

CURRICULUM VITAE: JUAN DAVILA

BIOGRAPHY

Born 1946 in Santiago, Chile

Moved to Australia in 1974

Lives in Melbourne

Artist, Editor of Art and Criticism Monograph Series in Melbourne

STUDY

1951-1963 Colegio Verbo Divino, Santiago

1965-1969 Law School of the University of Chile

1970-1972 Fine Arts School of the University of Chile

INDIVIDUAL EXHIBITIONS

- 1974 Latinamerican Artistic Coordination, CAL Gallery, Santiago, Chile
- 1977 Tolarno Galleries, Melbourne, Australia
- 1979 Latinamerican Artistic Coordination, CAL Gallery, Santiago, Chile
- 1981 Tolarno Galleries, Melbourne, Australia
- 1981 Hot Art, Video-Performance, Melbourne City Square, Australia
- 1982 Roslyn Oxley9 Gallery, Sydney, Australia
- 1983 Fable of Australian Painting, Tolarno Galleries, Melbourne, Australia
- 1983 Ned Kelly, Praxis, Fremantle, Australia
- 1983 Fable of Chilean Painting 1973/83, Sur Gallery, Santiago, Chile
- 1984 Adelaide Festival, Experimental Art Foundation, Adelaide, Australia
- 1984 Pieta, Performance Space, Sydney, Australia
- 1984 The Studio, Sydney College of the Arts, Painted by Penis, Sydney, Australia
- 1984 Davila, Paintings 1980/84, Sur Gallery, Santiago, Chile
- 1985 Roslyn Oxley9 Gallery, Sydney, Australia
- 1986 op. cit., Power Gallery of Contemporary Art, University of Sydney, Australia
- 1986 Picasso Theft, Avago Gallery, The Arts Workshop, University of Sydney, Australia
- 1987 Tolarno Galleries, Melbourne, Australia
- 1987 Bellas Gallery, Brisbane, Australia
- 1988 Roslyn Oxley9 Gallery, Sydney, Australia
- 1988 Centro Cultural de la Municipalidad de Miraflores, Lima, Peru
- 1988 Galeria Ojo de Buey, Santiago, Chile
- 1989 Tolarno Galleries, Melbourne, Australia
- 1990 Large Prints, Cannibal Pierce Gallerie Australiene, St.Denis, France
- 1991 Mexicanismo, Bellas Gallery, Brisbane, Australia
- 1991 Centre for Contemporary Art of South Australia, Adelaide, Australia
- 1991 Tolarno Galleries, Melbourne, Australia
- 1991 Roslyn Oxley9 Gallery, Sydney, Australia
- 1992 Plimsoll Gallery, Tasmanian School of Art, Hobart, Australia
- 1992 Popular Art, Graphic Work 1958-1992, Tolarno Galleries, Melbourne, Australia
- 1993 Welcome to Australia, Roslyn Oxley9 Gallery, Sydney, Australia
- 1994 3-D Semblance, Tolarno Galleries, Melbourne, Australia
- 1994 Joy Radio, Trish's Coffee Place, North Melbourne, Australia
- 1994 Imperfect Drawings, Greenaway Gallery, Adelaide, Australia
- 1994 Juanito Laguna, Chisenhale Gallery, London, UK
- 1995 Juanito Laguna, Tolarno Galleries, Melbourne, Australia
- 1995 Juan Davila, Recent Jet Sprays, Plug In Inc, Winnipeg, Canada
- 1996 Rota, Galeria Gabriela Mistral, Santiago, Chile
- 1997 ARCO 97, Greenaway Art Gallery, Madrid, Spain
- 1997 Rota, Tolarno Galleries, Melbourne, Australia
- 1998 Rota, Greenaway Gallery, Adelaide, Australia

