

Alexander Jackson Wyatt

Selected Works

+4367761730533

a.jackson.wyatt@gmail.com

www.alexanderjacksonwyatt.com

@aejayuu (instagram, bluesky)

Alexander Jackson Wyatt

Alexander Jackson Wyatt's current practice concerns ducting systems, industrial filters, and the phenomena of confusion. He collates materials, objects, images, writes texts and makes drawings to work through experiments of how bodies, objects and lines collapse into, and through space. Jackson Wyatt extends these experiments as structures, building supports and containers for filter materials that then embed his drawings, texts and images within, to eventually create spatial installations.

Alongside his installation practice, he has worked with painting, video, sound, photography, performance. Since 2013 he produced three artists' books that explore the in-between, porous nature of the built environment, documenting various urban, transit and domestic spaces.

Jackson Wyatt studied painting at the National Art School in Sydney, Australia. In 2012 he relocated to Europe and studied at the HfG/ZKM in Karlsruhe before moving to Vienna to attend the Academy of Fine Arts. He has worked in Vienna since 2014, working internationally with residencies and research projects in Indonesia, Italy, Australia, Germany, USA, Spain, France, Slovenia, Slovakia, Poland, Bulgaria and Brazil, with exhibitions in public, independent, commercial and institutional contexts.

Time Blows, Wind Whistles

“To invent a language is to invent a form of life.”
(Ludwig Wittgenstein, *Philosophical Investigations*)

“Words are uttered, but fail to enlighten.” (Aldous Huxley, *The Doors of Perception*)

The best way to approach Alexander Jackson Wyatt’s work might be to stumble into the exhibition space. When I first saw an exhibition of his in 2019, there was something about his works, and the relationships between them, that had me tripping over them, metaphorically speaking, producing a feeling of falling into the virtual space that they span between them. One year later, in Jackson Wyatt’s exhibition for New Jörg, the effect remains the same. While I fail to have an immediate grasp on them, I feel a strange attraction toward these mysterious objects, a kind of gravitational pull that keeps my mind whirling around in their orbits.

One of the reasons for this feeling of vertigo appears to lie in the idiosyncratic status of the photographic elements in his works. The images used by Jackson Wyatt in *Express Interior* and *Dead Plants Refrain* stem from his personal archives. They are always photos he has taken himself, of objects he encountered somewhere in the real world. All additional information surrounding the photographed objects is removed. All the visual cues that give away hints at the social function of the objects, it’s meaning, are cut away. In a way, they even look strangely unreal, for almost everything that makes up what Roland Barthes called the “reality effect” in literature—all the little, seemingly redundant, descriptive details that present a surplus not needed for understanding the basic content of a situation or the trajectory of a narrative—all this is taken away as well, leaving only a very concrete, but scarcely specified object. On top of this operation of removing visual cues, the images are distorted in physical space. The pictorial object partakes in the softness of its material support, the Plexiglass, on which the pigment prints on latex are adhered. When the Plexiglass bends in 3D space, the flat images bend with it, in their distortion somewhat reminiscent of digitally manipulated images. The “virtualized” object becomes harder to recognize, harder to describe, alien to our usual practices of perceiving and interpreting the object world around us.

Jackson Wyatt compares the resulting difficulty to recognize and interpret the isolated images or objects in his works to the neurological phenomenon of “aphasia”—the inability to comprehend or formulate language because of damage to specific brain regions. Receptive aphasia may also affect visual language such as sign language.

In contrast, the use of formulaic expressions in everyday communication is often preserved. In a series of paintings that Jackson Wyatt exhibits for the first time, he uses idiomatic expressions, again isolated from any pictorial or narrative context. Like the photographs, he draws these expressions from a personal archive, in this case a list he has been keeping for a while. The roughly painted words hover somewhere between the picture plane and their new context of the exhibition, like subtitles without a film, in search of a situation to attach themselves to.

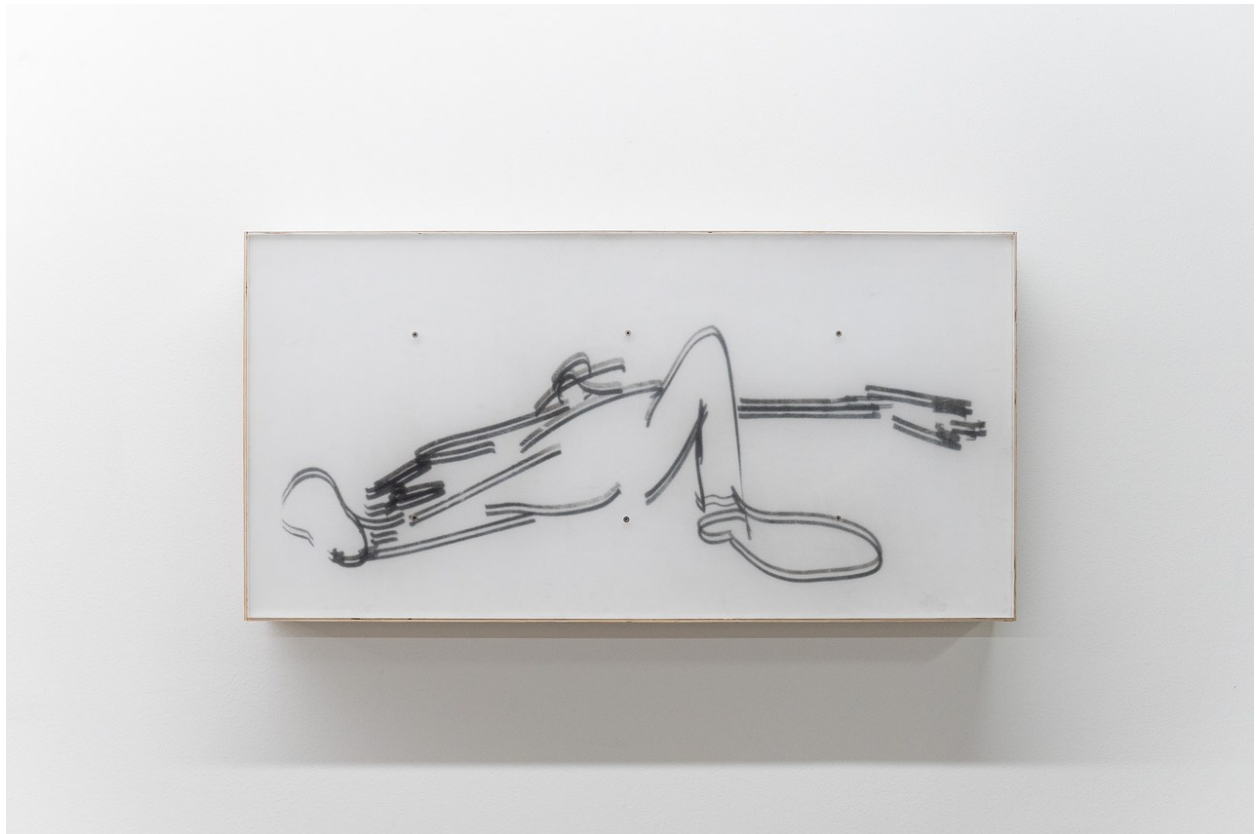
In other works—like the series of untitled objects that are populating the exhibition space like groups of mushrooms—Jackson Wyatt uses another method to take a form he encountered out of its conventional context and transform it. The trapezoid shape of these objects is borrowed from the lateral leg components of Austrian designer Franz Schuster’s *Forum Stadtpark* chairs. By isolating the traced silhouette and adding different materials and colours, Jackson Wyatt creates hybrids between aesthetic objects in their own right and multifunctional tools he can use in display situations. As part of spatial installations, both material and colour carry out specific functions in structuring the space. While a material like cork is “porous, absorbs sound, is used as an insulation material, is sensitive to sunlight,” Jackson Wyatt explains, strong colours “reflect light and cut through space.”

