

An abstract artwork featuring a collage of torn, layered paper in shades of purple, blue, and pink. The paper has a textured, fibrous appearance with visible brushstrokes and some darker, possibly inked, areas. The overall composition is dynamic and layered, with the text 'DALE FRANK' centered over it.

DALE FRANK

戴爾·弗蘭克



View of exhibition at Pearl Lam Galleries, Hong Kong Pedder Building, January 2017 二零一七年一月藝術門香港畢打行空間展覽現場

Dale Frank inhabits another world.

I am not talking about the reality in which he lives and works in Australia, an island paradise that remains detached from the broader international art scene. Or that he has chosen to make his home and studio in Hambledon Hill, a circa 1860 manor house on a rural property outside Singleton, a sleepy town in the Hunter Valley three hours North of Sydney. Singleton is where vineyards were first established in Australia, and today it remains a thriving wine making region. It is also home to one of the biggest coal mining operations in the world, and plumes of dust cloud the horizon as you drive into town.

Frank grew up in the Hunter Valley and returned here permanently about a decade ago. He renovated the mansion, which had been abandoned years before, rebuilt the gardens, and established a studio in which to think and paint. He collects stuff, mostly antiques, old ivory elephant tusks, and bizarre exotic taxidermy. His pride and joy is a sitting room off the original mansion kitchen that contains two polar bears, lions, tigers, a zebra, and a variety of birds and apes. The home is a bit of a gambit, contrived to seduce visitors, but gives context for his paintings through the way in which he collects and arranges things.

Frank paints every day, compulsively, starting a fresh painting each morning. He rarely finishes the work in a day, preferring to move on to any one of a dozen or so paintings that are in progress

in the studio. It is more efficient this way, he says. He likes to work horizontally, the bases laid out in rows on carpenter horses lined up down the centre of a long, rectangular room with an uneven, paint-encrusted floor and single sliding glass door leading out onto a courtyard. “It’s starting to feel like I’m walking up a hill now,” Frank says about the layers of paint on the floor. The room stinks of paint, varnish, and silicon; you can taste it on your tongue, but Frank doesn’t notice the smell. He smokes a pack of cigarettes a day.

Born in 1959, Frank is in his fourth decade as a painter—he had his first show at Roslyn Oxley9 Gallery in Sydney going on 35 years ago. 1982 was his first show with Roslyn and he continues to show with this legendary Sydney gallery. He is famously non-communicative about his artwork and dismisses most (admittedly) shady critical rationales for his biomorphic, abstract paintings and found object sculptures. The titles of works are also no guide, providing little clue to his thinking beyond the fact that he clearly has a sense of humour and enjoys wordplay. But it’s also clear from observation and our conversations together over several hours that he has an insatiable work ethic and knows exactly what he is doing in the studio. “I go a bit crazy if I am not working each day,” he confesses, “It’s a kind of therapy.”

Frank is patient and cautious as a painter and yet also brilliantly bold and decisive in his actions. Decades of studio experience have taught him how his various synthetic and frequently toxic

materials (including liquid glass, polyurethane expanding foam, varnish, blood, crystals, resin, silicon, Vaseline, crushed glass, glitter, acid, and copper sulphite along with random detritus) will react when alone or mixed together at different heat temperatures and on different supports. He is a bit of a studio alchemist, sure, but to him painting is as much a science with an intended outcome as it is intuitive alchemy. He edits his prodigious output ruthlessly with the aide of a bonfire in a nearby paddock. This is the price of experimentation.

Frank has always loved to experiment with materials. His paintings from the past two decades show an artist restlessly experimenting with the aesthetic properties of everything other than paint. The biggest change is that today he has more or less abandoned the primed canvas and works almost exclusively on Perspex. This may not sound that significant, but for the artist it represents a radical breakthrough in his work, and I would go so far as to say that Frank is making the best work of his long career: Letting go of the canvas as a surface, as a support, has freed him to explore the gestural, even sculptural potential of materials. Painting to him is no longer simply about an image but the realisation of a process, an idea.

Much has been written about the transformation of painted images into words and objects in the late 20th century. I don’t think Frank today gives a fig for any of that deep art theory stuff, even though he has no doubt read it at one time or another. Nor does theory seem to have a direct

By Benjamin Genocchio

bearing on his work: vineyards, cattle, and coalmines surround his studio and he seems very happy to live and work here. He is more interested in the fluidity of substances, what I would call the controlled and yet simultaneously chance-like quality of material juxtaposition coupled with an aesthetic appreciation of unstructured forms and blurred or hybrid colours. There is no abstraction or figuration here, only combustion.

Perspex is the key to the success of his latest body of work. The different coloured surfaces are calibrated to the materials he uses—mirrored surfaces for rare earth materials, crystals for blood, and a range of other colours for more textured, sculpture works in which the surface is built up with expanding foam, among other materials, and then sealed in a layer of liquid glass. He has also been experimenting lately with wigs, hair, and masks stuck on dark non-reflective Perspex surfaces, although to me these works lack the element of change, call it alchemy, in which an accretion of materials is magically transformed in the process into something else, something that is completely different, radical, and new.

This process of transformation is what delivers much of the energy and vitality in the paintings as well as their raw, visceral appeal. Take for example several new, successful works made with pigment, glitter or other substances mixed with epoxy resin, or expanding foam on mirrored or tinted Perspex suspended in a layer of shiny, solid liquid glass.

Frank explains to me that he likes the way in which the materials react with each other, how different layers combine to give depth and how the colours separate or congregate, and the reflective qualities of the Perspex, which enhance and multiply chance visual effects. This series comes out of his poured resin paintings of the past decade, he tells me, but won't elaborate more than that on how these works were made. He pushes back: "Why do you have to know all the secrets?"

Frank likes to work in series, with one series following closely upon another. "I take an idea out of other works and then create a new series and keep going," he tells me. His use of Perspex evolved out of a series of works on glass, using acid, varnish, and pigment to mottle and etch the surface. But ultimately he found glass surfaces too heavy and fragile and switched to Perspex, which is lighter and more durable. The point is that his work is constantly evolving as he searches ceaselessly for ways to advance the idea of painting while radically departing from any painting conventions. Gone is the canvas, along with the paint, and even paintbrushes; Frank prefers to use knives, sponges, buckets, and even a house broom.

Frank has never been afraid of being branded as radical, different, and new. His whole career as an artist has revolved in many ways around pushing the boundaries of acceptability and taste. Some people find his work difficult, even offensive. I don't. Neither does Pearl Lam, a

pioneering dealer whose heightened sensibility to colour and love of radical individuality and originality in art have drawn her to Frank's paintings. Like her, I share an admiration, no fascination for Frank's recent work, the tough stuff, in which the idea of a two-dimensional painting on canvas is an echo, a marker of aesthetic civility gleefully abandoned in pursuit of an immaterial materiality. No rules, no regrets, that's how these paintings get made.

Look at these paintings and empty your mind of all preconceived notions. You will discover that the new body of work is incredibly varied, subtle, and textured, such as a pair of paintings made of fire retardant foam layered over Perspex. When the foam is almost dry, the artist scrapes back the surface and it reacts to the oxygen and results in random, almost organic-looking areas of expansion and growth that bubble and burst outwards. For another recent series, he mixed potassium and plutonium with clear liquid resin, which he then poured onto Perspex and swept back and forth with a broom for two hours until the resin slowly dried and created sensual, flowing optical ridges. These paintings glow in the dark.

The paintings made using Harlequin paint are among the most impressive. To begin, fire retardant foam is sprayed direct from a can to create thick crustacean-like blobs. He puts the paintings on the back of a truck he says and takes them to Singleton where a local panel beater sprays them with Harlequin paint, a special type

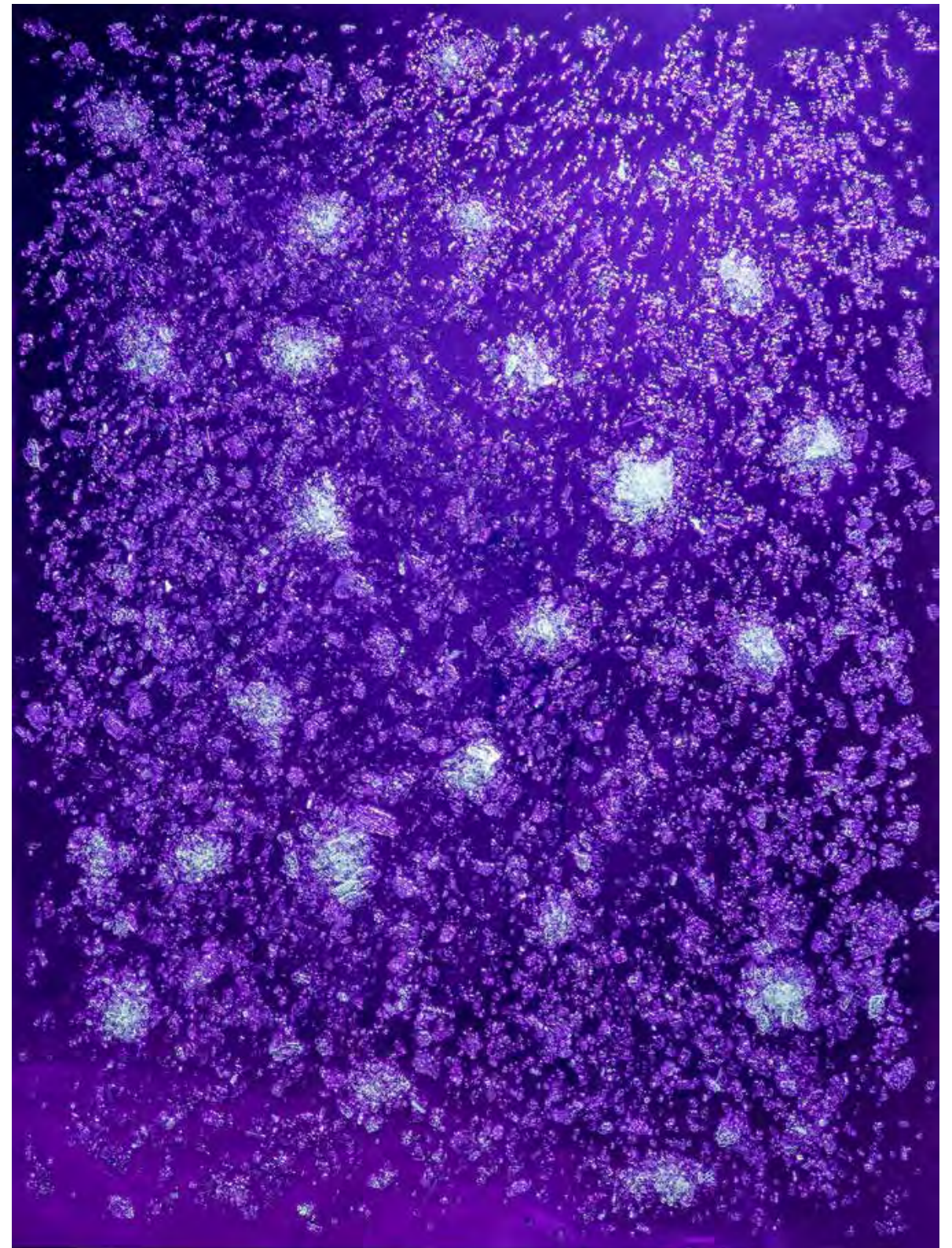
of pearlescent enamel-based paint developed for detailing on dragster cars that is applied in an airtight room with a spray gun using multiple layers of colour. Harlequin paint gives an ultra-modern clean finish that shimmers and changes colour depending on the light. Paint pools over the bumpy surface of these paintings to a stunning effect—the colours fold, melt, and fade into one another so that everything changes from one minute to the next. Looking at the Harlequin paintings, your eyes never stop moving.

Leaving the studio, I notice racks filled with previous paintings on canvas and ask Frank how and why he decided to let go of canvas as a support. It is such a breakthrough for him and so exciting. He pauses for half a minute, looking thoughtful before shooting me a wicked smile: "You know you are going to die at some point, so you may as well do what you want. You don't have to please anyone to sell anymore."

Benjamin Genocchio

Benjamin Genocchio is a former art critic for *The Australian* newspaper and *The New York Times*. He is currently Executive Director of the Armory Show, New York's oldest, largest contemporary art fair.

She had the habit of lifting her skirt high up to win most arguments
她慣於拉高裙擺來贏得多數爭執, 2016
Shattered glass in liquid glass on Perspex 碎玻璃、液態玻璃、有機玻璃
200 x 150 x 7 cm (78 3/4 x 59 x 2 3/4 in.)





She had the habit of lifting her skirt high up to win most arguments 她慣於拉高裙擺來贏得多數爭執 (detail 局部), 2016

She continually tried to convince everyone she was Jewish

她一直試圖說服大家她是猶太人, 2016

Shattered glass in liquid glass on Perspex 碎玻璃、液態玻璃、有機玻璃

200 x 160 x 7 cm (78 3/4 x 63 x 2 3/4 in.)





She continually tried to convince everyone she was Jewish 她一直試圖說服大家她是猶太人 (detail 局部), 2016







Warszawa 華沙 (detail 局部), 2016

戴爾·弗蘭克活在另一個世界。

我並非指他在澳洲（一個仍然遠離國際藝術邊沿的天堂島嶼）生活和工作的現實。或是指他在Hambleton Hill（約於1860年在辛格爾頓鄉郊建成的莊園，位處距離悉尼北部三小時車程獵人谷內的一個沉睡小鎮）的住所及工作室。辛格爾頓是澳洲第一個成立的釀酒葡萄園區，今天仍然是一個繁榮的葡萄酒釀造區。它亦是世界上最大的煤礦開採作業之一。當您駕車駛進城鎮時，地上的塵埃被捲成雲團。

弗蘭克在獵人谷長大，約於十年前回到這裡長住。他修復了荒廢多年的大宅，修整好花園，並建立了一個可以思考和繪畫的工作室。他收集的東西大多是古董、象牙和奇特的異國動物標本。由大宅原本的廚房改建而成的休息室是他的驕傲和喜悅，裡面擺放的標本包括兩隻北極熊、獅子和老虎，一隻斑馬和各種鳥類和猿類。他的家有點像一個開局，設法引誘訪客，但又能通過他收集和安排的事情的方式給予內涵。

弗蘭克強迫自己每天繪畫，以一幅新作開始每一個清晨。他很少在一天內完成作品，因他喜歡繼續處理在工作室中未完成的畫作。弗蘭克表示這是更有效的方式。他喜歡放平來工作，木工桌整齊排列在一個長方形的房間中心，桌上排列著一排底座。

房間地板的塗並漆不均勻，單向滑動玻璃門通往外面庭院。「開始覺得我在走上山」，弗蘭克說著地板上的油漆層。房間裡有油漆、清漆和矽的臭味；你可以在你的舌頭上品嚐，但弗蘭克沒有留意到氣味。他每天都抽一包煙。

生於1959年，弗蘭克在他踏入人生第四個十年的時候成為一個畫家——35年前他在悉尼羅斯林奧克斯利9號畫廊舉辦了第一次展覽。1982年，他第一次與羅斯林的展覽，及後亦繼續與這傳奇的悉尼畫廊合作。他並不善於解釋他的作品，並且排斥大部分（不可否認地）針對他生物性抽象繪畫及雕塑的陰暗批判性解釋。作品的標題也沒有指引，提供了少量關於他思想的線索，除了他明顯的幽默感和喜歡雙關語的事實。但從觀察我們幾個小時的對話中可以清楚看出，他有一個永不滿足的工作態度，總是知道他要在工作室做什麼。「如果我不每天工作，我會瘋狂」，他坦言，「這是一種治療」。

作為一個畫家，弗蘭克是耐心和謹慎，而且在他英明膽大和果斷。幾十年的工作室經驗教會他各種反應，其中包括合成材料和有毒材料（包括液態玻璃、聚氨酯膨脹泡沫、油漆、血液、晶體、樹脂、矽、凡士林、碎玻璃、閃粉、酸、亞硫酸銅和隨機碎屑），還有它們在單獨或在混合情況下在不同溫度下和在不同載體上的反應。他肯定有點像一個工作室的煉金術士，但對他來說，繪畫是一個可預期結果的科學，因它是直觀的煉金術。他在附近一

個牧場的篝火幫助下，狠心地修改他大型作品。這是實驗的代價。

弗蘭克一直喜歡用材料做實驗。他的畫從過去二十年顯示藝術家不停地試驗除了油之外的一切的美學特質。最大的變化是，今天他已經或多或少地拋棄了原始的帆布，幾乎完全在有機玻璃（Perspex）上創作。這可能聽起來不那麼重要，但對於藝術家來說，它代表了創作上的一個重大突破。我甚至會說，在他漫長的藝術生涯中，弗蘭克正在創造最好的作品：放棄以畫布為繪畫表面和支援，其實是釋放了他去探索材料的型態甚至可被雕塑的潛力。對他來說，繪畫不再僅僅是一個影象，而是一個體悟的過程，一個想法的實現。

