

Pasquale Giardino

Born Carlton, Victoria, 1961

Studies

1981/82 Victorian College, Prahran

Selected Exhibitions

2005 BRIGHTSPACE, St Kilda
2003 Metro 5 Gallery, Armadale
2002 Studio Exhibition, Prahran
2001 Studio Exhibition, Prahran
2000 Studio Exhibition, Carlton
1999 Studio Exhibition, St Kilda
1998 Studio Exhibition, Elsternwick
1995 George Gallery, St Kilda
1994 Studio Exhibition, Richmond
1993 Flinders Lane Gallery, Melbourne
1992 Flinders Lane Gallery, Melbourne
1991 Australian Galleries, Collingwood
1998 William Mora Gallery, Melbourne

Selected Group Exhibitions

2004/05 *Summer Salon*, BRIGHTSPACE, St Kilda
2001 *Roar Again*, Metro 5
1995 *Roar Studios Touring Exhibition*, Shepparton Art Gallery
1992 *The Melbourne Painters Exhibition*, Lorraine Diggins, Melbourne
1989 *A New Generation 1983 – 88:*
 The Philip Morris Arts Grant Purchases, Australian National Gallery
1986 Coventry Garden, Paddington
1985 *Raw Reality*, Realities Gallery, Toorak
1984 Coventry Garden, Paddington
1983 *Roar Studios*, Fitzroy
1982 *Roar Studios Opening Show*, Roar Studios, Fitzroy

Represented

Artbank
National Gallery of Australia
Benalla Art Gallery
National Bank of Australia River Series
National Gallery of Victoria
Philip Morris Collection: Australian National
Shepparton Art Gallery
William Dobell Collection, Art Gallery of New South Wales
The Baillieu Myer Collection
Sir Andrew Grimwade Collection

Commissions

1987 Sculpture for *Ubi Roi*, Australian National Gallery, Philip Morris Arts Grant:
Australian National Gallery Restaurant Commission

About *Roar Studios*

The *Roar* group sought to minimize its contact with the established art system while maximizing its progress as an artistic force.

In 1982 a group of art students, still in their teens and early twenties, decided to take matters into their own hands. Rather than pit themselves against the conventions of an established system and lose, they challenged it by rejecting its means and methods. Losing to them meant waiting for the appropriate 20 years or so until their work was sufficiently 'mature' to be taken up by the art market.

The group's rationale was to establish its own artist-run gallery in Brunswick Street, Fitzroy....Relatively quickly, gallery directors approached *Roar* members, who one-by-one were recruited into their stables...The *Roar* name, coined to make a system stop and take notice, involved a stylistic pun. The work produced was raw with youth and energy. It was generally figurative, linking it less with its time than with other, earlier Australian groups and European movements.

