

PORTAGE PARAY

An exhibition organised by the Fine Arts Committee, University of Tasmania

Courtesy Roslyn Oxley Gallery, Sydney

MIKE PARAY

INTRODUCTION

All photographs are *memento mori*. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.¹

This exhibition of Mike Parr's drawings consists of two distinct but interrelated parts, the series of ten drawings on paper which make up the collectively titled "LURIDITIES (Mengele & Co. come back for a Heart Transplant) *The Rapids*" and the large drawing on canvas, the triptych "*Elegnem sa Essitam* (THE GREAT DIVIDE)". The works have been completed during 1985 and are thematically and iconographically linked to the body of drawings which Parr has been exhibiting for three or so years now, drawings exemplified by those which made up the series **BRAALAGG HOICK** (*The Invasion of Compulsory Sex Morality*' or Perspective as Vanishing Point) 1983-84, shown in the notable New York exhibition *An Australian Accent: Three Artists – Mike Parr, Imants Tillers, Ken Unsworth* (1984).²

Like the suite of drawings that make up **BRAALAGG HOICK**, in both the **LURIDITIES** and "*Elegnem sa Essitam*" the individual works are bipartite in form (Parr has referred to them as "bifurcated composition[s]"³; in all of the works, roughly the left third of the drawing consists of a self-portrait drawn from a photograph, which has then been redrawn as an anamorphic projection; that is, the drawn self-portrait has been re-presented in space and rendered accurately in perspective, a method which brings on the distortion of the form.

Jonathan Fineberg in his description of the **BRAALAGG HOICK** suite makes the point that an anamorphic distortion is usually developed in such a manner that a "normal" three-dimensional illusion can be reconstituted by the viewer if he or she looks from the side (viz. Holbein's *The Ambassadors*) but "in Parr's case, many of the anamorphic distortions are beyond correction – the viewer cannot regain the naturalistic image by altering his/[her] viewing position."⁴ And this is

true of the anamorphic self-portraits in the present exhibition – by drawing the now-projected original drawing (the three-dimensional illusion) in *literal* space, the former illusion can never be reconstituted as a "whole".

It is significant that the process to which Parr submits his self-image/self-portrait here is an emphatically empirical one. The exterior image of the artist (albeit a distorted one) is *presented* to the viewer in a relatively objective and consciously directed display of drawing, and, figuratively speaking, it can be said that the artist 'returns our gaze'.

The other section of each of the drawings, on the other hand, is entirely another matter: there, we are aware that we are witnessing the artist's attempts to render intelligible or meaningful, to *fix*, perhaps, the fleeting images which rise briefly to consciousness before slipping away again into the unconscious. Unlike the left hand side where one can say that the gaze is reciprocated, here we seem to *share* with the artist the experience of going in to, of looking in on, a mind attempting to give form to fleeting images, and symbolic resonance to form.⁵ While it is true that part of the representation is metaphorical – there are specific and consciously formed allusions (usually autobiographical or art historical ones) to be seen in this part of the works – it nevertheless remains the case that the right hand side is dominated by dramatic and rapidly executed calligraphic gestures that convincingly convey the near-to-immediate transfer of the image to form, through the action of arm, wrist and fingers. (In the big triptych, "*Elegnem sa Essitam* (THE GREAT DIVIDE)", gesture is considerably more complex since the drawing has been projected on to the canvas: sweeping arm movements of the first drawing are transposed to frenetic wrist movements as the artist renders the photographic tone into line at great speed.)

Central to an understanding of the works which make up this exhibition is Parr's concern with 'photodeath'. 'Photodeath' is alluded to by Sontag in the quotation which heads this introduction and, in fact, it is something which preoccupies her in the latter part of the chapter, "In Plato's Cave," in *On Photography* where she likens shooting with a camera to murder

(“Just as the camera is a sublimation of the gun, to photograph someone is a sublimated murder — a soft murder, appropriate to a sad, frightened time.”⁶). There is another sense, however in which ‘photodeath’ is treated here: it is the way in which photographs freeze and reify that which they represent; the subject, through the intervention of the camera, becomes an object for consumption.