關於20世紀後期繪畫轉化為文字和物件的文獻已經很多。我不認為弗蘭克在乎那些深刻的藝術理論，即使他毫無疑問地曾經閱讀過一兩次。理論似乎也跟他的工作沒直接關係：葡萄園，牛和圍繞他工作室的煤礦，而他似乎很高興在這裡生活和工作。他對物質的流動性更感興趣，我把其稱之為受控且同時擁有機會主義質素的材料以非結構化形式和模糊或混合顏色的美學並置欣賞。這裡沒有抽象或形象，只有燃燒。

有機玻璃（Perspex）是他新作成功的關鍵。不同顏色的表面被校準到他使用的材料上——用於鏡面的稀土材料、用於血液的晶體，以及用於紋理更多的

雕塑品的一系列顏色，其中包括膨脹泡沫及其它材料構成的表面，然後密封在液態玻璃層中。他最近也在嘗試把假髮、頭髮和面具粘在晦暗非反射的有機玻璃Perspex表面上，雖然對我來說這些作品缺乏變化元素，稱之為煉金術，其中材料累積在別的東西上的變化過程非常神奇，是與眾不同、激進和新派的東西。

這些轉變的過程正為這些畫作注入大量的能量和活力，還有它們這種自然和原生的吸引力。以一些新近創作並且成功的作品作為例子，這些作品包括混有顏料、亮片還有其他物質的環氧樹脂，或者在鏡面或染色的有機玻璃的膨脹泡沫，表面還掛有凝固後閃亮的液態玻璃。弗蘭克對我解釋道，他喜歡物質之間相互反應的方式，不同層次之間相互混合以提供深度，不同顏色分離又重組，有機玻璃反光的特徵更深化和疊加偶然的視覺效果。這個系列起源於過去十年創作的樹脂作品，他告訴我，但他並未詳細解析這些作品的創造過程。他拒絕道：「為什麼你一定要知道所有的秘密呢？」

弗蘭克鍾愛以系列的方式創作，一個系列緊接著另一系列進行。「我從其他作品中獲得靈感，將其創作成一個新的系列並不斷延續」，藝術家這樣告訴我。作品中有機玻璃的使用來源於玻璃作品的系列，當時還使用了酸、光漆和顏料在作品表面進行蝕刻和點綴。但最終藝術家發現玻璃表面過於厚重和脆弱易碎，轉而選用更為輕盈和耐

用的有機玻璃。藝術家不斷探索推進繪畫概念的方法，使其作品得以持續進化，徹底遠離任何關於繪畫的習慣。帆布首先退場，顏料緊跟其後，最終甚至是筆刷。弗蘭克更傾向使用刮刀、海綿、桶、甚至是家用掃帚。

弗蘭克從不畏懼激進、與別不同和新派的標籤。他整個藝術家生涯都在反覆思考推翻認同和品味的邊界。一些人認為他的作品難以理解或相當粗俗。我並不如此認為。我相信作為先鋒藝術代理人的林明珠女士也並不認同。林女士對色彩的高度敏感度、對激進派特徵和藝術原創性的熱愛，使她走近弗蘭克的作品。和她一樣，我同樣讚賞而非迷戀弗蘭克的近作，那些堅硬的物塊。作品成為二維布面作品的回響，客套的審美痕跡欣然被捨棄，以追求無形的物質觀。毫無規律，毫不後悔，以此造就畫作。

仔細觀察這些作品並忘卻一切原有的想法。你將發現他在作品中所採用的物質是如此多變和細緻、並且具有極為豐富的質感。例如由防火泡沫與有機玻璃組成的作品，當藝術家在近乎乾裂的泡沫表面上刮開裂口，材料隨之與氧氣發生化學反應並形成隨機的、如有機物質般向外擴張和瘋狂生長的大型泡泡。而在另一系列中，他將材料鉀和鈿與澄清液態樹脂混合，隨後將其傾倒至有機玻璃表面，並在兩小時間不斷用掃帚將其掃開直至其樹脂慢慢變乾、創造出感官上自然流動的光學山脊。作品在黑暗中生長。

由Harlequin漆所創作的作品最為令人震撼。創作伊始，防火泡沫從罐內噴出，形成厚厚的如斑點一樣的甲殼蟲。然後他說他會將作品放在卡車後面並運到Singleton地區當地的一所鈹金加工廠房噴上Harlequin漆。這種電鍍漆是一種專門用以裝飾高速跑車的珠光絢彩瓷漆。噴繪的時候需要將作品放到密封的房間中用噴槍噴上多層顏色。Harlequin漆使得作品呈現一種超現代感覺，顏色在不同光的投射下不斷閃耀和改變。傾倒在凹凸表面上的顏料亦呈現一種昏眩的感覺。顏色不斷折斷、溶解、褪色成為另外一種顏色，所有事物亦隨時間在分秒間發生改變。觀看帶有Harlequin漆作品的時候，你的眼睛無法停止移動。

離開工作室的時候，我發現了以往在布面作品的支架。我問弗蘭克他如何並為何決定捨棄帆布作為支撐。對於他而已，這是一個重要並且令人興奮的突破。他停頓了大約半分鐘，若有所思，然後對著我竊笑道：「你知道你總有一天會死，所以你大概應該做你想做的事。你也並不需要為了賣而再取悅別人。」

本傑明·吉諾齊奧（Benjamin Genocchio）

本傑明·吉諾齊奧原為《澳洲人報》和《紐約時報》的藝術評論員，現為紐約歷史最悠久和大型的當代藝術博覽會「軍械庫展覽會」的執行總監。



Thick curly black hair pushed out from his shirt collar like a well-fluffed paisley cravat

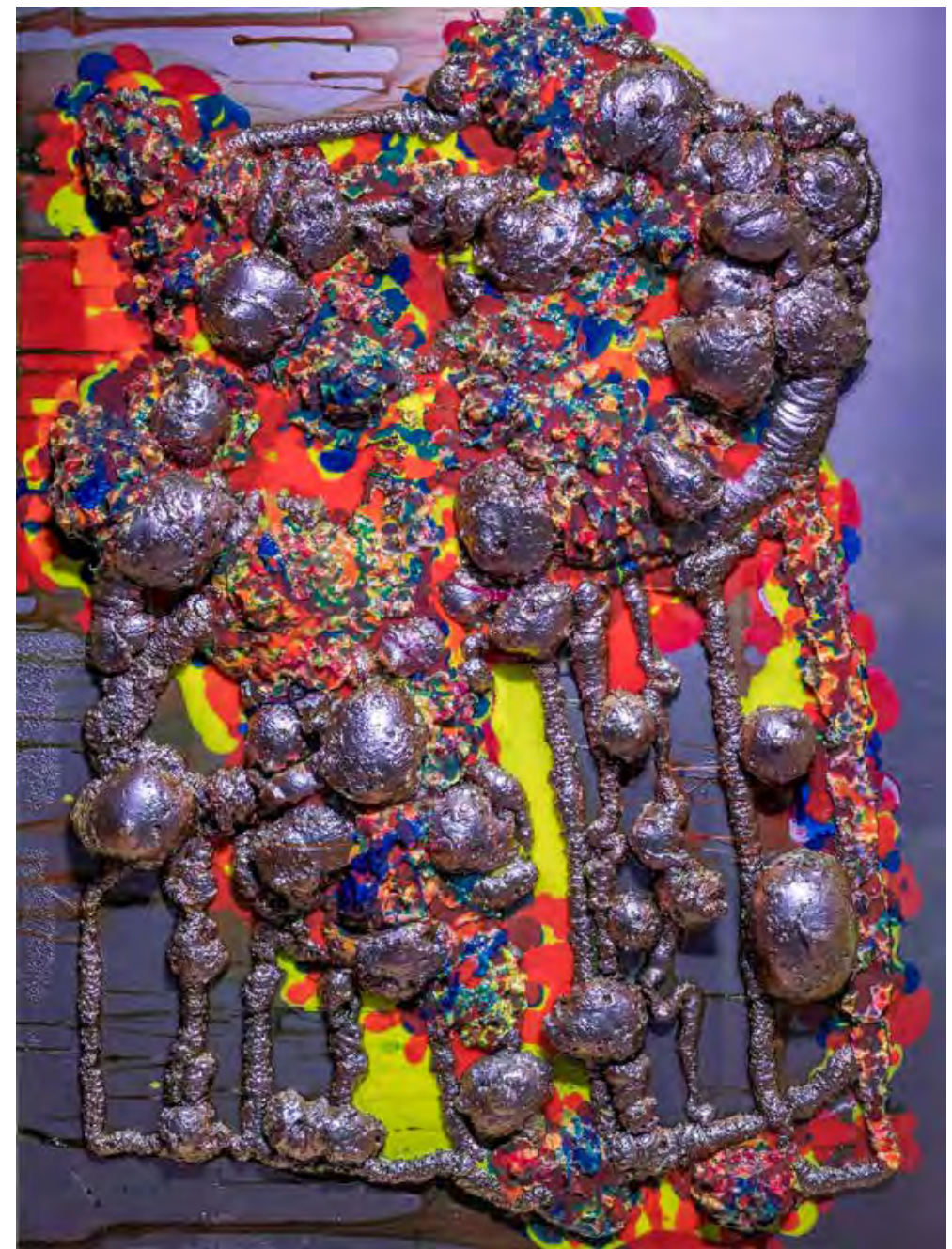
從他襯衫衣領邊顯露的厚卷黑髮如蓬鬆的精美佩斯利寬領帶般, 2016

Colour resins, varnish on Harlequin paint on compression foam on Perspex

彩色樹脂、清漆、Harlequin電鍍漆、壓縮泡沫、有機玻璃

208 x 188 x 24 cm (81 7/8 x 74 x 9 1/2 in.)

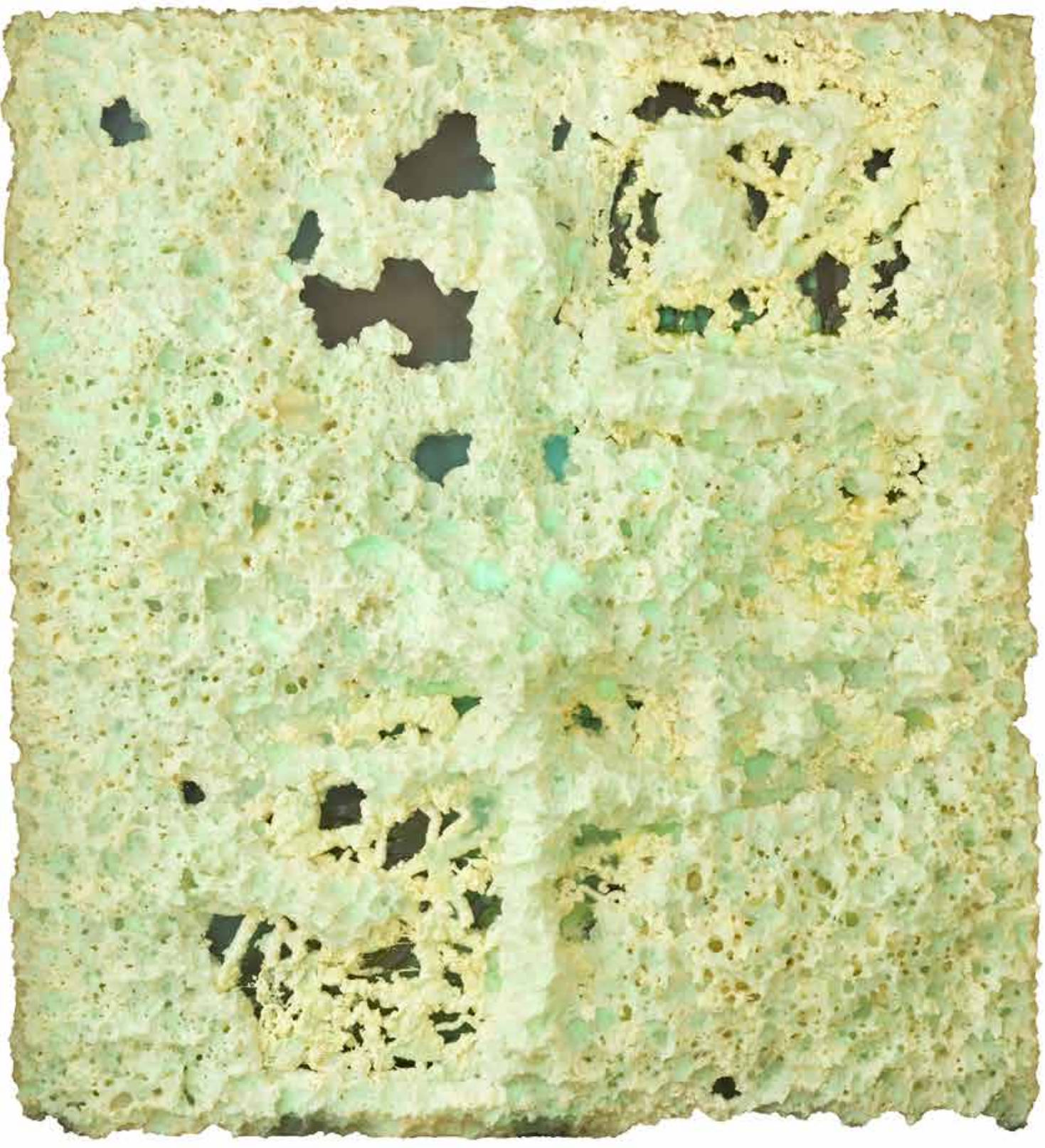
A nose studies French cheese at 3 am 凌晨三點鼻子在研究法國奶酪, 2016
Compression foam, varnish hardeners, and colour resin on Perspex
壓縮泡沫、硬化清漆、彩色樹脂、有機玻璃
160 x 120 x 17 cm (63 x 47 1/4 x 2 3/4 in.)

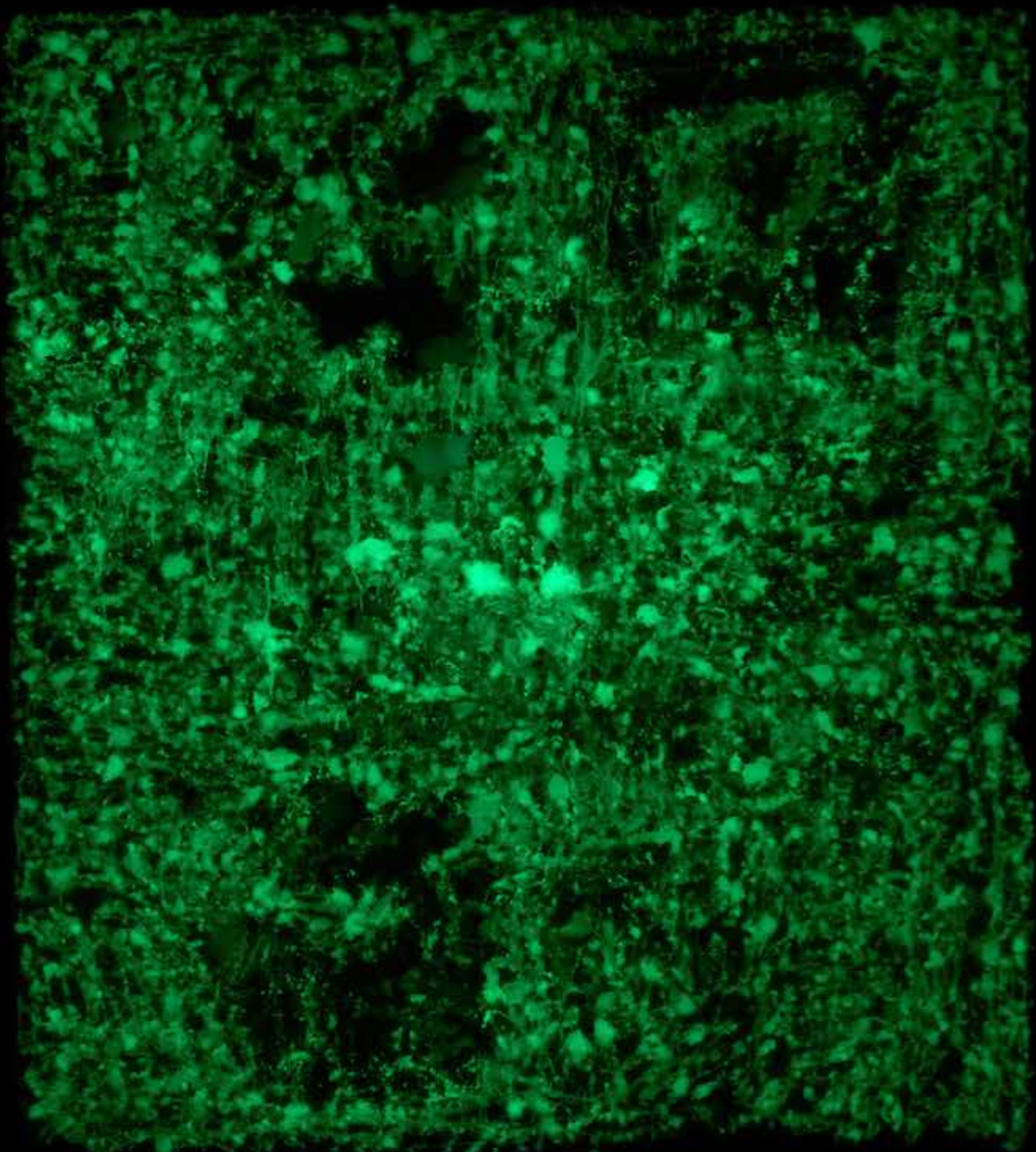




A nose studies French cheese at 3 am 凌晨三點鼻子在研究法國奶酪 (detail 局部), 2016

He had the personality of duck fat 他的個性如肥鴨, 2016
Plutonium powder in resin on compression foam on Perspex 鈾粉、樹脂、壓縮泡沫、有機玻璃, 200 x 180 x 24 cm (78 3/4 x 70 7/8 x 9 1/2 in.)