The structural openness of the single components of *Wind Whistles*, *Time Blows* is produced by isolating images, objects, shapes, and words, thus stripping them of their context. Relieved from their function as signifiers (among other functions) Jackson Wyatt’s works unfold a heightened connectivity, always inherently adjusting to the spatial setting in which they are presented. Entering into dynamic relationships without the possibility of the activity of reception abruptly ending through an act of interpretation or recognition, they confront the spectator with the dynamics of his own modes of perception. Without the slightest hint of being didactical, Alexander Jackson Wyatt’s installations give us the opportunity to re-create the rush and excitement of really seeing “mere things” for the very first time.

Michael Wonnerth-Magnusson



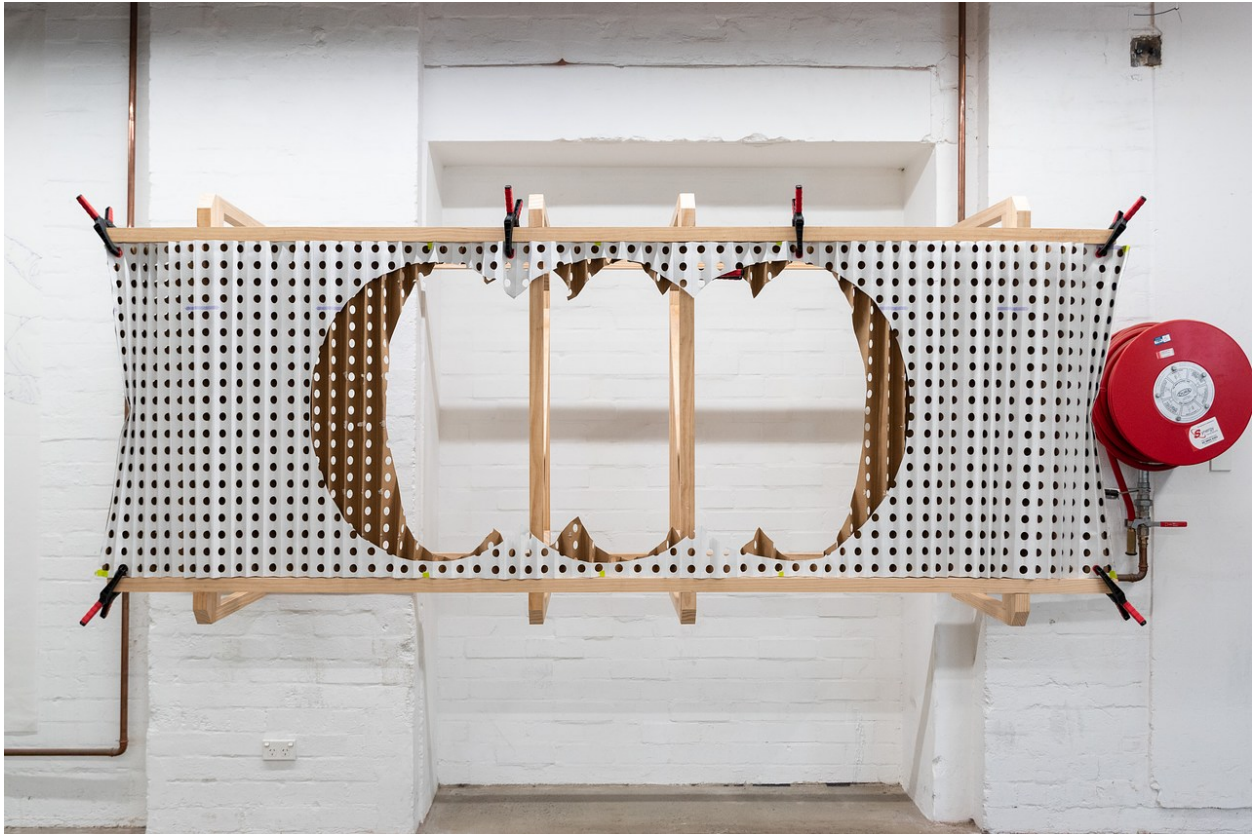
Alexander Jackson Wyatt
repeatable exercise fall (eclipse figure 13), 2026
Acrylic, plywood, digital print, carbon ink transfer, screws
121 x 71 x 10cm



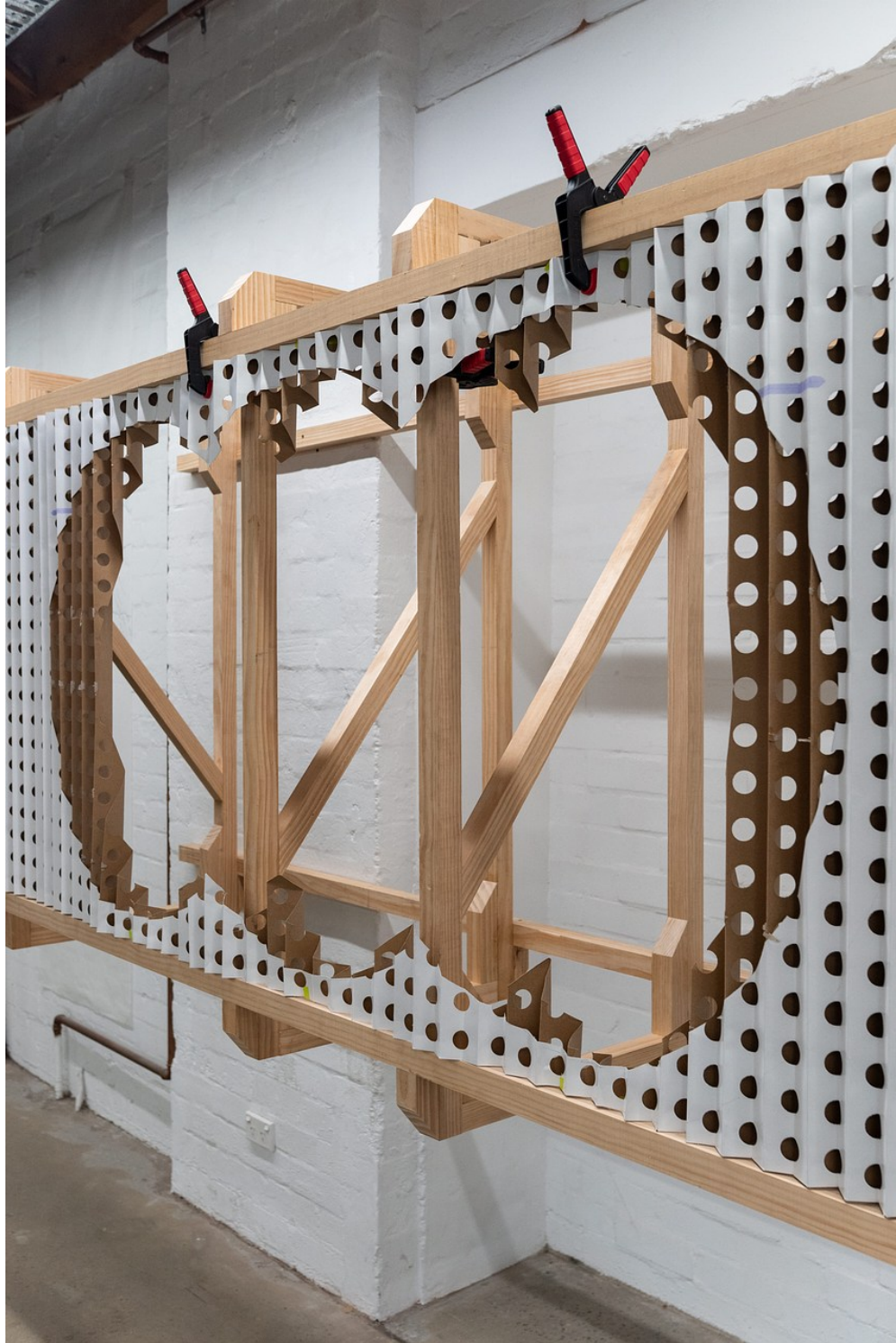
Alexander Jackson Wyatt
repeatable exercise flatten (eclipse figure 15), 2026
Acrylic, plywood, digital print, carbon ink transfer, screws
101 x 510 x 90cm