In a dense passage of writing in *Camera Lucida*, Roland Barthes addresses himself to this question of ‘photodeath’ when he says:

In terms of image-repertoire, the Photograph (the one I *intend*) represents that very subtle moment when, to tell the truth, I am neither subject nor object but a subject who feels himself becoming an object: I experience a micro-version of death (of parenthesis): I am truly becoming a specter.⁷

Barthes then goes on to describe how it is that the photographer often desperately seeks to counteract this closure through the use of props which keep the eye and mind interested and moving. But, he says:

... I — already an object, I do not struggle. I foresee that I shall have to wake from this bad dream even more uncomfortably; for what society makes of my photograph, what it reads there, I do not know (in any case, there are so many readings of the same face); but when I discover myself in the product of this operation, what I see is that I have become Total-Image, which is to say, Death in person; others — the Other — do not dispossess me of myself, they turn me, ferociously, into an object, they put me at their mercy, at their disposal, classified in a file, ready for the subtlest deceptions.⁸

As mentioned before, the self-portraits in the drawings are developed from portrait photographs, and this is a particularly significant aspect of the works. The unified nature of the photograph, its enormously subtle scale of tone, gives its subject a seeming “Total-Image”, an all-embracing *objectness* which is all-but-impossible to dissipate or to dispel. Its finality is like death. Parr’s solution is to transpose the subtleties of tone into extremely complex line, to *energise* the form and to *revivify* the subject.

To a certain extent, it is possible to imagine that this rendering of tone in line could leave the portrait open to reification in much the same way as the photograph (high bourgeois oil painting, particularly portrait painting, of the nineteenth century comes to mind immediately), although here the artist’s mark-making will intervene between the viewer and the object-to-be-possessed in a way that the camera does not. (There remains a real sense in which *drawing* remains a medium of process.) But, any likelihood of this reification occurring is further dissolved through the presentation of the self-portrait as an *anamorphic*, a distorted, projection — it is thus impossible to regain, for the purposes of appropriation, the “natural image” in any simple sense.

Edward Said, in his chapter, “Traveling Theory”, in his *The World, the Text, and the Critic* helps to put this question of reification into a broader context when he looks at Lukács’ development of the theory. He says:

Lukács’ *History and Class Consciousness* (1923) is justly famous for its analysis of the phenomenon of reification, a universal fate inflicting all aspects of life in an era dominated by commodity fetishism. Since, as Lukács argues, capitalism is the most articulated and quantitatively detailed of economic systems, what it imposes upon human life and labor under its rule has the consequence of radically transforming everything human, flowing, processual, organic, and connected into disconnected and “alienated” objects, items, lifeless atoms. In such a situation, then, time sheds its qualitative, variable, flowing nature; it freezes into an exactly delimited, quantifiable continuum filled with quantifiable “things” ...⁹

Said then goes on to make the point that in principle nothing — no object, person, place, or time — is left out, although he draws attention to the fact that Lukács felt that there were times when “rational ‘laws’ fail to function and the reified mind is unable to perceive a pattern in this ‘chaos’ ”.¹⁰ As Said argues:

At such a moment, then, mind or “subject” has its one opportunity to escape reification: by thinking through what it is that causes reality to appear to be only a collection of objects and economic

données. And the very act of looking for process behind what appears to be eternally given and objectified, makes it possible for the mind to know itself as subject and not as a lifeless object, then to go beyond empirical reality into a putative realm of possibility.¹¹

As objects which have been set up *in exhibition*, there is no question that the drawings *qua* drawings are commodities and that as physical entities they will be consumed. But there is a sense in which these drawings do escape reification. On the one hand, as I have already argued, the fact that the subject, Parr's own self-image, cannot be reconstituted in its original likeness (as *objectified* by the camera) suggests that the viewer must accept that self-image as Other – something which he or she cannot possess or *know*, even though he or she desires it; and in the case of the artist's explorations of the Self as a subject largely constituted within the unconscious (the images in the right hand parts), we witness both metaphorically and in real terms the utter impossibility of consuming the subject, the mind, since the constituent elements that characterise the subject can be seen to be rising up to and slipping away from consciousness, but never fixed in their entirety: the subject here cannot be an object of reification since we cannot *materialize* it – it remains in a kind of half light.

We can, of course, "possess" fragments of these works. In Drawing 3, *Absterge Self Portrait*, a recumbent male with erect phallus, right hand resting on the upper thigh, left arm in the air making feverishly circular marks, is seemingly weighed down by a cylinder, the fluid contents of which are emptying out over him. The figure's head is a brooding fiery red oval; the base of the right hand section is obscured by a grey rectangular slab which, fluid-like, appears to be rising up to obliterate the whole image. This work is bracketed with Drawing 5*, *Abune Self Portrait*, in which a similar figure reappears, this time with the cylinder extended into relatively deep space and metamorphosing into a second figure; the writing slips in and out of legibility, half-formed apocalyptic aphorisms, the meaning of which we can only half grasp before they drop into obscurity.

