

## DANIUS KESMINAS

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**1966**

Born Melbourne, Australia

**1987-89**

Bachelor of Fine Arts (Sculpture), Royal Melbourne Institute of Technology (RMIT), Melbourne

**1997**

Masters of Fine Art, Royal Melbourne Institute of Technology (RMIT), Melbourne

### ONGOING COLLABORATIVE PROJECTS

Slave Pianos and Punkasila

### SOLO EXHIBITIONS

**2012**

*Wangsa Marabahaya / Crash Nation*, Darren Knight Gallery, Sydney

**2011**

*Slave Pianos, PUNKASILA, Pipeline to Oblivion*, 3 projects by Danius Kesminas and collaborators, Monash University Museum of Art, Melbourne

**2009**

*PUNKASILA: The Havana Affair*, One Galeri, Jakarta Barat, Indonesia

**2007**

*Embedded with PUNKASILA*, Darren Knight Gallery, Sydney, Australia

*PUNKASILA - Conspicuous Objects*, Kedai Kebun Forum, Yogyakarta Indonesia

**2006**

*PUNKASILA band project*, Cemeti Art Foundation (CAF), Indonesian Institute of Art, Yogyakarta, Indonesia

**2005**

*Vodka Sans Frontières*, Klapédia Art Exhibition Hall, Lithuania

*Museum Fatigue*, silvershot, Melbourne, Australia

**2004**

*The Histrionic Heretical Missionaries of Conceptual Art/Rock Evangelism present Museum*

*Fatigue CD Launch*, Cherry Bar, Melbourne, Australia

*Konzeptuelle Kunste Karaoke*, The Farm Brisbane, Australia

**2003-2004**

*Never Mind the Pollocks – Here's The Histrionics*, Darren Knight Gallery, Sydney, Australia

**2003**

*Flogging a Dead Source*, exhibition launching The Histrionic album 'Never Mind the Pollocks', Künstlerhaus Bethanien, Berlin, Germany

*Pretty Flagrant*, exhibition launching The Histrionic album 'Never Mind the Pollocks', Kjubh, Cologne, Germany

*International Studio Programme*, Künstlerhaus Galleries, Künstlerhaus Bethanien, Berlin, Germany

## **SOLO EXHIBITIONS** continued

### **2002**

*Preview of the histrionics forthcoming CD*, single performance, Neuer Aachener Kunstverien, Aachen, Germany

*Hughbris*, Darren Knight Gallery, Sydney, Australia

### **2001**

*The Broccoli Maestro* and *The Strange Voyage of Bas Jan Ader*, Chamber Operas by Slave Pianos, (with Michael Stevenson), Malksten, Dusseldorf, Germany.

### **2000**

*Daily Practice*, (with Michael Stevenson), ACCA, Melbourne, Australia, Centre for Contemporary Photography, Melbourne, Australia, Artspace, Auckland, New Zealand

*Slave Pianos Internationale Biennale 2000 – Songs of Life*, (with Michael Stevenson), RMIT Gallery, Court House Hotel and ACCA, Melbourne, Australia

*Slave Pianos*, with Michael Stevenson, China Art Objects Gallery, Los Angeles, USA, Lovers, Melbourne, Australia

*The Compromised Economy of Desire and Fear*, with the Slave Pianos Collective, The Public Office Carpark, Melbourne, Australia

### **1999**

*Slave Pianos*, with Michael Stevenson, Darren Knight Gallery, Sydney, Australia

*Slave Pianos*, Lovers, Melbourne, Australia

*!! Emancipate the dissonance!!* (with Slave Pianos) Lombard/Freid Fine Arts, New York, USA

### **1998**

*Logos* (with Ben Morieson), Adelaide Festival, Memorial Drive Tennis Centre, Adelaide, Australia

### **1997**

*TRANS*, with Pat Scull, h., Melbourne, Australia

*Kiddies Kube*, Darren Knight Gallery, Sydney, Australia

### **1996**

*Live Injection*, 1<sup>st</sup> Floor, Fitzroy, Melbourne, Australia

*The Expanded Field* (with Callum Morton), 200 Gertrude Street, Melbourne, Australia

