

Born 1950, Adelaide, South Australia
Lives and works in Daylesford, Victoria

Education / Academic

2014-2016	Honorary Senior Fellow, Sculpture and Spatial Practice, School of Art Faculty of the Victorian College of the Arts and the Melbourne, Conservatorium of Music, University of Melbourne
1987	Graduate Diploma in Education, Hawthorn Institute of Education, Melbourne
1971	Diploma in Fine Art (Sculpture), South Australian School of Art, Adelaide

Selected Solo and Collaborative Exhibitions

2024	<i>EMPTY VOID FILLER</i> , Sutton Gallery, Melbourne
2022	<i>KLIK! KLAKE! VERTI-KLAK!</i> , Sutton Gallery, Melbourne <i>[AS.YET.MAYBE.] NOT A TITLE ... in, over, beside, next to, between, in front of, behind, through, by, with, for, up, to, against ... are they still touching? ...</i> , with Nigel Lendon, Miliani Gallery, Brisbane
2019	<i>"Are we done? I'd like to get back to staring at nothing"</i> , Sutton Gallery, Melbourne
2017	<i>Aleks Danko 'Wait...I think this is where I lost my hula-hoop'</i> , Sutton Gallery, Melbourne
2016	<i>Butterfly Effect</i> , Gow Langsford Gallery, Auckland <i>Everything Goes</i> , Sutton Gallery, Melbourne
2015-16	<i>MY FELLOW AUS-TRA-ALIENS</i> , (a survey) Museum of Contemporary Art Australia, Sydney; Heide Museum of Modern Art, Melbourne
2013	<i>POINTLESS (more or less)</i> , Milani Gallery, Brisbane Danny Storm presents Aleks Danko at the Museum of (con)Temporary <i>Mischief</i> , Sutton Gallery, Melbourne
2012	<i>DILLY-DALLY/SO-SO/SHIPPY-SHOPPY? /HO-HO/HANKY-PANKY?/BYEBYE... shopping for and with the un-dead (YU-AH-TISH-YU-AH remix)</i> , Sutton Projects, Melbourne
2011	<i>Pointless</i> , Sutton Gallery, Melbourne <i>DILLY-DALLY/SO-SO/SHIPPY-SHOPPY?/HO-HO/HANKY-PANKY?/BYEBYE... shopping for and with the un-dead</i> , Hong Kong International Art Fair, Hong Kong
2009	<i>CHATTER...and more chatter upstairs</i> , Milani Gallery, Brisbane <i>IT'S SUCH A THIN LINE BETWEEN CLEVER AND STUPID</i> , Sutton Gallery, Melbourne
2006	<i>SOME CULTURAL MEDITATIONS 1949 - 2006 (just a little bit of ethnic folk art)</i> , Sutton Gallery, Melbourne
2005	<i>A Sing Song of Never Seven Ever/Ever</i> , Australian Print Workshop, Melbourne; Gitte Weise Gallery, Sydney
2004	<i>Taste 2</i> , Bendigo Art Gallery, Victoria <i>SONGS OF AUSTRALIA VOLUME 16 - SHHH, GO BACK TO SLEEP (an un-Australian dob-in mix)</i> , Contempora Fellowship 2002-2004, The Ian Potter Centre: National Gallery of Victoria, Melbourne; Bendigo Art Gallery, Victoria; Swan Hill Regional Art Gallery, Victoria <i>SONGS OF AUSTRALIA VOLUME 14/2 - ANYWAY WHATEVER (there must be something somewhere? ... remix)</i> , Sutton Gallery, Melbourne
2003	<i>SONGS OF AUSTRALIA VOLUME 14 (there must be something somewhere?)</i> , Gitte Weise Gallery, Sydney
2001	<i>SONGS OF AUSTRALIA VOLUME 12 - WARNING: CARDIAC AT REST (the Adelaide remix)</i> , Contemporary Art Centre of South Australia, Adelaide <i>SONGS OF AUSTRALIA VOLUME 11 - WARNING: CARDIAC AT REST, (analgesic mix)</i> , Gitte Weise Gallery, Sydney