* The drawings in the "Luridities" are paired, each pair sharing a self-portrait which has, in each individual case, been projected in space in an entirely different position.

Likewise, Drawing 8, *Acaules Self Portrait* is bracketed with Drawing 4, *Abulia Self Portrait*: both are dominated by a swirling image of a deluge which is strikingly Leonardesque in form, and the link with Leonardo is further established by the use of mirror writing in Drawing 4. This particular drawing is in some ways the most figurative of all with its crude, crucified stick figure, its grouping of figures at the base of the crucifix, and the one-eyed, haloed head to the left. Here, it is probably reasonable to assume that Parr is fixing the image of the author/artist god;** the one-eyed figure takes us deep into the history of Parr's art.

In describing the "self-aggression" performances which Parr carried out during the mid-70's, Daniel Thomas makes the point that since 1973 he had been reading Freud and he had realised that performances like *Open an old wound* and *Hold your breath as long as possible* were "displacement activities to avoid acknowledgement of [his] missing arm" and that from this point on "his art now turned from relatively abstract Performance to something consciously personal and Freudian."¹² Thomas goes on to make the point a little later that "sex as well as mutilation is a subject of Parr's art for he equates his disability with castration."¹³ The introduction of the Cyclopean figure (blinded <-> castrated) as a symbolic image, an image of the artist – whether it was a conscious, organisational motif, or an image which rose from the unconscious and was fixed – is one which recurs in several of the works. It is, of course, most dominant in the big tryptych.

And, in the drawings 1 and 10, *Abscissa Self Portrait* and *Acequia Self Portrait*, we come across the specific reference to Matisse (although it is probably reasonable to say that the Fred Williamesque drawing 9, *Acedia Self Portrait*, carries not dissimilar attributes). In *Abscissa Self Portrait*, the bust of a woman – Matisse's *Girl with Tulips* (1910) is the referent – is placed within an open-framed cube which seems to link

** Some similarities between Parr's work and Symbolist theory seem to me to be striking. David Bromfield in his article "An Australian Accent in Perth" (see below, note 5) draws the reader's attention to the connection between Parr's work and that of Odilon Redon and it seems reasonable to assume that Parr's approach is one well-versed in Symbolist theory. The *bodiless* head, a metaphor for the pure intellect, is deeply embedded in Symbolist theory: it recurs as a persistent motif in Parr's oeuvre.

her indirectly to the installation *The Black Box: Theatre of Self-Correction, Part 2* (1979-1980) with its photographs of his wife, his daughter and himself.¹⁴ The reference to Matisse is much clearer in *Acedia Self Portrait*, in which the open-framed cube houses a series of figures which draw heavily upon Matisse's painting *The Dance*. Figures which are loosely derived from the two figures on the left of *The Dance* recur in both of the right hand panels of the big tryptych "*Elegenem sa Essitam* (THE GREAT DIVIDE)", and the horizon line in Matisse's painting appears to be mimicked in the central panel where it reappears as what seems like the edge of the earth, viewed from outer space.

The conscious use of Matisse and Mengele as metaphorical devices is of special importance in this exhibition (the tryptych title "*Elegenem sa Essitam*", is the mirror writing of their names) Parr uses them as exemplary figures who can in their own particular ways *stand for* aspects of the artist (as everyman/woman) – Matisse, the hedonist, the producer of beautiful, luxurious images (exemplary objects); Mengele, the 'angel of death', the mad scientist who is 'mad beyond mad'¹⁵: for Parr, the two represent extreme states of the constitution of the human subject, and both exist as potentials *within* the artist/us.

Again Edward Said provides a broader context for Parr's espoused position when he drives home the point that we must find a kind of cultural praxis based upon radical intervention. He recites the story of a friend who, while working in the Department of Defence at the height of the Vietnam War, told him that the Secretary for Defence "is a complex human being: he doesn't fit the picture you may have formed of the cold-blooded imperialist murderer. The last time I was in his office I noticed Durrell's *Alexandria Quartet* on his desk."¹⁶ Said goes on to say:

Many years later this whole implausible anecdote ... strikes me as typical of what actually obtains: humanists and intellectuals accept the idea that you can read classy fiction as well as kill and maim because the cultural world is available for that particular form of camouflaging, and because cultural types are not supposed to interfere in matters for which the social system has not certified them.

