

Kate McMillan b.1974, Hampshire, United Kingdom  
1982-2012, Perth, Australia  
2012-current, London

Kate McMillan's work incorporates a range of media including sculpture, film, sound, installation and performance. McMillan is interested in the linking narratives of forgetting and place, often focusing on the residue of the past. Her artworks thus act as haunting memory-triggers for histories and ideas that are over-looked. Her most recent project 'The Past is Singing in our Teeth' was presented at Kunstquartier Bethanien in Berlin in December 2017 and then toured to Civic Room Glasgow and to Arusha Gallery for the 2018 Edinburgh Festival. It included a number of performances where McMillan, as well as various percussionists, 'sounded' her sculptures. McMillan is currently in production on her next project, titled 'The Lost Girl' which will be showcased in London during Frieze 2019 at The Arcade Gallery.

In June 2018 she produced a new film based installation for RohKunstabau XXIV festival at the Schloss Lieberose in Brandenburg curated by Mark Gisbourne. Filmed on location, the work was then installed as a film projection, sound and sculptures with accompanying performances. In March 2018 McMillan presented new work and performances for Adventious Encounters curated by Huma Kubacki at the former Whiteley's Department store in West London.

Previous solo exhibitions include 'Instruction for Another Future' at Moore Contemporary in Australia in 2018; 'Songs for Dancing, Songs for Dying', 2016, Castor Projects, London; 'The Potter's Field', 2014, ACME Project Space, London; 'Anxious Objects', Moana Project Space, Australia; 'The Moment of Disappearance', 2014, Performance Space, Sydney; 'In the shadow of the past, this world knots tight', 2013 Venn Gallery; Paradise Falls, 2012, Venn Gallery; 'Lost' at the John Curtin Gallery in 2008, 'Broken Ground' in 2006 at Margaret Moore Contemporary Art and 'Disaster Narratives' at the Perth Institute of Contemporary Arts for the 2004 Perth International Arts Festival. Her work has been featured in various museums and biennales, including the 17th Biennale of Sydney; the Trafco Centre for Contemporary Art, Poland; Minsheng Art Museum, Shanghai; Art Gallery of Western Australia; Gertrude Contemporary, Melbourne; Perth Institute for Contemporary Art; John Curtin Gallery, Perth; Govett Brewster Art Gallery, New Plymouth and the Australian Centre for Photography, Sydney.

In 2017 she was a finalist in the Celeste Prize curated by Fatos Üstek. In 2016 she was invited to undertake a residency in St Petersburg as part of the National Centre for Contemporary Art (NCCA) where she developed new film works which were shown at the State Museum of Peter & Paul Fortress in Russia in 2017. In early 2017 she was selected to be in the permanent collection at The Ned, for Vault 100, a new Soho House project which reversed the gender ratio of the FTSE 100 by showing the work of 93 women and 7 men. In 2016 McMillan took part in 'Acentered: Reterritorised Network of European and Chinese Moving Image' during Art Basel Hong Kong, curated by Videotage.

Since 2002 she has also undertaken residencies in Tokyo, Basel, Berlin, Sydney, Beijing and Hong Kong. She has resided on the Board of the Perth Institute of Contemporary Arts (PICA) and the National Association for the Visual Arts (NAVA) based in Sydney. Her PhD (2014) explored the capacity for Contemporary Art to unforget colonial histories. McMillan lectures on the Masters Program in the Department for Culture, Media and Creative Industries at King's College, London. She has also guest lectured at The Ruskin, Oxford University, UCA Farnham and Coventry University. In 2019 she will launch her first academic monograph, called 'Contemporary Art & Unforgetting: Methodologies of Making in Post-settler Landscapes', published by Palgrave Macmillan. She has recently been commissioned by the Freelands Foundation to analyse gender inequality in the UK, the findings will be released in May 2019.