





DAVID THOMAS

PAINTINGS: INSTALLATIONS AND PHOTOPAINTINGS

ESSAY BY MAX DELANY

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ESSAY

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DAVID THOMAS: DAS MONOCHROME UND ANDERE DINGE IN DER ZEIT

DAVID THOMAS : THE MONOCHROME AND OTHER THINGS IN TIME

ALS HAUPTPROTAGONIST AM ANFANG und Ende modernistischer Abstraktion führte die Monochromie ein komplexes und dauerhaftes Leben—mit einer zweifellos gespaltenen Subjektivität—, das von ergebenen Anhängern unterschiedlicher Überzeugungen vorangetrieben wurde.

In Händen mancher wurde die Monochromie als ein idealer, absoluter Raum erhabener Schönheit, Freiheit und metaphysischer Tiefe ausgearbeitet; für andere wurde es für eine nicht illusionistische und materialistische Weltanschauung eingesetzt; eine unteufel plastische Oberfläche, die nüchtern über das Hier und Jetzt verriet.

Wenn auch das Monochrome einerseits als bejahende Erklärung der Unabhängigkeit des Gemäldes, als Nullpunkt einer von den Repräsentationsforderungen befreiten Kunstform, eingesetzt wurde, so wurde es jedoch in gleichem Maße als Form der Verneinung von Idealismus und Illusion sowie der Malerei selbst verwendet.

Trotz der scheinbaren Einfachheit des Monochromen—bei dem nur eine einzige Farbe auf den Gemäldeträger aufgetragen wird—bearbeiten Verfechter des Monochroms das Spektrum seiner Möglichkeiten und Polaritäten.¹

Für einen Künstler David Thomas' Generation war die Monochromie—und die geometrische Abstraktion im Allgemeinen—in den 80er Jahren ein Erbe historischer Probleme bzw. un verrichteter Dinge, das auf abwechslungsreiche Weise wiederbelebt, überlebt, korrumpiert oder verletzt werden sollte. Während einige Künstler versuchten, erneut Leben in das modernistische Unternehmen (wieder) einzuhauen, wandten sich andere der Abstraktion als Leichenbestatter zu, um den Tod des Leichnams zweifelsfrei belegen zu können. Wo der Tod festgestellt worden war, setzte eine abartige Nekrophilie ein, bei der abstrakte Kunst allen Arten von Wiederbelebungen und Schändungen unterworfen war ... genug um Tote zu wecken.

David Thomas' Beschäftigung mit der Monochromie ist mal spekulativ und reflexiv, mal ehrfürchtig doch gleichzeitig unorthodox. Er setzt das Monochrome zusammen mit anderen Elementen ein—Fotografie, Installation, Serienmalerei—und platziert sie „in die Welt“ als Intervalle des alltäglichen Gefüges. Thomas bezeichnet seine Arbeiten als „Zusammenstellungen“—ein von Henri Bergsons Schule abgeleiteter Begriff—, die es Dingen, die vom Wesen her unterschiedlich sind, ermöglichen, während der Zeit, in der sie betrachtet werden, in Einklang zu kommen.

Thomas' Gemälde, Fotogemälde und Installationen integrieren Komplexität mit scheinbar einfachen Mitteln. Es handelt sich um langsame Werke, die Wahrnehmungs—und Deutungsverlagerungen bzw. laut Ansicht des Künstlers „ein Fortschreiten von Bedeutung“ erkennen lassen. Indem Thomas das Monochrome in Beziehung mit anderen konventions—und bedeutungsgebenden Parametern stellt, ermöglicht er die Koexistenz scheinbar gegensätzlicher Impulse: Materielle und metaphysische, malerische und räumliche, illusionistische und konkrete,

{1}
Interpretation
über die
Entwicklung
monochromer
Malerei in
Australien und
ihre Beziehung zu
internationalen
Tendenzen,
siehe David
Pestorius (ed.),
Monochromes,
University
Art Museum,
University of
Queensland,
Brisbane 2001.

AS A KEY PROTAGONIST in the beginning, and end, of modernist abstraction, the monochrome has led a complex and enduring life—with a decidedly split subjectivity—urged on by devout followers of diverse persuasions.

In some hands the monochrome was elaborated as an ideal, absolute space of sublime beauty, freedom and metaphysical depth; for others it was put to the service of a non-illusionistic and materialist view of the world; a flat plastic surface which spoke, matter-of-factly, of the here and now.

If the monochrome was employed as an affirmative declaration of painting's autonomy, the ground-zero condition of an art form freed from the demands of representation, it was equally deployed as a form of negation, against idealism and illusion, and against painting itself.

Notwithstanding the apparent simplicity of the monochrome—a singular colour applied to a painting support—proponents of monochrome painting cover the spectrum of its possibilities and polarities.¹

For an artist of David Thomas' generation, the monochrome—and geometric abstraction more generally—were inherited in the 1980s as historical problems, or as unfinished business: to be variously revived, survived, corrupted or transgressed. Whilst some artists sought to breathe life back into the modernist enterprise, others turned to abstraction as undertakers, to verify that the corpse was indeed dead. Where death had been established, a perverse necrophilia set in, with abstract art subject to all manner of resuscitations and defilements... enough to wake the dead.

David Thomas' engagement with the monochrome is at once speculative and reflexive, reverential yet unorthodox. He employs the mono-chrome in conjunction with other elements—photography, installation, serial painting—situating them 'in the world', as intervals in the fabric of everyday life. Thomas refers to his works as 'composites'—a term derived from Henri Bergson's thinking—enabling things which are different in kind to be reconciled over the time of viewing.

Thomas' paintings, photopaintings and installations accommodate complexity within apparently simple means. They are slow works which reveal shifts in perception and reading, or as the artist suggests, 'a movement of meaning'. By situating the monochrome in relationship to other codes and signifiers, Thomas allows apparently contradictory impulses to coexist: material and metaphysical, pictorial and spatial, illusionist and concrete, conceptual and experiential issues are brought into a relational context, capable of being read and understood over time.

Thomas' early work explored the relationship between painting and perception in figurative paintings which reflected on the act of looking. *Walkerville* 1981 depicts

{1}
For an account
of the development
of monochrome
painting in
Australia, and
its relationship
to international
tendencies, see
David Pestorius
(ed.), *Monochromes*,
University Art
Museum, University
of Queensland,
Brisbane 2001.

begriffliche und auf Erfahrung beruhende Kernfragen werden in einen Bezugszusammenhang gestellt, der mit der Zeit interpretiert und verstanden werden kann.

Thomas' frühe Werke erforschten die Beziehung zwischen Malerei und Wahrnehmung in bildlichen Gemälden, die sich mit dem eigentlichen Vorgang des Betrachtens befassten. *Walkerville* 1981 stellt die Fensterwand eines Bungalows in einer Landschaft dar, wobei Form und Inhalt auf subtile Weise zwischen dem Betrachteten und dem Gestalteten abgewogen sind. Mit seinem Spiel mit Reflexion und Transparenz, Oberfläche und Tiefe, Innerem und Äußeren handelt dieses bescheidene Gemälde einer komplexen Räumlichkeit von einem Paradox, das seither die Gemälde des Künstlers nährt.

Während der späten 1980er und der 90er Jahre manifestierten sich diese Kernpunkte in abstrakten Gemälden, in denen schrille Farbtonkontraste und chromatische Kontraste verwendet wurden—dynamische, gelegentlich verschwommene Flächen in gelb und schwarz, die Kernfragen illusionären Raums und konkreter Oberfläche für gedankliche Zwecke im gleichen Werk lösen wollten. Seine auf Zeit und Dauer bezogenen Installationen und Kollaborationen platzierten die Betrachter innerhalb tatsächlichem und Raum der Malerei, und betonen hierdurch deren Rolle als aktive, teilhabende Akteure inmitten von Zeit, Ort und Kultur.

Thomas begann mit seiner schwarzen Reflexionsmalerei in den späten 1990ern unter Bezugnahme auf einen weit zurückgehenden Stammbaum von Reflexionsgemälden vom Mittelalter bis in die Neuzeit in sowohl östlichen als auch westlichen Kulturen. Thomas' widerspiegelnde Oberflächen entwickelten sich als Antwort auf existenzielle Überlegungen und platzierten den Betrachter wiederum in realem Raum und in realer Zeit, wodurch der örtliche Einfluss und sozialer Bezug den monochromatischen Horizont erweiterten. In dieser Hinsicht stehen sie im Zusammenhang mit Ian Burn's *Reflex Paintings* aus dem Jahre 1967. Staub, Licht, Reflexion und Maßstab wurden zur Erweiterung der Bandbreite physischer und zeitlicher Interpretationen eingesetzt.

Bei den schwarzen Reflexionsgemälden handelt es sich um Leinwände oder Oberflächen, auf denen das Spiel des Lichtes, das Drama des Raums und das Erlebnis des Betrachtens—als die angemessensten Mittel der Schwerpunktlegung auf die Sprache und Erkenntnislehre von Malerei und Wahrnehmung selbst—aufgeführt werden sollen.

Anstelle wie beispielsweise im *Walkerville*—Gemälde die Wahrnehmung des Künstlers darzustellen oder aufzuzeichnen, schaffen die schwarzen Reflexionsgemälde die Voraussetzungen dafür, dass die Wahrnehmung vom Betrachter, der zum aktiven Teilnehmer am Erlebnis und den begrifflichen Implikationen des Werkes wird, erkannt und erlebt wird. Entsprechend der Verwendung von Komplexität seitens des Künstlers kann schwarz in diesen Arbeiten als eine Mischung aller Pigmente betrachtet werden.

the window-wall of a bungalow within a landscape, its form and content finely balanced between the observed and constructed. In its play of reflection and transparency, surface and depth, interior and exterior, this modest painting of complex space turns on a paradox which has sustained the artist's paintings ever since.

The late 1980s and 90s saw these issues manifest in abstract paintings employing high-keyed tonal and chromatic contrasts—dynamic, sometimes blurred fields of yellow and black, which sought to resolve issues of illusory space and concrete surface, for contemplative reasons in the same work. His durationally-based installations and collaborations located the viewers within actual and pictorial spaces, emphasising their role as active, embodied agents, amid time, place and culture.

Thomas commenced his black reflection paintings in the late 1990s, with reference to a long lineage of reflection paintings, from medieval to contemporary times, in both eastern and western cultures. Developed in response to existential considerations, and again locating the viewer in real time and space, Thomas' reflective surfaces saw local inflection and social reference enter the monochromatic field. In this sense they relate to Ian Burn's reflex paintings of 1967. Dust, light, reflection and scale were employed to expand the range of physical and temporal readings.

The black reflection paintings are a screen or surface on which to stage the play of light, the drama of space, and the experience of looking ... as the most appropriate means to focus upon the language and epistemology of painting and perception itself.