That the two extreme states of personality, the hedonist and the 'angel of death', exist within all of us is a point not to be missed in Parr's recent work. As Parr says:

In these years after the Holocaust the great need is to be able to think (it seems to me that the great impossibility is uncompromised thought). This process of thinking *must be* a process of self discovery ...¹⁷

Parr's drawings in this exhibition present an exemplary model for that process and questioning, dealing as they do with the ways in which the individual is constituted as a subject and consumed as an object.

JONATHAN HOLMES, JULY 1985

FOOTNOTES

- 1 Sontag, Susan, *On Photography*, Harmondsworth, Middlesex, Penguin 1979, p.15.
- 2 *An Australian Accent: Three Artists, Mike Parr, Imants Tillers, Ken Unsworth* (Curated by John Kaldor in collaboration with Daniel Thomas and Jonathan Fineberg for P.S.I., New York), Sydney, John Kaldor, 1984.
- 3 Parr, Mike, 'Mike Parr: *Portage*', (exhibition leaflet), Sydney, Roslyn Oxley, 1985.
- 4 Fineberg, Jonathan, 'A Critical Examination of the Artists' Current Work from an International Perspective' in *An Australian Accent*, op.cit., p.26.
- 5 See David Bromfield's article 'An Australian Accent in Perth', *Art Network*, 14, Summer, 1985, p.31. 'For [Parr] art holds no revelation, no hidden promise of spiritual nourishment through the release of formal tensions, it is merely a struggle to make form speak as symbol.'
- 6 op.cit., Sontag, p.15.
- 7 Barthes, Roland, *Camera Lucida*, (translated by Richard Howard), New York, Hill and Wang, 1980, pp.14-15.
- 8 *ibid.*, p.14.
- 9 Said, Edward, *The World, the Text and the Critic*, Cambridge, Mass., Harvard U.P., pp.231-232.
- 10 *ibid.*, p.232.
- 11 *ibid.*
- 12 Thomas, Daniel, 'The Artists and their Australian Context' in *An Australian Accent*, op.cit., p.15.
- 13 *ibid.*
- 14 See Mike Parr's description of the Venice installation of this work in *Venice Biennale 1980: Australia* (exhibition catalogue introduced by Elwyn Lynn), Sydney, Visual Arts Board, Australia Council, 1980, p.11.
- 15 See Mike Parr's essay 'Portage', op.cit.
- 16 op.cit., Said, 'Secular Criticism', pp.2-3.
- 17 op.cit., Mike Parr.





MIKE PARR

BIOGRAPHY

Born Sydney 19 July 1945

Studied Queensland University and East Sydney Technical College.

GROUP EXHIBITIONS (since 1970)