- 1998 Verdeja, Project Room, ARCO 98, Greenaway Gallery, Madrid, Spain
- 1998 Schreber's Semblance, Freud in North Queensland Conference, Townsville, Australia
- 1999 Recent Drawings, Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2000 Greenaway Art Gallery, Adelaide, Australia
- 2000 Love's Progress, Kalli Rolfe Contemporary Art, Art Fair 2000, Melbourne, Australia
- 2001 The Ruins of Adelaide, Greenaway Art Gallery, Adelaide, Australia
- 2002 Woomera, Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2002 Juan Davila: Works 1988-2002, Australian National University Drill Hall Gallery, Canberra, Australia
- 2003 Recent Works, "Courbet's Origin of the World Renamed", Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2005 Juan Davila, Prints and Drawings, 1980s-2005, Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2006 Juan Davila Retrospective, Museum of Contemporary Art, Sydney, Australia
- 2006 Juan Davila Retrospective, National Gallery of Victoria, Melbourne, Australia
- 2007 Paintings and Works on Paper, L.A. Galerie Lothar Albrecht, Frankfurt, Germany
- 2009 Juan Davila: A Panorama of Melbourne, Cowen Gallery, State Library of Victoria, Melbourne, Australia
- 2009 Juan Davila Graphic!, QCA Gallery, Queensland College of Art, Brisbane, Australia
- 2010 The Moral Meaning of Wilderness, Australian National University Drill Hall Gallery, Canberra, Australia
- 2010 After Image, Kalli Rolfe Contemporary Art, Melbourne Art Fair, Melbourne, Australia
- 2011 The Moral Meaning of Wilderness, Griffith University Art Gallery, Brisbane, Australia
- 2011 The Moral Meaning of Wilderness, Monash University Museum of Art, Melbourne, Australia
- 2011 Juan Davila Paintings at BLOC, BLOC, Santiago, Chile
- 2012 Juan Davila New Paintings + a Collaborative Work with Constanze Zikos, Kalli Rolfe Contemporary Art at Ormond Hall, Melbourne, Australia
- 2013 Juan Davila, After Image, Kalli Rolfe Contemporary Art at Sydney Contemporary, Australia, 19-22 September 2013
- 2013 Juan Davila, On Wagner, Sofitel Melbourne on Collins and Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2013 Juan Davila, A Man Renounces Love, Wagner Ring Cycle, Art Centre, Melbourne, Australia
- 2015 Juan Davila @ Harrolds, Paintings and Works on Paper
- 2016 Juan Davila Imagen Residual Matucana 100, Santiago Chile

GROUP EXHIBITIONS

- 1970 Museum of Contemporary Art, Santiago, Chile
- 1972 Leon, Davila, Borquez, Gana, Latin American Art Institute, Santiago, Chile
- 1972 Annual Exhibition, Fine Arts Museum, Santiago, Chile
- 1973 Six Young Artists, Carmen Waugh Gallery, Santiago, Chile
- 1975 The Sun, Fine Arts Museum, Santiago, Chile
- 1975 Six Approximations to Surrealism in Chile, Chilean-French Institute of Culture, Santiago, Chile
- 1975 7th International Festival of Painting, Cagnes-Sur-Mer, France
- 1977 Five Expressions of Figurative Art in Chile, Cromo Gallery, Santiago, Chile
- 1981 Spectres of Our Time, Art Gallery of South Australia, Adelaide, Australia
- 1982 Vision in Disbelief, 4th Biennale of Sydney, Australia
- 1982 Nelly Richard, Carlos Leppe, Juan Davila, Video- Performance, Chilean-French Institute of Culture, Santiago, Chile
- 1982 POPISM, National Gallery of Victoria, Melbourne, Australia
- 1982 Art in the Age of Mechanical Reproduction, George Paton Gallery, University of Melbourne, Melbourne, Australia
- 1982 Sexual Imagery in Art, Tasmanian School of Art, University of Tasmania, Hobart, Australia
- 1982 Artist's Proof, Leppe, Cardenas, Davila, performance, XII Biennale of Paris, Museum of Modern Art, Paris, France
- 1982 Nu-View, Australian Video, State Film Centre, Melbourne, Australia
- 1983 Fringe Network Festival, Melbourne, Australia

