

IMANTS TILLERS

Born Sydney, Australia 1950.
<https://www.imantstillers.com/>

BIOGRAPHY

- 1976 Cité Internationale des Arts Residency, Paris Owen Tooth Cottage Residency, Vence.
 1969 - 72 Bachelor of Science Architecture (First Class Hons, University Medal), University of Sydney.
 1977-83 Founding academic staff member, Sydney College of the Arts, University of Sydney
 2001 Visiting Fellow, Fine Art Research Centre, Southampton Institute, UK Co-curator with Marketta Seppälä, Empathy: Beyond the Horizon, Pori Art Museum, Finland.
 2001-09 Trustee of the Art Gallery of New South Wales, Sydney
 2005 Awarded a Doctor of Letters (Honoris Causa), University of New South Wales, Sydney
 2010 Collaborated with Janis Balodis on Exile and Fatherland, 53rd Australian Latvian Arts Festival, Melbourne
 2011 Appointed a Director of Immigration Place, Australia, Canberra.

SELECTED SOLO EXHIBITIONS

- 2023 After De Chirico, ARC ONE Gallery, Melbourne
 2021 As soon as tomorrow, Roslyn Oxley9 Gallery, Sydney
 Light & Darkness, Chau Chak Wing Museum, University of Sydney
 Fierce Paradise: Paintings from Blairgowrie, Bett Gallery, Hobart
 2020 Terra Nullius, Milani Gallery, Brisbane
 2019 The Path Itself, Roslyn Oxley9 Gallery, Sydney
 2018 Joy Knows No Mercy, ARC ONE Gallery, Melbourne
 Journey to Nowhere, Latvian National Museum of Art, Riga
 From the Studio, The University Gallery, Newcastle, NSW
 The Philosophy of Doubt, Riddoch Art Gallery, Mount Gambier, Victoria
 The Philosophy of Doubt, Hamilton Art Gallery, Victoria
 2017 In Normal Times, Roslyn Oxley9 Gallery, Sydney
 Meeting Place - Michael Nelson Jagamara & Imants Tillers, Parliament House, Canberra
 The Philosophy of Doubt, Greenaway Galleries, Adelaide
 2016 Metafisca Australe, ARC ONE Gallery, Melbourne
 The Poet's Surrender, Bett Gallery, Hobart
 2015 Metafisca Australe, Roslyn Oxley9 Gallery, Sydney
 2014 Big Storm Between Two Place: Michael Nelson Jagamara and Imants Tillers, Fire works Gallery, Brisbane
 Latvian Mandala, Australian Latvian Arts Festival, Latvian House, Sydney.
 Haunted Nation, Bett Gallery, Hobart
 The Philosopher's Walk, Greenaway Art Gallery, Adelaide
 2013 The Fleeting Self, ARC ONE Gallery, Melbourne
 2012 Tabula Rasa, Roslyn Oxley9 Gallery, Sydney
 The Loaded Ground: Michael Nelson Jagamara and Imants Tillers, Drill Hall Gallery, Australian National University Art Gallery, Canberra.
 2011 Nature Speaks, Greenaway Art Gallery, Adelaide.
 The Journey South, Bett Gallery, Hobart.
 2010 The Blossoming World, Arc One Gallery.
 A Poem of the Land, Roslyn Oxley9 Gallery, Sydney.
 Dual Worlds: Dadang Christanto and Imants Tillers, Jan Manton Art, Brisbane.
 2009 Leap of Faith, Greenaway Art Gallery, Adelaide.
 Value Added Landscapes, Jan Manton Art, Brisbane.

- Clouds on a distant horizon, Bett Gallery, Hobart.
- 2008 The Long Poem, Lawrence Wilson Art Gallery, University of Western Australia, Perth.
Melancholy Landscape, Arc One Gallery.
The Tears of Things, Roslyn Oxley9 Gallery, Sydney.
- 2007 Michael Nelson Jagamara: from the studio, experimentations and collaborations 1996-2008, Fireworks Gallery, Brisbane (collaborative work).
- 2006 In Two Minds, Greenaway Art Gallery, Adelaide.
Imants Tillers, Jan Manton Art, Brisbane.
Hereafter, Chapman Gallery, Canberra.
- 2005 Imants Tillers: one world many visions, National Gallery of Australia, Canberra.
- 2004 Land Beyond Goodbye, Sherman Galleries, Sydney.
Imants Tillers, Greenaway Art Gallery, Adelaide.
Transmissions: From here and there, Monash University Museum of Art, Melbourne.
- 2003 Local Knowledge, Raglan Gallery and Cultural Centre, Cooma, NSW.
Imants Tillers, Australian Art Resources, Melbourne.
- 2002 Recent Works, Sherman Galleries, Sydney.
Chapman Gallery, Canberra.
Greenaway Art Gallery, Adelaide.
- 2000 Not yet post-Aboriginal, Hazelhurst Regional Gallery, Sydney.
Imants Tillers, Greenaway Art Gallery, Adelaide.
Imants Tillers, Sherman Galleries Hargrave, Sydney.
- 1999 Towards Infinity: Works by Imants Tillers, Museo de Arte Contemporaneo de Monterey, Mexico.
Accompanying 47th Australian Latvian Arts Festival, Span Galleries, Melbourne.
Home Visitation, Chapman Gallery, Canberra.
Nature Speaks, Sherman Galleries Goodhope, Sydney.
Not yet post-Aboriginal, SPAN Galleries, Melbourne.
- 1998 Imants Tillers 1997 Lowenstein Sharp Arts 21 Fellow, Museum of Modern Art at Heide, Melbourne.
Prayer for Rain, Raglan Gallery and Cultural Centre, Cooma.
- 1997 Michael Milburn Gallery, Brisbane.
Karen Lovegrove, Melbourne.
The Enigma of Arrival, Sherman Galleries Goodhope, Sydney.
- 1996 Imants Tillers, Gow Langsford Gallery, Auckland, New Zealand.
- 1995 Diaspora in Context: Connections in a Fragmented World, Pori Art Museum, Pori, Finland; Museum of Contemporary Art, Sydney; Govett-Brewster Art Gallery, New Plymouth, New Zealand; Waikato Museum and Art Gallery, Hamilton, New Zealand.
via Paradiso, Karyn Lovegrove Gallery, Melbourne.
- 1994 Telepathic Music, Michael Milburn Gallery, Brisbane.
Imants Tillers: Jump, Sherman Galleries Goodhope, Sydney, N.S.W.
Diaspora, Institute of Modern Art, Brisbane.
- 1993 Imants Tillers: Within the Cleft, Michael Milburn Gallery, Brisbane.
Five Pollock Paintings, Peter McLeavey Gallery, Wellington, New Zealand.
- 1992 Diaspora: Imants Tillers, National Museum of Art, Riga.
Imants Tillers, Karyn Lovegrove, Melbourne.
A Life of Blank, Plimsoll Gallery, Hobart; Monash University Gallery, Melbourne; Orange Regional Gallery, New South Wales; Queen Victoria Museum and Art Gallery, Launceston.
- 1991 Journey: 33486, Deutscher Brunswick Street, Melbourne.
Imants Tillers, Peter McLeavey Gallery, Wellington, New Zealand.
Action Paintings, Yuill/Crowley, Sydney.
- 1990 The Shining Cuckoo, Yuill/Crowley, Sydney
Imants Tillers: Recent Paintings, Peter McLeavey Gallery, Wellington, New Zealand
The Bridge of Reversible Destiny, Yuill/Crowley, Sydney
One Painting, Cleaving: Imants Tillers, Wollongong City Art Gallery, Wollongong
Imants Tillers: Poem of Ecstasy, Deutscher Brunswick Street, Melbourne

