

Mike Parr

Solo Exhibitions (selected)

2009

Exclusion, 2009 Moscow Biennale, Russia

2008

Revolution, Forms that Turn, 2008 Sydney Biennale

Milk, Anna Schwartz Gallery, Carriage Works, Sydney

The Tilted Stage, TMAG and Detached Cultural Centre, Hobart, Tasmania

2005

Face, Prints and Pre Prints 1970 - 2005, Museum of Contemporary Art, Sydney

2004

The Mass Psychology of Fascism, Zip-a-dee-doo-dah, Zip-a-dee-ay, AGNSW

AGNSW Contemporary Projects, 8 February – 15 March 2004

Cut Your Throat and Inch at a Time, Newcastle Regional Art Gallery, NSW

2003

Aether/Awe, Anna Schwartz Gallery, Melbourne

Film Noir/Politique Blanche, Adam Geczy/Mike Parr, Performance Space, Sydney

Experimental Art Foundation, Sa, Perth Institute of Contemporary Arts [PICA], WA and Queensland Contemporary Art Gallery, Griffith Artworks, Qld

Aussie, Aussie, Aussie, Oi, Oi, Oi [Democratic Torture], 30 hr performance, May2 –May3, Artspace, Sydney

Latemouth: Works on Paper 1987-2003, Queensland University Art Museum and Adams Art Gallery, Victoria University, Wellington, New Zealand

We are all monochromes now, Sherman Galleries, Sydney

UnAustralian and Aether/Awe, Bellas Gallery, Brisbane

2002

Malevitch [A political arm], 'performance for as long as possible', 3 May- 5 May, Artspace, Sydney.

Close the Concentration Camps, performance, 15 June, Monash University Museum of Art, Melbourne.

2001

Bloody idiot Parr, of course, prints from The Self Portrait Project 1987-2001, Sydney College of the Arts Gallery, Sydney College of the Arts, The University of Sydney.

Water from the Mouth, 10 day performance, 26 April- 5 May, Artspace, Sydney.

Ziv & Drawings from the Self Portrait Project, Sherman Galleries, Goodhope and Hargrave Sts, Paddington. Aluminium from the Mouth, Anna Schwartz Gallery, Melbourne.

2000

ARCO, International Contemporary Art Fair, Parque Serial Juan Carlos 1, Madrid.

Shallow Grave, 3 day performance, 7.7-9.7. 12th Biennale of Sydney, Art Gallery of New South Wales.

Mike Parr, Sherman Galleries, Goodhope Street, Sydney.

Performance of 100 Breaths, Rencontre internationale d'art performance, Le Lieu, Quebec City, Canada.

...de Kooning, de Kooning..., Anna Schwartz Gallery, Melbourne.

John Nixon/Mike Parr, Conny Dietzschold Gallery, Cologne.

1999

Deep Sleep[The Analytical Disabling of Mind and Mater], Nixon/Parr, 72 hour performance, 17.6-20.6, Old Parliament House & Lake Burley Griffin, Canberra.

Wrong Face, Anna Schwartz Gallery, Melbourne.

Three Collaborations, Sarah Cottier Gallery, Sydney.

Shadows of a Monument 1, Heide Museum of Modern Art, Melbourne.

1998

The End of Nature, performance, the Baltic Sea, Sweden, 18. 2.
Female Factory, 6 hour performance ACCA, Melbourne, 25. 4.
Boobialla/Couta ,performance COFA, Sydney, 23. 5.
The Rest of Time, Sherman Galleries, Goodhope & Hargrave Sts., Paddington, Sydney
Blood Box, 24 hour performance, 6. 9 – 7. 9, Artspace, Sydney.
Photo Realism, Anna Schwartz Gallery, Melbourne

1997

Anna Schwartz Gallery, Melbourne.
Dead Sun, 3 day performance, 3. 10 – 5. 10, Art Gallery of New South Wales, Sydney.
The Delay in Glass, 3 day performance 21. 11 – 23. 11, Fukui Biennale, Fukui, Japan.

1996

The Infinity Machine, Sherman Galleries Goodhope, Sydney
Anna Schwartz Gallery, Melbourne.
Head on a Plate, New York Studio School, New York.
The White Hybrid (Fading), 3 day performance 13. 9 – 15. 9, Artspace, Cowper Wharf/Artspace, Sydney.
Unword, performance, University of Western Australia, Nedlands, Western Australia.