Alexander Jackson Wyatt
repeatable exercise fast (eclipse figure 14), 2026
Acrylic, plywood, digital print, carbon ink transfer, screws
51 x 31 x 9cm



Alexander Jackson Wyatt
door knocker sales pitch (sells resonate sense memory), 2026
pine timber, spraybooth filet, squeeze clamps, painters tape
300 x 130 x 67cm



Alexander Jackson Wyatt
door knocker sales pitch (sells resonate sense memory), 2026
pine timber, spraybooth file, squeeze clamps, painters tape
300 x 130 x 67cm



Alexander Jackson Wyatt

success (eclipse figure 12), 2025

pigment ink transfer onto plexiglass, canson paper, permethrin,
plywood, screws

28 x 43 x 3 cm



Alexander Jackson Wyatt

intimate collapse (eclipse figure 11), 2025

pigment ink transfer onto plexiglass, canson paper, permethrin,
plywood, screws

28.5 x 43 x 3cm



Alexander Jackson Wyatt

gaseious permiation (eclipse figure 09), 2025

pigment ink transfer onto plexiglass, canson paper, permethrin,
plywood, screws

43.5 x 25 x 3 cm



Alexander Jackson Wyatt

intimate exchange (eclipse figure 08), 2025

pigment ink transfer onto plexiglass, canson paper, permethrin,
plywood, screws

43 x 28 x 3 cm

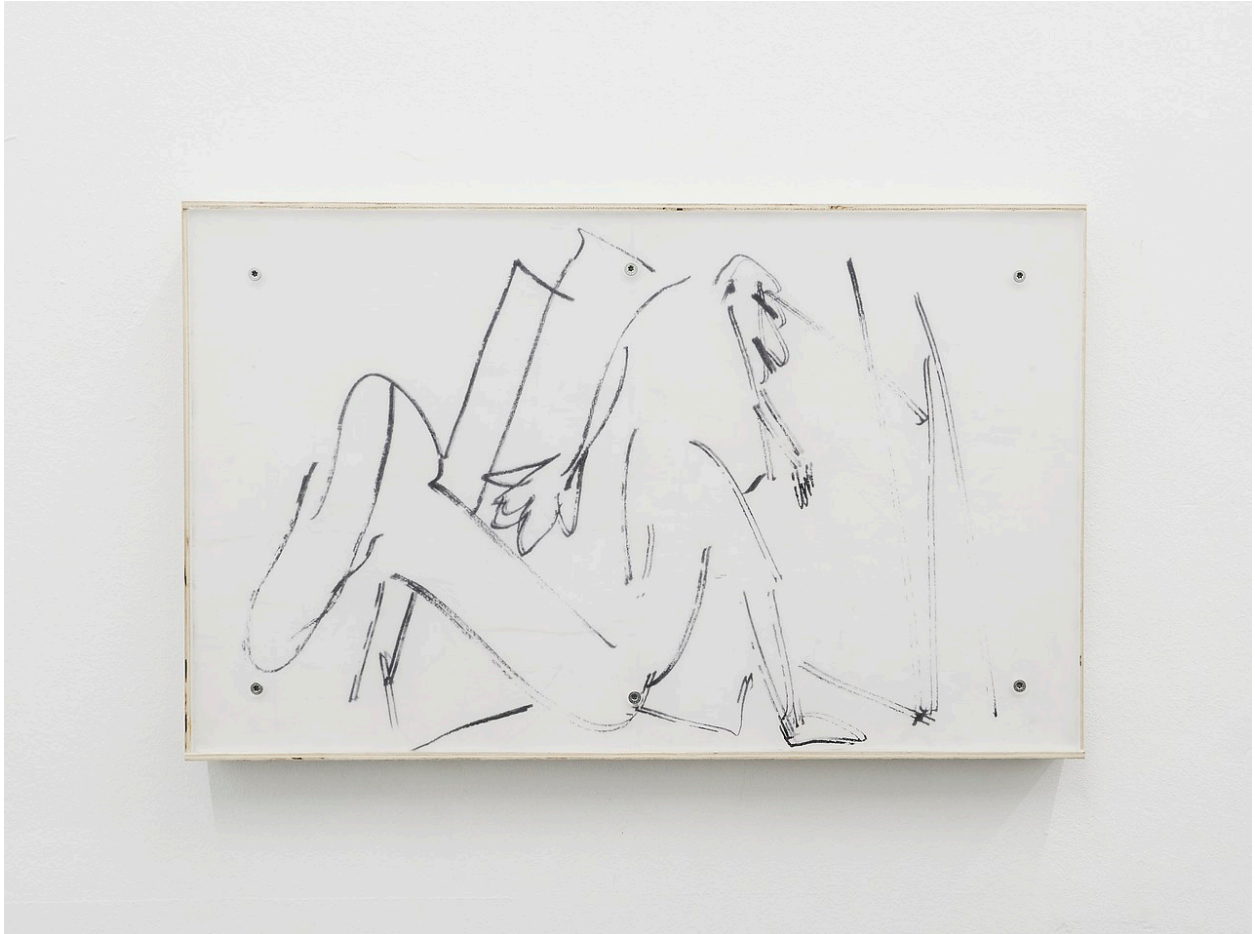


Alexander Jackson Wyatt

Group Task (eclipse figure 02), 2025

pigment ink transfer onto plexiglass, canson paper, permetherin,
plywood, screws

35 x 37 x 4 cm

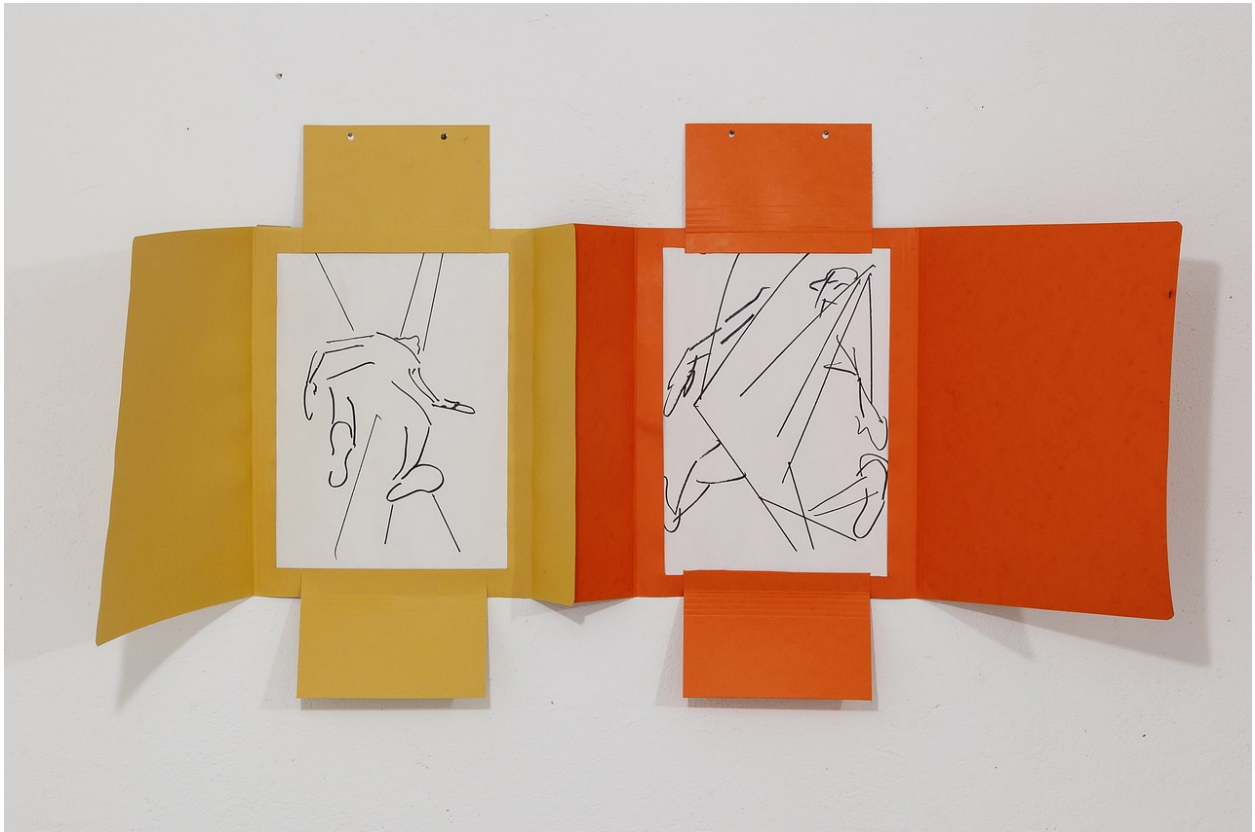


Alexander Jackson Wyatt

stunning movement (eclipse figure 01), 2025

pigment ink transfer onto plexiglass, canson paper, permetherin,
plywood, screws

58 x 36 x 3 cm



Alexander Jackson Wyatt

stir surprise pigment thoughts (recline), stir surprise pigment thoughts (strut), 2024

Carbon Print on paper, A4 document folder

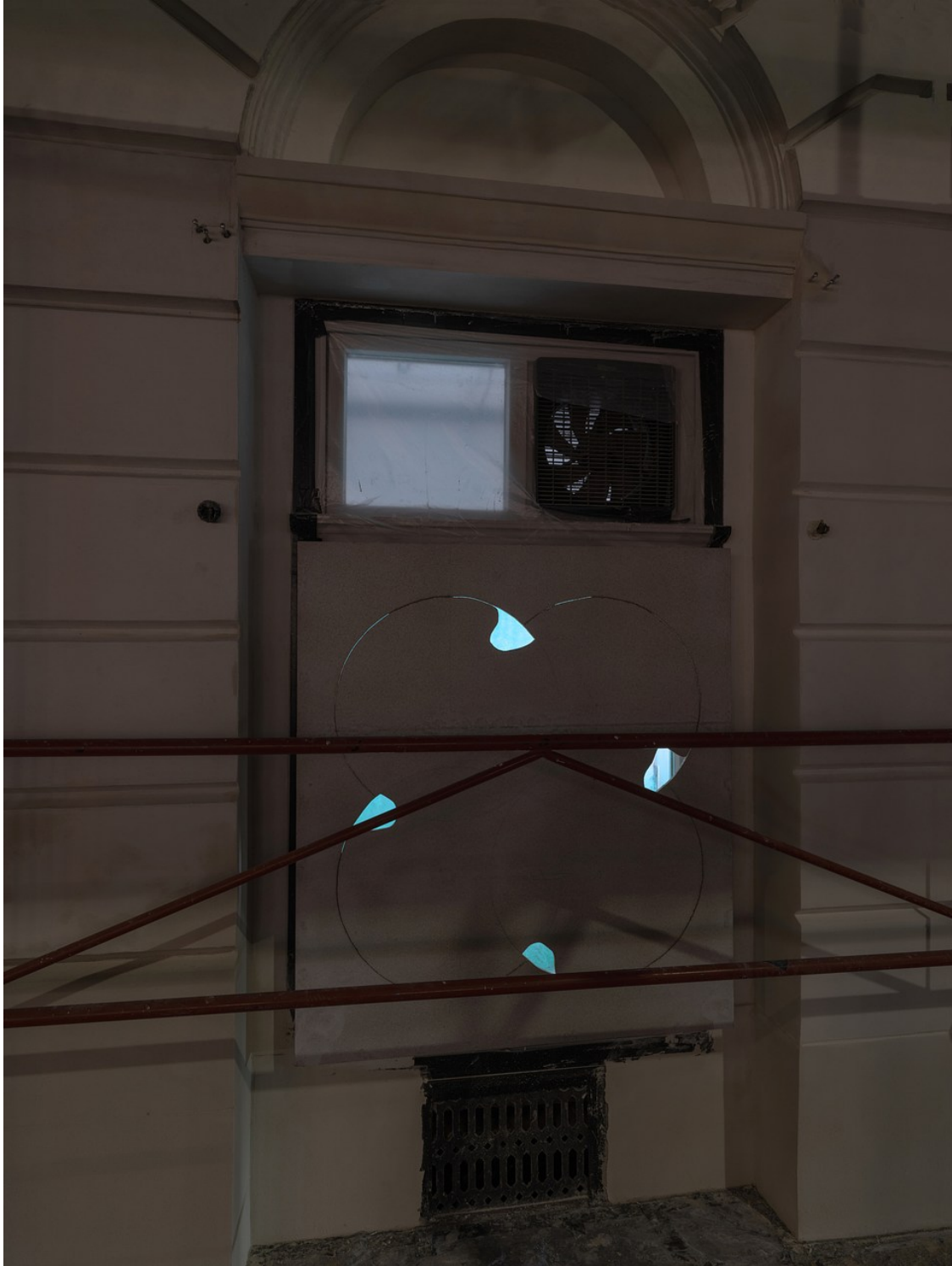
44 x 50 cm



Alexander Jackson Wyatt
steamfitter mistreatments, 2024
plexiglass, acrylic, pinewood, paper, coloured pencil, carbon print
50 x 22 x 5 cm