- 1989 Tomorrow will be the same but not as this is, Yuill/Crowley, Sydney
Imants Tillers: 19301 or as of October, National Art Gallery, Wellington;
Govett-Brewster Gallery, New Plymouth, New Zealand.
- 1988 To the Fatherland, with Marianne Baillieu, Yuill/Crowley, Sydney
Imants Tillers, Bess Cutler Gallery, New York
Imants Tillers: works 1978–1988, Institute of Contemporary Arts, London;
The Third Eye Centre, Glasgow; Orchard Gallery, Derry, Northern Ireland.
- 1987 Yuill/Crowley, Sydney.
Galerie Susan Wyss, Zurich.
Bess Cutler Gallery, New York.
Australian Appropriations: The Recent Paintings of Imants Tillers, Vollum College
Center Gallery, Reed College, Portland, Oregon, United States.
- 1986 Paintings for Venice: Australia at the 42nd Venice Biennale, Queensland Art Gallery,
Brisbane; Australian Centre for Contemporary Art, Melbourne; Art Gallery of South
Australia, Adelaide.
42nd Venice Biennale: Imants Tillers, Corderie at the Arsenale, Venice.
- 1985 Bess Cutler Gallery, New York.
Yuill/Crowley, Sydney.
- 1984 Bess Cutler Gallery, New York.
Pandemonium, Yuill/Crowley, Sydney.
- 1983 Reconnaissance, Melbourne.
White Aborigines, Matt's Gallery, London.
Yuill/Crowley, Sydney.
- 1982 Honour + Glory, with John Nixon, Art Gallery of South Australia, Adelaide.
The Deluge, with John Nixon, Press 4, Melbourne.
The Bridge, with John Nixon, Art Gallery of New South Wales, Sydney.
Composition with 3 equal and parallel rectangles (unit 1), with John Nixon, Yuill/
Crowley, Sydney.
The Field, Art Projects, Melbourne
A Painting which is a Souvenir (with John Nixon), QED, One Central Street, Sydney.
Documenta 7, with John Nixon, Art Projects, Melbourne.
The Church + the Cross, with John Nixon, n-space, Kassel, West Germany.
The Church + the Cross, with John Nixon, V Space, Melbourne.
One Painting: One Horizon, Institute of Modern Art, Brisbane.
- 1981 Two Maps (A Local Mirage), Art Projects, Melbourne.
The Triangle, The Door: One Room, One Painting (left/centre/right), Watters Gallery,
Sydney.
Visible Suspension: One Room, Two Paintings, n-space, Sydney.
52 Displacements, n-space, Sydney.
Q Space Annex, Brisbane.
- 1980 Worlds in Collision, Avago Gallery, Sydney.
Q Space Annex, Brisbane.
Survey 13: Imants Tillers, National Gallery of Victoria, Melbourne.
Institute of Modern Art, Brisbane.
Other Realities, Realities, Melbourne.
- 1979 52 Displacements (of Image, of Time, of Water, of Feeling: One Year's Work),
Watters Gallery, Sydney.
- 1978 Have you ever been taken the same way, Royal Melbourne Institute of Technology,
Melbourne.
- 1977 The Property of Being Found, Watters Gallery, Sydney.
- 1975 Conversations with the Bride, Watters Gallery, Sydney.
- 1974 Link Exhibition No. 1: Imants Tillers, Art Gallery of South Australia, Adelaide.
- 1973 Moments of Inertia, Watters Gallery, Sydney.
Still Life 2, Watters Gallery, Sydney.

SELECTED GROUP EXHIBITIONS

- 2023 Set of Keys, ARC ONE Gallery, Melbourne
- 2020 Making Art Public: 50 Years of Kaldor Public Art Projects, Art Gallery of New South Wales, Sydney
- 2019 Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney
Art Basel Hong Kong, Roslyn Oxley9 Gallery, Hong Kong
- 2018 Grid, Waiheke Community Art Gallery, New Zealand
The Like Button, Roslyn Oxley9, Sydney
20/20: Celebrating 20 years with 20 new portrait commissions, National Portrait Gallery, Canberra, Australia
- 2017 Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney
Artist Profile: Australasian Painters 2007-2017, Orange Regional Gallery, NSW
Poets and Painters – Celebrating the Big Punchbowl, Moonah Arts Centre, Tasmania
Hadley's Art Prize, Galleries at Hadley's Orient Hotel, Hobart, Tasmania,
Enlighten Festival, Projection onto New Parliament House, Canberra
Landmarks, Tamworth Regional Gallery, NSW
Today Tomorrow Yesterday, Museum of Contemporary Art, Sydney
- 2016 The Archibald Prize, Art Gallery of New South Wales, Sydney
Wynne Prize, Art Gallery of New South Wales, Sydney
Fleurieu Art Prize, Samstag Museum of Art, 4 June – 26 July
Black, White & Restive, Newcastle Art Gallery, Newcastle
Signs and symbols to live by, Art Gallery of New South Wales, Sydney
Panorama: Part One, TarraWarra Museum of Art, Victoria.
Taba Naba - Australia, Oceania, Arts by People of the Sea, Musee Oceanographique de Monaco, Monaco.
- 2015 The Triumph of Modernism in the Art of Australia, curated by Edmund Capon, Hazelhurst Regional Gallery and Arts Centre, Sydney.
Seen from elsewhere, Auckland Art Gallery Toi o Tamaki, New Zealand
Lightning Strikes at Merrick's Exhibition with Michael Nelson, Jagamara, Merricks General Wine Store
Sydney Contemporary, ARC ONE Gallery, Carriageworks, Sydney
- 2014 Dreamings: Australian Aboriginal Art meets De Chirico (a room of seven works from 1984 - 2014 adjoining a room of 21 works by Giorigio de Chirico), The Museo Carlo Bilotti, Rome
The Gold Award (winner), Rockhampton Art Gallery, Rockhampton.
The Skullbone Experiment: A Paradigm of Art and Nature, Tasmanian Land Conservancy, Launceston, Queen Victoria Museum and Art Gallery, Inveresk; UNSW Galleries, College of Fine Art Gallery, curated by Philip Wolfhagen and Catherine Wolfhagen, Sydney.
Pop to popism, Art Gallery of New South Wales, Sydney
Sublime Point: The Landscape in Painting, Hazelhurst Regional Gallery & Arts Centre, New South Wales
- 2014 Dreamings: Australian Aboriginal Art Meets De Chirico, Museo Carlo Bilotti, Rome.
- 2013 Collective Identity(leS): This is That Time, Lake Macquarie City Art Gallery, N.S.W.
Mixtape 1980's, National Gallery of Victoria.
Australia, Royal Academy of Arts, London
- 2012 Spectrum, The Melbourne Recital Centre, Melbourne.
- 2011 KIAF, Seoul, Korea.
Paul Greenaway Gallery, Adelaide.
Preview Exhibition and Honours Award Exhibitions, Bett Gallery, Hobart.
- 2010 How Nature Speaks, Arc One Gallery, Melbourne.
- 2009 KIAF, Seoul, Korea.
- 2008 50X50, Arc One Gallery Summer Show, Melbourne.
New Horizons, the collection of the Ishibashi Foundation, Bridgestone Museum of Art,