1995

The Illusion of the End, Sherman Galleries Goodhope and Hargrave, Sydney.
Day Break, 24 hour performance, 20. 1- 21. 1. Scene Shop at the Cultural Centre of Manila, Manila

1994

Mike Parr, Anna Schwartz Gallery, Melbourne.
Works from the Self Portrait Project, Brisbane City Hall Art Gallery and Museum, Brisbane.
Echolalia (the road): Prints from the Self Portrait Project: Mike Parr 1987-1994, National Gallery of Victoria, Melbourne.
100 Breaths/100 Songs from (ALPHABET/HAEMORRHAGE) Black Box of 100 Self Portrait Etchings 5, 1993-1994,
performance, Art Gallery of South Australia, Adelaide, 25. 2. Performer: John Breheney.
Fathers 11 (The Law of the Image), installation, Experimental Art Foundation, Adelaide.
Waste, performance, Ivan Dougherty Gallery, Sydney, 24.5.
The Bridge, performance, Art Gallery of New South Wales, Sydney, 24.12.

1993

100 Breaths from (Alphabet/Haemorrhage) Black Box of 100 Self Portrait Etchings, 2, 1992, performance, Royal Melbourne
Institute of Technology, Melbourne, 2 April.
Pinch, performance, Victorian College of the Arts, Melbourne, 24 June.
Visiting Australian Artist, performance, Kunst, Sydney, 4 August.
Mike Parr, Roslyn Oxley9 Gallery, Sydney, September.
Black Mirror/Pale Fire, Various Routes, Whistle/White, 3 performances, Ivan Dougherty Gallery, University of New South
Wales College of Fine Art, Sydney, 21–23 October.

1992

Survey of Prints, Delaney Gallery, Perth.
Alphabet/Haemorrhage, 17 performances, Arthouse, Perth, 3 April; 4 performances, Institute of Modern Art, Brisbane, 6
May; 4 performances, City Gallery, Melbourne, 13 June; 9 performances, Museum of Contemporary Art, Sydney, 4 August.
Memory of a Monochrome (for John Nixon), A-Atrophy, Field/Feeled, 3 performances, School of Fine Arts, University of New
South Wales, Sydney, 23 September.
100 Breaths from (Alphabet/Haemorrhage) Black Box of 100 Self Portrait Etchings, performance, Australian National
Gallery, Canberra, 9 October.
Memory of a Monochrome Part 1 (Belah/Belly), Memory of a Monochrome Part 2 (Bloodhouse/Blow), Introjection of a Chair
(Block/Blood), Green Self Portrait (Bitzer/Black), from Black Book, 4 performances, The Gunnery, Sydney, 12 December.
The Shelf, Nixon/Parr 1972–1992, installation, Art Gallery of New South Wales, Sydney.

1991

Mike Parr, Artist in Residence 1990–1991, Ian Potter Gallery, The University of Melbourne Museum of Art, Melbourne.
3 Installations, City Gallery, Melbourne.

Mike Parr, Roslyn Oxley9 Gallery, Sydney.
Survey of Recent Work, Art Gallery of New South Wales, Sydney; Perth Institute of Contemporary Art, Perth.

1990

I think of Drypoint in terms of Braille and Excavation, survey of prints from 1988 – 1990, The Drill Hall Gallery, National Gallery of Australia, Canberra. Curator: Roger Butler.

Drawings from the Self Portrait Project 1983–1990, City Gallery, Melbourne.

Köln Art Fair, a survey of prints by Mike Parr, Roslyn Oxley9 Gallery, Sydney.

1989

Mike Parr, Roslyn Oxley9 Gallery, Sydney, June; City Gallery, Melbourne, July; Milburn + Arté Gallery, Brisbane, September.

1988

North, Milburn + Arté Gallery, Brisbane.

1987

The Green Self Portraits, Roslyn Oxley9 Gallery, Sydney.

Acid Rain, Michael Milburn Galleries, Brisbane.

The Slot (Photography), Reproduction Zero, The I of God (Untitled Self Portraits), United Artists, Melbourne.

1986

The Parting of the Red Sea, Siegal 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, Melbourne. Curator: John Smithies.

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 Thethe) 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), January 1975, photoseries; Screenings of Rules and Displacement Activities Parts I, II and III; Performance presentation from George Brecht's WaterYam, Institute of Modern Art, Brisbane. Curator: Barbara Campbell.

