

Mikala Dwyer

Preface

paula savage
director, city gallery wellington

In an age when art is increasingly concerned with new media, Mikala Dwyer brings to contemporary sculpture a rare playfulness and joy in the potentiality of some very fundamental materials. Her work reaffirms the sensual relationship we have with the things around us. She also manifests a Dadaist inventiveness and humour, like that of her compatriot Ken Bolton in whose poetry the 'imageless ultimate' approaches 'like a giant fridge over the sea but / blurry round the edges & as tho it is composed / of / Vick's VapoRub...'. In Dwyer's work, the products and detritus of modern living find themselves in new and often fantastical configurations.

Not only do these works articulate an attachment to the everyday but also to the ineffable concepts and ideas that everyday life gives rise to. Indulging in some good-tempered mischief along the way, they call to mind Bolton's poem with the very Dwyer-friendly title, 'Blazing Shoes', in which 'polymorphic' means 'shaped like a parrot', and the artist is perceived as:

'cool',
because of my sunglasses

cheap
from the opportunity shop, like 'cheep'

from parrots
Parrots Frantz

In a similar fashion, Dwyer not only deconstructs herself but also the language that describes or defines herself. The cultural scrutiny inherent in these works is matched by an elusive and playful self-scrutiny.

This exhibition is the latest in an ongoing series of artist's projects at City Gallery Wellington. The aim of this series is to provide an opportunity for younger established artists to create new site-specific work they would be unable to produce outside the gallery context. City Gallery has long recognised the vitality of contemporary art practice in Australia alongside

our own, initiating projects by artists such as Susan Norrie (1994) and John Nixon (1997). These artist's projects, and accompanying publications, are evidence of the increasingly close and fruitful interaction between Australian and New Zealand contemporary art culture.

No stranger to these shores as both a practitioner and curator, Mikala Dwyer has exhibited with local Wellington dealer Hamish McKay since 1996; she has appeared in a number of high profile touring group shows in New Zealand and in 1996 was an artist-in-residence at the Dunedin Public Art Gallery. Dwyer's work has been supported by notable New Zealand art collectors and appeared last year at City Gallery Wellington in both *Good Works: The Jim and Mary Barr Collection* and *Home and Away: Recent Acquisitions from the Chartwell Collection*.

Our warm thanks go to Mikala for the energy, thought and enthusiasm she has put into this site-specific project for City Gallery Wellington. The outcome of many months research and deliberation in her Sydney studio, Mikala's exhibition has been constructed over four weeks' residence in Wellington. It has been a great pleasure for the entire team at City Gallery to work with her during this period. We acknowledge with gratitude the support of our colleagues at the School of Fine Arts, Design and Music at Massey University, who have provided a studio for Mikala to create this new work. We welcome the collaboration of writers Amanda Rowell and Martin Poppelwell, who have made significant contributions to the understanding and appreciation of Mikala's work in their very engaging catalogue essays. We also gratefully acknowledge the support of Silverscreen Productions and oktobor, Corporate Benefactors of the City Gallery Wellington Foundation, without whose generous assistance the exhibition and its accompanying publication would not have been possible.

Mikala Dwyer

amanda rowell

Human beings are defined as a species by certain unique characteristics: they walk upright, perpendicular to the surface of the earth; they make tools to shape their environment including the building of shelter and the domestication of plants and animals; they use language to communicate with other members of their species; and they make art. The development in early childhood of each individual, when it learns to walk after crawling and to speak its mother's tongue, re-enacts the evolutionary lessons of our distant hominid ancestors as they invented new skills that would in time be defining for human beings as a whole. In a striking way, Mikala Dwyer has in recent years been creating an abstract iconography that seems to represent such special evolutionary moments. She has distilled her earliest and most basic consciousness-structuring memories from childhood but also, concomitantly, memories that are primal in the stricter sense and which we all share from our very distant, pre-historic past. Both types of primal memory constitute a base or primitive order, a sort of substrate, of lived experience. Dwyer communicates this order to us through her own emphatic proto-language, a playful and rudimentary symbolic system. This language makes primary symbolic divisions within the big chaotic world, separating it into smaller conceptual parts. It communicates elemental laws which seem at first to be laws of physics but which Dwyer demonstrates are implicated in the more contingent, non-scientific and personal imperatives of the shifting ethical world.