- 2001 *SONGS OF AUSTRALIA VOLUME 10 – WARNING: CARDIAC AT REST*, Sutton Gallery, Melbourne
- 2000 *SONGS OF AUSTRALIA VOLUME 9 – UH-OH THE CHINESE ARE COMING* (take away mix), Art Gallery of New South Wales Contemporary Projects, (take away mix), Art Gallery of New South Wales Contemporary Projects, Sydney
- 1999 *SONGS OF AUSTRALIA VOLUME 8 (we don't apologise, do we, John?)*, The Mining Exchange, Ballarat, The Age Artstate 99 Project, Victoria
- UH-OH SONGS OF AUSTRALIA VOLUME 6*, University of South Australia Art Museum, Adelaide
- UH-OH SONGS OF AUSTRALIA VOLUME 6*, Gitte Weise Gallery, Sydney
- 1998 *SONGS OF AUSTRALIA VOLUME 4 – DANKO THE ART OF LIVING*, Sutton Gallery, Melbourne
- 1997 *SONGS OF AUSTRALIA VOLUME 2 – DEATH OF THE SPIRIT OF FREEDOM*, Experimental Art Foundation, Adelaide
- 1996 *SONGS OF AUSTRALIA VOLUME 1 – CARING COMFORTABLE AND RELAXED*, Sutton Gallery, Melbourne
- 1995 *The London Notebook 7th October 1994 – 14th January 1995*, ACME Studios, London
- 1994 *Zen Made in Australia (The Artist and the Museum # 1)*, curator Merryn Gates, The University of Melbourne Museum of Art, Ian Potter Gallery, Melbourne
- From Dialogues with a New Window Dresser – Arrangement and Decoration (with Leslie Jones)*, Sutton Gallery, Melbourne
- 1993 *from dialogues with a new window dresser – For Display Only*, Studio P1, Canberra School of Art, Canberra
- 1992 *Birth School Work Death*, Watters Gallery, Sydney
- Pomona 1957*, Noosa Regional Gallery, Tewantin, Queensland
- Aleks Danko, A Critical City Project*, Adelaide
- 1991 *Day in, Day Out*, Deutscher Brunswick Street, Melbourne
- What Are You Doing Boy? ACCA Experiments*, Australian Centre for Contemporary Art, Melbourne
- 1990 *Harvest (a collaboration with Micky Allan)*, Watters Gallery, Sydney
- The Contemporary Art Centre of South Australia, Adelaide
- 1989 *No 28 - from dialogues with a new window-dresser-Harvest*, Store 5, Melbourne
- 1988 *Taste (work 1981-88)*, Reconnaissance, Melbourne
- Silent Life*, Watters Gallery, Sydney
- 1985 *To Give Pleasure (soundtrack Cameron Allan)*, Watters Gallery, Sydney
- 1975 *Fragments 1971*, Watters Gallery, Sydney
- 1973 *Soft Riots (with Richard Tipping)*, Watters Gallery, Sydney
- 1972 *Ideas, Words, Processes*, Watters Gallery, Sydney
- 1971 *Heavy Aesthetic Content*, Watters Gallery, Sydney
- 1970 *UCK (with Richard Tipping)*, Llewellyn Galleries, Adelaide
- Room G9*, South Australian School of Art, Adelaide

Selected Group Exhibitions

- 2024 *Interfacial Intimacies* (touring), Redcliffe Gallery, Redcliffe, QLD
Heide Modern: A Space Between, Heide Museum of Modern Art, Melbourne
Material Concern, Res Arts Project Space, Melbourne
Shadow creep: works from the collection, Bendigo Art Gallery, Bendigo, VIC
- 2023 *Interfacial Intimacies*, Plimsoll Gallery, University of Tasmania, Hobart
40 x 40, Australian Print Studios, Melbourne
It's not you, it's me, Fiona and Sydney Myer Gallery, University of Melbourne, Melbourne
- 2022 *Listening to music played backwards*, Heide Museum of Modern Art, Melbourne
XXX: Celebrating 30 years of Sutton Gallery, Melbourne
- 2021 *This is a poem*, Buxton Contemporary, Melbourne
Connecting the World Through Sculpture: From The Ground Up, Monash University Art Museum, Melbourne
- 2019 *MANIFESTO*, Margaret Lawrence Gallery, School of Art, VCA, University of Melbourne, Southbank, Melbourne
- 2018-2019 *Power & Imagination – Conceptual Art*, National Gallery of Australia, Canberra
- 2018-2019 *BEYOND REASON – exploring the logic of the imagination*, QUT Art Museum, Brisbane
- 2017 *9 X 5 NOW*, Margaret Lawrence Gallery, Victorian College of the Arts, University of Melbourne, Melbourne
- 2016-2017 *MCA COLLECTION: TODAY TOMORROW YESTERDAY*, Museum of Contemporary Art Australia, Sydney
- 2015-2016 *HOWARD ARKLEY AND FRIENDS (curated by Anthony Fitzpatrick and Victoria Lynn)*, Tarrawarra Museum of Art, Melbourne
- 2015 *Art as Verb*, Art Space, Sydney
Maria, The Alderman, Melbourne
- 2014 *Impressions 2014*, Australian Print Workshop, Melbourne
- 2013-14 *Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and the University of Queensland*, The University of Queensland Art Museum; The State Library of New South Wales, Sydney
- 2013 *MELBOURNE NOW*, NGV, Melbourne
Reinventing the Wheel: The Readymade Century, Monash University Museum of Art, Melbourne
- 2012 *Trams: Moving Pictures*, The Old Treasury Building, Melbourne
VOLUME ONE: MCA COLLECTION, Museum of Contemporary Art, Sydney
- 2011 *New Contemporary Galleries*, John Kaldor Family Collection, Art Gallery of New South Wales, Sydney
ARTISTS ROOMS, Castlemaine State Festival, Castlemaine, Victoria
Born to Concrete: The Heide Collection, Heide Museum of Modern Art, Melbourne
Forever Young: 30 Years of the Heide Collection, Heide Museum of Modern Art, Melbourne
- 2010 *The Edge of the Universe*, Shepparton Art Gallery, Shepparton, Victoria
Mortality, Australian Centre for Contemporary Art, Melbourne
The Beauty of Distance: Songs of Survival in a Precarious Age, 17th Biennale of Sydney, Sydney
Duetto, Australian Experimental Art Foundation, Adelaide
We Call Them Pirates Out Here: MCA Collection selected by David Elliott, Museum of Contemporary Art, Sydney

