

Professional CURRICULUM VITÆ

ADRIAN HALL

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BIOGRAPHY

1943	Born Cornwall, U.K.	
1959-63	Plymouth College of Art, U.K.	N.D.D. (Spec. Level)
1964-67	Royal College of Art, London, U.K.	A.R.C.A.
1968	as above	M.Art (R.C.A.)
1967-69	Yale University School of Art and Architecture. U.S.A.	M.F.A. <i>Yale</i>

SOLO EXHIBITIONS

1967	Sheffield Arts Festival, U.K.
1971	Barry Lett Galleries, Auckland, N.Z.
1976	Watters Gallery, Sydney, Australia. Nigel Greenwood Gallery, London. U.K. David Hendricks Gallery, Dublin, Eire.
1978	Felicity Samuels Gallery, London, U.K. <i>Arena</i> , Time/Space Series, The Project Gallery, Dublin, Eire.
1979	<i>Further Notes towards the Conquest of Space</i> , David Hendricks Gallery, Dublin, Eire. <i>An Exhibition in Two Places</i> , Part I, Arts Council Gallery, Belfast, N.I. <i>An Exhibition in Two Places</i> , Part II, Orchard Gallery, 'Derry, N.I.
1980	<i>Rumours of War</i> , Watters Gallery, Sydney, Australia. <i>Double Entendre</i> , Central Street, Sydney, Australia. <i>Nine Targets</i> , Avago Gallery, Sydney, Australia.
1981	<i>Sunrise : Impression</i> , Installation, drawings, structures, and installed slide/sound works, George Paton Gallery, Melbourne, Australia. <i>Nine Triplets</i> , Watters Gallery, Sydney , Australia. <i>Nine Triplets</i> , Institute of Modern Art , Brisbane, Australia.
1982	<i>Targets - '72-82</i> , Avago Gallery, Sydney , Australia. <i>Travellers' Tales</i> , Yuill/Crowley, Sydney , Australia.
1983	<i>Targets - '83</i> , Independent Gallery, Ginza , Tokyo, Japan. (part of Australian Continuum). <i>Installed Works in Three Rooms</i> , National Art Gallery, Wellington, New Zealand.
1983	<i>Targets - (Figures with Landscape)</i> , Yuill/Crowley, Sydney , Australia. <i>Targets - '83 (Sydney-Tokyo-Belfast)</i> , Art Research Exchange , Belfast, N.I.
1984	<i>Installed Images</i> , Independent Gallery , Ginza, Tokyo, Japan. <i>Works on Paper</i> , Red Metro , Dunedin, New Zealand.
1985	<i>After the Fire</i> , Avago Gallery , Sydney, Australia. <i>Installed Drawings</i> , Independent Gallery , Ginza, Tokyo, Japan.
1986	<i>Living Memorial</i> , City Artists Gallery, London , U.K.

- 1987 *Sibyl-Hydra (Equipoise)*, **City Artists Gallery**, London, U.K.
- 1988 *See French Art*, **Avago**, Sydney, Australia.
Eyes Open/Mouth Closed - Silent Scream, Window Installation,
Camera Lucida, Sydney, Australia.
- 1989 *Mars & Venus & the Thing Which is Bigger Than Both of Us*, an installed work, with sound and projection. With help from STA Travel. **Ivan Dougherty Gallery**, Sydney, Australia.
Shadow / Blot, an installed gallery work, **W.I.N.D.O.W.**, Sydney, Australia.
- 1990 *Square Deal Cafe*, Major multi-media Installation,
E.M.R. Gallery, Sydney, Australia.
Tabula Rasa, Mural scale window work with Colour Photocopies,
Camera Lucida, Sydney, Australia.
- 1992 *Hotel Chic*, The Siege Centre, Derry, N.Ireland.
the Gravity of Labour, **The Orchard Gallery**, Derry, N.Ireland.
(Both as part of Impact 92, Derry City Council.)
Survey Exhibition, Arts Council Gallery, Belfast, N.Ireland.
- 1993 *Press/View - Screen, Installed Appliances*. **Black Gallery**, Sydney, Australia.
Annexe/Nexus, **Perth Institute of Contemporary Art**, (PICA), West Australia.
- 1994 *rĩ zi-st*, **KUNST**, Sydney, Australia.
- 1995 *Hotel Chic: Tokyo, Derry, Sydney*. **KUNST**, Sydney, Australia.
- 1998 *Camp for Lost Souls*. - **Gitte Weise** Gallery, Sydney, Australia.
- 1999 *Thin Skin - Silent Wall*. - **Gitte Weise** Gallery, Sydney, Australia.
- 2000 *Bananaconda* - **The Physics Room**, Christchurch, Canterbury, New Zealand.
Eye to Eye, Installed work with images and live opening, with Michele Beevors.
2016. *Adrian Hall in Leichhardt 2016. The Lazarus Trilogy: Slow Burn, Renewal, Detritus.*"
Articulate Project Space, Leichhardt, Sydney, Australia. August 2016.