A work from 1995 called *Hollow-ware and a few solids* illustrates the simplicity of Dwyer's method and shows how her objects are coincidentally both literal and symbolic. In it, she arranged a sequence of roughly modeled clay numerical characters, sitting on inverted plastic containers, around the perimeter of a gallery. They were mostly '1's and '2's that alternated like a walking rhythm. A simple binary opposition. Occasionally a different character appeared, out of place, or a cat or a dollar sign was inserted that interrupted the momentum of the otherwise repetitive and alternating numerical sequence. This one-two-one-two rhythm is like a toddler's first steps, a progression that is faltering but full of determination. The transition from crawling to standing/walking is an early rite of passage that is performed in front of the parents who encourage and reward the

child's attempts to become upright. The special significance of this moment relates to our division of the world into horizontal and vertical planes and downward and upward movement. These physical phenomena in turn are imported into our habitual use of language where they are marked with familiar, value-laden associations: the horizontal belongs to sleep, death, slothfulness and the mundane; downward movement is associated with all things slumping, hopeless, humiliated or in decline. In contrast, the vertical indicates upright, reliability, alertness and excellence; upward movement is hope, exaltation, sublimation and aspiration to the heavenly domain. All these things are meaningfully present when the child is congratulated on its first imperfect steps.

That same exhibition included a web of pink neoprene firmly stretched over a plinth. It was weighted down hard to the floor with sandbags inside brightly-coloured stockings. Counteracting the downward pull of this piece, across the gallery space, was another work utilising stockings. Here, Dwyer had two bottles of water anchoring the feet of a pair of white nylons that stretched to the gallery ceiling above. The effect of this transparent whiteness stretching vertically upward was like two columns of transcendental light. With these two objects, Dwyer contrasted the earthboundness of the neoprene piece, with its 'secular' connotations, with something appropriate to the metaphysical architecture of a church spire. Dwyer's tentative clay numerical steps, in the context of these opposing earthward and heavenward movements, also, then, emphasised both the efforts and the rewards of becoming upright. She illustrates the marvel of how, in spite of the constant downward pull of our geological base, human beings as a species—and each successive individual—have learnt, defiantly, to stand vertical. In a profound way, our biological constitution bears the evolutionary traces of the earth's gravity which we now take so much for granted. For, ultimately, gravity structures not just our linguistically-instituted system of values, by determining which way's up and which way's down, but also the very shape of our skeletal frame. With this knowledge, it is easy to imagine that the upright posture that defines us as a species is in fact our finite, earthbound bodies making a simple and hopeful gesture toward something infinite above.

One year later, in *Recent Old Work*, Dwyer suspended a large wooden platform from the ceiling of the original Sarah Cottier Gallery in Newtown, Sydney. She covered it with a piece of carpet and cut a hole through it. The platform was counter-weighted with large conical sandbags and it hovered about a metre above the floor, tilted, somewhat pathetically, at an angle. The gallery ceiling at that time featured a large circular skylight. By cutting a hole in her platform, Dwyer created an analogy between her object and the ceiling above the viewer. She further complicated this reference by covering the platform with carpet, thus making this 'ceiling' also a floor. Floating between the two, Dwyer's platform conflated the two vertical architectural limits of the gallery space into one indivisible but skewed plane. In one aspect, it could be experienced as a surface above the head, whereas in its other, it was a surface beneath the feet—but never perfectly resolving into either. The hole cut into the platform was also a kind of man-hole granting literal-symbolic passage through the object itself, allowing the viewer to conceptually alter their position relative to the object in its two different vertical aspects. It was both ceiling and floor, sky and earth, erasing, in an uncertain way, that first symbolic division that signals and structures cosmological beginnings.

An analysis of gallery architecture is extrapolated to the larger, natural, non-architectural world in a work called *un* from 1999. *un* consists of two miniature inverted 'habitats' shaped from green and red modelling clay. Cartoon-like tree forms are set around a small lake made from reflective glass. An outdoor chair and table setting, a little cave on stilts and a few other mounds and hollows create a snug home and refuge within the world. The green world sits upon the shelf—above it—while beneath the shelf—but also 'upon' it—is a near-identical inversion now made in red. The red world is upside-down, an antipodes to the green one sitting upright. What's 'up' in the green world is 'down' in the red, inverting the truth-value of any single moral scheme that might be prescribed relative to either world's vertical axis. This same predicament of simultaneous contradiction is graphically illustrated in *un*'s own title where the first letter 'u' is succeeded by its inversion, 'n'.

