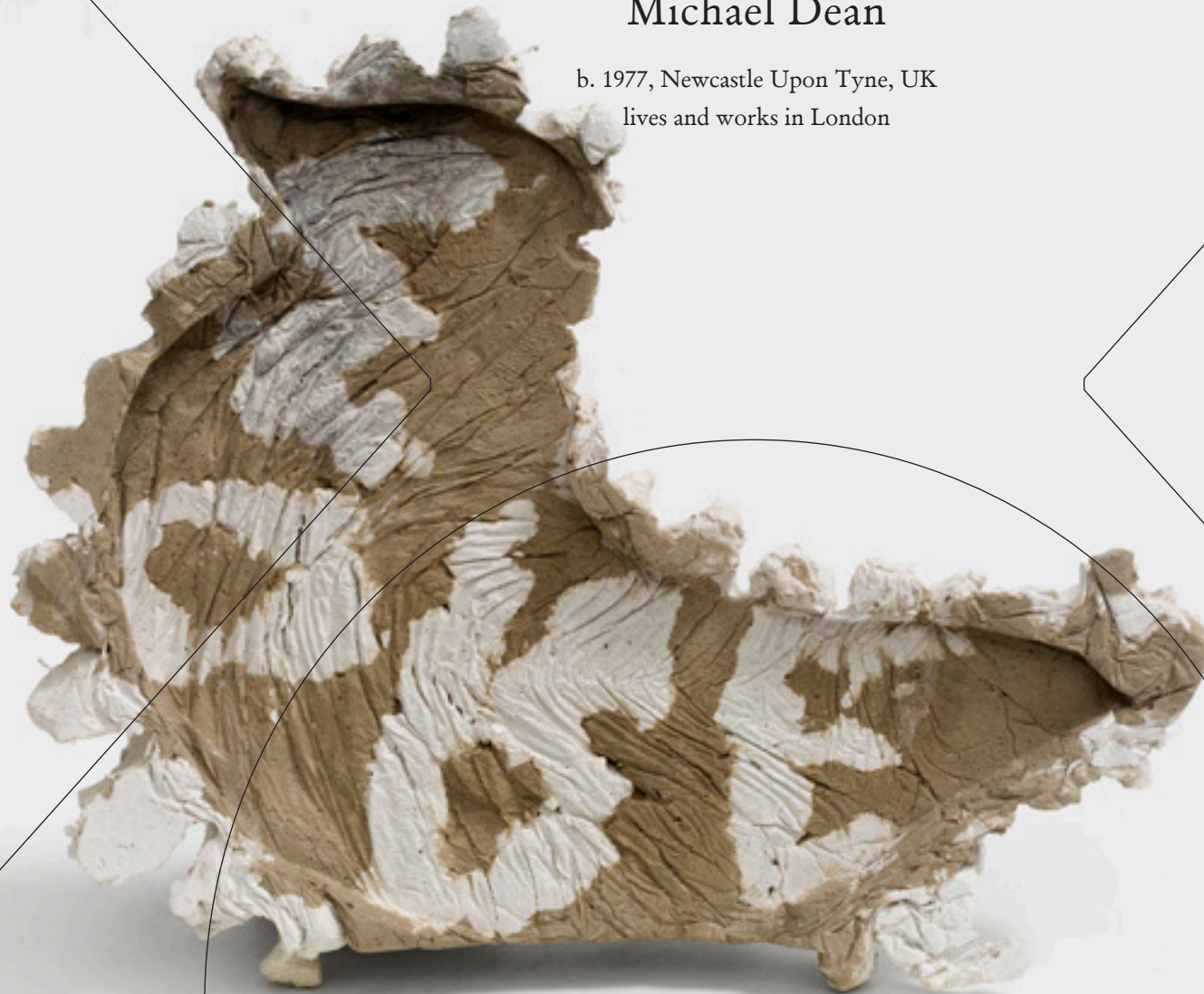


Michael Dean

b. 1977, Newcastle Upon Tyne, UK
lives and works in London



Borrowing instruments and strategies from the practices of the sculptor, the writer, and the typographer, British artist Michael Dean investigates the relationship between text and physicality. Exploring the three-dimensional possibilities of language, Dean often “spells out” his words through an alphabet of human-scale shapes, employing industrial and everyday materials such as concrete, steel, MDF, padlocks, and dyed books of his writings.

