



KATE MCMILLAN

URL to portfolio

<http://www.katemcmillan.net/WORK/>

b. 1974 Hampshire, United Kingdom.

1982-2012, Perth, Australia

Currently lives and works in London

EDUCATION:

2011-2014 Phd, Curtin University, Perth, supervised by Dr Anna Haebich

1997-1999 Masters in Creative Arts (by research), Curtin University, Perth

1992-1996 Bachelor of Arts, Honours (First Class) Fine Arts, Curtin University, Perth

RESEARCH AND EXPERIENCE OVERVIEW:

McMillan has been working as an artist for over twenty years, largely in Australia but also *In Residence* with institutions throughout the world including in St Petersburg, Beijing, Basel, Hong Kong, Tokyo, Berlin and London. She has an international profile and has been curated into major Biennales and Museums around the world. McMillan's practice incorporates a range of media that includes installation, sculpture, film, sound and photography. Her work explores the linking narratives of forgetting and place, often focusing on the histories of various island sites, acting as haunting memory-triggers for ideas that are over-looked. She is interested in collaborative and creative methodologies that explore research in new and diverse ways. McMillan has worked as an Advocate, Industry Advisor and Director on the Board of various institutions in the Visual Arts alongside her fifteen year academic career. Her practice, research and approach to the field embraces socially engaged models that seek to nurture creative practices, whilst critiquing and analysing the frameworks that are deemed to be necessary to the art world.

She is currently working on a major project for 2017 titled 'The Ghosts of Material Things' which will be presented at the Kunsthaus Bethanien in Berlin and will be accompanied by a conference and a publication. In 2016 she was invited by the National Centre for Contemporary Arts, (Ministry of Culture of the Russian Federation), in St Petersburg to be an *artist-in-residence* and develop her research into island sites and forgotten histories. In mid 2015 she published a major monograph on her practice titled 'The Moment of Disappearance' (Elliott, D; Dean, B; Hope, C; McMillan, K 66pp).

McMillan's PhD explored the role of contemporary art in un-forgetting history, with a specific focus on colonial Australian history. Palgrave Macmillan will be publishing her PhD as a monograph in 2018. Her current research focuses on contemporary art and its potential as a memory trigger, focusing on the writing of Proust and others. Other areas of specialisation include photography and film in visual culture, memory studies, interdisciplinary methodologies (film, sound, and collaborative processes), post-settler and 'other' histories and they ways in which they intersect with contemporary art practice.

McMillan has worked for King's College, London in the Department for Culture, Media and Creative Industries since 2014. Prior to this she lectured at Curtin University since 1998, and from 2008-2014 on their Degree Program offered through Open University, Australia. This mode of delivery has enabled research into new learning platforms, as well as supported McMillan's international research as an artist by enabling the delivery of teaching from anywhere in the world. Since 2013 until 2015 she has worked in the UK at Coventry University and UCA, Farnham on the Photography Dissertation Modules and in 2017 was invited to guest lecture at the Ruskin School of Art, Oxford University. She is also in her third year as External Examiner for the BA (Hons.) program in Visual Arts at Brighton University. She has written modules on Art & Globalisation; Aboriginal Art and History; Landscape and Art and Australian Art History, as well as taught across a wide range of disciplines. McMillan has supervised Dissertations on Photographic Theories in Fashion, Queer Theory and Gender, the Art Market and Precarious Labour, Post-colonialism and Representation, Identity and Memory Studies, Semiotics, Film and Psychoanalysis and Women and Modernism.