In another work from 1999 called *Closing Eyes*, Dwyer selected five everyday objects that together formed a basic kit for living, the wherewithal for a homely, suburban subsistence: a woollen blanket, a television, an indoor plant, some water and a toothbrush. These five objects rested on five wooden rocker bases like infants in cradles being safely lulled to sleep. But at the same time the rockers emphasised the basic instability of the support, indicating the paradoxical-homonymic difference between the word 'rock' in its nominal form, signifying solidity, reliability, and its verbal or adjectival forms which signify instability, disruption. Each object was in danger as it rested dependently upon its rocking base which tilted back and forth, oscillating between the vertical and horizontal planes. This vertiginous game of seesaw exemplifies how for Dwyer the plinth, as symbolic foundation, is an unstable monument to gravity.

The present-day antipodean islands known as 'Australia' and 'New Zealand' originally formed part of the one giant landmass which fragmented during the Late Cretaceous period. Today, New Zealand is located at the boundary of two tectonic plates, the ever-occurring movement of which changes geological formations, causing earthquakes, creating new mountain ranges and generally altering the appearance of the seemingly permanent structures of the earth's topography. Meditating upon such deep geological phenomena relativises momentarily our ordinarily human-centred perception of the earth's unchanging stability and suggests a reality that is potentially quite threatening, whose perturbations could easily put us earth dwelling creatures at risk. In the meantime, we continue habitually and erroneously to regard the earth's crust as an unshakeable and unchanging foundation.

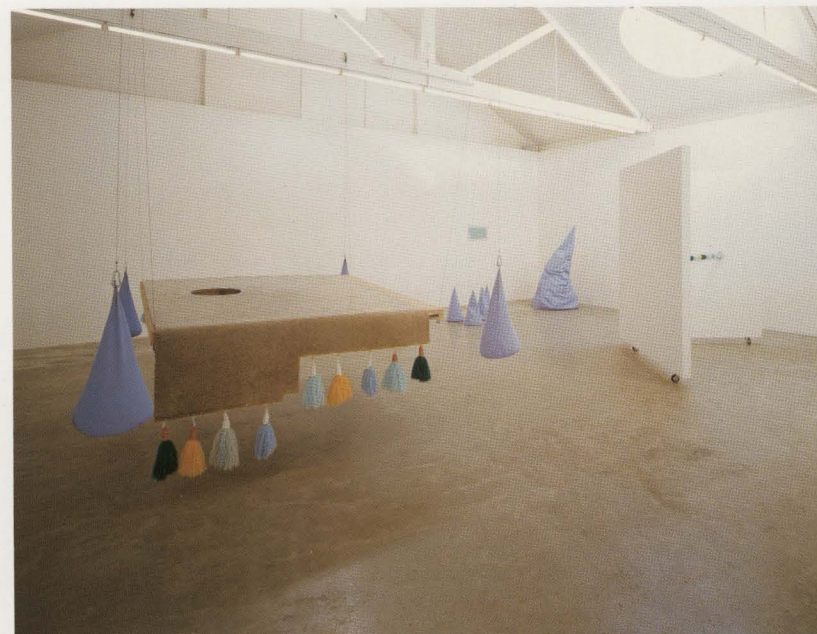
In her site-specific installation for City Gallery Wellington, made sometime after this text was written, Dwyer has created a curious landscape of islands and caves on an unprecedentedly ambitious scale. An island is a self-contained system, like an individual separated in space and time from other similar beings. Unlike an island, which is defined by its isolation, a cave has no identifiable limit. Caves are part of the earth, intimately and inextricably attached. But Dwyer separates caves from earth—as though it

were possible—and raises them up high on posts above the ground. These incongruous cave-towers are like strange decapitations, severed from the rest of their terrestrial bodies. Their elevation on posts makes us aware of their heaviness because they are now subject to the downward gravitational pull which is not apparent when they are incorporated into the earth's own mass. Gravitation is caused by the separation of bodies which are compelled, magnetically, to come together. We empathise with the alienation and dislocation of the cave-towers. We feel the downward pull to which they are subject and experience vertiginous sensations on their behalf, finding ourselves simultaneously located both high and low.