- 1983 Open Video Festival, Artspace, Sydney, Australia
- 1983 Pirates & Mutineers, Roslyn Oxley9 Gallery, Sydney, Australia
- 1983 Australian Perspecta, Art Gallery of New South Wales, Sydney, Australia
- 1983 Comic Stripping, George Paton Gallery, University of Melbourne, Melbourne, Australia
- 1983 Continuum, video, Japan
- 1983 Anzart, Hobart, Australia
- 1983 Metro TV Video Event, Sydney, Australia
- 1983 From Another Continent: Australia, the Dream and the Real, Museum of Modern Art, Paris
- 1983 Recent Australian Painting: a Survey 1970-1983, Art Gallery of South Australia, Adelaide, Australia
- 1983 Vox Pop, into the Eighties, National Gallery of Victoria, Melbourne, Australia
- 1984 Form-Image-Sign, Art Gallery of Western Australia, Perth, Australia
- 1984 Private Symbol: Social Metaphor, 5th Biennale of Sydney, Australia
- 1984 Selections from the 5th Biennale of Sydney, George Paton Gallery, University of Melbourne, Australia
- 1984 The Romance Show, Lake MacQuarie Community Gallery, Newcastle, Australia
- 1984 The Politics of Picturing, Tasmanian School of Art, University of Tasmania, Hobart, Australia
- 1984 Three Artists, Three Rooms, Australian Centre for Contemporary Art, Melbourne, Australia
- 1985 Isolaustralia, Bevilacqua La Masa Foundation, Venice, Italy
- 1985 Close Remarks, Placing Art and Theory, Artspace, Sydney, Australia
- 1985 Fuera de Serie, Sur Gallery, Santiago, Chile
- 1986 Art in Chile, an Audio-visual Documentation, Experimental Art Foundation, curated by Juan Davila and Nelly Richard, Adelaide Festival, Adelaide, Australia
- 1987 Australian Art 1960-1986, Field to Figuration, National Gallery of Victoria, Melbourne, Australia
- 1987 Power Gallery of Contemporary Art, In Retrospect and Prospect, Australian Centre for Contemporary Art, Melbourne, Australia
- 1987 Contemporary Art in Australia, MOCA Museum of Contemporary Art, Brisbane, Australia
- 1987 Sighting References, Ciphers, Systems and Meaning in Recent Australian Visual Art, National Art Gallery, Wellington, New Zealand
- 1987 Sighting References, Art Gallery of New South Wales, Sydney, Australia
- 1987 The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney, Australia
- 1988 1968-1988 Selected Works, Roslyn Oxley9 Gallery, Sydney
- 1988 Stories of Australian Art, Commonwealth Institute, London
- 1989 Prospect 89, Frankfurter Kunstverein, Frankfurt
- 1989 Vollbild, NGBK, Künstlerbahnhof Westend, Berlin
- 1989 The Australian Exhibition, Frankfurter Kunstverein, Frankfurt
- 1989 Australian Prints, Australian National Gallery, Canberra
- 1989 Australian Watercolours, Drawings, Prints, 1935-1989, Charles Nodrum Gallery, Melbourne
- 1989 Moral Censorship and the Visual Arts in Australia, Australian Centre for Contemporary Art, Melbourne
- 1990 The Complex Picture, College Gallery, Adelaide
- 1990 Transcontinental, 9 Artists from Latinamerica, Cornerhouse Gallery, Manchester and Ikon Gallery, Birmingham
- 1990 The Oedipus Variations, Australian Centre for Photography, Sydney, George Paton Gallery, University of Melbourne and Experimental Art Foundation, Adelaide
- 1990 Australian Self-Portraits, Cannibal Pierce Gallerie Australienne, St. Denis, France
- 1990 Add Magic, a Billboard Project, Australian Centre for Photography, Sydney
- 1991 Blue Chip, The Instant Decorator, a Room by Howard Arkley and Juan Davila, Tolarno Galleries, Melbourne
- 1991 El desafio a la colonizacion, 4th Biennale of Havana, Cuba
- 1991 La cita transcultural, ICI, Buenos Aires
- 1992 America, Bride of the Sun, Royal Fine Arts Museum, Antwerp
- 1992 My Head is a Map, Australian National Gallery, Canberra
- 1992 You Are Here, IMA Institute of Modern Art, Brisbane
- 1993 Cartographies, Winnipeg Art Gallery, Canada
- 1993 Cartographies, Museo de Artes Visuales Alejandro Otero, Caracas, Venezuela
- 1993 Cartographies, Biblioteca Luis Angel Arango, Bogata, Colombia

