

MIKALA DWYER

Born 1959, Sydney

EDUCATION

2005-07 Universität der Künste Berlin (UdK) (Berlin University of the Arts, Berlin), Klasse Stan Douglas

2000 Master of Fine Arts, College of Fine Arts, The University of New South Wales, Sydney

1985-86 Middlesex University, London

1983-86 Bachelor of Fine Arts, Sydney College of the Arts, The University of Sydney, Sydney

SOLO EXHIBITIONS

2016 *In the head of humans*, Hopkinson Mossman, Auckland

2015 *Mikala Dwyer: MCA Collection*, curated by Natasha Bullock, Museum of Contemporary Art, Sydney

The Letterbox Marys, Roslyn Oxley9 Gallery, Sydney

2014 *The Garden of Half Life*, University Art Gallery, The University of Sydney, Sydney

Hollowwork, Anna Schwartz Gallery, Melbourne

Pantocollapsar, Mermaid Arts Centre, Bray, Ireland

Underfall, Mildura Arts Centre, Mildura

2013 *Goldene Bend'er*, Australian Centre for Contemporary Art, Melbourne

2012 *Divinations for the Real Things*, Roslyn Oxley9 Gallery, Sydney

Panto Collapsar, Arts Project, Dublin

Drawing Down the Moon, Institute of Modern Art, Brisbane

2011 *The Silvering*, Anna Schwartz Gallery, Melbourne

2010 *SquareCloud Compound*, Hamish Morrison Galerie, Berlin

2009 *Outfield*, Roslyn Oxley9 Gallery, Sydney

2008 *Swamp Geometry*, Anna Schwartz Gallery, Melbourne

Mono Clinic, Hamish McKay Gallery, Wellington

Moon Garden, Aratoi Wairarapa Museum of Art and History, Masterton

Costumes and Empty Sculptures, IMA@TCB, Brisbane

2007 *Kunstraum*, Potsdam

Black Sun Blue Moon, Hamish Morrison Galerie, Berlin

The Shape of Thought's Own Making, Peloton, Sydney

2005 *Only One and a Bit Days to Go*, Darren Knight Gallery, Sydney

Superstitious Scaffolding, Hamish McKay Gallery, Wellington

2004 *Some More Recent Old Work*, Darren Knight Gallery, Sydney

Flowers, Flies and Someone Else, Anna Schwartz Gallery, Melbourne

2003 *Séance for Lost Space*, Hamish McKay Gallery, Wellington

2002 *Uplands Gallery*, Melbourne

Art Lifts, National Gallery of Australia, Canberra

Sarah Cottier Gallery, Sydney

Hamish McKay Gallery, Wellington

2001 Sarah Cottier Gallery, Sydney

Hamish McKay Gallery, Wellington

2000 Mikala Dwyer, Museum of Contemporary Art, Sydney

Indefinitely Maybe, I Care Because You Do, The Loozer Planet, Sweetpotatosexpet Antenna, Hanging Eyes, I.O.U.

(a tile), My Home is Your Home, Floating Old man, Selfshel, Chapter Arts Centre, Cardiff

Iffytown, Hamish McKay Gallery, Wellington

- 1999 *Uniform*, Sarah Cottier Gallery, Sydney
- 1998 *I.O.U.*, CBD Gallery, Sydney
Addons (Clothing Plan) (Closing Plan), Hamish McKay Gallery, Wellington
A Work by Mikala Dwyer in Someone Else's Studio, Fortitude Valley, Brisbane [6 February]
- 1997 Hamish McKay Gallery, Wellington
- 1996 *Recent Old Work*, Sarah Cottier Gallery, Sydney
New Work, Hamish McKay Gallery, Wellington
Tubeweight, CBD Gallery, Sydney
Hollowware and a Few Solids, Australian Centre of Contemporary Art, Melbourne
- 1995 Sarah Cottier Gallery, Sydney
Sad Songs, Artspace, Sydney
Voodoo Lambchop, Teststrip, Auckland
Vincent (Aries), Dunedin Public Art Gallery, Dunedin
Nail-Polish Paintings, Hamish McKay Gallery, Wellington
- 1994 *Whoops*, Sarah Cottier Gallery, Sydney
Jean's OK, Regents Court Hotel, Sydney
(collaboration with Gail Hastings), CBD Gallery, Sydney
- 1993 *Henle's Loop*, Institute of Modern Art, Brisbane
- 1992 *untitled installation*, Black, Sydney
- 1991 *untitled installation*, First Draft West, Sydney
untitled installation, 200 Gertrude Street, Melbourne
- 1990 *untitled installation*, First Draft West, Sydney
Wall to Wall: Ceiling to Floor, 200 Gertrude Street, Melbourne
- 1989 *Ringing*, First Draft, Sydney
untitled installation, Window Gallery, Sydney
- 1988 *untitled installation*, 338 Gallery, Sydney
Boot, KSK Gallery, Sydney
- 1987 *untitled installation*, First Draft, Sydney
- 1986 *Becalmed*, City Artists Gallery, London
- 1985 *Poor Bare Forked Animal (with Mary Rose Sinn)*, Chelsea School of Art, London; Avago, Sydney
- 1983 *Drunheart*, performance, ANZART, Old Mail Exchange, Hobart
- 1982 *In the Manger*, Chapel of Love, Sydney