*Hot Property* (incendiary event with Ben Morieson), Avondale Heights, Melbourne

### **1994**

*False Day*, Studio 12, 200 Gertrude Street, Melbourne, Australia

### **1993**

*Playing Field*, 41 Gold Street, Collingwood, Melbourne, Australia

### **1992**

*Pure Difference*, 41 Gold Street, Collingwood, Melbourne, Australia

*Speculum*, 52 Provost Street, North Melbourne, Australia

## **GROUP EXHIBITIONS**

### **2024**

*Namedropping*, MONA, Hobart, Tasmania

### **2018**

*Rebels, Radicals and Pathfinders*, Art Gallery of Western Australia, Perth, Australia

**2017**

*Double A-side*, Darren Knight Gallery, Sydney  
*The End of Time. The Beginning of Time*. Gertrude Contemporary, Melbourne, curated by Mark Feary

**GROUP EXHIBITIONS** continued**2014**

*The Lepidopters- A Space Opera*, MOFO 2014, Museum of Old and New Art, Tasmania, Australia  
Slave Pianos, Ian Potter Centre, National Gallery of Victoria, Melbourne, Australia  
*The Lepidopters- A Space Opera*, Societet Taman Budaya, Yogyakarta, Indonesia  
*The Lepidopters- A Space Opera*, Arts House, North Melbourne Town Hall, Australia

**2013**

*Melbourne Now*, (Slave Pianos), National Gallery of Victoria, Melbourne, Australia  
*My Avant-Garde is Bigger Than Yours*, Kings Artist Run Initiative, Melbourne, Australia  
*Drunk vs Stoned III*, Neon Parc, Melbourne, Australia  
*In Confidence: Reorientations in Recent Art*, Perth Institute of Contemporary Arts, Perth, Australia

**2012**

*Piliečiai, Tvarkykime Parkus!: Lithuania Travelling Studio Exhibition*, Melbourne School of Design, University of Melbourne, Australia  
*This is what I do*, Curated by Wes Hill, CAST, Hobart, Tasmania, Australia  
*Test Pattern*, Curated by Geoff Newton, Margaret Lawrence Gallery, Melbourne, Australia

**2011**

*Group exhibition*, Platform Public Contemporary Art Spaces, Melbourne, Australia  
*This is what I do*, Metro Arts Galleries, Brisbane, Australia  
*Halleluhwah!, Hommage a Can*, Galerie Abtart, Stuttgart, Germany, Künstlerhaus Bethanien, Berlin, Germany  
*Text (as) Image*, Level 17 Artspace, Victoria University, Melbourne, Australia

**2009**

*The Communism of Forms: Sound + Image + Time – The Strategy of Music Video*, Art Gallery of York University, Toronto, Canada (The Histrionics)  
*Punkasila - Punkasalsa*, Tenth Biennale of Havana, Cuba  
*I want you to want me*, Marx & Zavattero, San Francisco, USA

**2008**

*COVER - Reencenação + Repetição*, Curated by Fernando Oliva, Museu de Arte Moderna, MAM, De Sao Paulo, Brazil  
*Sold on Soy lent (Sculpture's back in town)* And/Or Gallery, Dallas, Texas, USA  
*Under the Influence* QUT Art Museum, Brisbane, Australia  
*The Led Zeppelin World Tour* S.H. Ervin Gallery, Sydney, Australia

**2007**

*FLUXUS EAST: FLUXUS NETWORKS IN CENTRAL EASTERN EUROPE*, with Slave Pianos, Künstlerhaus Bethanien Berlin, Germany  
*Dedicated Follower of Fashion*, The Carlton Hotel, Melbourne, Australia  
*Rules of engagement*, West Space, Melbourne, Australia  
*DE OVERKANT/DOWN-UNDER*, The Hague Sculpture, The Netherlands  
*Saloon at Moscow Biennale*, Moscow, Russia

