PORTAGE FACE

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

Courtesy Roslyn Oxley Gallery, Sydney

MIKE PAR
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.

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).

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]"); 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." 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. 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 Lukacs 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. 1

- 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 materialise it — it remains in a kind of half light.

We can, of course, “possess” fragments of these works. In Drawing 3, Abstergo 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*, Abure 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, Acules 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 triptych.

And, in the drawings 1 and 10, Abscissa Self Portrait and Acquia Self Portrait, we come across the specific reference to Matisse (although it is probably reasonable to say that the Fred Williamsque drawing 9, Acequia 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 tryptuch "Elegennem 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 tryptuch title "Elegennem 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 ...

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

3 Parr, Mike, 'Mike Parr: Portage', (exhibition leaflet), Sydney, Roslyn Oxley, 1985.
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.
8 ibid., p.14.
10 ibid., p.232.
11 ibid.
13 ibid.
15 See Mike Parr’s essay ‘Portage’, op.cit.
17 op.cit., Mike Parr.
BIOGRAPHY
Born Sydney 19 July 1945
Studied Queensland University and East Sydney Technical College.

GROUP EXHIBITIONS (since 1970)

John Kaldor Art Project 2: 'Szeemann I want to leave a nice well-done child here (20 Australian Artists)', Bonython Art Gallery, Sydney, 29 April - 13 May; National Gallery of Victoria, Melbourne, June (Curator, Harald Szeemann).

1972 'Action, Film, Video', Galerie Impact Lausanne, Switzerland.
'Summer Festival Exhibition', Galerie Sun, Reykjavik, Iceland.

'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).


'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).

'Act 1: An exhibition of performance and participatory art', Australian National University Arts Center, Canberra, 4 – 12 November (Curator, Ingo Kleinent).


1980 '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).
'Performance Week', Cardrew, 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).
'Project 30: Some Recent Australian Videotapes', Art Gallery of New South Wales, Sydney (Curators, Bernice Murphy, Stephen Jones).
'First Australian Sculpture Triennial', La Trobe University & Preston Institute of Technology, Melbourne, 28 February – 12 April (Curator, Tom McCullough).
'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).
'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).
'Act 3: Ten Australian Performance Artists', Canberra School of Art, Canberra, 8 – 10 October (Curator, Ingo Kleinent).
'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 Namihaya).

'D'un autre continent L'Australie, Le Reve et 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 & other two galleries, Amsterdam, October.

1984


'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).


'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.

Prospect '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


1973

'Performances, Actions, Video-Systems', Galerie Impact, Sydney and Neuchatel, Switzerland.

1974


1975

'Imaginary Worlds', Galerie Impact, Sydney.

1977

'Freaks' in Sydney', Watters Gallery, Sydney.

BIBLIOGRAPHY

1971


1973

'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.

1974


1975

'Mike Parr, 'Other Dimensions' (Interview by Rudi Kraussmann), Aspect, Spring (September, 1975, Newport, Sydney).

Patrick McCaughey, 'Art and Sanctuary', Aspect, Spring, (September) 1975, Newport, Sydney.

1976


1977

'Tommaso Trini, 'Donnani L'Australie (Australia Next)', Data, no.26, April 1977, Milan.

1978

'Mike Parr, 'Notes on Recent Work', Flash Art, no.80-81, February 1978, Milan.


Bruce Adams, 'Presence & Absence: The Gallery as Other Place', Art & Text, no.10, winter (June) 1983, Melbourne.

Sue Cramer, 'Masterpieces and Tall Poppies', Art Network, winter (June) 1983, Sydney.


Bernice Murphy, 'Mike Parr: A gear-shift in the 'Diabolus ex Machina', exhibition introduction', in Mike Parr, Brisbane, Institute of Modern Art, 1983.


Mike Parr, 'In the Eye of the Beholder', in Presence and Absence, Perth Art Gallery Western Australia, 1983.


Paul Taylor, Tall Poppies, Melbourne, University Art Gallery, University of Melbourne, 1983.
'Hold Your Breath for as Long as Possible', 'Hold Your Finger in a Candle Flame for as Long as Possible', 16mm film, black/white, optical sound, approx. 4 minutes, 1972.

