Wei, Wolfhagen, works on paper, Sherman
 Galleries, Sydney
 Kedumba Drawing Award 1995, Fairmont Resort, Leura

1994 Antipodean Currents, The Kennedy Centre, Washington, USA
 Adelaide Installations, 1994 Adelaide Biennale of Australia
 25 years of Performance Art in Australia, performance, Ivan Dougherty Gallery,
 The Performance Space, Sydney; Institute of Modern Art, Brisbane; Perth
 Institute of Contemporary Art; Experimental Art Foundation, Adelaide;
 Australian Centre for Contemporary Art, Melbourne
 The Black Show, Geelong Art Gallery, Warnambnool Art Gallery, Waverley City Art
 Gallery, Mildura Arts Centre, La Trobe Regional Gallery, Orange Regional Gallery,
 Wollongong City Gallery, Nolan Gallery, Canberra
 Drawing on Inspiration, Ivan Dougherty Gallery, Sydney
 Tell me a Story, Plimsoll Gallery, Centre for the Arts, Hobart

- 1993** The Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art, National Gallery of Victoria, Melbourne
Identities: Art from Australia, Contemporary Australian Art to Taiwan, Taipei Fine Arts Museum, Taiwan; Wollongong City Gallery, New South Wales
- 1992** Pages, The Museum Collection, Museum of Contemporary Art, Sydney
My Head is a Map – A Decade of Australian Prints, National Gallery of Australia, Canberra
- 1991** Early and Recent Work by 8 Contemporary Artists, City Gallery, Melbourne
The Corporeal Body, Drill Hall, Australian National University, Canberra
Off the Wall / In the Air: A Seventies Selection, Monash University Gallery & ACCA, Melbourne
Opening Transformations, Museum of Contemporary Art, Sydney
Contemporary Art Archive, Museum of Contemporary Art, Sydney
- 1990** Edge 90: The New Work (Art & Life in the Nineties), Newcastle-on-Tyne, Glasgow, London, Rotterdam
Fluctua, Art Dock, New Caledonia
Fifth Biennial Michelton Print Exhibition, National Gallery of Victoria, Melbourne; Benalla Art Gallery; Shepparton Art Gallery
Group Show, Roslyn Oxley9 Gallery, Sydney
On Kawara Today and Works from the Museum of Contemporary Art, A Biennale of Sydney Satellite Exhibition
Ivan Dougherty Gallery, Sydney
Acquisitions 1984–1990, A Collection of Contemporary Australian Art, Griffith University, Brisbane
Inland, Corresponding Places, Australian Centre for Contemporary Art, Melbourne
15th Annual Fremantle Print Award Exhibition, Fremantle Art Centre, Fremantle
- 1989** Prints and Australia: Pre-Settlement to Present, Australian National Gallery, Canberra
French Australian Artists Exchange, Chapelle De La Salpetriere, France
Rose: The Poetry of Vision, Dublin, Ireland
Inhibidores 1970–72, Institute of Modern Art, Brisbane; P.I.C.A., Perth; Art Gallery of South Australia, Adelaide; National Gallery of Victoria, Melbourne; Ian Potter Gallery, The University of Melbourne

- 1988** The 1988 Australian Biennale – From the Southern Cross (A View of World Art 1940–1988), Art Gallery of New South Wales, Pier 2/3, Sydney; National Gallery of Victoria, Melbourne
Edge to Edge (Australian Contemporary Art to Japan), National Museum of Art, Osaka; Old and New Hara Museums, Tokyo, Nagoya
British International Print Biennale, The Bradford Museum, Bradford, Britain
ROSC 1988, Museum of Modern Art Dublin, Ireland
Drawings in Australia: Drawings, Watercolours and Pastels from the 1770's to the 1980's, Australian National Gallery, Canberra
Australian Contemporary Art to China, State Museums of Beijing, Wuhan, Shanghai and Guangzhou
The Great Australian Art Exhibition 1788–1988, Queensland Art Gallery, Brisbane; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; Tasmanian Museum and Art Gallery, Hobart; National Gallery of Victoria, Melbourne; Art Gallery of South Australia, Adelaide
Advance Australia Painting, Auckland City Art Gallery
- 1987** Parallax, Artspace, Sydney
Light of Day/ Between Lindy Lee and Mike Parr, Australian Centre for Photography, Sydney
Australian Bicentennial Perspecta, Art Gallery of New South Wales with subsequent International tour
- 1986** Prospect 1986: An International Exhibition of Contemporary Art, Frankfurter Kunsthalle, Frankfurt
Origins, Originality + Beyond, The Sixth Biennale of Sydney, Art Gallery of New South Wales and Pier 2/3, Sydney
The Forbidden Object, Roslyn Oxley9 Gallery, Sydney
33 Men Painters (The Male Sensibility) , Heide Park and Art Gallery, Melbourne
Primal Painting, Heide Park and Art Gallery, Melbourne
The Hand and the Photograph, Australian Centre for Photography, Sydney
5/5, Fuenf Vom Fuenften, Art Gallery of New South Wales with subsequent tour to the Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Queensland Art Gallery, Brisbane
Jahres Gaben, International drawing show, Frankfurter Kunstverein
- 1985** Queensland Works 1950–1985, University Art Museum, University of Queensland
5/5, Fuenf Vom Fuenften, Daadgalerie, Berlin
Australian Perspecta, Art Gallery of New South Wales, Sydney