**2004**

*A Constructed World*, VCA Gallery, Melbourne, Australia  
*Concern*, Cemeti Art House, Yogyakarta, Indonesia and VCA Gallery, Melbourne, Australia

**GROUP EXHIBITIONS** continued**2003**

*This was the future...Australian Sculpture of the 1950's, 1960's, 1970's + Today*, Museum of Modern Art, Melbourne, Australia

**2002**

*Elvis has left the building – Urban Legends*, Perth Institute of Contemporary Arts, Perth Cultural Centre, Western Australia  
*40 Jahre: Fluxus und die Folgen*, Kulturamt, Wiesbaden (curated by Rene Block)

**2001**

*The Broccoli Maestro* and *The Strange Voyage of Bas Jan Ader*, Chamber Operas by Slave Pianos, Neuer Aachener Kunstverein, Aachen, Germany  
*Wiederaufnahme – Retake*, Neuer Aachener Kunstverein, Aachen, Germany  
*The Broccoli Maestro. A Chamber Opera in Two Acts for Six Voices and Six Players*. Libretto by Slave Pianos, presented in collaboration with Chamber Made Orchestra, North Melbourne Town Hall, Melbourne, Australia  
*Burnout 2001: art meet street meet*, a Ben Morieson project, Docklands, Melbourne, Australia

**2000**

*Uncommon Worlds*, National Gallery of Australia, Canberra, Australia  
*Non-Objective Brass*, Slave Pianos with The Burley Griffin Brass Band, National Gallery of Australia, Canberra, Australia  
*Slave Pianos*, 4<sup>th</sup> Sergey Kuryokhin Festival, Leningrad Palace of Youth, St.Petersburg, Russia  
*Rent*, Overgaden, Copenhagen, Denmark, Australian Centre for Contemporary Art, Melbourne, Australia

**1999**

*What Your Children Should Know About Conceptualism*, (with Michael Stevenson), Neuer Aachener Kunstverein and Brandenburgischer Kunstverein Potsdam, Germany  
*The Queen is Dead*, Stills Gallery, Edinburgh, Scotland  
*Toi, Toi, Toi*, with Michael Stevenson, Museum Fridericianum, Kassel, Germany, Auckland Art Gallery, New Zealand

**1998-2000**

*Close Quarters*, Contemporary Art from Australia and New Zealand, touring exhibition; Monash University Gallery and ACCA, Melbourne, Institute of Modern Art, Brisbane, Canberra School of Art Gallery, Canberra, Govett-Brewster Gallery, New Plymouth, Dunedin Public Art Gallery, Dunedin and Auckland Art Gallery, New Zealand

**1998**

*Strolling, the art of arcades, boulevards, barricades, publicity*, Museum of Modern Art at Heide, Melbourne, Australia

**1997**

*Art=Advertising*, Robert Lindsay Gallery, Melbourne, Australia

**1996**

*The Expanded Field*, with Callum Morton and Anna Nervegna, 200 Gertrude Street, Fitzroy, Australia  
*Room of Circles*, RMIT Gallery, Melbourne, Australia

**1995**

5.25.41 (curator and participating artist), 41 Gold Street, Collingwood, Australia  
P.S., with Alexandra Bertram, University of Melbourne gallery, Melbourne, Australia

**GROUP EXHIBITIONS continued****1994**

*john doe*, 200 Gertrude Street, Fitzroy, Australia

**1993**

*(un)authorized duplication*, 200 Gertrude Street, Fitzroy, Australia

**1992**

*Globality*, installation with Basis, 183 Collins Street, Melbourne, Australia  
*Subterror*, with Natalie Jeremijenko, Spencer Street underpass, Melbourne, Australia

**1991**

*Incendiary 14.09.91*, installation and documentation in collaboration with Basis, 41 Gold Street, Collingwood, Australia

**SITE WORK****1998**

*Logos*, with Ben Morieson, Adelaide Festival, Memorial Drive Tennis Centre, Adelaide, Australia

**1996**

*Hot Property*, with Ben Morieson, Avondale Heights, Victoria, Australia

**1995**

*Forgetting*, three events with Ben Morieson, Stanley, Launceston and Hobart, Tasmania, Australia