While the transmutation of language is particularly important to Dean’s practice, his sculptures are not intended to be read as words but rather to be identified as an element of language in their own form and imagined as a word or idea. He attributes a physical form to a personally developed language based on a series of typographic alphabets, which he designs himself.

Addressing the timeless subject of human intimacy, references to the human body are recurrent throughout Dean’s works. Casts of his and his children’s fists, limbs, and fingers with drilled-out eye holes and tongue muscles appear among the forms. The latter of these is particularly emblematic of Dean’s overlapping interest in touch and language since it is the part of the body that can feel, as well as taste, and which also molds words before they leave our mouths.

Michael Dean (b. 1977, Newcastle Upon Tyne, UK) lives and works in London.

His recent solo exhibitions have taken place at **Mendes Wood DM**, São Paulo (2024); **Mendes Wood DM**, Paris (2023); **Andrew Kreps Gallery**, New York; **Herald St**, London (2022); **CC Strombeek**, Grimbergen (2021); **Mendes Wood DM**, Brussels (2021); **Converso**, Milan (2020); **Museo Rufino Tamayo**, Mexico City (2019); **BALTIC Centre for Contemporary Art**, Gateshead (2018); **ShanghArt Gallery**, Shanghai (2018); **Herald St | Museum St**, London (2017); **Portikus**, Frankfurt (2017); and **Nasher Sculpture Center**, Dallas (2016).

Additionally, his work was part of group exhibitions at **Daegu Art Museum**, Daegu (2022); **Kunsthalle Frankfurt**, Frankfurt (2022); **Kunstenfestival Watou**, Watou (2021); **MO.CO Montpellier Contemporary**, Montpellier (2021); **Centre d’Art Contemporain Genève**, Geneva (2020); **Goldsmiths CCA**, London (2020); **The Hepworth Wakefield**, Wakefield (2019); **The Hepworth Wakefield**, Wakefield (2018); **S.M.A.K.**, Ghent (2018); **Skulptur Projekte Münster**, Munster (2017); **Tate Britain**, London (2016); **Centre for Contemporary Culture Strozziina**, Florence, (2015); **Hayward Gallery London**, London (2014); and **Palais de Tokyo**, Paris (2013).

**SELECTED
EXHIBITIONS**





2024
Mendes Wood DM, São Paulo
They Early Doors



They Early Doors, Mendes Wood DM, São Paulo, 2024



They Early Doors, Mendes Wood DM, São Paulo, 2024



Can the experience of a scene be described as an account of syntax? For artist Michael Dean, the possibilities within such a question drive his ongoing investigation on the transmutation of language - a task he undertakes through overlapping practices of sculpture, writing, and typography. Often employing three-dimensional structures to publish his ideas, Dean exercises a need to set words onto symbols, activating each space to relentlessly create new experiences. For the occasion of *They Early Doors*, the artist returns to enduring reflections on nature and the posthuman condition, presenting a new body of work in the form of self-fired and hand-molded concrete sculptures.



They Early Doors, Mendes Wood DM, São Paulo, 2024



They Early Doors, Mendes Wood DM, São Paulo, 2024



They Early Doors, Mendes Wood DM, São Paulo, 2024



They Early Doors, Mendes Wood DM, São Paulo, 2024



They Early Doors, Mendes Wood DM, São Paulo, 2024



2023
Mendes Wood DM, Paris
Lamp black on sack cloth (love for fucksake)



Lamp black on sack cloth (love for fucksake), Mendes Wood DM, Paris, 2023



Michael Dean's sculptures are capable of transforming an exhibition space into a theater, into an action. They remind us of characters performing a scene. A group of works, which almost seem as if they are about to climb a set of stairs, shows how characters and language are central to his work. The sculptures in the room and on the walls interact with the space, forming a perfect triangle with the observer. The organic development of the alphabets trapped in concrete forms is further exalted in this exhibition. Dean's work always strikes a balance between form and text, predominated by materials such as concrete and paper, and this time is no different. In this first solo exhibition in the new Paris gallery space, the artist presents a series of paintings framed by concrete sculptures, subverting the paradigm of the frame itself.