- 1984** An Australian Accent: Three Artists, Mike Parr, Imants Tillers, Ken Unsworth, P.S.1, The Institute of Art and Urban Resources, Inc., New York; Corcoran Gallery of Art, Washington; Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney; National Gallery of Victoria, Melbourne
An International Survey of Recent Painting and Sculpture, The Museum of Modern Art, New York, USA
Dreams and Nightmare: Australian Art in the 1980's, Roslyn Oxley 9 Gallery, Sydney
Australia: Nine Contemporary Artists; Los Angeles Institute of Contemporary Art
New Talent, Hal Bromm Gallery, New York
Australian Works on Paper, Govett Brewster Art Gallery, New Plymouth, New Zealand and 3 other galleries
- 1983** Presence & Absence: Survey of Contemporary Australian Art, No.1, Installation, Art Gallery of Western Australia, Perth
Attitudes to Drawing, Ivan Dougherty Gallery, Sydney; Penrith Regional Art Gallery, New South Wales
Tall Poppies: An Exhibition of Five Pictures, University Art Gallery, The University of Melbourne
Continuum '83: The First Exhibition of Australian Contemporary Art in Japan, 15 galleries in Tokyo
D'un autre continent – L'Australie, Le reve et le reel, ARC/Musee d'Art Moderne de la Ville de Paris, France
Australian Art in Amsterdam, Galerie Biederberg-Mueller & two other galleries, Amsterdam
- 1982** Eureka! Artists from Australia, Serpentine Gallery and Institute of Contemporary Arts, London
4th Biennale of Sydney: Vision in Disbelief, Art Gallery of New South Wales, Sydney
Film as Art, Victorian College of the Arts Gallery, Melbourne
The Temple of the Winds, n-space at The Temple of the Winds, Royal Botanic Gardens, Melbourne
Act 3: Ten Australian Performance Artists, Canberra School of Art, Canberra
- 1981** First Australian Sculpture Triennale, La Trobe University & Preston Institute of Technology, Melbourne
Australian Perspecta 1981: A Biennale Survey of Contemporary Australian Art, Art Gallery of New South Wales, Sydney
Survey 15: Relics and Rituals, National Gallery of Victoria, Melbourne
ANZART: Australian New Zealand Art Encounter, Canterbury University and Robert McDougall Art Gallery, Christchurch
Artists' Photographs, Crown Point Press Gallery, Oakland, California, USA
Second International Drawing Triennial, Museum of History, Wroclaw, Poland
- 1980** Performance Week, Carclew, Adelaide, 23–28 March for Adelaide Festival of the Arts
XXXIX Biennale de Venezia, Giardini, Venice, Italy
Videotapes dall'Australia, Ca' Corner della Regina, Venice, Italy
Self Portrait/Self Image, Victorian College of the Arts Gallery, Melbourne
Project 30: Some Recent Australian Videotapes, Art Gallery of New South Wales, Sydney
- 1979** 3rd Biennale of Sydney: European Dialogue, Art Gallery of New South Wales, Sydney
Videotapes from Australia, The Kitchen Centre for Video and Music, New York; Los Angeles Institute of Contemporary Art; Video Inn, Vancouver
Contemporary Australian Art, Franklin Furnace, New York, Roads Gallery
New York; Chicago Art Institute; Los Angeles Institute of Contemporary Art
- 1978** Oesterreichischer Kunstverein Performance - Art Festival, Vienna, Austria
Act 1: An Exhibition of Performance and Participatory Art, Australian National University Arts Centre, Canberra
Artists' Books: Book Works, George Paton Gallery, The University of Melbourne, and tour to Experimental Art Foundation, Adelaide; Institute of Modern Art, Brisbane; and Franklin Furnace, New York
- 1977** 10th Biennale de Paris, Musee d'Art Moderne de la Ville de Paris, France
- 1976** Post – Object Art in Australia and New Zealand: A Survey, Experimental Art Foundation, Adelaide
- 1975** Survival Kits, Ewing & George Paton Galleries, The University of Melbourne, Documents, Film, Video, Performance, National Gallery of Victoria, Melbourne
Project 9: Documents, Film, Video, Art Gallery of New South Wales, Sydney
- 1974** Concepts, Contemporary Art Society Gallery, Adelaide
- 1973** Artists' Books, Philadelphia Museum of Art, Philadelphia
Recent Australian Art, Art Gallery of New South Wales, Sydney
The Final Art Institute, Nagoya
- 1972** Action, Film, Video, Galerie Impact Lausanne, Switzerland
Summer Festival Exhibition, Galerie Sum, Reykjavik
- 1971** The Situation Now, Contemporary Art Society, Central Street Gallery, Sydney
John Kaldor Art Project 2, Szeemann: I want to leave a nice, well done child here (20 Australian Artists) , Bonython Art Gallery, Sydney; National Gallery of Victoria, Melbourne
- 1970** Contemporary Art Society Annual Exhibition, David Jones Gallery, Sydney

PUBLIC COLLECTIONS

Art Gallery of New South Wales, Sydney

Art Gallery of South Australia, Adelaide

Art Gallery of Western Australia, Perth

Queensland Art Gallery, Brisbane

Bendigo Regional Art Gallery, Bendigo

The University of Melbourne, Melbourne

Chartwell Collection, Auckland Chase Manhattan Bank, New York

Deakin University, Melbourne First National Bank, Chicago

Monash University, Melbourne National Library, Canberra

University of Western Australia, Perth

Museum of Contemporary Art, Sydney

Mornington Peninsula Regional Gallery, Victoria National Gallery of Victoria, Melbourne

National Gallery of Australia, Canberra

Parliament House, Canberra

The Vizard Foundation, Melbourne

The Michael Buxton Contemporary Australian Art Collection

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