Alexander Jackson Wyatt
Duct (façade), 2024
fiberglass, plexiglass, carbon print on cartridge paper
Dimensions Variable (site specific)



Alexander Jackson Wyatt
Duct (façade), 2024
fiberglass, plexiglass, carbon print on cartridge paper
Dimensions Variable (site specific)



Alexander Jackson Wyatt
Duct (façade), 2024
fiberglass, plexiglass, carbon print on cartridge paper
Dimensions Variable (site specific)



Alexander Jackson Wyatt
caked on bristle bias exosomes 4 (c.o.b.b.e. 4), 2024
composite chipboard, acrylic paint
129 x 109 cm



Alexander Jackson Wyatt
caked on bristle bias exosomes 4 (c.o.b.b.e. 4), 2024
composite chipboard, acrylic paint
129 x 109 cm



Alexander Jackson Wyatt
caked on bristle bias exosomes 4 (c.o.b.b.e. 4), 2024
composite chipboard, acrylic paint
129 x 109 cm



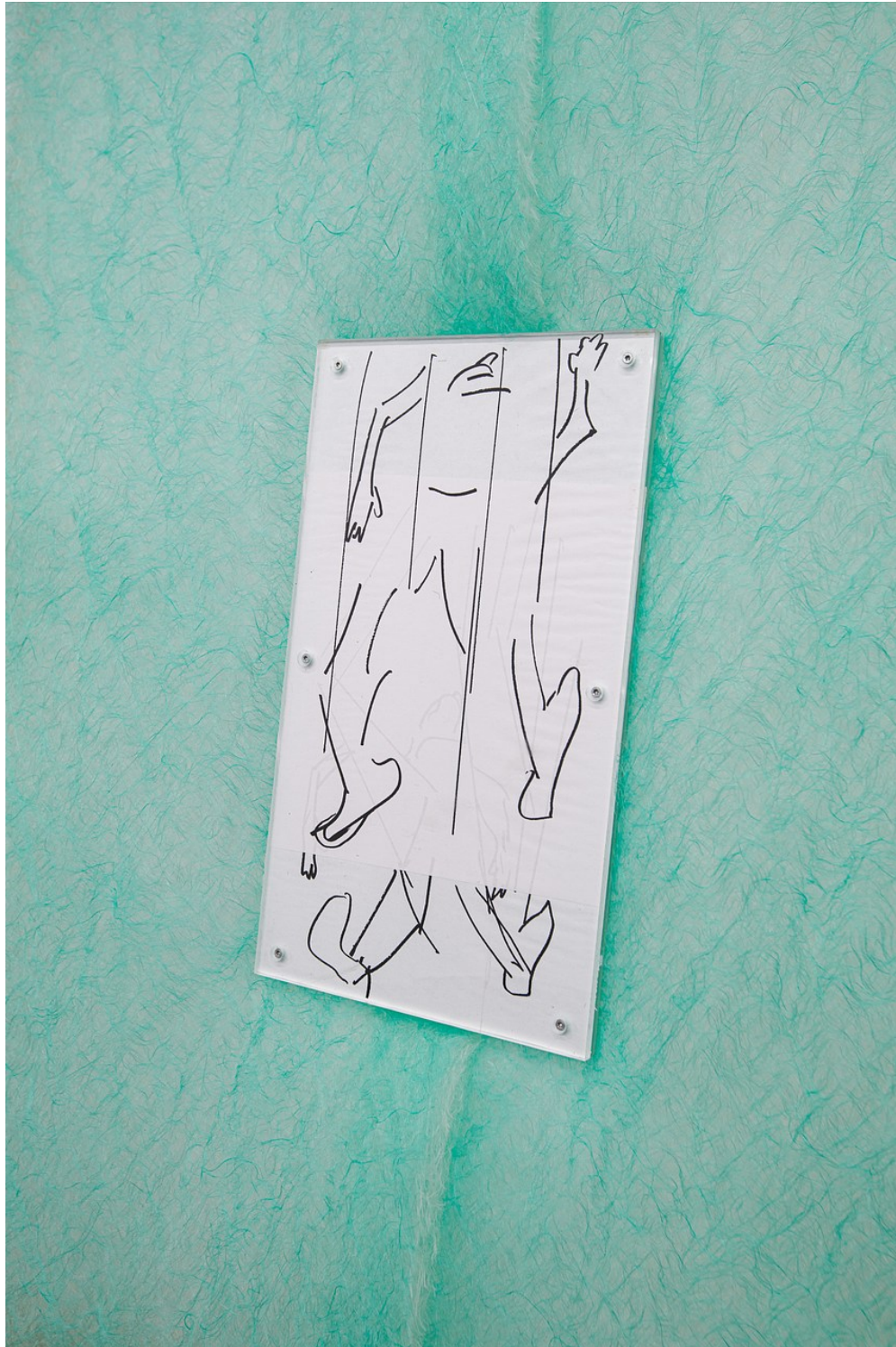
Alexander Jackson Wyatt
caked on bristle bias exosomes 3 (c.o.b.b.e. 3), 2024
composite chipboard, acrylic paint
124 x 109cm



Alexander Jackson Wyatt
caked on bristle bias exosomes 2 (c.o.b.b.e. 3), 2024
composite chipboard, acrylic paint
131 x 109cm



Alexander Jackson Wyatt
oil-based polycleanse brine endosmose 3 (o.b.p.b.e 3), 2024
fiberglass, plexiglass, carbon print on cartridge paper
128 x 107cm



Alexander Jackson Wyatt

oil-based polycleanse brine endosmose 3 (o.b.p.b.e 3), 2024

fiberglass, plexiglass, carbon print on cartridge paper

128 x 107cm



Alexander Jackson Wyatt
exiled brats chase tides (test_01, 2025)
particle board, acrylic paint, graphite
60 x 48 x 3 cm



Alexander Jackson Wyatt
exiled brats chase tides (test_01, 2025)
particle board, acrylic paint, graphite
60 x 48 x 3 cm



Alexander Jackson Wyatt

Earth ground glass (power point pedagogical deviant) e.g.g.(p.p.p.d.),
2023

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

89 x 53 x 11 cm



Alexander Jackson Wyatt

Product is safe (fitting faith healer strips self-opinion) p.i.s. (f.f.h.s.s.o.),
2023

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

88 x 53 x 10 cm



Alexander Jackson Wyatt

Central nervous system (cement cynics chain reaction) c.n.s. (c.c.c.n.),
2023

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

88 x 53 x 10 cm



Alexander Jackson Wyatt

Retained varnish matrix (fine art detergent derision) r.v.m. (f.a.d.d.),
2023

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

88 x 53 x 9 cm



Alexander Jackson Wyatt

*Cringe Theory (time best wasted is feeling small with big a grin) / C.T.
(t.b.w.f.s.w.b.a.g)*, 2021

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

192 x 175 x 3 cm



Alexander Jackson Wyatt

Cringe Theory (novel fad spreads ego wafer thin) / C.T. (n.f.s.e.w.t),
2021

Structural timber, acrylic, pigment print on canson paper, painters
tape, plexiglass, matt varnish

192 x 175 x 3 cm



Alexander Jackson Wyatt

Good News Called (a.w.t.t.b.j.b.5), 2020

structural timber, acrylic, pigment print on canson paper, painters tape,
plexiglass, matt varnish

