

Diena Georgetti

Born Mparntwe/Alice Springs, Northern Territory, Australia, 1966
Lives and works in Melbourne, Australia

Education

1986 Diploma of Art, Queensland College of Art, Brisbane

Solo Exhibitions

2025

(Forthcoming) *Circular Quay Foyer Wall Commission 2025*, Museum of Contemporary Art, Sydney

2024

TALISMANIC, Neon Parc, Melbourne

2022

CAMPAIGN, Sydney Contemporary, Carriageworks

2021

Civil Dawn, The Commercial, Sydney

2019

Conscious intuition – Diena Georgetti and Eugene Carchesio, curated by David Sequeira, Margaret Lawrence Gallery, University of Melbourne, Melbourne

RADIO is RADIO, The Commercial, Sydney

2018

The Commercial, (two-person exhibition with Oscar Perry), Melbourne Art Fair, Melbourne

Diena Georgetti & Imogen Taylor – Stolen Leopard, Michael Lett Gallery, Auckland

2017

FUTURclassic, The Commercial, Sydney

FUTURISTradition, Hamish McKay Gallery, Melbourne

2016

ART as COMPANION, The Commercial, Sydney

2014

Foyer, Hamish McKay Gallery, Wellington

2013

Folk Modern, Sarah Cottier Gallery, Sydney

ACT HUNGER, (with Mary Teague), The Young, Wellington

2011

Jaguar is Jaguar, Sarah Cottier Gallery, Sydney

Brutalist Geometry Set 1 & 2, Hamish McKay Gallery, Wellington

2010

Composa, Michael Lett Gallery, Auckland

The Enthusiast, Darren Knight Gallery, Sydney

2009

Community of the People Woven Wall Hangings, Hamish McKay Gallery, Wellington

2008

The Humanity of Abstract Painting: A survey exhibition 1988-2008, curated by Max Delany and Robert Leonard, Monash University Museum of Art, Melbourne / Institute of Modern Art, Brisbane

2007

BLOK PLASTIK, Darren Knight Gallery, Sydney

2006

The Humanity of Construction Painting, Darren Knight Gallery, Sydney

2004

So far I remember who you are but wonder who you'll be, Hamish McKay Gallery, Wellington

2003

Lost to the thing of it, Hamish McKay Gallery, Wellington

2002

The Humanity of Abstract Painting, Hamish McKay Gallery, Wellington

2001

I hardly know her, and my life is nearly over, Sarah Cottier Gallery, Sydney
/ Hamish McKay Gallery, Wellington

1999

Makers, Sarah Cottier Gallery, Sydney and Australia Minx Design Studio, Melbourne

1998

You're Living All Over Me, Anna Schwartz Gallery, Melbourne

1997

I have wept so much here, that I am touched by my own beauty, Sarah Cottier Gallery, Sydney

1996

Martyrs do not underestimate the body, Sarah Cottier Gallery, Sydney

1994

The time of your miracle will soon be over, Anna Schwartz Gallery, Melbourne
The Civilisation of the Abstract, Contemporary Art Centre of South Australia, Adelaide
The Dimension that comes from the centre of our skulls, Bellas Gallery, Brisbane

1993

The Whitening of the Recent Darkness, Sutton Gallery, Melbourne
Dare la Precedenza, 200 Gertrude Street, Melbourne

1992

NATURPHILOSOPHie, Store 5, Melbourne
Australia wie so primitive, wie so sensible, Institute of Modern Art, Brisbane
Self-titled, Sutton Gallery, Melbourne

1990

4 Diamonds (Serpent Frottage), Store 5, Melbourne

1989

Promotion Space Installation, Arch Lane Public Art, Brisbane
Empirical, State Library of Queensland, Brisbane
Rest de Kreatur, Institute of Modern Art, Brisbane
Restoration of an Alienated Being, Arch Lane Public Art, Brisbane

1988

Inneres, Arch Lane Public Art, Brisbane
Will for Amalgamation, David Jones, Brisbane
Will for Amalgamation, Mini MOCA, Museum of Contemporary Art, Brisbane
Focal Panorama, Brisbane, Rome, Dusseldorf, London, UK
Landkarte Landkarte, Interface Office, Brisbane
Recording Data, All Saints Hall, Brisbane

1987

Umrib Envoy, THAT Contemporary Art Space, Brisbane

1986

Plateau-Plateau, THAT Contemporary Art Space, Brisbane

Group Exhibitions

2025

A Fictional Retrospective: Gertrude's First Decade 1985-1995, Gertrude Contemporary, Melbourne
Framed, Castlemaine Art Gallery, Victoria