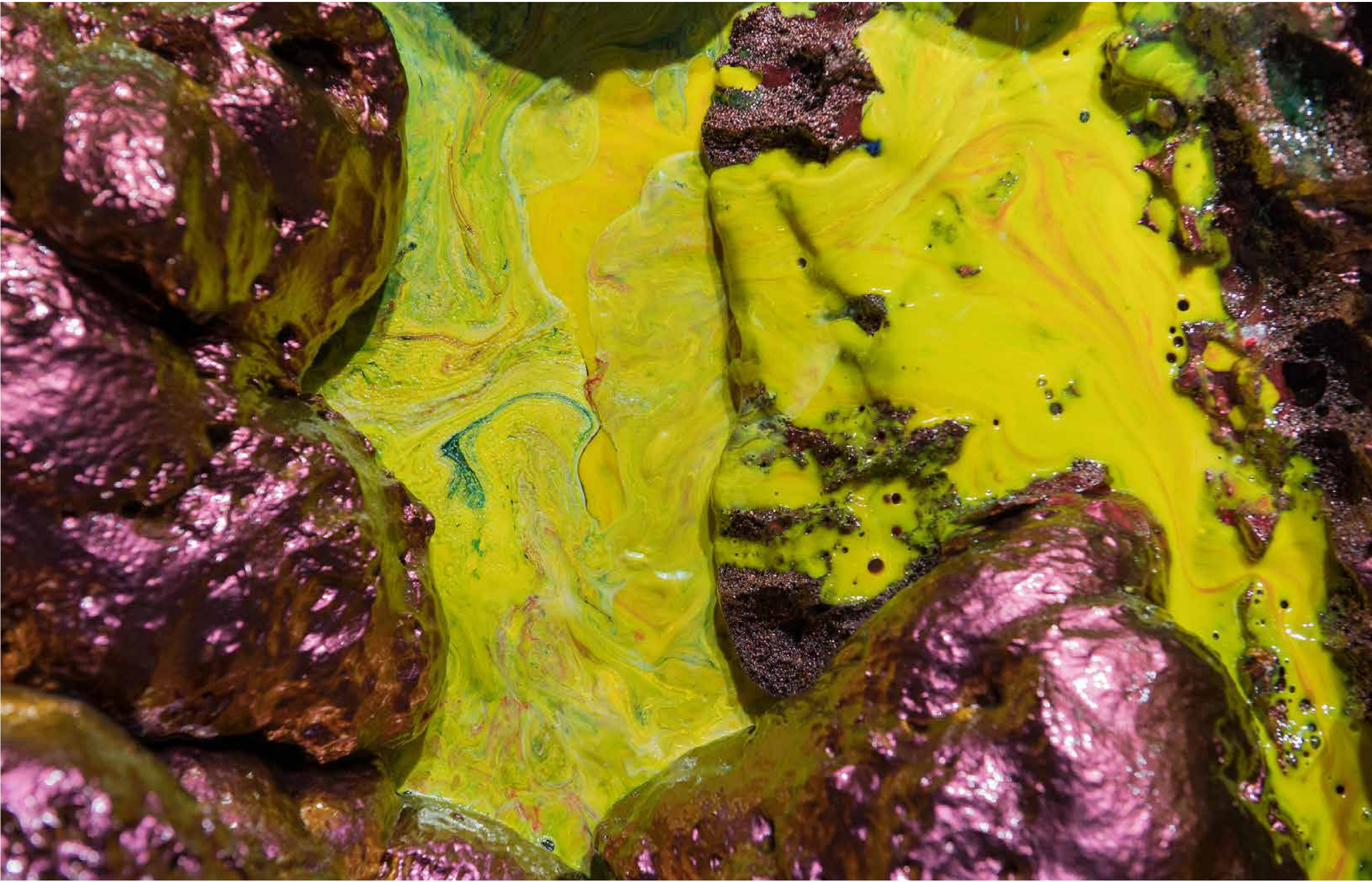


His death constantly nibbled at his future promise 他的死亡不斷侵蝕他將來的諾言, 2016

Colour resins, varnish on Harlequin paint on compression foam on Perspex

彩色樹脂、光漆、Harlequin電鍍漆、壓縮泡沫、有機玻璃

200 x 180 x 24 cm (78 3/4 x 70 7/8 x 9 1/2 in.)



His death constantly nibbled at his future promise 他的死亡不斷侵蝕他將來的諾言 (detail 局部), 2016

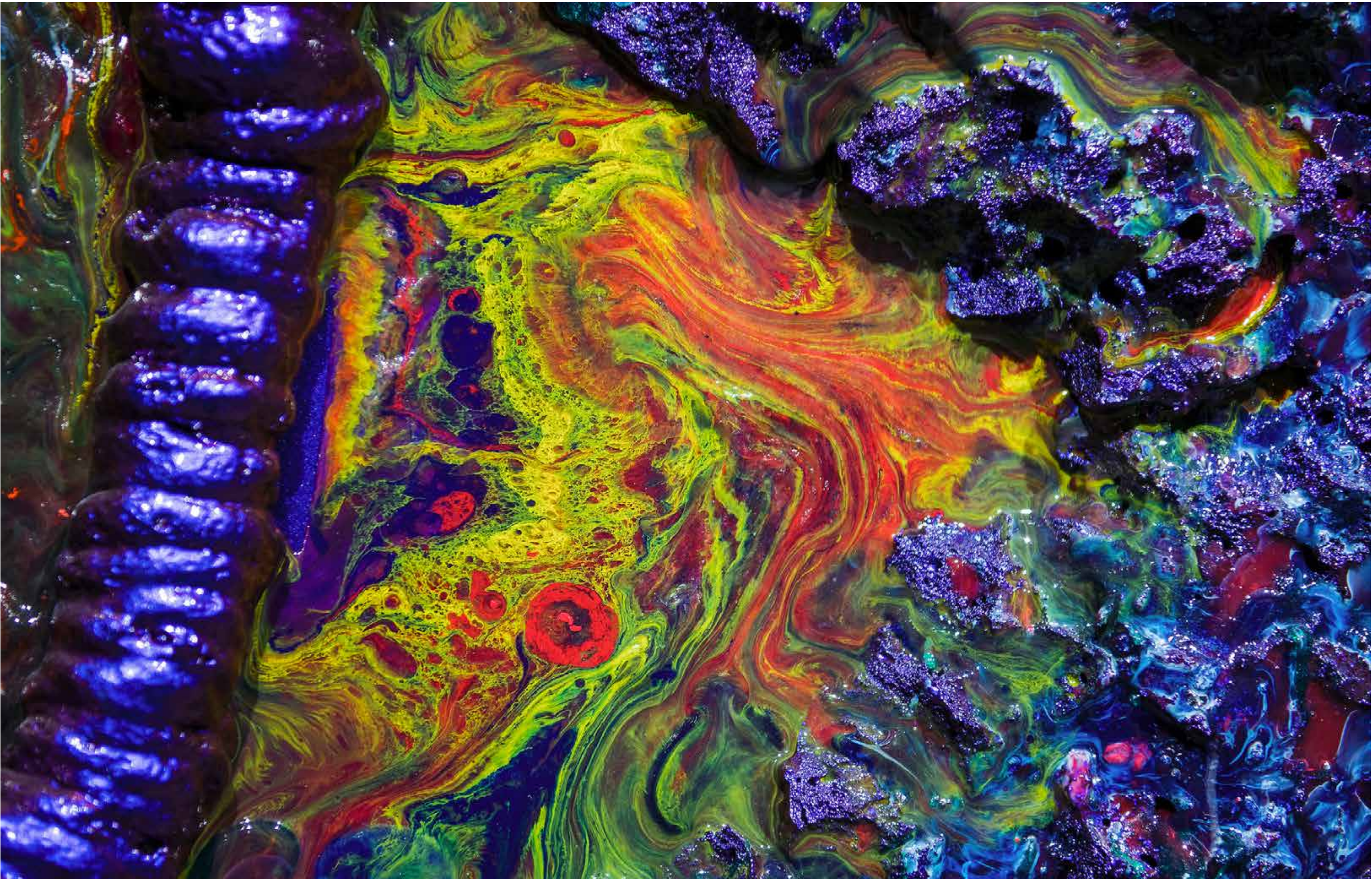


A face like two aged swollen testicles 一張如兩粒陳年發脹睪丸般的臉, 2016

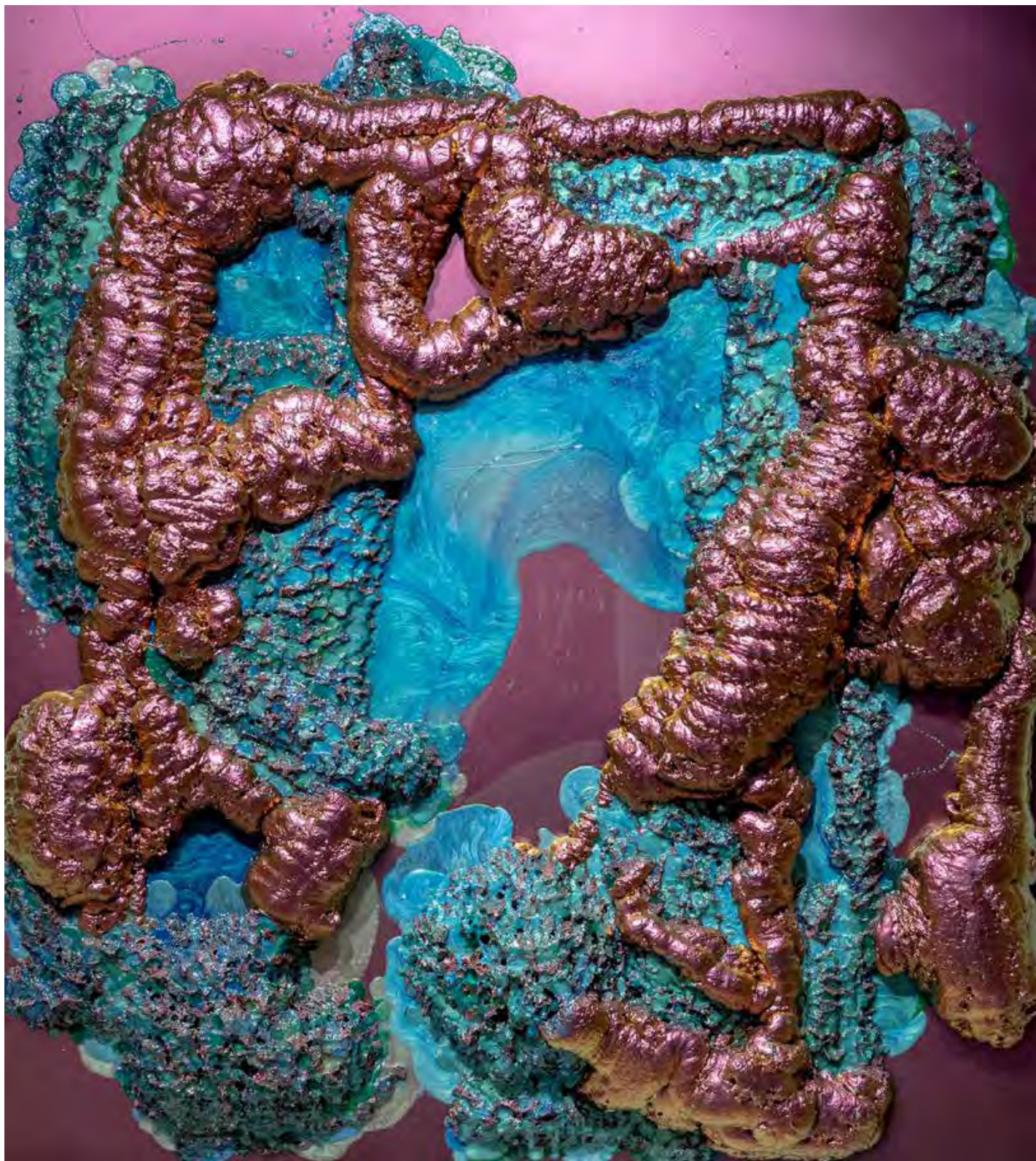
Colour resins, varnish on Harlequin paint on compression foam on Perspex

彩色樹脂、清漆、Harlequin電鍍漆、壓縮泡沫、有機玻璃

208 x 184 x 24 cm (81 7/8 x 72 1/2 x 9 1/2 in.)



A face like two aged swollen testicles — 一張如兩粒陳年發脹睪丸般的臉 (detail 局部), 2016



Spooning words dripped from his lips 嘴唇邊擠出的枕邊語, 2016

Colour resins, varnish on Harlequin paint on compression foam on Perspex

彩色樹脂、清漆、Harlequin電鍍漆、壓縮泡沫、有機玻璃

200 x 180 x 24 cm (78 3/4 x 70 7/8 x 9 1/2 in.)



Spooning words dripped from his lips 嘴唇邊擠出的枕邊語 (detail 局部), 2016



Artist Statement

From the very beginning, my work has been premised on the notion that the Art produced is independent of myself. I longed for the day a painting might get up and walk out of the studio while I wasn't looking. The moment the artist turns or disappears, the works exist independently. The object becomes more than a sum of the parts that you have formally constructed. It has prejudices. It has a life and lifespan all its own. It has a message. It represents a kind of opinion. That's how most of the world operates—there are biases and sides. Painting should formally create a kind of schizophrenia among the mediums and aesthetics, an “abstract conceptual schizophrenia” of sorts. Painting doesn't have to speak.

Art can operate under more than one principle. It can catch, hold, and contain an idea, but it doesn't have to communicate it. It can also operate formally. Painting addresses both its material qualities as well as its own symbolic formal language, and in order for the conceptual potential to be activated, a painting must produce its own justification by means of formal self-scrutiny and the creation of contextual relations to other mediums and conceptual practices; it must be judged in relation to conceptual practices in other media, and in turn it must “hold its own” in this comparison. The meaning of painting (like that of an ironic remark) is not transparent, but latent. Painting today understands painting not as a singular event with validity, but as a strategic intervention with a situational meaning.

The medium of painting is by nature “conceptual”, and its conceptuality is produced by way of positioning itself within a particular set of external references. When people write or talk about what an artist produces, there is a tendency to mine their own influences and their own background to provide theories on the concepts and metaphors for the forms. There's verbiage, which arises from an anxiety about wanting to say something meaningful or different about the practice before them.