Selected Live Works:

- 1979 *Arena*, Live Actions, Project Gallery, Dublin, Eire.
- 1980 *Double Flash*, live work, Experimental Art Foundation, Adelaide, Australia.
- 1983 *Dance, Dance...*(with Tony Coleing), Anzart,Hobart, Tasmania, Australia.
Three Tales, 5 channel sound, 4 projectors, one hour, Yuill/Crowley, Sydney, Australia.
- 1985 *Live Slide Works*, Quicksilver Place, Middlesex Poly., London, UK.
- 1990 *Burn*, opening and sustaining action during, *Square Deal Cafe*,
E.M.R. Gallery, Sydney, Australia.
Dinosaur Confessions, Solo Performance, Connor Hall, Belfast, N.I.
- 1993 *Pro-Aesthetic Turbo-Gt @*, Live Works, Ivan Dougherty Gallery, Sydney, Australia
Mothers Dont Let Your Children Grow up to drive Volvos.
Black Gallery opening action with Volvo, and C&W music station,
SIGNALS: to a blind Academy. Guerilla Event, with signal flags
and Volvo, outside Ivan Dougherty gallery, Sydney, Australia.
SIGNALS II, Bleedlines, Performance Conference, University of Sydney, Australia.
- 1994 *Now the Artist Reads a Book on Gymnastics*,
rĩ zi-st opening action, **KUNST** Gallery, Sydney, Australia.
TX5, Turbo De Luxe, IvanDougherty Gallery - Live Actions,COFA, Sydney, Australia.
Duty, Penance, & Veneration,
Twenty Five Years of Australian Performance Art ,
Performance Space, Sydney, Australia.
Advance & Retreat, a matter of perspective.