- Tokyo, Japan.
Melbourne, Art Fair 08.
- 2007 Summer '07 '08, Roslyn Oxley9 Gallery, Sydney, N.S.W.
Poets Paint Words, Newcastle Region Art Gallery, N.S.W.
Prelude 2008, Arc One Gallery, Melbourne.
- 2006 Prism: Contemporary Australian Art, Bridgestone Museum of Art, Tokyo, Japan.
- 2006 Clemenger Contemporary Art Award, National Gallery of Victoria, Melbourne.
Zones of Contact: 15th Biennale of Sydney, Museum of Contemporary Art, Sydney.
- 2005 A Sense of Place, Tarrawarra Museum of Art, Yarra Valley, Melbourne.
Pitch Your Own Tent: Art Projects / Store 5 / First Floor, Monash University Museum of Art, Melbourne.
Unscripted: Language in Contemporary Australian Art, Art Gallery of New South Wales, Sydney.
Shoosh! A History of the Campfire Group, Institute of Modern Art, Brisbane.
A Partial View: Australian Art in the UWA Art Collection, Lawrence Wilson Art Gallery, Perth.
- 2004 Arts de la Table, ANU Drill Hall Gallery, Canberra.
One Of: Festivus 04, Sherman Galleries, Sydney.
ANU Art Collection: Acquisitions from the Last Ten Years, ANU Drill Hall Gallery, Canberra.
Sharjah Project: Artcard, Sharjah Art Museum, United Arab Emirates.
Shanghai Art Fair, Australian Art Resources, Melbourne.
The Joseph Brown Collection, National Gallery of Victoria, Melbourne
Imants Tillers, John Nixon and Louise Forthun, Conny Dietzschold Gallery, Sydney
Landscape in Me: Windows on Australian Art, Museum and Art Gallery of the Northern Territory, Darwin.
- 2003 Bushfire, National Gallery of Victoria, Melbourne.
Fieldwork, National Gallery of Victoria, Melbourne.
Synergies: A Fusion Event, Australian National University, Drill Hall Gallery, Canberra.
Austral-Asia Zero Three, Sherman Galleries, Sydney.
Empathy: Beyond the Horizon, Artspace, Sydney.
Intergrafia: World Award Winners Gallery, International Print Triennale, Krakow.
MCA Unpacked II, Museum of Contemporary Art, Sydney.
- 2002 First Beijing International Art Biennale, Beijing, China (awarded Prize for Excellence).
Kunst Nach Kunst (Art After Art), Neues Museum Weserburg, Bremen, Germany.
The Big River Show, Wagga Wagga Regional Art Gallery, NSW.
Lines II, Fire-Works Gallery, Brisbane.
Deeper Places, Casula Powerhouse, Sydney.
Mindscapes, Newcastle Region Art Gallery, NSW.
Discomfort, Fire-Works Gallery, Brisbane.
- 2001 MCA Unpacked, Museum of Contemporary Art, Sydney.
Empatia (Empathy: Beyond the Horizon), Pori Art Museum, Pori, Finland.
Southern Exposure: Centenary of Federation, Hazelhurst Regional Gallery and Arts Centre, Gympie, Sydney.
Art Chicago 2001, Chicago, Illinois.
ARCO 01, Greenaway Art Gallery, Madrid.
A Studio in Paris: Australian Artists at the Cité Internationale des Arts 1967-2000, S.H. Ervin Gallery, Sydney.
Colin McCahon: A Time for Messages, National Gallery of Victoria, Melbourne.
Osaka Triennale 2001: 10th International Contemporary Art Competition, Contemporary Art Space, Osaka, Japan (awarded Silver Prize).
Bennett, Nain, Parr, Tillers, Sherman Galleries Goodhope, Sydney.
7th NICAF: International Contemporary Art Festival 2001 Tokyo, Tokyo International Forum, Chiyoda-ku, Tokyo, 28 March - 1 April.
A Selection of Important Twentieth Century Australian and New Zealand Paintings,

- 2000 Martin Browne Fine Art, Potts Point, 20 March - 22 April.
Group Exhibition, Sherman Galleries Goodhope, Sydney 28 February - 17 March.
Art and Furniture, Charles Nodrum Gallery, Melbourne.
Spitting and Biting: Ten Contemporary Artists and the Print, Monash University Gallery, Melbourne, 19 September - 28 October.
Artists in Focus – Iconography: Traditions and Influence, Holmes à Court Gallery, Perth.
Restricting the Palette: Colour and Land, Canberra School of Art Gallery, Canberra.
Australian Latvian Artists' Society, Latvian House, Strathfield, Sydney, Summer Exhibition.
From Appreciation to Appropriation: Indigenous Influences and Images in Australian Visual Art, Flinders Art Museum, Adelaide.
- 1999 The Rose Crossing: Contemporary Art in Australia, Sherman Galleries Touring Exhibition, Brisbane City Gallery, Brisbane; Hong Kong Arts Centre, Hong Kong; Singapore Art Museum, Singapore.
Cinderella's Gems: Art and the Intellectual Mission. 20th Century Australian Art selected from University Collections in New South Wales, Macquarie University, Sydney, touring to regional galleries, Noosa, Toowoomba, Orange, Mosman, Bathurst, Lismore, Tamworth, La Trobe, Mildura, Horsham.
1999 Visy Board Art Prize, Richmond Grove Winery, Tanunda, South Australia.
Parr, Sachs, Tillers, Young, Orange Regional Gallery, Orange.
Snowy! Power of a Nation: 50 years of the Snowy Mountains Scheme, Powerhouse Museum, Sydney.
WORD, Museum of Contemporary Art, Sydney.
Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection, Auckland Art Gallery Toi o Tamaki, Auckland.
- 1998 Art 1999 Chicago: at Navy Pier, Festival Hall, Navy Pier, Chicago.
Cinco continentes y una ciudad, Museo de la Ciudad de Mexico, Mexico City
Ways of Being, Ivan Dougherty Gallery, Sydney, touring to regional galleries in New South Wales and Gold Coast City Art Gallery through 1999
Remanence: Melbourne Festival 1998, Former Melbourne Magistrates' Court and City Watch House, Melbourne.
Expanse: Aboriginalities, Spatialities and the Politics of Ecstasy, University of South Australia Art Museum, Adelaide.
On the ashes of the stars ... STÉPHANE MALLARMÉ a celebration, Monash University Gallery, Melbourne.
Proscenium, Artspace, Auckland, New Zealand
Landscape, Charles Sturt University, Wagga Wagga
- 1997 In Place (Out of Time): Contemporary Art in Australia, Museum of Modern Art, Oxford, U.K.
The Real Thing, Museum of Modern Art at Heide, Melbourne.
Coded, Waikato Museum and Art Gallery, Hamilton, New Zealand.
Visy Board Art Prize, Barossa Vintage Festival, South Australia (awarded First Prize).
Power, Corruption and Lies, Institute of Modern Art, Brisbane.
The Archibald Prize, Art Gallery of New South Wales, Sydney; Victorian Arts Centre, Melbourne (exhibited portrait of Murray Bail).
A Thing of Beauty Is, Museum of Contemporary Art, London.
Tokyo International Art Festival, Tokyo International Forum, Tokyo.
Mike Parr, Imants Tillers, John Young, Sherman Galleries Goodhope, Sydney.
Anon, Sherman Galleries Goodhope, Sydney.
- 1996 Objects and Ideas: Reinventing Minimalism, Museum of Contemporary Art, Sydney.
Spirit and Place: Art in Australia 1861-1996, Museum of Contemporary Art, Sydney.
Viewing an Era: Monash University Collection, Monash University Gallery, Melbourne.
Greg Weight Artists' Portraits, Manly Art Gallery and Museum, New South Wales.
12th Biennial Prints Acquisitive Exhibition, Mornington Peninsula Gallery, Victoria;
Karyn Lovegrove Gallery, Melbourne.
Imants Tillers, Tracey Moffatt, Dale Frank, Geoff Lowe, Karyn Lovegrove Gallery,

Melbourne.

Osaka Painting Triennale, Osaka Mydome, Osaka.
Rosalie Gascoigne, Robert MacPherson, Jacky Redgate, Rover Thomas, Imants Tillers:
Some works from their present and their past, National Gallery of Australia, Canberra.
Perceptions and Perspective, Next Wave Festival, National Gallery of Victoria,
Melbourne.

The World Over/Under Capricorn: Art in the Age of Globalisation, City Gallery,
Wellington, New Zealand: Stedelijk Museum, Amsterdam.

Colonial Post Colonial, Museum of Modern Art at Heide, Melbourne.

The John Kaldor Collection, Museum of Contemporary Art, Sydney.

