

MICHAEL NEEDHAM – Artist Curriculum Vitae

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EDUCATION

2005-2010 Doctorate - Philosophy (Fine Art) Australian Catholic University (ACU), Fitzroy, VIC

2002 Bachelor of Fine Art (Painting)(Hons), Monash University, Caulfield, VIC

1998-2001 Bachelor of Fine Art (Painting), Monash University, Caulfield, VIC

SOLO PROJECTS/EXHIBITIONS

2022 *Melancanny* (forthcoming), Stockroom, Kyneton

2017 *Inter-Stelae*, Hepburn Shire Public Commission, Trentham

In Defense of Optimism, Stockroom, Kyneton

2016 *Landscape with Grave: Inherited Loss and Representation*, Mildura Arts Centre

2015 *This Side of Uncertainty*, Stockroom, Kyneton

2014 *In Remembrance*, Daine Singer, Melbourne

2013 *Journey of Articulation (Subsection)*, Gear Box Gallery, Motorworks, Melbourne

2012 *Between the Object and the Shadow*, Daine Singer, Melbourne

Long Shadowed Land, La Trobe University Visual Art Centre, Bendigo

2011 *"The intolerable other that I crave to destroy so as to better possess it alive"*, Daine Singer, Melbourne

Curious Duality, Stockroom, Kyneton

2010 *Contours of the Self*, Light Projects, Melbourne;

Incarnate, J-studios, Melbourne

2008 *Kiss-X*, Kings ARI, Melbourne

2007 *Uncontained (Part 1 & 2)*, Conical Inc. & Bus, Melbourne

2006 *Hallowed Object*, St. Patrick's Cathedral, Melbourne

2005 *Vestiges*, Yarra Sculpture Gallery, Melbourne

2004 *Moments of Being*, Kings ARI, Melbourne

SELECT GROUP/CURATED EXHIBITIONS

2022 *One foot on the ground, one foot on the water* (touring), Bunjil Place, Narre Warren

2021 *Every Artist Ever*, Stockroom

2020 *One foot on the ground, one foot in the water*, LAI, Bendigo; Sculpture Co. launch, South Melbourne

2019 *Animal Nation*, Stockroom, Kyneton; *Feast*, Stockroom, Kyneton; *Montalto Sculpture Prize*, Montalto, Red Hill

2018 *Gothic Beauty*, Bendigo Art Gallery; *Conjurings* (with Paul Compton), The Lost Ones, Ballarat, Vic; *Pro Hart Outback*

Art Prize, Broken Hill Regional Art Gallery; *Lorne Sculpture Biennale*, 'Monumental' collaboration with Jason Waterhouse

2017 *NotFair*, Windsor, Melbourne; *Sounding Histories*, Mission to Seafarers, Melbourne; *Mixed Tape*, Stockroom, Kyneton

2016 *Belonging to the Night*, Stockroom, Kyneton; *Drawing to an End*, MARS Gallery, Melb; *Spring 1883*, with Daine Singer, The Hotel Windsor, Melbourne

2015 *Finitude*, Plimsoll Gallery, Tasmanian College of the Arts

2014 *The Blake Prize*, UNSW Galleries, Sydney; *Spring 1883*, The Hotel Windsor - Melbourne Art Fair; *Flower*, Yarra Sculpture Gallery, Melbourne

2013 *Substation Contemporary Art Prize*, The Substation, Melbourne; *Body Politic*, Phyllis Palmer Gallery, La Trobe University, Bendigo; *City of Hobart Art Prize*, Tasmanian Museum and Art Gallery, Hobart, Tasmania

2012 *I Have Lived*, The British School at Rome, Italy; *Visual Horizon*, AIRY Gallery, Yamanashi, Japan, & The Library ArtSpace, Melbourne; *A Regional Art Perspective*, Backyard Gallery, Alfred Deakin Place, Ballarat; *Dark Matter_Dark Energy*, Stockroom, Kyneton

2011 *Decreation*, West Space, Melbourne; *Evidence of Absence*, Death Be Kind, Melbourne; *Hidden: Rookwood Sculpture Walk*, Rookwood Cemetery, Sydney

2010 *Monumental Effect*, Death Be Kind, Melbourne; *Sci-fi*, ACU National Gallery, Melbourne

2009 *Home Sweet Home*, ACU National Gallery; *Tips for Anxious Gardeners*, The Library ArtSpace, Melbourne; *Creative Imperatives*, Phyllis Palmer Gallery, La Trobe University, Bendigo

2008 *Carnivale*, ACU National Gallery, Melbourne; *Being Human*, The Library ArtSpace; *+1*, The Library ArtSpace, Melb

2007 *McClelland Sculpture Survey*, McClelland Gallery & Sculpture Park, Langwarrin, VIC; *Cabinet Extraordinaire*, ACU National Gallery, Melbourne

2006 *Interiors*, Brunswick Arts, Melbourne; *Private Lives*, ACU National Gallery, Melbourne; *Crisis, Catharsis & Contemplation*, St Patrick's Cathedral, Melbourne