- Pulp / new works on paper*, Sutton Gallery, Melbourne
- Impressions*, Australian Print Workshop, Melbourne
- Multiple Choice*, Gallery of Modern Art, Brisbane
- 2009 *MCA Collection: New Acquisitions*, Museum of Contemporary Art, Sydney
- Why do we do the things we do*, Perth Institute of Contemporary Arts, Perth
- 40 Years, Kaldor Public Art Projects 1969-2009*, Art Gallery of New South Wales, Sydney
- Quirky: From the Collection*, Newcastle Regional Art Gallery, Newcastle, New South Wales
- IMPRINT (unhistorical facts)*, Artspace, Sydney
- sutton gallery @ the depot gallery*, Depot Gallery, Sydney
- New Collaborations with Sites, Communities & Cultures*, 2009 Arc Biennial of Art, Brisbane
- 2008-2009 *Contemporary Australia: Optimism*, Gallery of Modern Art/ Queensland Art Gallery, Brisbane
- 2008 *50 years of the Muswellbrook Shire Collection 1958 – 2008*, Muswellbrook Regional Arts Centre, New South Wales
- 'Premonitions,' Monash University Collection 1961 – 2007*, McClelland Gallery and Sculpture Park, Melbourne
- LOOK! New Perspectives on the Contemporary Collection*, The Ian Potter Centre: National Gallery of Victoria, Melbourne
- 2006 *Proof: Contemporary Australian Prints*, The Ian Potter Centre: National Gallery of Victoria, Melbourne
- Leverage*, RMIT School of Art Gallery, RMIT University, Melbourne
- Single Currency*, VCA Gallery, Melbourne
- Experimenta: Under the Radar, Foundation for Art and Technology*, Liverpool, U.K. Institute of Contemporary Art, London, U.K.
- The Tallis Foundation 2006 National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria
- 2005 *Store 5 is...* Anna Schwartz Gallery, Melbourne
- Recent Acquisitions*, City of Port Phillip, Linden – St Kilda Centre for Contemporary Arts, Melbourne
- DMZ*, Curator Yu Yeon Kim, Seoul, South Korea
- 2004-2005 *Eureka Revisited: The Contest of Memories*, Ballarat Fine Art Gallery, Victoria
- 2004 *International 04*, Liverpool Biennial, Liverpool, U.K.
- MCA Unpacked II*, University of South Australia Art Museum, Adelaide, SA
- This Was the Future...Australian Sculpture of the 1950s, 1960s, 1970s and Today*, Heide Museum of Modern Art, Melbourne
- Journey to Now: John Kaldor Art Projects and Collection*, Art Gallery of South Australia, Adelaide
- Experimenta: House of Tomorrow*, Melbourne; Adelaide; Hobart; Canberra; Brisbane; Fremantle; Bendigo; Mildura; Warrnambool; Sale; Darwin
- Re Collection*, Gitte Weise Gallery, Sydney
- Songs of Australia: Volume 15: The House that John and Wendy Built (another STOLEN generation mix-up)*, Clemenger Award of Contemporary Art, The Ian Potter Centre: National Gallery Victoria, Melbourne
- 2003 *MCA Unpacked II*, curator Joan Grounds, Museum of Contemporary Art, Sydney
- 2002-2003 *Songs of Australia Volume 13: Wide Lawns and Narrow Minds (the John and Wendy Headache Mix)*, Meridian, Museum of Contemporary Art, Sydney
- Fieldwork - Australian Art 1968-2002*, The Ian Potter Centre, National Gallery Victoria, Melbourne
- 2002 *People Places and Ideas*, Monash University Museum of Art, Melbourne
- Suburban Echo*, McClelland Gallery, Melbourne