Drawings, Art Projects, Melbourne.

1982

A-Atrophy (Self Portrait at the age of 37), drawing installation, Art Projects, Melbourne.

1981

Screening of Rules and Displacement Activities Parts I and II, Museum des 20 Jahrhunderts, Vienna; Dany Keller Galerie, Munich; Frankfurter Kunstverein, Frankfurt; National Art School, Dublin. Curator: Jennifer Phipps.

Plain Images (with Robert Owen), Ivan Dougherty Gallery, Alexander Mackie College, Sydney.

1980

Screening of Rules and Displacement Activities Parts I and II, together with slide lectures, Western Australian Institute of Technology, Perth. Curator: Bruce Adams.

1978

Screening of Rules and Displacement Activities Parts I and II, lectures, Bela Balaczs Studio for Experimental Film, Budapest, Hungary.

1977

Cathartic Action/Social Gestus Number 5, performance, Sculpture Centre, Sydney.
The Emetics/Primary Vomit Blue (I am Sick of Art), performance, Watters Gallery, Sydney.

1974

Information Centers 1 & 2, Contemporary Art Society Gallery, Adelaide; Central Street Gallery, Sydney.

1973

Performance, Actions, Videosystems, Galerie Impact, Lausanne; Galerie Media, Neuchâtel, Switzerland.
Mike Parr (with Peter Kennedy), Museo de Arte Moderna, Rio de Janeiro, Brazil.

1972

Trans-Art 1: Idea Demonstrations (with Peter Kennedy), Inhibodress Gallery, Sydney;
Veste Sagrada and Museo de Arte Moderna, Rio de Janeiro, Brazil, 1973.

1971

Word Situations Number 1, Inhibodress Gallery, Sydney.
Word Situations Number 2: Wall Definition, Inhibodress Gallery, Sydney;
Pinacotheka Gallery (with Tim Johnson), Melbourne.

1970

Pieces & Painted Constructions, Reid Gallery, Brisbane.

Group Exhibitions (selected)

2004

Adelaide Biennial of Australian Art, Contemporary Photo-Media, Art Gallery of South Australia.
Radiance and Resonance/Signals of Time, The First Beijing Dashanzi International Art Festival, DIAF 2004.
2004 Drawing Biennale, ANU Drill Hall Gallery, Canberra.

2003

The Ando Collection, The Museum of Fine Arts, Gifu, Japan.
Fieldwork: Australian Art 1968-2002, The Ian Potter Centre: National Gallery of Victoria.
Home & Away: Place and Identity in Recent Australian Art, Monash University Museum of Art Touring Exhibition, 2003-2004.
MCA UNPACKED 11, six artists select from the MCA collection, MCA, Sydney.

2002

Veczoconnections: Contemporary Artists from Australia, House of Croatian Artists, Zagreb.
Australia at Arco 2002, Anna Schwartz Gallery.
A Person Looks At A Work Of Art, The Michael Buxton Contemporary Australian Art Collection, Heide Museum of Modern Art, Melbourne.
Four Decades of Collecting: Monash University Collection, MUMA, Melbourne.
Sublime: 25 Years of the Westfarmers Collection of Australian Art, Art Gallery of Western Australia.

2003

In the Presence of Passion Helen Maxwell Gallery, Canberra
Spoiled Earth Helen Maxwell Gallery, Canberra
Reclaiming the Mainstream: contemporary humanist ideals Counihan Gallery, Melbourne VIC
Shimmer: Annie Franklin & Nicole Vandersteegen Spiral Gallery, Bega NSW

2001

Low-down, Recent Acquisitions, Monash University Collection, Monash University Gallery, Monash, Melbourne.
Anxiety: The drawn figure, Ivan Dougherty Gallery, The University of New South Wales, College of Fine Arts, Sydney.
Art Chicago 2001, Sherman Galleries Booth # C225, Art Chicago 2001, Chicago IL USA.
Lightness of Being: Contemporary Photographic Art from Australia, Monash University Gallery, Monash, Melbourne.

2000

The 12th Biennale of Sydney, Sydney Biennale 2000, Art Gallery of New South Wales; Museum of Contemporary Art; Artspace and other venues.