'Pushing a Camera over a Hill', 16mm film, black/white, optical sound, approx. 10 minutes, 1971/72.

'Rules and Displacement Activities Part 1', 16mm, black/white and colour film, optical sound, approx. 4 minutes, 1972.

'Rules and Displacement Activities Part 1', 16mm, black/white and colour film, optical sound, 40 minutes, 1973-74.

'Rules and Displacement Activities Part 2', 16mm, black/white and colour film, optical sound, 60 minutes, 1975-76.

'Rules and Displacement Activities Part 3', 16mm, black/white and colour film, optical sound, approx. 75 minutes, 1977-83.

'Black Box: Theatre of Self-Correction Part 1/The Third Biennale of Sydney Portfolio', (28, 14 x 11 inch colour cibachrome prints, 9, 14 x 11 inch black/white prints), 1979.

'Cathartic Action/Social Gestus Number 5', 3/4 inch pneumatic colour videotape cassette, approx. 30 minutes, 1977.

'A-Artaud (Against the Light) Self Portrait at Sixty Five', drawing installation includes 8 self portrait drawings (total dimensions 4 feet x 36 feet), 1 pedestal, charcoal ash and drawing sticks, 1½ times normal scale wooden chair, an 8 foot x 6 foot language graphic.

ART GALLERY OF NEW SOUTH WALES

'Idea Demonstrations', (with Peter Kennedy), 16mm film, black/white and colour, optical sound, 38 minutes, 1972.

'Hold Your Breath For as Long as Possible', 'Hold Your Finger in a Candle Flame for as Long as Possible', 16mm film, black/white, optical sound, approx. 4 minutes, 1972.

'Rules & Displacement Activities Part 1', 16mm film, black/white and colour, optical sound, 40 minutes, 1973-74.

'Rules & Displacement Activities Part 2', 16mm, black/white and colour film, optical sound, 60 minutes, 1975-76.

'Rules & Displacement Activities Part 3', 16mm, black/white and colour film, optical sound, 75 minutes, 1977-83.

'Black Box: Theatre of Self-Correction Part 1/The Third Biennale of Sydney Portfolio', (28, 14 x 11 inch colour cibachrome prints, 9, 14 x 11 inch black/white prints), 1979.

'Parapraxis 111: (Cold Photography) Menippean Discourse as the Garments of the Moon (Interaction with my Mother)', 8 cibachrome panels mounted on Al sheeting each 5 feet x 4 feet, 1982.

ART GALLERY OF WESTERN AUSTRALIA

'Rules & Displacement Activities Part 3', 9 photoseries of 42, 10 x 8 inch cibachrome colour photographs, 1977.

'Identification Number 1/RIB Markings in the Carnarvon Ranges, North/West Queensland, Christmas 1975', 18, 16 x 14 inch, black/white photographs, 1975.

NATIONAL GALLERY OF VICTORIA

'Black Box of Word Situations Number 2', 1977.

ART GALLERY OF SOUTH AUSTRALIA

'Idea Demonstrations' (with Peter Kennedy), 16mm film, black/white and colour, optical sound, 38 minutes, 1972.

'Hold Your Breath for as Long as Possible'/ 'Hold Your Finger in a Candle Flame for as Long as Possible', 16mm film, black/white, optical sound, approx. 4 minutes, 1972.

NATIONAL LIBRARY CANBERRA

'Rules & Displacement Activities Part 2', 16mm film, black/white and colour, optical sound, 60 minutes, 1975-76.

FLINDERS UNIVERSITY OF SOUTH AUSTRALIA

'Earth Book', Inhibodress 1971.

'150 Programmes & Investigations', Inhibodress 1971.


'Wall Definition', Inhibodress 1971.

'100 Page Book', Inhibodress 1971.


'Finger Demonstrations', 16mm film, black/white and colour, optical sound, approx. 40 minutes, 1972.

'Hold Your Breath For as Long as Possible'/ 'Hold Your Finger in a Candle Flame for as Long as Possible', 16mm, black/white and colour film, optical sound, approx. 4 minutes, 1972.

'Rules & Displacement Activities Part 1', 16mm black/white and colour film, optical sound, 40 minutes, 1973-74.