2024

Lime and limpid green, a second scene (Part Two), 1301SW, Sydney

2023

The National: New Australian Art, curated by Jane Devery, Museum of Contemporary Art, Sydney

2022

Walls to Live Beside, Rooms to Own: The Chartwell Show, Auckland Art Gallery Toi o Tāmaki, Auckland

2021

Know My Name: Australian Women Artists 1900 to Now – Part Two, curated by Deborah Hart, Elspeth Pitt and Yvette Dal Pozzo, National Gallery of Australia, Canberra

2020

NEXT, The Commercial, Sydney
The Humanity, The Commercial, Sydney

2019

New Women, Museum of Brisbane, Brisbane
A New Order, curated by Linda Short, Buxton Contemporary, Melbourne

2018

The shape of things to come, curated by Melissa Keys, Michael Buxton Centre of Contemporary Art, Melbourne

2017

The Commercial – Group Show (E06), Sydney Contemporary, Carriageworks, Sydney
Call of the Avant-Garde: Constructivism and Australian Art, curated by Sue Cramer and Lesley Harding, Heide Museum of Modern Art, Melbourne

Every Brilliant Eye: Australian Art of the 90s, curated by Jane Devery and Pip Wallis, National Gallery of Victoria, Melbourne

Redlands Konica Minolta Art Prize, curated by Callum Morton, NAS Gallery, Sydney [winner established artist category]

Harvest, with Patrick Hartigan and Robert Pulie, The Commercial, Sydney

2016

Painting. More Painting, curated by Max Delany, Annika Kristensen and Hannah Mathews, Australian Centre for Contemporary Art (ACCA), Melbourne

New Geometries, curated by Alex Baker, Fleisher/Ollman Gallery, Philadelphia, USA

2015

Super Studio, The Young, Wellington

Casual Conversation, curated by Hany Armanious, Minerva, Sydney

Man, Tristan Koenig Gallery, Melbourne

The Kaleidoscopic Turn, curated by Jane Devery and Serena Bentley, National Gallery of Victoria, Melbourne

Believe not every spirit, but try the spirits, curated by Lars Bang Larsen and Marco Pasi, Monash University Museum of Art, Melbourne

2014

Girls Abstraction, Hamish McKay Gallery, Wellington

2013

Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland, University of Queensland Art Museum, The University of Queensland, Brisbane

Porous Moonlight, Papakura Art Gallery, Auckland

The Knock-Off Show, curated by Brooke Babington and Liang Luscombe, Slopes, Melbourne

2012

Negotiating the World: Contemporary Australian Art, National Gallery of Victoria, Melbourne

Forever Young: 30 Years of the Heide Collection, curated by Sue Cramer, Heide Museum of Modern Art, Melbourne

2011

Black elastic, two umbrellas, a mint leaf & wheels, curated by Rosemary Forde, Monash University Museum of Art, Melbourne

First Show, Station Gallery, Melbourne

2010

Before and After Science, curated by Charlotte Day and Sarah Tutton, Adelaide Biennial 2010, Art Gallery of South Australia, Adelaide

Everything is near and inflorescent, forever and present, Michael Lett Gallery, Auckland

LET IN LIGHT, Hamish McKay Gallery, Wellington

Painting (as one), Australian Experimental Art Foundation, Adelaide

2009

Temperature 2, New Queensland Art Museum of Brisbane, Brisbane

Victory over the sun, curated by Melissa Loughnan and Helen Hughes, Utopian Slumps, Melbourne

RBS Emerging Artist Award 2009, curated by Susan Manford, Renzo Piano RBS Tower, Sydney

Cubism in Australia, curated by Sue Cramer and Lesley Harding, Heide Museum of Art, Melbourne

2008

Lost & Found: An Archeology of the Present, curated by Charlotte Day, Tarrawarra Biennial 2008, Tarrawarra Museum of Art, Healesville

The In Residence, Darren Knight Gallery at Silvershot, Melbourne

Diena Georgetti, Michael Harrison, Saskia Leek and Ricky Swallow, Hamish McKay Gallery, Wellington

The World in Painting, Yuchengco Museum, Makati City, Philippines

2007

Diena Georgetti, Darn Arps, Mary Teague, Michael Lett Gallery, Auckland

The World in Painting, curated by Zara Stanhope, Heide Museum of Art, Melbourne, Asialink at the University of Melbourne, Australia, Philippines, Thailand

Artist makes video – art rage survey 1994-1998, DELL Gallery, Queensland Collage of Art, Brisbane

2006

21st Century Modern, curated by Linda Michael, Adelaide Biennial 2006, Art Gallery of South Australia, Adelaide