- opening action, Artspace, Sydney, Australia.
- 1995 *Dropping in For Tea*, D.O.T.S., dinner action, Performance Space, Sydney, Australia.
Preaching to the Converted - Teaching Artaud to the Trees.
A Synapse event, at Dogtrap Road Artist Camp, N.S.W., Australia.
- 1996 *Preaching to the Converted, - Taking Tiger Mountain.*
Guerrilla Action, U.N.S.W. Sydney, N.S.W. Australia.
Prophylactic Measures - the business of meaning. A Synapse event, at Dogtrap Road Artist Camp, N.S.W., Australia.
Disbelief Suspended - Leichhardt Chronicles. A Synapse event, at Dogtrap Road Artist Camp, N.S.W., Australia.
Hall oween Precautions. Venue - UNSW, and studio.
Action with Executive Courier and Sydney Morning Herald.
- 1997 *We Dig, We Delve, We Scream, We Strive.* Opening action.
Artd Gallery, Sydney, Australia.
Artists in the House, *Boxing the Compass.* Opening Action, Elizabeth Bay House, Historic Houses Trust, Sydney, Australia.
- 1998 **RACK**, Opening action, at *Camp for Lost Souls.* **Gitte Weise Gallery**, Sydney, Australia
- 1999 *Elevate.* Opening action, **Gitte Weise Gallery**, Sydney, Australia.
- 2000 July, *Opening Web Action*, DRAB Mil.Ed., Synapse Art Initiatives, Dogtrap Road, Gosford, Nr. Sydney.
- October *Dataflower for Dunedin.* for the Fringe Festival, Dunedin City Town Hall, Clock Tower, New Zealand. Two hour live action with radio microphone, voice translation software, Powerbook public address system and multi-media.
- November *Levitate*, opening action for *Bananaconda*, The Physics Room, Christchurch, New Zealand.
- 2009 *Two Evenings*, with **Phil Dadson**, Chicks Hotel, Port Chalmers, Otago, New Zealand.
- 2010 *Linework*, with lasers, Air Compression and digital sound projected video. voice.
None Gallery, Dunedin, NZ with Motoko Kikkawa,
Not Yet, Soon. with **Robbie and Joan Yeats**, Dunedin Art Gallery,
Red Carpet - Live Action, Video, Sound, Chicks Hotel, Port Chalmers, Otago, New Zealand.
- Not Yet, Soon.* with **Robbie and Joan Yeats**, Dunedin Art Gallery,
- 2012 *Memorial for Ben Hartley*, D.S.A., Dunedin - with **Keith Rowe**, France.
- 2013 *M.A.K.A.* with **Kevin Sheehan, Ashley Scott** Aus, and **Motoko Kikkawa**, Japan/NZ,
The AnteRoom, Port Chalmers, Otago, NZ
Sunday Painter, D.S.A., Dunedin,
with **Kevin Sheehan, Ashley Scott** Aus, and **Motoko Kikkawa**, Japan/NZ,
- 2012 **Triple AAA.** with **Andre Stitt, Alistair MacLennan**, Two week installation action work, live, mixed media.D.S.A Gallery, Dunedin. NZ
Here to There, Waterlines, Rowing action w/crew of **four Sea Cadets**, around Goat Island, Otago Harbour, NZ.
- 2013 *Watching*, survey action, Waitai Arts Festival, Otago, New Zealand.
S.O.S. Waterlines, Rowing action, crew of **two Sea Cadets**, Goat Island, Otago Harbour, NZ.
- In a Pig's Ear.* Solo voice - with pigs ears, at the 90th birthday of **Jim Allen**, University of Auckland, Faculty Club celebration, Auckland, NZ
- 2014 **Triple AAA Two.** with **Andre Stitt, Alistair MacLennan**, One week installation/action work,
live, mixed media. Catalyst Arts, Belfast Arts Festival, N.Ireland.
Work and Play -with **Samin Son, Motoko Kikkawa, Amy Shin**, Blue Oyster Gallery, Dunedin, NZ
- 2015 *Up there Down Here*, motor cycle (1990, **BMW 100GS - Dakar**) winter journey Motueka

to
Snow Hail.900 Kms, to Blue Oyster annex *Labour Day*
performance with **Thomas Richards**, Wellington.