Rather than depict or record the artist's perception, as in the *Walkerville* painting, the black reflection paintings establish the conditions for perception to be recognised and experienced by the viewer, who becomes an active participant in the experience and conceptual implications of the work. In keeping with the artist's embrace of complexity, black in these works can be seen as a mixture of all pigments. In this sense they are monochromes encompassing all colours. With reflective albeit imperfect surfaces—containing dust, residues and subtle traces of their manufacture—the black paintings bring non-objective and imagist conventions together, with a perceptual scope which ranges from the mundane to metaphysical.

Thomas' work continues to encourage temporal readings, as the titles of recent series suggest: 'Slowly adjusted paintings'; 'monochromes in the continuum of time'; and the 'Slightly odd paintings', which use timing and humour to defer readings.

His recent series of 'photopaintings' 2003–2007, continues this sense of ambiguous space, of figuration and abstraction, and of complex space/time

In dieser Hinsicht sind dies alle Farben umfassende Monochrome. Mit reflektiven wenn auch unperfekten Oberflächen, die Staub, Rückstände und leichte Spuren ihrer Herstellung enthalten, vereinigen die schwarzen Gemälde ungegenständliche und imagistische Konventionen, einschließlich eines Wahrnehmungsrahmens, der sich vom mondänen zum metaphysischen erstreckt.

Thomas' Werke regen auch weiterhin zeitliche Interpretationen an, wie aus den Titeln neuerer Serien geschlossen werden kann: „Slowly adjusted paintings“ [„Langsam angeglichene Gemälde“], „Monochromes in the continuum of time“ [„Monochrome im zeitlichen Kontinuum“] und die „Slightly odd paintings“ [„Leicht seltsame Gemälde“], die Timing und Humor zur Aufschiebung von Interpretationen verwenden.

Seine neueste Serie an „Photopaintings“ [Fotogemälde] aus den Jahren 2003–2007 setzt dieses Gefühl von mehrdeutigem Raum, figürlicher und abstrakter Darstellung und komplexer Raum-Zeit-Beziehungen in einem einzigen Bild integriert fort. In den *Photopaintings* werden gewöhnliche Fotografien—von öffentlichen Plätzen, Stadtansichten, Parks, Plätzen, Straßen und Brücken—zum Teil von geometrischen Flächen monochromer Malerfarbe (meistens schwarz, gelb oder grün) unkenntlich gemacht. Die Lackfarbe, die glatt und unmoduliert aufgetragen wird, liegt wie eine reflektierende Haut bzw. ein Gegenstand auf der Oberfläche des Werkes.

Wenn die genau bezeichnende Zeitspur der Fotografie uns mit der Vergangenheit verbindet, so bringt uns die nüchterne Stofflichkeit der Malerfarbe direkt zurück in die Gegenwart. Und dennoch überwiegt in diesen hybriden Gebilden eine dritte Wahrnehmung, nämlich eine zukünftige Zeit, die im Lichtstrahl, in der Bewegung der Betrachter und in anderen in der Oberfläche des Werkes reflektierten Nebenerscheinungen (Staub, Architektur, das Anderswo u.a.) aufscheint.

Wenn in den *Photopaintings* Vergangenheit, Gegenwart und Zukunft zusammen treffen, dann vereinigen diese Werke außerdem auseinander strebende malerische Konventionen. Das Eingreifen des Malers arbeitet gegen die Virtualität der Fotografie und unterbricht somit die Illusion von Raumtiefe und erweitert komplexhaft den Begriff des Betrachters als bloß optisches wahrnehmendes Subjekt. Die bildliche Tiefendimension wird von monochromatischen geometrischen Flächen konkreter Präsenz unkenntlich gemacht, was den Blick unterbricht und den Betrachter zwingt, um Ecken zu spähen und das Bild mittels Bewegung, Gedächtnis und Ableitung zu intensivieren. Wenn Licht auf die Haut dieser reflektiven Oberflächen fällt und sich in den Raum des Betrachters zurück projiziert, wird das Foto/Gemälde Teil des Kontinuums von Werk, Betrachter und der sie umgebenden Welt.

Thomas arbeitet innerhalb einer reduzierenden, mit geometrischer und konkreter Kunst verwandten Tradition—ist jedoch gleichermaßen geprägt durch sein beständiges Interesse an Pierre Bonnard, Henri Bergson und Jacques Tati. Doch seine

relationships embedded within a single image. In the *photopaintings*, ordinary photographs—of public sites, urban vistas, parks, squares, roads and bridges—are obscured, in part, by geometric fields of monochrome paint (usually black, yellow or green). Applied evenly, and unmodulated, the enamel paint rests like a reflective skin, or object, on the surface of the work.

If the indexical trace of photography connects us to the past, the literal materiality of paint brings us squarely back into the present. And still, a third sense prevails in these hybrid constructions, a future tense projected in the throw of light, in the movement of viewers, and other incidentals (dust, architecture; the elsewhere and others) which are reflected in the surface of the work.

If the *photopaintings* convene the past, present and future, they also bring together divergent pictorial codes. The painterly intervention works against the virtuality of the photograph, interrupting the illusion of deep space, complicating the idea of the viewer as a simply optical subject. The pictorial realm is obscured by monochromatic geometric fields, concrete presences which interrupt the view, forcing a viewer to glimpse around corners, to augment the image from movement, memory and deduction. As light strikes the skin of these reflective surfaces, projecting itself back into the space of the viewer, the photo/painting becomes continuous with the viewer and world around it.

Working within a reductive tradition, related to geometric and concrete art—and yet equally informed by his ongoing interest in Pierre Bonnard, Henri Bergson and Jacques Tati—Thomas' paintings, photographs and installations can be strangely dreamy and sensuous. Subject to change, flux and mutability, the works gesture to anecdotal elements: the spacious expanse of landscape, the colour of trees, the warm light of the sun—elements which suggest the lyric and romantic over the concrete.

When we look into the artists' studio, or view the paintings in the gallery, we see the constantly changing daylight, and reflected outside world, enter the realm of the painting. These are paintings as transitory structures, which slip between art and the everyday: through their highly reflective surfaces they are linked to the world around them; then, in a passage of matt paint, the viewer is drawn back into the work itself, so that it becomes an autonomous space of reverie, projection and contemplation.

Thomas' paintings are self-reflexive (drawing attention to themselves, to the process of their making), and reflective (drawing attention to the world around them, and their place in the world). This apparently conflicting spatio-temporal character serves to reveal the conditional parameters of painting, and at the same time is concerned with the actual contextual circumstances in which the viewer encounters the work. It is this conjunction which marks Thomas' significant

Gemälde, Fotografien und Installationen können seltsam träumerisch und sinnlich sein. Abhängig von Wandel, Strömung und Veränderlichkeit deuten die Arbeiten auf anekdotische Elemente hin: Die Weitläufigkeit der Landschaft, die Farben der Bäume, das warme Licht der Sonne—Elemente die das Lyrische und Romantische dem Konkreten vorziehen.

Wenn wir einen Blick in das Studio des Künstlers werfen oder die Gemälde in der Galerie betrachten, dann sehen wir das sich ständig ändernde Tageslicht, die sich reflektierende Außenwelt und treten in die Dimension des Gemäldes ein. Es handelt sich hier um Gemälde als transitorische Gebilde, die zwischen Kunst und Alltag hin- und herwechseln: Aufgrund ihrer hochreflektierenden Oberflächen sind sie mit der Welt um sie herum verbunden; dann wird an der Stelle einer matten Farbe der Betrachter wieder in das Werk selbst gezogen, um somit ein autonomer Raum für Träumerei, Projektion und Kontemplation zu werden.

Thomas' Gemälde sind selbstreflexiv (ziehen die Aufmerksamkeit auf sich selbst, auf den Prozeß Ihrer Entstehung) und reflektierend (ziehen die Aufmerksamkeit auf die Welt, die sie umgeben und deren Platz in der Welt). Dieser offensichtlich widersprüchliche raum-zeitliche Charakter dient dazu, die Parameter und Bedingungen des Malens selbst aufzudecken und beschäftigt sich gleichzeitig mit der aktuellen kontextuellen Situation, in der der Betrachter dem Werk begegnet. Genau dieses Zusammentreffen kennzeichnet Thomas' bedeutenden Beitrag: Sein Werk verlangt von uns, auf Wahrnehmung, Einklang und Koexistenz von Dingen zu achten und uns selbst im Vorgang des Betrachtens zur Kenntnis zu nehmen, den Vorgang des Betrachtens zu verstehen.

Das bringt gelegentlich eine seltsam beunruhigende Qualität hervor: Thomas' Gemälde und Installationen befinden sich zwischen Kategorien und springen zwischen Raum und Zeit hin und her. Er würde sagen „inmitten von Kategorien“ und „inmitten des ununterbrochenen Zusammenhangs von Raum und Zeit“. Wie sehr die Werke einem strengen Organisationsprinzip gehorchen oder der Willkür des Alltags überlassen sind, bleibt unklar. Die Werke laden ein, vielfach die Perspektive und den Standort zu wechseln und lenken somit die Aufmerksamkeit von sich ab, zurück in den Raum des Betrachters; sie reflektieren und registrieren, wie wir uns bewegen und uns fühlen.

Dies sind möglicherweise sind Bedingungen einer Sichtweise von Außen. Diese Sichtweise könnte außerdem die Umstände eines australischen Künstlers darstellen: Aus auseinander strebenden und im Gegensatz zu einander stehenden Traditionen, die ihre Konventionen respektieren, schöpfen zu können, ohne deren Gesetzmäßigkeiten unterworfen zu sein. Somit sind wir Zeugen der Fragen von Malerei und Wahrnehmung, die in einem Drama ungewöhnlicher Nähe inszeniert werden.²

Max Delany—Direktor des Monash University Museum of Art, Melbourne.

contribution: his work asks us to be attentive to the perception, reconciliation and coexistence of things, and to register our selves in the act of looking, to *understand* the act of looking.

At times this creates a curiously unsettling quality: Thomas' paintings and installations sit between categories, and with discontinuities of time and space. He might say 'amid categories', and 'amid the continuum of time and space'. The extent to which the works are subject to a strict, organising principle, or abandoned to the randomness of everyday life is unclear. Welcoming multiple perspectives, the works deflect attention away from themselves, back into the space of the viewer; they reflect and record how we move and feel.

These are, perhaps, the parameters of peripheral vision. This peripheral vision might also be the condition of an Australian artist; able to draw from divergent and conflicting traditions, respectful of their codes, without being subject to their laws. In doing so, we are witness to the problems of painting and perception, enacted in a drama of unusual proximity.²

Max Delany—Director, Monash University Museum of Art, Melbourne.

{2}
Max Delany would like to thank David Thomas and acknowledge his contribution to the discussion and development of this text.