Lamp black on sack cloth (love for fucksake), Mendes Wood DM, Paris, 2023



Lamp black on sack cloth (love for fucksake), Mendes Wood DM, Paris, 2023



Lamp black on sack cloth (love for fucksake), Mendes Wood DM, Paris, 2023

2022
Jungle is Massive
Harold St, London





Jungle is Massive, Harold St, London, 2022



Jungle is Massive, Harold St, London, 2022



At the root of Dean's work is text. *Jungle is Massive* originates from an experimentation with the 'natural semiotics' of animal markings, transfiguring these into letters and words. Spelt out in coloured concrete poured from a broken bottle, the sculptures read SLOW GUNS / LIES, HAPPY END, GOOD LIES GOOD BYES BAD LIES BAD BYES, LOVED NOW THEN / HATE - the letters imitate patchy fur and leafy shoots layered upon each other, lying organically rather than linearly in place.



Jungle is Massive, Harold St, London, 2022



SINCE

2022
Smittens For Smoticons
Goswell Road, Paris

A smoticon, short for “smote icon”, also known simply as a smote, is a physical representation of a smite, smitten characters - usually punctuation scars, numbers and letters - to express having cared.

– *Smittens For Smoticons, A Novella* by Michael Dean, 2022



Smittens for Smoticons, Goswell Road, Paris, 2022



Smittens for Smoticons, Goswell Road, Paris, 2022



Smittens for Smoticons, Goswell Road, Paris, 2022



2021
Under the stairs and by the fire
Mendes Wood DM, a Brussels



Under the stairs and by the fire, Mendes Wood DM, Brussels, 2021



The title of the show, *Under the stairs and by the fire.*, which intentionally sounds like the title of a novel or a period drama, refers to how the works are displayed in relation to the gallery's domestic architecture. Occupying the area under the staircase and surrounding the fireplace, the human-sized sculptures appear to be talking to each other in a familial way, as if they were friends enjoying the warmth of a burning fire conducive to storytelling.



Under the stairs and by the fire, Mendes Wood DM, Brussels, 2021



Under the stairs and by the fire, Mendes Wood DM, Brussels, 2021



2021
Garden of Delete
Barakat Contemporary, Seoul



Garden of Delete, Barakat Contemporary, Seoul, 2021



Barakat Contemporary presented Garden of Delete, the first exhibition of the British sculptor Michael Dean (b. 1977, UK) in Korea from 31st March to 30th May 2021. Born in Newcastle-upon-Tyne, England, Michael Dean has studied at the Goldsmiths University of London and has since gained international stature as one of the four finalists of the 2016 Turner Prize.



Garden of Delete, Barakat Contemporary, Seoul, 2021



Garden of Delete, Barakat Contemporary, Seoul, 2021



2021
Unfuckingtitled
CC Strombeek, Grimbergen



Unfuckingtitled, CC Strombeek, Grimbergen, 2021



Unfuckingtitled, CC Strombeek, Grimbergen, 2021



Hello,

*These works are made out of concrete.
These works are cast from my fists,
the fists of my children and their mother.
These works are my kisses written
in olive oil, dusted with cement.
These works write out the shores
and borders of a sword wielding
intimacy and an intimacy shielded.*

For fuck sake.

- Michael Dean



Unfuckingtitled, CC Strombeek, Grimbergen, 2021



2020
The End
Converso, Milan

The exhibition took its title from a new work written by M. Dean. *The End*, a broken conversation of attempted echo synchrony between two voices, written in response to the two-room former church, and its histrionic architecture divided and united by a semicircle geometry of heaven for singing and listening. Books of diminishing pages (that the audience are invited to tear out and take away) deliver this new writing in space, as does the recording of writing read by both male and female talking in the protagonistic attitude of multifarious emotions, delivering a simple conversation both seriously and seriously funny at the same time, completing each other's sentences at a distance. «The End» presents a reading in space by way of the physical properties available to a holding on. A written and a spoken recorded. Read and heard.