Zeitgenoessische Fotokunst aus Australien/Contemporary Photographic Art from Australia, Neuer Berliner Kunstverein, Berlin, Museum Schloss Hardenberg, Velbert, Kunstsammlungen Chemnitz und Kulturzentrum der Stadt Stuttgart.

Spitting and Biting, Ten Contemporary Artists and the Print, Monash University Gallery, Monash, Melbourne.

Rencontre Internationale D'Art Performance 2000, LELIEU, Centre en Art Actuel, Quebec, Canada.

1999

Other Stories: Five Australian Artists, Hokkaido Museum of Modern Art, Sapporo, Japan [Asialink exhibition], Curator: Alison Carroll.

Parr Sachs Tillers Young, Orange Regional Gallery, Orange.

Home and away, Auckland Art Gallery, Auckland, New Zealand.

Five Continents and One City, [curator: Gao Minglu], Mexico City Gallery, Mexico.

Trace: The Liverpool Biennale of Contemporary Art, Liverpool, U.K.

Global Conceptualism: Points of Origin, Queens Museum, The Walker Arts Centre, Miami Arts Centre, MIT List Visual Arts Center, MIT, Cambridge, MA, 99/00.

1998

Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm, Sweden.

Southern Reflections: An Exhibition of Contemporary Australian Art to Northern Europe, Kulturhaus, Stockholm, Sweden;

Konathallen Göttsberg, Gothenberg, Sweden; Arhus Konstmuseum, Arhus, Denmark; Museum Tamminiementle (City Art Museum), Helsinki; Neues Museum, Bremen, Germany; Staatliche Sammlung für Kunst, Chemnitz, East Germany.

Telling Tales, Ivan Dougherty Gallery, College of Fine Art, University of New South Wales, Sydney and Neue Galerie am Landesmuseum Joanneum, Graz, Austria.

1997

Anon, Sherman Galleries Goodhope, Sydney.

Dead Sun, Art Gallery of New South Wales, Sydney. Curator: Mike Parr; Dead Sun, performance, Art Gallery of New South Wales, Sydney. Performer: Mike Parr.

Body, Art Gallery of New South Wales, Sydney. Curator: Anthony Bond.

Tokyo International Art Festival (TiaF), Tokyo International Forum, Tokyo, Japan.

In Place (Out of Time): Contemporary Art in Australia, Museum of Modern Art, Oxford; Art Gallery of Western Australia, Perth. Curators: Howard Morphy, David Elliott.

The Fukui Biennale 7, Media and Human Body, Fukui City Art Museum, Fukui, Japan.

Havana Biennale, Havana, Cuba.

The Real Thing, Museum of Modern Art at Heide, Melbourne. Curator: Julia Engberg.

Episodes, Gallery, Hobart, Tasmania.

1996

Systems End: Contemporary Art in Australia, OXY Gallery, Osaka; Hakone Open-Air Museum, Tokyo; Dong-Ah Gallery, Seoul, Korea. Organisers: Sherman Galleries, Sydney; Curators: William Wright, Takeshi Kanazawa.

Spirit & Place: Art in Australia 1861-1996, Museum of Contemporary Art, Sydney. Curators: Nick Waterlow, Ross Mellick.

No Exit: The Guinness Contemporary Art Project, Art Gallery of New South Wales, Sydney. Curator: Victoria Lynn.

1995

Antipodean Currents: 10 Contemporary Artists from Australia, Guggenheim Museum SoHo, New York.

Kedumba Drawing Award 1995, Fairmont Resort, Leura, New South Wales.

1994

25 Years of Performance Art in Australia, Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane; Perth Institute of Contemporary Arts, Perth; Experimental Art Foundation, Adelaide; Australian Centre for Contemporary Art, Melbourne.

Tell me a Story, Plimsoll Gallery, Centre for the Arts, Hobart. Curator: Pat Brassington.

Adelaide Installations, the 1994 Adelaide Biennial of Australian Art, Adelaide.

1993

The Joan and Peter Clemenger Triennial Exhibition of Contemporary Australian Art, National Gallery of Victoria, Melbourne. Curator: John McPhee.

Identities: Art from Australia, Taipei Fine Arts Museum, Taipei, Taiwan; Wollongong City Gallery, Wollongong. Curator:

Deborah Hart.

The Black Show, Geelong Art Gallery, Warrnambool Art Gallery, Waverley City Art Gallery, Mildura Arts Centre, La Trobe Regional Gallery, Orange Regional Gallery, Wollongong City Gallery, Nolan Gallery Canberra. Curator: Peter Timms.