Other caves exist on posts beneath the islands. These ones are inversions of the ones up high. As in the work *un*, this is an antipodes, an underworld. In a different way to the cave-towers, these upside-down caves suffer embarrassment from being wrongly oriented on the prevailing vertical axis. Embarrassment appears frequently in Dwyer's work. It is the physical manifestation of pathos. It is the involuntary and uncontainable outward sign of failure worn by the aspiring individual. Embarrassment is the sudden awareness of one's own limitations and the inability to summon the effort necessary to overcome them. It is when hopefulness turns to real or imagined hopelessness. Dwyer embarrasses her objects to communicate directly between them and the viewer, to erase impassive distance. It is her primitive language. We have seen it in the faltering instability of the toddler's steps and when things we expect should be perfectly level turn out skewed. It is upside-downness, sagging, unsteadiness and imperfection. These phenomena, it would seem, all relate to gravity's influence which brings each aspiring object—like Icarus—back to earth. In the meantime, beneath Dwyer's islands, young seedlings made from modelling clay aspire up toward the gallery sky, hopefully, hopelessly.

Sydney, December 2001

Amanda Rowell studied Art History and Theory at the University of Sydney. She is currently gallery manager at Roslyn Oxley9 Gallery, Sydney.





page 9, top: *Recent Old Work*, 1996, installation view, Sarah Cottier Gallery, Sydney,
collection of Peter Fay

page 9, bottom: *Closing Eyes*, 1999, installation view, Sarah Cottier Gallery, Sydney

page 10: *3 Day Fifi*, 2001, collaboration with Anna Peters, installation view, Artspace, Sydney

page 11: *I.O.U.*, 2001

following pages: *Mikala Dwyer*, 2002, installation view, City Gallery Wellington















Das Up 2001

martin poppelwell

It must include nonsense, fact, sordidity: but made transparent.

Virginia Woolf, *The Diary of Virginia Woolf*

Every morning the *Scenopoeetes dentirostris*¹, a bird of the Australian rainforest, cuts leaves, makes them fall to the ground, and turns them over till the paler internal side contrasts with the earth. In this way it constructs a stage for itself, like a ready-made; and directly above on the creeper or a branch, while fluffing out the feathers beneath its beak, it sings a complex song made up of its own notes and those of other birds that it imitates: it is a complete artist.²

Unearthing this information about the Australian bower bird came with some relief when thinking about Mikala Dwyer's recent work. I'd been looking at other stuff: my current interest in the writing of J.D. Salinger, the archetypal American author, typically wasn't in keeping with the psyche of an Australian artist. Much of my sense and understanding of Australia comes from a passion for its visual arts and vast, imposing and somewhat eerie landscape. Abundant with otherness, Australia is conjured up through images in the work of artists such as Sidney Nolan, Fred Williams, Ian Fairweather, Emily Kame Kngwarreye, Brett Whitely and Rosalie Gascoigne, to name a few among many. We are fortunate in New Zealand to have such comrades as neighbours, who also provide such a compelling geographical counterpoint. The diversity of Australia's terrain, society and culture frequently heightens our own sense of place, and our similarities and differences.

Dwyer's frequent artistic exchanges with New Zealand are damn fruitful, no slip of the pen here. Her work is sculptural, but it is also about the idea of sculpture. The artist invites and cajoles us into discovering to what extent her material can catch our consciousness. It is as if the artist is asking these very questions of the material to see if an effect or reaction occurs. Does Dwyer assume that knowledge is something you know or hold onto? Knowledge is what she unearths and finds through a process of material inquiry. Or in other words, through doing. Her sculpture expresses, directly or indirectly, the sense or emotion in this process of discovery, uncertainty and existence.