ALTERBEAST EXHIBITIONS

- 2011 Penrith Regional Gallery, Sydney
- 2010 Gertrude Contemporary, Melbourne
Super Deluxe, Artspace

SELECTED GROUP EXHIBITIONS

- 2016 *Quicksilver*, Anne & Gordon Samstag Museum of Art, University of South Australia, Adelaide
Soft Core, curated by Michael Do, Casula Powerhouse Arts Centre, Sydney
MCA Collection: Today Tomorrow Yesterday, curated by Natasha Bullock, Museum of Contemporary Art, Australia
Erewhon, curated by Vikki McInnes, Margaret Lawrence Gallery, Victorian College of the Arts, Melbourne (touring)
Wonder, curated by Carrie Kibbler, Hazelhurst Regional Gallery, Sydney
GRLZ, 55 Sydenham Rd, Sydney
Riddle of the Burial Grounds, curated by Tessa Giblan, Extra City Kunsthof, Antwerp, Belgium
Fabrik, Ian Potter Museum of Art, Melbourne

- Dämmer Schlaf*, Artspace, Sydney
- 2015 *Dead Ringer*, Perth Institute of Contemporary Art, Perth
Antropia, curated by Marco Meneguzzo, Eduardo Secci Contemporary, Florence, Italy
21: Our 21st birthday show, Casula Powerhouse Arts Centre, Sydney
Hall of Half-Life, Stierischer Herbst Festival, GrazMuseum, Austria
Saint Jude's Leftovers (Your Thoughts in Lights), Stierischer Herbst Festival, Vordernberg, Austria
Believe not every spirit, but try the spirits, Monash University Museum of Art, Melbourne
Hiding in Plain Sight: A selection of works from the Michael Buxton Collection, Bendigo Art Gallery, Victoria
Neverwhere, curated by Vikki McInnes, Gaia Gallery, Istanbul, Turkey
MAGNETISM, Hazelwood, Sligo, Ireland
Deeply Highly Eccentric, Winchester Gallery, Winchester School of Art, Hampshire
Glazed and Confused, Hazelhurst Regional Gallery, Sydney
Everything and Nothing, Sarah Cottier Gallery, Sydney
Square Cloud Compound, Encounters, curated by Alexie Glass-Kantor, Art Basel Hong Kong, Hong Kong
Redlands Konica Minolta Art Prize, curated by Tim Johnson, National Art School Gallery, Sydney
- 2014 *Primavera 2014*, (curator), Museum of Contemporary Art, Sydney
Silly Canvas, Utopian Slumps, Melbourne
The Cinemas Project: Exploring The Spectral Spaces of Cinema, Mildura Arts Centre, Melbourne
From a Near Future, SCA Gallery, Sydney College of the Arts, University of Sydney, Sydney
De Rerum Natura, Studio La Citta, Verona, Italy
Future Primitive, curated by Linda Michael, Heide Museum of Modern Art, Melbourne
You Imagine What You Desire, curated by Juliana Engburg, 19th Biennale of Sydney, Cockatoo Island, Sydney
- 2013 *Das Ende des 20. Jahrhunderts. Es Kommt Noch Besser: Ein Dialog mit der Sammlung Marx (The End of the 20th Century. The Best is Yet to Come. A Dialogue with the Marx Collection)*, Hamburger Bahnhof, Berlin
Light Sweet Crude, Hopkinson Mossman Gallery, Auckland
Schwarz//Weiss, Hamish Morrison Galerie, Berlin
- 2012 *Cronies*, Roslyn Oxley9 Gallery, Sydney
In Abstraction, The Body, Anna Schwartz Gallery, Melbourne
Less Is More: Minimal and Post-Minimal Art in Australia, Heide Museum of Modern Art, Melbourne
Reunion, Hamish McKay Gallery, Wellington
Ten Years of Things, UQ Art Museum, Brisbane
Plus ou Moins Sorcières 2/3: Epreuves Ritualisées, Maison Populaire, Paris
- 2011 *Sundown*, Papermill Gallery, Sydney
Colour Bazaar, Heide Museum of Modern Art, Melbourne
Networks, Cells and Silos, Monash University Museum of Art, Melbourne
Melbourne Biennale, Y3K, Melbourne
- 2011 *Museum of Old and New Art*, Hobart
Treffpunkt, Hamish Morrison Galerie, Berlin
- 2010 *Ich Wicht*, Kunstraum, Potsdam
Before and After Science, Biennial of Australian Art, Art Gallery of South Australia, Adelaide
The Beauty of Distance: Songs of Survival in a Precarious Age, Biennale of Sydney, Cockatoo Island, Sydney
Australian Experimental Art Foundation, Adelaide
Milk and the Town that Was Mad, Laneways Project, Sydney
Artspace, Sydney
Zeigen: Audio Tour through Berlin, Temporare Kunsthalle, Berlin
Roslyn Oxley9 Gallery, Sydney
Hamish McKay Gallery, Wellington