- 1970 Contemporary Art Society Annual, David Jones Gallery, Sydney.
- 1971 'The Situation Now', Contemporary Art Society, Central Street Gallery, Sydney.
John Kaldor Art Project 2: 'Szeemann I want to leave a nice welldone child here (20 Australian Artists)', Bonython Art Gallery, Sydney, 29 April - 13 May; National Gallery of Victoria, Melbourne, June (Curator, Harald Szeeman).
- 1972 'Action, Film, Video', Galerie Impact Lausanne, Switzerland.
'Summer Festival Exhibition', Galerie Sum, Reykjavik, Iceland.
- 1973 'Artists' Books', Philadelphia Museum of Art (Curator, Lucy Lippard).
'Recent Australian Art', Art Gallery of New South Wales, Sydney, 18 October to 18 November (Curators, Frances Lindsay, Daniel Thomas).
'The Final Art Institute', Nagoya, Japan (Curator, Jun Mizagumi).
- 1974 'Concepts', Contemporary Art Society Gallery, Adelaide 9 - 30 March.
- 1975 'Survival Kits', Ewing & George Paton Galleries, University of Melbourne 2 - 20 June.
'Documents, Film, Video, Performance', National Gallery of Victoria, Melbourne (Curator, Jennifer Phipps).
'Project 9: Documents, Film, Video', Art Gallery of New South Wales, Sydney, 15 November - 14 December (Curator, Jennifer Phipps).
- 1976 'Post-Object Art in Australia and New Zealand: A Survey', Experimental Art Foundation, Adelaide, 5 - 30 May (Curators, Noel Sheridan, Jim Allen).
- 1977 '10th Biennale de Paris, Musee d'Art Moderne de la Ville de Paris, September - October (General Curator, Georges Boudaille; performance curator, Tommaso Trini).
- 1978 'Oesterreichischer Kunstverein Performance-Art Festival', Vienna, February.
'Act 1: An exhibition of performance and participatory art', Australian National University Arts Center, Canberra, 4 - 12 November (Curator, Ingo Kleinert).
'Artists' Books: Book Works', George Paton Gallery, University of Melbourne, 5 - 22 September, and for tour to Experimental Art Foundation, Adelaide, Institute of Modern Art Brisbane and to Franklin Furnace, New York (Curator of Australian additions to American show, Noel Sheridan).
- 1979 '3rd Biennale of Sydney: European Dialogue', Art Gallery of New South Wales, Sydney, 14 April - 27 May (Curator, Nick Waterlow).
- 'Videotapes from Australia', The Kitchen Center for Video and Music, New York; Los Angeles Institute of Contemporary Art; Video Inn, Vancouver (Curators, Bernice Murphy, Stephen Jones).
- 'Contemporary Australian Art', Franklin Furnace New York, Roads Gallery New York, Chicago Art Institute, Chicago, Los Angeles Institute of Contemporary Art (Curator, Jill Scott).
- 1980 'Performance Week', Carclew, Adelaide, 23 - 28 March for Adelaide Festival of the Arts (Curator, Noel Sheridan).
'XXXIX Biennale di Venezia', Giardini, Venice, June - October (Australian Art Curators, Visual Arts Board of the Australia Council).
'Videotapes dall'Australia, Ca' Corner della Regina', Venice 23 - 31 July (Curators, Anna Canepa, Bernice Murphy, Stephen Jones).
'Self Portrait/Self Image', Victorian College of the Arts Gallery, Melbourne, July-August 1980, for Australian Gallery Directors Council tour 1980-81 (Curator, Janine Burke).
'Project 30: Some Recent Australian Videotapes', Art Gallery of New South Wales, Sydney (Curators, Bernice Murphy, Stephen Jones).
- 1981 'First Australian Sculpture Triennial', La Trobe University & Preston Institute of Technology, Melbourne, 28 February - 12 April (Curator, Tom McCullough).
'Australian Perspecta 1981: A biennial survey of contemporary Australian Art', Art Gallery of New South Wales, Sydney, 29 May - 21 June (Curator, Bernice Murphy).
'Survey 15: Relics and Rituals', National Gallery of Victoria, Melbourne 17 July - 13 September (Curator, Robert Lindsay).
'ANZART: Australia New Zealand Art Encounter', Canterbury University and Robert McDougall Art Gallery, Christchurch, New Zealand, 17 - 30 August (Curator, Ian Hunter).
'Artists' Photographs', Crown Point Press Gallery, Oakland, California (Curator, Tom Marioni). (Catalogue issued as VISION 5).
'Second International Drawing Triennial', Museum of History, Wroclaw, Poland, 30 November 1981 - 15 February 1982 (Curator, Natalia LL).
- 1982 'Eureka Artists from Australia', Serpentine Gallery, 13 March - 25 April and Institute of Contemporary Arts, 24 March - 25 April, London (Curators Sue Grayson & Sandy Nairne).
'4th Biennale of Sydney: Vision in Disbelief', Art Gallery of New South Wales, Sydney, 7 April - 23 May (Curator, William Wright).
'Film as Art', Victorian College of the Arts Gallery, Melbourne, September 1982, for Australian tour (Curator, Alison Fraser).
'The Temple of the Winds, n-space' at The Temple of the Winds, Royal Botanic Gardens, Melbourne, 3 October 1982 (Curators, Imants Tillers, John Nixon).
'Act 3: Ten Australian Performance Artists', Canberra School of Art, Canberra, 8 - 10 October (Curator, Ingo Kleinert).
- 1983 'Presence & Absence: Survey of Contemporary Australian Art, No.1 Installation', Art Gallery of Western Australia, Perth, February - March.
'Attitudes to Drawing', Ivan Dougherty Gallery, Sydney, 19 April - 7 May, Penrith Region Art Gallery (Curator, Chris Gentle).
'Tall Poppies: An Exhibition of five pictures', University Art Gallery, University of Melbourne, 26 April - 3 June (Curator, Paul Taylor).