**1994**

*Section*, fire event with Ben Morieson and Andrius Lipsys, New Farm Power Station, Brisbane, Australia

*Short Circuit*, fire event with Ben Morieson and Andrius Lipsys, New Farm, Power Station, Brisbane, Australia

*Irruption*, fire event with Ben Morieson, Parkville, Australia

*Cum On Feel The Noize*, fire event with Ben Morieson and Andrius Lipsys, Livid Festival, Brisbane, Australia

**1993**

*Crypt Arc*, fire event with Andrius Lipsys, part of Breathe Forum, IMA, Brisbane, Australia

*Resistance*, fire event with Ben Morieson, part of the Fifth Australian Sculpture Triennial, Museum of Modern Art at Heide, Bulleen, Victoria, Australia

**1992**

*Untitled*, desert sculpture 50km south of Bourke, NSW, Australia

*Deep Rock Tracer*, fire event with Ben Morieson, Yarra River, Melbourne, Australia

*Ek-Stasis*, fire event with Ben Morieson, Peninsula Pottery, Tyabb, Victoria, Australia

**1991**

*Fire Line*, fire event, Vilnius, Lithuania

*New York Consequence*, fire event filmed by Jonas Mekas, New York City, USA

*Incendiary 14.09.91*, fire event in collaboration with Basis, demolished C.U.B. site, Carlton, Australia

## LIVE PERFORMANCES

### 2017

*Moscow Stations/Last Stop East Part II: Continent of Sorrow*, Lithuanian House, Melbourne, Australia

*Moscow Stations/Last Stop East Part I: Charms of Entropy*, National Gallery of Art, Vilnius, Lithuania

### 2016

*The Lepidopters: A Space Opera, Part V*, Brisbane Powerhouse, Brisbane, Australia

### 2015

*Sometimes - History needs a Push*, *The Lepidopters: Trio Terra Bajraghosa / Iwank Celenk/ Danius Kesminas*, Yogyakarta, Indonesia

*Rough Machine* / *Soft Power*, Biennale Jogja XIII. Stage performances at Jogja National Museum and street parades (University of Yogyakarta Sports Arena, JNM to Alun-Alun Kidul to JNM & Mandala Krida Football Stadium)

### 2014

*The Lepidopters: A Science Fiction Space Opera, Part I*, MONA FOMA, Hobart, Australia

*The Lepidopters: A Science Fiction Space Opera, Part II*, Yes No Klub, Yogyakarta, Indonesia,

*The Lepidopters: A Science Fiction Space Opera, Part III*, Astra/Arts House, Melbourne, Australia

*The Lepidopters: A Science Fiction Space Opera, Part IV*, Darwin Festival, Darwin, Australia

*A Sedimentation of the Mind*, National Gallery of Victoria, Melbourne Australia.

### 2011

*The Histrionics*, La Trobe University Museum of Art, Melbourne, Australia

### 2009

*Punkasila*, Tenth Biennale of Havana, Cuba, 28 March 2009

### 2008

*The Histrionics* Big Day Out, Flemington Racecourse, Melbourne, Australia, 28<sup>th</sup> January 2008

*The Histrionics* The Palais, St Kilda, Melbourne, Australia, 17<sup>th</sup> February 2008

### 2007

*SILVER CLOUDS / ELECTRIC CHAIR A WAR OF CURRENTS: FLOATING PAINTINGS & PIANO EXECUTION- \$250 / 250 Clouds / 200 People / 88 Notes / 2000 Volts* - Andy Warhol Silver Clouds (1966) / Slave Pianos Electric Chair (2007) with the Merce Cunningham Dance Company, 22<sup>nd</sup> October, National Gallery of Victoria, Melbourne, Australia

*The Histrionics: Crimes Against Humanities Tour*, (June), Australian Opening Party - Venice Biennale, Venice, Italy; Fluc, Vienna, Austria; Den Haag Sculptuur: De Overkant/Down Under, The Netherlands, Ballhaus, Berlin, Germany.