Dunedin, over the Lewis Pass, Sleet,
installation/

GROUP EXHIBITIONS

- 1961 *John Moore's National Painting Prize Exhibition #1*, Arnolfini Gallery, Bristol, U.K.
- 1964/66 *London Group. Young Contemporaries* etc. London, UK.
- 1967 *Young Contemporaries*, Tate Gallery, London, U.K.
- 1968 *Yale Artists*, New Haven, Connecticut, U.S.A.
United Restaurant Gallery, New Haven, Connecticut, U.S.A.
- 1971 *New Contemporaries*, Auckland City Art Gallery and N.Z. tour.
- 1972 *New Zealand Sculpture*, Barry Lett Galleries, Auckland, N.Z.
Drawings, Barry Lett Galleries, Auckland, N.Z.
Wairarapa Environmental Sculpture, Masterton, N.Z.
- 1973 *Documentation from New Zealand*, Paris Biennale.
- 1975 *International Drawing Biennale*, Cleveland, U.K.
Oasis, Merrion Square, Dublin, Eire.
Irish Exhibition of Living Art, National Gallery, Dublin, Eire.
Project Gallery, Dublin, Eire.
- 1976 *British Arts Council International Drawings*, U.K. tour.
Pan-Pacific Biennale, Auckland City Art Gallery, N.Z.
David Hendriks Gallery, Dublin, Eire.
- 1977 *Irish Exhibition of Living Art*, National Gallery, Dublin, Eire.
Project Gallery, Dublin, Eire.
Watters Gallery, Sydney, Australia.
Pinacotheca, Melbourne, Australia.
Oireactus, Museum of Modern Art, Dublin, Eire.
Arts Council Gallery, Belfast, N.I.
Gordon Lambert Collection, Ulster Museum, Belfast, N.I.
Oasis Environmental Sculpture, Raheny, Dublin, Eire.
Documentation, Project Gallery, Dublin, Eire.
- 1978 *Edinburgh Arts*, Fruit Market Gallery, Edinburgh, Scotland.
David Hendriks Gallery, Dublin, Eire.
New Acquisitions, Ulster Museum, Belfast, N.I.
Felicity Samuels Gallery, London, U.K.
The Orchard Gallery, 'Derry, N.I.
Irish Exhibition of Living Art, Douglas Hyde Gallery, Dublin, Eire. 1979
Felicity Samuels Gallery, London, U.K.,
- 1979 *Tolly Cobbold Open*, Fitzwilliam Museum, Cambridge, and U.K. tour
Audio Arts, Riverside Studios, London, U.K.
International Drawing Biennale, Cleveland, U.K. and U.K. tour.
Irish Exhibition of Living Art, Dublin, Eire.
- 1980 *Paperworks*, Angela Flowers Gallery, London, U.K.
The Irish Experience, Roundhouse Gallery, London, U.K.
Audio Arts, Ulster Museum, Belfast, N.I.
Audio Arts, Douglas Hyde Gallery, Dublin, Eire.
Installed Slideworks, Bondstore, Newcastle, Australia.
Frame of Reference, George Paton Gallery, Melbourne,
and Australian Regional Gallery tour.
Watters Gallery, Sydney, Australia.

- Installed Slideworks*, Sydney College of the Arts, Sydney, Australia.
Hibernian Inscape, Douglas Hyde Gallery, Dublin, Eire and U.K. tour.
Fragments Against Ruin, Arts Council of Great Britain, U.K. tour.
Depth Gauge, Artists' Sound Works, Audio Arts Magazine.
- 1981 *8 x 2 x 3*, Ivan Dougherty Gallery, Sydney, Australia.
Two Hours in Petersham, n-space, Sydney, Australia.
One for the Money, Two for the Road, installed slide works,
 Sydney College of the Arts, Sydney, Australia.
Reconstructed Image, Art Gallery of New South Wales, Sydney, Australia.
- 1982 *Drawings*, Geelong Art Gallery, Victoria, Australia.
Drawings, Watters Gallery, Sydney, Australia.
Landscape Show, University of Tasmania, Hobart, Australia.
Beacon, n-space, Sydney, Australia.
Bienale of Sydney, Art Gallery of New South Wales, Sydney, Australia.
Singleton Art Prize, Singleton, N.S.W., Australia.
Metro Te-Ve Tabu, Metro, Paddington Town Hall, Sydney, Australia.
Recent Wars, (with Tony Coleing), Ray Hughes 'Downtown' Gallery, Brisbane, Australia.
- 1983 *Australian Perspecta*, Art Gallery of New South Wales, Sydney, Australia.
Australian Art in Amsterdam, Galerie Wattering, Amsterdam, Netherlands.
Cleveland Internationa Drawing Biennale,
 Arts Council of Great Britain, Middlesborough, U.K.
Cleveland International Drawing Biennale, selected works,
 Arts Council of Great Britain, U.K. tour.
Sound, Light & Drawing, 183 New Canterbury Road, Petersham, Sydney, Australian,
- 1984 *2 x 3*, Irving Sculpture Gallery, Sydney, Australia.
Beyond the Prefab., Art Unit, Sydney, Australia.
Correspondences, University of Tasmania, Hobart, Australia.
Hugh Williamson Prize, Ballarat Art Gallery, Australia.
Irish Exhibition of Living Art, Project Gallery, Dublin, Eire.
Works on Paper, Sydney College of the Arts, Sydney, Australia.
Sculpture at the Performance Space, Sydney, Australia.
- 1985 *Stills*, Pyrmont Gallery, Sydney, Australia.
Sculptors at Work, Canterbury, U.K.
Hornsey Artists, QP1, London, U.K.
- 1986 *Invicta Radio*, Canterbury, U.K.
- 1987 *S.A.D.E.* Crawford Municipal Gallery, Cork, Eire.
- 1988 *Towers of Torture*, Tin Sheds Gallery, Sydney, Australia.
- 1989 *Mondo Faxo*, with Tony Coleing and co-operation of
 Projects, U.K., an International Faxwork Exhibition and Installation,
 at Artspace, Sydney, Australia.
China Crisis, Pailou Plaza, Sydney, Australia.
- 1990-91 *Faxus-Faxforum*, with Tony Coleing, at the National Science & Technology Centre,
 Canberra, Australia. (a one year
 international residency & changing installation aborted by the
 artists after legal advice, due to non-fulfilment of contractual obligations by OTC,
 two days before Gala - Ministerial - opening.)
- 1991 *From the Empires End*, Circulo de Bellas Artes, Madrid, also: Barcelona, Vigo,
 Pamplona, Murcia, Las Palmas,
 followed by tour of Australian Regional Galleries.
- 1992 *Shadow/Blot/Flight*, Bathurst Regional Gallery, N.S.W. Australia.
Commission. Installed Photographic Works.
Layers of Reality, International Fax Work coordinated by Roy Ascott..
Manu et Mente, Ivan Dougherty Gallery, large scale collaborative installed work, sound.
 text by Diane Losche.