- Hamish McKay Gallery, Wellington
Almanac: The Gift of Ann Lewis AO, Museum of Contemporary Art, Sydney
Mirror Mirror: Then and Now, Institute of Modern Art, Brisbane; University Art Gallery, Verge Gallery, and Tin Sheds Gallery, University of Sydney, Sydney; Samstag Museum of Art, Adelaide
- 2008 *Lost and Found: An Archaeology of the Present*, TarraWarra Biennale, TarraWarra Museum of Art, Tarrawarra
Common Space, Private Space, Margaret Lawrence Gallery, VCA, Melbourne
Come-In: Interior Design as a Contemporary Art Medium in Germany, RMIT Gallery, Melbourne
Axis Bold as Love, CAPC Musée d'Art Contemporain, Bordeaux
To Make a Work of Timeless Art, Museum of Contemporary Art, Sydney
Ceramica, Institute of Contemporary Art Newtown, Sydney
- 2007 *P25*, Echelon, Sydney
Mystic Truths, Auckland Art Gallery, Auckland
Den Haag Sculptuur 2007: De Overkant/Down Under, The Hague, Netherlands
Love Chief, Auckland Art Gallery
- 2006 *High Tide*, Zacheta National Gallery, Warsaw; Contemporary Art Centre, Vilnius
Von Riots Zu Angels, NewYorkRioTokyo, Berlin
- 2005 *An End-of-Year Exhibition*, Hamish McKay Gallery, Wellington
The Wallflower, Canberra Contemporary Art Space, Canberra
National Sculpture Prize and Exhibition, National Gallery of Australia, Canberra
Unscripted: Language in Contemporary Art, Art Gallery of New South Wales, Sydney
Salvage, Clubs Projects Inc., Melbourne
Mixed-Up Childhood, Auckland Art Gallery, Auckland
- 2004 *Everyday Minimal*, Auckland Art Gallery, Auckland
- 2003 *Three-Way Abstraction: Works from the Monash University Collection*, Monash University Museum of Art, Melbourne
Face Up: Contemporary Art from Australia, Nationalgalerie im Hamburger Bahnhof, Berlin
Unpacked II, Museum of Contemporary Art, Sydney; Bendigo Art Gallery; University of the Sunshine Coast, Brisbane
This Was the Future: Australian Sculpture of the 1950s, 60s, 70s + Today, Heide Museum of Modern Art, Melbourne
Still Life: The Inaugural Balnaves Foundation Sculpture Project, Art Gallery of New South Wales, Sydney
Afterlife, Sarah Cottier Gallery, Sydney
Stephen Birch + Maria Cruz + Mikala Dwyer, Michael Lett Gallery, Auckland
4mal, Prettydog Gallery, Sydney
The Shangri-La Collective, Artspace, Sydney
I'm Only Sleeping, Hamish McKay Gallery, Wellington
- 2002 *Fieldwork: Australian Art 1968–2002*, Ian Potter Centre, National Gallery of Victoria, Melbourne
Helen Lempriere National Sculpture Award, Werribee Park, Melbourne
Objections, Sarah Cottier Gallery, Sydney
Hamish McKay Gallery, Wellington
Super Group, Hamish McKay Gallery, Wellington
- 2001 *Artful Park*, Centennial Park, Sydney
Good Work: The Jim Barr and Mary Barr Collection, Dunedin Public Art Gallery; City Gallery, Wellington
Unnecessary Invention, Artspace, Sydney
Objection, Physics Room, Christchurch
- 2000 *Monochromes*, UQ Art Museum, Brisbane
Plastika, Govett-Brewster Art Gallery, New Plymouth
Bonheurs des Antipodes, Musee de Picardie, Amiens, France
- 1999 *Contempora5*, Ian Potter Museum of Art, Melbourne

- Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection*, Auckland Art Gallery, Auckland
- Avant-Gardism for Children*, UQ Art Museum, Brisbane; Monash University Museum of Art, Melbourne
- Brainland: The Believers: Mikala Dwyer, Maria Cruz, Anne Ooms*, Art Gallery of New South Wales, Sydney
- The Organic and the Artificial: Reinventing Modernist Design*, Plimsol Gallery, Hobart
- 9 Lives*, Casula Powerhouse, Sydney
- Nostalgia for the Future*, Artspace, Auckland
- 1998 *Opening Exhibition*, Sarah Cottier Gallery, Sydney
- Body Suits*, Perth Institute of Contemporary Art, Perth
- The Infinite Space: Women, Minimalism and the Sculptural Object*, Ian Potter Museum of Art, University of Melbourne, Melbourne
- Close Quarters: Contemporary Art from Australia and New Zealand*, Australian Centre for Contemporary Art and Monash University Gallery, Melbourne; Institute of Modern Art, Brisbane; Canberra School of Art Gallery; Govett-Brewster Art Gallery, New Plymouth; Auckland Art Gallery, Auckland
- Verve*, S.H. Ervin Gallery, Sydney
- Beauty 2000*, Institute of Modern Art, Brisbane
- 1997 *The Believers: Mikala Dwyer, Maria Cruz, Anne Ooms*, CBD Gallery, Sydney
- The Believers: Mikala Dwyer, Maria Cruz, Anne Ooms*, Artspace, Auckland
- Objects and Ideas: Revisiting Minimalism*, Museum of Contemporary Art, Sydney
- 1996 *Nostalgic*, Monash University Museum of Gallery, Melbourne
- Aerphost*, Debtor's Prison, Dublin
- Raindrops on Roses*, Sarah Cottier Gallery, Sydney
- Chartwell Collection: A Selection*, Auckland Art Gallery, Auckland
- 1995 *Orientation*, Istanbul Biennale, Istanbul
- A Night at the Show*, Field, Zurich
- Monash University Art Prize*, Monash University Art Gallery, Melbourne
- please nota bene the other rules on the following page*, David Pestorius Gallery, Brisbane
- Octette*, Eva Breuer Gallery, Sydney
- 1994 *Paperwork*, Sarah Cottier Gallery, Sydney
- True Stories*, Artspace, Sydney
- The Aberrant Object: Women Dada and Surrealism*, Museum of Modern Art at Heide, Melbourne
- Aussemblage*, Auckland City Art Gallery, Auckland
- White*, Sarah Cottier Gallery, Sydney
- Familiarity*, Plimsoll Gallery, Hobart
- 1993 *Family Portrait (with Stephanie Dwyer) Software Project Series*, Selenium, Sydney
- Australian Perspecta 1993*, Art Gallery of New South Wales, Sydney
- Fifth Melbourne Sculpture Triennial*, West Melbourne Primary School, Melbourne
- Decor*, Peppers Bistro, Canberra
- Residence #3*, home of Vincent Butron and Janet Shanks, Sydney
- Rad Scunge*, Karen Lovegrove Gallery, Melbourne
- Residence #1*, home of Vincent Butron and Janet Shanks, Sydney
- Naked*, Black Gallery, Sydney
- Monster Field*, Ivan Dougherty Gallery, Sydney
- Shirthead*, Mori Annexe, Sydney
- 1992 *Primavera: The Belinda Jackson Exhibition of Young Artists 1993*, Museum of Contemporary Art, Sydney
- Wish Hard*, Biennale of Sydney, Wollongong City Gallery, Woollongong
- 1991 (with Maria Cruz), *First Draft*, Sydney
- Disonnance: Frames of Reference*, Pier 4/5, Sydney

- Discrete Entity*, Canberra School of Art Gallery
Microcosm, Gary Anderson Gallery, Sydney
 First Draft, Sydney
- 1990 *Installed and Temporal Works*, Tin Sheds, Sydney
- 1989 *Exploring Drawing*, Ivan Dougherty Gallery, Sydney
Victory Over the Sun, First Draft, Sydney
- 1989 *Fresh Art*, S.H. Irvin Gallery, Sydney
- 1988 *Evy, Ivy, Over*, (with Belinda Holland), First Draft, Sydney
- 1987 *In the Shadow of Amnesia*, 338 Gallery, Sydney
- 1986 *Certain Versions*, City Artist Gallery, London
- 1983 *ANZART*, Hobart
- 1982 *APMIRA Land Rights Exhibition*, Paddington Town Hall, Sydney