*Slave Pianos present Dissident Consonances: Fluxus/Sajudis* A musical theatre featuring Vytautas Landsbergis, Alison Knowles, Geoffrey Hendricks, Ben Patterson, Eric Anderson, Tamas St. Auby, Larry Miller and Ben Vautier, Art Forum Berlin, Germany

*PUNKASILA at APT5*, Gallery of Modern Art, Brisbane Australia

*PUNKASILA*, Ding Dong Lounge, Melbourne, Australia.

*The Histrionics at ACMI, Melbourne Australia Wednesday, 2 May 2007*  
*SLAVE PIANOS & the ASTRA CHOIR present; Dissident Consonances or The Iron Curtain, The Flux-Labyrinth & Lithuanian House or Chairman George Maciunas & President Vytautas Landsbergis 26<sup>th</sup> & 27<sup>th</sup> May, Lithuanian House, Melbourne, Australia*

**LIVE PERFORMANCES** continued

**2007**

*PUNKASILA: Permission to fire* -Concert and launch of *Acronym Wars* CD, 4 March 2007, Kedai Kebun Forum, Yogyakarta, Indonesia  
*The Histrionics: Live at ACMI, Wednesday 2 May 2007, 7pm*

**2006**

*Slave Pianos: Rendition & Interrogation*, in multi-mix: performance and demonstration, 22 October 2006, in the *Multiplicity* exhibition, Museum of Contemporary Art, Sydney.  
*Australian performance art night 'Gossip Pop'* at the Glamour Bar, Shanghai with 'The Shanghai Dumplings', 9pm, Monday, 3 September  
Punkasila, Penjabaran Singatan Indonesia (P.S.I) (Dismantling Indonesian Acronyms), Acronym Wars, Radical Café, Yogyakarta, Indonesia.

**2005**

*The Histrionics, with Martin Creed*, Ding Dong Lounge, Melbourne, Australia  
*The Histrionics*, Cherry Bar, Melbourne, Australia  
*The Histrionics*, L'Oreal Fashion Week, GPO, Melbourne, Australia

**2004**

*Two Lives in Flux and Vice Versa*, National Drama Theatre, Vilnius, Lithuania  
with *The Histrionics, Museum Fatigue Tour*, Contemporary Art Centre, Vilnius; Klaipeda, Lithuania; Künstlerhaus Bethanien GmbH, Berlin; Dusseldorf, Germany; Luxembourg; Bassin Vauban, Strasbourg; Castel Coucou, Forbach, France  
with special guests, *Konzeptuelle Kunste Karaoke*, un Magazine #1 launch, Kings artist-run initiative, Melbourne, Australia  
with *The Histrionics*, Perth Institute of Contemporary Art, PICA, Perth, Australia, Artspace, Sydney, The Cherry Bar, Melbourne, Australia  
*Konzeptuelle Kunste Karaoke*, The Farm, Brisbane, Australia

**2003**

*Never Mind the Pollocks Tour* with *The Histrionics*, Green Square Hotel, Sydney, Australia, Ding Dong Lounge, Melbourne, Australia, Town Hall Hotel, North Melbourne, Australia, Galerie Alimentation Generale, Luxembourg, Casino – Forum d'art Contemporain, Luxembourg, Bergstubl, Berlin, Germany, Blijburg, Amsterdam, Holland, Neuer Aachener Kunstverein, Aachen, Germany, Club Zero, Aachen, Germany, Kunsthaus, Dresden, Germany, Magazin4, Vorarlberger Kunstverein, Bregenz, Austria, heeresbaeckerei-kultur, Berlin, Germany

**2002** *Foreign Knowledge* (documentary monodrama), Old Court House Building, Ballarat, Australia

*40 Jahre: Fluxus und die Flogen* (with Arditti String Quartet), Wiesbaden Museum, Wiesbaden, Germany

**2001**

*The Strange Voyage of Bas Jan Ader*, Klangbrücke, Aachen & Malkasten, Dusseldorf, Germany  
*The Broccoli Maestro* (with Chamber Made Opera), North Melbourne Town Hall, Melbourne, Australia