- 'Continuum '83: The 1st (sic) exhibition of Australian Contemporary Art in Japan', 15 galleries in Tokyo, 22 August – 3 September 1983 (Curator, Emiko Namikawa).
- 'D'un autre continent L'Australie, Le Reve at le reel', ARC/Musee d'Art Moderne de la Ville de Paris, 4 October – 4 December (Curators, Suzanne Page, Leon Paroissien).
- 'Australian Art in Amsterdam', Galerie Biederberg-Mueller & two other galleries, Amsterdam, October.
- 1984 'An Australian Accent: three artists, Mike Parr, Imants Tillers, Ken Unsworth', P.S.1 (Project Studios One), The Institute of Art and Urban Resources, Inc., New York, 15 April – 10 June, Corcoran Gallery of Art, Washington, 29 June – August, 1984, Art Gallery of Western Australia, September – October, The Art Gallery of New South Wales, December – January, The National Gallery of Victoria, February – March 1985 (Curator John Kaldor, John Kaldor Art Project 7).
- 'An International Survey of Recent Painting and Sculpture', The Museum of Modern Art, New York, 10 May – 19 August (Curator, Kynaston McShine).
- 'Dreams and Nightmare: Australian Art in the 1980's, Roslyn Oxley 9, April – May.
- 'Australia: Nine Contemporary Artists', Los Angeles Institute of Contemporary Art, Los Angeles, 30 June – 15 August (Curator, Bob Smith).
- 'New Talent', Hal Bromm Gallery, New York, June – July.
- 'Australian Works on Paper', Govett-Brewster Art Gallery, New Plymouth, New Zealand & three other galleries (Curator, Jennifer Phipps).
- 1985-86 DAAD Gallery (Curator Rene Block) West Berlin.
'Prospeck '86' Frankfurt Kunsthalle.

ONE-PERSON EXHIBITIONS (since 1970)

- 1970 'Light Pieces & Painted Constructions', Reid Gallery, Brisbane.
- 1971 'Word Situations Number 1', Inhibodress Gallery, Sydney.
'Word Situations Number 2: Wall Definition', Inhibodress Gallery, Sydney and Pinacotheca Gallery (with Tim Johnson), Melbourne.
- 1972 'Trans-Art 1: Idea Demonstrations' (with Peter Kennedy), Inhibodress Gallery, Sydney, Veste Sagrada and Museo de Arte Moderna, Rio de Janeiro, Brazil, 1973.
- 1973 'Performances, Actions, Videosystems', Galerie Impact, Lausanne and Galerie Media, Neuchatel, Switzerland.
- 1974 'Information Centers 1 & 2', Contemporary Art Society Gallery, Adelaide and Central Street Gallery, Sydney.
- 1977 'Cathartic Action/Social Gestus Number 5' (performance). The Sculpture Center, Sydney.
'The Emetics/Primary Vomit Blue (I am Sick of Art)', (performance), Watters Gallery, Sydney.
- 1978 Screening of 'Rules & Displacement Activities Parts 1 & 2' together with slide lectures (curator, Bruce Adams), Western Australian Institute of Technology, Perth.
- 1981 Screening of 'Rules & Displacement Activities Parts 1 & 2', Museum des 20 Jahrhunderts, Vienna, Dany Keller Galerie, Munich, Frankfurt Kunstverein, Frankfurt, National Art School, Dublin (Curator, Jennifer Phipps).
'Rules & Displacement Activities Part 3 (nine photoseries)', 'Black Box 1 The Theatre of Self Correction/3rd Biennale of Sydney Portfolio', Institute of Modern Art, Brisbane (Curator, John Nixon).

- 'Plain Images' (with Bob Owen), Ivan Dougherty Gallery, Sydney College of Advanced Education, Sydney.
- 1982 'A-Atrophy (Self Portrait at Thirty Seven)' (drawing installation), Art Projects, Melbourne.
- 1983 'Black Box: Theatre of Self Correction Part 2', The Performance Space, Sydney.
'Cloacal Corridor (O Vio Prote/O Vio Proto/O Vio Loto/O Thethe) Self Portrait as a Pair of 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', (Curator, Barbara Campbell), Institute of Modern Art, Brisbane.
'Drawings', Art Projects, Melbourne.
- 1984 'Towards the Other Side (Self Quotations)' (three drawing series) (Curator, John Smithies), Royal Melbourne Institute of Technology Gallery.
- 1985 Roslyn Oxley 9, Sydney.
Suzanne Biederberg, Amsterdam.
Siegel Contemporary Art, New York.