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GRIFFITH UNIVERSITY, QUEENSLAND

'Self Portrait through Mother's Glassware (The Multiverse as the Son of its Parts or the Urrination of Self Esteem)', drawing, 9 feet x 6 feet, 1983.

Chase Manhattan Bank, New York.

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1979
Mike Parr, 'Interstices 1-6 (Theatre of Self Correction)', Flash Art, no.17, 1979, Milan.

1980
First Australian Sculpture Triennial, Melbourne, Preston Institute of Technology, 1981.

1982
Mike Parr, 'In the Eye of the Beholder', in Presence and Absence, Perth Art Gallery of Western Australia, 1983.
Paul Taylor, Tall Poppies, Melbourne, University Art Gallery, University of Melbourne, 1983.
Bruce Adams, 'Presence & Absence: The Gallery as Other Place', Art & Text, no.10, winter (June) 1983, Melbourne.
Bernice Murphy, 'Mike Parr: A gear-shift in the 'Diabolus ex Machina', (exhibition introduction), in Mike Parr, Brisbane, Institute of Modern Art, 1983.
Terence Maloon, 'Recent Australian Art and its background', Tetsuo Kagawa, 'Urban Culture in Australia', and other essays in Continuum '83 Tokyo, Gallery Lunami, 1983.
Art Press, no.74 ('Special Australia: Art, Musique, Litterature, peinture, aborigenes'), October 1983, Paris. (Includes Catherine Millet interview, 'Mike Parr, le moi createur et l'Aute', Paul Taylor, 'from deserts the profits come').

1984
Mike Parr, 'Photo(Graphed)' in Australian: Nine Contemporary Artists, Los Angeles, 1984.

1985

MAJOR AUSTRALIAN PUBLIC COLLECTIONS
AUSTRALIAN NATIONAL GALLERY, CANBERRA
'Black Box of Word Situations Number 1', Inhibodress 1970-71.
'Earth Book', Inhibodress 1971.
'150 Programmes & Investigations', Inhibodress 1971-72.
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'Black Box of Word Situations Number 2', 1977.

ART GALLERY OF SOUTH AUSTRALIA
'Idea Demonstrations' (with Peter Kennedy), 16mm film, black/white and colour, optical sound, approx. 38 minutes, 1972.

'Hold Your Breath for as Long as Possible'/'Hold Your Finger in a Candle Flame for as Long as Possible', 16mm film, black/white, optical sound, approx. 4 minutes, 1972.

NATIONAL LIBRARY CANBERRA
'Rules & Displacement Activities Part 2', 16mm film, black/white and colour, optical sound, 60 minutes, 1975-76.

FLINDERS UNIVERSITY OF SOUTH AUSTRALIA
'Earth Book', Inhibodress 1971.

'150 Programmes & Investigations', Inhibodress 1971.


'Wall Definition', Inhibodress 1971.

'100 Page Book', Inhibodress 1971.


'Idea Demonstrations', 16mm film, black/white and colour, optical sound, 40 minutes, 1972.

'Hold Your Breath For as Long as Possible'/'Hold Your Finger in a Candle Flame For as Long as Possible', 16mm, black/white, optical sound, approx. 4 minutes, 1972.

'Rules & Displacement Activities Part 1', 16mm black/white and colour film, optical sound, 40 minutes, 1973-74.

'Rules & Displacement Activities Part 2', 16mm, black/white and colour film, optical sound, 60 minutes, 1973-74.

'Rules & Displacement Activities Part 3', 16mm black/white and colour film, optical sound, 75 minutes, 1977-83.

GRIFFITH UNIVERSITY, QUEENSLAND
'Self Portrait through Mother's Glassware (The Multiverse as the Son of its Parts or the Urination of Self Esteem)', drawing, 9 feet x 6 feet, 1983. Chase Manhattan Bank, New York.

ART GALLERY OF SOUTH AUSTRALIA
'Idea Demonstrations' (with Peter Kennedy), 16mm film, black/white and colour, optical sound, approx. 38 minutes, 1972.
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  Absierge 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 “Elegem 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)

FINE ARTS GALLERY, UNIVERSITY OF TASMANIA, 12 JULY – 2 AUGUST, 1985