**2000**

*Non-Objective Brass*, National Gallery of Australia, Canberra, Australia  
*Aperto* (with Graeme Leak), Australian Centre for Contemporary Art, Melbourne, Australia  
*A Long Tale with Many Notes* (with DeFLOCKeD String Quartet), RMIT Gallery, Melbourne, Australia

*Non-Objective Labour: Towards a Dialectical Theory of Corruption* (with Krasnyi String Quartet), Baltyiski Dom Theatre, St. Petersburg and the Contemporary Music Centre, Moscow, Russia  
*The Compromised Economy of Desire and Fear*, The Public Office, Melbourne, Australia

## **LIVE PERFORMANCES** continued

### **1999**

*Slave Chamber* (with Flux String Quartet), Lombard-Freid Fine Arts, New York, USA  
*Anti-Jazz* (with Barney McAll and the Ben-tet), Lombard-Freid Fine Arts, New York, USA  
*Caged Uncaged: Unleash the Beasts* (with DJ Olive), Lombard-Freid Fine Arts, New York, USA

## **PAGE ART**

### **2011**

*Slave Pianos, The Gift – Redaction and Decontamination*, Discipline No.1, Winter 2011

### **2004**

*The Histrionics, Video Art Lyrics, State of the Arts*, July-Sept 2004

### **1997**

*Berkowitz Situations, Broadsheet*, page 21, Vol 26 No.

## **AWARDS/COMMISSIONS/RESIDENCIES**

### **2016**

*Spaced 3: north by southeast*, residency organised by International Art Space, Perth, and FABRIKKEN for Kunst of Design, Copenhagen

### **2015**

*NIDA Art Colony Artist in Residence*, Nida, Lithuania

### **2002**

Kunstlerhaus Bethanien Studio Residency, Berlin.

### **1993-95**

Studio residency, Gertrude Street Artist's Spaces, Melbourne, Australia

### **1991**

Heidelberg School Art Award

### **1989**

Nexus Designs Traveling Art Award for Sculpture

## **COLLECTIONS**

Auckland Art Gallery, Auckland, New Zealand  
National Gallery of Australia, Canberra, Australia  
National Gallery of Victoria, Melbourne, Australia  
Art Gallery of New South Wales, Sydney, Australia  
Museum of Contemporary Art, Sydney, Australia

## **BIBLIOGRAPHY**

Ambarwati, N. *Fine Arts: The militaristic act Punksila* [www.artsmanagement.net](http://www.artsmanagement.net), posted 5 May 2007

Baker Fish, Bob, *Mona Foma Festival – Hobart, Tasmania 2014*, *Cyclic Defrost*, <http://www.cyclicdefrost.com/blog/2014/01/mona-foma-festival-hobart-tasmania-2014/>

Ball, A. & Clarkson, J. *Only Livid at Heart*, *The Brisbane Review*, 14 January 1993

Bryan, B. *Punks not dead, it's just curated now*, <http://www.mtviggy.com/articles/indonesias-punkasila-is-more-punk-art-than-art-punk/>



Christanto, D. <http://milisi.org/forum/viewtopic.php?pid=3817>,  
<http://blogs.arts.unimelb.edu.au/arielh/2007/06/07/seni-dan-politik-punkasila/>

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Colless, E. *Thinking inside the box* The Weekend Australian 28 – 29 May 2005

Cooper, S. *Resistance*, edited by Vanessa Bird & Harriet Edquist, The Culture of Landscape Architecture, Edge Publishing, Melbourne, 1994

Cross, D. *Danius Kesminas*, review, World Art, Issue 16

Clement, T. *GI Joke*, Metro, Sydney Morning Herald, 27 April, 2007

Dannatt, A. *Duchamp and Beuys, not Debussy and Beethoven*, The Art Newspaper, No.99 January 2000

Day, C. *The expanded field A short ride in a fast machine – Gertrude contemporary art spaces 1985 – 2005*. Melbourne: Black Inc, 2005. p87