BIBLIOGRAPHY

- 2016 Rachel Fuller, 'Sydney Summer Report', *Ocula*, 12 Jan, 2016
 Emma O'Neil, 'Mikala Dwyer: MCA Collection', *Art Asia Pacific*, May/June 2016, p118
- 2015 Declan Long, 'Postcard from Graz: Steirischer Herbst Festival', *frieze* blog, October 29, 2015.
 Peter Gallison, Sam Keogh, Geoffrey Farmer & Tessa Giblin, 'Hall of Half-Life', exh. cat. Graz Museum, Austria, Steirischer Herbst, 2015.
 Nicholas Forrest, 'Mikala Dwyer and Coen Young Win 2015 Redlands Art Prize', *Blouin ArtInfo*, March 25, 2015
 Alexandra Brown, 'Mikala Dwyer and Coen Young named 2015 Redlands Konika Minolta Art Prize winners', *Vogue Living*, March 25, 2015
- 2014 Sally Butler and Luke Parker, 'Mikala Dwyer - Garden of Half Life', ex. cat., University Art Gallery, The University of Sydney, Sydney, 2014.
 Luke Parker, 'Mikala Dwyer The Garden of Half Life', *Muse Magazine*, Issue 09, Nov 2014
 Mikala Dwyer: *Drawing Down the Moon*, ex. cat. (Institute of Modern Art, Brisbane). Includes: Anthony Bryt, 'Prison Break', 7-13; Michael Taussig, 'Art and Magic and Real Magic', 25-29; Mikala Dwyer interviewed by Robert Leonard, 57-61; Toni Ross, 'Embodied Reason, Functionalist Magic, Animate Objects', p75-85.
 Carrie Miller, 'Curator's Radar; Mikala Dwyer', *Art Collector*, Issue 67, Jan – March, 2014, pp118-121
 Nicholas Forrest, 'Interview; Mikala Dwyer on Primavera 2014 at MCA, Sydney', *Blouin Art Info*, Nov 10, 2014
- 2013 Sally Butler, 'Mikala Dwyer's Occult Constructivism', *Eyeline*, no. 77, 2013: 46–51.
 Brad Haylock, 'Goldene Bend'er, Mikala Dwyer', *Vault*, No. 4, August 2013: 10–1.
 Van Badham, 'Who's Afraid of the Art Boogie Monster?', *The Guardian*, 13 June 2013.
 Andrew Stephens, 'Dancers Display Private Movements', *The Age*, 25 May 2013.
 Andrew Stephens, 'Pushing Boundaries with Public Look at Private Act', *The Age*, 25 May 2013.
 Mikala Dwyer: *Goldene Bend'er*, ex. cat. (Melbourne: Australian Centre for Contemporary Art). Includes: Linda Michael, 'The Real Thing', 4–7; Declan Long, 'Circles of Possibility: Approaching the Art of Mikala Dwyer', 33–6; Edward Colless, 'Divine Shit', 38–41; 'Encountering Mikala Dwyer's Art with Eva Hesse and Minimalism', 43–7; Pamela Hansford, 'Enigma Machines', 48–52; Justin Clemens, 'Charming and Upside-Down Brown Snake', 55.
Das Ende des 20. Jahrhunderts. Es Kommt Noch Besser, ex. cat. (Berlin: Hamburger Bahnhof Museum für Gegenwart, 2013).
- 2012 'Mikala Dwyer: 500 Words' (as told to Anthony Byrt), *Artforum*, <http://artforum.com/words/id=30502>.
 Rebecca O'Dwyer, 'This Must be the Place: Mikala Dwyer's Panto Collapsar', <http://rebeccaodwyer.wordpress.com/2012/02/15/this-must-be-the-place-mikala-dwyers-panto-collapsar/>.
 Linda Michael, 'The Little Temples of Love for the Dead Things', *MCA Collection: Volume One* (Sydney: Museum of Contemporary Art, 2012): 238–46.