{2}
Max Delany möchte David Thomas danken und seinen Beitrag zur Diskussion und Entwicklung dieses Textes anerkennen.

PAINTINGS, INSTALLATIONS & COMPOSITES

REFLECTION PAINTINGS

SLIGHTLY ODD PAINTINGS

DURATION OF LIGHT 1

DURATION OF LIGHT 2

COMPOSITES

MONOCHROMES IN THE CONTINUUM OF TIME





PREVIOUS PAGES:

Black Reflection Painting: Long Duration Piece, 2006. Enamel acrylic and dust on canvas, 92 × 426 cm.

Green Reflection Monochrome in Time, 2006. Enamel and acrylic on Dibond, 14.5 × 100 cm.

Yellow Monochrome in Time, 2006. Enamel and acrylic on Dibond, 14.5 × 100 cm.

THIS PAGE:

ABOVE: *Black Reflection Painting: Black Reflection Square in Space and Time*, 2007 (detail). Enamel and acrylic on canvas, 213 × 183 cm.



Small Black Reflection Painting: (with scratches and dust, white and orange sides), 2006. Enamel and acrylic on wood, 25 × 20 cm.



Black Reflection Painting: Black Reflection Square in Space and Time, 2006. Enamel and acrylic on canvas, 213 × 183 cm.



Black Reflection Painting: Here and Here/Now and Now, 2006. Enamel and acrylic on canvas, 213 × 183 cm.

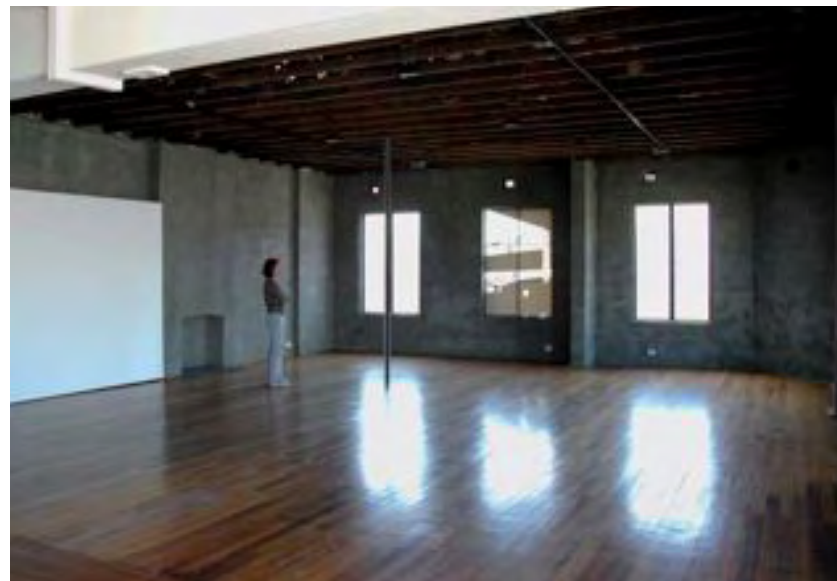
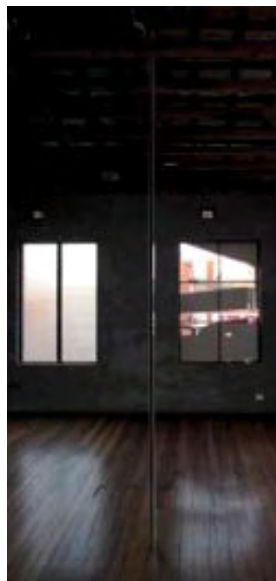
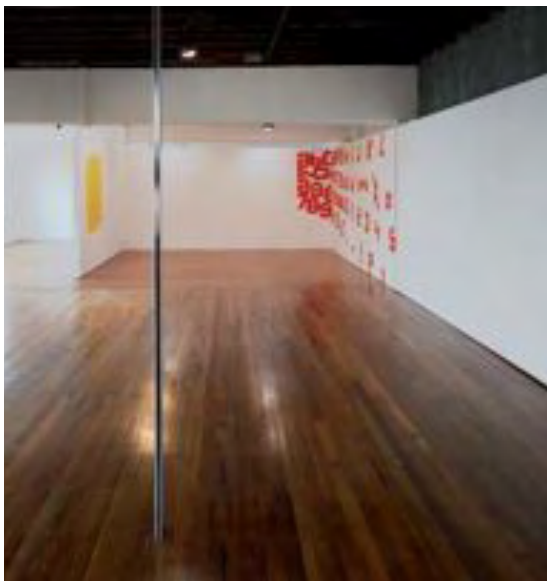


Monochromes in Time: (2 times), 2006-7.
Enamel and acrylic on linen, 40.5 × 40.5 cm.



Green and Black Reflection Painting, 2007.
Enamel and acrylic on linen, 244 × 183 cm.





PREVIOUS PAGES, BOTH IMAGES:

Vertical Black Reflection Piece, 4 vertical brushstrokes in Time, 2006. Acrylic and enamel on aluminium, 350 × 10 × 2.5 cm.

Respirator, Conical, Melbourne

PHOTO: Conical Inc/Christian Capurro.

THIS PAGE, BOTH IMAGES:

Vertical Black Reflection Piece, 4 vertical brushstrokes in Time, 2006. Acrylic and enamel on aluminium, 350 × 10 × 2.5 cm.

Respirator, Conical, Melbourne

PHOTO: Conical Inc/Christian Capurro.

Vertical Black Reflection Piece, 4 vertical brushstrokes in Time, 2006. Acrylic and enamel on aluminium, 350 × 10 × 2.5 cm.

Respirator, Conical, Melbourne.

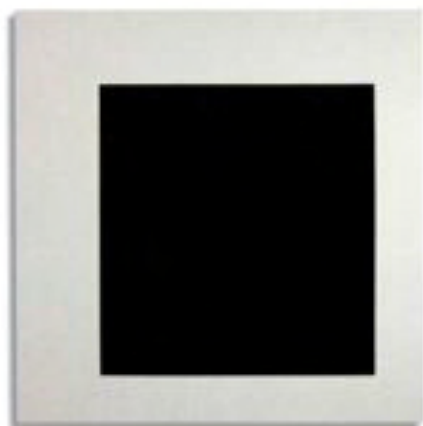
PHOTO: Conical Inc/Christian Capurro.



Green reflection painting (with white and orange sides), 2007. Enamel and acrylic on linen, 20 × 15 cm.

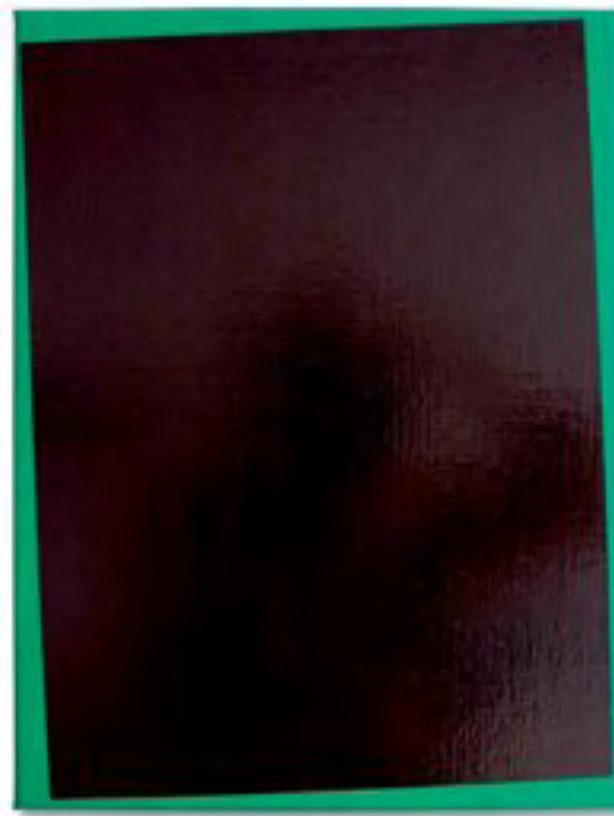


Slightly Odd Painting Green and Black, 2005. Enamel, acrylic on linen and nail, 15.5 × 15.5 cm.



LEFT: *Slightly odd painting: Black and light green*, 2006. Enamel and acrylic on panel, 30.5 × 23 cm.

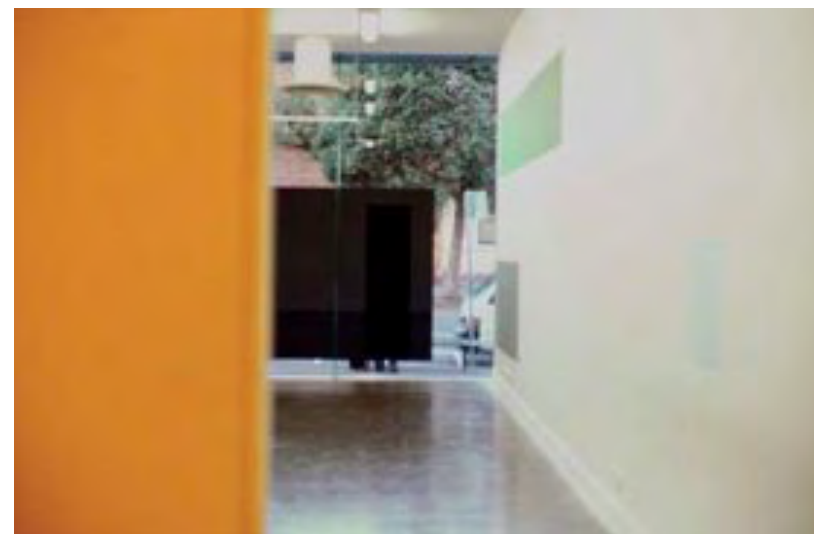
RIGHT: *Slightly Odd Black Reflection Painting (large)*, 2006. Enamel and acrylic on wooden panel, 168 × 168 cm.



THIS PAGE:
Slightly Odd Black and Green Reflection Painting, 2006. Enamel and acrylic on linen, 40 × 30 cm.

FOLLOWING PAGES:
Duration of Light 1, 2004 (installation detail). Acrylic on glass. Project Space, RMIT University, Melbourne.





THIS PAGE, BOTH IMAGES:

Duration of Light 1, 2004 (installation detail).
Acrylic on glass and wall. Project Space, RMIT
University, Melbourne.

THIS PAGE, BOTH IMAGES:

Duration of Light 1, 2004 (installation detail).
Acrylic on glass and wall. Project Space, RMIT
University, Melbourne.