Systems End: Contemporary Art in Australia, Oxy Gallery, Osaka; Hakone
Open-Air Museum Tokyo; Dong-Ah Gallery, Seoul; Kaohsiung Museum of Fine Arts,
Taiwan (with separate catalogue), November 1996.

- 1995
Exhibition of works on paper, Milburn Gallery, Brisbane
Atkins, Blackman, Borgelt, Firth-Smith, Jones, Lanceley, Mitelman, Parr, Partos,
Storrier, Tillers, Guan Wei, Wolfhagen, Sherman Galleries Hargrave, Sydney.
Text & Art, Logan Art Gallery, Logan City, Queensland.
Smorgon Collection of Contemporary Art, Museum of Contemporary Art, Sydney.
Australian Art 1940-1990. From the Collection of the National Gallery of Australia, The
Museum of Fine Arts, Gifu, Japan.
Baltic Presence, Latvian Centre, Strathfield, Sydney.
The French Embrace, Alliance Francaise, Sydney.
Australian Art: Colonial to Contemporary, Deutscher Fine Art, Melbourne.
In Tandem, Sherman Galleries Goodhope, Sydney.

- 1994
Patrick Pound, Jacky Redgate, Imants Tillers, Milburn Gallery, Brisbane.
Seoul 600 International Art Festival, National Museum of Contemporary Art, Seoul.
Humanism and Technology: The Human Figure in Industrial Society, National Art
Museum, Seoul.
Virtual Reality, National Gallery of Australia, Canberra, 10 December.
Antipodean Currents: Ten Contemporary Artists from Australia, John F. Kennedy
Center for Performing Arts, Washington, DC; Guggenheim Museum SoHo, New York.
25 Years of Performance Art in Australia, Ivan Dougherty Gallery, Sydney; Institute of
Modern Art, Brisbane; Perth Institute of Contemporary Arts; Experimental Art
Foundation, Adelaide; Australian Centre for Contemporary Art, Melbourne.
Power Works - from the MCA Collection, Museum of New Zealand, Wellington;
Govett-Brewster Art Gallery, New Plymouth; Waikato Museum of Art & History,
Hamilton; Dunedin Public Art Gallery, Dunedin.

Photosynthesis, Roslyn Oxley9 Gallery, Sydney.

Sweet Dampener and Gossip: Colonial Sightings from the Goulburn and North East,
Monash, University Gallery, Melbourne; Benalla Art Gallery, Benalla.

Osaka Print Triennale, Mydome, Osaka.

Valsts, Soros Centre for Contemporary Arts, Riga, Latvia.

Logan Art Award, Community Arts Centre, Kingston, Queensland.

Fourth Australian Contemporary Art Fair, Royal Exhibition Building, Melbourne.

Prime Television Painting Prize, Newcastle Region Art Gallery, Newcastle.

The King's School Art Prize, The King's School, Sydney.

Un/Peeled Art, Ballarat Fine Art Gallery, Ballarat.

Faces of Hope: Amnesty International Art, Art Gallery of New South Wales; 10 August
auction 5 August.

Virtuosi (limited edition print portfolio), Sherman Galleries Hargrave, Sydney.

- 1993
Identities: Art from Australia, Taiwan Museum of Art, Taipei, Taiwan; Wollongong City
Art Gallery, Wollongong.

Collective Space: Works from the Monash University Collection, Monash University
Gallery, Melbourne.

Looking at Seeing and Reading, Ivan Dougherty Gallery, Sydney; 1 - 31 July Institute
of Modern Art, Brisbane; 31 March - 30 April, 1994, Monash University Gallery,

- Melbourne, 19 May - 25 June, 1994.
 Osaka Painting Triennale '93, Osaka, Japan (awarded Grand Prize).
 Arts Extraordinaire – The Cigar Box auction: for Accessible Arts, The ABC Centre, Ultimo, Sydney, 1 - 10 November
 Dale Frank, Brent Harris, Mathys Gerber, Robyn Stacey, Imants Tillers, Karyn Lovegrove, Melbourne.
 Commitments, Institute of Modern Art, Brisbane; Artspace, Sydney.
 The Eye, Art Gallery of New South Wales, Sydney.
 Shaman Summer in Finland, Aineen Taidemuseo, Tornio.
 Imants Tillers, John Young, Dale Frank, Sherman Galleries Goodhope, Sydney.
 March, Michael Milburn Gallery, Brisbane.
 Sight Regained, Ivan Dougherty Gallery, Sydney.
 Installation and Objecthood, Martin Browne Fine Art, Sydney; Michael Milburn, Brisbane, 2 April; Perc Tucker Regional Gallery, Townsville, June.
- 1992
 Works on Paper, Michael Milburn Galleries, Brisbane.
 Sight Regained: Collaboration between Artists and Architects, Westpac Gallery, Melbourne.
 Inherited Absolute: Artists with Children, Australian Centre for Contemporary Art, Melbourne.
 20th Century Australian and New Zealand Painting, Martin Browne Fine Art at McDonald Street Galleries, Sydney.
 Domino 1: Collaborations between Artists, The University of Melbourne Museum of Art, Melbourne.
 The Selective Eye, Peter McCleavey Gallery, Wellington.
 The Living Mandala, Access Gallery, National Gallery of Victoria, Melbourne.
 Imants Tillers, Colin McCahon, Charles Tole, Peter McCleavey Gallery, Wellington
 Distraction, Yuill/Crowley, Sydney.
 Light Sensitive, Artspace, Sydney.
- 1991
 Cologne Art Fair, Cologne.
 Opening Transformations, Museum of Contemporary Art, Sydney.
 41st Latvian Cultural Festival Art Exhibition, RSAS Gallery, Kintore, Adelaide.
 Contemporary Art Archive Exhibition, Museum of Contemporary Art, Sydney.
 Contemporary Landscapes, Institute of the Arts, Deakin University, Geelong.
 Off the Wall/In the Air: A Seventies Selection, Monash University, Melbourne.
 Aberdare Art Prize, Ipswich City Council Regional Gallery, Ipswich, July (winner).
 Preview Exhibition, Bess Cutler Gallery, Santa Monica.
 Porkkana Collection, The Museum of Contemporary Art, Helsinki.
 Selected Contemporary Australian Art, Deutscher Brunswick Street, Melbourne.
 Artists of the Gallery, Yuill/Crowley, Sydney.
 Tokyo International Art Show, Tokyo.
- 1990
 Latvian Artists Side by Side, Australia Council, Canberra.
 Art from Australia: Eight Contemporary Views, Gedung Seni Rupa Nasional, Jakarta; National Art Gallery, Bangkok; Metropolitan Museum of Manila; National Art Gallery, Kuala Lumpur, April 1991 National Gallery, Singapore.
 Osaka Painting Triennale '90, Mydome Osaka, Osaka
 Inland: A Spatial Heritage, Australian Centre for Contemporary Art, Melbourne.
 Conventional Practice: Still Life & The Model, from the Twenties to Tillers, Robyn Brady Pty Ltd at D.C. Art, Woollahra, Sydney.
 À rebours, Yuill/Crowley, Sydney.
 Shifting Parameters: Australian Artists Who Employ Photographic Images and Techniques in their Prints, Queensland Art Gallery, Brisbane.
 Fake, Galerie Nikolaus Sonne, Berlin.
 Artists for Greenpeace, Linden Gallery, St Kilda, Melbourne.
 Art with Text, Monash University Gallery, Melbourne.
 Latvian Art, National Art Gallery, Riga.
 L'été Australien à Montpellier, Musée Fabre, Montpellier.