- 2011 Anthony Byrt, 'Frontier Spirits: Myth, Ghosts, and Borders in the Work of Mikala Dwyer', *Frieze*, no. 139, May 2011: 104–7.
Sue Cramer, *Colour Bazaar: 9 Contemporary Works*, ex. cat. (Melbourne: Heide Museum of Modern Art).
- 2010 17th Biennale of Sydney: *The Beauty of Distance, Songs of Survival in a Precarious Age*, ex. cat. (Sydney: Biennale of Sydney in association with Thames and Hudson, 2010).
Susan Best, 'Old and New Romantics: The 17th Biennale of Sydney: The Beauty of Distance: Songs of Survival in a Precarious Age', *Eyeline*, no. 72: 64–70.
Before and After Science: 2010 Adelaide Biennial of Australian Art, ex. cat. (Adelaide: Art Gallery of South Australia, 2010). Includes: Linda Michael 'Mikala Dwyer', 48.
- 2009 *Almanac: The Gift of Ann Lewis OA Collection* (Sydney: Museum of Contemporary Art, 2009).
'Mikala Dwyer', *To Make a Work of Timeless Art: MCA Primavera Acquisitions*.
- 2008 *Current: Contemporary Art from Australia and New Zealand* (Sydney: Art and Australia), 108.
Charlotte Day, *Lost and Found: An Archeology of the Present*, ex. cat. (Tarrawarra: Tarrawarra Museum of Art, 2008).
Anne Loxley, 'Mikala Dwyer: Coalescence and Dissolution', *Art World*, no. 3, June–July 2008: 106–9.
- 2007 Judith Collins, *Sculpture Today* (London: Phaidon, 2007).
Mystic Truths, ex. cat. (Auckland: Auckland Art Gallery, 2007).
Mikala Dwyer: *Black Sun Blue Moon*, ex. cat. (Berlin: Spielhaus Morrison Galerie). Includes essay: Victoria Barker, 'Seeing a World through the Eyes of a Child on a Mountaintop', 1–6.
Andrew Paul Wood, 'Littered Under Mercury', *White Fungus*, no. 8.
- 2006 *High Tide*, ex. cat. (Warsaw and Vilnius: Zacheta National Gallery and Contemporary Art Centre, 2006).
Gabriela Switek, 'And Who So Happy?', *Broadsheet* 35, no. 2, June–August: 91–2.
- 2005 Janita Craw and Robert Leonard, *Mixed-Up Childhood*, ex. cat. (Auckland: Auckland Art Gallery, 2005).
Eve Sullivan, *The Wallflower*, ex. cat. (Canberra: Canberra Contemporary Art Space).
- 2004 Susan Rothnie, 'Mikala Dwyer in Conversation with Susan Rothnie', *Eyeline*, no. 55, Spring 2004: 30–3.
Ashley Crawford, 'Unique View of a Fly on the Wall', *The Age*, 17 June 2004.
- 2003 *Face Up: Contemporary Art from Australia*, ex. cat. (Berlin: Nationalgalerie im Hamburger Bahnhof, 2003).
Includes Edward Colless, 'On Mikala Dwyer', 72.
Wayne Tunnicliffe, *Still Life: The Inaugural Balnaves Foundation Sculpture Project*, ex. cat. (Sydney: Art Gallery of New South Wales, 2003).
This Was the Future: Australian Sculpture of the 1950s, 60s, 70s + Today ex. cat. (Melbourne: Heide Museum of Modern Art, 2003).
- 2002 Alex Gawronski, 'Dividing Lines', *Broadsheet*, [number], March–May 2002.
Alexie Glass, 'Artful Park', *Monument*, no. 46, February–March.
Linda Michael, 'Hanging Eyes 2', *Fieldwork: Australian Art 1968–2002*, ex. cat. (Melbourne: National Gallery of Victoria), 112–3.
Michael Duncan, 'Mikala Dwyer at Sarah Cottier', *Art in America* 90, no. 2, December 2002: 121.
Mikala Dwyer: *An Australian Artist's Project*, ex. cat. (Wellington: City Gallery Wellington, 2006). Includes: Amanda Rowell, 'Mikala Dwyer', 4–8; Martin Poppelwell, 'Das Up 2001', 24–8.
- 2001 Anne Loxley, 'A Stroll in the Park to Exercise Mind and Body', *Sydney Morning Herald*, 5 December.
William McAloon, 'From Playful Invention to Shonk Horror', *Sunday Star Times*, 9 September.
Justin Paton, *Good Work: The Jim Barr and Mary Barr Collection*, ex. cat. (Dunedin: Dunedin Public Art Gallery, 2001).
Hannah Scott, *Plastika*, ex. cat. (New Plymouth: Govett-Brewster Art Gallery, 2001).
- 2000 Mikala Dwyer, et. cat. (Sydney: Museum of Contemporary Art, 2000). Includes: Linda Michael, 'The Little Temples of Love for the Dead Things', 7–11; Edward Colless, 'Undone', 12–3.
Stephan Caddick, 'Mikala Dwyer', *AN Magazine*, March.
Sylvie Couderc, 'Recent Contemporary Art in Australia: From the Interpretation of Origins to the Bias of the