- Australian Art in the National Gallery of Australia*, National Gallery of Australia, Canberra
- A History of Happiness*, Melbourne Festival Visual Arts Program, Australian Centre of Contemporary Art, Melbourne
- National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria
- Tenth Anniversary Exhibition of Kunst and Gitte Weise Gallery*, Gitte Weise Gallery, Sydney
- Yarra Array Sculpture Festival*, Birrarung Marr Park. A City of Melbourne Project, Melbourne
- 2001 *Orbit*, University of South Australia Art Museum, Adelaide
- A Century of Collecting 1901 – 2001*, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney
- Christmas Boxes in the City Square*, curator Lyndal Jones, City of Melbourne, Melbourne
- 2000 *Microcosmos*, PB Gallery, Swinburne University, Melbourne
- Sydney Suburb*, Museum of Sydney, Sydney
- Celebrating the Exquisite Corpse*, Bendigo Art Gallery, Victoria
- Project 2/2000*, an affiliated exhibition of the 12th Sydney Biennale, Sir Hermann Black Gallery, University of Sydney, Sydney
- The John Ian Wing Show*, Gitte Weise Gallery, Sydney
- National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria
- 1999 *Something for above the Couch!*, Gitte Weise Gallery, Sydney
- (Word)*, Museum of Contemporary Art, Sydney
- Australian Perspecta 99 – Living Here Now, Art and Politics*, (curators Wayne Tunnicliffe & Hetti Perkins) Art Gallery of New South Wales, Sydney
- One Hour Photo 99*, First Floor, Melbourne
- 1998-1999 *Ukrainian Echoes 1948-1998*, National Gallery of Victoria, Melbourne
- 1998 *Remanence*, curator Maudie Palmer, Old Magistrate's Court and City Watch House, Melbourne Festival, Melbourne
- Wall to Wall*, curator Mary Eagle, National Gallery of Australia, Canberra
- One Hour Photo*, 1st Floor, Melbourne
- Special Issue*, 1st Floor, Melbourne
- The Expanded Field*, Monash University Gallery, Melbourne
- 1997-1998 *Drift*, curators Melissa Chiu and Benjamin Genocchio, Lewers Bequest and Penrith Regional Gallery, New South Wales; Wollongong City Gallery, New South Wales; City Art Gallery, Wagga Wagga, New South Wales
- 1997 *International Multiples*, Museum of Contemporary Art, Sydney
- Kunst Unlimited (Multiples and Editions)*, Gitte Weise Gallery, Sydney
- Lawyers, Guns and Money*, curators Richard Grayson and Linda MarieWalker, Experimental Art Foundation, Adelaide
- Lightness and Gravity*, curator Ewen McDonald, Museum of Modern Art at Heide, Melbourne
- Artists in the House!* curator Michael Goldberg, Elizabeth Bay House, Sydney
- Amnesty International Faces of Hope*, Art Gallery of New South Wales, Sydney
- Multiplication, the Multiple Object in Art*, Monash University Gallery, Melbourne
- 1996 *Sculpture Walk*, curator Ken Scarlett, Royal Botanic Gardens, Melbourne
- From Christo and Jeanne Claude to Jeff Koons: John Kaldor Art Projects and Collection*, curator Nicholas Baume, Museum of Modern Art at Heide, Melbourne