16, Brisbane comes to Sydney, Sydney Non Objective, Sydney

2005

Pitch Your Own Tent: Art Projects, Store 5, 1st Floor, Monash University Museum of Art, Victoria

Predictive txt, Hamish McKay Gallery, Wellington Makeover, Govett-Brewster Art Gallery, New Plymouth

Store 5 is....., Anna Schwartz Gallery, Melbourne

2004

So far I remember who you are but wonder who you'll be, Hamish McKay Gallery, Wellington

Post Contemporary Painting, Institute of Modern Art, Brisbane

Fantasy Island, Michael Lett, Auckland

2003

I'm only sleeping, curated by Ronnie van Hout, Hamish McKay Gallery, Wellington

10, Sarah Cottier Gallery, Sydney

3 Way Abstraction, Monash University Museum of Art, Melbourne

Home & Away: Place and Identity in Recent Australia Art, Monash University Museum of Art, Melbourne and Swan Hill Gallery, Victoria

2002

Final Exhibition, First Floor, Melbourne

ARCO, Madrid Art

33'02, Basel

2001

ARCO, Madrid

Sarah Cottier in Melbourne, Windspan Gallery, Melbourne

Painting: An Arcane Technology, The Ian Potter Museum of Art, Melbourne

2000

ARCO, Madrid

Art 31'00, Basel

GOLD, Sarah Cottier Gallery, Sydney

1999

Art 30'99, Basel

Patent (with Anne-Marie May), Project Space, RMIT, Melbourne
Exhumed II, Canberra Contemporary Art Space, Canberra
The Trouble with Harry, curated by Peter Westwood, Project Space, RMIT, Melbourne
Group Exhibition, Sarah Cottier Gallery, Sydney

1998

Opening Exhibition, Sarah Cottier Gallery, Sydney
Special Issue, First Floor, Melbourne
Exhumed, curated by David Noonan, Project Space, RMIT, Melbourne

1997

Record, Basel Art Fair, Basel
Aeropost, Dublin, Ireland

1996

Women Hold up Half the Sky: The Orientation of Art in the Post War Pacific, Monash University Gallery, Melbourne
Raindrops on Roses, Sarah Cottier Gallery, Sydney
Heirloom, Monash University Gallery, Melbourne
Practice as Technology, 200 Gertrude Street, Melbourne
SWIM2, Support Women Image Makers, Project Space, RMIT, Melbourne

1995

Monash University Art Prize, curated by Judy Annear, Monash University Gallery, Melbourne
Australian Perspecta 1995, curated by Judy Annear, Art Gallery of New South Wales, Sydney

1993

5th Australia Sculpture Triennial, Melbourne

1992

9th Biennale of Sydney: The Boundary Rider, curated by Anthony Bond, Art Gallery of New South Wales, Sydney
The Caboose, Ars Multiplicata, Sydney

1991

Vache, a glass of water, Brisbane
WT Rawleigh Building The Grotto, Store 5 Travelling Exhibition, Paris
France Signals, Bellas Gallery, Brisbane

1990

Where Art Ends and Nature Begins, curated by Stephen Bram, Store 5, Melbourne
Instant, First Draft West, Sydney
10 x 10, Milburn and Arte, Brisbane
Architecture of Light, Mori Gallery, Sydney
Mist from the Chest, a glass of water, Brisbane
Real Art, Institute of Modern Art, Brisbane
RESPECT, Milburn and Arte, Brisbane
In Full Sunlight, First Draft West, Sydney

1989

In Full Sunlight, 10 000 Feet, Melbourne and a glass of water, Brisbane
Inexact Sciences, Arch Lane Public Art, Brisbane

Uncommon Knowledge, Queensland Art Gallery, Brisbane
Visual Poetics, Museum of Contemporary Art, Brisbane
The Truth, Arch Lane Public Art, Brisbane
Salle de Reconnaissance, Institute of Modern Art, Brisbane, Australian Centre for Photography, Sydney and 200 Gertrude Street, Melbourne
Topographical, Bureau Artspace, Brisbane

1988

Interface Artists, Queensland Art Gallery, Brisbane
Axis: Does New York Exist?, New York, Brisbane
(I)magical Poetics, Institute of Modern Art, Brisbane
Bureau, Bureau Artspace, Brisbane

1987

A Monochrome Self, THAT Contemporary Artspace, Brisbane
Scapegrace, THAT Contemporary Artspace, Brisbane