- Diverse', *Bonheurs des Antipodes* (Amiens: Musee de Picardie).
- Benjamin Genocchio, 'Alchemy with a Mischievous Touch', *Sydney Morning Herald*, 29 December.
- 1999 Stella Brennan, *Nostalgia for the Future*, ex. cat. (Auckland: Artspace, 1999).
- Juliana Engberg, 'Mikala Dwyer', *Home and Away: Contemporary Australian and New Zealand Art from the Chartwell Collection*, ex. cat. (Auckland: Auckland Art Gallery in association with David Bateman, 1999) 124.
- Bronwyn Clark-Coolee, 'Holy Hell!', *Brainland* (Sydney: Art Gallery of New South Wales, 1999).
- Alex Gawronski, 'Mikala Dwyer', *Like*, no. 9, Winter 1999: 58–9.
- Rachel Kent, 'Minimalism Past and Present', *The Infinite Space: Women, Minimalism and the Sculptural Object* (Melbourne: Ian Potter Museum of Art, 1999).
- Avant-Gardism for Children, ex. cat. (Brisbane: UQ Art Museum, 1999).
- Robert Rooney, 'Show Them the Money', *The Australian*, 25–26 September 1999.
- Toni Ross, 'Mikala Dwyer', *Contempora5*, ex. cat. (Melbourne: National Gallery of Victoria, 1999).
- Jenny Spinks, *The Organic and the Artificial* (Hobart: University of Tasmania).
- 1998 David Broker, *Beauty 2000*, ex. cat. (Brisbane: Institute of Modern Art).
- Close Quarters: Contemporary Art from Australia and New Zealand*, ex. cat. (Melbourne: Australian Centre for Contemporary Art and Monash University Gallery, 1998).
- 1997 Rex Butler, 'Radical Revisionism', *Eyeline*, no. 33, Autumn–Winter 1997: 16–21.
- Phil Kelly, 'Untitled: Mikala Dwyer', *Monica*, Summer 1997: 62.
- Toni Ross, 'The Trouble with Spectator-Centred Criticism: Encountering Mikala Dwyer's Art with Eva Hesse and Minimalism', *Eyeline*, no. 35, Summer 1997-8: 27–33.
- 1996 *Mikala Dwyer: Hollowware and a Few Solids* (Sydney and Melbourne: Barberism and Australian Centre for Contemporary Art, 1996). Includes essays: Linda Michael, 'Inside-Out', np; Rex Butler, 'This Is not a Cigar: On the Feminising of Mikala Dwyer', np; Edward Colless, 'Where the Wild Things Are'.
- 1995 Edward Colless, *Sad Songs*, ex. cat. (Sydney: Artspace, 1995); reprinted in *Midwest*, no. 8 (1995): 53.
- 1995 Edward Colless, 'White', *Art and Text*, no. 48, May 1994: 67–8.
- Anna Johnson, 'Young at Art', *Sydney Morning Herald*, Good Weekend, 26 April.
- Bridie Lonie, 'Dunedin', *Art New Zealand*, no. 76, Spring 1995: 44–5.
- 'Twinkle Twinkle Little Star: Midwest Talks to Mikala Dwyer', interview with Mikala Dwyer, *Midwest*, no. 8 (1995): 50–1.
- Zara Stanhope, *Nostalgic*, ex. cat. (Melbourne: Monash University Gallery, 1995).
- 1994 Christopher Chapman, 'Conceptual Vertigo: New Object Art from Australia', *Midwest*, no. 6 (1994): 31–5.
- [Rex Butler] [unattributed] 'White', *Art and Australia* 32, no. 1, Spring 1994: 152, 154.
- David Cross, 'Fifth Australian Sculpture Triennial', *Art and Text*, no. 47, January 1994: 77–8.
- Benjamin Genocchio, 'Mikala Dwyer: Woops', *Eyeline*, no. 25, Spring 1994: 41.
- Natalie King, 'Mikala Dwyer', *Art and Text*, no. 49 (1994): 74–5.
- Robert Schubert, 'Restaging Abstraction', *Art and Text*, no. 49 (1994): 35–7.
- Linda Michael, *No, Not Ever: The Nail Polish Series* (Sydney: Barberism).
- Catriona Moore, 'Museum Hygiene', *Photofile*, no. 41, March, 1994: 8–14.
- Edward Colless, 'White', *Art and Text*, no. 48, May 1994: 67–8.
- Linda Williams, 'The Aberrant Object', *Art and Text*, no. 48, May 1994: 74.
- 1993 Helen Back, 'Everybody's in the House of Love', *Mikala Dwyer: Henle's Loop* (Brisbane: Institute of Modern Art).
- Felicity Fenner, 'Coming Up: The Lowdown Art of Mikala Dwyer', *Art and Australia* 31, no. 2, Summer 1993: 227–31.
- Graham Forsyth, 'Monster Field', *Art and Text*, no. 46, September 1993: 74.
- Fifth Australian Sculpture Triennial*, ex. cat. (Melbourne: Australian Sculpture Triennial, 1993). Includes: Linda Williams, 'Little Theatres of Excess', vol. 2, 29–44; Sue Best, 'Purl and Plane Geometry', vol. 2, 57–60. Jeff Gibson, 'The Good the Bad and the Abstract', *Art and Text*, no. 44, January 1993: 42–8.