BIBLIOGRAPHY

- 1971 'John Kaldor Art Project 2: Harald Szeemann in Australia 14-27/4/72' (sic 1971), Sydney, John Kaldor 1971. (Includes exhibition catalogue, 'Szeemann: I want to leave a nice welldone child here'; Mike Parr, (statement), 'Shadow Piece'). Terry Smith, Donald Brook, Noel Hutchison, Bruce Pollard, Mike Parr, Peter Kennedy (exhibition introduction), in 'The Situation Now: Object or Post-Object Art?', Sydney, Contemporary Art Society, One Central Street, 1971.
- 1973 Donald Brook, 'Idea Demonstrations: Body Art and 'Video Freaks' in Sydney', *Studio International*, vol.185, no.956, June 1973, London.
Lucy Lippard (ed.), *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, New York, Praeger, 1973.
- 1974 Terry Smith, 'The Provincialism Problem', *Artforum*, September 1974, New York.
- 1975 Mike Parr, 'Other Dimensions' (interview by Rudi Krausmann), *Aspect*, Spring (September) 1975, Newport, Sydney.
Patrick McCaughey, 'Art and Sanctuary', *Aspect*, Spring, (September) 1975, Newport, Sydney.
- 1976 'Abasex to Zymasex (Homage to Sigmund Freud)', *Art and Australia*, vol.13, no.4, April 1976, Sydney.
Mike Parr, 'Three Questions', *Aspect*, vol.2, no.1, 1976, Newport, Sydney.
Mike Parr, 'Rules & Displacement Activities: Problems of Socialization' *Data*, December 1976, Milan.
- 1977 Tommaso Trini, 'Domani L'Australia (Australia Next)', *Data*, no.26, April 1977, Milan.
- 1978 Mike Parr, 'Notes on Recent Work', *Flash Art*, no.80-81, February 1978, Milan.
Michael Nicholson, 'Status Quo', *Aspect*, vol.3, no.3, July 1978, Newport, Sydney.
Mike Parr, 'Beyond the pale (Reflections on Performance Art)', *Aspect*, vol.3, no.4, 1978, Newport, Sydney.
Elwyn Lynn, 'Letter from Australia', *Art International*, vol.22, no.5-6, September 1978, Lugarno.

- Graeme Sturgeon, 'The Development of Australian Sculpture.', London, Thames & Hudson, 1978.
- Paul McGillick, 'Performance Art: Some Sceptical Reflections', Terry Smith, 'Private Art and public work', in *Act 1 An Exhibition of performance and participatory art*, Canberra, Arts Council of Australia, A.C.T. Division, 1978.
- 1979 Mike Parr, (statement) in *3rd Biennale of Sydney: European Dialogue*, Sydney. The Biennale of Sydney, 1979.
- Mike Parr, 'Interstices 1-6 (Theatre of Self Correction)', *Flash Art*, no.17, 1979, Milan.
- Mike Parr, 'Parallel Fictions: The Third Biennale of Sydney', *Art and Australia*, vol.17, no.2, December 1979, Sydney.
- 1980 Mike Parr, 'Notes on the Structure of Content. Black Box: Theatre of Self Correction Parts 1 & 2', in *Venice Biennale 1980: Art from 1968-1980. Australia: Mike Parr, Kevin Mortensen, Tony Coleing*, Sydney, Visual Arts Board of the Australia Council, 1980 (Also in General Catalogue published by Biennale di Venezia).
- Janine Burke, 'TAKEN AT Face Value: Self Portraits and Self Images' (exhibition introduction), in *Self Portrait/Self Image*, Sydney, Australian Gallery Directors Council & Melbourne, Victorian College of the Arts Gallery, 1980.
- Jennifer Phipps, 'Films by Artists', *Art and Australia*, vol.18 no.1, Spring (September), 1980, Sydney.
- Mike Parr, 'Robert Owen's 'Apposition'', Sydney, September, 1980', *Aspect*, vol.5, no.3, 1980, Newport, Sydney.
- 1981 Suzi Gablik, 'Report from Australia', *Art in America*, vol.69, no.1, January 1981, Marion, Ohio (Also in *Art and Australia*, vol.18, no.4, Winter (June) 1981, Sydney).
- First Australian Sculpture Triennial*, Melbourne, Preston Institute of Technology, 1981.
- Bernice Murphy, *Australian Perspecta 1981: A biennial survey of contemporary Australian art*, Sydney, Art Gallery of New South Wales, 1981.
- Mike Parr, 'The Teeth of Ophion', in *Survey 15: Relics and Rituals*, Melbourne, National Gallery of Victoria, 1981.
- Mike Parr, 'Parapraxis 11: Donkey's Blood (Evolution Towards Silence and Absence)', Pater Physics Number 1 (From Eight Atomic Personages Face the Sun, 1981)', in *Plain Images*, Sydney, Ivan Dougherty Gallery, 1981.
- 1982 Nancy Underhill, Ian Burn, Paul Taylor, essays in *Eureka! Artists from Australia*, London, I.C.A./Arts Council, 1982.
- 4th Biennale of Sydney: Vision in Disbelief*, Sydney, The Biennale of Sydney, 1982.
- Mike Parr, 'Sydney Biennale Review', *Flash Art*, June 1982, Milan.
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CATALOGUE DESIGN Chris Cowles