1992

Pages, The Museum Collection, Museum of Contemporary Art, Sydney. Curator: Linda Michael.

My Head is a Map – A Decade of Australian Prints, National Gallery of Australia, Canberra. Curator: Roger Butler.

1991

Early and Recent Work by 8 Contemporary Artists, City Gallery, Melbourne.

The Corporeal Body, The Drill Hall, Canberra. Curator: Christopher Chapman.

Off the Wall / In the Air: A Seventies' Selection, Monash University Gallery and Australian Centre for Contemporary Art, Melbourne. Guest Curator: Jennifer Phipps.

Opening Transformations, Museum of Contemporary Art, Sydney. Curators: Bernice Murphy, Linda Michael.

Contemporary Art Archive, Museum of Contemporary Art, Sydney. Curator: Sue Cramer.

1990

EDGE 90: The New Work (Art & Life in the Nineties), Newcastle-upon-Tyne, Great Britain.

Fifth Biennial Michelton Print Exhibition, National Gallery of Victoria, Melbourne, with tours to the Benalla and Shepparton Art Galleries and then to Canberra, Adelaide, Sydney and Brisbane. Curator: Janie Gillespie.

Group Show, Roslyn Oxley9 Gallery, Sydney.

On Kawara Today and Works from the Museum of Contemporary Art, Biennale of Sydney satellite exhibition, Ivan Dougherty Gallery, Sydney. Curator: Linda Michael.

Acquisitions 1984–90: A Collection of Contemporary Australian Art, Griffith University, Brisbane.

Inland, Australian Centre for Contemporary Art, Melbourne. Curator: Robert Owen.

1989

Prints and Australia: Pre-Settlement to Present, Australian National Gallery, Canberra. Curator: Roger Butler.

Inhibadress 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 Museum of Art, Melbourne. Curator: Sue Cramer.

1988

1988 Australian Biennale. From the Southern Cross: A View of World Art c. 1940–1988, The Seventh Biennale of Sydney, Art Gallery of New South Wales; Pier 2/3, Walsh Bay, Sydney, 18 May–3 July; National Gallery of Victoria, Melbourne, 4 August–18 September. Artistic Director: Nick Waterlow.

Edge to Edge: Australian Contemporary Art to Japan, National Museum of Art, Osaka; Old and New Hara Museums, Tokyo; Nagoya City Museum, Nagoya; Hokkaido Museum, Sapporo.

Tenth British International Print Biennale, Britain and Australia, Bradford Art Galleries and Museums, Great Britain, 30 April–26 June.

ROSC 1988, Museum of Modern Art, Dublin, Ireland.

Australian Drawings and Watercolours, in the collection of the Australian National Gallery, Australian National Gallery, Canberra. Curator: Andrew Sayers.

Australian Contemporary Art to China, State Museums of Beijing, Wuhan, Shanghai and Guangzhou, 1988–89. Exhibition managed by Darling Downs Institute of Advanced Education.

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 Australian Painting, Auckland City Art Gallery, Auckland, New Zealand.

1987

Parallax, Artspace, Sydney. Curator: Gary Sangster.

Light of Day/Between Lindy Lee and Mike Parr, Australian Centre for Photography, Sydney. Curator: Denise Robinson.

The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney, 14 October–29 November, 1987; Art Gallery of Western Australia, Perth, 5 March–17 April, 1988; Frankfurter Kunstverein, Steirnernes Haus, Frankfurt, 14 December–22 January 1989;

Württembergischer Kunstverein, Stuttgart, 22 February–2 April, 1989. Curator: Anthony Bond.

1986

Prospect '86, An International Exhibition of Contemporary Art, Frankfurter Kunstverein, Schirn Kunsthalle, Frankfurt, 9 September–2 November. Curator: Peter Weiermair.

Origins, Originality & Beyond, The Sixth Biennale of Sydney, 16 May–6 July, Art Gallery of New South Wales; Pier 2/3, Walsh Bay, Sydney. Director: Nick Waterlow.

5/5, Fünf Vom Fünften, Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Curator: René Block. Australian Curator: Anthony Bond.

Jahres Gaben, International drawing show, Frankfurter Kunstverein, Frankfurt am Main. Curator: Peter Weiermair.