- 1993 You Are Here, Australian Centre for Contemporary Art, Melbourne
- 1993 Currents '93 Dress Codes, ICA, Boston
- 1993 Dislocations, National Gallery of Victoria, Melbourne
- 1993 Art from Latin America, La Cita Transcultural, Museum of Contemporary Art, Sydney
- 1993 States of Loss, Jersey City Museum, USA
- 1993 The Body in Question, Monash University Gallery, Melbourne
- 1993 You Are Here, The Contemporary Art Centre of South Australia, Adelaide
- 1994 Unbound: Possibilities in Painting, Hayward Gallery, London
- 1994 Cartographies, National Gallery of Canada, Ottawa, Canada
- 1994 Cartographies, The Bronx Museum of the Arts, Bronx, New York
- 1994 Works from the Monash University Collection – a Selection, Monash University Gallery, Melbourne
- 1994 The Baillieu Myer Collection of the 80s, Museum of Modern Art at Heide, Melbourne
- 1994 Power Works from the MCA Collection, Museum of New Zealand Te Papa Tongarewa, Wellington
- 1994 Cocido y Crudo, Centro de Arte Reina Sofia, Madrid
- 1994 Group.J.F.K., Juan Davila, Fiona Macdonald, Constanze Zikos, 194 Commercial Road, Prahran, Melbourne
- 1994 Theoretical Vogueing, National Gallery of Victoria, Melbourne
- 1994 Photosynthesis, Roslyn Oxley Gallery, Sydney
- 1994 Don't Leave Me This Way, Art in the Age of AIDS, Australian National Gallery, Canberra
- 1995 ARCO 95, International Contemporary Art Fair, Greenaway Gallery, Madrid
- 1995 Aspects of Australian Printmaking 1984-1994, National Gallery of Victoria, Melbourne
- 1995 Tableaux, Works from the Monash University Collection, Monash University Gallery, Melbourne
- 1995 Cartographies, Fundacion "la Caixa", Madrid
- 1995 XI Print Show, City of Curitiba, Brasil
- 1996 Intolerance, Walter Phillips Gallery, Banff Centre for the Arts, Canada
- 1996 Tolarno Galleries, Cologne Fair, Cologne
- 1997 Power, Corruption and Lies, Institute of Modern Art, Brisbane
- 1997 What's New, Waverley City Gallery, Melbourne
- 1997 Large Scale Painting from the Holmes a Court Collection, Cullity Gallery, School of Architecture and Fine Arts, The University of Western Australia, Perth
- 1997 39 Paintings and 2 Sculptures, Charles Nodrum Gallery, Melbourne
- 1997 1st Bienal de Artes Visuales del Mercosur, Porto Alegre, Brasil
- 1998 Sao Paulo Biennale, Roteiros, Roteiros, Roteiros
- 1998 Drawing is Dead?, Renard Wardell Gallery, Melbourne
- 1998 Melbourne Contemporary Art Fair, Greenaway Art Gallery
- 1999 On the Road, the Car in Australian Art, Heide Museum of Modern Art, Melbourne
- 1999 A sangre y fuego, EACC Espai d'Art Contemporani de Castello, Spain
- 2000 Chile 100 Anos de Artes Visuales, Segundo Periodo (1950- 1973), Museo de Bellas Artes, Santiago, Chile
- 2001 William Buckley: Rediscovered, Geelong Art Gallery, Australia
- 2001 A Bush Burial-variations on a theme, Geelong Art Gallery, Australia
- 2001 A person looks at a work of art... the Michael Buxton Contemporary Australian Art Collection, Heide Museum of Modern Art, Melbourne, Australia
- 2001 Collection of the Museo de Arte Moderno de Chiloe, Comodoro Rivadavia, Chile
- 2001 Our Place, Issues of Identity in Australian Art, Monash University Museum of Art at Prato, Italy
- 2002 Icon Interior, Howard Arkley and Juan Davila, Drill Hall Gallery, Australian National University, Canberra, Australia
- 2002 People, Places + Ideas, celebrating four decades of the Monash University Collection, Monash University Museum of Art, Melbourne, Australia
- 2002 Fieldwork, Australian Art 1968-2002, National Gallery of Victoria, The Ian Potter Centre: NGV Melbourne, Australia
- 2003 Kelly Culture, Reconstructing Ned Kelly, State Library of Victoria, Melbourne, Australia
- 2003 onpaper, Australian Prints and Drawings in the National Gallery of Victoria, The Ian Potter Centre: NGV Australia, Melbourne, Australia

