

**KATE MCMILLAN**



***The Lost Girl* (2020), HD Video, 7 min 15 sec**

Sound developed in collaboration with James Green.

Video Installation, designed to be projected onto cardboard, beach sand, found debris. For *Points of Resistance*, this work is exceptionally being presented in a screening format.

*The Lost Girl* is an immersive film-based installation by Dr Kate McMillan centered around the fictional character of a cave-dwelling girl on the east coast of England. Using DH Lawrence's book of the same name as a starting point, the film narrates the experiences of a young woman seemingly alone in a dystopian future, with only the debris washed up from the ocean to form meaning and language. It is set within a future-time which suggests the decimation of civilisation as we now know it, bereft of other people. The character attempts to create a past and a future from the debris that is washed up from the ocean. She is without language and prior knowledge and must make sense of her existence only through detritus. The film combines various research interests including the Anthropocene; the role of creativity in forming memory and the consequences of neglecting female histories. "This work exists in the blurred space between autobiography and imagination. Its setting, Botany Bay, is the namesake of the first site of contact between the British and the indigenous Gadigal people of the Eora Nation in what is now called Sydney. McMillan was brought up on the northern coastal plain of Perth, Australia, a landscape with an uncanny resemblance to Botany Bay and which is also Mooro, home to the Whadjuk Noonghar people. A regular visitor to Botany Bay

as a child visiting English relatives, her choice of this landscape as backdrop to Le Pera's experiences infuses the film with her own individual memories alongside collective memories of colonial displacement and violence in Australia. The deserted spaces speak of the absence of their original populations. The survivors of such violence across the globe are now disproportionately affected by the impact of anthropogenic climate change, as the legacy of colonialism continues to determine survival or destruction." - Excerpt from catalogue text by Dr Jessica Rapson

## BIO

Dr Kate McMillan (b.1974, Hampshire, UK; 1982-2012, Perth, Australia) is an artist based in London. She works across media including film, sound, installation, sculpture, and performance. Her work addresses a number of key ideas including the role of art in attending to impacts of the Anthropocene, lost and systemically forgotten histories of women, and the residue of colonial violence in the present. In addition to her practice, McMillan also addresses these issues in her activist and written work. She is the author of the annual report 'Representation of Female Artists in Britain' commissioned by the Freelands Foundation. Her recent academic monograph 'Contemporary Art & Unforgetting in Colonial Landscapes: Empire of Islands' (2019, Palgrave Macmillan) explored the work of a number of first nation female artists from the global south, whose work attends to the aftermath of colonial violence in contemporary life. McMillan is currently a Lecturer in Contemporary Art at King's College, London.

McMillan's work has been featured in various museums and biennales, including the 17th Biennale of Sydney; the Trafo 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, New Zealand, and the Australian Centre for Photography, Sydney. McMillan's work is held in private collections around the world, as well as in the Christoph Merian Collection, Basel; Soho House Collection, London; The Ned 100, London; Art Gallery of Western Australia; Wesfarmers Arts Collection; KPMG; Murdoch University, Australia; University of Western Australia and Curtin University, Australia; and the MOMENTUM Collection.

Previous solo exhibitions include 'The Past is Singing in our Teeth' presented at MOMENTUM in 2017, which, in 2018, toured to the Civic Room in Glasgow and Arusha Gallery for the Edinburgh Arts Festival. Other solo exhibitions include 'Instructions for Another Future' 2018 Moore Contemporary, Australia; '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 was part of 'All that the Rain Promises and More' curated by Aimme Parrott for the 2019 Edinburgh Arts Festival. In March 2018 McMillan presented new work for Adventurous Encounters curated by Huma Kubakci at the former Whiteley's Department store in West London. In June 2018 she produced a new film based installation for RohKunstbau XXIV festival at the Schloss Lieberose in Brandenburg curated by Mark Gisbourne. 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.

More of her work can be viewed here: [www.katemcmillan.net](http://www.katemcmillan.net)

## CV

### Exhibitions

2018

The Past is Singing in our Teeth, Arusha Gallery Edinburgh  
Presented new work for Adventurous Encounters, curated by Huma Kubakci, West London Produced film-based installation 'Instructions for Another Future (my feat are ears)', RohKunstbau XXIV festival, Schloss Lieberose, curated by Mark Gisbourne, Brandenburg

2016

Songs for Dancing, Songs for Dying, Castor Projects, London

2014

The Potter's Field, ACME Project Space, London  
Anxious Objects, Moana Project Space, Australia  
The Moment of Disappearance, Performance Space, Sydney

2013

In the shadow of the past, this world knots tight, Venn Gallery  
Paradise Falls, Venn Gallery

2008

Lost at the John Curtin Gallery

2006

Broken Ground, Margaret Moore Contemporary Art

2004

Disaster Narratives, Perth Institute of Contemporary Arts for Perth International Arts Festival

## Art Fairs

2020

Solastalgia, Zona Maco, Arusha Gallery, Mexico

## Museums and Biennales

17th Biennale of Sydney

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

## Residences and Collects

2017

National Centre for Contemporary Art, developed film works shown at State Museum of Peter and Paul Fortress, St. Petersburg

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

2016

Acentered: Reterritorised Network of European and Chinese Moving Image, Art Basel Hong Kong, curated by Videotape

2014

PhD explores Contemporary Art and colonial histories and is currently being developed into a book titled Islands of Empire: Contemporary Art and Unforgetting, published by

Palgrave Macmillan

2002-Present

Residencies in London, Tokyo, Basel, Berlin, Sydney, Beijing, and Hong Kong

Board of the Perth Institute of Contemporary Arts, Sydney

National Association for the Visual Arts, Sydney

King's College, London, lectures on the Masters Program in Department for Culture, Media and Creative Industries

Lectures at The Ruskin, Oxford University

Work held in private collections around the world including:

Cristoph Merian Collection, Basel

Soho House Collection

Art Gallery of Western Australia

Wesfarmers Arts Collection

KPMG

Murdoch University, Australia

University of Western Australia and Curtin University, Australia

## **Publications**

The Past is Singing in our Teeth, online catalogue with images and contributions from Richard Martin, David Elliott, Cat Hope and Kate McMillan

The Moment of Disappearance, catalogue raisonne, foreword by Jeff Khan, essays by David Elliott, Bec Dean,

Islands of Incarceration, 2010, essay by Melissa Ratliff

Lost, 2008, essay by Geraldine Barlow

Broken Ground, 2005, essay by Bec Dean

Disaster Narratives, 2004, essay by Dr Ian McLean