- 1995 *Australian Perspecta*, curator Judy Annear, Art Gallery of NSW, Sydney
- 25 Years of Performance Art in Australia*, Experimental Art Foundation, Adelaide; Australian Centre for Contemporary Art, Melbourne
- In Five Words or Less*, curator Christopher van der Craats, Museum of Modern Art at Heide, Melbourne
- Under a Hot Tin Roof*, Anniversary Exhibition 1969-1994, Tin Sheds Gallery, Sydney
- From Christo and Jeanne Claude to Jeff Koons: John Kaldor Art Projects and Collection*, curator Nicholas Baume, 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
- Artist Editions*, Sutton Gallery, Melbourne; Bellas Gallery, Brisbane
- 1994 *Familiarity? Re-examining Australian Suburbia*, curator Brian Parkes, Plimsoll Gallery, Hobart
- Faces of Hope – Amnesty International Australia*, Art Gallery of NSW, Sydney
- Adelaide Installations*, 1994 Adelaide Biennial of Australian Art, curator John Barrett-Lennard, Gerard Goodman Building, Adelaide
- The MCA Collection: 1994 Selection*, Museum of Contemporary Art, Sydney
- Looking at Seeing and Reading*, curator Ian Burn, Institute of Modern Art, Brisbane; Monash University Gallery, Melbourne
- 25 Years of Performance Art in Australia*, curator Nick Waterlow, Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane; Experimental Art Foundation, Adelaide
- 1993 *Wit's End*, curator Kay Campbell, Museum of Contemporary Art, Sydney
- Eight Artists*, Sutton Gallery, Melbourne
- The Art of Collecting*, curator Elizabeth Gower, Linden, St Kilda, Melbourne; Geelong Art Gallery, Geelong, Victoria
- The Museum Collection: Descent of the Surrealist Image*, Museum of Contemporary Art, Sydney
- Home – A Critical City Project (with John Barbour, Joan Grounds, Paul Hewson/ Linda Marie Walker)*, 'Pioneer' Home, Weighbridge Lane, Kensington, Melbourne
- Different Premises – Fifth Australian Sculpture Triennial*
- Looking At Seeing and Reading*, curator Ian Burn, Ivan Dougherty Gallery, Sydney
- Luminaries*, curator Jenepher Duncan, Monash University Gallery, Melbourne
- 21,600 Each 24 Hours*, curators Kevin Henderson and Christopher Chapman, Canberra Travelodge, Canberra
- Lightworks, from the National Gallery of Australia*, curator Michael Desmond, Museum of Contemporary Art, Sydney
- 1992-1993 *Above the Lake/ Below the Sky*, curator Victor Meertens, Benalla Art Gallery, Victoria
- 1992 *Third Australian Contemporary Art Fair*, Exhibition Building, Melbourne
- Christmas Show*, Sutton Gallery, Melbourne
- The Famous C.A.C. Fundraiser*, Contemporary Art Centre of S.A, Adelaide
- Being Contemporary*, curator John Neylon, Contemporary Art Centre of South Australia, Adelaide
- 1991 *She – Portrayals of Women*, Watters Gallery, Sydney
- Selected Contemporary Australian Art*, Deutscher Brunswick Street, Melbourne
- Brown, 1970s Ceramics from the Shepparton Art Gallery Collection*, Shepparton Art Gallery, Victoria
- Off the Wall/ in the Air: a Seventies Selection*, curator Jennifer Phipps, Monash University Gallery in conjunction with the Australian Centre for Contemporary Art, Melbourne
- Selections from the Monash University Collection*, Monash University Gallery, Melbourne

- New Acquisitions, Australian Art*, National Gallery of Victoria, Melbourne
- Models*, curator John Nixon, Ars Multiplicata, Sydney
- 1990 *Inland*, curator Robert Owen, Australian Centre for Contemporary Art, Melbourne
- Crouch Prize Winners*, Ballarat Fine Art Gallery, Ballarat, Victoria
- 100 Artists Against Animal Experimentation*, Deutscher Brunswick Street, Melbourne
- Works on paper*, Watters Gallery, Sydney
- 'Defective Models; Australian Portraiture 19th and 20th Centuries from Regional, University and Private Collections*, curator Jenepher Duncan, Monash University Gallery, Melbourne
- Art With Text*, curator Merryn Gates, Monash University Gallery, Melbourne
- Inland*, curator Robert Owen, Australian Centre for Contemporary Art, Melbourne
- 1989-91 *Watters 25 Years – Portrait of a Gallery*, Watters Gallery, Sydney; Muswellbrook Regional Art Gallery; University Art Museum, The University of Queensland; Lismore Regional Art Gallery;
- New England Regional Art Museum, Armidale; Orange Regional Art Gallery; Nolan Gallery, Canberra; City Art Gallery, Wagga Wagga, New South Wales
- 1988 *La Boheme*, curator John Nixon, City Gallery, Melbourne
- The Monash University Collection*, Monash University Gallery, Melbourne
- First Australian Contemporary Art Fair*, Royal Exhibition Building, Melbourne
- The Max Watters Collection*, Muswellbrook Art Gallery, New South Wales
- 1987 *Field to Figuration: Australian Art 1960-1986*, National Gallery of Victoria, Melbourne
- Ormond College Welcomes New Art*, curators Tony Clark and Robyn Mckenzie, Ormond College, The University of Melbourne, Melbourne
- Works from the Collection*, Wollongong Art Gallery, New South Wales
- 1986 *Skangarooovian Funk (Peculiar Adelaide Ceramics 1968-1978)*, curator Judith Thompson, Art Gallery of South Australia, Adelaide
- The 053 Exhibition*, Ballarat Fine Art Gallery; Ararat Gallery; Horsham Gallery, Victoria
- OZ Drawing Now*, Holdsworth Contemporary Galleries, Sydney
- The Hugh Williamson Prize*, Ballarat Fine Art Gallery, Victoria
- Selected Sculpture Since 1960*, 312 Lennox Street, Melbourne
- 1985 *Irreverent Sculpture*, curator Margaret Plant, Monash University Gallery, Melbourne
- 1984 *Austausch / Exchange*, curator Marr Grounds, Ivan Dougherty Gallery, Sydney; Gryphon Gallery, Melbourne
- 1982-1983 *Australian Art, The Last Ten Years*, The Philip Morris Arts Grant, Melville Hall, Australian National University, Canberra
- 1981 *Ten Years at the Ewing Gallery*, Ewing and George Paton Gallery, The University of Melbourne, Melbourne
- Sculptural Work at Watters*, Watters Gallery, Sydney
- 1980-1981 *Self-Portrait/ Self-Image*, curator Janine Burke, Victorian College of the Arts Gallery, Melbourne
- 1980 *Exchanges*, Ewing and George Paton Gallery, The University of Melbourne, Melbourne
- 1978 *The Map Show*, Ewing and George Paton Gallery, The University of Melbourne, Melbourne
- 1977 *George Crouch Invitation Prize*, Ballarat Fine Art Gallery, Victoria
- Watters at Pinacotheca*, Pinacotheca, Melbourne
- Sir William Anglis Memorial Prize for Sculpture*, National Gallery of Victoria, Melbourne
- 1975 *Project Three*, Art Gallery of New South Wales, Sydney