- 2003 see here now, Vizard Foundation Art Collection of the 1990s, The Ian Potter Museum, University of Melbourne, Melbourne, Australia
- 2003 Sex & Sexuality, Selected Works from the Alex Mackay Collection of Erotic Art, Noosa Regional Gallery, Queensland, Australia
- 2003 Witnessing to Silence, Art and Human Rights, ANU Drill Hall Gallery, Canberra, Australia
- 2003 MCA Unpacked II, Museum of Contemporary Art, Sydney, Australia
- 2003 Home and Away, Place and Identity in Recent Australian Art, Monash University Museum of Art, Melbourne, Australia
- 2004 ANU Art Collection, Acquisitions from the Past Ten Years, Australian National University Drill Hall Gallery, Canberra, Australia
- 2004 Flesh, Noosa Regional Gallery, Noosa, Queensland, Australia
- 2005 This & Other Worlds, Contemporary Australian Drawing, National Gallery of Victoria, The Ian Potter Centre: NGV Australia, Melbourne, Australia
- 2006 Arte Contemporaneo Chile: Desde el Otro Sitio/Lugar, National Museum of Contemporary Art, Seoul, Korea and Museo de Arte Contemporaneo, Santiago, Chile
- 2006 Travelling Works from the Benalla Art Gallery's Collection, Queensland Art Gallery, Brisbane, Australia; Art Gallery of New South Wales, Sydney Australia; Museum of Contemporary Art, Sydney, Australia; National Gallery of Victoria, Melbourne, Australia; RMIT Gallery, Melbourne Australia; National Gallery of Australia, Canberra, Australia
- 2006 Pie de Pagina, Fundacion Cultural Gil de Castro, Plaza Mulato, Santiago, Chile
- 2006 Home Goal: Diversity in Australian Contemporary Art from the Collection of Dr Dick Quan, Bathurst Regional Art Gallery, Bathurst, Australia
- 2007 Documenta 12, Kassel, Germany
- 2007 Andy and Oz: Parallel Visions, The Andy Warhol Museum, Pittsburgh, USA
- 2007 Masters of Emotion, Mornington Peninsula Regional Gallery, Mornington, Victoria, Australia
- 2008 Primary Views, Artists curate the Monash University Collection, Monash University Museum of Art, Melbourne, Australia
- 2008 Highlights from the Ararat Regional Gallery Textile Fibre Collection, Ararat Regional Gallery, Ararat, Victoria, Australia
- 2008 The Naked and the Nude, Ballarat Art Gallery, Ballarat, Victoria, Australia
- 2008 Premonitions: Monash University Collection 1961-2007, McClelland Gallery and Sculpture Park, Langwarrin, Victoria, Australia
- 2009 Ecstatic Resistance, Emily Roysdon curator, Grand Arts, New York, USA
- 2009 Cubism & Australian Art, Heide Museum of Modern Art, Melbourne, Australia
- 2011 Monanism, Museum of Old and New Art, Hobart, Australia
- 2011 Forever Young: 30 Years of the Heide Museum Collection, Heide Museum, Melbourne, Australia
- 2012 Convergent Worlds, Juan Davila, Fiona Foley, Peter Herel, Guan Wei, Australian National University Drill Hall Gallery, Canberra, Australia
- 2012 Latin American Art of the 1980's, Perder la forma humana, una imagen sismica de los anos ochenta en America Latina, Reina Sofia Museum, Madrid, Spain
- 2013 Mix Tape, National Gallery of Victoria, Melbourne, Australia
- 2013 Melbourne Now, National Gallery of Victoria, Melbourne, Australia
- 2014 Spring 1883, Windsor Hotel Melbourne, Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2014 I Probably Don't Like You, The Alderman, curated by Nick Devlin and Fergus Binns, Melbourne, Australia
- 2015 Spring 1883, The Establishment Hotel Sydney, Kalli Rolfe Contemporary Art, Melbourne, Australia
- 2015 Juan Davila Hysterical Tears, IMA, Green Room, Brisbane
- 2015-16 Asia Pacific Triennial of Contemporary Art - APT8, QAGOMA (Queensland Art Gallery of Modern Art), Brisbane, Australia
- 2015-16 Howard Arkley and Friends, TarraWarra Museum of Art
- 2016 Painting. More Painting ACCA, Melbourne
- 2016 Spring 1883 Windsor Hotel Kalli Rolfe Contemporary Art, Melbourne Australia
- 2017 A decolonial geographic, Devonport Regional Gallery
- 2017 Spring 1883 The Establishment Hotel, Kalli Rolfe Contemporary Art