- Synthesis, Art & Architecture*. Bond Store No. 3, Sydney, Australia. Monumental scale, installed multi media work, collaboration with *Brian Zulaika*, Architect.
- 1993 *Gordon Lambert Collection*, Museum of Contemporary Art, Dublin, Eire.
Mal was Anderes, The Selection of the Selected, Kunstlerhaus Bethannien, Mariannenplatz 2, Berlin, Germany. *SIGNALS*. Large scale fax work -
Void: with Zebra. site specific, installation/excavation.
 Collaboration with U.W.A. students, St. Georges Terrace, Perth, West Australia.
- 1994 *International Drawing Exhibition*, Seoul International Fine Arts Centre, Korea.
 Selected: *Palindrome*, Commonwealth Artists Exchange, Victoria, Canada.
Twenty Five Years of Australian Performance Art, Autonomous documents, Ivan Dougherty Gallery, Sydney, Australia.
25 Years of Australian Performance Art, - Tour, IMA - Brisbane, PICA - Perth, EAF - Adelaide, ACCA - Melbourne.
Advance & Retreat, a matter of perspective. part of *True Stories*, Artspace, Sydney, Australia.
Transliteration, Glare Window, collaboration with Lin Li, Artspace, Sydney, Australia.
Advance & for Stephen. Entis Eidos, Eco-Design Foundation, Sydney, Australia
- 1995 *Defy* - Australian *PERSPECTA*, The Biennale of National Contemporary Art, Art Gallery of New South Wales, Sydney, Australia
Faxworks and Internet works, *Chimera*, Goethe Institut, Sydney, Australia
Drawing Room. **KUNST**, Sydney, Australia
Faxwork, D.O.T.S., Performance Space, Sydney, Australia.
Interlude, Ivan Dougherty Gallery, Sydney, Australia.
The Viaduct Project, Public Site-Specific Sculpture Project, Sydney, Australia.
- 1996 *Nailing Ones Colours.*, an installed work, Ivan Dougherty Gallery, Sydney, Australia.
Gallery Artists, Gitte Weise Gallery, Sydney, Australia.
- 1997 *We Dig, We Delve, We Scream, We Strive*. an installed work, Ardt Gallery, Sydney, Australia.
EXCLAMATION-BRUSH-MARK, wall-hanging structure, Gitte Weise Gallery, Sydney, Australia.
Boxing the Compass, installed panoramic images, in Oval Gallery of Elizabeth Bay House, (Historic Houses Trust), Sydney, Australia.
Pulse Friction, installed photographic work. cur. Leigh Hobba, University of Tasmania, Hobart, Tasmania, Australia.
- 1998 *RAIN AND SUN*, after the Japanese. Specific site, installed work on windows of 19, gallery. Sydney, Australia.
- 1999 *Low-Tide*. re-configured work from 1971. With: Colin Macahon, Billy Apple, Mel Bochner, *Post-Object Art*, City Art Gallery, Auckland, New Zealand.
- 2000 *Post-Object Art*, Sculptograms & History, McDougall Art Gallery, Christchurch, New Zealand.
Snapshot, the Contemporary Museum, Baltimore, Maryland, U.S.A.
- 2007 *Drawings* -Blue Oyster Gallery, Dunedin, N.Z.,
- 2010 *For Those Who Did Not*. Blue Oyster Gallery, Dunedin, N.Z.
- 2011 *Installed Images* - for **Bill Seeto**, Articulate Project Space, Sydney, Aus.
- 2013 *Aramoana, the Ordinary*, Articulate Project Space, Sydney, Aus.
- 2014 *Coastal Erosion in the S. Hemisphere*, Articulate Project Space, Sydney, Aus.
- 2016 *Wanton, Victoria Simpson with the Yellow Men and Adrian Hall* - presents: Installed images, sound, structure and solo live work "*Banzai*": . D.S.A. Gallery, Dunedin.
- NZ