The End, Converso, Milan, 2020



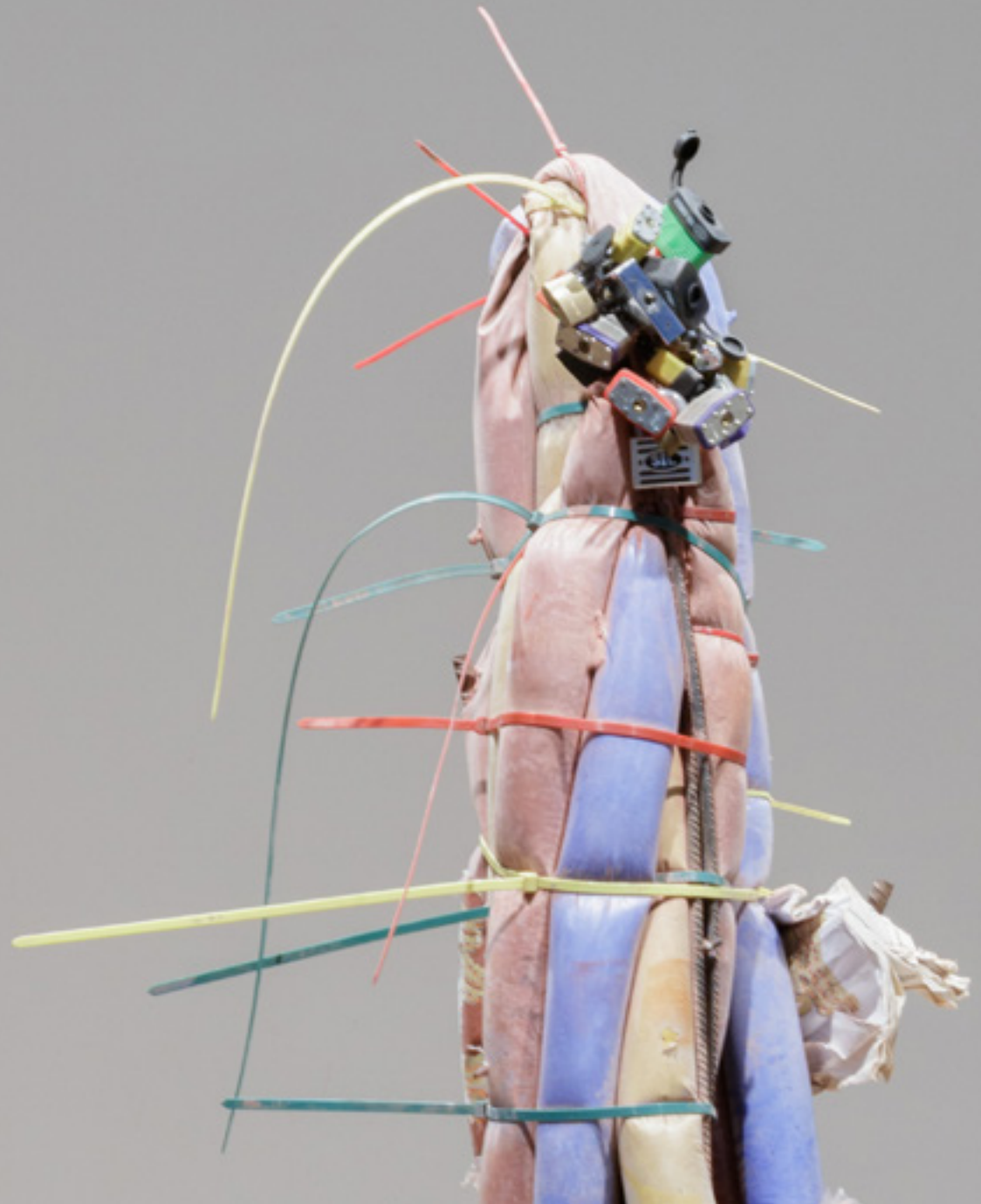
The End, Converso, Milan, 2020



The End, Converso, Milan, 2020



The End, Converso, Milan, 2020



2019

Contemporary Sculpture: Sam Anderson & Michael Dean
Boca Raton Museum of Art, USA



Contemporary Sculpture: Sam Anderson & Michael Dean, Boca Raton Museum of Art, Boca Raton, 2019



Both British artist Michael Dean and American artist Sam Anderson are breakthrough artists in the contemporary landscape. Michael Dean's works are abstract and, at times, lyrically representational. Beginning with concrete, he often adds other elements such as cable ties, paper, and books, which are critical elements in his practice. Sam Anderson's figurative works utilize long-standing formal traditions of sculpting the human figure. She works with traditional materials such as clay, wood, and wire and often incorporates other elements such as light, video, and found elements in her work. Together, Dean and Anderson explored the junction of formalism and abstraction in Contemporary Sculpture, forming a new poetic language in contemporary sculpture.