T.S. Eliot wrote that the only form of expressing emotion in art is by 'finding an objective correlative; in other words a set of objects, a situation, a chain of events which shall be the formula of that particular emotion.' By the experience of these given facts, Eliot concludes, 'the emotion is immediately evoked.'³ I suggest here that Dwyer's process is on familiar terrain to that which Eliot describes. This being the artist's willingness to identify and find an 'objective correlative' to an emotion, and to then set about materialising it in fact.

facts

Plants will not grow on poorly-drained soils unless they are especially adapted to such positions, for example, swamp plants. Most of the trees, shrubs, flowers and vegetables we like to grow in our gardens require a well drained soil with good structure, a good supply of available water and a reasonable supply of nutrients. In general, clay soils are poorly drained and poorly aerated, so that the first operation when dealing with these soils is to improve drainage.⁴

I was first introduced to the artist at the opening of the exhibition, *lo-tones*, with Ronnie van Hout at Hamish McKay Gallery, August 2001. Prior to this encounter, my knowledge and experience of Dwyer's work was, to mince words, patchy. In a room laced with her sculpture, I felt much the latecomer. The work prompted in me the recognition of past thoughts and emotions, preserved and clarified in the artist's materials. It triggered the desire to smoke, not normally a habit I'm partial to. The artist not only obliged me with cigarettes but also had available plastic, acrylic, glue, wood, theatre paint, Das, wire, fibreglass, resin, paper, galvanised steel, acrylic stud adhesive, vinyl, Dacron, fabric, aluminium and organza. I took them all.

At the entrance to the first room in the gallery, one was met with a group of nine vinyl tubes laid in parallel series on the floor. Running from one wall into the middle of the room and occupying much of the floor space, they emphasised the ground as a vital surface. These long undulating vinyl tubes

differed in length and resembled softly dented organ pipes. The tubes were punctuated with circular holes, through which were released shoots, small heads and plants. A vertical dowel held a token paper leaf, Das accretions of matter were sculpted into tall ascending spindly lines (the artist calls these particular pieces 'Ups.')

Further gaps exposed Dacron filling, the 'foam' inflating the pipes and unleashing ghostly mauled sticks.⁵ The pipes were sealed at both ends with circular wooden discs, around which the vinyl had been stretched and tacked.

Hollow Garden clarifies how Dwyer favours constructing forms which articulate both a sense of extension and containment, key sculptural issues. There is a consuming dedication to activity, and a refusal to take for granted accepted assumptions about the purpose and possibility of that activity. *Hollow Garden* not only sets out to clarify a sense of terrain and landscape, but also links and composes materials in a way that extends them beyond a sculptural plane.

Another tension Dwyer continues through the work is the way in which the garden, in its constant state of organic growth, is emptied or drained of its potential bounty before it can be reviewed as a site of activity. Once drained and exposed, the garden's potential is then reactivated. It is once more capable of emitting sensation, an auratic site, pumping life to and from matter.

Broken Thought, bearing a strong resemblance to the Das 'Ups' in *Hollow Garden*, sat in the adjacent room on a white plinth. Its base now visible, in *Broken Thought* the white Das ascended to a loop from which a chain, also made in Das, hung. Below the chain a second smaller 'Up' held a few remaining links, the rest having fallen to the ground, broken in pieces. Sculpture, reduced to its bare essentials, looks like this.

There are essentially two fundamental possibilities in sculpture: to strip away matter, excavating until nothing remains, or, to accumulate matter, additively, until one arrives at a limit of fullness. Dwyer's process appears to pursue both

paths. With the evidence of its making somehow crystallised in matter, her objects have the most basic aspirations: to stand up, to breathe, to lie down, to sit, to hang, to begin, and to end. It is perhaps on this basis that the work evokes such a visceral response.

I connect Dwyer's work with the work of Swiss artist Alberto Giacometti (1901-1966) who, along with other sculptors like Lucio Fontana, Hans Arp, Barbara Hepworth and Henry Moore in the early 1930s, was exploring how to connect and register emotion with organic or abstract form. Abstraction in sculpture was having great difficulty in divorcing itself from figuration and there was some debate as to whether it ever would. Whereas the surfaces of Arp, Hepworth, and Moore seem polished and more conclusive in their relation to organic form, Giacometti strove to always achieve an element of 'likeness.' This 'likeness' was not primarily about the form of the object relating to another form, but about the object's relationship to space. His coarsely-modelled portraits, spindly pencil-like figures, and models for environments treat the space surrounding the forms as a key site in sculpture.⁶

Broken Thought and *Hollow Garden* have a piercing echo in works by Giacometti such as 1948's *Standing Woman* and 1932's *Project for a Passageway*. Only ever realised as a plaster model, *Project for a Passageway* reminded the artist's brother of the houses Alberto constructed in snow as a child. Yet it suggests the artist is asking some basic questions of sculpture: for example, can sculpture be intended at a scale to be entered? How does the horizontality of an object without a base affect its potential viability? To what extent will composition affect the material sensation?