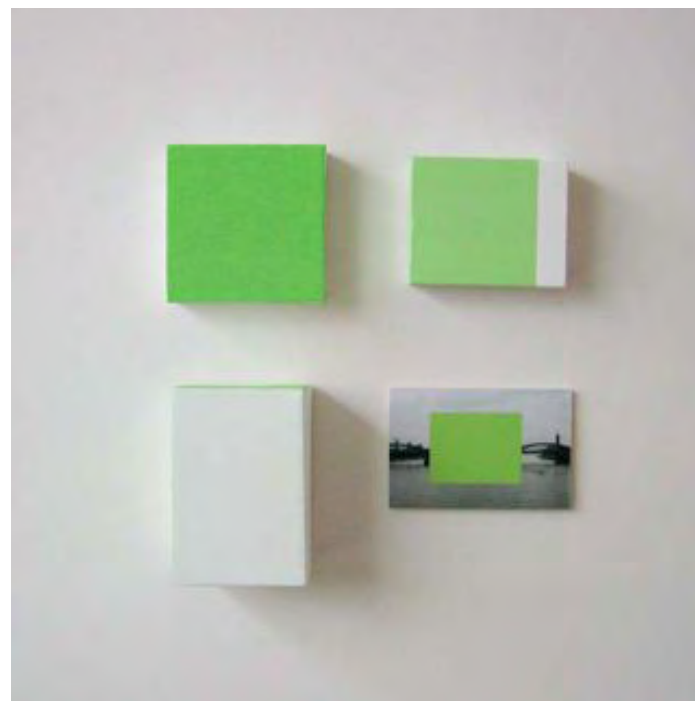
FOLLOWING PAGES:

Duration of Light 2, 2004 (installation detail).
School of Art Gallery, RMIT University, Melbourne.





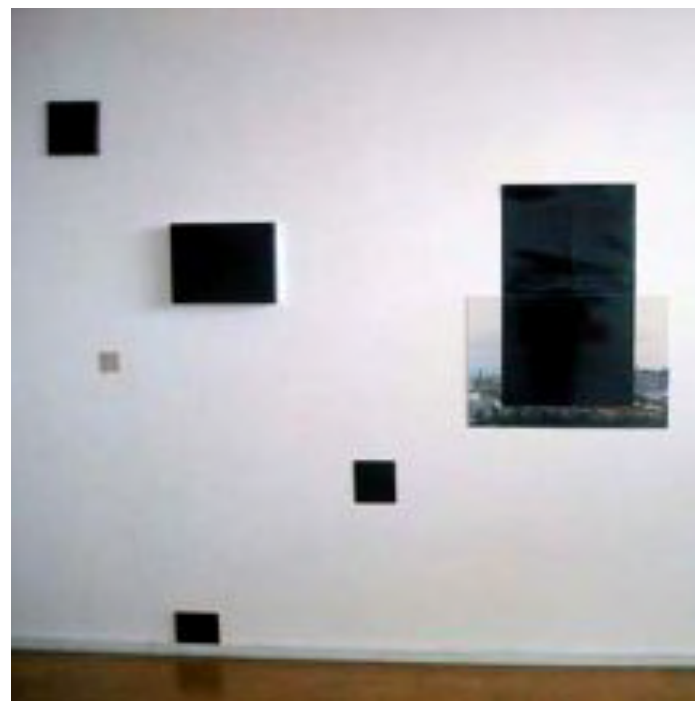
Small Composite: Yellow (Golden), 2005.
Acrylic on canvas and photograph, 42 × 38 cm
overall. Private collection, Australia.



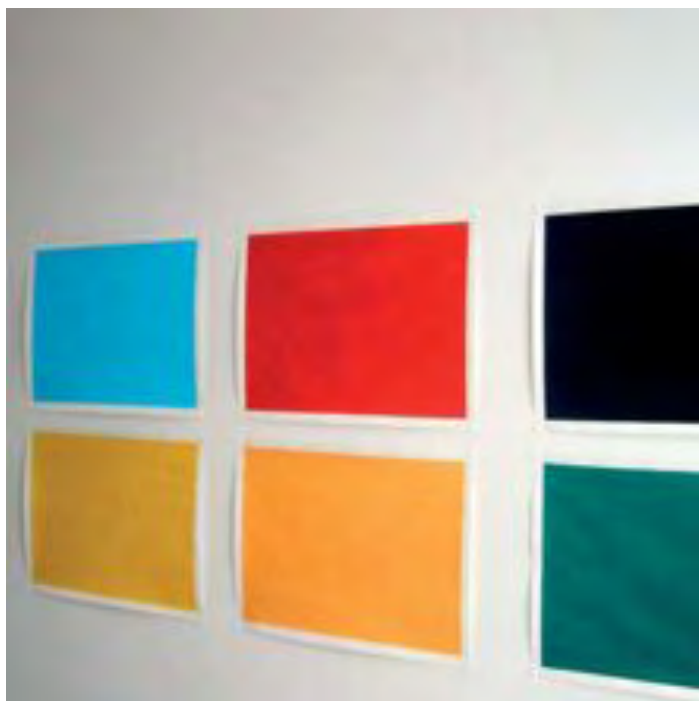
Small Composite: Untitled Light Green (Bridge),
2004. Acrylic on canvas and photograph,
40 × 35 cm overall. Private collection, Australia.



Small Composite: Untitled Green (Berlin), 2005. Acrylic on canvas, canvas board, acetate and photograph, 40 x 45 cm overall.



Large Black Composite, 2004-5 (detail). Enamel on photograph, linen wood and paper, 200 x 300 cm overall.

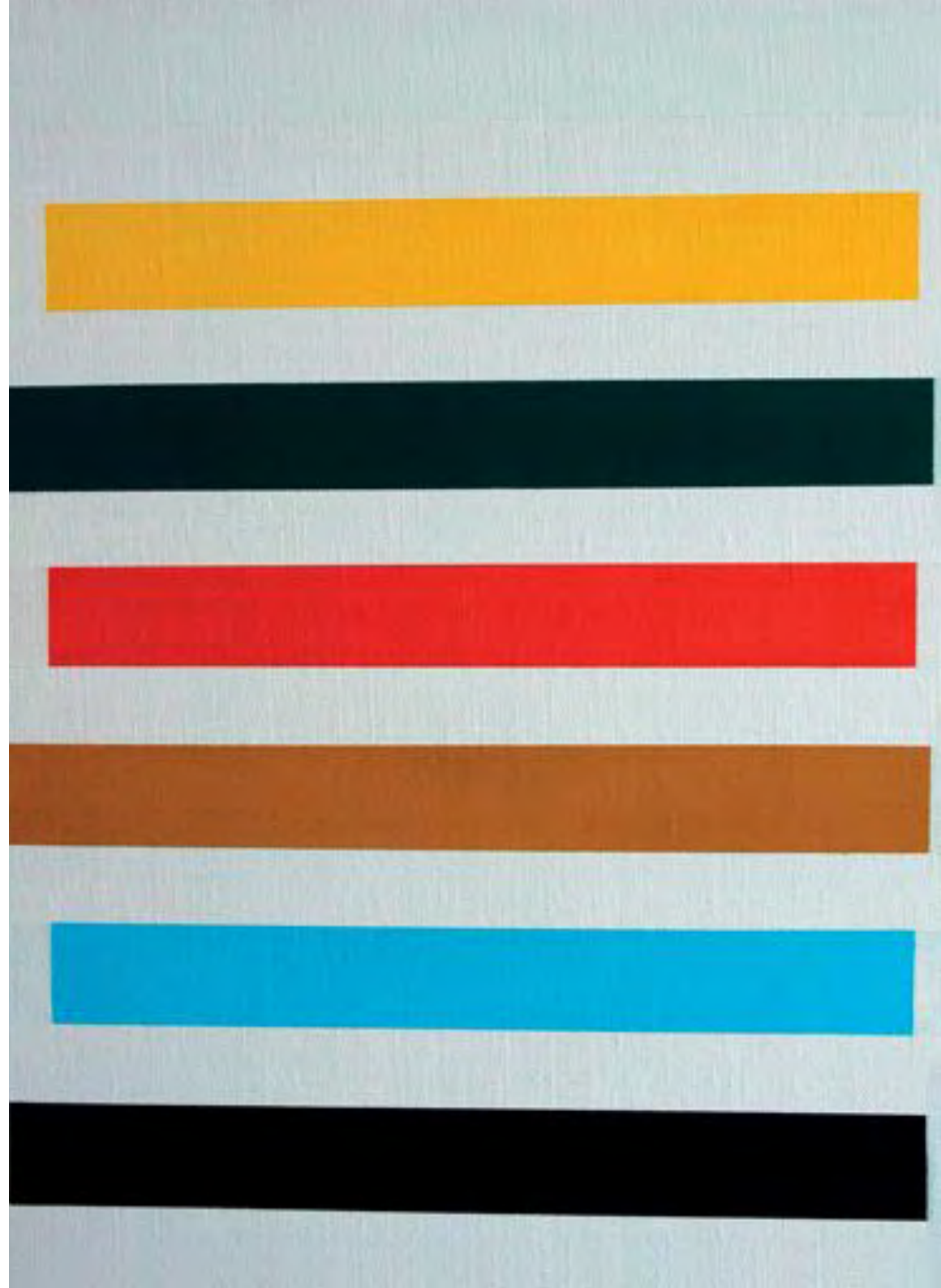


THIS PAGE:

Monochromes in the Continuum of Time,
2004–5. Acrylic on paper, eight sheets,
50 × 76 cm each.

FACING PAGE:

Monochromes in Time and Space, 2005.
Acrylic on linen, 40 × 30 cm.



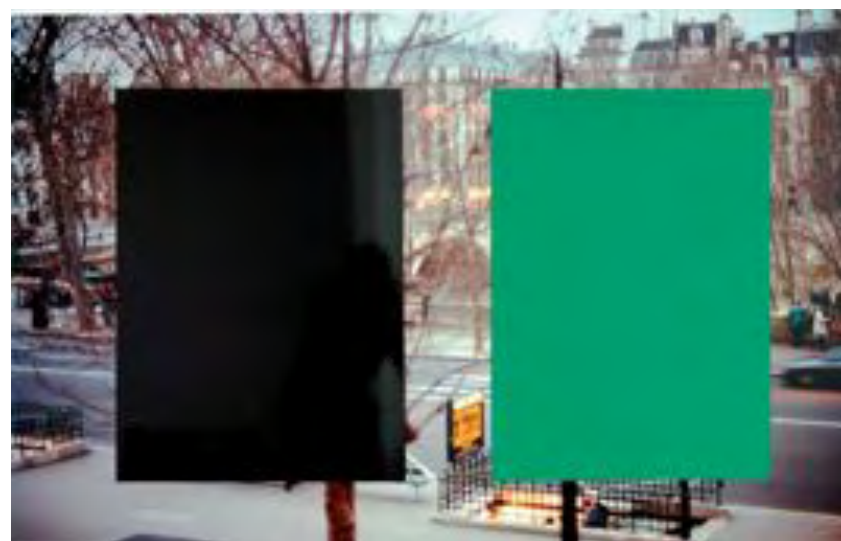


Slowly adjusted painting: Monochromes in Time and Space, 2005. Acrylic on linen, 30 × 40.5 cm.