PHOTOGRAPHER Fenn Hinchcliffe

TYPESETTING Penny Hawson

COLOUR SEPARATION Photolith, Hobart

PRINTING Artgraphic, Hobart

- Graeme Sturgeon, 'The Development of Australian Sculpture', London, Thames & Hudson, 1978.
- Paul McGillick, 'Performance Art: Some Sceptical Reflections', Terry Smith, 'Private Art and public work', in *Act 1 An Exhibition of performance and participatory art*, Canberra, Arts Council of Australia, A.C.T. Division, 1978.
- 1979 Mike Parr, (statement) in *3rd Biennale of Sydney: European Dialogue*, Sydney. The Biennale of Sydney, 1979.
- Mike Parr, 'Interstices 1-6 (Theatre of Self Correction)', *Flash Art*, no.17, 1979, Milan.
- Mike Parr, 'Parallel Fictions: The Third Biennale of Sydney', *Art and Australia*, vol.17, no.2, December 1979, Sydney.
- 1980 Mike Parr, 'Notes on the Structure of Content. Black Box: Theatre of Self Correction Parts 1 & 2', in *Venice Biennale 1980: Art from 1968-1980. Australia: Mike Parr, Kevin Mortensen, Tony Coleing*, Sydney, Visual Arts Board of the Australia Council, 1980 (Also in General Catalogue published by Biennale di Venezia).
- Janine Burke, 'TAKEN AT Face Value: Self Portraits and Self Images' (exhibition introduction), in *Self Portrait/Self Image*, Sydney, Australian Gallery Directors Council & Melbourne, Victorian College of the Arts Gallery, 1980.
- Jennifer Phipps, 'Films by Artists', *Art and Australia*, vol.18 no.1, Spring (September), 1980, Sydney.
- Mike Parr, 'Robert Owen's 'Apposition', Sydney, September, 1980', *Aspect*, vol.5, no.3, 1980, Newport, Sydney.
- 1981 Suzi Gablik, 'Report from Australia', *Art in America*, vol.69, no.1, January 1981, Marion, Ohio (Also in *Art and Australia*, vol.18, no.4, Winter (June) 1981, Sydney).
- First Australian Sculpture Triennial*, Melbourne, Preston Institute of Technology, 1981.
- Bernice Murphy, *Australian Perspecta 1981: A biennial survey of contemporary Australian art*, Sydney, Art Gallery of New South Wales, 1981.
- Mike Parr, 'The Teeth of Ophion', in *Survey 15: Relics and Rituals*, Melbourne, National Gallery of Victoria, 1981.
- Mike Parr, 'Parapraxis 11: Donkey's Blood (Evolution Towards Silence and Absence), Pater Physics Number 1 (From Eight Atomic Personages Face the Sun, 1981)', in *Plain Images*, Sydney, Ivan Dougherty Gallery, 1981.
- 1982 Nancy Underhill, Ian Burn, Paul Taylor, essays in *Eureka! Artists from Australia*, London, I.C.A./Arts Council, 1982.
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LIST OF WORKS

“LURIDITIES (Mengele & Co. come back for a Heart Transplant) *The Rapids*”, 1985

- 1 *Abscissa Self Portrait*
Charcoal on Stonehenge paper, 129 x 302cm.
- 2 *Absque hoc Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 293.5cm.
- 3 *Absterge Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 281cm.
- 4 *Abulia Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 334cm.
- 5 *Abune Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 298cm.
- 6 *Aby Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 283cm.
- 7 *Acariasis Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 337cm.
- 8 *Acaules Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 289cm.
- 9 *Acedia Self Portrait*
Charcoal, Girault pastel on Stonehenge paper, 129 x 291.5cm.
- 10 *Acequia Self Portrait*
Charcoal, on Stonehenge paper, 129 x 327cm.
- 11 “Elegnem sa Essitam (THE GREAT DIVIDE)”, 1985
Charcoal, graphite & Girault pastel on canvas, 232.5 x 450cm.
(Reproduced in this catalogue)

“The Anamorphii of God (I Self Portraits) Towards the Other Side” 2 – 8, 1985
(Not on exhibition)