- Australian Contemporary Art Fair, Royal Exhibition Buildings, Melbourne, 21- 24 June.
 Fluctua, Art Dock, Noumea, New Caledonia, 8 June - 8 July.
 The Complex Picture: Australian Painting in the 1980s, College Gallery, South
 Australian College of Advanced Education, Adelaide, 22 February - 18 March.
 Balance 1990: Views, Visions, Influences, Queensland Art Gallery, Brisbane.
 Artists of the Gallery, Yuill/Crowley, Sydney.
 Institute of Contemporary Arts, Sotheby's Benefit Auction, Nigel Greenwood Gallery,
 Marlene Eleni, Nicola Jacobs, Victoria Miro, London.
 Strange Harmony of Contrasts, Roslyn Oxley9, Sydney; Canberra School of Art
 Gallery, Canberra 22 March -14 April.
 Information, Terrain Gallery, San Francisco.
- 1989
 The Archibald Prize, Art Gallery of New South Wales, Sydney.
 Yuill/Crowley, Sydney, 4 - 22 November.
 Porkkana Collection, The Old Student House, Helsinki; Titanik Galeria, Turku; The Art
 Museum of Hyvinkaa; The Art Museum of Mikkeli; The Art Museum of Kuopio.
 Freestyle: Australian Art 1960s to Now, National Gallery of Victoria, Melbourne.
 Artists' Flowers, Ballarat Fine Art Gallery, Ballarat.
 ICI Contemporary Art Collection, Ballarat Fine Art Gallery, Ballarat, (touring).
 Modern Muses: Classical Mythology in Australian Art, S.H. Ervin Gallery, Sydney.
 Captive Nations Council of N.S.W. 25th Anniversary. Commonwealth Savings Bank
 Head Office, Martin Place, Sydney.
 Installation #2: The Skin Area, 200 Gertrude Street, Melbourne.
 American Pi(e), Bess Cutler Gallery, New York.
- 1988
 Edge to Edge: Australian Contemporary Art to Japan, National Museum of Art, Osaka;
 Hara Museum of Contemporary Art, Tokyo Nagoya City Art Museum, Nagoya;
 Hokkaido Museum of Modern Art, Sapporo.
 Images of Religion in Australian Art, National Gallery of Victoria, Melbourne.
 The Archibald Prize, Art Gallery of New South Wales, Sydney; Westpac Gallery,
 Melbourne.
 After McCahon: Some Configurations in Recent Art, Auckland City Art Gallery,
 Auckland, New Zealand.
 Australian Art Post 1960, Deutscher Gertrude Street, Melbourne.
 Pro Museum of Contemporary Art Collection in Finland, Vanhan Galleries, Helsinki.
 Italo Scanga, Imants Tillers, Robin Winters, Dorothy Goldeen Gallery, Los Angeles.
 Federation Pavilion, Yuill/Crowley, Sydney.
 Yuill/Crowley, Sydney.
 A Changing Relationship: Aboriginal Themes in Australian Art 1938-1988, S.H. Ervin
 Gallery, Sydney.
 Redux: Michael Bidlo, Sherrie Levine, Doug Huebler, Phillip Taaffe, Richard Pettibone,
 Imants Tillers, Maloney Gallery, Los Angeles.
 Australian Biennale: From the Southern Cross, Art Gallery of New South Wales,
 Sydney, 19 May 1988, National Gallery of Victoria, Melbourne.
 Stories of Australian Art, Commonwealth Institute, London.
 Advance Australian Painting, Auckland City Art Gallery, Auckland; National Art
 Gallery, Wellington.
 Creating Australia: 200 Years of Art 1788-1988, Queensland Art Gallery, Brisbane; Art
 Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney;
 Tasmanian Museum and Art Gallery, Hobart; National Gallery of Victoria, Melbourne;
 Art Gallery of South Australia, Adelaide).
- 1987
 The Australian Bicentennial Perspecta, Art Gallery of New South Wales, Sydney;
 Art Gallery of Western Australia, Perth; Frankfurter Kunstverein, Frankfurt;
 Wurttembergische Kunstverein, Stuttgart, March - April 1989.
 The Loti and Victor Smorgan Collection of Contemporary Australian Art, Australian
 Centre for Contemporary Art, Melbourne.
 Heroics: A Critical View, Walter Philips Gallery, The Banff Centre, School of Fine Arts,
 Banff, Alberta, Canada.

Hybrid Products, S.L. Simpson Gallery, Toronto.

What is this Thing called Science?, University Gallery, The University of Melbourne, Melbourne.

In Print vol. 1 Artists' Books, Power Gallery of Contemporary Art, The University of Sydney, Sydney.

Field to Figuration: Australian Art 1960–1986, National Gallery of Victoria, Melbourne.

Contemporary Australian Art, Museum of Modern Art, Saitama, Japan.

Painters and Sculptors: Diversity in Australian Art, Queensland Art Gallery, Brisbane.

Art and the West, Art Gallery of New South Wales, Sydney.

Avant Garde in the Eighties, Los Angeles County Museum, Los Angeles.

State of the Art, Institute of Contemporary Arts, London.

'New Concept' and the will to Misfit: Modern Art since 1984, Nexus Contemporary Arts Center, Atlanta, Georgia.

1986 Five Years On: A Selection of Aquisitions 1981–1986, Art Gallery of New South Wales, Sydney.

Group Show, Stavaridis Gallery, Boston.

When Attitudes Become Form, Bess Cutler Gallery, New York (with Richard Artschwager, Jennifer Bolande, Steven Parrino, Allen Ruppersburg, Philip Taaffe, Julia Wachtel and others).

Investigations, McIntosh-Drysdale, Washington, DC.

6th Biennale of Sydney: Origins, Originality and Beyond, Art Gallery of New South Wales, Sydney.

Contemporary Issues III: Works from the Collection of Robert and Nancy Kaye,

Holman Hall Art Gallery, Trenton State College, New Jersey.

How much beauty can I stand?, Australian Centre for Contemporary Art, Melbourne Pharmakon, Yuill/Crowley, Sydney.

1985 Seeing is Believing: Travelling Art Exhibition 1985, Art Gallery of New South Wales, Sydney.

Still Life, Art Gallery of New South Wales, Sydney.

Little Works by Big Thinkers, Bess Cutler Gallery, New York.

Group Show, Svetlana Achatz, Munich.

Dot and Circle: A Retrospective Survey of the Aboriginal Acrylic Paintings of the Western Desert, Royal Melbourne Institute of Technology Gallery, Melbourne.

Two Worlds Collide: Cultural Convergence in Aboriginal and White Australian Art, Artspace, Sydney.

Visual Tension, Australian Centre for Contemporary Art, Melbourne; Institute of Modern Art, Brisbane.

Production: Re-Production, Gallery 345, New York.

1984 New Work, Bess Cutler Gallery, New York.

Architectura Picta, Ewing and George Paton Gallery, The University of Melbourne, Melbourne.

Synthetic Art, Harm Bouckaert Gallery, New York.

Drawing Sex, Yuill/Crowley, Sydney.

Accents/Expressions, The Corcoran Gallery of Art, Washington, DC.

An Australian Accent: Three Artists from Australia, P.S.1, New York; Art Gallery of Western Australia, Perth; Art Gallery of New South Wales, Sydney.

Form> Image> Sign: Survey of Contemporary Art, No. 3, Art Gallery of Western Australia, Perth.

1983 Animal Imagery, Ballarat Fine Art Gallery, Ballarat.

Tribute to Mervyn Horton, Art Gallery of New South Wales, Sydney.

George Baldessin: Sculpture and Etchings: A Memorial Exhibition, National Gallery of Victoria, Melbourne.

Artists' Books, Artspace, Sydney.

Mattara Purchase Prize, Newcastle Art Gallery, Newcastle.

The Ciminiera, n-space, Sydney.