Composite: Green Stripes (Venice: Conference of the Birds), 2003–4. Acrylic and enamel on canvas and photograph, 100 × 76 cm.





PREVIOUS PAGES:

Amid History (vertical brushstrokes), 2006–7. Enamel on photograph on perspex, 50 × 76 cm.

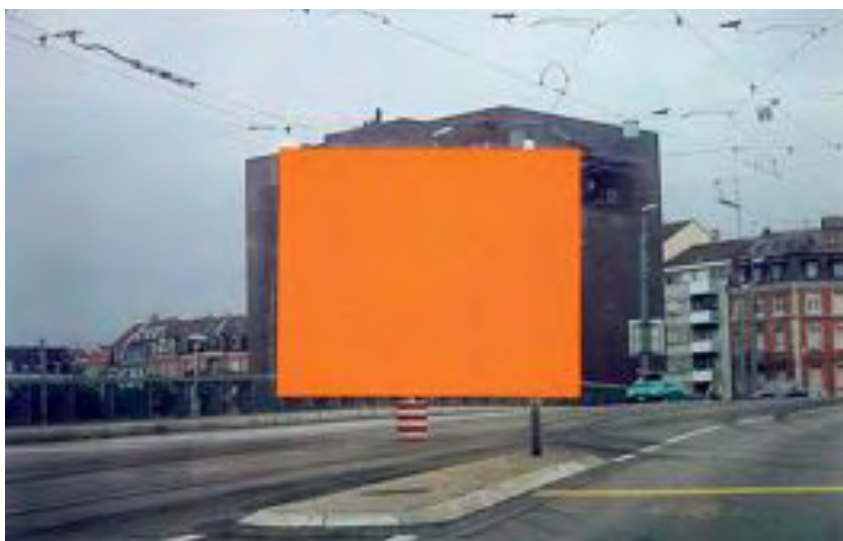
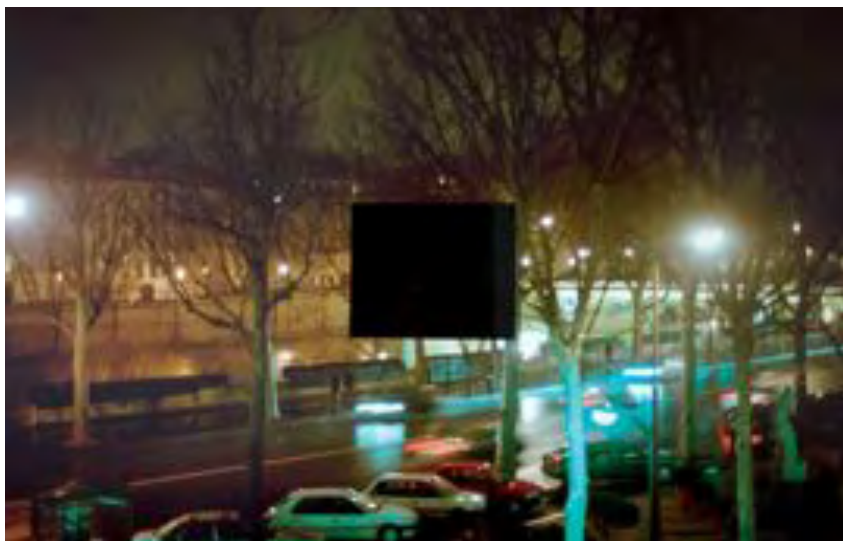
TOP: *Amid History*, black, 2005. Enamel and acrylic on photograph on forex 49 × 76 cm.

BOTTOM: *Amid History*, (Green), 2005. Enamel and acrylic on photograph on forex, 49 × 76 cm.

TOP: *Amid Myth: Midas*, 2005–6. Enamel on photograph on Dibond, 100 × 150 cm. Collection: Artbank, Australia.

BOTTOM: *3 Times; 3 Spaces (Paris)*, 2006–7. Enamel on photograph on Dibond, 99.5 × 151.5 cm.





PREVIOUS PAGES:

Amid History (Black Stripes), 2005 (detail). Enamel on photograph mounted on acrylic sheet, 29.5 × 42 cm. Private Collection Germany.

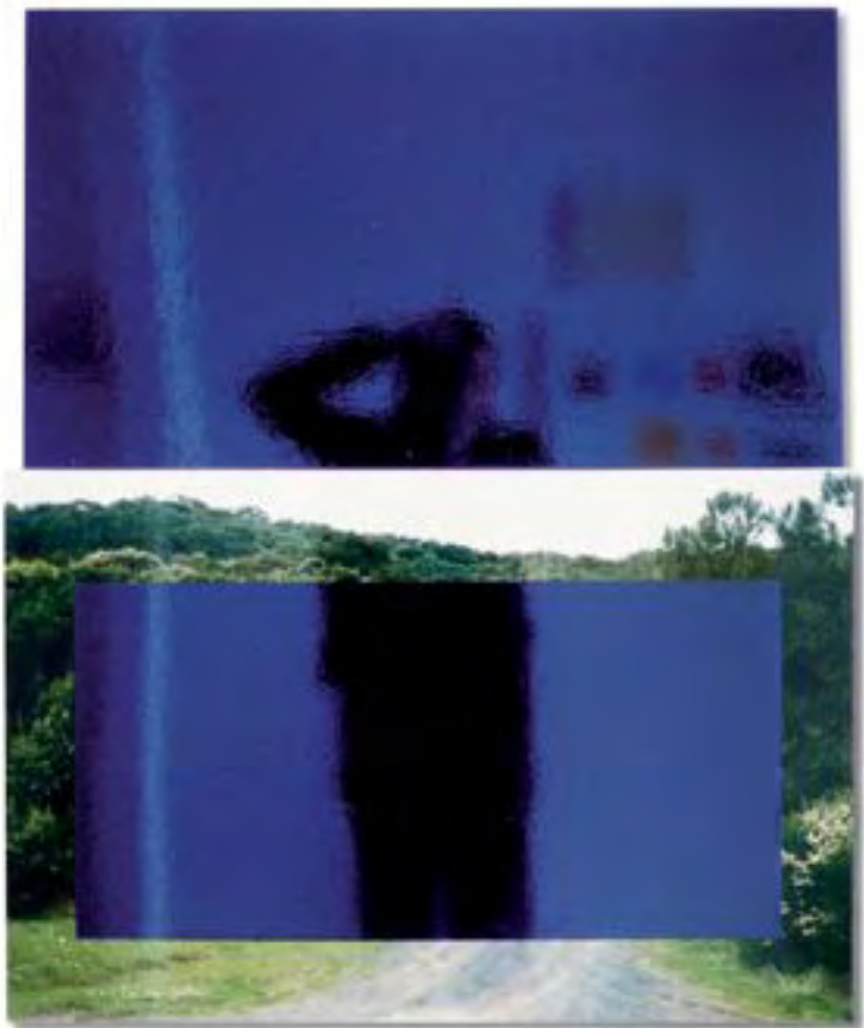
TOP: *Amid the Dark Night of the...*, 2006. Enamel on photograph on Dibond, 100 × 150 cm.

BOTTOM: *Photopainting: Orange/yellow (Basel)*, 2006. Acrylic on photograph, 25 × 30.5 cm.

TOP: *Amid Time and Light 2 (Father and Son)*, 2006. Enamel on photograph on Dibond, 100 × 150 cm.

BOTTOM: *Amid Our Own Narratives*, 2006. Enamel on photograph on Dibond, 100 × 150 cm.





PREVIOUS PAGES:

Semi-transparent Yellow Monochrome in Time and Space, 2005. Enamel on photograph on Dibond, 100 × 150 cm.

THIS PAGE:

Amid Nature, 2005. Enamel on photograph on forex and wood panel, two panels, 91.5 × 76 cm overall.

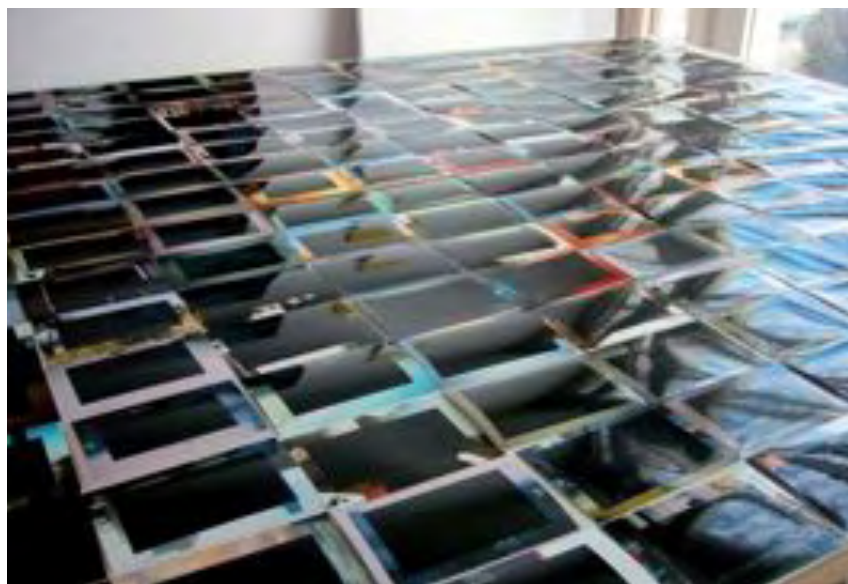
THIS PAGE:

Amid Nature (grey), 2005. Enamel on photograph on perspex, 50 × 76 cm.

FOLLOWING PAGES:

Amid Nature (Sea and Sky), 2005. Enamel on photograph mounted on forex, 100 × 150 cm.

