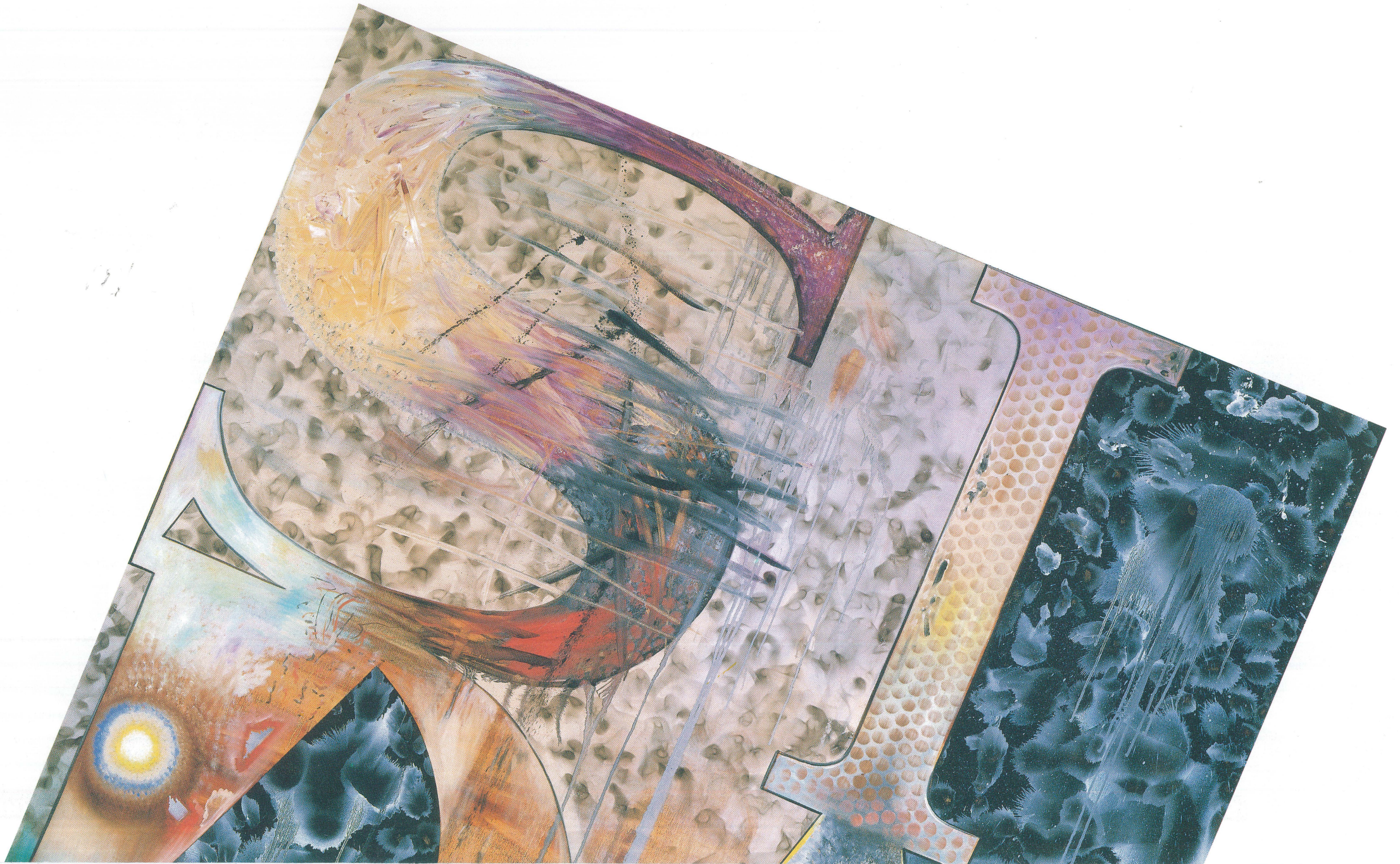


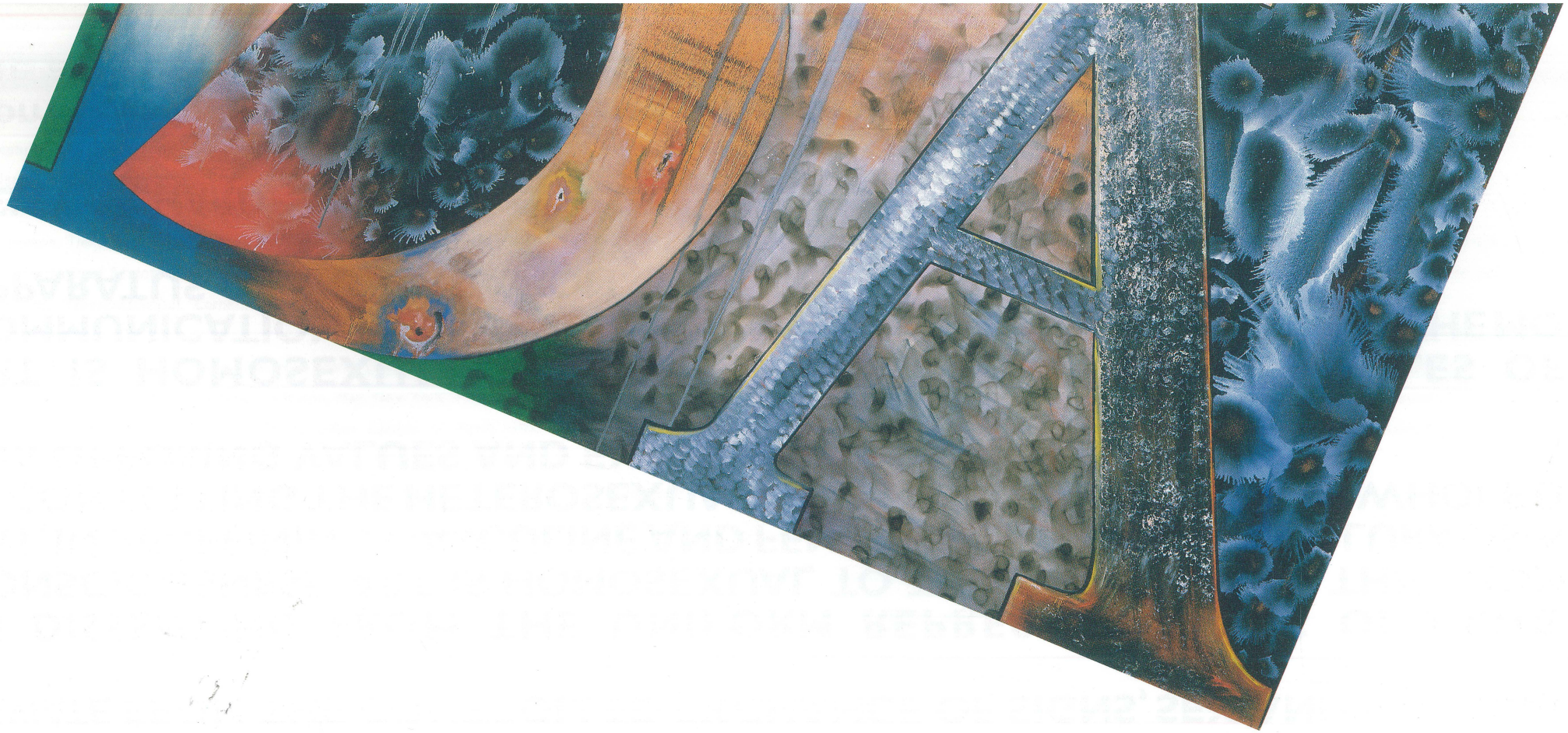
**JUAN DAVILA**

**PAINTINGS**

# PLIMSOLL GALLERY, CENTRE FOR THE ARTS, HUNTER STREET, HOBART

APRIL 10–MAY 3, 1992. GALLERY HOURS: 12 NOON–5 PM DAILY





# JUAN DAVILA

# PAINTINGS

## FOREWORD

The Plimsoll Gallery Committee takes great pleasure in presenting this significant exhibition of challenging works by the artist Juan Davila. The Committee hopes that the Tasmanian audience at large will benefit from the opportunity to witness these important contemporary works at first hand, and sincerely thanks the artist for his support and co-operation in enabling this exhibition to be mounted.

