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 Crítica 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 Australienne, St. Denis, France.
1991 Centre for Contemporary Art of South Australia, Adelaide.

Group Exhibitions
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 Australienne, 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.

BY THE ARTIST


LIST OF WORKS

<table>
<thead>
<tr>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Lamentation: A Votive Painting</td>
<td>oil and collage on canvas</td>
<td>274 x 685 cm</td>
</tr>
<tr>
<td>Love</td>
<td>oil on canvas</td>
<td>240 x 240 cm</td>
</tr>
<tr>
<td>Portrait of Joshua Smith</td>
<td>oil and collage on canvas</td>
<td>200 x 170 cm</td>
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<tr>
<td>Frida</td>
<td>oil on canvas</td>
<td>60 x 50 cm</td>
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<tr>
<td>The Barricade</td>
<td>oil on canvas</td>
<td>274 x 314 cm</td>
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<tr>
<td>Hybrid Venus</td>
<td>oil on canvas</td>
<td>70 x 60 cm</td>
</tr>
<tr>
<td>Angry Penguins</td>
<td>oil on canvas</td>
<td>137 x 137 cm</td>
</tr>
<tr>
<td>[Sic]</td>
<td>oil on canvas</td>
<td>240 x 240 cm</td>
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