Collections

Artbank Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Blackstone Group Collection, New York
Buxton Contemporary, University of Melbourne, Melbourne
Chartwell Collection, Auckland Art Gallery Toi o Tāmaki, Auckland
City of Stonnington Art Collection, Melbourne
Fredensborg, Norway
Geelong Gallery, Geelong
Griffith University Art Collection, Brisbane
Griffith University Art Museum, Brisbane
Heide Museum of Modern Art, Melbourne
Michael & Janet Buxton Collection, Melbourne
Monash University Museum of Art, Melbourne
National Gallery of Australia, Canberra
National Gallery of Victoria, Melbourne
Queensland Art Gallery/Gallery of Modern Art, Brisbane
Redlands Art Collection, Sydney
Stonnington Art Collection, Melbourne
University of Queensland Art Museum, Brisbane
Wesfarmers Collection, Perth

Selected Bibliography

2023

Serena Bentley, 'Diena Georgetti', *The National 4: Australian Art Now*, exh. cat., Museum of Contemporary Art Australia, Sydney, 2023, p.80
Diena Georgetti, 'In their own words: Five women artists on their work in The National', *Art Guide Australia*, 11 May 2023

2021

Nick Miller 'Diena Georgetti - The reclusive Melbourne artist who's mashing up a storm', *The Age*, 1 June 2021

2018

'A World of One's Own: Painting yourself out of the dark – Diena Georgetti', audio interview by Tai Snaith, Australian Centre for Contemporary Art, Melbourne, 2018,
https://soundcloud.com/acca_melbourne/aworld-of-her-own-painting-yourself-out-of-the-dark-diena-georgetti

2017

Chloe Wolifson, 'Diena Georgetti', review, *Frieze*, 15 October, 2017
Sara Savage, 'Diena Georgetti: Art and Artifice', *Vault*, Issue 19, 2017, pp. 42-45
Sue Cramer, Lesley Harding, *Call of the Avant-Garde: Constructivism and Australian Art*, exh. cat, Heide Museum of Modern Art, Melbourne, 2017
Jane Devery and Pip Wallis, *Every Brilliant Eye: Australian Art of the 90s*, ex. cat. National Gallery of Victoria, Melbourne, 2017
Claudia Arozqueta, 'Harvest', review, *Art Agenda*, March 2, 2017
Redlands Konica Minolta Art Prize, exh. cat. NAS Gallery, Sydney, p.16

2016

Delany, Max. 'Diena Georgetti', *Painting. More Painting*, exh. cat. Australian Centre for Contemporary Art, Melbourne, pp58-61.

2015

Patrick Hartigan, 'Moving pictures in Sydney galleries', *The Saturday Paper*, July 18, 2015
Lars Bang Larsen & Marco Pasi, *Believe not every spirit, but try the spirits*, exh. cat. Monash University Museum of Art, Melbourne

2014

20/200, exh. cat. Sarah Cottier Gallery, Sydney

2013

Anne Kirker, Alex Selenitsch, *Born to Concrete: Visual poetry from the collections of Heide Museum of Modern Art and The University of Queensland*, exh. cat. Heide Museum of Modern Art, Melbourne and The University of Queensland Art Museum, Brisbane, 2013

2012

Sue Cramer, *Forever Young: 30 Years of the Heide Collection*, exh. cat. Heide Museum of Modern Art, Melbourne, 2012

2010

Geraldine Barlow, Max Delany, Kyla McFarlane, *Change*, Monash University Museum of Art, Melbourne, 2010, p.165
Charlotte Day, Sarah Tutton, *Before and After Science*, 2010 Adelaide Biennale of Australian Art, exh.cat. Art Gallery of South Australia, Adelaide, 2010
Helen Hughes, 'Before and After Science, 2010 Adelaide Biennale of Australian Art, review, *Artlink*, Issue 30:2, June 2010
Andrew Frost, 'Metro picks', *Sydney Morning Herald Metro*, 19-25 November 2010, p.14
Sue Cramer, Lesley Harding, *Cubism and Australian Art*, exh.cat. Heide Museum of Modern Art, Melbourne, 2010
Robyn McKenzie, 'Diena Georgetti, Pleasure and Comfort', *Art & Australia*, Vol. 47, Autumn 2010, p.496

2009

Anne Kirker, 'Diena Georgetti: Scoping two decades', *eyeline*, issue 68, Autumn, 2009
'Visual Art', *The Age*, July 2009

2008

Max Delany, 'The black paintings as lexicon and manifesto', *Diena Georgetti: The Humanity of Abstract Painting 1988-2008*, exh.cat. Monash University Museum of Art, 2008, pp7-9

Robert Leonard, 'Parallel existence: Diena Georgetti's recent work', *Diena Georgetti, The Humanity of Abstract Painting 1988-2008*, exh.cat. Monash University Museum of Art, 2008, pp55-57