*Paul Zika, Chairperson, Plimsoll Gallery Committee.*

## JUAN DAVILA

Australian

Born 1946 in Santiago, Chile

Lives in Melbourne

Artist, Editor, *Art and Criticism Monograph Series* in Melbourne and publisher of *Revista de Critica Cultural* in Santiago.

### STUDY

1951-1963 Colegio Verbo Divino, Santiago.

1965-1969 Law School of the University of Chile.

1970-1972 Fine Arts School of the University of Chile.

### INDIVIDUAL EXHIBITIONS

1990 *Large Prints*, Cannibal Pierce Galerie Austraiienne, St. Denis, France.

1991 *Mexacanismo*, Bellas Gallery, Brisbane.

1991 Centre for Contemporary Art of South Australia, Adelaide.

1991 Tolarno Galleries, Melbourne.

1991 Roslyn Oxley9 Gallery, Sydney.

### GROUP EXHIBITIONS

1990 *Transcontinental, Nine Latin American Artists*, Cornerhouse Gallery, Manchester and Ikon Gallery, Birmingham.

1990 *The Oedipus Variations*, Australian Centre for Photography, Sydney, George Paton Gallery, University of Melbourne and the Experimental Art Foundation, Adelaide.

1990 *Australian Self-Portraits*, Cannibal Pierce Galerie Austraiienne, St.Denis, France.

1990 *Add Magic: A National Billboard Project*, organised by the Australian Centre for Photography, Sydney.

1991 *Blue Chip, The Instant Decorator*, a Room by Howard Arkley and Juan Davila, Tolarno Galleries, Melbourne.

1991 *El desafio a la colonizacion*, 4th Biennale of Havana, Cuba.

1992 *America; Bride of the Sun*, Antwerp Fine Arts Museum, Belgium.

**"IT IS TEMPTING TO THINK THAT THE LINK BETWEEN ART AND HOMOSEXUALITY IS DUE TO THE FACT THAT THEY ARE BOTH *MINORITIES*. SINCE THEIR MARGINAL POSITION CAN EQUALLY *DISTURB THE EQUILIBRIUM* OF THE CONVENTIONS OF SOCIAL DISCOURSE, SINCE THEY ARE BOTH CAPABLE OF DECENTRING AND INVALIDATING THE LIMITS OF CENSORSHIP. AS DEFENDERS OF A *HETERODOX* MODEL OF IDENTITY, THEY CAN SUBVERT THE NORMS OF RATIONALITY AND FUNCTIONALITY CONTROLLING DISCOURSE AND SEXUAL REPRESENTATION. THEY CAN TOPPLE THE STANDARDS MADE DOMINANT BY SOCIAL IDEOLOGY.**

**ON THE ONE HAND, ART SQUANDERS SIGNIFIERS AND PERVERTS THE UTILITARIAN ECONOMY AND INSTRUMENTALISM OF LANGUAGE. AND HOMOSEXUALITY, ON THE OTHER, SUBVERTS MASCULINE AND FEMININE CATEGORIES, IT REFUSES TO CONFIRM TO THE MODEL OF FAMILIAL AND REPRODUCTIVE SEXUALITY. IN THIS WAY THEY BOTH CHECK THE SYMBOLIC REGULATION OF SOCIETY. THEY ERODE THE BASIS OF OUR COMMUNITIES, WHICH IS COHERENCE AND THE CONSENSUS OF SIGNIFICATION. THEY *DEVIATE* FROM THE CONTROLLED EXCHANGE OF SIGNS, SEX AND LANGUAGE.**