2004 *Montalto Sculpture Prize*, Montalto Vineyard & Olive Grove, Redhill, VIC

PROFESSIONAL EXPERIENCE

2006-2022	Visual Arts Lecturer (Sessional - ongoing), Australian Catholic University (ACU), Fitzroy, VIC
2017-2022	Studio Technician (Part-time), ACU, Fitzroy, VIC
2013-2021	MA/PhD (Fine Arts) examiner, Monash, La Trobe and Deakin Universities
2013-15	Art Historian and Research Assistant (Casual), ACU Art Collection
2014, 2017	Drawing Guest Lecturer, Bendigo Art Gallery
2010-2012	Drawing Lecturer (Sessional), Monash University, Caulfield, VIC
2009	Visual Arts Lecturer (Sessional), La Trobe University, Bendigo
2004-2006	Studio/Gallery Technician (Casual), Faculty of Art and Design, Monash University, Caulfield, VIC

AWARDS & RESIDENCIES

2017	Trentham Public Art Project, Commission - Hepburn Shire Council, VIC; Arts Week Residency, Candlebark School, Romsey, VIC
2015	Australian Artist Grant – NAVA (with Anne Wilson, <i>Finitude</i> , Plimsoll Gallery, UTAS, Tasmania)
2013	Arts Victoria Project Development Grant
2012	Rome Studio Residency, Australia Council for the Arts Grant; La Trobe University Visual Arts Centre Artist in Residence, Bendigo
2011	Rookwood Necropolis Sculpture Award (Winner), Sydney; Stockroom Prize (Winner), Kyneton
2010	ACU Faculty of Arts and Sciences Award for Excellence in the PhD Thesis
2005-2008	Australian Postgraduate Award (Gov. Scholarship)
2005, 2007	ACU Faculty of Arts & Sciences Research Grant
2004	Montalto Sculpture Prize (Winner), Red Hill, VIC

ARTIST TALKS / CONFERENCE PAPERS

2019	Project Anywhere symposium (collaboration with Jason Waterhouse), Buxton Contemporary
2016	La-Trobe University Art Forum, Bendigo
2015	'Colonial Visions: Melancholy Landscapes for the Living and the Dead', Conference paper for <i>Landscape, Wilderness and the Wild</i> , Newcastle University, UK
2013	'Art and Body-Space: Mirrored Corporeality', Conference paper for <i>Time, Space and the Body</i> , Interdisciplinary.net, Sydney; Visiting Artist Talk, Melbourne Grammar, Melbourne
2012	Artist Talk, The British School at Rome, Italy; 'Long Shadowed land', Art and Tea, Bendigo Art Gallery
2011	'Melancholy Monument: the Legacy of Halicarnassus', Conference paper for <i>Materiality, Memory and Cultural Heritage</i> , Yeditepe University, Istanbul
2010	ArtForum – Visiting Artist, Monash University, Faculty of Art & Design, Caulfield, VIC

SELECT PUBLICATIONS / REVIEWS

Travis Curtin, *'Dying, a conversation worth living'*, in *One foot on the ground, one foot in the water*, catalogue essay, La Trobe Art Institute, 2020

Ian McLean, *'The anatomy of melancholia'*, catalogue essay, *Landscape with Grave*, Mildura Arts Centre, 2016

Domenico de Clario *'Melancholy of Loss'*, catalogue essay, *Landscape with Grave*, Mildura Arts Centre, 2016

Kent Wilson, *Between the Object and the Shadow*, exhibition essay, Daine Singer, August 2012;

Kent Wilson, *Michael Needham – Long Shadowed Land*, review, Das Platforms, July 2012;

Hannah Knight, *'Artist creates a haunting atmosphere'*, news, The Bendigo Advertiser, July 2012;

Dianne Dempsey, *'Show gets into spirit'*, news, The Bendigo Minor, June 2012;

Dan Rule, *'Michael Needham: The Intolerable Other...'* review, Life & Style, The Age, August 2011;

Elizabeth Presa, *'The Colour in Mourning'*, exhibition essay, Daine Singer, August 2011;

Justine Grace & Rachel Torbett, *'The Limits of Self' / 'Orpheus Looks Back'*, in *Contours of the Self*, exhibition catalogue October 2010;

Penny Modra, *Tips for Anxious Gardeners*, review, The Age, September 2009;

Stuart Davey, exhibition catalogue, *Being Human*, Searching for Oscar Publishing, 2008;

Edward Colless, *'Big not always best, after beating around the bush'*, review, The Australian, December 2007;

Ross Moore, *'Sink your teeth into McClelland'*, review, The Age, November 2007.

Robert Lindsay, exhibition catalogue, McClelland Sculpture Survey & Award 2007, November 2007;

Matt Moran, *'Let's Call it Vision Arts'*, feature article, The Age, October 2007;

Rosemary Crumlin, *'Openings in the Heart'*, in exhibition catalogue *Crisis, Catharsis & Contemplation*, April 2006; Alistair Urquhart, *'En Plein Air'*, Letter from Melbourne, February / March 2004;

Megan Backhouse, *'Perceptive artist takes top honours'*, The Age, February 2004