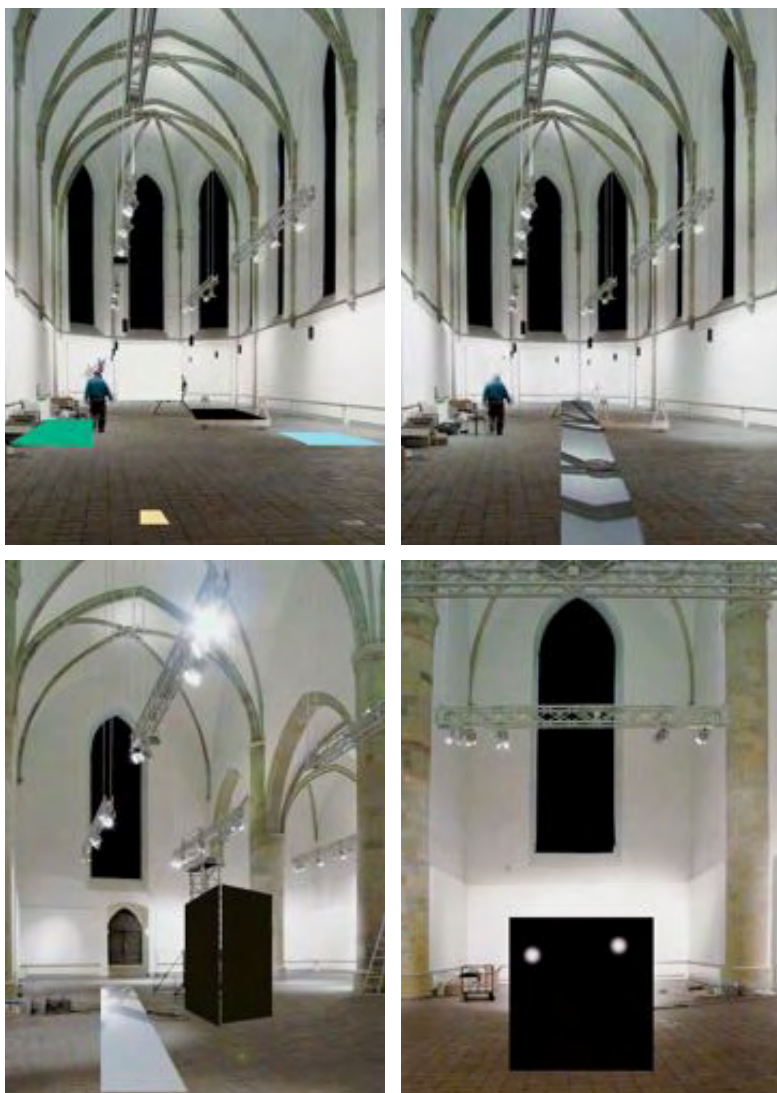




Reflection Tables: Black Reflection Photopaintings, 2005–7 (detail). Enamel on 600 photographs on tables, 10 × 15 cm each.



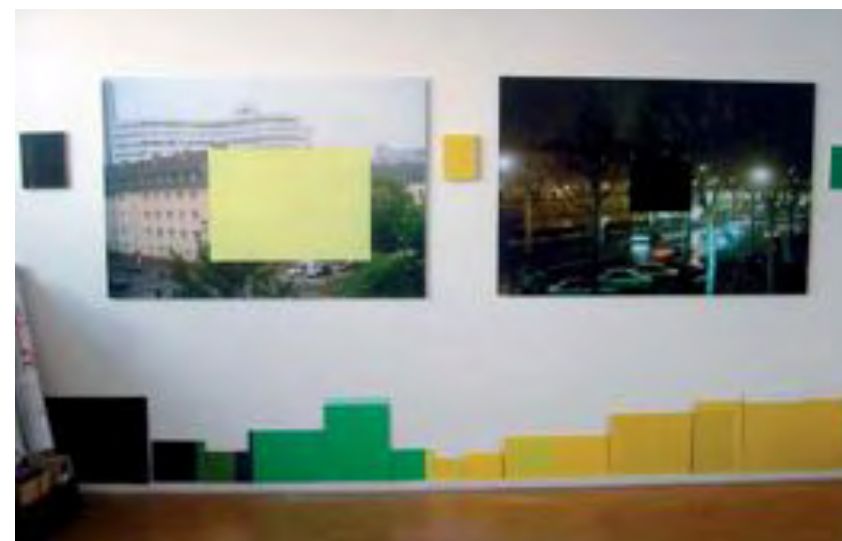
Reflection Tables: Black Reflection Photopaintings, 2005–7. Enamel on 600 photographs, 10 × 15 cm each.



THIS PAGE, ALL IMAGES:

Digital studies by David Thomas for work with Christoph Dahlhausen in **Licht-Glas-Transparenz**, 2007, curated by André Lindhorst. Other artists

include Nin Alon Dan Graham, Yvo Hartmann and Regine Schumann. Kunstahalle Dominikanerkirche, Osnabrück, Germany.



THIS PAGE, BOTH IMAGES:

Studies for **Movement of Colour in Time and Space**. Photopaintings and monochromes. Conny Dietzschold Gallery, Sydney, 2007.

FOLLOWING PAGES:

Model for **Work from this Century (...and other things)**, Nellie Castan Gallery, Melbourne, 2007.





ROW ONE, FROM LEFT TO RIGHT:

{1} *Walkerville*, 1982. Oil on linen, 75 × 165 cm. Private collection, Melbourne {2} *Haren*, 1980. Charcoal on paper, 50 × 180 cm {3} *Wink*, 1988. Ink and acrylic on paper, 76 × 50 cm.

ROW TWO, FROM LEFT TO RIGHT:

{1} *Recent Paintings*. Exhibition, Tolarno Galleries, Melbourne, 1991 {2} *Woman Standing in the Studio (2 lights)*, 1987. Oil on linen, 233 × 86 cm. Collection: Ballarat Fine Art Gallery, Victoria {3} *Models*, 1988.

ROW THREE, FROM LEFT TO RIGHT:

{1} *Untitled*, 1989. Oil on linen, 121.5 × 76 cm. Baillieu Myer Collection of the 80s, Museum of Modern Art at Heide, Australia. {2} *Studio*, Cité Internationale des Arts, Paris 1991–2 {3} *For G.M.*, 1992. Ink and acrylic on paper, 48 × 72 cm.



ROW ONE, FROM LEFT TO RIGHT:

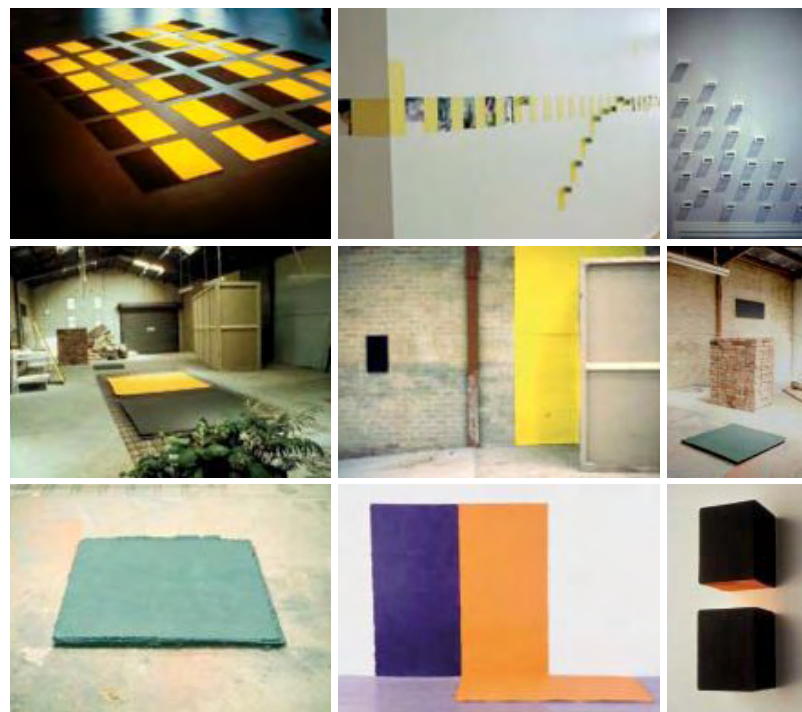
{1} *New Works*, exhibition, Tolarno Galleries, Melbourne, 1993 {2} *New Works*, exhibition, Tolarno Galleries, Melbourne, 1993 {3} *Untitled*, 1992. Acrylic on paper, 150 × 100 cm. Collection: National Gallery of Victoria, Melbourne, Australia.

ROW TWO, FROM LEFT TO RIGHT:

{1} *New Works*, exhibition, Tolarno Galleries, Melbourne, 1993 {2} *Untitled, (Yellow and Black)*, 1993. Oil on linen, 183 × 150 cm {3} *Page as Wall*, 1993–4. Mixed media on paper various dimensions.

ROW THREE, FROM LEFT TO RIGHT:

{1} *Drawing and photograph*, 1994. Acrylic and photograph on paper. 76 × 50 cm {2} *Constructed Spaces*, 1994. Wall painting and painting. Plimsol Gallery, University of Tasmania, Hobart, Australia {3} *History Drawing*, 1994. Collage, 50 × 76 cm.



ROW ONE, FROM LEFT TO RIGHT:

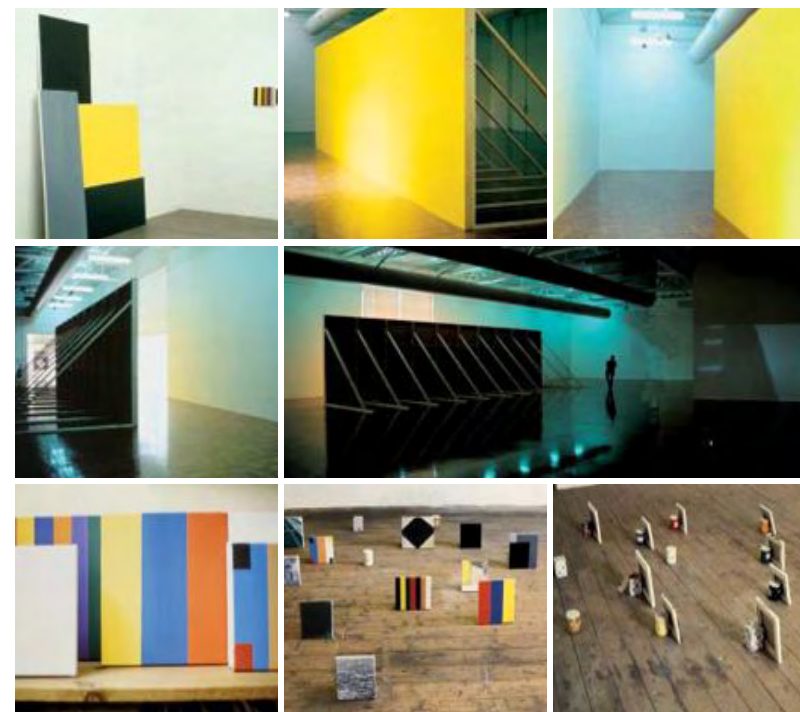
{1} *Untitled: Light and Dust*, 1994. Installation, Australian Embassy, Paris, France {2} *Expanded Field: 500 Sites*, 1996. West Space, Melbourne, Australia {3} *Slide Corner Piece, The Art of Collecting #2, Artists Photographs*. Linden Gallery, St Kilda, Melbourne, Australia.

ROW TWO, FROM LEFT TO RIGHT:

{1} *Andy Thomson, David Thomas Collaboration*, 1994. Installation view. King Street, Melbourne {2} *Andy Thomson, David Thomas Collaboration*, 1994. Installation view. King Street, Melbourne {3} *Andy Thomson, David Thomas Collaboration*, 1994. Installation view. King Street, Melbourne.