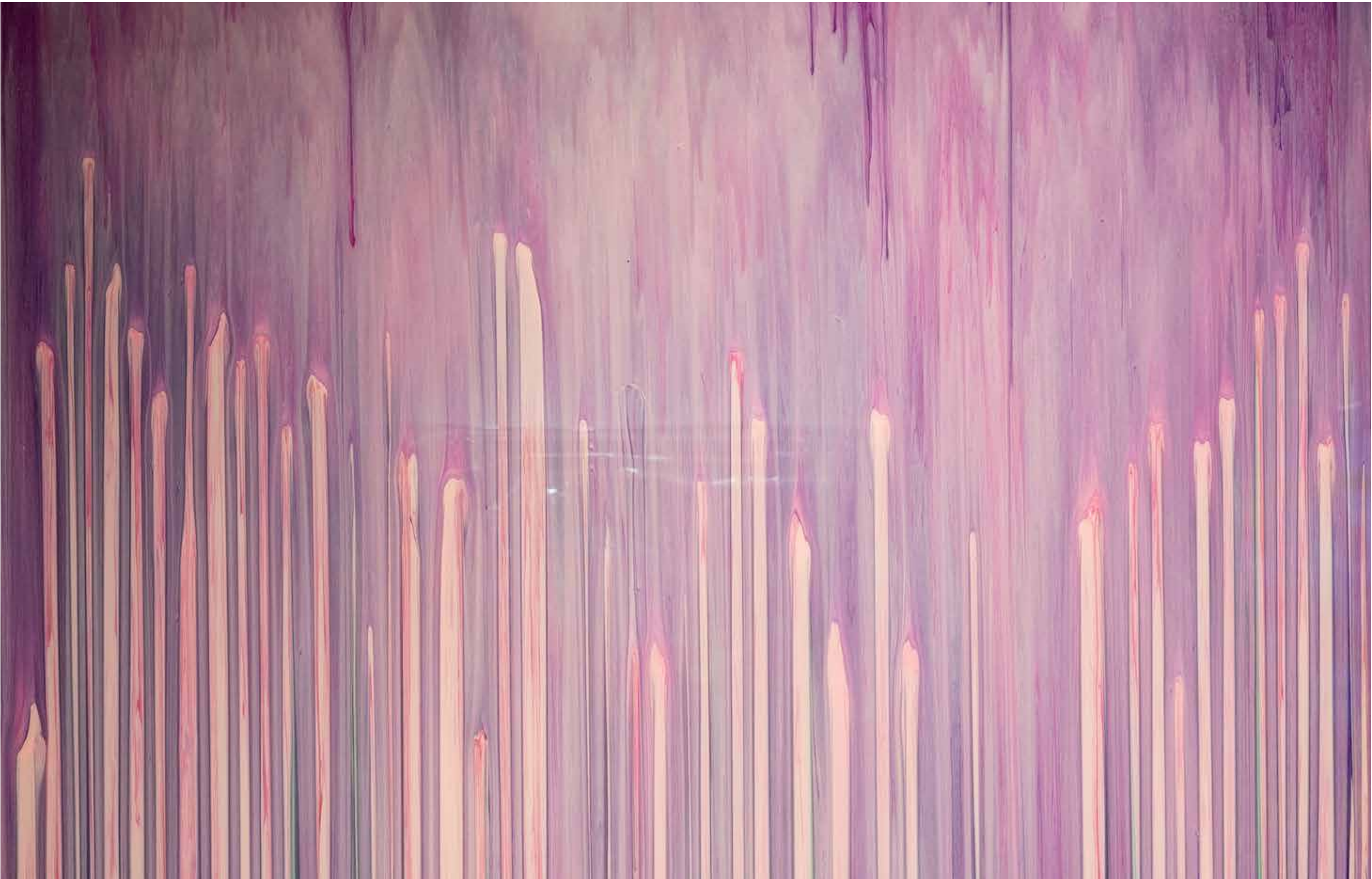
The thing is, I'm sure that nothing really needs to be added. Paintings tend to be more interested in pointing out how they exist, act, and “live” beyond the realm of human perception, a paradox of sorts given the contrived nature of artworks.

Her suggestive breath was camouflage 她那暗示的喘息是伪装. 2016
Colour resin in liquid glass on Perspex 彩色树脂、液态玻璃、有机玻璃, 160 x 120 x 6 cm (63 x 47 1/4 x 2 3/8 in.)



Filling his hollow hours with platitudes
以陳腔濫調充斥他空洞的時光, 2016
Varnishes on Perspex 清漆、有機玻璃
160 x 120 x 5 cm (63 x 47 1/4 x 2 in.)





Filling his hollow hours with platitudes 以陳腔濫調充斥他空洞的時光 (detail 局部), 2016

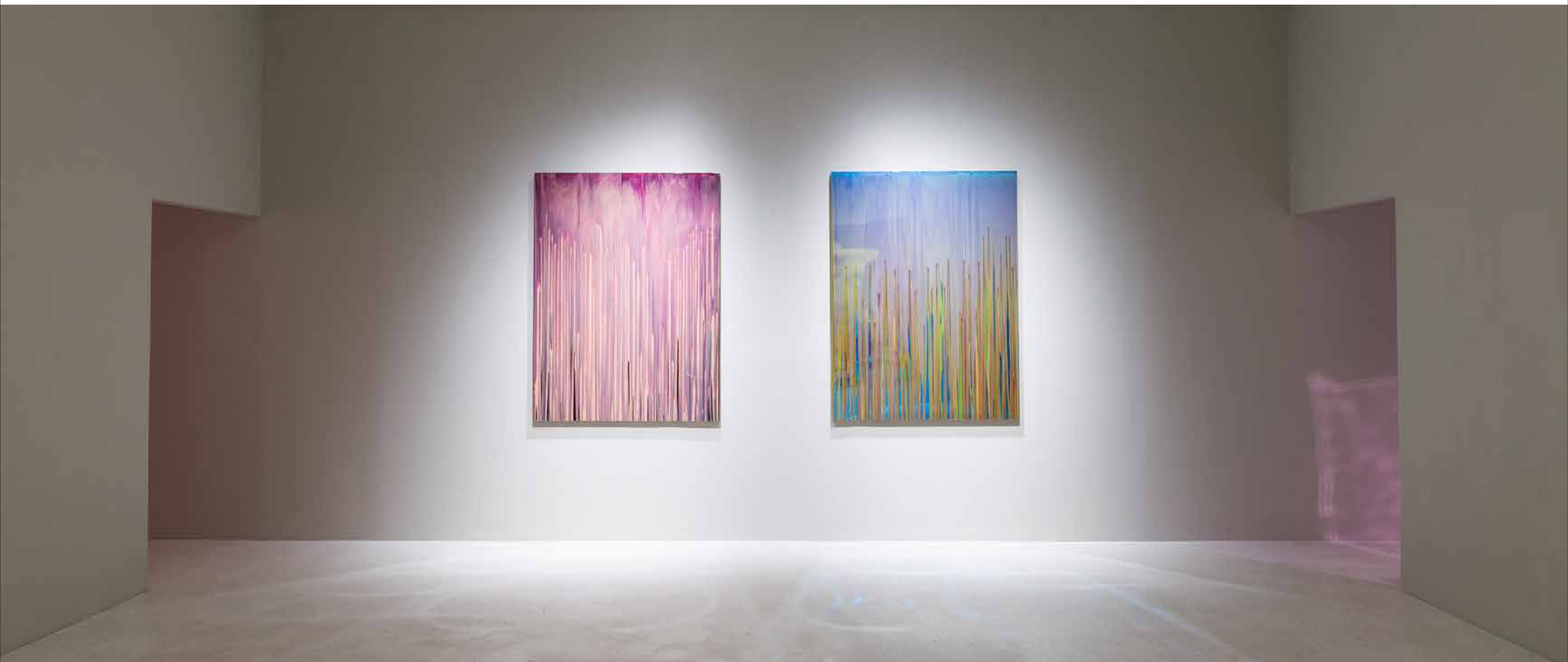
The deafening volume of his insatiable inabilities

他慾求不滿卻無能為力的聲音震耳欲聾, 2016

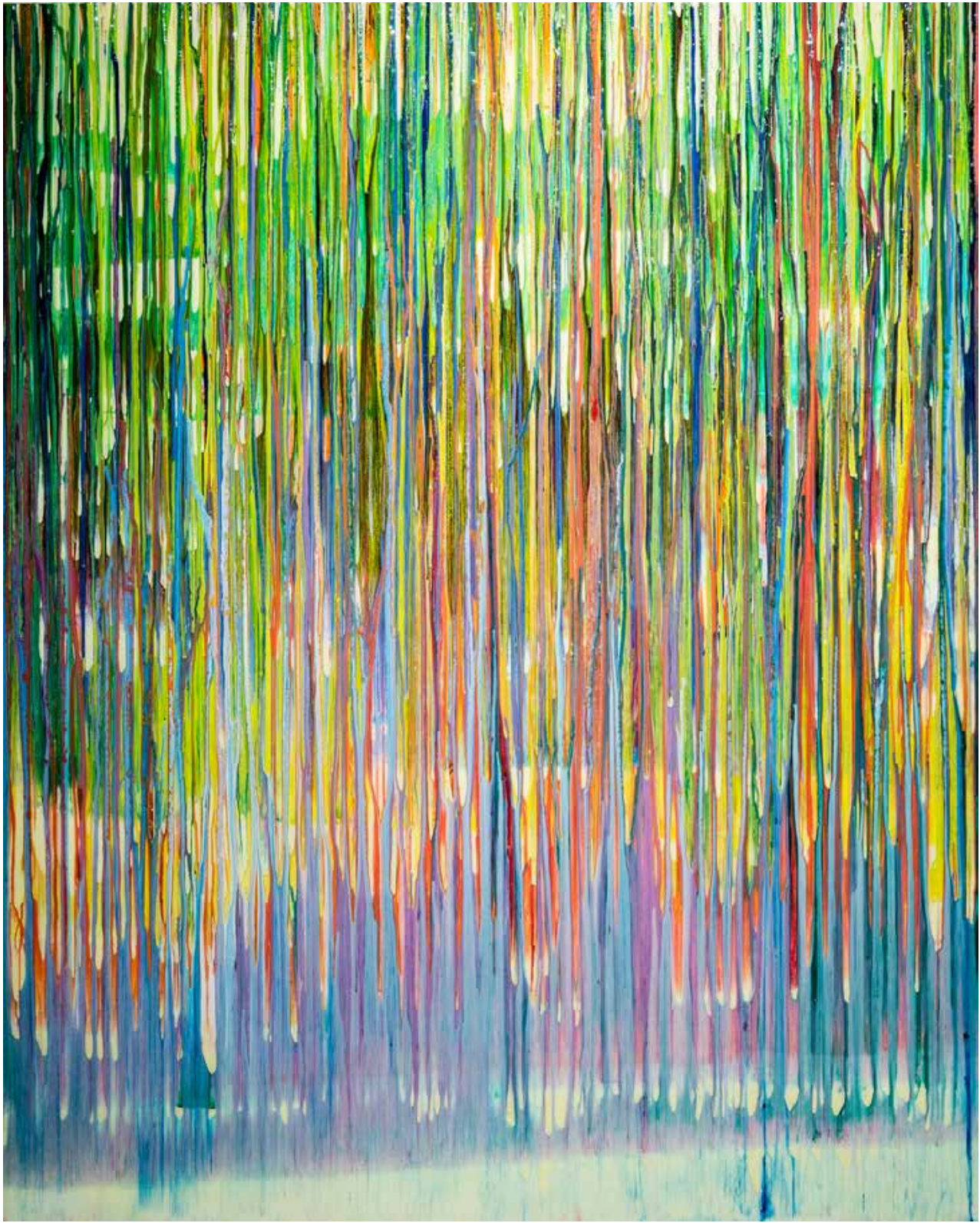
Varnishes on Perspex 清漆、有機玻璃

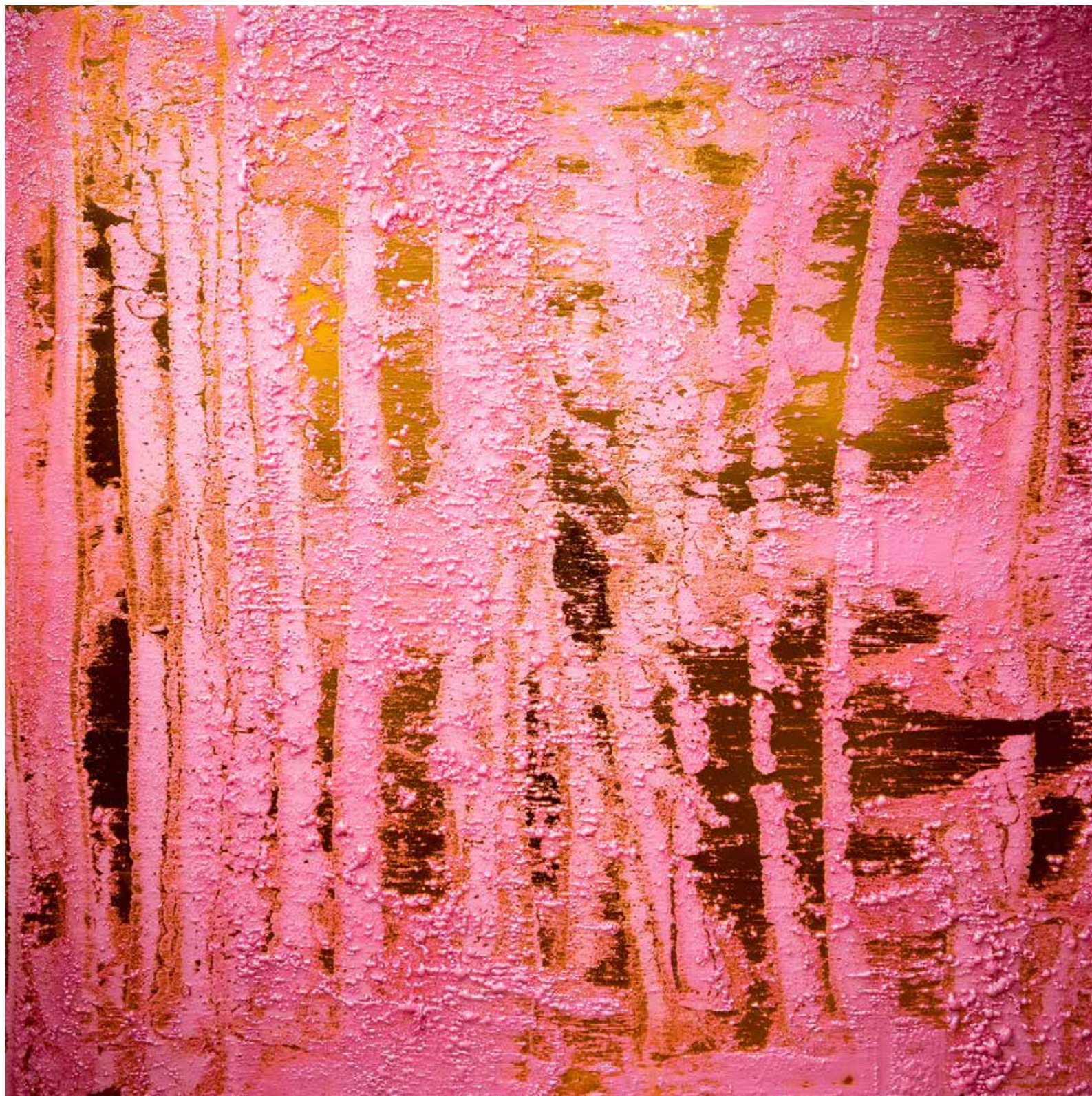
160 x 120 x 5 cm (63 x 47 1/4 x 2 in.)





An accordion player of fair repute 一位頗有名氣的手風琴演奏家, 2016, Colour resins on Perspex 彩色樹脂、有機玻璃, 200 x 160 x 6 cm (78 3/4 x 63 x 2 3/8 in.)





The English have a way with trifle 英國人擅於處理瑣事, 2016

Oxygenated fire retardant foam in liquid glass on Perspex

氧化防火泡沫、液態玻璃、有機玻璃

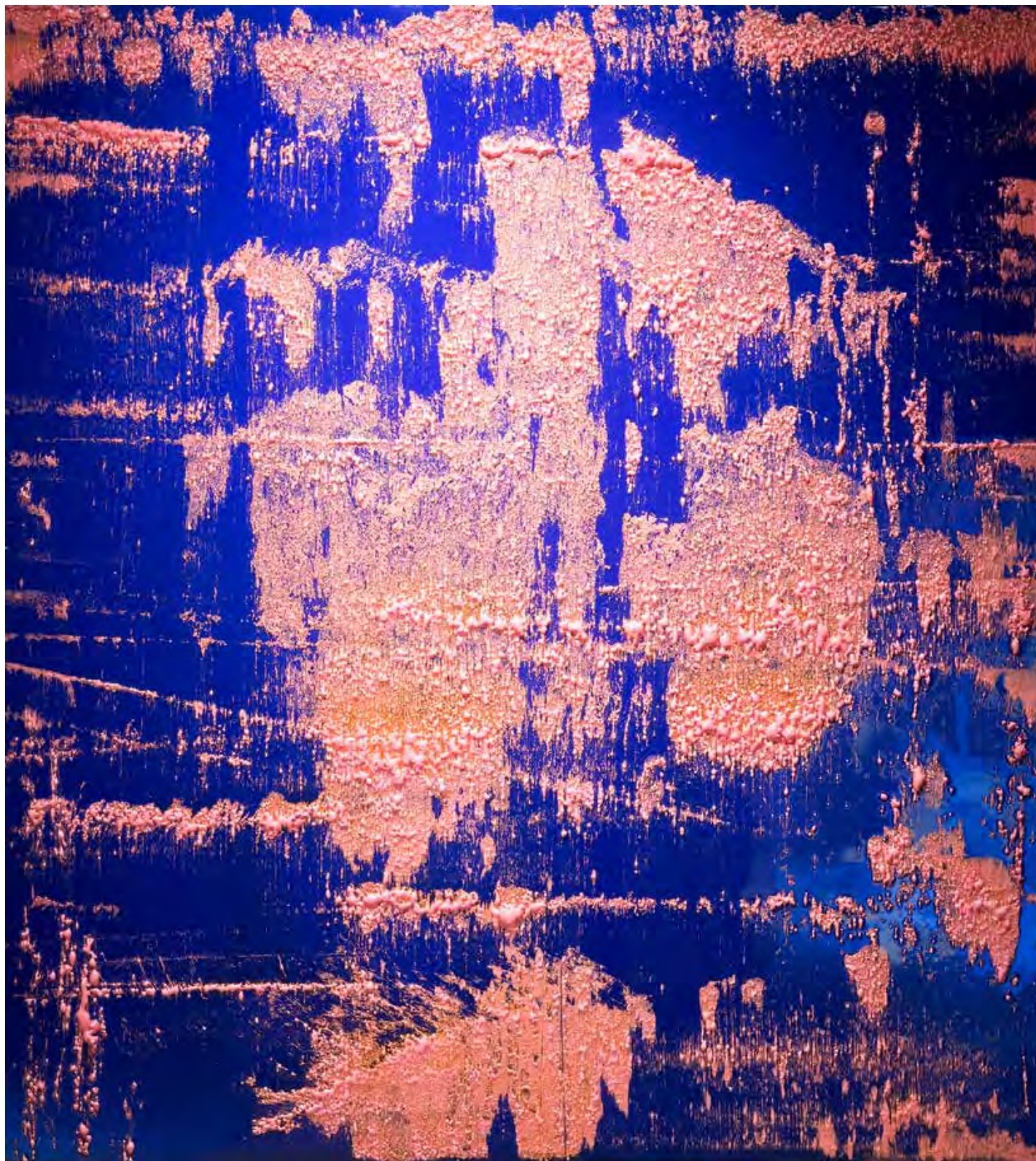
202 x 203 x 7 cm (79 1/2 x 79 7/8 x 2 3/4 in.)