PUBLIC COLLECTIONS

Arts Council of Great Britain, U.K; Bathurst Regional Gallery, Australia;
 Contemporary Irish Art Society, Eire; Derry City Council Collection, N.I.; Hocken Library,
 University of Otago, New Zealand; Irish Museum of Contemporary Art, Dublin, Eire;
 National Art Gallery, New Zealand; New University of Coleraine, Northern Ireland;
 Northern Ireland Arts Council Collection; Tolly Cobbold Collection, U.K.; Ulster Museum,
 Northern Ireland; University of Auckland, New Zealand;
 University Collection, Trinity College, Dublin, Eire; University of Sydney, Australia;
 University of Western Australia, Australia; Seoul
 International Fine Arts Centre, Korea.
 National Self-Portrait Collection of Ireland, Limerick, Eire..
 Auckland City Art Gallery, New Zealand.

SELECTED AWARDS, Residencies, etc.

- 1967 *Peter Stuyvesant Young Contemporaries Prize.*
Royal College of Art Travelling Scholarship.
Yale Scholarship.
Junior Fellow Branford College, Yale University.
- 1971 *Artist in Residence, University of Auckland, New Zealand.*
- 1972 *Hansells Award for Environmental Sculpture, New Zealand.*
- 1975 *Art in Context, Public Sculpture, Arts Council of Northern Ireland.*
Carrolls Award for Sculpture, Irish Exhibition of Living Art.
- 1991 *Artist Development Grant, Visual Arts & Craft Board, Australia Council,*
for Exhibition preparation and travel.
- 1992 *Artist in Residence, Orchard Gallery, Derry, N.Ireland.*
Australian Contributing Editor, Grey Suit, Video Magazine, U.K.
- 1993 *Artist in Residence, University of Western Australia, Perth.*
Artist Development Grant, Visual Arts & Craft Board,
Australia Council. for video work, and publication.
- 1993 **Co-Founded SYNAPSE Art Initiatives Inc., Presiding Member -**
 an international, Australian based organisation to facilitate
 encourage and catalyse cross-disciplinary art, (tele-)communications, social,
 technological projects of a speculative nature. Foundation funding achieved from the
Australia Council, and the National
Association for the Visual Arts
- 1994 Funding achieved from the *Ministry of the Arts, N.S.W.,*
 the *Australia Council, British Council 1995* etc. for **CHIMERA**, a
 Synapse event of many parts, a one week event of R/T techno-installation, sound,
 performance and discourse.
- 1994 **Goethe Institute, Sydney.**
 Co-organiser. D.O.T.S. - **Door Open Table Laid.** a Synapse Event,
 Performance Space, Sydney, Australia. Sponsored by Lakes Folly Wines,
 Regal Coffee, MedianWay Graphics, & Performance Space.
 Marketing Grant, **N.S.W. Ministry of the Arts**, for GAP, the Synapse news sheet.
 Coordinator / participant in **TRACES**, Trans Global photo/fax/sound action with Joan
 Fisher in Aberdeen, Scotland.
- Sponsor: Polaroid Corporation
- 1996 **ECHO**, Short-listed for concept development as at *Public Sculpture Project, UWS*
 Nepean. *Western Sydney, Australia.*
- 1997 **Artist Development Grant, \$20,000** for project development *Visual Arts & Craft Fund,*
Australia Council.