ROW THREE, FROM LEFT TO RIGHT:

{1} *Andy Thomson, David Thomas Collaboration*, 1994. Installation view. King Street, Melbourne {2} *Orange and Black Wall floor piece*, 1995. Acrylic on paper, 200 x 250 x 100 cm {3} *Orange Reflection Boxes*, 1995. Acrylic on cardboard boxes, 15 x 10 x 10 cm.



ROW ONE, FROM LEFT TO RIGHT:

{1} *Placements and Juxtapositions*, installation view. Robert Lindsay Gallery, Melbourne, 1997 {2} Andy Thomson and David Thomas Collaborative Installation: *Differed/Deferred Presence*, 1998. CSAG, ANU, Canberra. Installation view. {3} Andy Thomson and David Thomas Collaborative Installation: *Differed/Deferred Presence*, 1998. CSAG, ANU, Canberra. Installation view.

ROW TWO, FROM LEFT TO RIGHT:

{1} Andy Thomson and David Thomas Collaborative Installation: *Differed/Deferred Presence*, 1998. CSAG, ANU, Canberra. Installation view. {2} Andy Thomson and David Thomas Collaborative Installation: *Differed/Deferred Presence*, 1998. CSAG, ANU, Canberra. Installation view.

ROW THREE, FROM LEFT TO RIGHT:

{1} *Shelf Piece*, 1998. Acrylic and oil on canvases, dimensions variable {2} *Colour Codes: Floor pieces*, 1997–8. Acrylic and oil on canvases jars and boxes on floor, dimensions variable {3} *Colour Codes: Floor pieces*, 1997–8. Acrylic and oil on canvases jars and boxes on floor, dimensions variable.



ROW ONE, FROM LEFT TO RIGHT:

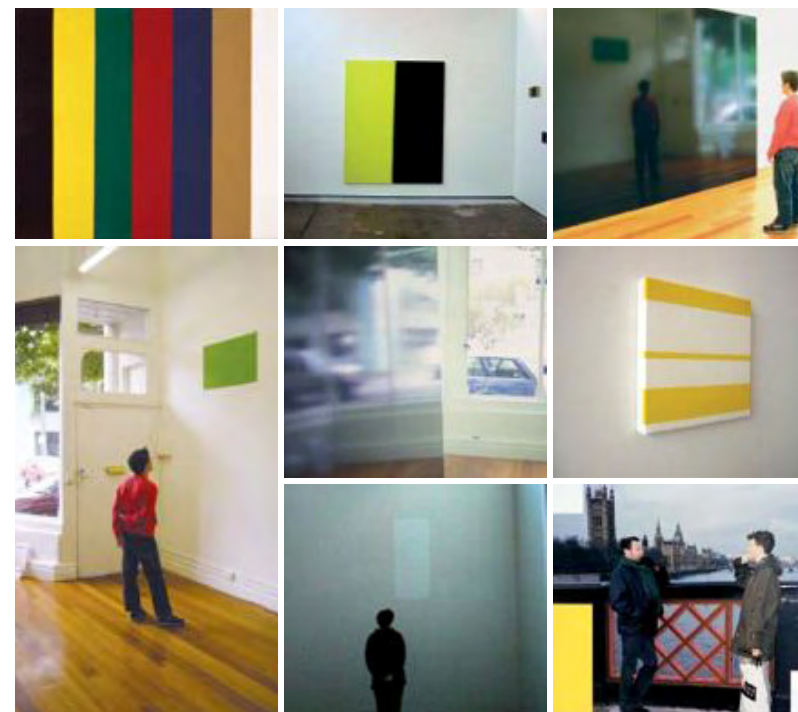
{1} *Present*, 1999. Enamel, oil and acrylic on linen, and wood, seven canvases, 244 x 187 cm each. Robert Lindsay Gallery, Melbourne {2} *Untitled: Large Turning Picture*, 1999. Enamel and acrylic on linen, 244 x 366 cm and *Untitled: Black Reflection Painting*, 1999. Enamel on linen, 244 x 187 cm. Robert Lindsay Gallery, Melbourne.

ROW TWO, FROM LEFT TO RIGHT:

{1} *Painted Spaces*, 2000. Enamel on wall and acrylic on column, dimensions variable. The New Gallery, Auckland Art Gallery. Auckland. New Zealand. Left to right: Chris Heaphy, David Thomas {2} *Painted Spaces*, 2001. The Talbot Rice Gallery, the University of Edinburgh. Edinburgh, Scotland. Left to right, Simon Morris, David Thomas, Chris Heaphy, Wima Tabacco.

ROW THREE, FROM LEFT TO RIGHT:

{1} *Transitions: Installation project: Inside /outside, above/below*, 2001. Acrylic on wall and glass. Internal view. RMIT Project Space {2} *3 Spaces and Times Paris*, 1999–2000. Oil on linen, 20 x 50 cm.



ROW ONE, FROM LEFT TO RIGHT:

{1} *Untitled colour code*, 1999–2000. Oil on linen, 25.5 x 30.5 cm {2} *Untitled Yellow and Black*, 1999. Oil on linen, 182 x 166 cm. Paintings and Photopaintings, Conny Dietzschold Gallery, Sydney {3} *The Penthouse and Pavement Project: Spaces and Light in the Continuum of Time*, 2002. Reflection painting component. Enamel on linen and wood, 244 x 366 cm. Penthouse and Pavement, Melbourne.

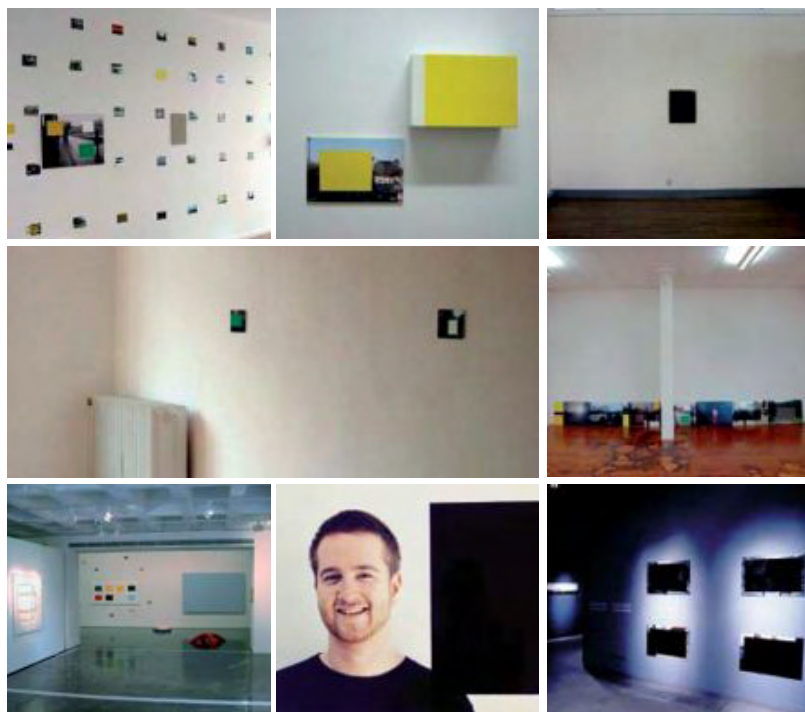
ROW TWO, FROM LEFT TO RIGHT:

{1} *The Penthouse and Pavement Project: Spaces and Light in the Continuum of Time*, 2002. Wall painting component. Acrylic on wall, 50 x 80 cm. Penthouse and Pavement, Melbourne {2} *The Penthouse and Pavement Project: Spaces and Light in the Continuum of Time*, 2002 (detail). Reflection painting component. Enamel on linen and wood, 244 x 366 cm. Penthouse and Pavement, Melbourne. {3} *Light Reflection Painting (Yellows and White)*, 2003. Enamel and acrylic on linen, 25 x 30 cm.

ROW THREE, FROM LEFT TO RIGHT:

{1} *White Light Wall Painting*, 2003. Acrylic on wall, dimensions variable. Site specific wall painting in **Wall works** Exhibition. Conny Dietzschold Gallery. Sydney {2} *Photopainting: Father and Son*, 2003 (detail). Acrylic and enamel on photograph, 50 x 76 cm.

DAVID THOMAS PAINTINGS: INSTALLATIONS AND PHOTOPAINTINGS



ROW ONE, FROM LEFT TO RIGHT:

{1} *Study for wall work/installation: Composite*, at the Conny Dietzschold Gallery, Cologne Art Fair 2003. Paintings, large and small photopaintings, dimensions variable {2} *Study from Mop Project* {3} *time/space/light/photo/paintings*, Bonn installation, 2004 (detail). Enamel and acrylic on photographs and canvas, dimensions variable. @proximus, Bonn.

ROW TWO, FROM LEFT TO RIGHT:

{1} *time/space/light/photo/paintings*. Bonn installation, 2004 (detail). Enamel and acrylic on photographs and canvas, dimensions variable. @proximus, Bonn {2} *Amid Light and Time*, Show, Wellington, New Zealand

ROW THREE, FROM LEFT TO RIGHT:

{1} *Monochromes in the continuum of time*, 2005. Acrylic on linen, 100 × 232 cm and 8 photopaintings. Acrylic on photograph, 10 × 15 cm. **Minimal Approach... Concrete Tendencies**, curated by Conny Dietzschold. Tin Sheds Gallery, Faculty of Architecture, University of Sydney {2} *2 Portraits: (Chris and reflection painting)*, 2005. Enamel on photograph on forex, 50 × 76 cm {3} Installation of the *Black Reflection Photopaintings* in **Zeitgeist**, 2004. Australian Centre for Photography, Sydney.

David Thomas lives and works in Melbourne. He was born in Belfast, Northern Ireland in 1951, arrived in Australia 1958. He holds a Ph.D. from RMIT University, Melbourne, Australia, where he is an Associate Professor of Painting in the School of Art.

SELECTED AWARDS: SINCE 2000

- 2007 Arts Victoria International Program Grant.
- 2003 RMIT School of Art Research Grant.
- 2001 Arts Victoria Cultural Exchange Fund for **Painted Spaces Project**, ACCA, Melbourne, Auckland Art Gallery, NZ. University of Edinburgh Scotland.
- 2000 Australia Council Development Grant.
AGNSW Studio Residency, Cité Internationale des Arts, Paris, France.