**IN *DISSENTING* FROM THE UNIFORM REPRESENTATIONS OF LANGUAGE AND CONSCIOUSNESS, ART IS HOMOSEXUAL TO THE SAME DEGREE THAT HOMOSEXUAL IS ART, IN REDEFINING MASCULINE AND FEMININE CATEGORIES, IN PLURALISING IDENTITY, IN CONTESTING THE HETEROSEXUAL NORM AT THE ROOT OF THE WHOLE DUAL SYSTEM FOR OPPOSING VALUES AND EXCLUDING CONTRARIES.**

**ART IS HOMOSEXUAL BECAUSE IT ALSO SCATTERS THE ROLES OF RATIONAL COMMUNICATION, BECAUSE IT BREAKS THE LOGIC OF IDENTITY AND THE MONOLOGICAL APPARATUS OF SIGNIFICATION."**

**NELLY RICHARD**

**From 'Love in Quotes', *Hysterical Tears*, Greenhouse Publications, Melbourne, 1985.  
The above text was supplied by the artist to accompany this exhibition.**

## BIBLIOGRAPHY

Ken Shepherd, 'Juan Davila, Large Prints', exhibition catalogue, Cannibal Pierce Galerie Australienne, St. Denis, France, 1990.

Adrian Searle, 'Transcontinental, Ikon / Cornerhouse', Artscribe, Summer, London, 1990.

Andrew Renton, 'Transcontinental, Ikon and Cornerhouse, Manchester, Flash Art, Vol. XXIII, No. 153, International Edition, 1990.

Desa Phillipi, 'Transcontinental, Cornerhouse, Ikon Gallery', Artforum, Summer, New York, 1990.

Guy Brett, 'Transcontinental, Nine Latin Americal Artists', Verso, London, New York, 1990.

Charles Green, 'Juan Davila, Tolarno Galleries', Artforum, May, New York, 1990.

Sacha Craddock, 'The Culture of Confusion', The Guardian, London, 11 April, 1990.

Stephen O'Connell, 'Juan Davila, Bugging the Beautiful', Agenda, No. 10, Melbourne, 1990.

Keith Klancy, 'Slag', Thesis for Fine Arts IV (Honours), University of Sydney, 1990.

Bernard Smith with Terry Smith, *Australian Painting 1785-1990*, Oxford University Press, Melbourne, 1991.

Paul Foss, 'Juanito Laguna in the Banana Republic' *Art and Text*, No. 41, Sydney, 1991.

### BY THE ARTIST

'Letters to Guy Brett', *Transcontinental, Nine Latin Americal Artists*, Guy Brett, Verso, London and New York, 1990.

'Deathwatch', *Art and Text*, No. 40, Sydney, 1991.

## LIST OF WORKS

*The Lamentation: A Votive Painting* 1991

oil and collage on canvas

274 x 685 cm

5 panels at 274 x 137 cm each

2 panels at 137 x 137 cm each

1 part at 140 x 10 cm

*Portrait of Joshua Smith* 1990

oil and collage on canvas

200 x 170 cm

*The Barricade* 1989

oil on canvas

274 x 314 cm

in 5 parts

*Hybrid Venus*, 1992

oil on canvas

70 x 60 cm

*Angry Penguins* 1989

oil on canvas

137 x 137 cm

*[Sic]* 1988

oil on canvas

240 x 240 cm

*Love* 1988

oil on canvas

240 x 240 cm

*This i\$ not* 1987

oil on canvas

60 x 50 cm

*Frida* 1987

oil on canvas

60 x 50 cm

*Art i\$ Homosexual* 1986

oil on canvas

274 x 274 cm

2 parts at 274 x 137 cm each

*Hysterical Tears* 1979

oil on canvas

178 x 661.5 cm

in 3 parts

*Lunch on the Grass* 1975

oil on canvas

163 x 198 cm

## ACKNOWLEDGEMENTS

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Cover image: "Love" 1988, oil on canvas, 200 x 200 cm.

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