Dirgantoro, W. *Permission to fire* in Broadsheet September 2007, pp. 190-191

Duncan, M. *Self-Created Worlds*, Art in America, October 2002

Dwyer, M. *The Lepidopters: Stage show not of this world*, The Age, 5 April 2014

Ed. *What's on Melbourne* The Australian Financial Review 1-3 June 2007, p.L4

Ed. <http://www.contraindicaciones.net/2009/04/cosas-de-la-10-bienal-de-la-ha.html>

Edwards, L. *Blurring the lines* in The Age, Friday 17 September 2010, p. 20

Feary, M. & Maidment, S. *Slave to the Rhythm* in CAC INTERVIU issue 9-10 / spring – summer 2008 / Conversation about art, pp. 30-34.

Feary, M. *Slave Pianos | Punkasila | Pipeline to Oblivion*, in Art & Australia, Vol. 49 No. 2, p.325

Fitzgerald, M. *Exploding with laughter* Time 7 May 2007, pp. 59-60.

Gawronski, A. *Danius Kesminas: hughbris*, Eyeline, Spring 2002

Gawronski, A. *Danius Kesminas*, Broadsheet, Volume 33, No. 1 Contemporary Art Centre of South Australia, February – May 2004

Hansen, D. *Politics of art*, Sightlines Critical Guide, The Age, 1 June, 2007

Hearst, A. *Show #18: Sold on Soylent (Sculpture's Back In Town)* in Fluent Collaborative <http://www.fluentcollab.org/mbg/index.php/reviews/review/107/65>

Hibbert, L. Cover and editorial, Un. Magazine, Issue 1, August 2004

Hjorth, L. *Mortgage*, review, Broadsheet, Volume 29/4, Contemporary Art Centre of South Australia, December 2000

Holcroft, J. *Slave Pianos*, review, LIKE Art Magazine, No.9 Winter 1999

Hurrell, J. *Self Broadcasting as Community Television*, Eye Contact, 14 September 2011, <http://eyecontactsite.com/2011/09/self-broadcasting-as-community-television>

Jackson, B. *Changing and Persisting Notions of the Avant Garde*, Eyeline, #22/23 Summer 1993

Jeremijenko, N. *Incendiary*, The Interior, #3 & 4, 4 February 1992

#### **BIBLIOGRAPHY** continued

Kelly, E. *Oh Fluxus, it goes on and on and on* in The Australian – Arts 25 October 2007, p. 12

Kesminas, D. *The head man talketh'* interview with David Byrne, State of the Arts, January – March 2006

Kesminas, D. *Histrionics: museum fatigue*, Poster Magazine, Issue 8, Autumn 2005

Koop, S. *Never Mind the Pollocks....*, Broadsheet, Volume 33, No. 1 Contemporary Art Centre of South Australia, February – May 2004

Koop, S. *Notes on the Difference between the First and Ground Floors*, Good Thinking, words and pictures on contemporary art, catalogue essay, 1<sup>st</sup> Floor Artists and Writers Space, Melbourne 2000

Koop, S. Crackle... - Contemporary art from the middle of nowhere, Institute of Modern Art, Brisbane 2008

Kremer, B. *Absolut Kesminas* Broadsheet Vol. 34 No. 4, Dec 05 – Feb 06

Kremer, B. Künstlerhaus Bethanien Berlin Internationales Atelierprogramm 2002/2003, Germany

Low, N. *Punkasila at MUMA*, Art Monthly # 244, October 2011. p.30

Mateer, J., *My Tone of Uncertainty*, catalogue essay, In Confidence - Reorientations in Recent Art, Pert Institute of Contemporary Arts, 2013

McCauliffe, C., *Loving the Alien: Danius Kesminas and Punkasila*, ARTAND Vol.53 No.1, Summer 2014, pp 96 – 103.