MAJOR EXHIBITIONS: SOLO SELECTED SINCE 1994

- 2007 **Works from This Century (and other things)**, Nellie Castan Gallery, Melbourne.
The Movement of Colour in Space and Time. Conny Dietzschold Gallery Sydney/Cologne.
- 2005 **Composites and Photopaintings**. Conny Dietzschold Gallery, Sydney.
Amid Time and Light Show, Wellington, New Zealand.
- 2004 **Duration of Light 1**, Project Space. RMIT University Melbourne.
Duration of Light 2, School of Art Gallery RMIT University Melbourne.
Composite. MOP Projects, Sydney.
- 2003 **Wonderworks: Reflection Paintings and Photopaintings**.
Conny Dietzschold Gallery Sydney.
- 2002 **Penthouse and Pavement Project: Spaces and Light in the Continuum of Time**. Penthouse and Pavement, Melbourne.
Reflection Paintings. Ben Grady Gallery, Canberra.
- 2001 **Transitions**. Project Space, RMIT University, Melbourne.
- 1999 **Present**. Robert Lindsay Gallery, Melbourne.
- 1997 **Placements and Juxtapositions**. Robert Lindsay Gallery, Melbourne.
- 1996 **Expanded Field: 500 Sites**. West Space, Melbourne.

- 1995 **Untitled: Light and Dust 2**. Robert Lindsay Gallery, Melbourne.
- 1994 **Untitled: Light and Dust**. Australian Embassy, Paris, France.

COLLABORATIONS

- 1998 **Andy Thomson, David Thomas: Deferred /Differed Presence**. Canberra School of Art Gallery, ANU.
David Thomas, Chris Heaphy. Jonathan Smart Gallery, Christchurch, New Zealand.
- 1995 **Andy Thomson, David Thomas Collaboration**. 479 King Street, Melbourne.

SELECTED GROUP EXHIBITIONS SINCE 1997

- 2007 **Australian Non Objective: Contemporary Non-Objective Art from Australia. Zeitgenössische ungegenständliche/konstruktive Kunst aus Australien**. Gesellschaft für Kunst und Gestaltung e.V., Bonn and Raum 2810 space for contemporary art, Bonn Germany.
Licht-Glas-Transparenz, curated by André Lindhorst. Kunsthalle Dominikanerkirche, Osnabrück, Germany.
Composite Realities Amid Time And Space: Recent Art and Photography. Centre for Contemporary Photography Melbourne. 10 artists from Germany, S.Korea, France, New Zealand and Australia.
- 2006 **Respirator**. Conical, Melbourne. Curated by Adrien Allen.
Double Exposure. CCNOA Brussels Belgium.
3rd Gong Ju International Art Festival. Lim Lip Museum, Gong Ju, South Korea.
Between, Longitude 18' 63". Dongduk Gallery, Seoul. South Korea.
- 2005 **Minimal Approach...Concrete Tendencies**. Tin Sheds Gallery, Faculty of Architecture University of Sydney.
4 Melbourne Artists. Criterion Gallery, Hobart, Tasmania.
New Work Photopaintings and Composites. Conny Dietzschold Gallery Sydney.
SN03. SNO Gallery Sydney, curated by John Nixon.
Art Köln Germany. Conny Dietzschold Gallery.
CDG @ Galerie Seibbel. Köln, Germany.

- Early Fabricated Curated Salvatore Pannetorre.** Peleton, Sydney.
Ocular Lab Melbourne.
- 2004 **Amp'd.** MOP Projects, Sydney.
- John Beech and David Thomas @ Proximus.** Bonn, Germany.
- Constructed Colour.** Artspace, Sydney.
- Zietgeist.** Australian Centre of Photography, Sydney.
- International and Australian Concrete Art.** Conny Dietzschold Gallery Sydney.
- Public-Privat,** curated by Christoph Dahlhausen. Robert Drees Gallery, Hanover, Germany.
- 1st Gong Ju International Art Festival.** Lim Lip Museum, Gong Ju, South Korea.
- D-LIGHT-04 @ CCNOA,** (Multiples), Brussels, Belgium.
- 2003 **Wall Paintings.** Conny Dietzschold Gallery, Sydney.
- Reunion: The Art of Sixteen Graduates.** George Paton Gallery, The University of Melbourne.
- Love Letter To China: Drawings by 35 Australian Artists.**
Curated by Peter Hill. Ivan Dougherty Gallery, UNSW.
- Conny Dietzschold Gallery @ Cologne Art Fair.** Germany.
- Conny Dietzschold Gallery @ Galerie Seippel.** Cologne, Germany.
- 2002 **Sculptures Installations and Objects.** Conny Dietzschold Gallery Sydney.
- Reflection Paintings and Photopaintings.** Ben Grady Gallery, Canberra.
- Concrete Art.** Conny Dietzschold Gallery, Sydney.
- Rock the Boat: Jon Campbell and Friends.** CSAG ANU Canberra, Monash University Gippsland.
- Melbourne International Art Fair.** Melbourne.
- 2001 **Painted Spaces.** Talbot Rice Gallery, University of Edinburgh, Scotland.
- A Studio In Paris: Australian Artists at The Cité Internationale des Arts 1967–2001.** S.H. Ervin Gallery Sydney. Curated by Jane Watter.
- Rock the Boat: Jon Campbell and Friends.** Uplands Melbourne.
- 2000 **Painted Spaces,** curated by David Thomas. Australian Centre for Contemporary Art, Melbourne, New Gallery, Auckland Art Gallery, Auckland, New Zealand.
- Celebrating The Exquisite Corpse.** Bendigo Art Gallery, Victoria, Australia.

- Recent Works from RMIT.** Sung Shin Museum, Soeul, South Korea.
- On the Brink: Abstraction of the 90's.** Heide Museum of Modern Art, Melbourne.
- 1999 **Recent Works from RMIT.** Hong Kong Art Centre, Hong Kong.
- Geelong Contemporary Art Prize** (finalist). Geelong Art Gallery, Victoria. Australia.
- 1997–8 **Affinities: 11 Artists From Australia and Korea.** TinSheds, Sydney Univesity, touring Canberra School of Art Gallery, Australian National University. Newcastle Regional Gallery, Australia, and Walker Hill Art Centre, Soeul, South Korea. Assisted by Asialink.
- 1997 **Arriving At The Other Parallel.** Collaboration with Andy Thomson. Curator Christella Demitriou Titanium Gallery, Athens, Greece. Assisted by Arts Victoria.

COLLECTIONS

National Gallery of Victoria.

Art Bank, Sydney.

Trinity College, The University of Melbourne.

Mornington Peninsula Art Centre.

Council for Adult Education, Melbourne.

Australian Print Workshop, Melbourne.

Ballarrat Fine Art Gallery.

Print Council of Australia Archives.

Lefebvre Collection, Sydney.

Museum of Modern Art at Heide
(Baillieu/ Myer Collection of Australian Art of the Eighties).

Monash University Museum of Art, Melbourne.

Western Mining Collection.

Cripp's Collection, Australia and UK.

Chartwell Collection, Auckland Art Gallery, New Zealand.

Canterbury University, Christchurch, New Zealand.

Wolff Collection, Kunstmuseum Bonn, Germany.

Private collections in Australia, USA, France, Germany, New Zealand, and the UK.

SELECTED PUBLICATIONS SINCE 2000

- 2007 **Australian Art Collector No. 40**, April–June, 2007. Ingrid Periz on *David Thomas*.
- 2006 *David Thomas, Christoph Dahlhausen. EIKON #53*. Vienna, Austria. *3rd Gong Ju International Art Festival Lim Lip*. Museum of Art, Gong Ju, South Korea. Catalogue.
- 2005 *Melbourne Artists*. Catalogue essay Kit Wise. Criterion Gallery, Hobart, Tasmania.
- 2004 *The Duration of Light*. Essay by Stephen Haley. Project Space. RMIT University.
1st Gong Ju International Art Festival Lim Lip. Museum of Art, Gong Ju, South Korea. Catalogue.
- 2003 *Reunion: The Art of Sixteen Graduates*. Essay by Susan Hewitt. George Paton Gallery, The University of Melbourne.
Wonderworks: Reflection Paintings and Photopaintings. Essay by Stephen Haley. Conny Dietzschold Gallery Sydney, Cologne.
- 2002 *Red*. Australian Centre for Contemporary Art, Melbourne.
- 2001 *Painted Spaces*. Catalogue essay by Pat Fisher Talbot. Rice Gallery, University of Edinburgh, Scotland.
Transitions. RMIT University. Catalogue interview and essay by Joy Hirst.
- 2000 *Painted Spaces*. Catalogue. ACCA, New Gallery, New Zealand, Talbot Rice Gallery. Essays by Peter Hill and Allan Smith.
Painted Spaces. Catalogue essay by Natasha Bullock. ACCA.

SELECTED REVIEWS SINCE 2000

- 2004 **Kunstforum International bd. 168**. January–February 2004. Art *Australia-Zeitgenössische Kunst*, Magdalena Kröner, pp 334–336.
General-Anzeiger. Bonn *Spekulationen Über die Zeit*, Christina zu Mecklenburg 24 June 2004.
The Sydney Morning Herald, Spectrum. *Time Travellers*, Peter Hill. 21–22 August 2004.
- 2003 **The Sydney Morning Herald**, Spectrum. *Border Crossings*, Peter Hill. 14–15 June 2003.
- 2002 **The Canberra Times, Review**, Sonia Barron, 4 March 2002.

- 2001 **The Guardian**, UK Arts Review *Painted Spaces*. Elisabeth Mahoney, 16 February 2001.
Scotland on Sunday, UK Arts Review *Painted Spaces*, John Calcutt, 18 February 2001.
- 2001 **Scotland on Line**, The Arts Feature. *Painted Spaces*, Jude Dunn, 27 February 2001.
Metro Life, UK Arts Review, *Painted Spaces*, Gabe Stewart, 21 March 2001.
- 2000 **The Age**, Melbourne Review *Taking Space For A Walk*. R. Nelson, 17 April 2000.
Gallery News, June, July, August. Auckland Art Gallery. *Painted Spaces* Interview Shonagh Lindsay.

SELECTED CURATORIAL PRACTICE SINCE 2000

- 2007 **Composite Realities Amid Time And Space: Recent Art and Photography**. Centre for Contemporary Photography, Melbourne. Ten artists from Germany, South Korea, France, New Zealand and Australia.
- 2006 **Alfonso Hüppi (Switzerland)**. School of Art Gallery RMIT University supported by Swiss Embassy and Consulate General and Pro Helvetica.
- 2005 **Christoph Dahlhausen (Germany) and John Nixon (Australia)**. Project Space and Spare Room, RMIT University.
- 2003 **Changing Times In Painting 6 Abstract Artists From NZ**. Conny Dietzschold Gallery Sydney and Cologne.
- 2000–1 **Painted Spaces curated by David Thomas**. Australian Centre for Contemporary Art, Melbourne. New Gallery, Auckland Art Gallery, Auckland, New Zealand. Talbot Rice Gallery University of Edinburgh, Scotland.

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FRONT AND BACK COVERS

3 Times; 3 Spaces (Paris), 2006-7 (detail).
Enamel on photograph on Dibond,
99.5 × 151.5 cm.

INSIDE COVERS

Studio shot, 2007.

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