1985

5/5, Fünf Vom Fünften, daadgalerie, Berlin, 2 September–6 October. Curator: René Block.

Australian Perspecta 85, Art Gallery of New South Wales, Sydney. Curator: Anthony Bond.

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, 20 June–August; Art Gallery of Western Australia, Perth, 22 September–11 November; Art Gallery of New South Wales, Sydney, December–January, 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 Nightmares: Australian Art in the 1980s, Roslyn Oxley9 Gallery, Sydney, 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, and three other galleries. Curator: Jennifer Phipps.

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; The Lewers Bequest and Penrith Regional Gallery, Emu Plains. Curator: Chris Gentle.

Tall Poppies, an exhibition of five pictures, University Art Gallery, University of Melbourne, 26 April–3 June. Guest 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 rêve et le réel', ARC/Musée d'Art Moderne de la Ville de Paris, 4 October–4 December. Curators: Suzanne Pagé, Leon Paroissien.

Australian Art in Amsterdam, Galerie Biederberg-Mueller and two other galleries, Amsterdam, October.

1982

Eureka! Artists from Australia, Institute of Contemporary Art and Serpentine Gallery, 13 March–25 April, London. Exhibition Director: Sandy Nairne.

Film as Art, Victorian College of the Arts Gallery, Melbourne, September, together with Australian tour. Curator: Alison Fraser.

The Temple of the Winds, n-space, The Temple of the Winds, Royal Botanic Gardens, Melbourne, 3 October. Curators: Imants Tillers, John Nixon.

Vision in Disbelief, The 4th Biennale of Sydney, Art Gallery of New South Wales, Sydney, 7 April–23 May. Director: William Wright.

ACT 3: Ten Australian Performance Artists, Canberra School of Art, Canberra, 8–10 October. Curator: Ingo Kleinert.

1981

The First Australian Sculpture Triennial, Preston Institute of Technology and La Trobe University, Melbourne, 28 February–12 April. Director: 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.

1980

Performance Week, Carclew House, 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, together with 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.

1979

3rd Biennale of Sydney: European Dialogue, Art Gallery of New South Wales, Sydney, 14 April–27 May. Curator: Nick Waterlow.

Videotapes from Australia, Australian Gallery Directors' Council exhibition tour, The Kitchen Center for Video and Music, New York; Los Angeles Institute of Contemporary Art, Los Angeles; 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, Los Angeles. Curator: Jill Scott.

1978

Österreichischer Kunstverein Performance Art Festival, Vienna, February.

Act 1: An Exhibition of Performance and Participatory Art, Australian National University Arts Centre, Canberra, 4–12 November.

Curator: Ingo Kleinert.

Artists' Books: Book Works, George Paton Gallery, The University of Melbourne, 5–22 September, and touring to Experimental Art Foundation, Adelaide; Institute of Modern Art, Brisbane; Franklin Furnace, New York. Curator of Australian additions to American show: Noel Sheridan.

1977

10th biennale de paris, Musée d'Art Moderne de la Ville de Paris, 17 September – 1 November. General Curator: Georges Boudaille; Performance Curator: Tommaso Trini.

1976

Post-Object Art in Australia and New Zealand: A Survey, Experimental Art Foundation, Adelaide, 5–30 May. Curators: Noel Sheridan, Jim Allen.

1975

Survival Kits, Ewing and George Paton Galleries, The University of Melbourne, 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.

1974

Concepts, Contemporary Art Society Gallery, Adelaide, 9–30 March.

1973

Artists' Books, Philadelphia Museum of Art. Curator: Lucy Lippard.

Recent Australian Art, Art Gallery of New South Wales, Sydney, 18 October–18 November. Curators: Frances Lindsay, Daniel Thomas.

1972

Action, Film, Video, Galerie Impact Lausanne, Switzerland.

Summer Festival Exhibition, Galerie Sum, Reykjavik, Iceland.

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 Gallery, Sydney, 29 April–13 May;
National Gallery of Victoria, Melbourne, June. Curator: Harald Szeemann.

1970

Contemporary Art Society Annual Exhibition, David Jones Gallery, Sydney.

Bibliography (selected)

2009

Tilted Stage, Detached and Tasmanian Museum and Art Gallery, 2009

2008

Mike Parr, Performances 1971 – 2008, Schwartz City, 2008

2004

Edward Scheer, The Reich Stuff, catalogue essay for The Mass Psychology of Fascism, Zip-a-dee-doo-dah, Zip-a-dee-ay, Geczy/Parr, AGNSW Contemporary Projects 8 February – 15 March.