BIBLIOGRAPHY BY THE ARTIST

- 1979 'El desnudo en arte contemporaneo', CAL Magazine, Santiago
- 1980 'Tod/Etcetera/Ratman', Papers of the Freudian School of Melbourne
- 1981 'Spider Woman in Australia', Art & Text 4, Melbourne
- 1981 Cover Art & Text 4, Melbourne
- 1982 'Amor de Chile', La Separata, Santiago
- 1982 'Love of Australia', Art Network, Sept., Sydney
- 1982 'Leppe: sala de espera Latinoamericana', unpublished
- 1983 'Photo Romance', Virgin Press 22, Melbourne
- 1983 Cover Virgin Press 22, Melbourne
- 1983 Cover Australian Art Review 2, Sydney
- 1983 'POPISM Transgresses', letter to Art Network 8, Sydney
- 1983 'Interview with Nelly Richard', Art & Text 8, Melbourne
- 1983 'Jenny Watson', catalogue Roslyn Oxley9 Gallery, Sydney
- 1983 'Good Luck', Stuff, May, Melbourne
- 1983 'Comic Stripping', catalogue George Paton Gallery, University of Melbourne
- 1983 'Landscape Art in Western Australia', Praxis M, Fremantle
- 1983 'Fable of Australian Art', Art Press 74, Paris
- 1983 'From Another Continent: Australia, the Dream and the Real', catalogue Museum of Modern Art, Paris
- 1983 'Fabula de la pintura chilena', catalogue Sur Gallery, Santiago
- 1984 Cover Outrage 13, Melbourne
- 1984 'Photo-Strip', Art Network 12, Sydney
- 1984 'What's Happening to Painting?', Artlink 4/2, Adelaide
- 1984 'Pieta', Art & Text 15 ('Double Trouble' with ZG), Melbourne and New York
- 1984 Cover Express, Special Edition on Australia, New York
- 1984 'On Eclecticism', Art Network 13, Sydney
- 1984 Record Cover for 'I'm Talking' Band, Trust Me, Regular Records, Melbourne
- 1985 'The Brady Bunch', Review of Exhibition 'Visual Tension', On The Beach 7, Sydney
- 1985 The Mutilated Pieta, Juan Davila and Paul Foss, Artspace Publication, Sydney
- 1985 'A Question of Im-pertinence', Interview between Juan Davila and Paul Foss, Hysterical Tears, Greenhouse Publications, Melbourne
- 1986 Preface for 'Margins and Institutions, Art in Chile since 1973', Juan Davila and Paul Foss, Art & Text 21, Melbourne
- 1986 'Domus', Art Network 19/20, Sydney
- 1986 Cover 'Constructing the History of Australian Art: Eight Critiques', Edited by Terry Smith, Power Institute of Fine Arts, University of Sydney
- 1987 'Aboriginality: A Lugubrious Game?', Art & Text 23, Sydney
- 1987 'L'Image Photographique', +o Revue d'art contemporain 46, Brussels
- 1988 Cover The Pirate's Fiancee, Meaghan Morris, Verso, London
- 1988 Cover Island on the Stream, Edited by Paul Foss, Pluto Press, Sydney
- 1990 Cover The Witness, Juan Jose Saer, Serpents Tail, London
- 1990 'Letters to Guy Brett', Transcontinental, Nine Latin American Artists, Guy Brett, Verso, London and New York
- 1991 'Deathwatch', Art & Text 40, Sydney
- 1991 Cover CD Risky Business, David Chesworth, Natural Symphonies, Sydney
- 1992 Cover Agenda 23, Melbourne
- 1992 Popular Art, Roy Davila and Self-Portrait (Remembering Fanon), Maria Davila, catalogue Popular Art: Graphic Work 1958-1992, Tolarno Galleries, Melbourne
- 1992 Cover Rethinking Sex, Edited by R.W. Connell and G. W. Dowsett, Melbourne University Press
- 1993 'Self-Portrait', Pataphysics, Melbourne
- 1993 'Self-Portrait (Remembering Fanon)', Maria Davila, catalogue States of Loss, Jersey City Museum, USA
- 1994 Cover Southerly 1, The English Association, University of Sydney
- 1995 'Dear A & D Reader', Art and Design, Art and Cultural Difference issue, London
- 1995 Cover Clean, Box of Anger band, Bent Records, Benalla

- 1995 'The Art Curator, Our Cultural Transponder', Transgression and the Culture Industry, The Gordon Darling Foundation Seminars, Melbourne, Australian Centre for Contemporary Art
- 1996 Cover Revista de Critica Cultural 13, Santiago
- 1997 'Friends of the People', catalogue Power, Corruption and Lies, Institute of Modern Art, Brisbane
- 1998 'Friends of the People', Aedon, Melbourne University
- 2000 Cover Santo Roto, Juan Pablo Sutherland, LOM publisher, Santiago, Chile
- 2001 'Art or Mart?', Meanjin 60, 4, 128-132, Melbourne
- 2001 'Art or Mart?', Meanjin 60, 4, cover image, Melbourne
- 2001 'The Ruins of Adelaide', catalogue, Greenaway Gallery, Adelaide
- 2002 'Woomera', catalogue, Kalli Rolfe Contemporary Art, Melbourne
- 2002 'A Brief Commentary by the Artist', catalogue Juan Davila: Works 1988-2002, Australian National University Drill Hall Gallery, Canberra
- 2003 'Woomera', Artlink, vol 23 n.1, pp 18-19, Adelaide
- 2003 Courbet's "Origin of the World" Renamed, catalogue, Kalli Rolfe Contemporary Art, Melbourne
- 2004 'Courbet's Curtain', Meanjin 63 (1) pp 211-218, Melbourne
- 2004 'Edwardian Mirage', Meanjin 63 (3) pp 33-36, Melbourne
- 2006 'Juan Davila', with Guy Brett and Roger Benjamin, Melbourne: The Miegunyah Press
- 2008 'A Panorama of Melbourne', Primary Views, Clayton: Monash University Museum of Art, p20
- 2014 'White Australia's Ghost', Artand 15.3, Paddington NSW: 2014, pp 424-429