Dwyer's *Broken Thought* and the 'Ups', provide keys to her process. Loosely-executed Das formations reduce the spindly filament-like figures of Giacometti's *Standing Woman* to white lines composed standing in a room. Detail is eliminated in order to reassess the validity and potentiality of a vertical line in space. Like the work of the Swiss artist, Dwyer asks that her 'Figures' not only stand up, but stand up on their own. In doing so the space

surrounding the 'Ups' is enlivened as a human terrain. This is the purpose and necessity of Mikala Dwyer's sculpture.

after the facts

In writing this piece I have wished to focus on aspects of Dwyer's practise specific to the work in the 2001 exhibition at Hamish McKay Gallery. In doing so I have surely made the 'odd' generalisation. While it was William Blake who wrote 'to generalise is to be an idiot', I've often thought of generalisations as pathways to understanding the world around us. I'll go on to say that Mikala Dwyer's sculpture provides a tangible generalisation of our cultural terrain. For in opening up this terrain, like the bower bird she imitates, Dwyer prepares and extends the ground upon which we find ourselves. As an unpublished poet once said, 'all we do our whole lives is go from one little piece of Holy Ground to the next.'⁷

Napier, 2001

Martin Poppelwell is a practising artist who lives on the East Coast of the North Island watching the sea.

- 1 The tooth-billed bower bird.
- 2 See: Alan John Marshall, *Bower Birds*, Oxford: Clarendon Press, 1954; and E.T. Gilliard, *Birds of Paradise and Bower Birds*, London: Weidenfeld, 1969.
- 3 T.S. Eliot, 'Hamlet and his Problems' in *The Sacred Wood: Essays on Poetry and Criticism*, London: Faber & Faber, 1997.
- 4 Jim Say, *Gardening in Difficult Soils*, Auckland: Reed, 1999, p.25.
- 5 The tools which painters use to steady their hands.
- 6 David Sylvester, *Looking at Giacometti*, London: Pimlico 1994, pp.83-111.
- 7 J.D. Salinger, *Seymour: An Introduction*, London: Penguin Books, 1987, p.134.

Biography

Mikala Dwyer was born in Sydney, Australia in 1959 and studied sculpture and sound art at Sydney College of the Arts as part of her Bachelor of Arts (visual arts) from 1981 to 1983. In 1984 she travelled to London, where she lived for almost three years, undertaking study at Middlesex Polytechnic from 1985 to 1986. In 2000 she completed a Master of Fine Arts at the College of Fine Art, University of New South Wales.

Twice a recipient of an Australia Council development grant, Dwyer has also been artist-in-residence at 200 Gertrude Street, Melbourne (1990-91), Queensland University of Technology, Brisbane (1995), Dunedin Public Art Gallery, New Zealand (1995), Tasmanian School of Art, Hobart (1998), and Chapter Arts Centre, Cardiff (2000).

Dwyer has worked at two artist-run spaces: as co-director of First Draft in 1988-89, and director of BLACK gallery in 1992-93. She has curated three exhibitions of work by her contemporaries: *Road to Love* at Sarah Cottier Gallery (1996), *Soft Panic* at 200 Gertrude St (2000) and Hamish McKay Gallery (2001). Since 1992 Dwyer has regularly lectured at art schools in Sydney, Canberra and Hobart. She currently lives in Sydney.