He ended up running a wallpaper shop just outside Dortmund

最終他在多蒙特外經營牆紙店, 2016

Oxygenated fire retardant foam in liquid glass on Perspex 氧化防火泡沫、液態玻璃、有機玻璃
200 x 180 x 6 cm (78 3/4 x 70 7/8 x 2 3/8 in.)







藝術家自述

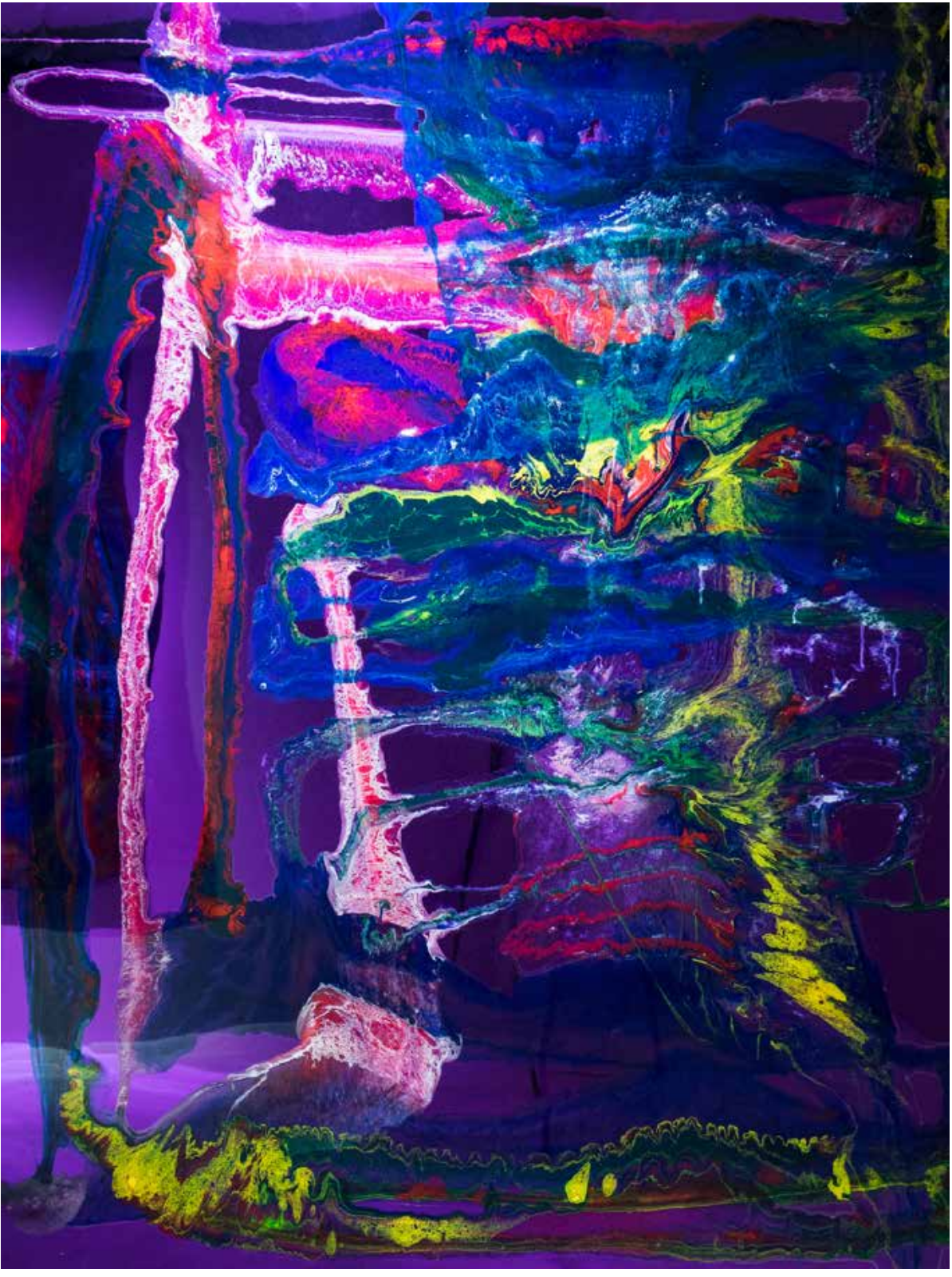
創作伊始，我就已假設作品能獨立於我而存在。我一直都希望有一天畫作能在我不察覺的時候醒來，遊走於工作室內。在藝術家轉身或離開的瞬間，作品變得獨立而存在，超越由藝術家刻意構建之物的總和。它擁有偏見。它擁有自我的生命和週期。它擁有訊息。它代表一種的觀點。正如世界上大多數事物般運轉，偏差與陰暗面同時存在。作品理應創造並分離出媒材和美學上的獨立人格，一種多樣的抽象概念人格。作品則毋須表達。

藝術可以依照多於一種模式來運作。它可以抓住、可以緊握、可以包含一種想法，但它並不必要刻意地進行交流。它亦可採取正式的運作模式。作品植根於自身的材料特性以及它所代表的語言符號。為求激活潛在的藝術概念，作品更需要正式地進行自我觀察，產生與媒介和其他實踐概念的邏輯關係，從而實現自我剖白。它必須與其他媒介的概念實踐產生關係，並在此語境下進行審視。因而，它必須在此對比中「保留自我」。極具諷刺意味的是，繪畫的意義卻總顯得晦澀，從不淺顯。如今對繪畫的理解已並非是關於正確性的單一事物，而是一種具有特定情境意義的戰略介入。

繪畫媒材本質上已具有天然「概念性」。它的概念性在於將媒材投放到特定外在環境的過程。當人們書寫或談及藝術家創造之物時，總傾向於挖掘內在影響和自身背景，為形式中的概念和隱喻提供理論依據。這些冗長的說辭來源於觀者面對藝術實踐時希望道出真知灼見的情感焦慮。

總而言之，我認定繪畫已無可被添加之物。繪畫應更專注於傳遞如何超越人類意志，並突破人為賦予繪畫特徵的悖論而出現、行動、甚至「生活」。

Fingernail growth 指甲生長, 2016, Colour resin in liquid glass on Perspex 彩色樹脂、液態玻璃、有機玻璃, 200 x 150 x 6 cm (78 3/4 x 59 x 2 3/8 in.)





After the long boozy lunch he thought he had his work in the show instead they just had sex
漫長午餐酒局後他認為展覽中會有他的作品而並非只是做愛, 2016

Colour resin in liquid glass on Perspex 彩色樹脂、液態玻璃、有機玻璃
200 x 200 x 6 cm (78 3/4 x 78 3/4 x 2 3/8 in.)



Grasshoppers as a term of affection 草蜢作為愛意的一個術語, 2016
Varnish pieces in liquid glass on Perspex 清漆、液態玻璃、有機玻璃
160 x 120 x 7 cm (63 x 47 1/4 x 2 3/4 in.)

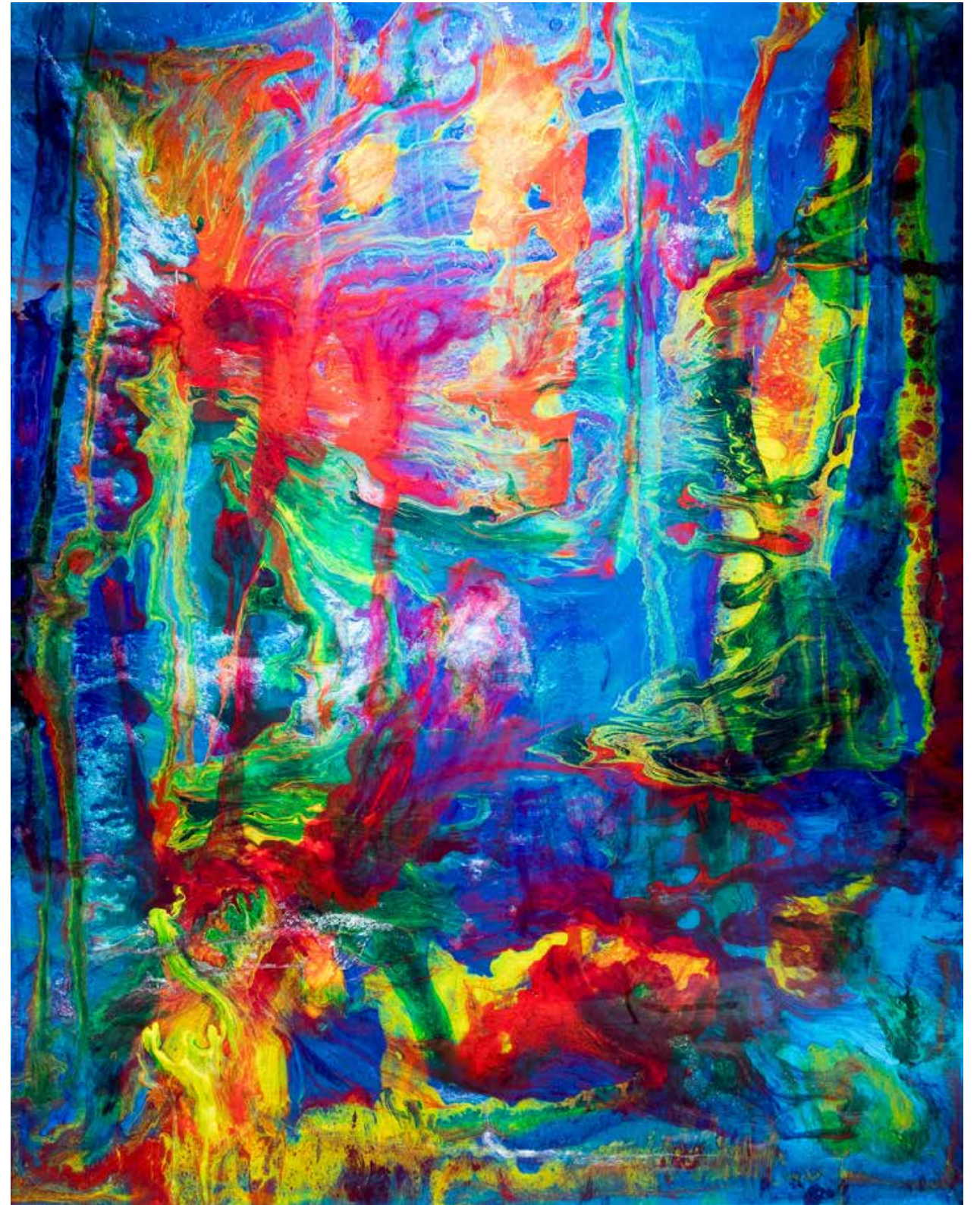


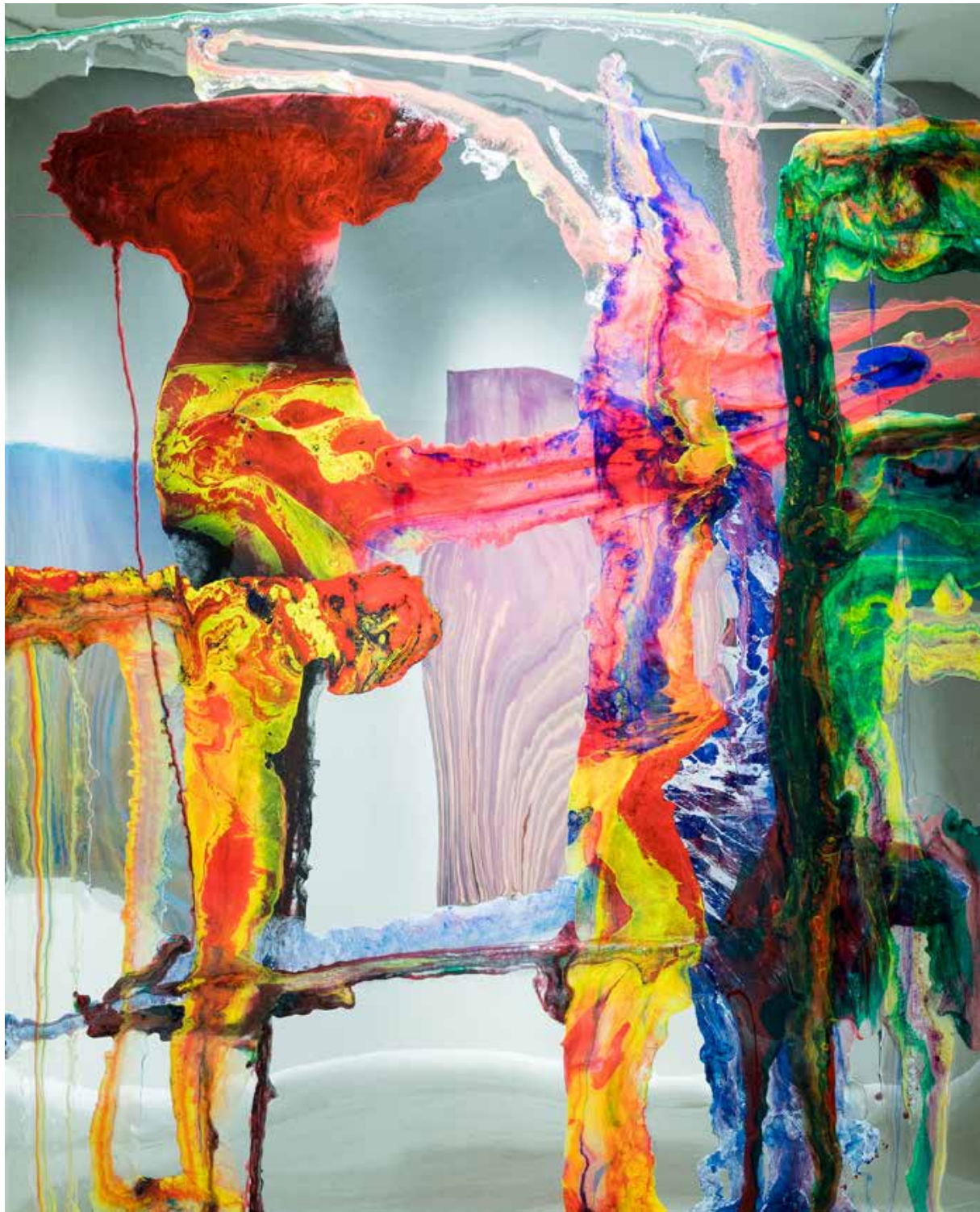
Grasshoppers as a term of affection 草蜢作為愛意的一個術語 (detail 局部), 2016



In French everyone was told they were having herring for dinner
在法國所有人都被告知晚餐吃鯊魚, 2016
Colour resin in liquid glass on Perspex 彩色樹脂、液態玻璃、有機玻璃
200 x 150 x 6 cm (78 3/4 x 59 x 2 3/8 in.)

He liked those Chinese crested hairless dogs 他喜歡那些無毛的中華冠毛犬, 2016
Colour resin in liquid glass on Perspex 彩色樹脂、液態玻璃、有機玻璃
200 x 160 x 6 cm (78 3/4 x 63 x 2 3/8 in.)





His homeless eyes left you legless 他無家可歸的雙眼令你雙腳乏力, 2016
Colour resin in liquid glass on Perspex 彩色樹脂、液態玻璃、有機玻璃
200 x 160 x 6 cm (78 3/4 x 63 x 2 3/8 in.)