- 1999 **Senior Research Fellow**, the University of Western Sydney, Nepean, N.S.W., Australia.
 2,000 **Artist in Residence**. Artists at Work Programme, Otago Polytechnic,
 Dunedin, New Zealand.
 2005 Founded **ALIAS** - Aramoana Live Improvisation Action Society.
 2007 Honorary position - **Artist Adjunct**, Dunedin School of Art, NZ. Current.

SELECTED BIBLIOGRAPHY

- A. Hall**, *An Exhibition in Two Places*, catalogue, Arts Council of Northern Ireland, Belfast, N.I., 1979.
- N.Rolfe**, *Time/Space*, catalogue, The Project Gallery, Dublin, Eire, 1979.
- M. Donnelly**, "Adrian Hall an interview", *Art About Ireland*, Vol. 1, No. 5, Dublin, Eire, December to January, 1979."The Fourth Cleveland International Drawing Biennale", *Art and Artists*, South Croydon, Surrey, U.K., November, 1979.
- K. Martin**,(essay), *The Cleveland (U.K.) Fourth International Drawing Biennale*, Cleveland County Leisure Services, Middlesborough, U.K., 1979.
- M. Catto**, *Art In Ireland*, Vol. II, Blackstaff Press, Belfast, N.I., 1980.
- M. Catto**, "Making Sense of Ulster", *Art and Artists*, South Croydon, Surrey, U.K., February, 1980.
- M. Archer**, "Audio Arts", *Art Monthly*, No. 35, London, U.K., 1980.
- P. Overy**,(introduction), *Hibernian Inscape*, catalogue, Douglas Hyde Gallery, Dublin and Arts Council of N.I., 1980. Cover, *Art About Ireland*, Dublin, Eire, April, 1980.
- P. Crocker and J. Young**, interview "Working Through", *ZX*, Winter, No. 6, Sydney College of the Arts Students Association, Sydney, Australia, May-June, 1980.
- J. Annear & A. Danko**, (introduction), *Frame of Reference*, catalogue, George Paton Gallery, Melbourne, Australia, 1980.
- R. Rooney**, "The Roving Eye of Hall", *The Age*, Melbourne, Australia, 8 July, 1981.
- T. Howard**, "Sound, Sight and Structure", *Farrago*, Vol. 59, No. 13, Melbourne, Australia, 17 July, 1981.
- M. Holloway**, "Diversity masks these personal messages", *The Australian*, Sydney, Australia, 24 July, 1981.
- D. Bromfield**, "Adrian Hall, an artist in Australia", *Art & Text*, No. 3, Melbourne, October, 1981.
- P. Zika**, (introduction), *Landscape (some interpretations)*, catalogue, University of Tasmania, Hobart, Australia, 1981.
- C. Gentle**, (intro), *8 x 2 x 3*, catalogue, Alexander Mackie C.A.E., Sydney, Australia, 1981.
- J. Spalding**, (introduction), *Fragments against Ruin: a journey through modern art*, Arts Council of Great Britain, London, U.K., 1981.
- T. Maloon**, "Sculpture moves back towards its long lost middle ground", *The Sydney Morning Herald*, Sydney, Australia, 24 April, 1982.
- T. Maloon**, "Astaire and Jacks: the last word in suavity", *The Sydney Morning Herald*, Sydney, Australia, 16 October, 1982.
- E. Lynn**, (preface), *Vision in Disbelief*, catalogue, Biennale of Sydney, Sydney, Australia, 1982. Exhibition commentary, triplet illustration, *Art and Australia*, Vol. 19, No. 4, Sydney, Australia, Fine Arts Press, 1982.
- "Avago '81, *Art Network*, Winter, No. 6, Sydney, Australia, 1982.
- Back cover - commissioned graphic work, *Art Network*, Spring, No. 7, Sydney, Australia, 1982.
- Illustration, *Avago, The Book*, **T. Coleing & S. Higson**, Sydney, Australia, 1982.
- Several references, *Australian Art Review*, 1983.
- T. Maloon**, "In Sydney", *Domus*, No.636, Milan, Italy, February, 1983.
- T. Maloon**, Commentary, illustration, Museums and Galleries, *Domus*, No. 636, Milan, Italy, February, 1983.
- Review, *National Times*, Sydney, Australia, May, 1983.
- S. McGrath**, "Influence and the culling of worthy survivors", *Weekend Australian Magazine*, *The*

Australian, Sydney, Australia, 14 May, 1983.