McDonald, J. *The Broccoli Maestro*, catalogue essay, published by Slave Pianos, October 2001

McDonald, J. *Slave Pianos – Pianology*, liner notes, Slave Pianos A Diagnosis 1998-2001, published by Revolver, Germany, 2001

McSpedden, S. *Critical Mass* in Eyeline Number 75, pub. Brisbane 2011, pp.61-63

Maloney, E. *Consuming Art*, Art Monthly, No.99 May 1997

Millie, J. *M16s for punks* in Inside Indonesia 90: Oct-Dec 2007,  
[www.insideindonesia.org/content/view/621/47](http://www.insideindonesia.org/content/view/621/47)

Montgomery, J. *The strange tale of the Lucky Country, the cultural cringe and the flight of the Tall Poppies* in Art Monthly Australia, #215, November 2008, pp. 32 - 35

Morrell, T. *Carribbean Communism – the last resort: 10<sup>th</sup> Havana Biennial* in Broadsheet, Volume 38.2, p. 144

Morrell, N. *I want to go everywhere and meet everyone: a chat with Danius Kesminas of Punkasila* in Art Apart of Culture, 15 May 2013,  
<http://www.artapartofculture.net/2013/05/15/voglio-andare-ovunque-e-conoscere-tutti-una-chiacchierata-con-danius-kesminas-dei-punkasila/>

Morse, E. *A Play on Words*, Artnews, April 2000

Mudie Cunningham, D. *The Art of Noise* in Artist Profile, Issue 5 2008, pp. 60-61

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Murray, K. *Authentic punk, handmade with attitude in Indonesia* in Craft Unbound, 7 March 2010, <http://www.craftunbound.net/medium/world/authentic-punk-handmade-with-attitude-in-indonesia>

Murray K. *Soft diplomacy in heavy metal*, Inside Indonesia 112: April – June 2013

Nelson, R. *Punk rocking the old order*, The Age, 2 June 2011.

Newton, G. *Test Pattern*, exhibition catalogue, Margaret Lawrence Gallery, Melbourne

O'Connell, S. *Slave Pianos*, review, art/text #67 1999

One Galeri, Havana Affair - Fundraising Exhibition, Punksila and Friends, exhibition catalogue, Galeri One, Jakarta, Indonesia

Palmer, D. *Looking back: Solo Shows Frieze* Issue 96 January – February 2006

Peters, P. *Danius Kesminas & The Histrionics* in De Overkant/Down Under – Den Haag Sculptuur 07, Den Haag Sculptuur, The Hague, 2007, pp. 56-57.

Te Koha, N. *Band gets \$10,000 grant*, The Herald Sun, 27 May 2007

Rahn, K. & Titz, S. *Slave Pianos*, catalogue essay, 'Wiederaufnahme-Retake', published by Revolver, Germany 2001

Rainforth, D. *Art-punk outfit packs a punch*, The Age, 9 May 2011

Rainforth, D. *Review: Slave Pianos/Punksila/Pipeline to oblivion* in UN Magazine Issue 5.2, Pub. Melbourne 2011, pp.30-35

Riyanto, G. <http://64.203.71.11/kompas-cetak/0708/12/seni/3721941.htm>

Rule, D. *Slave Pianos, Punksila and Pipeline to Oblivion at MUMA*, Broadsheet, 26 May 2011

Shadbolt, B. *Daily Practice*, exhibition catalogue essay, Australian Centre for Contemporary Art, October 2000

Shaw, J. *A Work on a Critic's Collision, Cultural and Vehicular*, The New York Times, 7 March 2002

Smee, S. *Slave to the music*, review, Sydney Morning Herald, 10 August 1999

Snell, T. *Confronting catastrophe*, The Weekend Australian, 14-15 December 2002

Thompson, G. *Punksila*, Foreign Correspondent, ABC TV, Tuesday 22 May 2007, 9:20pm

Vella, K. *Danius Kesminas: Konzeptuelle Kunst Karaoke*, LocalART, Issue no. 12, June 2004

Webb, P. *Clouds mostly hot air second time around* in The Age 24 October 2007, p. 21

Webb, P. *Histrionics drip it good*, The Age, 21 December 2004

Webb, P. *With a Song in his Art*, The Age Metro, 6 May 2005

Winchester, R. *Australia* in Art Asia Pacific Art Almanac, 2005/2006