DALE FRANK

1959	Born in New South Wales, Australia
Present	Lives and works in Singleton, Australia
Selected Solo Exhibitions	
2016	Gow Langsford Gallery, Auckland, New Zealand <i>Sabco Peroxide</i> , Roslyn Oxley9 Gallery, Sydney, Australia
2015	Neon Parc Gallery, Melbourne, Australia Gow Langsford Gallery, Auckland, New Zealand
2014	<i>Toby Jugs</i> , Roslyn Oxley9 Gallery, Sydney, Australia
2013	<i>Nobody's Sweetie</i> , Roslyn Oxley9 Gallery, Sydney, Australia <i>Date Custard Tart</i> , Anna Schwartz Gallery, Melbourne, Australia
2012	<i>The Silence Rode a Donkey into Town</i> , Gallery Reis, Singapore Art Statements Gallery, Hong Kong, China <i>Devon Is My Favorite Luncheon Meat</i> , Gow Langsford Gallery, Auckland, New Zealand
2011	<i>WACKY DUCK FLUFFY TOM</i> , Roslyn Oxley9 Gallery, Sydney, Australia <i>Fennel</i> , Gallery Reis, Singapore Anna Schwartz Gallery, Melbourne, Australia
2010	<i>Ice Age</i> , Roslyn Oxley9 Gallery, Sydney, Australia <i>Dale Frank: Recent Paintings</i> , Gow Langsford Gallery, Auckland, New Zealand
2009	Art Statements Gallery, Hong Kong, China Gow Langsford Gallery, Auckland, New Zealand <i>Miscellaneous</i> , Roslyn Oxley9 Gallery, Sydney, Australia <i>The Big Black Buddle</i> , Anna Schwartz Gallery, Melbourne, Australia
2008	Anna Schwartz Gallery, Sydney, Australia <i>Some Boring Paintings</i> , Roslyn Oxley9 Gallery, Sydney, Australia
2007	<i>Sore Throat</i> , Roslyn Oxley9 Gallery, Sydney, Australia
2006	Gow Langsford Gallery, Auckland, New Zealand Roslyn Oxley9 Gallery, Sydney, Australia
2004	<i>Recent Paintings</i> , Gow Langsford Gallery, Auckland, New Zealand Roslyn Oxley9 Gallery, Sydney, Australia
2003	Studio Foyer Exhibitions, Sydney Opera House, Sydney, Australia <i>New Paintings</i> , Anna Schwartz Gallery, Melbourne, Australia <i>Views from the Bruce Highway</i> , Roslyn Oxley9 Gallery, Sydney, Australia
2002	<i>Resisting Colour</i> , Gow Langsford Gallery, Sydney, Australia
2001	Roslyn Oxley9 Gallery, Sydney, Australia Gow Langsford, Auckland, New Zealand
2000	<i>Ecstasy—20 Years of Painting</i> , curated by Sue Cramer, Museum of Contemporary Art, Sydney, Australia Art Gallery of New South Wales, Sydney, Australia Roslyn Oxley9 Gallery, Sydney, Australia Anna Schwartz Gallery, Melbourne, Australia <i>Miss Junior Gin Gin Showgirl</i> , Dale Frank (and Adam Cullen), Hazelhurst Regional Gallery, Sydney, Australia

1999	Galerie Albert Baronian, Brussels, Belgium Roslyn Oxley9 Gallery, Sydney, Australia
1998	Karyn Lovegrove Gallery, Los Angeles, California, USA <i>Gin Gin Paintings</i> , Bundaberg Art Gallery, Bundaberg, Australia (touring, Toowoomba Regional Gallery, Tamworth City Gallery, Australia) Roslyn Oxley9 Gallery, Sydney, Australia <i>Unseen New York Paintings, 1985–86</i> , Alderton Gallery, Brisbane, Australia <i>Dale Frank</i> , Anna Schwartz Gallery, Melbourne, Australia Gow Langsford Gallery, Auckland, New Zealand (touring Govett-Brewster Gallery, New Plymouth; Wellington City Gallery, Wellington, New Zealand) <i>Movie Show</i> , Roslyn Oxley9 Gallery, Sydney, Australia Anna Schwartz Gallery, Melbourne, Australia
1997	Roslyn Oxley9 Gallery, Sydney, Australia Teststrip Gallery, Auckland, New Zealand Bellas Gallery, Brisbane, Australia Centre for Contemporary Photography, Melbourne, Australia <i>Disco-Behaviouralism</i> (VOLT, Brisbane Festival), Upper Roma Street, Brisbane, Australia <i>Pool Hall</i> , Institute of Modern Art, Brisbane, Australia Roslyn Oxley9 Gallery (photography) Sydney, Australia <i>Perfumed Lotus</i> (sculpture performance), Room 117, Asia Pacific Hotel Art Fair, Brisbane, Australia
1996	
1995	Bellas Gallery, Brisbane, Australia <i>Sculpture Performance</i> , Roslyn Oxley9 Gallery, Sydney, Australia Dale Frank/Scott Redford (collaboration), ISNT Gallery, Brisbane, Australia Karyn Lovegrove Gallery, Melbourne, Australia
1994	Karyn Lovegrove Gallery, Melbourne, Australia Project Space, Level 2, Art Gallery of New South Wales, Sydney, Australia Sherman Galleries Goodhope, Sydney, Australia Private Viewing, Hugh Jamieson Collection, Bilpin, New South Wales, Australia Jack Shainman Gallery, New York, New York, USA <i>Dale Frank (Drawing Retrospective, 1980–1994)</i> , Wollongong City Gallery, Wollongong, New South Wales, Australia <i>Unseen 1984 Exhibition</i> , Karyn Lovegrove Gallery, Melbourne, Australia <i>Satellite of Love</i> , Canberra Contemporary Art Space (in association with the National Gallery of Australia, 'Virtual Reality'), Canberra, Australia
1993	Solander Gallery, Canberra, Australia Bellas Gallery, Brisbane, Australia <i>Dale Frank (Drawing Retrospective, 1980–1992)</i> , Monash University Gallery, Monash University, Melbourne, Australia <i>Dale Frank (Drawing Retrospective, 1980–1992)</i> , Perth Institute of Contemporary Art, P.I.C.A., Perth, Australia Sherman Galleries Goodhope, Sydney, Australia <i>UNFAIR</i> , Cologne, Germany
1992	Galerie Albert Baronian, Brussels, Belgium <i>Dale Frank</i> (collaboration with John Coburn), Newcastle Regional Gallery, Newcastle, Australia

1991 Roslyn Oxley9 Gallery, Sydney, Australia
Contemporary Art Centre of South Australia, Adelaide, Australia
Dale Frank (collaboration with John Coburn), Nolan Gallery, Canberra, Australia
Karyn Lovegrove Gallery, Melbourne, Australia
The Villa Verte, Kuala Lipis (Kuala Lumpur), Malaysia
Roslyn Oxley9 Gallery, Sydney, Australia
Roslyn Oxley9 Gallery, Sydney, Australia
Dale Frank (collaboration with John Coburn), Institute of Modern Art, Brisbane, Australia
Tamworth City Gallery, Tamworth, Australia
Deutscher Brunswick Street, Melbourne, Australia
1990 Milburn+Arte, Brisbane, Australia
Deutscher Brunswick Street, Melbourne, Australia
Roslyn Oxley9 Gallery, Sydney, Australia
Sculptures and Constructions, Milburn, Brisbane, Australia
1989 Milburn+Arte, Brisbane, Australia
Roslyn Oxley9 Gallery, Sydney, Australia
1988 Jack Shainman Gallery, New York, New York, USA
Milburn+Arte, Brisbane, Australia
Mon Gallery, Sydney, Australia
Realities Gallery, Melbourne, Australia
E.M.R. Gallery, Sydney, Australia
1987 Studio Marconi, Milan, Italy
Musée d'Arte Modern de la Ville de Liège (curated by Galerie Albert Baronian), Liège, Belgium
Marianne Deson Gallery, Chicago, Illinois, USA
Realities Gallery, Melbourne, Australia
Mon Gallery, Sydney, Australia
1986 Massimo Audiello Gallery, New York, New York, USA
Galerie Polynero, Antwerp, Belgium
Galerie Albert Baronian, Brussels, Belgium
Triagono Modern Arte, Nola (Naples), Italy
Roslyn Oxley9 Gallery, Sydney, Australia
1985 Palais des Beaux-Arts (Galerie Albert Baronian), Brussels, Belgium
Galerie Barbara Farber, Amsterdam, the Netherlands
Roslyn Oxley9 Gallery, Sydney, Australia
Canberra School of Art Gallery, Canberra, Australia
Studio d'Art Cannaviello, Milan, Italy
1984 Studio d'Art Cannaviello, Milan, Italy
Roslyn Oxley9 Gallery, Sydney, Australia
University Gallery, Melbourne, Australia
Institute of Modern Art, Brisbane, Australia
Monique Knowlton Gallery, New York, New York, USA
1983 Museum Fodor (Stedelijk Museum), Amsterdam, the Netherlands

1982 Roslyn Oxley9 Gallery, Sydney, Australia
Galerie Tanit, Munich, Germany
Roslyn Oxley9 Gallery, Sydney
Severina Teucher Galerie, Zurich, Switzerland
1981 Acme Art Gallery, London, UK
PS1 Gallery (Project Studios One), New York, New York, USA
Praxis Gallery, Perth, Australia
Fernando Pellegrino Galerie, Bologna, Italy
1980 Project Art Gallery, Dublin, Ireland
Young Artists Club, (FMK), Budapest, Hungary
Galerie Sixto Notes, Milan, Italy
1979 Experimental Art Foundation, Adelaide, Australia

Selected Group Exhibitions

2016 *Structures of Recollection*, curated by Paul Moorhouse, Pearl Lam Galleries, Hong Kong, China
Dancing Umbrellas, curated by Paul Crammer, Heide Museum of Modern Art, Melbourne, Australia
Bilder Bilder, Neon Parc Gallery, Melbourne, Australia
Today, Tomorrow, Yesterday, curated by Natasha Bullock, Museum of Contemporary Art (MCA), Sydney, Australia
Shut Up and Paint, National Gallery of Victoria (NGV), Melbourne, Australia
2015 *Lurid Beauty*, National Gallery of Victoria, Melbourne, Australia
Sky Night Silver & Words, Art Statements Gallery, Hong Kong, China
GROUP SHOW: Tony Clark, Dale Frank, Kathy Temin & Jenny Watson, Roslyn Oxley9 Gallery, Sydney, Australia
2014 Adelaide Biennial of Australian Art: *Dark Heart*, curated by Nick Mitzevich, Art Gallery of South Australia, Adelaide, Australia
Benglis 73/74, Sutton Project Gallery, Melbourne, Australia
TRANSITION, Art Statements, Hong Kong, China
Abstract, Benalla Art Gallery, Victoria, Australia
Levels of Abstraction, Gow Langsford Gallery, Auckland, New Zealand
2013 *Personal Structures*, Palazzo Bembo, 55th Venice Biennale, Venice, Italy
Vibrant Matter, TarraWarra Museum of Art, Healesville, Victoria, Australia
Every day I am a day older: Portraiture from the Griffith University Art Collection, Griffith University Art Gallery, Brisbane, Australia
Mix Tape 1980s: Appropriation, Subculture, Critical Style, National Gallery of Victoria, Melbourne, Australia
Luminous World, Charles Darwin University Art Gallery; National Library of Australia, Canberra; the Anne & Gordon Samstag Museum of Art—UniSA, Adelaide; and The Ian Potter Museum of Art—The University of Melbourne, Australia
Full Circle, Gow Langsford Gallery, Auckland, New Zealand
The Big Picture, Gow Langsford Gallery, Auckland, New Zealand
2012–13 *Les Arts De L'effervescence. Champagne!*, Musée des Beaux Arts de Reims, Reims, France
2011 *Forever Young: 30 Years of the Heide Collection*, Heide Museum of Modern Art, Melbourne, Australia
Inner Worlds: Portraits and Psychology, National Portrait Gallery, Canberra, Australia

2010 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age*, directed by David Elliott, Sydney, Australia

2008 *Contemporary Australia: Optimism*, Gallery of Modern Art I Queensland Art Gallery, Brisbane, Australia
Neo Goth: Back in Black, The Art Museum, University of Queensland, Australia

2007 *The Year in Art*, S.H. Ervin Gallery, Sydney, Australia
Strange Cargo: Contemporary art as a state of encounter, Newcastle Region Art Gallery, Broken Hill Regional Art Gallery, Bendigo Art Gallery, Orange Regional Gallery, Wagga Wagga Art Gallery and Tweed River Regional Gallery, Australia

2006 *Before the Body—Matter*, Monash University Museum of Art, Melbourne, Australia
Parallel Lives: Australian Painting Today, Tarrawarra Biennial, Tarrawarra Museum of Art, Healesville, Victoria, Australia

2005 *Frieze Exhibition*, Gow Langsford Gallery, Auckland, New Zealand
Drawing Centre, curated by Ross Woodrow, Newcastle Region Art Gallery, New South Wales, Australia

2004 *Auto Fetish: Mechanics of Desire*, Newcastle Region Art Gallery, Newcastle, New South Wales, Australia
Swoon, Australian Centre for Contemporary Art (ACCA), Melbourne, Australia
Three-way abstraction, MUMA Monash University Museum of Art, Melbourne, Australia
Selected Contemporary Art, Margaret Moore and Anna Schwartz Gallery, Perth, Australia

2003 *The Year in Art*, S.H. Ervin Gallery, Sydney, Australia
In Conversation, The van Vliet Collection of international contemporary art with artworks from the collection of The University of Queensland, University Art Museum, University of Queensland, Brisbane, Australia
On the Beach with Whiteley, Brett Whiteley Studio, Sydney, Australia

2002 *Fieldwork: Australian Art 1968–2002*, National Gallery of Victoria, Federation Square, Melbourne, Australia
Sublime: 25 Years of the Wesfarmers Collection of Australian Art, Art Gallery of Western Australia, Perth, Australia
Dirty Dozen, Roslyn Oxley9 Gallery, Sydney, Australia
The First Twenty Years, Roslyn Oxley9 Gallery, Sydney, Australia
Other Views: an exhibition from the Griffith University Art Collection, Griffith University, Nathan, Queensland, Australia

2001 *Slow-down*, Monash University Gallery, Monash University, Melbourne, Australia
Desire, RMIT Gallery, Royal Melbourne Institute of Technology, Melbourne, Australia

2000 *Monochromes*, University Art Museum, The University of Queensland, Brisbane, Australia
Home and away, Contemporary Australian and New Zealand Art from the Chartwell Collection, Auckland Art Gallery, New Zealand (touring exhibition until 2001)

1999 *Moral Hallucinations: Channelling Hitchcock*, curated by Edward Colless, Museum of Contemporary Art, Sydney, Australia
Funk de Siècle, Museum of Modern Art Heide, Melbourne, Australia
Exploratory Behaviour: Contemporary Art from the Permanent Collection, National Gallery of Victoria, Melbourne, Australia
Molecular Reality, curated by Christopher Chapman, Experimental Art Foundation, Adelaide, Australia

1998 *Mécénat Collection*, Sherman Galleries Hargrave, Sydney, Australia
The Female Form Divine, Monash University Gallery, Melbourne, Australia
Blue, Annandale Galleries, Sydney, Australia
Group Show, Alderton Gallery, Brisbane, Australia

1997 *It's a Guitar Shaped World III*, Tamworth City Gallery, Tamworth, Australia
NOW, Bellas Gallery, Brisbane, Australia
Dead Sun, curated by Mike Parr, Art Gallery of New South Wales, Sydney, Australia
Ambient (Male) Identity, Contemporary Art Centre of South Australia, Adelaide, Australia

1996 *Hidden Treasures II*, Art in Corporate Collections, S.H. Erwin Gallery, Sydney, Australia
Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide, Australia
New Additions, Monash University Collection, Monash University, Melbourne, Australia
Sweet & Sticky, Bundaberg Arts Centre, Bundaberg, Australia
Australia: Familiar and Strange, Seoul Arts Centre, Seoul, Korea
Imants Tillers, Dale Frank, Geoff Lowe, Robyn Stacy, Karyn Lovegrove Gallery, Melbourne, Australia

1995 Group Exhibition, Roslyn Oxley9 Gallery, Sydney, Australia
Aspects of Australian Printmaking 1984–1994, National Gallery of Victoria, Melbourne, Australia
Christmas Show, Peter Bellas Gallery, Brisbane, Australia
Group Exhibition, Karyn Lovegrove Gallery, Melbourne, Australia
Out of the Analogue, Plimsoll Gallery, Hobart, Australia

1994 McCaughey Prize Exhibition, National Gallery of Victoria, Melbourne, Australia
25 Years of Performance Art in Australia, curated by Nick Waterlow, Ivan Dougherty Gallery, Sydney, Australia (touring)
Faces of Hope, Art Gallery of New South Wales, Sydney, Australia
Virtual Reality, 1st Biennial of Contemporary Art, National Gallery of Australia, Canberra, Australia

1993 *Wit's End*, Museum of Contemporary Art, Sydney, Australia
Rad Scunge: new art from Sydney (curated by Dale Frank), Karyn Lovegrove Gallery, Melbourne, Australia
Dale Frank, Imants Tillers, John Young, Sherman Galleries Goodhope, Sydney, Australia
Summer Show, Jack Shainman Gallery, New York, New York, USA
Human (video installation), National Gallery of Australia, Canberra, Australia

1992 *The Hypothesis of Imitation*, Sutton Gallery, Melbourne, Australia
Drawings, Gow Langsford Gallery, Auckland, New Zealand
Courts and Jesters, Ars Multiplacata Gallery, Sydney, Australia
Prolepsis, National Museum of Art, Kuala Lumpur, Malaysia
Medium Density: Contemporary Australian Drawings and Photographs, Australian National Gallery, Canberra, Australia