solo exhibitions

- 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 Plant, Sweetpotatosexpet Antenna, Hanging Eyes, I. O. U. (a title), My Home is Your Home, Floating Old Man, Selfshelf, Chapter Gallery, Cardiff, Wales
iffytown, Hamish McKay Gallery, Wellington
- 1999 *uniform*, Sarah Cottier Gallery, Sydney
- 1998 *I.O.U.*, C.B.D. Gallery, Sydney
Addons (Clothing Plan) (Closing Plan), Hamish McKay Gallery, Wellington
- 1996 *Recent Old Work*, Sarah Cottier Gallery, Sydney
New Work, Hamish McKay Gallery, Wellington
Tubeweight, C.B.D. Gallery, Sydney
Mikala Dwyer, Sarah Cottier Gallery, Art 27, '96, Basel, Switzerland
- 1995 *Hollow-ware and a few solids*, Sarah Cottier Gallery, Sydney; Australian Centre of Contemporary Art, Melbourne
Sad Songs, Artspace, Sydney
Voodoo Lambchop, Teststrip, Auckland
Vincent (Aries), Dunedin Public Art Gallery, Dunedin
- 1994 *woops*, Sarah Cottier Gallery, Sydney
Jean's OK, Room 32, Regent's Court Hotel, Sydney
C.B.D. Gallery, Sydney (collaboration with Gail Hastings)
- 1993 *Henle's Loop*, Institute of Modern Art, Brisbane
- 1992 BLACK, Sydney
- 1991 First Draft West, Sydney
200 Gertrude Street, Melbourne
- 1990 First Draft West, Sydney
Wall to wall: ceiling to floor, 200 Gertrude Street, Melbourne
- 1989 Window Gallery, Sydney
Ringing, First Draft, Sydney
- 1988 338 Gallery, Sydney
Boof, K.S.K. Gallery, Sydney
- 1987 First Draft, Sydney
- 1986 *Becalmed*, City Artists Gallery, London, United Kingdom
- 1985 *Poor Bare Forked Animal*, Chelsea School of Art, London, United Kingdom; Avago, Sydney (with Mary Rose Sinn)
- 1983 *Drumheart*, performance, ANZART, Old Mail Exchange, Hobart
Noughts and Crosses, ANZART, Hobart
- 1982 *In the Manger*, Chapel of Love, Sydney

group exhibitions

- 2001 *Artful Park*, Centennial Park, Sydney
Good Work: The Jim Barr and Mary Barr Collection, Dunedin Public Art Gallery; City Gallery, Wellington
Unnecessary Intervention, Artspace, Sydney
Objection, The Physics Room, Christchurch
- 2000 *Monochromes*, University Art Museum, University of Queensland, Brisbane
Sarah Cottier Gallery, ARCO art fair, Madrid, Spain
Sarah Cottier Gallery, Art 31, '00, Basel, Switzerland
plastika, Govett-Brewster Art Gallery, New Plymouth
Bonheurs des Antipodes, Musée de Picardie, Amiens, France
- 1999 *Contempora5*, The Ian Potter Museum of Art, Melbourne
avant-gardism for children, University of Queensland, Brisbane; Monash University Gallery, Melbourne
Brainland—The Believers: Mikala Dwyer, Maria Cruz, Anne Ooms, Art Gallery of New South Wales, Sydney
Sarah Cottier Gallery, Art 30, '99, Basel, Switzerland
The Organic and the Artificial: reinventing modernist design, Plimsoll Gallery, Centre for the Arts, Hobart, touring exhibition
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; Canberra School of Arts Gallery, Govett-Brewster Art Gallery, New Plymouth; Dunedin Public Art Gallery, Dunedin; Auckland City Art Gallery, Auckland
Verve: An exhibition of visual poetry and poetic visuals, S.H. Ervin Gallery, Sydney
beauty 2000, Institute of Modern Art, Brisbane
Sarah Cottier Gallery, Art 29, '98, Basel, Switzerland
- 1997 *The Believers: Mikala Dwyer, Maria Cruz, Anne Ooms*, CBD Gallery, Sydney; Artspace, Auckland
Objects and Ideas: revisiting minimalism, Museum of Contemporary Art, Sydney