- Objects Show*, Watters Gallery, Sydney
- 1974 *Wit Works*, Mildura Arts Centre, Victoria
- Ten Years*, Watters Gallery, Sydney
- Funk Art (from the Margaret Dodd Collection)*, Art Gallery of New South Wales, Sydney
- Philip Morris Arts Grant Collection*, Ballarat Fine Art Gallery, Victoria
- 1973 *Contemporary Australian Painting and Sculpture*, Australian National Gallery, Canberra
- Object and Idea*, curator Brian Finemore, National Gallery of Victoria, Melbourne
- Recent Australian Art*, curators Frances McCarthy and Daniel Thomas, Art Gallery of New South Wales, Sydney
- 1972 *Festival of Arts: Painting, Sculpture and Ceramics Exhibition*, Contemporary Art Society Gallery, Adelaide
- Tony, Margaret, Olive and Aleks*, Llewellyn Galleries, Adelaide
- Exhibition of Sculpture*, Tasmanian Museum and Art Gallery, Hobart
- 1971 *John Kaldor Art Project 2: Harald Szeemann in Australia*, Bonython Gallery, Sydney; National Gallery of Victoria, Melbourne
- The Situation Now*, Central Street Gallery, Sydney
- 1970 *The Fourth Mildura Sculpture Triennial*, Mildura Arts Centre, Mildura
- The Situation Now*, Central Street Gallery, Sydney
- Performance, Film, Documents, Artists

Books

- 2015 *'You might as well laugh mate, there's nothing else to do...'*, Museum of Contemporary Art Australia, Sydney
- 2014 *This Performance is a Mistake*, at 'Why Not Walk Backward?', Gertrude Contemporary, Melbourne
- 2013 *Ooloo and Loopix present ... it will be something*, a collaborative performance with Jude Walton, Hanna-Miia Siisainen Australia Council VACB Studio, HIAP Helsinki, Finland
- LEAN TO / A LINE MADE BY LEAVING*, a collaborative performance with Jude Walton for ARTE MAGRA, Australian Experimental Art Foundation, Adelaide
- 2011 *(POINT TO POINT? ... What is the point? ...)* ARTISTS ROOMS, Castlemaine Festival, Castlemaine, Victoria
- 2010 *a list of positive things for later when things may not be so positive*, collaboration with Jude Walton, Adelaide Botanical Gardens, as part of DUETTO, Australian Experimental Art Foundation, Adelaide
- 2009 *Getting the message through at all costs*, collaboration with Jude Walton at King George Square, Brisbane CBD, and Fort Lytton, 2009 Arc Biennial of Art, Brisbane
- 2008–2009 *Songs of Australia Volume 18 – A New Valley of Tears*, limited edition artist's book, Melbourne
- 2007 *Small Quiet Gestures*, curated by Jan Duffy and Linda Sproul, Linden Centre for Contemporary Arts, Melbourne
- 2004 *Rolling Home – International 04*, Liverpool Biennial, Bluecoat Arts Centre, Liverpool, UK
- Words and Things*, Reverie Books, Trentham, Victoria
- 1999 *Songs of Australia Volume 7 – (this is as good as it gets)*, Experimental Art Foundation, Adelaide
- 1998 *Songs of Australia Volume 5 – Life Sentences, Remanence*, Old Magistrate's Court & City Watch House, Melbourne
- Material*, No.31, edited by John Nixon, Sydney
- 1996 *Songs of Australia Volume One Caring Comfortable and Relaxed*, editioned Artist's book, Melbourne
- El Cine Australiano*, 41 Semena Internacional De Cine, Valladolid, Spain