PROFESSIONAL TEACHING EXPERIENCE:

- 2015-current: *Teaching Fellow*, Department for Culture, Media and Creative Industries, King's College, London
- 2017 *Guest Lecturer*, Ruskin School of Art, Oxford University
- 2014–2015: *Sessional Academic*, University of Creative Arts, Farnham. Honours Dissertation Module, Photography and Visual Culture.
- 2014–2015: *Sessional Academic*, University of Coventry. Honours Dissertation Module, Photography and Visual Culture.
- 2013–current: *External Examiner*, Brighton University, (BA Hons.), Visual Arts Course
- 2009–current: *Lecturer*, Open University Australia, Curtin University.
Duties: Online teaching, Course writing, Assessment and Moderation of students in Art History and Contemporary Art. Visual Culture modules include: European & Australian Modernism; Contemporary Art; Film & Photography in Contemporary Art; Aboriginal Art History & Culture; European Art History; Art & Fashion; Professional practice and Creative Industries
- 2008: *External Examiner*, Third Year Majors (BA), Edith Cowan University, Perth, Australia
- 2004: *Tutor*: Post-graduate & Honours students experiencing learning difficulties, Curtin University
- 2000 – 2004: *Tutor*: Third Year & Honours Major and Guest Assessor (BA).
- 1998-2001: *Co-ordinator First Year Art History & Philosophy*. Curtin University. Duties: Tutorial facilitator, co-ordination of up to 120 students, curriculum planning and staff management; Lecturer across a broad range of areas from Islamic Art to Post-modernism.

BOARD APPOINTMENTS

- 2000-08 Industry Advisor/ Peer Assessor for Australia Council for the Arts
- 2005-08 Director on the Board, National Association for the Visual Arts (NAVA)
- 2000-05 Director on the Board, Perth Institute of Contemporary Arts
- 1997-11 Chair, Verge Inc, Artist Run Initiative

PUBLISHED TEXT/PROFESSIONAL PRESENTATIONS/WRITING:

- 2017- *Contemporary Art & Un-Forgetting: Creative Methodologies in Post-Settler Landscapes*. Palgrave Macmillan (2018)
Troubling History. As part of the Sidney Nolan Symposium at Ikon Gallery, Birmingham (June)
Whiney Feminists and Gender Inequality, Panelist. Tate Modern as part of the Uniglo 'TateLates'
Where are all the Women Artists in Russian History? Calvert22 as part of the Revolution17 London wide program.
The Colonial Sublime. As part of the Sidney Nolan Symposium at the Menzies Centre, King's College London
'Sidney Nolan & the Colonial Sublime'. Book chapter in *Sidney Nolan & Britain*. Published by Pallant House Gallery
- 2016 *Contemporary Art and Un-forgetting - Institutional Racial Violence and Australia's (in)justice System*. IAMCR conference paper, University of Leicester
- 2014 *Artist Talk*, Sunday Reed program curated by Katrina Schwarz & Elizabeth Stanton, ACME studios, Bow
- 2013 *Unremembered Islands*. Art & Geography Conference, University of Ireland
- 2012 *Panellist*, Spaced to Place, Perth International Arts Festival (overview of Leonora Residency)
- 2012 *Artist Talk*, Venn Galleries (on Paradise Falls exhibition)
- 2012 *Artist Talk*, Artsource (On Basel, Switzerland Residency)
- 2010 *Artist Talk*, Curtin University (On Islands of Incarceration work for Biennale of Sydney)
- 2010 *Artist Talk*, Biennale of Sydney (on Islands of Incarceration project), Cockatoo Island
- 2008 *Panellist*, Bureau of Ideas (on Artist as Agitator)
- 2006 *Artist Talk*, Australian Centre for Photography (as part of the 'If you leave me can I come too?' exhibition)
- 2003 *Freelance Writer*, Realtime Magazine
- 2000 *Nightswimming*. Paper for Perth International Arts Festival Conference