VOX POP: Into the Eighties, National Gallery of Victoria, Melbourne

- Recent Australian Painting: A Survey 1970–1983, Art Gallery of South Australia, Adelaide.
- The Life of Energies, Artspace, Sydney.
- Minimalism x Six, Institute of Modern Art, Brisbane.
- Tall Poppies: An Exhibition of Five Pictures, University Gallery, The University of Melbourne, Melbourne.
- Masterpieces: Out of the Seventies, Monash University Gallery, Melbourne.
- Project 40: Australian Artists at Venice and Kassel, Art Gallery of New South Wales, Sydney.
- 1982 3 Offset Attitudes, Sydney City Library, Sydney.
- Art in the Age of Mechanical Reproduction, Ewing and George Paton Gallery, The University of Melbourne, Melbourne.
- The Temple of the Winds, n-space at The Temple of the Winds, Royal Botanic Gardens, Melbourne.
- Documenta 7, Kassel, West Germany.
- Popism, National Gallery of Victoria, Melbourne.
- Eureka! Artists from Australia, Serpentine Gallery, London; Institute of Contemporary Arts, London.
- 1981 The Beacon, n-space at Cremorne Point, Sydney.
- Three Rejected Entries: Wynne, Sulman and Archibald Prizes, Art Projects, Melbourne.
- John McCaughey Memorial Prize (winning entry), National Gallery of Victoria, Melbourne.
- Australian Perspecta 1981: A Biennial Survey of Contemporary Australian Art, Art Gallery of New South Wales, Sydney.
- 1980 Australian Art in Prints, Queen Victoria Museum and Art Gallery, Launceston.
- Avago 1980, Experimental Art Foundation, Adelaide.
- 1979 3rd Biennale of Sydney: European Dialogue, Art Gallery of New South Wales, Sydney.
- The Work and its Context, Australian Embassy, Paris.
- 1978 Roadshow Exhibition 1: Works on Paper, Regional Development Program, touring regional galleries in New South Wales.
- Artists' Books: Book Works, Ewing and George Paton Gallery, The University of Melbourne, Melbourne; Experimental Art Foundation, Adelaide; Institute of Modern Art, Brisbane; Franklin Furnace, New York.
- 1977 Sets, Series, Sequences, Watters Gallery, Sydney.
- Watters at Pinacotheca, Pinacotheca, Melbourne.
- 1976 Post-Object Art in Australia and New Zealand, Experimental Art Foundation, Adelaide.
- 1975 Conversations with the Bride, South American tour of Australian works in Bienal de São Paulo.
- 13th Bienal de São Paulo, São Paulo, Brazil.
- Phillip Morris Arts Grant, National Gallery of Victoria, Melbourne.
- 1974 The Wynne Prize, Art Gallery of New South Wales, Sydney.
- Ten Years, Watters Gallery, Sydney.
- Artists for Whitlam, Hogarth Galleries, Sydney.
- Boxes, Ewing and George Paton Gallery, The University of Melbourne, Melbourne.
- Gifts from Patrick White, Art Gallery of New South Wales, Sydney.
- 1973 Recent Australian Art, Art Gallery of New South Wales, Sydney.
- Sculpturescape '73 (Fifth Mildura Sculpture Triennial), Mildura Arts Centre, Mildura.
- Object and Idea: New Work by Australian Artists, National Gallery of Victoria.
- 1972 The Joe Bonomo Show: A Show of Strength, Watters Gallery, Sydney.
- Contemporary Art Society Annual Art Exhibition, The Blaxland Gallery, Sydney (joint winner, Hunter Douglas Prize).
- Young Contemporaries Exhibition, Central Street Gallery, Sydney.
- 1971 Young Contemporaries Exhibition, The Blaxland Gallery, Sydney.
- Open Wide, Contemporary Art Society, Central Street Gallery, Sydney.

1970 Contemporary Art Society Annual Exhibition, The Blaxland Gallery, Sydney.
1969 Wrapped Coast, one million square feet, Little Bay, Sydney.

AWARDS

2020 Finalist, Wynne Prize, Art Gallery of New South Wales, Sydney
2018 Award of Honour, Kulturas Fonda, the World Association of Free Latvians
2017 Finalist, Hadley's Art Prize
2016 Finalist, Wynne Prize, Art Gallery of New South Wales
Finalist, Archibald Prize for portraiture, Art Gallery of New South Wales
First Prize, The Gold Award, Rockhampton Art Gallery, Rockhampton
2014 Winner Gold Award Rockhampton Art Gallery, Queensland
2013 Winner, Wynne Prize for landscape painting, Art Gallery of New South Wales
Finalist of the Archibald Prize for portraiture, Art Gallery of New South Wales
2012 Winner, Wynne Prize for landscape painting, Art Gallery of New South Wales
2011 Appointed a Director of Immigration Place, Australia, Canberra.
2005 Doctor of Letters (Honoris Causa), University of New South Wales, Sydney.
2003 Prize for Excellence, First Beijing International Art Biennale, China.
2001 Silver Prize, Osaka Triennial 2001, Osaka, Japan.
1999 First Prize, 1999 Visy Board Art Prize, Barossa, South Australia.
1997 Lowenstein Sharp Arts 21 Fellowship, Melbourne.
1996 Bronze Prize, Osaka Painting Triennial, Osaka Triennial, Osaka.
SCEGGS Redlands Inaugural Prize, Sydney.
1994 Sakai City Prize, Osaka Print Triennial, Osaka Triennial, Osaka.
First Prize, Prime Television Painting Prize, Newcastle Region Art Gallery, NSW.
1993 Grand Prize, Osaka Painting Triennial, Osaka Triennial, Osaka.
1991 First Prize, Aberdare Art Prize, Ipswich City Council Regional Gallery, Ipswich.
1981 First Prize, John McCaughey Memorial Prize, National Gallery of Victoria, Melbourne.

COMMISSIONS

2015 Avenue of Remembrance, tapestry commissioned by The Australian War Memorial in 2014 to commemorate the centenary of the Gallipoli campaign.
2013 Hymn to Sydney, commissioned by Dexus CPA Trust Pty Ltd and Cbus property, 5 Martin Place, Sydney.
2001 - 2002 The Attractor and Eight Women, Overflow Park, Sydney Olympic Park, NSW (collaboration with Alec Tzannes).
1999 - 2000 Terrain I and Terrain II, Westin Hotel, Melbourne
1991 Founding Donors Commission, entrance lobby, Museum of Contemporary Art,
1985 - 1987 The Dome of the Federation Pavillion, Centennial Park, Sydney (collaboration with Alec Tzannes).

COLLECTIONS

Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
Auckland Art Gallery Toi o Tmaki, New Zealand
Australian Embassy, Paris
The Australian War Memorial, Canberra
Ballarat Fine Art Gallery, Victoria

Bendigo Art Gallery, Victoria
 Bridgestone Museum of Art, Tokyo
 Canberra Museum and Gallery
 The Chartwell Collection, Hamilton, New Zealand
 Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand
 Floridablanca Collection, Madrid
 Heide Museum of Modern Art, Melbourne
 High Court of Australia Collection, Canberra
 Kiasma Museum of Contemporary Art, Helsinki
 Lila and Gilbert Silverman Collection, Detroit
 The Loti and Victor Smorgon Collection, Museum of Contemporary Art, Sydney
 Metropolitan Museum of Art, New York
 Monash University Collection, Melbourne
 Museo de Arte Contemporáneo de Monterrey (MARCO), Mexico
 Museum and Art Gallery of the Northern Territory, Darwin
 Museum of Contemporary Art, Sydney
 Museum of New Zealand Te Papa Tongarewa, Wellington
 National Gallery of Australia, Canberra
 National Gallery of Victoria, Melbourne
 National Museum of Art, Riga
 Newcastle Region Art Gallery, New South Wales
 Orange Regional Gallery, New South Wales
 Parliament House Art Collection, Canberra
 Pori Art Museum, Finland
 Prudential Insurance Company Collection, New York
 Queen Victoria Museum and Art Gallery, Launceston
 Queensland Art Gallery, Brisbane
 Sakai City Collection, Osaka, Japan
 Sorello/Missina Collection
 TarraWarra Museum of Art, Healesville, Victoria
 Tasmanian Museum and Art Gallery, Hobart
 Tate Gallery, London
 University of Technology Art Collection, Sydney
 University of Western Australia Collection, Perth
 Wagga Wagga Regional Art Gallery, New South Wales
 Westpac Bank Collection, New York
 Westpac Corporation Art Collection
 Wollongong City Gallery, New South Wales
 Numerous corporate and private collections in Australia and internationally