- Palais Lights, a public projection*, Palais Theatre, St Kilda, Melbourne (produced by Ian de Gruchy) as part of the St Kilda Writers Festival
- 1995 Clermont Ferrand International Short Film Festival, Clermont Ferrand, France
- 1993 *Dance* (organised by Jude Walton), Green Mill Dance Project, Playbox Malthouse, Melbourne
Fat 1983-1993 A One Act Play in Seven Parts, Ivan Dougherty Gallery, Sydney
Log Dog – dognitive processes, Breath of Balsam – Reorienting Surrealism, Museum of Contemporary Art, Sydney
A Place for Everything (And Everything in its Place) with Gordon Bull, 21600 each 24 hours, Canberra Travelodge, Canberra
- 1992 *Textbook, 'Kerb Your Dog', no.12, Independents Number*, published by John Young and John Nixon, Sydney
- 1991 *Artists Make Books* (curator Christine Johnson), Linden Gallery, Melbourne; Chameleon, Hobart; La Trobe Valley Arts Centre, Morwell, Victoria; Contemporary Arts Space, Canberra
"What Are You Doing Boy?" by Aleks Danko, hardbound, (unique copy), Melbourne
- 1989 *Things* (performance with Peter Green) for Performance '89, (curator Anne Marsh), Department of Visual Arts, Monash University, Melbourne
Physical Culture/ Psychic Trauma Parts 1 and 2, performances with John Barbour for Physical Culture (curator Shelly Lasica), 200 Gertrude Street, Melbourne
- 1988 *Kerb Your Dog*, no.4, published by John Young and John Nixon, Sydney
- 1983 *Sound of Bathroom Wall, audio-tape for Composing for Radio*, (Curators Warren Burt and Simon Britten), National Programming Service, Public Broadcasting Association of Australia
I Was Just Exhausted From the Act of Being Polite (performance project with John Barbour, Rachel Fensham, Susie Fraser, Liz Honybun, Jude Walton and Kevin Wilson), Northcote Town Hall, Melbourne
- 1982 *So Much, So Far* (dance/theatre/performance project in collaboration with John Barbour, Liz Honybun, Jane Refshauge, Jude Walton, Kevin Wilson), Studio 322 and the Modern Dance Ensemble Studio, Melbourne
Take the Shadow for the Substance Etc., (a performance with Jude Walton), Act 3 Performance Festival, Canberra School of Art, Canberra
- 1979 *(I'd rather die laughing than be married alive)*, (three performances with Joan Grounds), Orange Festival of the Arts, Orange, New South Wales
European Dialogue, Third Biennale of Sydney (performance/installation with Joan Grounds), Art Gallery of New South Wales, Sydney
Tea for Two, P.I.T. Performance Festival (a performance with Joan Grounds), Pitspace, Preston Institute of Technology, Melbourne; Chippendale Festival and Parade, Sydney
- of *Bookworks*, Queen Victoria Museum and Art Gallery, Launceston; Experimental Art Foundation, Adelaide; Undercroft Gallery, The University of Western Australia; Geelong Art Gallery; The Sculpture Centre, Sydney
Artist's Books – Bookworks, Ewing and George Paton Gallery; The University of Melbourne; IMA, Brisbane
- 1976-1978 A continuous three-year performance research project in collaboration with Ian Robertson, Sydney
- 1977 *We should call it a living room*, screened at the 23rd International West German Festival of Short Films Oberhausen, Germany (also included in the programme: Australian Avant-Garde Cinema, touring the USA) 10e Biennale de Paris (a series of performances executed with Joan Grounds), Paris
- 1976 *We should call it a living room* (screened at the First Philip Morris International Animation Film Festival), Adelaide
 Post-Object Art in Australia and New Zealand, Experimental Art Foundation, Adelaide
- 1975 *We should call it a living room* (screened at the Australian Film and Video Festival), Institute of Contemporary Art, London

The chair is not a Tourist (a limited edition artist's book), Sydney

Performance, Documents, Film, Video, National Gallery of Victoria, Melbourne

Project Nine – Documents, Film, Video, Art Gallery of New South Wales, Sydney

We should call it a living room (screened at the 22nd Sydney Film Festival), Sydney

Fragments 1971, Volumes 1,2 and 3, hardbound copies of photocopies of all correspondence from 1971, (unique edition), Sydney 1975

1974 *"Ian Bell will arrive in London January 3rd, 1974"* (a limited edition artist's book), Sydney

We should call it a living room (A film project with Joan Grounds, David Lourie, David Stewart), Sydney

Two Durations – a matter of placement, (performance at Ewing and George Paton Gallery, The University of Melbourne) Information Centre 2, Central Street Gallery, Sydney

Philippa Cullen's 24-Hour Concert "24-Hour Chess", with Ian Robertson, Hogarth Gallery, Sydney

1973 Mildura Video-Theatre Experiment, The Fifth Mildura Sculpture Triennial, Mildura Arts Centre, Melbourne

Projects Show: 1 The only thing that has changed is the colour, 2 This performance is a mistake, 3 The Path of Poetry, (three performances in collaboration with Robyn Ravlich and Julie Ewington), Contemporary Art Society, Sydney