Julie Robinson, 2004 Adelaide Biennial of Australian Art, Contemporary photo-media, catalogue essay for 2004 Adelaide Biennial of Australian Art, Contemporary Photo-Media, Art Gallery of SA.

Mike Parr, UnAustralian, 2004 Adelaide Biennial of Australian Art, Contemporary Photo-Media, Art Gallery of SA.

Edward Scheer, A Vast Field of Lyrical Aggression... Recent Durational Art by Mike Parr, Contemporary Visual Arts + Culture Broadsheet, June-August 2004, Vol 33 No 2.

Andrew Sayers, Mike Parr, catalogue for 2004 Drawing Biennale, ANU Drill Hall Gallery, Canberra.

2003

Cathy Leahy, Mike Parr, On Paper, Australian Prints and Drawings in the National Gallery of Victoria.

Adam Geczy, Mike Parr: Close the Concentration Camps, Artlink, Contemporary Art Quarterly, vol 23 no 1.

Julie Robinson, Mike Parr: Aether/Awe, Imprint, Autumn 2003, vol 38, no1.

Mike Parr, Letter from Mike Parr, Imprint, Autumn 2003, vol 38, no1.

Russell Storer, Bleed, Bled, Said, Adam Geczy/Mike Parr, BLEED, BLED, SAID, Power Publications, Power Institute: Foundation for Art and Visual Culture, The University of Sydney.

Russell Storer, Interview with Adam Geczy & Mike Parr, Adam Geczy/Mike Parr, BLEED, BLED, SAID.

Michelle Helmrich, Mike Parr: Walking at the Edge of a Cliff Face, catalogue essay for LATEMOUTH Mike Parr, Works on paper 1987-2003, University Art Museum, The University of Queensland, Brisbane.

2002

Branka Stipancic, Connections: Contemporary Artists from Australia catalogue for the exhibition, VECZOENNECTIONS: Contemporary Artists from Australia, House of Croatian Artists, Zagreb.

Ashley Crawford, Contemporary Art in Australia: An Odd Creature from Down Under catalogue Australia Arco 2000, published Art & Australia, Quarterly Journal, Sydney.

Ewen McDonald, The ever-expanding field: contemporary Australian art, Monash University Collection: Four Decades of Collecting, MUMA, Melbourne.

Cathy Leahy, The offset image: Prints in the Collection, Monash University Collection: Four Decades of Collecting, MUMA, Melbourne.

Ashley Crawford, Mike Parr, A Person Looks at a Work of Art, The Michael Buxton Contemporary Art Collection, Heide Museum of Modern Art, Melbourne.

Simon Rees, Drawing and Anxiety-Mike Parr's Self-Portraits c.2001, Art & Australia, vol. 40/1.

Katherine McDonald, Contemporary Print Collecting: Melbourne's Print Workshops and Publishers, Art & Australia, vol. 40/2.

Ashley Crawford, Mike Parr interviewed by Ashley Crawford, Art Monthly Australia, number 153.

Helen Carroll, introduction, Sublime, 25 Years of the Westfarmers Collection of Australian Art, Art Gallery of Western Australia.

Mike Parr, Language & Chaos 1, 1989-90, Australian Art in the National Gallery of Australia.

Masa Strbac, Interview with Mike Parr, Zivot Umjetnosti, 67/68-02, casopsis za suvremena likovna zbivanja, Zagreb, Croatia.

2001

Juliana Engberg, Overview, catalogue, Low-down: Recent Acquisitions Monash University Collection, Monash University.
David Bromfield, migrations, catalogue for the exhibition Bloody Idiot Parr, of course, prints from The Self Portrait Project 1987-2001 at Sydney College of the Arts Gallery, SCA University of Sydney.

Peter Hill, Anxiety: The Drawn Figure catalogue for the exhibition Anxiety: The Drawn Figure, Ivan Dougherty Gallery, The University of New South Wales, College of Fine Arts.

Mike Parr, Reflections on my Installation Art of the 1970's, in What is Installation? An Anthology of Writings on Australian Installation Art, editors, Adam Geczy and Benjamin Genocchio, pub. Power Institute, Sydney University.

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