29 x 17.5 x 3 cm / 29 x 17.5 x 4 cm



Alexander Jackson Wyatt
BIGA (Launch BAUHAUS), 2023
Performance, reading, artist book
Open Duration (duration of reading through store departments)



Alexander Jackson Wyatt
BIGA Launch (Bunnings), 2023
Performance, reading, artist book
Open duration (2 hours minimum)



Alexander Jackson Wyatt
Good After Now, 2010-2011
Installation, Sculpture
Dimensions Variable



Alexander Jackson Wyatt, Paulina Semkowicz
Miscalculated Sculpture, 2013
Installation, performance, found objects
dimensions variable



Alexander Jackson Wyatt
fictional punchlines (wild backflip shelf) / f.p.(w.b.f.s.), 2022
Installation, sculpture, text
135 x 101 x 34 cm



Alexander Jackson Wyatt
Bem Estar (Curtain), 2023
Sublimation Print on Chiffon, magnets
120 x 340



Alexander Jackson Wyatt
clear matt spill, 2023
Sublimation Print on Chiffon, Plastic Clamps
290 x 340 cm



Alexander Jackson Wyatt
wait 27 hours, 2023
Sublimation Print on Chiffon, Plastic Clamps
290 x 340 cm



Alexander Jackson Wyatt
To The Time That Left This Space, 2013
Plastic Curtain
250 x 120 cm



Alexander Jackson Wyatt
actual, 2015
Installation, readymade, parachute
800 x 250 cm



Alexander Jackson Wyatt
actual, 2015
Installation, readymade, parachute
800 x 250 cm



Alexander Jackson Wyatt

Shoot Shoot, 2018

Installation, readymade, parachute

700 x 250 cm

Alexander Jackson Wyatt, Matthias Bildstein



Alexander Jackson Wyatt

Shoot Shoot, 2018

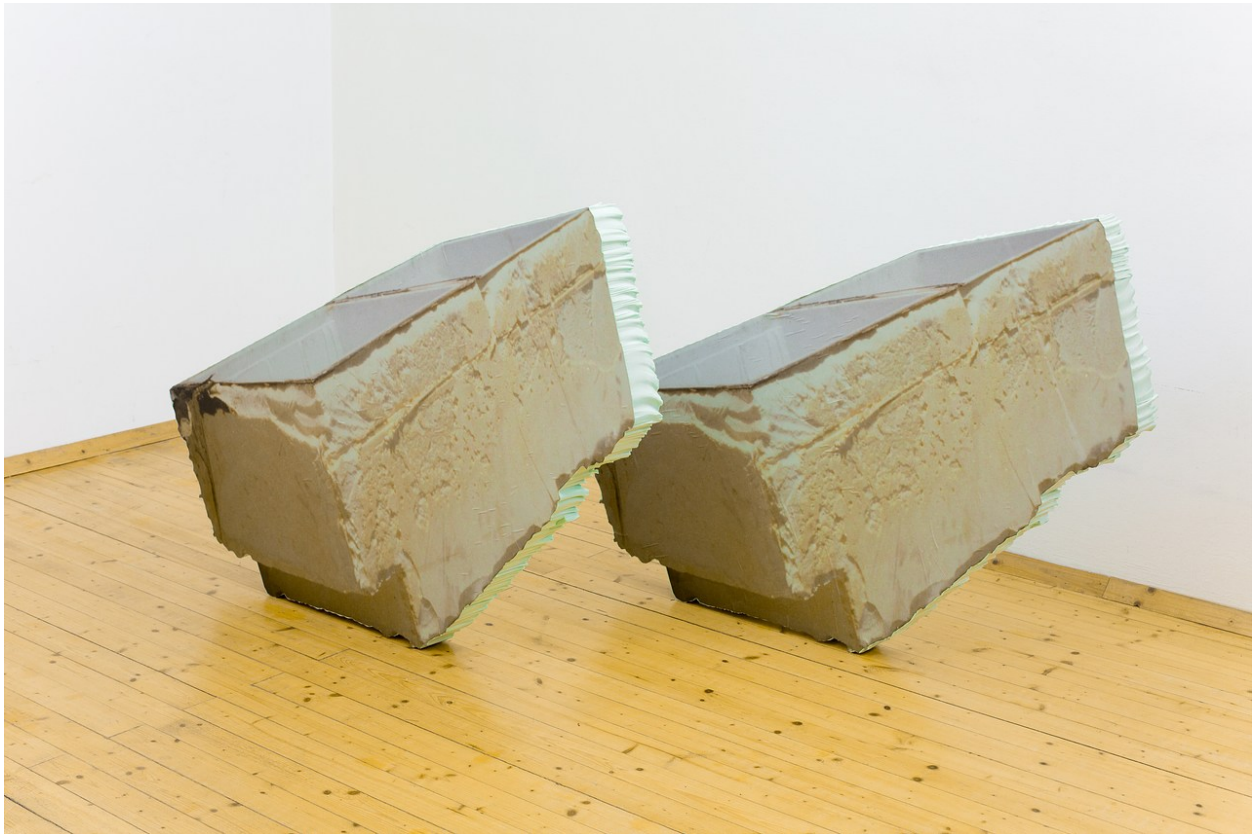
Installation, readymade, parachute

700 x 250 cm

Alexander Jackson Wyatt, Matthias Bildstein



Alexander Jackson Wyatt
Sign Sign, 2015-2016
Photography, Print, Insulation Foam
160 x 50 x 15cm



Alexander Jackson Wyatt
fridge foam, double, 2015-2016
Photography, Print, Insulation Foam
(2x) 160 x 100 x 15 cm
2



Alexander Jackson Wyatt
With regards to Sue, She Wrote, 2015-2016
Photography, Print, Insulation Foam
120 x 90 x 20 cm



Alexander Jackson Wyatt
Couch Double, 2015
Photography, Print, Insulation Foam
130 x 130 x 15cm



Alexander Jackson Wyatt
Truth Apparatus (document bag), 2014
Photography, Print
80 x 35



Alexander Jackson Wyatt

Prestated Era (repeated trades) (photo-documentation), 2013

Installation, Spatial Intervention, Performance, Documentation

Dimensions Variable



Alexander Jackson Wyatt
Afoul Homemakers Will Try, 2012
Installation, Sculpture, Ready-Made
Dimensions Variable



Alexander Jackson Wyatt
dead plants refrain, 2017-2020
pigment print on phototex, plexiglass
180 x 60 cm



Alexander Jackson Wyatt
Sculpture As Paranoia (Cobble Archive Stereo), 2015
Sculpture, Ready-Made
40 x 40 x 10, 15 x 15 x 15, 15 x 15 x 15



Alexander Jackson Wyatt
Sculpture As Paranoia (Stereo Sound), 2015
Photography, Sculpture, Phototex
45 x 25 x 3, 19 x 25 x 3, 45 x 25 x 3



Alexander Jackson Wyatt
Over Abeyance, 2019
Installation, Sculpture, Photography
56.0 x 150.0 x 130.0 cm



Alexander Jackson Wyatt, Minda Andrén
Enthusiasm As Madness, 2017
Installation, sculpture, text
dimensions Variable



Alexander Jackson Wyatt
Take Two (Priceless Souvenir, IR), 2019
Photography, Sculpture, Phototex
45.5 x 68 cm



Alexander Jackson Wyatt
a beginning outside of itself, 2015-2019
Photography, Sculpture, Phototex
4 x 180 x 47