CATALOGUES AND PUBLICATIONS

- 1977 The Mechanism of Illusion in Davila, Nelly Richard, catalogue Tolarno Galleries, Melbourne
- 1979 El cuerpo en/de la pintura de Davila/fragmentos (The Body in/of the Painting of Davila/Fragments), Nelly Richard, catalogue MFV Mario Fonseca, Santiago
- 1979 'La irrupcion del deseo en la pintura de Davila' (The Irruption of Desire in the Painting of Davila), Nelly Richard, Bravo, Santiago
- 1980 Davila: la ofensiva liberalidad' (Davila: the Offensive Liberality), Fernando Balcells, La Bicicleta, Santiago
- 1980 'Ethnic Double Issue', Aspect Vol 5/1-2, Rudi Krausmann Editor, Sydney
- 1981 De semiotica y pintura: un analisis de un representante de la nueva generacion de arte chileno despues del golpe de estado por la Junta Militar en Chile (On Semiotics and Painting: an Analysis of a Representative of the New Generation of Chilean Art after the Coup D'Etat by the Military Junta in Chile), Rafael del Villar, unpublished
- 1982 La historia de la pintura chilena (The History of Chilean Painting), Gaspar Galaz and Milan Ivelic, Catholic University of Valparaiso Ed.
- 1982 'Hysterical Public Masturbation', Ian Hunter, Outrage 12, Melbourne
- 1982 POPIISM, Paul Taylor, catalogue National Gallery of Victoria Melbourne
- 1982 'Popism', Paul Taylor, Real Life 9, New York
- 1982 The Visual Arts and the Law, Shane Simpson, The Law Book Co., Sydney
- 1983 'On the Use of Certain Words', Patricio Marchant, Art & Text 9, Melbourne
- 1983 'La disputa de la cita biblica' (The Dispute of the Biblical Quotation), Justo Mellado, Cuadernos de/para el analisis, Santiago and catalogue Galeria Sur, Santiago
- 1983 'Australian Perspecta', Bill Wright, Studio International 196/1002, London
- 1983 'Australische Kunst der Gegenwart in Paris', Anna Bock, Kunstforum 69, Germany
- 1983 'Vox Pop, an Iconography of Popular Beliefs', Robert Lindsay, catalogue National Gallery of Victoria, Melbourne
- 1983 'Recent Australian Painting: a Survey 1970-1983', Ron Radford, catalogue Art Gallery of South Australia, Adelaide
- 1983 'Popism', Alison Fraser, Australian Art Review 2, Sydney
- 1983 'Form-Image-Sign', Tony Bond, catalogue Art Gallery of Western Australia, Perth
- 1983 Plastica neo-vanguardista, antecedentes y contexto (Neo-Avantgarde Visual Arts, Antecedents and Context), Osvaldo Aguilo, Ceneca Ed., Santiago
- 1983 'On the Photo-Romance', Rolando Caputo, Virgin Press 22, Melbourne