SOLO EXHIBITIONS

- 2018 (upcoming)*The Ghosts of Material Things*, Kunsthau Bethanian,
- 2016 *Stones for Dancing, Stones for Dying*, Castor Projects, London
- 2015 *Anxious Objects*, Moana Project Space, Perth, Australia
- 2014 *The Potter's Field*, ACME Project Space, London;
The Moment of Disappearance, Performance Space/Carriageworks, Sydney
- 2013 *In The Shadow Of The Past, This World Knots Tight*, Venn Gallery, Perth
- 2012 *Paradise Falls*, Venn Gallery, Perth
- 2009 *lost*, John Curtin Gallery, Perth
- 2005 *Broken Ground*, Margaret Moore Contemporary Art, Perth
- 2004 *New Work*, Frontstore Gallery, Basel, Switzerland; *Disaster Narratives*, presented as part of Perth International Arts Festival, Perth Institute of Contemporary Art (PICA), Perth
- 2001 *Undercover*, Fremantle Arts Centre, Fremantle; *Sacrificial Economy*, Verge Gallery, Perth
- 2000 *Hedge*, Rubyayre Gallery, Sydney; *Ambiguous Objectives*, Perth Institute of Contemporary Art (PICA), Perth
- 1999 *New Work*, Verge Gallery, Perth
- 1998 *New Work*, Verge Gallery, Perth
- 1997 *New Work*, Arthouse Gallery, Perth

SELECTED GROUP EXHIBITIONS

- 2017 (upcoming) *The Thin Veil*, Ballarat Regional Gallery, Australia curated by Nicky Catley
(upcoming) *Pure Contemplation Without Knowledge*, Nyisztor Gallery, Australia
- 2017 *The Archive*, The Peter and Paul Underground Fortress of the State Museum, St Petersburg. Curated by Elena Gubanova and the National Centre for Contemporary Art
- 2016 *NonStop Media Festival*, Kharkiv Gallery, Ukraine
- 2016 *The 1st Daojiao New New Festival*, Daojiao, China
- 2016 *Acentred: Reterritorised Network of European and Chinese Moving Image*, Videotage, Hong Kong
- 2015 *Somewhere In-Between*. Curated by Huma Kabakci. Karavil Contemporary, London
StructuralObject HouseProject27. Curated by Linda Persson. Temporary space, Greenwich, London
- 2014 *Momento Mori*. Lawrence Wilson Art Gallery, curated by Prof. Ted Snell
PhD research presentation. John Curtin Gallery; *Time Art Impact*. Minsheng Museum, Shanghai & Momentumn, Berlin, Curated by Dr Rachel Rits-Volloch
- 2013 *A heap of broken images* (Arts Proper), Assemblage, Sydney; *Thresholds*, Trafo Center for Contemporary Art, Poland, curated by David Elliott
- 2012 *Joondalup Invitation Art Award* (winner), Lakeside Joondalup Shopping Centre, Perth
- 2011 *Sixth Sense: Contemporary Photography in Western Australia*, presented as part of Fotofreo, Gallery Central, Perth ; *Spaced: Art Out of Place*, presented by IASKA, Fremantle Arts Centre, Perth International Arts Festival (currently touring nationally)
- 2010 *Biennale of Sydney*, curated by David Elliott, Sydney
- 2009/10 *Built*, curated by Jenepher Duncan, Art Gallery of Western Australia, Perth
- 2008 *Silver: 25 years of Artrage*, PICA, Perth
- 2006 *If you leave me can I come too?* curated by Bec Dean, Australian Centre for Photography, Sydney
- 2005 *I have seen some strange places*, Gertrude Contemporary Art Space, curated by Jeff Khan, Melbourne
- 2004 *Regionale 5*, Kunsthau Baselland, curated by Sabine Schaschl, Basel, Switzerland
- 2003 *Mixtape*, curated by Dr Robert Cook and Jenepher Duncan, Art Gallery of Western Australia, Perth; *Wild Frontier*, Downtown, Adelaide; *Flux: Uncertain States*, curated by John Barrett-Lennard, Lawrence Wilson Art Gallery, Perth
- 2002 *Neo Geo*, curated by Suellyn Luckett, John Curtin Gallery, Perth ; *Moving Collection*, curated by Roger McDonald, Govett Brewster Gallery, New Zealand & AIT Tokyo, Japan; *Urban Anxiety*, Artrage Festival, Perth, touring to Iaspace, Hong Kong
- 2001 *Loop*, Moores Building, curated by Michelle Siciliano, Fremantle, Australia ; *do it*, curated by Hans Ulrich Obrist, Sophie O'Brien and Dr Robert Cook, presented as part of Perth International Arts Festival, Lawrence Wilson Art Gallery, Perth
- 2000 *Nightswimming*, curated by Dr Robert Cook, presented as part of Perth International Arts Festival, Craftwest, Perth
- 1999 *Re:body*, Fremantle Arts Centre, Perth