T. McLachlan, "Shock, horror, outrage' in Perspecta '83", *The National Times*, Melbourne, Australia, 20 May, 1983. Illustration-review, *Art Network*, Winter, No. 10, Sydney, Australia, 1983. "Australian Art and Ikebana", *Ikebana Ohara*, Vol. 8, No. 393, Tokyo, Japan, August, 1983.

A. Lewis, (foreword), *Continuum '83*, catalogue, Japan-Australia Cultural Art Exchange Committee, Tokyo, Japan, 1983.

J. Holmes, "Anzart in Hobart Art Encounter", supplement, *Island Magazine*, Hobart, Australia, September, 1983.

Commentary, *Follow Me*, Sydney, Australia, September, 1983.

H. Van de Louw, *Kunstbeeld*, Amsterdam, The Netherlands, October, 1983.

Review, *Art in New Zealand*, Auckland, New Zealand, October, 1983.

Illustration, *Art and Artists*, South Croydon, Surrey, U.K., October, 1983.

"Picks, shovels in exhibition make impact", *The Evening Post*, Wellington, New Zealand, 1 November, 1983.

T. Maloon, "Adrian Hall brings showmanship to art", Metro exhibitions, *The Sydney Morning Herald*, Sydney, Australia, 18 November, 1983.

Commentary, illustration, "Contemporary sculpture at the National", *Capital Times*, Wellington, New Zealand, November, 1983.

E. Bett, "Encounters with the existential", *The Dominion*, Wellington, New Zealand, 6 December, 1983.

J. L. Roberts, "Junk for Art's sake", *New Zealand Listener*, Wellington, NZ, 7 April, 1984.

T. Maloon, "Is art really dangerous when properly understood?", Weekend Arts, *The Sydney Morning Herald*, Sydney, Australia, 19 May, 1984.

G. Puster and G. Pollard (editors), *Correspondences, an exhibition of installations*, catalogue, Tasmanian School of Art, U. of Tasmania, Hobart, Australia, July, 1984.

Criticism, *Art Network*, Spring, No. 13, Sydney, Australia, 1984.

T. Maloon, "Recession-look sculpture lingers", Arts Review, *The Sydney Morning Herald*, Sydney, Australia, 3 November, 1984.

Hugh Williamson Prize, catalogue, Ballarat Art Gallery, Ballarat, Australia, 1984.

S. Britton (editor), *A Decade at the EAF*, p.47, The Experimental Art Foundation, Adelaide, Australia, 1984. Commentary, *Australian Art Review*, 1984.

J. Pryor & R. McDonald, Essay, **Terence Maloon**, *Final Verse*, *Art Unit 1982-85*, Art Unit, Sydney, Australia, 1988.

Christopher Allen, "Capturing the Echo", *Sydney Morning Herald*, 8 September, 1989.

"A Demonstration of Discretion in the Face of Their Courage", *Sydney Morning Herald*, 13 October 1989, "On a Search for Meaning", *Sydney Morning Herald*, 20 October 1989.

Jacques Delaruelle, "A Kind of Dialogue", *Sydney Review*, October 1989,

"On The Difficulty of Travelling", *Sydney Review*, November, 1989.

Mondo Faxo, Installation Photograph, *Artspace Newsletter*, No.24, Nov.-89 - January 1990.

Mars & Venus, Photograph, *Art & Australia*, exhibition commentary, Autumn 1990.

Installed & Temporal Works, Tin Sheds Gallery, Sydney, Australia. "About Sculpture".

Catalogue Essay by **Adrian Hall**, March 1990.

Jacqueline B. de Jong (ed.) "Addenda & Errata", p.142 illustration, 1991. University of Amsterdam.

Eric Gidney, "Art & Telecommunications", Commentary and photograph, *LEONARDO*, Journal of the International Society of the Arts, Sciences and Technology. Pergamon Press, Vol.24 No.2 1991.

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