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Monographs

- 2018 Elita Ansonė & Mark Ledbury (eds), *Journey to Nowhere*, (exh. cat.), Latvian National Museum of Art: Riga and Power Publications: Sydney, 2018
 Imants Tillers, *Credo* (working title), Giramondo Publications, Sydney, 2018
 2009 *The Long Poem*, exh. cat. Lawrence Wilson Art Gallery, University of Western Australia, Perth
 2006 Deborah Hart, *Imants Tillers: one world many visions*, Canberra: National Gallery of Australia, 2006.
 2002 Graham Coulter-Smith, *The postmodern art of Imants Tillers: appropriation 'en abyme' 1971 - 2001*, London: Fine Art Research Centre, Southampton Institute and Paul Holberton Publishing, 2002.
 1998 Wystan Curnow, *Imants Tillers and the 'Book of Power'*, Sydney: Craftsman

House, 1998.

Books, Group Catalogues and Articles

- 2019 Tony Magnusson, 'Studio Visit - Imants Tillers', Look Magazine, Nov-Dec 2019, pp. 66 - 70.
- 2018 Katrina Chapman, 'Journey to Nowhere, The surprising world of Imants Tillers', Eyeline No 89, Brisbane, pp 66 - 72.
 Ian McLean, 'Imants Tillers Journey to Nowhere', ArtLink, 13 August 2018.
 Alice Walker, 'Australian artist Imants Tillers embraces his Latvian roots in major exhibition in Riga', ABC Arts News, 11 August 2018.
 Linda Morris, 'No Longer Invisible - Bringing Australian Art to the TATE Modern', Sydney Morning Herald, 3 April 2018, Simon Wright, 'A Meeting of Minds,' Artlines, issue 2 2018, pp. 52 - 53.
 Ingrid Periz, 'On The World Stage,' Ingrid Periz, Art Collector, issue 83 Jan-Mar 2018, pp 84 - 85.
- 2015 Ingrid Periz, 'Review: The Skullbone Experiment: A Paradigm of Art and Nature, Feral Experimental: New Design Thinking, UNSW Galleries, Sydney, Eyeline, Number 82.
- 2014 Patrick McCaughy, 'Strange Country: Why Australian Painting Matters', Miegunya Press, 2014
 Dylan Rainforth, 'Imants Tillers Wins Gold Award', Art Guide, Australia, online, 7 July.
 Sasha Grishin, 'Australain Art: A History', The Miegunya Press, Melbourne University Publishing, 2014, pp428, 479, 490, 497.
 Adrian Newstead and Ruth Hessey, The Dealer is the Devil: An insider's history of the Aboriginal art trade, Brandl and Schlesinger, Blackheath, New South Wales, 2014, pp 220, 284, 325.
 Betty Churcher, Australian Notebooks, The Miegunyah Press, Melbourne University Publishing, 2014, pp 13, 173-176, 177-178,
 Tanya Buchanan, Topic of Capricornia, Belle Magazine, Aug/Sept 2014, pp 188 -192.
 Dreamings: Australian Aboriginal Art meets De Chirico, Museo Carlo Bilotti, Rome, Sorello/Missina Collection, Rome, 2014, pp 117 - 138.
- 2013 Ron Radford (ed.) , Terra Incognita, National Gallery of Australia Collection Highlights, Canberra, 2013, pp 169.
 John McDonald, 'More than face value', The Sydney Morning Herald, Visual Art, Spectrum, April 20-21, 2013, pp12.
 John McDonald, 'Outlook leaves much to be desired in this artistic landscape', The Sydney Morning Herald Newspaper, 2013, September 19, pp 6.
 Christopher Allen, 'Encounters with nature', The Weekend Australian Newspaper, Review, 2014, August 16-17, pp 10-11.
 Christopher Allen, 'A shifting canvas: 50 years of Australian visual arts'; 'Ten artists of the era', The Australian Newspaper, 2013, June 22-23.
 Mémoires Vives; Une Historire De L'Arte Aborigène, Musée D'Aquitaine, Bordeaux
 Exhibition: The Archibald Prize, The Australian Newspaper, Arts, 2013, March 22.
 Christopher Allen, 'Portraiture that looks like a snap to paint', The Australian Newspaper, Arts, 2013, March 15, pp 15.
 Elena Guarracino, 'Local artist finalist in Archibald Prize', Cooma-Monaro Express Newspaper, 2013, March 14, pp 4.
 'Imants Tillers interviewed by Helen Hughes' in Helen Hughes and Nicholas Croggon (ed.s) Impresario: Paul Taylor, The Melbourne Years, 1981 - 1984, Surpllus, Monash University Museum of Art, 2013, pp 241-244.
 Betty Churcher and Lucy Quinn, Nature Speaks: AT in Treasures of Canberra, Halstead Press, Canberra, 2013, pp 106 - 107.
 Daniel Thomas, Elizapethan Post-Colonial 1950-2013 in 'Australia', Royal Academy of Arts, London, 2013, pp 226 - 288