RESIDENCIES

- 2017 (upcoming, August) *Sidney Nolan Trust*, The Rodd, Herefordshire, United Kingdom
- 2016 *National Centre for Contemporary Arts*, Ministry of Culture of the Russian Federation, St Petersburg

- 2014 *Australia Council Studio* at ACME Studios, East London, United Kingdom
- 2011 *Artsource/Christoph Merian Stiftung*, six-month residency, Basel, Switzerland;
IASKA, Spaced residency, Leonora, WA
- 2010 *Marrickville Council Residency*, Sydney
- 2003 Self funded research, Berlin, Germany; *Red Gate Gallery Studio*, Beijing, China
- 2002 *Australia Council Studio*, Tokyo, Japan

COMMISSIONS

- 2011 *Kambarang*, Seacrest Public Art Commission, City of Joondalup
- 2010 *Ver non simper viret*, KMPG Photographic commission
- 2010 *Islands of Incarceration*, Biennale of Sydney
- 2009 *Whispering Hills*, Private Commission, Australia

SELECTED AWARDS & GRANTS

- 2016 *Artist International Development Grant*, British Council/Arts Council England
- 2015 *New Work Grant*, Australia Council for the Arts
- 2013 *Creative Development Fellowship*, Department for Culture and the Arts, Australia
- 2012 *Overall Acquisitive Award*, Joondalup Invitation Art Award
- 2011 *Australian Postgraduate Award with Stipends* (to undertake Phd)
- 2009-11 *Established Artist New Work Grant*, Australia Council for the Arts
- 2010 *Project Grant*, Department for Culture and the Arts, Australia
- 2008 *Mid-Career Creative Development Fellowship*, Department for Culture and the Arts, Australia
- 1998 *Australian Postgraduate Award with Stipends* (to undertake Masters Degree)

SELECTED BIBLIOGRAPHY

- Daniel C Blight, catalogue essay for *Anxious Objects*, April 2015
- Bec Dean & David Elliott, essays in artist's monograph. *The Moment of Disappearance*, November 2014
- Elizabeth Stanton, *The Potter's Field*, Catalogue Essay, July, 2014
- Darren Jorgensen, *Paradise Falls*, The West Australian, June 2012
- Nicola Harvey, *Spaced: Art out of place*, Frieze, Issue 147, May 2012
- Sarah Miller, *The Artist-in-residence: beyond just being there*, Realtime 108, April 2012
- Melissa Ratliff, *Islands of Incarceration*, catalogue essay for 2010 Biennale of Sydney, 2010
- Adam Fulton and Caris Bizzaca, *WA artist shows wares in Sydney*, The West Australian, May 2010
- David Elliott, *The Beauty of Distance: Songs of Survival in a Precarious Age*. Biennale of Sydney, 2010
- Geraldine Barlow, catalogue essay for *lost*, 2008
- Ric Spencer, *Images of lost meaning*, The West of Australian, November 2008
- Bec Dean, catalogue essay for *Broken Ground*, 2005
- Les Walking, *The craft of photography in the age of digital reproduction*, Artlink, Vol 25 no 1, 2005
- Dr Ian McLean, catalogue essay for *Disaster Narratives*, 2004
- Simon Blond, *Hopeful disasters*, The West Australian, February 2004
- Dr Robert Cook, catalogue essay for *Mixtape*, 2003
- Nyanda Smith, *Wilder shores of fancy*, The West Australian, August 2003

SELECTED COLLECTIONS

Soho House, London; Momentum Collection, Berlin; Christoph Merian Foundation, Basel; Art Gallery of Western Australia; City of Joondalup; City of Perth; Curtin University Art Collection; Kerry Stokes Collection; KPMG; Murdoch University Art Collection; University of Western Australia; Wesfarmers