1991 *Selected Contemporary Australian Artists*, Deutscher Brunswick Street, Melbourne, Australia
Banal Art, curated by Rex Butler, Artspace, Sydney, Australia
The Hypothesis of Imitation, Bellas Gallery, Brisbane, Australia
The History of the Electronic Page, Institute of Contemporary Art, Amsterdam, the Netherlands
Cross Currents: Contemporary New Zealand and Australian Art from the Chartwell Collection, Waikato Museum of Art and History, Hamilton, New Zealand

1990 Group Show, Roslyn Oxley9 Gallery, Sydney, Australia
The Ready Made Boomerang: 8th Biennale of Sydney, curated by Rene Block, Art Gallery of New South Wales, Sydney, Australia
Greenpeace Benefit Exhibition, Linden Gallery, Melbourne, Australia
100 Artists Against Animal Experimentation, Deutscher Brunswick Street, Melbourne, Australia

1989 Vache, Site Gallery, Brisbane, Australia
I.C.I. Contemporary Art Collection, Australian Centre for Contemporary Art, Melbourne; Ballarat Fine Art Gallery, Australia (touring)
Group Show, The University of South East Queensland, Toowoomba, Australia
Australian Art Post 1960, Deutscher, Gertrude Street, Melbourne, Australia

1988 *Cosmos*, City Gallery, Melbourne, Australia
Advance Australian Painting, Auckland City Art Gallery, Auckland, New Zealand; Robert McDougall Art Gallery, Christchurch, New Zealand
Australian Drawing, Australian National Gallery, Canberra, Australia
The New Generation (1983–1988), Phillip Morris Arts Grant Purchase, Australian National Gallery, Canberra, Australia

1987 *Irony, Humour and Dissent*, Manly Art Gallery and Museum, Sydney, Australia
Primal Painting, Heide Park Art Gallery, Melbourne, Australia
Nature Re-defined, Galerie Segal-Steinberg, Montreal, Canada
Documentation, Daniel Newburg Gallery, New York, New York, USA
Drawings, 56 Bleecker Street, New York, New York, USA
The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth, Australia
The Australian Exhibition, Frankfurter Kunstverein, Frankfurt; Wuttembergische Kunstverein, Stuttgart, Germany
What Is This Thing Called Science, The University Gallery, University of Melbourne, Australia
Australian Contemporary Drawing, Heide Park and Art Gallery, Melbourne, Australia
Group Show, Jack Shainman Gallery, New York, New York, USA
Backlash: Australian Drawing Revival 1976–1986, National Gallery of Victoria, Melbourne, Australia
Milano + 12, OSAON Centro di Arte Contemporanea, Milan, Italy
15 Years Galerie Albert Baronian, Museum International Cultureel Centrum, Antwerp, Belgium

1986 *Everyman*, Zurich Forum (Barbara Farber Gallery), Zurich, Switzerland
New Generation, 5 Painters from New York, Segel Steinberg Gallery, Montreal, Canada
New Purchases—Recent European Art, Museum of Modern Art, Chicago, Illinois, USA
Forbidden Objects, Roslyn Oxley9 Gallery, Sydney, Australia

1985 *Dale Frank/Roberto Agus*, Unimedia Galerie, Genoa, Italy
Australian Visions, Queensland Art Gallery, Brisbane, Art Gallery of New South Wales, Sydney;
Art Gallery of Western Australia, Perth, Australia
Doppelganger/cover, Aorta Gallery, Amsterdam, the Netherlands
Nuove Trame dell’Arte, Castello Genazzano, Rome, Italy
Anniottanta, Imola (Museum of Modern Art, Bologna), Bologna, Italy
Master Drawings, Galerie Barbara Farber, Amsterdam, the Netherlands
Rondo 2nd Rassenga Internazionale d’Arte, Antichi Arsenali, Amalfi, Italy

1984 *Fremantle Drawing Exhibition*, Fremantle Arts Centre, Fremantle, Australia
Form>Image>Sign, Art Gallery of Western Australia, Perth, Australia
Dreams & Nightmares, Roslyn Oxley9 Gallery, Sydney, Australia
Aperto 84, Arte e Arti: Attualita e Storia, Venice Biennale, Venice, Italy
Symbol, Emblem and Signature, Govett-Brewster Gallery, New Plymouth, Australia

L’Occhio Sull Imagine, Carla Feishci, Sestri Levante, Italy
Recent Australian Art—An American Perspective, Solomon R. Guggenheim Museum, New York, New York, USA

1983 *Inspirit*, curated by Garry Nichols, Monique Knowlton Gallery, New York, New York, USA
Critica ade Arte: Panorama della Post-Critica, curated by Achille Bonito Oliva, Palazzo Lanfranchi, Pisa, Italy
Tall Poppies, curated by Paul Taylor, Melbourne University Gallery, Melbourne, Australia
Perspecta 83, curated by Bernice Murphy, Art Gallery of New South Wales, Sydney, Australia
End of Civilization, Part II, curated by Vivian Shark-LeWitt, Ewing Gallery, Melbourne, Australia
Place, curated by Caryn Faure-Walker, Gimpel Fils Gallery, London, UK
De Goddeliik Komedie (The Divine Comedy), curated by Paul Groot, Galerie t’Venster, Rotterdam; Bonnefantan Museum, Maastricht, the Netherlands
Faces and Portraits from Life, Heide Park Gallery, Melbourne, Australia
D’un Autre Continent, curated by Suzanne Page, ARC2, Musée d’Art Modern de la ville de Paris, Paris, France
Recent Australian Painting, Art Gallery of South Australia, Adelaide, Australia
Drawings, Art Projects, Melbourne, Australia
Vox Pop, National Gallery of Victoria, Melbourne, Australia
Michelle Foundation Collection, National Gallery of Victoria, Melbourne, Australia

1982 4th Biennale of Sydney, curated by William Wright, Art Gallery of New South Wales, Sydney, Australia
Muswellbrook Art Prize (winning entry), Muswellbrook, New South Wales, Australia
White and Black Drawings, Willard Gallery, New York, New York, USA

1981 *Les Oeuvres Plastiques Exposition*, curated by Marie Claude-Jeune, Espace Lyonnais d’Arte Contemporain, Lyon, France
April Show, PS1, New York, New York, USA
Anzart, curated by Ian Hunter, Robert McDougall Art Gallery, Christchurch, New Zealand
Post 80s Video, Action Space Gallery, London, UK
Project Art Gallery (Spring Program), Dublin, Ireland

1979 *Alternatives*, Sydney Biennale, Sculpture Centre, Sydney, Australia
Nexus: 4 Artists, Triskel Art Gallery, Cork, Ireland

1978 *Ten Contemporary Sculptors*, State Office Block, Sydney, Australia
La Trobe University Sculpture Festival, La Trobe University Art Centre, Melbourne, Australia

1977 Mildura Sculpture Triennale, Mildura Arts Centre, Mildura, Australia
Contemporary Art Society Exhibition, Paddington Town Hall, Sydney, Australia

1976 *Four Painters*, Cooks Hill Gallery, Newcastle, Australia

1975 Wynne Exhibition, Art Gallery of NSW, Sydney, Australia
Maitland Bradmill Painting Prize (Syd Ball, Judge), Maitland, Australia
Contemporary Art Society Exhibition, Hogarth Gallery, Sydney, Australia
Red Cross Art Prize (winning entry, John Olsen, Judge), Sydney, Australia

Selected Awards

2005 The Arthur Guy Memorial Painting Prize 2005 (winner), Bendigo Art Gallery, Victoria, Australia
1999 Geelong Contemporary Art Prize (winner), Geelong Art Gallery, Victoria, Australia

1982

Muswellbrook Art Prize (winning entry), Muswellbrook, New South Wales, Australia

1975

Maitland Bradmill Painting Prize (Syd Ball, Judge), Maitland, Australia

Red Cross Art Prize (winning entry, John Olsen, Judge), Sydney, Australia

Selected Collections

- Museum of Fine Art, Boston, Massachusetts, USA
- Zurich Kunsthaus, Zurich, Switzerland
- Exxon Corp. Collection, New York, New York, USA
- Ball State University Collection, Muncie, Indiana, USA
- Solomon R. Guggenheim Museum, New York, New York, USA
- Musée de la Ville de Liège, Liège, Belgium
- Trans-Art Collection, Milan, Italy
- First National Bank of Chicago Collection, Chicago, Illinois, USA
- Westpac Collection, New York, New York, USA
- National Gallery of Victoria, Melbourne, Australia
- Museum of Contemporary Art, Sydney, Australia
- National Gallery of Australia, Canberra, Australia
- Art Gallery of New South Wales, Sydney, Australia
- Art Gallery of South Australia, Adelaide, Australia
- Art Gallery of Western Australia, Perth, Australia
- Queensland Art Gallery, Brisbane, Australia
- National Gallery of New Zealand, Wellington, New Zealand
- Auckland City Gallery, Auckland, New Zealand
- Allen Allen and Hemsley Collection, Sydney, Australia
- ABN Amro, Sydney, Australia
- University of Melbourne Collection, Melbourne, Australia
- Tamworth City Gallery Collection, Tamworth, Australia
- Perc Tucker Regional Art Gallery, Townsville, Australia
- Wollongong City Art Gallery, Wollongong, Australia
- Burnie Municipal Gallery, Burnie, Australia
- Griffith University Collection, Brisbane, Australia
- Darwin Institute of Technology Collection, Darwin, Australia
- Newcastle Regional Art Gallery, Newcastle, Australia
- Philip Morris Collection, Canberra, Australia
- IBM Collection, Melbourne, Australia
- Shell Australia Collection, Melbourne, Australia
- BP Collection, Melbourne, Australia
- Monash University Collection, Melbourne, Australia
- Chartwell Collection, New Zealand
- UBS Collection, Sydney and Melbourne, Australia

戴爾·弗蘭克

1959	生於澳洲新南威爾士
現在	於澳洲辛格爾頓生活及工作
	主要個展
2016	Gow Langsford畫廊，紐西蘭 奧克蘭
	《Sabco牌過氧化物》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
2015	Neon Parc畫廊，澳洲 墨爾本
	Gow Langsford畫廊，紐西蘭 奧克蘭
2014	《小酒杯》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
2013	《沒有人喜歡他》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
	《紅棗蛋奶撻》， 安娜施華茲畫廊，澳洲 墨爾本
2012	《驢子被沉默騎進城內》， Reis畫廊，新加坡
	Art Statements畫廊，中國 香港
	《德文是我最愛的午餐肉》， Gow Langsford畫廊，紐西蘭 奧克蘭
2011	《怪鴨對對碰與毛茸茸湯姆》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
	《茴香》， Reis畫廊，新加坡
	安娜施華茲畫廊，澳洲 墨爾本
2010	《冰河時期》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
	Gow Langsford畫廊，紐西蘭 奧克蘭
2009	Art Statements畫廊，中國 香港
	Gow Langsford畫廊，紐西蘭 奧克蘭
	《巨大的黑色泡泡》， 安娜施華茲畫廊，澳洲 墨爾本
2008	安娜施華茲畫廊，澳洲 悉尼
	《無趣畫作選展》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
2007	《嗓子疼》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
2006	Gow Langsford畫廊，紐西蘭 奧克蘭
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
2004	《近作》， Gow Langsford畫廊，紐西蘭 奧克蘭
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
2003	《工作室大堂展》， 悉尼歌劇院，澳洲 悉尼
	《新作》， 安娜施華茲畫廊，澳洲 墨爾本
	《從布魯斯高速公路遠眺》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
2002	《拒絕色彩》， Gow Langsford畫廊，紐西蘭 奧克蘭
2001	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	Gow Langsford畫廊，紐西蘭 奧克蘭
2000	《狂喜－二十年作品展》， 澳洲當代藝術博物館，澳洲 悉尼
	悉尼新南威爾斯美術館，澳洲 悉尼
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	安娜施華茲畫廊，澳洲 墨爾本
	《初級廣告女郎晶晶小姐－戴爾·弗蘭克與Adam Cullen》， 海澤赫斯特地區畫廊，澳洲悉尼
	Albert Baronian畫廊，瑞士 布魯塞爾

1999	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	卡伊恩·洛夫格羅夫畫廊，美國 洛杉磯
1998	《晶晶的畫》， Bundaberg畫廊，澳洲 昆士蘭（巡迴展：圖文巴地區畫廊，塔姆沃斯城市畫廊，澳洲）
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	《沒曝光紐約畫作一九八五至八六》， Alderton畫廊，澳洲 布里斯班
	安娜施華茲畫廊，澳洲 墨爾本
1997	Gow Langsford畫廊，紐西蘭 奧克蘭（巡迴展：Govett-Brewster畫廊，澳洲 新普利茅斯；
	威靈頓城市畫廊，紐西蘭 威靈頓）
	《電影》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
	安娜施華茲畫廊，澳洲 墨爾本
1996	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	試紙畫廊，澳洲 奧克蘭
	貝拉畫廊，澳洲 布里斯班
	當代攝影中心，澳洲 墨爾本
	《的士高行為主義》， 上羅馬街，澳洲 布里斯班
	《桌球房》， 現代藝術學院，澳洲 布里斯班
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	《香蓮》（雕塑表演）， 117號房間，亞太酒店，澳洲 布里斯班
1995	貝拉畫廊，澳洲 布里斯班
	《雕塑表演》， 羅斯林奧克斯利9號畫廊，澳洲 悉尼
	《戴爾·弗蘭克/Scott Redford》， ISNT畫廊，澳洲 布里斯班
	卡伊恩·洛夫格羅夫畫廊，澳洲 墨爾本
1994	卡伊恩·洛夫格羅夫畫廊，澳洲 墨爾本
	二樓藝術空間，悉尼新南威爾斯美術館，澳洲 悉尼
	好望角舍曼畫廊，澳洲 悉尼
	《私人參觀》， Hugh Jamieson收藏，澳洲 新南威爾士
	Jack Shainman畫廊，美國 紐約
	《一九八零至一九九四年畫作回顧展》， 臥龍崗城市畫廊，澳洲 新南威爾士
	《Unseen 1984 Exhibition》，卡伊恩·洛夫格羅夫畫廊，澳洲 墨爾本
	《愛情衛星》（與澳洲國立美術館合作《視覺現實》）， 坎培拉當代藝術空間，澳洲 坎培拉
1993	索蘭德畫廊，澳洲 坎培拉
	貝拉畫廊，澳洲 布里斯班
	《一九八零至一九九二年畫作回顧展》， 蒙納士大學美術館，澳洲 墨爾本
	《一九八零至一九九二年畫作回顧展》， 珀斯當代藝術學院，澳洲 珀斯
	好望角舍曼畫廊，澳洲 悉尼
	Albert Baronian畫廊，比利時 布魯塞爾
1992	紐卡斯爾區域美術館，澳洲 新南威爾士
	羅斯林奧克斯利9號畫廊，澳洲 悉尼
	南澳當代藝術中心，澳洲 阿德萊德
	Nolan畫廊，澳洲 坎培拉
	卡伊恩·洛夫格羅夫畫廊，澳洲 墨爾本
	碧綠別墅，馬來西亞 吉隆坡
	羅斯林奧克斯利9號畫廊，澳洲 悉尼

1991

羅斯林奧克斯利9號畫廊，澳洲 悉尼
現代美術學院，澳洲 布里斯班
塔姆沃斯城市畫廊，澳洲 新南威爾士
德意志布魯斯域街，澳洲 墨爾本

1990

Milburn+Arte畫廊，澳洲 布里斯班
德意志布魯斯域街，澳洲 墨爾本
羅斯林奧克斯利9號畫廊，澳洲 悉尼
《雕塑和建設》，澳洲 布里斯班

1989

Milburn+Arte畫廊，澳洲 布里斯班
羅斯林奧克斯利9號畫廊，澳洲 悉尼

1988

Jack Shainman畫廊，美國 紐約
Milburn+Arte畫廊，澳洲 布里斯班
Mon畫廊，澳洲 悉尼
Realities畫廊，澳洲 墨爾本
E.M.R.畫廊，澳洲 悉尼

1987

馬可尼藝術工作室，義大利 米蘭
列日現代藝術別墅博物館，義大利 列日
瑪麗安迪桑畫廊，美國 芝加哥
Realities畫廊，澳洲 墨爾本
Mon畫廊，澳洲 悉尼

1986

Massimo Audiello畫廊，美國 紐約
Polynero畫廊，比利時 安特衛普
Albert Baronian畫廊，比利時 布魯塞爾
Triagono現代藝術館，義大利 那不勒斯
羅斯林奧克斯利9號畫廊，澳洲 悉尼

1985

美術宮（Albert Baronian畫廊），比利時 布魯塞爾
Barbara Farber畫廊，荷蘭 阿姆斯特丹
羅斯林奧克斯利9號畫廊，澳洲 悉尼
澳洲國家大學藝術學院畫廊，澳洲 坎培拉
坎納維耶洛藝術工作室，義大利 米蘭