- Sarah Cottier Gallery, Art 28, '97, Basel, Switzerland
- 1996 *Nostalgic*, Monash University Gallery, Melbourne
Aerphost: an exhibition of contemporary Australian art, The Debtor's Prison, Dublin, Ireland
Raindrops on Roses, Sarah Cottier Gallery, Sydney
The Chartwell Collection: a selection, Auckland City Art Gallery, Auckland
- 1995 *OrientATION*, 4th International Istanbul Biennale, Istanbul, Turkey
A Night at the Show, Field, Zurich, Switzerland
De Huid van der Witte Dame (The White Lady's Skin), Eindhoven, The Netherlands
Monash University Art Prize, Monash University Gallery, Melbourne
Sarah Cottier Gallery, San Francisco Art Fair '95, USA
please nota bene the other rules on the following page, David Pestorius Gallery, Brisbane
Octette, Eva Breuer Gallery, Sydney
Sarah Cottier Gallery, Art 26, '95, Basel, Switzerland
- 1994 *Paperwork*, Sarah Cottier Gallery, Sydney
True Stories, Artspace, Sydney
The Aberrant Object: Women, Dada and Surrealism, Heide Museum of Modern Art, Melbourne
Aussemblage! Everyday Objects Transformed, Auckland City Art Gallery, Auckland
White, Sarah Cottier Gallery, Sydney
Familiarity? Re-examining Australian Suburbia, Plimsoll Gallery, Hobart
- 1993 *Family Portrait*, Software project series, Selenium, Sydney (with Stephanie Dwyer)
Australian Perspecta 1993, Art Gallery of New South Wales, Sydney
Purl, *The Fifth Melbourne Sculpture Triennial*, Eades Place Children's Centre, 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, Sydney
Monster Field, Ivan Dougherty Gallery, Sydney
Shirthead, Mori Annexe, Sydney
- 1992 *Primavera: The Belinda Jackson exhibition of young artists*, Museum of Contemporary Art, Sydney
- Wish Hard*, 9th Biennale of Sydney, Wollongong City Gallery, Wollongong
- 1991 *Collaborative installation with Maria Cruz*, First Draft, Sydney

- Disonnance: Frames of Reference*, Pier 4/5, Sydney
Discrete Entity, Canberra School of Art Gallery, Canberra
Microcosm, Gary Anderson Gallery, Sydney
Group Show, 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
Fresh Art, S.H. Ervin Gallery, Sydney
- 1988 *Eevy, Ivy, Over*, First Draft, Sydney (with Belinda Holland)
- 1987 *In the Shadow of Amnesia*, 338 Gallery, Sydney
- 1986 *Certain Versions*, City Artist Gallery, London, United Kingdom
- 1983 *ANZART (performance in Hardened Arteries)*, Old Mail Exchange, Hobart
- 1982 *APMIRA Land Rights Exhibition*, Paddington Town Hall, Sydney

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- Broker, David, catalogue essay, *Beauty 2000*, Institute of Modern Art, Brisbane, 1998
- Butler, Rex, 'Radical revisionism', *Eyeline*, no. 33, 1997
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Museum of Contemporary Art, Sydney

Waikato Museum of Art and History, Hamilton

Monash University Gallery, Melbourne

Published on the occasion of:

Mikala Dwyer

An Australian Artist's Project

Commissioned by City Gallery Wellington

at City Gallery Wellington from 23 February—19 May 2002

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www.city-gallery.org.nz

First published March 2002

ISBN 0-9582290-2-3

Installation photography: Michael Roth

Other photography: Ashley Barber and Mikala Dwyer

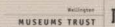
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Mikala Dwyer is presented by Silverscreen Productions Ltd and oktober.

City Gallery Wellington is managed by the Wellington Museums Trust with major funding support from the Wellington City Council.



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Mikala Dwyer is represented by Hamish McKay Gallery, Wellington and Sarah Cottier Gallery, Sydney. Images on pages 12–23 appear courtesy of Hamish McKay Gallery, Wellington. Images on pages 9–11 appear courtesy of Sarah Cottier Gallery, Sydney, and image on page 9 (top) appears courtesy of Peter Fay.

City Gallery Wellington and the artist would like to thank the following organisations and individuals for their generous assistance with the project:

Ashley Barber, The Bartlett Family, David Corben, Nicholas Chambers, Robert Cherry, Sarah Cottier, David Cross, Olive Corben Dwyer, Peter Fay, D.J. Houso, Maddie Leach, Hamish McKay, Massey University School of Design, Fine Arts and Music, Stuart Mitchell, Simon Morris, Martin Poppelwell, Amanda Rowell, Luke Savage, Sydney College of the Arts, Carrie Young.

City Gallery Wellington Director:

Paula Savage

Publication Editor:

Lara Strongman

Publication Design:

Eyework Design and Production Ltd

Organisation and Installation:

Mark Amery, Megan Bull, Tania Connelly, Tommy Honey, Anne Irving, Amy MacKinnon, Justine McLisky, Tracey Monastra, Greg O'Brien, Marion Parker, Phillip Robertson, Neil Semple, Amber Wilkie, Rebecca Wilson.