Soft Rites (an evening of performances), Watters Gallery, Sydney 1972 *The Jo Bonomo Story – A Show of Strength*, (a series of events and happenings), Watters Gallery, Sydney

1970 "Public Lane", Other Voices, October/ December 1970, Sydney

Collections

Art Gallery of New South Wales, Sydney

Art Gallery of South Australia, Adelaide

Art Gallery of Western Australia, Perth

Artbank, Sydney

Australian Film Commission, Sydney

Ballarat Fine Art Gallery, Ballarat

Bendigo Art Gallery, Bendigo, Victoria

BHP Billiton, Melbourne

British Museum, London, UK

City of Port Phillip, Melbourne

Equity Link Insurance Collection, Melbourne

Flinders University Collection (Visual Arts Department), Adelaide

Geelong Art Gallery, Victoria

Heide Museum of Modern Art, Melbourne

John Kaldor, Sydney

Margaret Stewart Endowment, National Gallery of Victoria, Melbourne

Mildura Arts Centre, Mildura

Monash University Collection, Melbourne

Museum of Contemporary Art, Sydney

Muswellbrook Regional Art Centre, New South Wales
 National Film Library, Canberra
 National Gallery of Australia, Canberra
 National Gallery of Victoria, Melbourne
 Newcastle Regional Art Gallery, Newcastle
 Parliament House, Canberra
 Philip Morris Arts Grant Collection, Australian National Gallery, Canberra
 Philip Morris Arts Grant Collection, Australian National Gallery, Canberra
 Queen Victoria Museum and Art Gallery, Launceston
 Queensland Art Gallery, Brisbane
 Shepparton Art Gallery, Shepparton
 South Australian School of Art, Adelaide
 Transfield Art Collection, Sydney
 University of Queensland Art Museum, Brisbane
 Tasmanian School of Art at Hobart, University of Tasmania, Hobart
 Wollongong Art Gallery, Wollongong
 Private collections

Prizes, Grants, Commissions

2022 *UH-OH*, On Top Of The World project, John Wardle Architects in collaboration with Stewart Russell at Spacecraft, Melbourne

2021 Doll's House Commission, 'Moments of mind ... a breath in time ... (in memory of Sweeney Reed)', Site-specific installation at Heide Museum of Modern Art, Melbourne

2016 The Terence and Lynette Fern Cite Internationale Arts Residency, Paris
 France, through the Power Institute of Fine Arts, The University of Sydney, Australia

2014 Melbourne Prize for Urban Sculpture, Rural and Regional Development Award

2013 Australia Council, Development Grant, VACB Artist Residency Helsinki, Finland

2004 Australian Print Workshop Collie Print Trust Fellowship, APW Melbourne

2002-2004 Contempora Fellowship, National Gallery of Victoria

2001 Lie of the Land, Western Gateway Project. A joint public commission with Jude Walton, and a Federation Project funded by Arts South Australia and Adelaide City Council, Adelaide, South Australia

2000 Nillumbik Art in Public Spaces Award, Nillumbik Shire Council, Melbourne

1999 Songs of Australia Volume 3 – At Home, City West Arts Commission, The University of South Australia City West campus, Adelaide, S.A.

1996 Fellowship, Visual Arts/Craft Board, Australia Council

1993 Painted Tram 824, "Transporting Art", Arts Victoria, Melbourne
 Artists Development Overseas, Acme Studios London, Visual Arts/Craft Board, Australia Council Board, Australia Council

1990 Development Grant, Visual Arts/Craft Board of the Australia Council

1985 Visual Arts Board of the Australia Council, half-standard grant

1983 Theatre Board of the Australia Council, a project development grant for the collective performance project "*I was just exhausted from the act of being polite*"

1981 Visual Arts Board of the Australia Council travel grant and facility of the Greene Street Studio, New

	York (a joint visit with Joan Grounds) to research and attend performance activity in New York
1978-79	Visual Arts Board of the Australia Council, grant to work on performance projects, Sydney
1977	Co-winner of the Crouch Prize (with Imants Tillers, Robert Rooney and Peter Booth), City of Ballarat Fine Art Gallery
	Visual Arts Board of the Australia Council travel grant to participate in the 10e Biennale de Paris, Paris
1976	First Prize in the 1st Philip Morris International Animation Film Festival for the Film <i>We should call it a living room</i> , Adelaide
1974	Australian Film Institute (Experimental Film Fund), a joint grant with Joan Grounds to produce, <i>We should call it a living room</i>
1973	Visual Arts Board of the Australia Council grant to produce the Mildura Video-Theatre Experiment
1972	Commissioned by the Art Gallery of South Australia to construct an environ - mental sculpture Yes/No Installation for the Adelaide Festival of the Arts
1971	President of the Council Special Prize for Sculpture, South Australian School of Art, Adelaide
	Transfield Prize for Sculpture, Sydney

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