Alexander Jackson Wyatt
Still Standing (Video Installation), 2012
Video Installation, Sculpture, Spatial Intervention
Dimensions Variable, 8'36"



Alexander Jackson Wyatt
Still Standing (Video Installation), 2012
Video Installation, Sculpture, Spatial Intervention
Dimensions Variable, 8'36"



Alexander Jackson Wyatt, Paulina Semkowitz

Boxing Ring (stereo), 2014

Installation, readymade, tarpaulin, rope, boom boxes, chairs

Dimensions Variable



Alexander Jackson Wyatt
Legend Labyrinth, 2013
Installation, Photography, Video, Sound
Variable



Alexander Jackson Wyatt
Legend Labyrinth, 2013
Installation, Photography, Video, Sound
Variable



Alexander Jackson Wyatt
Time Blows Wind Whistles (12-21), 2021
Digital Video
0'46"
<https://vimeo.com/499135543>



Alexander Jackson Wyatt, *Stafett*

kite (performance), 2017

Inflatable boat, rope, wind (Video, performance, documentation)

0'30" (looped)

<https://1drv.ms/v/c/afdae61a6d84d53b/ESq2xnjbA7hlsq51kQQZjtMBSzGolhoIGTTgyeWneS-Bzw?e=NgohhF>



Alexander Jackson Wyatt, Paulina Semkowicz

The Dust Came Out The Windows Like Smoke Video, 2013

Digital Video, documentation

7'16" / 1'27"

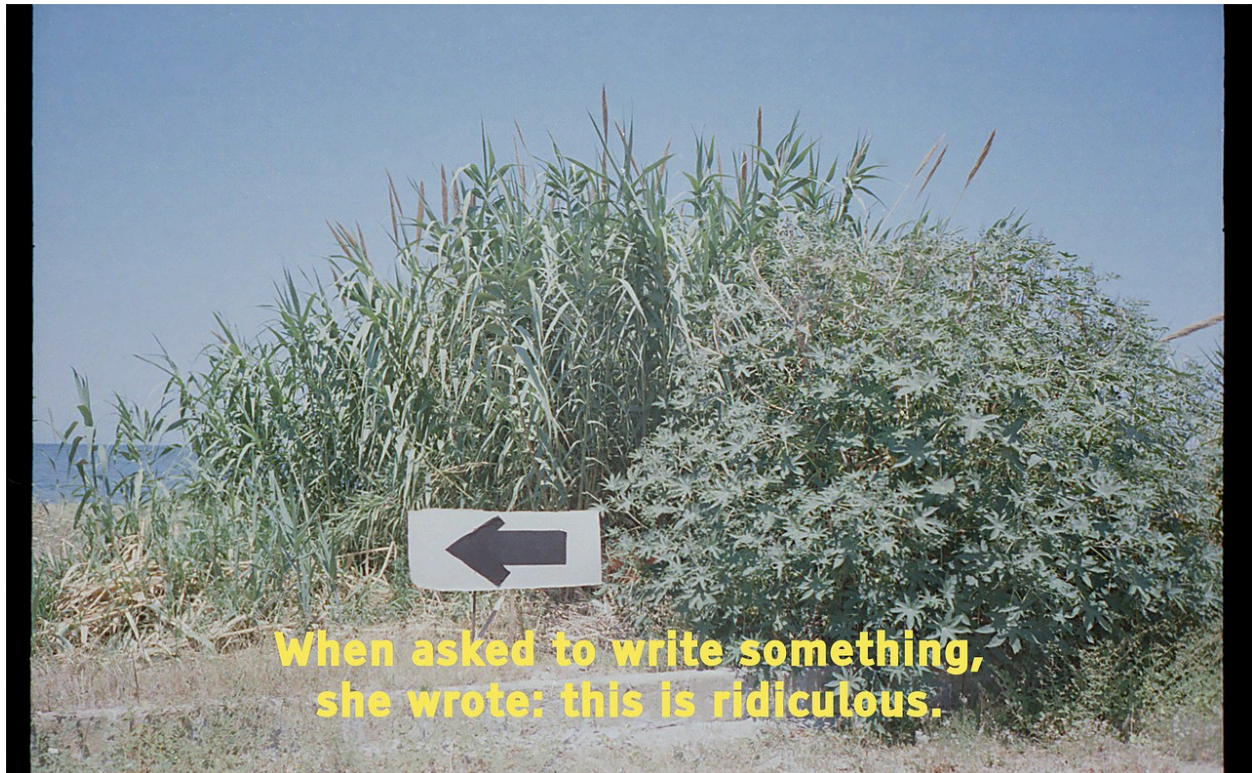
<https://1drv.ms/v/c/afdae61a6d84d53b/EUG8RQJgBulHiTOLM9PfnskBFYO4LwVdphTvorT7fKzV7Q?e=ISj3QV>



Alexander Jackson Wyatt, Paulina Semkowicz
Vesuvius Banner Experiment, 2013

Video
3'44"

<https://vimeo.com/300996348>



Alexander Jackson Wyatt

She Wrote, 2015

Digital Video, digital prints on paper, foam

3'19", 380 x A3 posters

<https://vimeo.com/207328247>



Alexander Jackson Wyatt
But bizarrely she could not find them, 2016
Digital video
5'12"
<https://vimeo.com/997135189>



Alexander Jackson Wyatt
She Recognized The Eggs In The Fridge Door, 2016
Digital Video
12'14"
<https://vimeo.com/997136436>



Alexander Jackson Wyatt
Take Two (Priceless Souvenir), 2019
Digital video, Video Installation
3'10"
<https://vimeo.com/331406292>

Alexander Jackson Wyatt

Born on Gadigal Land (Sydney), Australia.
Based in Vienna, Austria

1989
2014

Education

Academy of Fine Arts Vienna, Austria Class of Heimo Zobernig 2017
HFG/ZKM Karlsruhe, Germany Media Arts
Department Photography with Armin Linke and Michael Clegg (Clegg and Guttman) 2013
National Art School, Sydney Australia Bachelor of Fine Arts Honours in Drawing 2010