- Jo Hard, *Wish Hard* (Woollongong: Woollongong City Gallery).
- George Petelin, 'Art in Brisbane', *The Australian*, 16 July.
- Jane Rankin-Reid, 'Shirthead', *Art and Text*, no. 46, September 1993: 78.
- Eve Sullivan, *Australian Perspectives 1993* (Sydney: Art Gallery of New South Wales, 1993), 32.
- Eve Sullivan, 'The Artist as Curator', *Art Monthly Australia*, no. 61, July 1993, 32–4.
- Jeff Gibson, 'Avant-Grunge', *Art and Text*, no. 45, May 1993: 23–5.
- 1992 Linda Michael, *Primavera: The Belinda Jackson Exhibition of Young Artists 1992* (Sydney: Museum of Contemporary Art, 1992).
- Mary Eagle, 'Discrete Entity', *Art and Text*, no. 41, January 1992: 97–8.
- Anne McDonald, 'Discrete Entity', *Agenda*, no. 20–1.
- Marie Sierra-Hughes, 'Wall to Wall, Ceiling to Floor: Mikala Dwyer', *Agenda*, no. 17.
- 1991 Christopher Chapman, 'Discrete Entity: The Accomplice and Installation', *Eyeline*, no. 17, Summer 1991: 30–1.
- Gail Hastings, *Wall to Wall, Ceiling to Floor* (Melbourne: 200 Gertrude St).
- Frames of Reference: Aspects of Feminism and Art*, ex. cat. (Sydney: Artspace, 1991).

PUBLIC COLLECTIONS

Artbank, Australia
 Art Gallery of New South Wales, Sydney
 Chartwell Collection, Auckland Art Gallery, Auckland, New Zealand
 Cruthers Collection of Women's Art, University of Western Australia, Perth
 Griffith University Art Collection, Brisbane
 Heide Museum of Modern Art, Melbourne
 Michael Buxton Collection
 Monash University Museum of Art, Melbourne
 Museum of Contemporary of Art, Sydney
 Museum of Old and New Art, Tasmania
 National Gallery of Australia, Canberra
 National Gallery of Victoria, Melbourne
 UQ Art Museum, The University of Queensland, Brisbane
 Waikato Museum, Hamilton, New Zealand

COMMISSIONS

2012 *Egg Swing*, Royal Hospital for Women Park, Paddington (Commissioned by Woollahra Council)
 2011 *Windwatcher*, Central Park, Sydney.
 2010 *A Lamp for Mary*, Mary's Place, Surry Hills, Sydney
 2005 *IOU*, Docklands, Melbourne

SELECTED STUDIOS

2015 Artspace, Sydney
 2014-15 IMMA Residency, Irish Museum of Modern Art, Dublin
 2006 OMI Residency, OMI International Arts Center, Ghent, New York
 1991 200 Gertrude Street, Melbourne

SELECTED GRANTS, SCHOLARSHIPS AND PRIZES

2015 Redlands Konica Minolta Prize (Winner)
 2014 Deakin University Contemporary Small Sculpture Award (Winner)
 2009 Fellowship Australia Council grant
 2005 Samstag scholarship. UDK Berlin (Class of Stan Douglas, Lothar Baumgarten and David LaMelas)
 2005 National Sculpture Prize Exhibition
 2003 Woollahra Sculpture Prize
 2002 Helen Lempriere Sculpture Prize (commended)
 2001 Australia Council Grant
 1992 Australia Council Grant