- 2012 Graham Coulter Smith, "Imants Tillers' canvasboard works as a holistic system", MCA Collection: Volume One, (Sydney: MCA, 2001)
 Sasha Grishin, "A real life study in contrasts", Canberra Times, August 29, 2012.
 Helen Hughes, 'Review: Michael Nelson Jagamara and Imants Tillers', Frieze, Issue 151, October- November, 2012
 Bridget Cormack, 'The Ethics of Cultural Borrowing', The Australian, December 18
 Zubin Kanga, 'Seven composers, from emerging to venerable, each with a unique voice', The Sydney Morning Herald Newspaper, Arts & Entertainment, August 20 2012, pp 14.
 Christopher Allen, 'Oh no, not you again', The Weekend Australian Review, Visual Arts, April 21-22 2012, pp12-13.
 Beckett Rozentals, Imants Tillers pp 196-197 in Kelly Gellatly (ed.) 101 Contemporary Australian Artists, The Council of Trustees of the National Gallery of Victoria, Melbourne, 2012, pp 6-7.
 Andrew Hugill, 'Pataphysics: A Useless Guide, The MIT Press, Cambridge, London.
 Lucy Moore, Imants Tillers: Pure Beauty, in Ewen McDonald (ed.) Site, Museum of Contemporary Art, Sydney, 2012, pp 41 - 47.
 Graham Coulter Smith, "Imants Tillers' canvasboard works as a holistic system", MCA Collection: Volume One, (Sydney: MCA, 2001)
- 2011 Ian McLean (ed), 'How Aborigines Invented the Idea of Contemporary Art', Institute of Modern Art, Brisbane and Power Publishing Sydney, 2011, pp 40-41, 46, 49-55, 64, 67-68, 105, 133, 159, 212, 219-220, 263, 264, 266, 269-271, 273-277, 302, 317, 319, 338.
 Terry Smith, Contemporary Art: World Currents, Laurence King Publishing, London
 Stephen Jones, Synthetics: Aspects of Art and Technology in Australia 1956 - 1975, Massachusetts Institute of Technology, Cambridge, USA, 2011
 Peter Hill, "Imants Tillers", Australian Art Collector, Issue 56, Sydney 2011
- 2010 Stephen Farthing (editor), Art: The Whole Story, Thames and Hudson, London, 2010
 Ian McLean, "9 shots 5 stories: Imants Tillers and Indigenous difference", Art Monthly, Issues 228 and 229, Sydney, April and May 2010.
 John Barret Lennard, 'Imants Tillers-Written on the Land', Art and Australia, Issue 48 No. 10, Spring, 2010, pp100-111
 'Favourite things: Marah Braye, CEO, Biennale of Sydney', The Sydney Morning Herald, Good Weekend, May 8 2010, p31.
 John McDonald, 'Breaking down the invisible walls', The Sydney Morning Herald Newspaper, The Critics, pp14-15
- 2009 Ric Spencer, "Spaces to engulf the eye" The West Australian, February 20, 2009.
 Joan Kerr, A Singular Voice: Essays on Australian Art and Architecture, Power Publications, Sydney, 2009, p. 117
 John Barrett-Lennard, A Partial View: The University of Western Australia Art Collection, Laurence Wilson Gallery and The University of Western Australia, Perth, 2009, p.121
 Terry Smith, "Wrapped Up in Art", The Sun-Herald, November 1, 2009, p.8
 Deborah Hart, "Imants Tillers", in William McAloon (ed), Art at Te Papa, Te Papa Press, Wellington, 2009, p. 299
 Harriet Edquist, George Baldessin: Paradox & Persuasion, Australian Galleries with the Estate of George Baldessin, Melbourne, 2009, p. 15, 172, 185-93, 209, 225
 Tony Godfrey, Painting Today, Phaidon, London, 2009, p. 439, 414-415, 76, 82.
 Sophie Forbat (ed), 40 Years: Kaldor Public Art Projects, John Kaldor, Sydney, 2009, p. 144-53, 20, 26, 41, 44, 64.
- 2008 Shimada Norio, 'New Horizons: The Collection of the Ishibashi Foundation', Bridgestone Museum of Art, Tokyo.
 Australian Latvian Artists, Australian Latvian Artists Association, Sydney.
 Jake Townsend, 'Cultural Impressions', Aston Martin Magazine, Issue 4 Spring 2008, London.
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- Ron Radford (ed.), 'Collection Highlights, National Gallery of Australia', Canberra.
- Ashley Crawford, 'The Shock of the Independent: Imants Tillers and Tony Clark in Melbourne,' Art Monthly Australia, number 209, pp.17-20.
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- Sonia Payes, Untitled: Portraits of Australian Artists, Macmillan Art Publishing, Melbourne.
- Laura Murray Cree (ed.), Twenty: Sherman Galleries 1986 - 2006, Craftsman House, Melbourne
- John MacDonald, Studio: Australian Painters on the Nature of Creativity, R. Ian Lloyd Productions, Singapore.
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- Charles Merewether, 2006 Sydney Biennale: Zones of Contact, Sydney: Biennale of Sydney, 2006
- Sarah Thomas, "Imants Tillers: The Unpromised Land", Clemenger Contemporary Art Award, Melbourne: National Gallery of Victoria, 2006, p. 23.
- John McDonald, "From Japan with love", Sydney Morning Herald, 16 - 17 September 2006, pp. 16 - 17 (Arts & Entertainment Section).
- 2005 Michael Eather (ed), Shoosh!: the history of the Campfire Group, Fortitude Valley: Institute of Modern Art, 2005.
- Caroline Turner (ed.), Art and Social Change: Contemporary Art in Asia and the Pacific, Pandanus Books, Canberra, 2005.
- Leta Keens & Jean Wright, 'Mountain frame', Belle Magazine, April-May 2005, p.108-111.
- 2004 Ivor Indyk, 'Imants Tillers' expresstionism', in Transmissions from here and there - works by Imants Tillers, Melbourne: Monash University Museum of Art, 2004.
- Alan Cruickshank, 'Fragmented and fabricated: A biennial of what?', Broadsheet, June - August 2004, vol. 33, no. 2, pp. 14-15.
- 2003 Ann Stephen (introduction), 'Ian Burn and Imants Tillers in conversation', Art Monthly Australia, no. 159, May 2003, pp. 16-19.
- Peter Hill, 'The timing is appropriate', Spectrum, The Sydney Morning Herald, 10-11 2003, pp. 12-13.
- John Kavanagh, 'Tillers sampler, with wit and mischief', Business Review Weekly, 8-14 May 2003, p. 89.
- 'A serious crush on high-powered art', The Sydney Morning Herald, 26-27 April 2003, p. 18.
- 'The week's best', Metro, The Sydney Morning Herald, 2-8 May 2003.
- Daphne Guinness, 'Chance and the art of paradox', Spectrum, The Sydney Morning Herald, 18-20 April 2003, p. 3.
- Howard Morphy, 'Imants Tillers and the dislocation of the avant-garde', in Howard Morphy and Nigel Lendon (eds), Synergies.
- 2002 Anna Gray (ed), Australian art in the National Gallery of Australia, Canberra: National Gallery of Australia, 2002.
- Ian North, 'Imants Tillers and positive value', Artlink, vol. 21, no. 4, 2002.
- Lenny Ann Low, 'Size does matter', The Sydney Morning Herald, 15-16 June 2002.
- Katrina Schwarz, 'Art as Theatre', Reviews, Monument, 46, February-March 2002.
- Benjamin Gennochio, 'The reign in Spain', The Weekend Australian, 2-3 February.
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- Helen Armstrong, 'Shifting meaning: Multicultural Sydney's public realm', in Elizabeth Mossop and Paul Walton (eds), *City Spaces: Art and Design*, Craftsman House, Sydney, 2001.
- 2000 Martin Kemp (ed.), *The Oxford History of Western Art*, Oxford University Press, Oxford, 2000.
- 1999 Nicholas Thomas, *Possessions: Indigenous art/colonial culture*, London: Thames and Hudson, 1999.
- James, Bruce, 'Tillers goes bush', *The Sydney Morning Herald*, 5 June 1999.
- Benjamin Genocchio, 'Grid tease from the Tillers man', *The Australian*, 4 June 1999.
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- 'Visy Board Art Prize', *The Leader*, 31 March 1999.
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- Katrina Strickland, 'Work for labour's sake', *The Australian*, 26 March 1999, p. 18.
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- Stephen Radok, 'The figure ground relationship', *Art Monthly Australia*, 1998
- Leon Paroissien, 'The Book of Power', *Art and Australia*, vol. 36, 1998.
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- Peter Wood, 'Homing in on explorations of identity and landscape', *The Australian*, 2 October 1998.
- Joanne Harris, 'Merging pragmatism with spirituality', *The Advertiser*, 12 September 1998.
- Joyce Morgan, 'A brush with greatness', *The Sydney Morning Herald*, 3 April 1998.
- John McDonald, 'Notes from the margin', *The Sydney Morning Herald*, 1 February 1998.
- Joanna Mendelssohn, 'Cerebral copies: The power of Imants Tillers in 50,000 pieces', *The Weekend Australian*, 31 January - 1 February 1998.
- 1997 Michael Newman, 'Imants Tillers' in *In place (our of time): contemporary art in Australia*, Oxford: Museum of Modern Art, 1997.
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- Robyn Usher, 'Artsbeat: McCaughey Prize', *The Age*, Melbourne, 2 December, 1997.
- Dixie Gibson, 'Artist honours Monaro, Snowy', *Cooma-Monaro Express*, 27 November.
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- Robert Rooney, *The Australian*, 21 November 1997.
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 Giles Auty, 'Exuberance truncated', The Weekend Australian, 19-20 July, 1997.
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 Rex Butler (ed), What is appropriation?: an anthology of critical writings on Australian art in the '80s and '90s, Sydney: Power Institute of Fine Arts and Institute of Modern Art, Brisbane, 1996.
 Angela Bennie, 'Spirit and Place', Spectrum, The Sydney Morning Herald, 23 November 1996.
- 1996
 Akihiko Takami, 'Compounding Australian identity', Bijutsu-Techō, August 1996.
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 Tamaki Harada, 'Probe into the present contemporary art in the southern hemisphere', Mainichi Gravure Amuse, no. 14, 24 July 1996.
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