Selected Solo Exhibition

Born Slippy MEGA Sydney, Australia (Duo with Minda Andren) 2026
Speed Driver II SPEED DRIVER Vienna, Austria Public Project with Johanna Charlotte Trede 2025
Duct Vesch. Vienna, Austria 2024
Pulverized Plants Repel Dusty Myths RAVNIKA. Ljubljana, Slovenia 2023
MA+AJW, Projecto Fidalga. Sao Paulo, Brazil (Duo with Minda Andren)
BIGA, Stiege 13. Vienna, Austria
speed driver, SPEED DRIVER. Public Project with Johanna Charlotte Trede Vienna, Austria. 2022
*Kites and F*ck Ups* Kunstverein Karnten. Klagenfurt, Austria. Collaboration with Stafett
Gardener Delights, Chicane Space. Online Gallery feature Organized by Jonny Niesche & Andy 2021
Good News Called (a.w.t.t.b.j.b.). Moresites Editions. Online Project established by Manuel Burgener 2020
Time Blows Wind Whistles. New Joerg at Parallel, Vienna
Long Ago, The Cavemen. Auckland, New Zealand Collaboration with Minda Andren
Exigence Graphorrea New Jorg Vienna, Austria 2019
Stafett @ Permanent Galerie Geog Kargl Vienna, Austria in collaboration with Stafett,
The Captivity The Flattening KNULP Sydney, Australia. Collaboration Stafett, Nicolas Jasmin and
Musikalsche Vorschau Belvedere21 Vienna, Austria. Performance in Collaboration with Nicolas
World Time Parallel Vienna, Austria. 2018
Small Talk Worth Repeating Gesso. Vienna, Austria. Performance In Collaboration with Nicolas
Museum of Salt – structures of combinatory forces. SNO. Sydney, Australia Curated by Ruark Lewis 2017
Enthusiasm As Madness (Solo collaborative with Minda Andren). Parallel Vienna, Austria
Charlie's Shoes, Aquarium. Vienna, Austria 2016
SCULPTURE AS PARANIOA, ONE WORK GALLERY. Vienna, Austria
MARIKA & ALEXANDER, Galerie Kunstbuero Winer Foundation. Vienna, Austria.
MODE INTERSIT EXPRESS Gallery 9. Sydney Australia. Curated by William Sturlock 2015
Truth Apparatus Make Up Gallery. Košice, Slovakia. Curated by Radovan Cerevka
Watch Me Like A Bug Under A Glass Seventh. Melbourne, Australia 2014
Critical Games SUDLAB. Naples, Italy. Solo Collaborative with Paulina Semkowicz
Internal Demarcations THE MUSEUM. Leipzig, Germany
Legend Labyrinth NAS GALLERY Sydney, Australia. Curated by Katie Dyer 2013
ONE WAY MIRROR Sawtooth. Launceston, Australia. Solo Collaborative with Connie Anthes
ONE WAY MIRROR KH55 Leipzig, Germany. Solo Collaborative with Connie Anthes 2012
Enough to Store In a Storage Unit Damien Minton Gallery. Sydney, Australia
Shape Shifter SNO. Sydney, Australia 2011

Selected Group Exhibitions

Solvent, Solvent. Sydney, Australia. 2026
Open House, Atanas Petrov Foundation. Pleven, Bulgaria. 2025
It Takes A Village, Baba Vasa's Cellar. Shabla, Bulgaria. 2024
A.N.T.H.O.L.O.G.Y. Woolarah City Gallery. Sydney, Australia. 2023
Short Corners Pt 1. KNULP Sydney, Australia. 2022
Short Corners Pt 2. Sydenham International. Gadigal (Sydney), Australia
Short Corners Pt 3. Working At Heights. Naarm (Melbourne), Australia
rare earth magnet EXILE. Vienna, Austria
Glitter 2 Fluc, Vienna, Austria. Curated by Anna Ebner
Text Works Enter Art Fair, Copenhagen, Denmark. Invited by Zeller Van Almsick 2021
10 Year Sjhow Station Melbourne, Australia

<i>Immurement</i> Station Melbourne, Australia curated by Deirdre Cannon	2019
<i>Mirage 3</i> , Vienna. Austria curated by Stafett	
<i>Uber Das Neue</i> , Belvedere 21, Vienna. Austria Invited by Pferd	
<i>Carte Blanche</i> Belvedere 21, Vienna, Austria Video Screenings curated by Nicolas Jasmin	
<i>Dream'n Wild Release</i> Vienna, Austria Publication Release	
<i>Dream'n Wild Release</i> Natures Best Sydney, Australia Publication Release	
<i>Palatschinken</i> Pimlico London. United Kingdom	
<i>Language Strategies</i> Austrian Cultural Forum, London. UK	2018
<i>Dream'n Wild</i> Alaska Projects, Sydney. Australia. Curator and Exhibitor	
<i>Art Bar</i> Museum of Contemporary Art, Sydney. Australia	
<i>SOON CREEPY</i> Semperdepot, Vienna, Austria.	
<i>SCAMMING</i> Palazzo Lancia, Turin, Italy. Curated By Franziska Wildförster & Flavio Palasciano	2017
<i>Shower Thoughts</i> Pferd, Vienna, Austria.	
<i>Mirage II</i> Donauinsel, Vienna, Austria. Curated by STAFETT	
<i>Black Holes</i> Nonchalant, Munich, Germany. Curated by Yves Michelle Sass	
<i>Tiefe Kirchen</i> Vienna, Austria	
72 A307, Vienna, Austria.	
72 National Sculpture Park, Graz, Austria	
<i>Autumn Show</i> National Sculpture Park, Graz, Austria	
<i>Parallax</i> . Medical Museum. Pleven, Bulgaria	2016
<i>Mirage</i> . 4th Bizirk. Vienna Austria Curated by STAFETT	
<i>Stafett</i> . Museumsquartier. Vienna, Austria. Curated by Mes Meuf	
<i>Minimum II</i> , Gesso-Artspace. Vienna, Austria. Curated by Andreas Reiter Raab	
<i>The Sump Show</i> The Sump, New York, United States of America	
<i>The Filter Bubble</i> , Luma Art Foundation, Zurich, Switzerland Curators Hans Ulrich Obrist/	2015
<i>Lote & Larp @ Gallery kunstbuero</i> Parallel Art Fair, Vienna Austria.	
<i>Poetry will be made by all!</i> Moderna Museet, Stockholm, Sweden. Curators Hans Ulrich Obrist/	
<i>CEMENTA 15</i> , Kandos, Australia	
<i>THE WALK</i> Vesuvius Observatory Museum Naples, Italy. (Curator and exhibitor)	
<i>THE WALK ETH</i> Zurich, Switzerland. Curated by Fredi Fischli & Niels Olsen	
<i>VOLK=VOLK#3 SLOGO WE MAKE IT</i> Berlin, Germany	2013
<i>Internal Demarcations</i> Art and Documentation Festival Łódź, Poland	
<i>Parlour Games Kaldor Project #27</i> Curated by SuperKaleidoscope	
<i>NOT IN MY OUR BACKYARDS</i> Werkschauhalle. Spinnerei. Leipzig, Germany	2012
<i>NOT IN MY OUR BACKYARDS</i> Akademie Schloss Solitude. Stuttgart, Germany	

Selected Awards and Residencies

Artist in Residence, MEGA, Sydney, Australia	2025
Publication Grant, Bildrecht, Vienna, Austria	
Artist in residence Atelier Fidalga, Sao Paulo, Brazil	2023
Einzelproject BMKOES, Oesterreich	2022
Einzelvorhaben MA7 Stadt Wien, Oesterreich	
Artist in residence CCA Andratx, Mallorca Spain	
Project Funding, Austrian Embassy Canberra, Australia	2021
Internationale Projektzuschussfinanzierung, BMKOES, Oesterreich	
Covid Working Grant, Ma7 Vienna, Austria	2020
Project Funding, Austrian Embassy Canberra, Australia	2019
Project Funding, NSW Artist Grant, Australia	
Project Funding, Austrian Embassy Canberra, Australia	2018
Bizirks Funding 1040, Vienna, Austria	2016
CAL Cultural Fund, Australia Council Commission, Australia	2015
STRANGE TEACHING Residency, New York City, United States of America	2014
NSW Artist Grant National Association of the Visual Arts, Australia	
Artist in Residence SudLab Naples, Italy	2013
Artist in Residence Giorgio Armani Milan, Italy	
ArtStart Grant Australia Council for the Arts, Australia	2012
Artist in Residence Performance Art Forum St Erme, France	
Artist in Residence PilotenKueche HALLE 14 SPINNEREI Leipzig, Germany	