- 'Acerca del mecanismo de la cita en el materialismo pictórico de Juan Davila (About the Quotational Mechanism in the Pictorial Materialism of Juan Davila), Nelly Richard, Cuadernos de/para el análisis 1, Santiago
- 1983 '40 ans d'art en Australie', Nancy Underhill, Art Press 74, Paris
- 1983 'The Success of Juan Davila', David Bromfield, Praxis M 2, Fremantle
- 1983 'A Statement from the Artist, Juan Davila' Volker Beilharz, Melbourne University Fine Arts Student's Society Broadsheet Vol 12 No3, Melbourne
- 1983 'Reply to Discussion Evening Report', Lorena Mazzoco, Melbourne University Fine Arts Student's Society Broadsheet Vol 12 No4, Melbourne
- 1983 'Chile en la XII Bienal de Paris', Nelly Richard, La Separata 6, Santiago
- 1984 'Body Without Soul', Nelly Richard, Art & Text 12/13, Melbourne
- 1984 'The Sydney Biennale', Ann van der Bosch, Art Monthly 77, London
- 1984 'Shooting Down the Myth', Martin Munz, Express (Special Australian Edition), New York
- 1984 'Black Hole: Red Desert' (Sound and Vision in Australia), Judy Annear, Express (Special Australian Edition), New York
- 1984 Catalogue Adelaide Festival, Exhibition Juan Davila, Adelaide
- 1984 'Art is Homosexual', Paul Taylor, Outrage 13, Melbourne
- 1984 'Sydney Biennale Private Symbol: Social Metaphor', Judy Annear, Studio International 1 97/1006, London
- 1984 'Juan Davila at the Adelaide Festival', Paul Taylor, Studio International 197/1006, London
- 1984 'The Sydney Biennale', Annelie Pohlen, Artscribe 47, London
- 1984 'Private Symbol: Social Metaphor, 5 Biennale von Sydney, Australien', Annelie Pohlen, Kunstforum 73/74, Germany
- 1984 'A New Internationalism', Gordon Bull, Domus 77, Italy
- 1984 'POPISM: The Art of White Aborigines', Paul Taylor, Flash Art 112, Italy
- 1984 'The Nation and its Post-Modern Critics', Paul James, Arena 69, Melbourne
- 1984 La Cita Amorosa, Nelly Richard, Francisco Zegers Ed., Santiago
- 1984 'South American Contemporary Art', John Stringer, Diversion Vol. 12 No2, New York
- 1984 'The Subject of Romance', Gary Sangster, On The Beach 5, Sydney
- 1984 'Survey of Ethnic Visual Arts in Australia', Aspect 29/30, Rudi Krausmann Ed., Sydney
- 1984 'Australische Kunst der Gegenwart in Paris', Anna Bock, Kunstforum Bd.69 1/84, Germany
- 1984 'Keith Haring', Ziggy, Crowd 3, Melbourne
- 1984 'The Affectionate Punch, The Object of Desire', Peter McCarthy, On The Beach 6, Sydney
- 1984 'Body Social', Robert Thirwell, Artlink Vol.4 No2/3, Adelaide
- 1984 A Decade at the E.A.F., Stephanie Britton Ed., Experimental Art Foundation, Adelaide
- 1985 'Close Remarks, Placing Art and Theory', Gary Sangster, On The Beach 9, Sydney
- 1985 'Isolaustralia', Judith Blackall, catalogue Bevilacqua La Masa Foundation, Venice
- 1985 'The Mutilated Pieta', David Bromfield, Praxis M 10, Fremantle
- 1985 'The Eternal Smile of Advance Australia Fair', Pierre Restany, Domus 663, Italy
- 1985 'In Transit: The Work of Juan Davila in Chile', Nelly Richard, Art Network, Sydney
- 1985 'Love in Quotes, on the Painting of Juan Davila', Nelly Richard, Hysterical Tears, Greenhouse Publications, Paul Taylor Ed., Melbourne
- 1986 'Australia's Juan Davila', Paul Taylor, The Advocate 438, Los Angeles
- 1986 'Showcase: Juan Davila', Advocate Men, Los Angeles
- 1986 'Close Remarks: On Art and Theory', John McDonald, Art Network 18, Sydney
- 1986 'A Blatant Rip-off', Paul Carter, The Age Monthly Review Vol.5 No9, Melbourne
- 1986 'Tackling Patriarchal Super-Egos', Noel Purdon, Artlink Vol.6 No1, Adelaide
- 1986 'The Mutilated Pieta', George Alexander, Art Network 18, Sydney
- 1986 'Stencil and Strip-tease', Lucy Ellmann, The Times Literary Supplement (July), London
- 1986 'The Underworld Wonderland', George Alexander, Follow Me 9, Sydney
- 1986 'Margins and Institutions, Art in Chile since 1973', Nelly Richard, Art & Text 21, Melbourne
- 1986 'Lagrimas Histicas', Seccion Creacion, Apsi 172, Santiago
- 1986 The Australian Scapegoat, Peter Fuller, University of Western Australia Press, Perth
- 1986 'Critical Possibility, Here and Now: The Practicalities of Art Writing Today', Terry Smith, Art Association of Australia
- 1987 'Australian Art 1960-1986, Field to Figuration', Robert Lindsay, catalogue National Gallery of Victoria, Melbourne
- 1987 'Juan Davila', George Alexander, +/o Revue d'art contemporain 46, Brussels

- 1987 'Brushes with the Law. Juan Davila: Painter as a Comedian', Ian Britain, Studio International 199/1015, London
- 1987 'Art in Chile', Guy Brett, Art Monthly 104, London
- 1987 'The Doubling of Davila', Rex Butler, On The Beach 11, Sydney
- 1987 'The Doubling of Davila, Part Two', Rex Butler, On the Beach 12, Sydney
- 1987 'Sighting References', Gary Sangster, catalogue Artspace, Sydney
- 1987 'The Australian Bicentennial Perspecta 87', Jacques Delaruelle, Art Monthly 7, Australian and International, Sydney
- 1987 'Tyndall, Davila, Lines of Force', Juliana Engberg, Art Monthly 5, Australian and International, Sydney
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 Edith Cowan University Collection, Perth, Australia
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 Geelong Art Gallery, Victoria, Australia
 Griffith University Art Gallery, Brisbane, Australia
 Heide Museum of Modern Art, Melbourne, Australia
 Holmes a Court Collection, Perth, Australia
 Lady Cruthers Collection, Perth, Australia
 McClelland Gallery, Langwarrin, Australia
 Melbourne State College, Melbourne, Australia
 Metropolitan Museum of Art, New York, USA
 Michael Buxton Contemporary Australian Art Collection, Australia
 MONA Museum, Hobart, Tasmania, Australia
 Monash University Museum of Art, Melbourne, Australia
 Mornington Peninsula Gallery, Mornington, Australia
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