1984

坎納維耶洛藝術工作室，義大利 米蘭
羅斯林奧克斯利9號畫廊，澳洲 悉尼
墨爾本大學畫廊，澳洲 墨爾本
現代藝術學院，澳洲 布里斯班
Monique Knowlton畫廊，美國 紐約

1983

Foder博物館，荷蘭 阿姆斯特丹
羅斯林奧克斯利9號畫廊，澳洲 悉尼

1982

Tanit畫廊，德國 慕尼黑
羅斯林奧克斯利9號畫廊，澳洲 悉尼
Severina Teucher畫廊，瑞士 蘇黎世

1981

Acme畫廊，英國 倫敦
PS1，美國 紐約
Praxis畫廊，澳洲 珀斯

1980

Fernando Pellegrino畫廊，義大利 博洛尼亞
藝術項目中心畫廊，愛爾蘭 都柏林
年輕藝術家會，匈牙利 布達佩斯

1979

Sixto Notes畫廊，義大利 米蘭
實驗藝術基金會，澳洲 阿德萊德

主要群展

2016

《回憶的巨廈》，保羅·穆爾豪斯策展，藝術門，中國 香港
《舞動的雨傘》，海德現代藝術博物館，澳洲 墨爾本
《圖畫》，Neon Parc畫廊，澳洲 墨爾本
《今朝、明日與昨天》，Natasha Bullock策展，澳洲當代藝術博物館，澳洲 悉尼
《閉嘴畫吧》，維多利亞國家美術館，澳洲 墨爾本
《似火美豔》，維多利亞國家美術館，澳洲 墨爾本

2015

《Sky, Night, Silver and Words》Art Statements畫廊，中國 香港
《Tony Clark, Dale Frank, Kathy Temin & Jenny Watson群展》，羅斯林Oxley9畫廊，澳洲 悉尼

2014

《2014年澳洲阿德萊德雙年展：黑暗的心臟》，阿德萊德藝術畫廊，南澳洲
《轉型》，Art Statements畫廊，香港
《抽象》，貝納拉美術館，維多利亞

2013

《私人結構》，第55屆威尼斯雙年展，義大利 威尼斯
《充滿活力的物質》，TarraWarra博物館。澳洲
《年歲與日漸增》，格里菲斯大學美術館，布里斯班
《混合磁帶1980年代：挪用，亞文化，風骨》，維多利亞國家畫廊，澳洲 墨爾本
《光世界》，查爾斯達爾文大學美術館；坎培拉國家圖書館；Anne & Gordon Samstag美術館；南澳大學
阿德萊德和藝術的伊恩·波特博物館

2012–13

《氣泡藝術，香檳州！》藍斯美術館，法國 藍斯

2011

《青春永駐：海德30年間回顧展》，墨爾本海德現代美術館
《內心世界：肖像和心理學》，國家肖像畫廊，坎培拉

2010

《第17屆悉尼雙年展：距離之美一生存在風雨飄搖時代的歌曲》

2008

《當代澳洲：樂觀主義》，昆士蘭藝術博物館與現代藝術博物館，布里斯班畫廊
《NEO GOTH：回歸黑色》，昆士蘭大學美術館，澳洲 布里斯本

2007

《藝術的一年》，S.H.歐文畫廊，澳洲 悉尼
《奇怪的貨物：當代藝術是邂逅的狀態》，紐卡斯爾地區美術館，布洛肯希爾地區藝術畫廊，本迪戈藝術畫廊，
橙地區畫廊，沃加沃加美術館和特威德河區畫廊

2006

《序一身體物質》，莫納什大學博物館前，澳洲 墨爾本
《平行生命：當代澳洲繪畫》，Tarrawarra雙年展，Tarrawarra博物館，維多利亞 希爾斯維爾

2005

《Frieze》，Gow Langsford畫廊，奧克蘭
《繪畫的中心》，紐卡斯爾地區美術館，新南威爾士州，
《2005年紀念亞瑟·卡爾繪畫大獎賽》，本迪戈藝術畫廊，澳洲 維多利亞

2004

《Auto Fetish: Mechanics of Desire》，紐卡斯爾地區美術館，新南威爾士州 紐卡斯爾
《昏厥》，澳洲當代藝術中心（ACCA），墨爾本
《三通抽象》，莫納什MUMA大學博物館，澳洲 墨爾本

2003

《被選擇的當代藝術》，Margaret Moore and Anna Schwartz畫廊，澳洲 珀斯

2002

《藝術的一年》，S.H.歐文畫廊，澳洲 悉尼

《對談中》，昆士蘭大學美術館，澳洲 布里斯本

《與Whitley同在沙灘上》，佈雷特懷特利工作室，澳洲 悉尼

《田野調查：澳洲藝術1968–2002》，維多利亞國家美術館，澳洲 墨爾本

《潛意識：25年西農收藏的澳洲藝術》，西澳洲藝術館，澳洲 珀斯

《Dirty Dozen》，羅斯林Oxley9畫廊，澳洲 悉尼

《開頭的二十年》，羅斯林Oxley9畫廊，澳洲 悉尼

2001

《low-down》，莫納什大學美術館，澳洲 墨爾本

2000

《欲望》，皇家墨爾本理工RMIT畫廊，澳洲 墨爾本

《Monochrome純色》，昆士蘭大學美術館，澳洲 布里斯本

1999

《主客場》，Auckland Art Gallery，紐西蘭 奧克蘭

《道德幻覺：希區柯克流派》，當代美術館，澳洲 悉尼

《吉隆當代藝術獎一冠軍》，吉朗美術館

《Funk de Siècle》，海德現代美術館，澳洲 墨爾本

《探索行為：常駐館當代藝術》，國家美術館當代藝術，澳洲 墨爾本

1998

《分子現實》，實驗藝術基金會，阿德萊德

《Mécénat藏品》，謝爾曼畫廊（哈格雷夫），澳洲 悉尼

《神話中的女性》，莫納什大學美術館，澳洲 墨爾本

《Blue Annendale》，安南岱爾畫廊，澳洲 悉尼

1997

奧爾德頓畫廊，布里斯班

《It's a Guitar Shaped World III》，塔姆沃思城市規劃展覽館，塔姆沃思

《NOW現在》，貝拉斯畫廊，澳洲 布里斯本

《死者孫》，悉尼藝術畫廊，澳洲 新南威爾士州，

《身份（男）不明》，南澳洲當代藝術中心，澳洲

1996

《隱藏的寶藏II》，SH歐文畫廊，澳洲 悉尼

《阿德萊德雙年展》，阿德萊德藝術畫廊，南澳洲

《新收藏》，莫納什大學，澳洲 墨爾本

《甜又粘》，班達伯格藝術中心

《澳洲：熟悉又陌生》，首爾藝術中心，韓國 首爾

1995

《Imants Tillers》，卡林Lovegrove的畫廊，澳洲 墨爾本

羅斯林Oxley9畫廊，澳洲 悉尼

《澳洲版畫觀1984–1994》，墨爾本國家美術館，澳洲 墨爾本

《聖誕秀》，彼得·貝拉斯畫廊，澳洲 布里斯班

1994

Karyn Lovegrove畫廊，墨爾本

《走出模擬》，普利姆索爾畫廊，澳洲 霍巴特

《麥考伊獎展》，維多利亞，墨爾本國家美術館

《澳洲25年表演藝術》，伊萬·多爾蒂畫廊，澳洲 悉尼

《希望的面孔》，悉尼藝術畫廊，澳洲 新南威爾士州

《虛擬實境—首屆雙年展》，國家美術館，澳洲 坎貝

1993

《束手無策》，當代美術館，澳洲 悉尼

《Human人類》，國家美術館，澳洲 坎培拉

1992

《模仿假設論》，薩頓畫廊，澳洲 墨爾本

《草稿》，Gow Langsford畫廊，奧克蘭

1991

《宮廷和弄臣》，Ars Multiplacata畫廊，澳洲 悉尼

《Prolepsis》，國家藝術館，吉隆坡

《密度適中：澳洲當代素描和照片》，澳洲國家美術館，坎培拉

《當代澳洲藝術家群展》，德意志布勞恩斯魏克街，墨爾本

《平庸的藝術》，Art Space，澳洲 悉尼

《模仿假設論》，貝拉斯畫廊，澳洲 布里斯本

《電子頁面發展史》，阿姆斯特丹當代美術館，阿姆斯特丹

1990

《交叉電流》，當代新西蘭，懷卡托當代藝術和歷史博物館，澳洲 漢密爾頓

羅斯林Oxley9畫廊，澳洲 悉尼

《現成的迴旋鏢：悉尼8日雙年展》，悉尼藝術畫廊，澳洲 新南威爾士州

《綠色和平組織效益展覽》，林登畫廊，墨爾本

《100藝術家反對動物實驗》，德意志布勞恩斯魏克街，墨爾本

1989

《瓦謝》，網站畫廊，澳洲 布里斯本

《I.C.I.當代藝術收藏》，澳洲當代藝術中心，墨爾本;巴拉瑞特美術館

昆士蘭州東南部，圖文巴大學

1988

《澳洲藝術：1960後》，格特魯德街，澳洲 墨爾本

《宇宙》，城市規劃展覽館，澳洲 墨爾本

《高級澳洲繪畫》，奧克蘭市美術館，奧克蘭;羅伯特·麥克杜格爾美術館，基督城

《澳洲繪圖》，澳洲國家美術館，澳洲 坎培拉

《新一代（1983–1988）》，澳洲國家美術館，澳洲 坎培拉

1987

《反諷，幽默、異議》，曼利美術館和博物館，澳洲 悉尼

《原始繪畫》，海德公園美術館，澳洲 墨爾本

《自然重新定義》，畫廊西格爾-斯坦伯格，加拿大 蒙特利爾

《記錄》，丹尼爾·紐堡畫廊，美國 紐約

《圖紙》，56街，美國 紐約

《澳洲二百年PERSPECTA》，新南威爾士州，悉尼藝術畫廊;西澳洲，珀斯美術館

《澳洲展》，法蘭克福藝術協會，法蘭克福; Wuttembergische藝術協會，斯圖加特

《科學是什麼》，墨爾本大學美術館，澳洲 墨爾本

《澳洲當代繪畫》，海德公園和美術館，澳洲 墨爾本

傑克Shainman畫廊，美國 紐約

《回饋：澳洲繪畫復興1976–1986》，國家維多利亞墨爾本圖庫，澳洲 墨爾本

1986

《米蘭+12》，OSAON迪中心當代藝術，米蘭

《這15年阿爾伯特Baronian》，博物館國際Cultureel中樞，安特衛普

《普通人》，蘇黎世論壇（芭芭拉·法伯圖庫），蘇黎世

《新世代：紐約五位藝術家群展》，謝格爾斯坦伯格畫廊，加拿大 蒙特利爾

《新品-近代歐洲藝術》，芝加哥博物館，美國 芝加哥

1985

《違禁品》，羅斯林Oxley9畫廊，澳洲 悉尼

《戴爾弗蘭克/羅伯特·阿古斯》，UNIMEDIA畫廊，熱那亞

《澳洲視野》，昆士蘭美術館，布里斯班，新南威爾士州，悉尼藝術畫廊;西澳洲，珀斯美術館

1984

《分身/覆蓋》，主動脈畫廊，阿姆斯特丹

《弗裡曼特爾繪畫展》，弗裡曼特爾藝術中心，弗裡曼特爾

《表>圖像置>登錄》，西澳洲，珀斯美術館，策展人托尼·邦德

《夢想與夢魘》，羅斯林Oxley9畫廊，澳洲 悉尼

《符號、徽和簽名》，戈維特布魯斯特藝術畫廊，新普利茅斯

《眼上的圖案的想像》，Carla Feishci，義大利 塞斯特裡萊萬泰

《美國觀點：澳洲近代藝術》，索羅門·古根漢博物館，美國 紐約

《打起精神》，莫尼克·諾爾頓畫廊，美國 紐約

1983 《藝術與評論：景觀郵報批評家》，蘭法奇宮，義大利 比薩

《高聳的罌粟花》，墨爾本大學美術館，澳洲 墨爾本

《Perspecta 83》，新南威爾士州美術館，澳洲 悉尼

《文明的結束》- 第二部，尤因畫廊，澳洲 墨爾本

《地方》，Gimpel Fils畫廊，倫敦

《De Goddeliik Komedie （神聖喜劇）》，t'Venster畫廊，荷蘭 鹿特丹

《馬斯特里赫特》，荷蘭 鹿特丹和Bonnefantan博物館

《生活中的臉和肖像》，海德公園畫廊，澳洲 墨爾本

《在其他歐洲大陸》，ARC2，巴黎現代藝術博物館 法國 巴黎

《澳洲近期繪畫》，南澳美術館，澳洲 阿德萊德

《素描》藝術項目，澳洲 墨爾本

《Vox Pop》，維多利亞國家美術館, 澳洲 墨爾本

《蜜雪兒基金會收藏展》，維多利亞國家美術館, 澳洲 墨爾本

1982 第四屆悉尼雙年展, 新南威爾士美術館, 澳洲 悉尼

《Muswellbrook 藝術獎》，澳洲 馬瑟爾布魯

《白色和黑色素描》，威拉德畫廊，美國 紐約

1981 Les Oeuvres Plastiques博覽會，Lyonnais d'Arte廣場

《當代》，法國 里昂

《四月展》，PS1，美國 紐約

《Anzart》，羅伯特·麥克杜格爾美術館，基督城

1980 《八零後影片展》，行動空間畫廊，英國 倫敦

專案美術館（春季計畫），愛爾蘭 都柏林

1979 《替代品》，悉尼雙年展，雕塑中心，澳洲 悉尼

《Nexus：4位藝術家》，特裡斯克爾藝術畫廊，愛爾蘭 科克

1978 《十大當代雕塑家》，州辦公大樓，澳洲 悉尼

拉籌伯大學雕塑藝術節，拉籌伯大學藝術中心，澳洲 墨爾本

1977 《米爾迪尤拉雕塑三年展》，米爾杜拉藝術中心，澳洲 米爾迪尤拉

《當代藝術協會展》，帕丁頓市政廳，澳洲 悉尼

1976 《四位畫家》，庫克丘畫廊，澳洲 紐卡斯爾

1975 《懷恩獎特展》，新南威爾士美術館，澳洲 悉尼

《Maitland Bradmill繪畫大獎》，澳洲 梅特蘭（Syd Ball為評審）

《當代藝術協會展》，霍加斯畫廊，澳洲 悉尼

《紅十字會藝術獎》，澳洲 悉尼

主要獎項

2005 《2005年紀念亞瑟·卡爾繪畫大獎賽》，本迪戈藝術畫廊，澳洲 維多利亞

1999 《哲朗當代藝術獎一冠軍》，哲朗美術館，澳洲 維多利亞

1982 《Muswellbrook藝術獎》，澳洲 馬瑟爾布魯

1975 《Maitland Bradmill繪畫大獎》（Syd Ball為評審），澳洲 梅特蘭

《紅十字會藝術獎》，澳洲 悉尼

主要收藏

波士頓美術館，美國 波士頓

蘇黎世美術館，瑞士 蘇黎世

Exxon公司收藏，美國 紐約

鮑爾州立大學收藏，美國 印第安那州

索羅門·古根漢博物館，美國 紐約

Musée de la Ville de Liège，比利時 列日

跨藝術收藏，義大利 米蘭

芝加哥第一國家銀行收藏，美國 芝加哥

西太平洋收集，美國 紐約

維多利亞國立美術館，澳洲 墨爾本

悉尼當代美術館，澳洲 悉尼

澳洲國家美術館，澳洲 坎培拉

新南威爾士美術館，澳洲 悉尼

南澳美術館，澳洲 阿德萊德

西澳美術館，澳洲 珀斯

昆士蘭美術館，澳洲 布里斯班

新西蘭國家美術館，新西蘭 惠靈頓

奧克蘭城市展覽館，新西蘭 奧克蘭

阿倫·阿倫和昂斯萊收藏，澳洲 悉尼

荷蘭銀行，澳洲 悉尼

澳洲墨爾本大學收藏，澳洲 墨爾本

塔姆沃思市畫廊收藏，澳洲 塔姆沃思

普斯塔克地方美術館，澳洲 湯斯維爾

伍倫貢市美術館，澳洲 伍倫貢

伯尼畫廊，澳洲 伯尼

格里菲斯大學收藏，澳洲 布里斯班

查理斯達爾文大學收藏，澳洲 達爾文

紐卡斯爾地區美術館，澳洲 紐卡斯爾

菲力浦莫里斯收藏，澳洲 坎培拉

IBM收藏，澳洲 墨爾本

殼牌澳洲收藏，澳洲 墨爾本

英國石油公司收藏，澳洲 墨爾本

莫納什大學收藏，澳洲 墨爾本

查特韋爾收藏，新西蘭

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HK SOHO 香港蘇豪	G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan, Hong Kong, tel (852) 2857 1328 香港上環皇后大道西189號西浦189地下及一樓
Shanghai 上海	181 Middle Jiangxi Road, G/F, Shanghai, China 200002, tel (8621) 6323 1989 中國上海市江西中路181號 郵編200002
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