Charlotte Day, *Lost & Found: An Archaeology of the Present*, exh.cat. Tarra Warra Museum of Art, 2008, p.53

Rosemary Forde, review, *Art World*, Issue 5, October/November, 2008, pp.170-171

2006

Linda Michael, 'Diena Georgetti', *21st Century Modern: 2006 Adelaide Biennial of Australian Art*, exh.cat. Art Gallery of South Australia, Adelaide, 2006

Andrew Frost, 'Sarah Cottier: Back to base', *Australian Art Collector Magazine*, Issue 37, July-September, 2006, p.196

2005

Charlotte Day, 'Diena Georgetti Dare la Precedenza, A short ride in a fast machine', *Gertrude Contemporary art spaces 1985-2005*, Melbourne, Black Inc, 2005, pp. 108

N. Smith, 'Exhibit five', *Insite*, Winter, 2005

2003

Linda Michael, 'Home and Away', *Place and identity in Recent Australian Art*, exh.cat. Monash University Museum of Art, 2003

2001

Natalie King, Bala Star, *Painting, an Arcane Technology*, exh.cat. The Ian Potter Museum of Art, The University of Melbourne, Melbourne, 2001

1999

S O'Connell, *Exhumed*, RMIT Gallery, Melbourne, 1999

Peter Westwood, *The Trouble with Harry*, exh.cat. RMIT Gallery, 1999

1998

Michele Helmrich, *Salle de Reconnaissance*, exh.cat. Institute of Modern Art, Brisbane, May, 1998

1995

Judy Annear, *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney, 1995 Axis-file (catalogues) produced in conjunction with Queensland College of Art, Humanities Department, 1995

1994

Judith Pascal, *The Civilization of the Abstract*, exh.cat. Contemporary Art Centre of South Australia, Adelaide, 1994

1993

Robyn McKenzie, *Dare la Precedenza*, exh.cat. 200 Getrude Street, Melbourne, 1993

Eve Sullivan, 'The Caboose', *Art and Text #44*, January, 1993

Penny Webb, 'Diena Georgetti', *Agenda #29*, 1993

1992

Eugene Carchesio, 'Diena Georgetti', *The Boundary Rider, 9th Biennale of Sydney*, exh.cat. Art Gallery of New South Wales, Sydney, 1992

'wie so primitive, wie so sensible', Institute of Modern Art, Brisbane, 1992

Gary Wilson, 'Rosebud #2', *Store 5 Publication*, Melbourne, February, 1992

1991

Yanni Florence, 'Edelstein', *L. Pataphysics*, Melbourne, 1991

1990

John Nixon, J Young, *Kerb Your Dog #8*, 1990

1989

Eugene Carchesio, 'Diena Georgetti - Rest de Kreatur', *Eyeline*, Issue 10, 1989

'Creation, a Plea for Awareness', *Courier Mail*, 18 April, 1989

Sue Cramer, 'Diena Georgetti - Rest de Kreatur', Institute of Modern Art, Brisbane, 1989

1988

Ross Harley, 'Beyond the Gallery: Art Out of Bounds', *Vogue Bicentennial Arts Guide*, 1988

Michele Helmrich, Interfacing the Interface, *Eyeline*, Issue 6, 1988

Interface, *Art and Text* 28, 1988

MOCA Bulletin 7, Museum of Contemporary Art, Brisbane, 1988

M Richards, 'Arch Lane Offers Alternative Work', *Courier Mail*, 9 December, 1988

L Sear, 'Interface: Stars Disordered', *Art Monthly*, June, 1988

Urszula Szulakowska, *(I)magical Poetics*, exh.cat. Institute of Modern Art, Brisbane, 1988

Kenzie Wark, ed. Ross Harley, 'Not Just a Pretty Interface', *Outer Site: Five Contemporary Art Space Projects*, Australian Bicentennial Authority, May-June, 1988

1987

David Gofton, 'A Monochrome Set – The Colour of your Energies', *Eyeline*, Issue 1, 1987

Artist Publications

2018

EXERS KASBE – Oscar Perry, Diena Georgetti, The Commercial, Sydney (poetry book)

1999

Patent, exh.cat. Project Space, RMIT, Melbourne

1989

'Karen Turnbull: Promotions', *Eyeline 10 Inexact Sciences*, exh.cat. essays, Arch Lane Public Art, Brisbane traces of Information, Bureau Artspace, Brisbane

1988

Almost Purely Fundamental, exh. handbill, THAT Contemporary Artspace, Brisbane

1987

A Monochrome Set, exh.cat. THAT Contemporary Artspace, Brisbane