Contemporary Sculpture: Sam Anderson & Michael Dean, Boca Raton Museum of Art, Boca Raton, 2019



2019
Laughing for Crying
St Carthage Hall, Lismore Castle Arts, Lismore



For Lismore, Michael has created a new body of work developing on from recent work which examines how our experience of text exists in the realm of the street. Commonplace signs such as hazard and police tape have been replaced by Dean's own typographies and nonsensical poetic fragments, emptying them of their original meaning.



Laughing for Crying, St Carthage Hall, Lismore Castle Arts, Lismore, 2019



2018
Having you on
BALTIC Centre for Contemporary Art, Gateshead



For the Great Exhibition of the North, Dean produced a major new commission that responds to BALTIC's vast Level 3 gallery. Using his own writing as a starting point, Dean gives language material form, creating moulds and casts of words and incorporating pages from his own personal texts and self-published books. Referring to concrete as a 'democratic ceramic', Dean also uses other inexpensive and readily available materials such as MDF, shuttering ply, sand, steel and corrugated metal to make objects and environments which demonstrate and, in some instances, literally spell out the writing from which the work takes its origin.



Having you on, BALTIC Centre for Contemporary Art, Gateshead, 2018



Having you on, BALTIC Centre for Contemporary Art, Gateshead, 2018



Having you on, BALTIC Centre for Contemporary Art, Gateshead, 2018



2017
Tender Tender
Skulptur Projekte Münster 2017, Münster



Tender Tender, Skulptur Projekte Münster, Münster, 2017



The artist installed a large, transparent plastic sheet inside the atrium of the LWL-Museum für Kunst und Kultur, which was draped from the first-storey banister to the floor, covering it like a canopy and creating a space within a space. Apart from one entrance, which was aligned with what used to be the main entrance to the cathedral square, all the other ways into the atrium were covered with plastic sheeting. In this way, Dean re-established the original direction of movement through the arcade as designated in the historical construction plans of the old museum building. Using peepholes at eye level, visitors could take a look at the sculptures inside the plastic sheeting.



Tender Tender, Skulptur Projekte Münster, Münster, 2017



Tender Tender, Skulptur Projekte Münster, Münster, 2017

The image shows four ancient scrolls, likely made of papyrus or parchment, rolled up and stacked together. The scrolls are of different colors: the leftmost is a light tan, the second is a darker tan, the third is a vibrant pinkish-red, and the rightmost is a greyish-white. The scrolls are wrapped in translucent, aged paper or parchment that shows signs of wear, including creases, discoloration, and some small holes. The text "SELECTED EXHIBITIONS" is centered over the scrolls in a white, serif font.

SELECTED
EXHIBITIONS



Michael Dean, *unfuckingtitled (more)*, 2024, reinforced concrete, 34 x 41 x 14 cm | 13 3/8 x 16 1/8 x 5 1/2 in, MW.MDN.275



Michael Dean, *unfuckingtitled (less)*, 2024, reinforced concrete, 35 x 37 x 12 cm | 13 3/4 x 14 5/8 x 4 3/4 in, MW.MDN.280





Michael Dean, *Net depression sketch (Unfuckingtitled)*, 2024, graphite on paper, 42 x 59.5 cm | 16 1/2 x 23 3/8 in, MW.MDN.271



Michael Dean, *unfuckintitled*, 2024, goal net and reinforced concrete,
186 x 62 x 50 cm | 73 1/4 x 24 3/8 x 19 3/4 in, MW.MDN.290



Michael Dean, *unfuckintitled (not dead yet XXXXXXXXXXXXXXXX)*, 2024, reinforced concrete,
196 x 90 x 77 cm | 77 1/8 x 35 3/8 x 30 1/4 in, MW.MDN.268



Michael Dean

unfuckingtitled (notkilldeadmeyetnowkillnotme)

2024

reinforced concrete

91 x 80 x 46 cm

35 7/8 x 31 1/2 x 18 1/8 in

MW.MDN.291



Michael Dean, *unfuckingtitled*, 2024, screen tape, cement and thermostatic adhesive,
13 x 13 x 8 cm | 3 x 5 1/8 x 3 1/8 in, MW.MDN.295



Michael Dean

unfuckingtitled (yetnotnotdeaddeadyetyet)

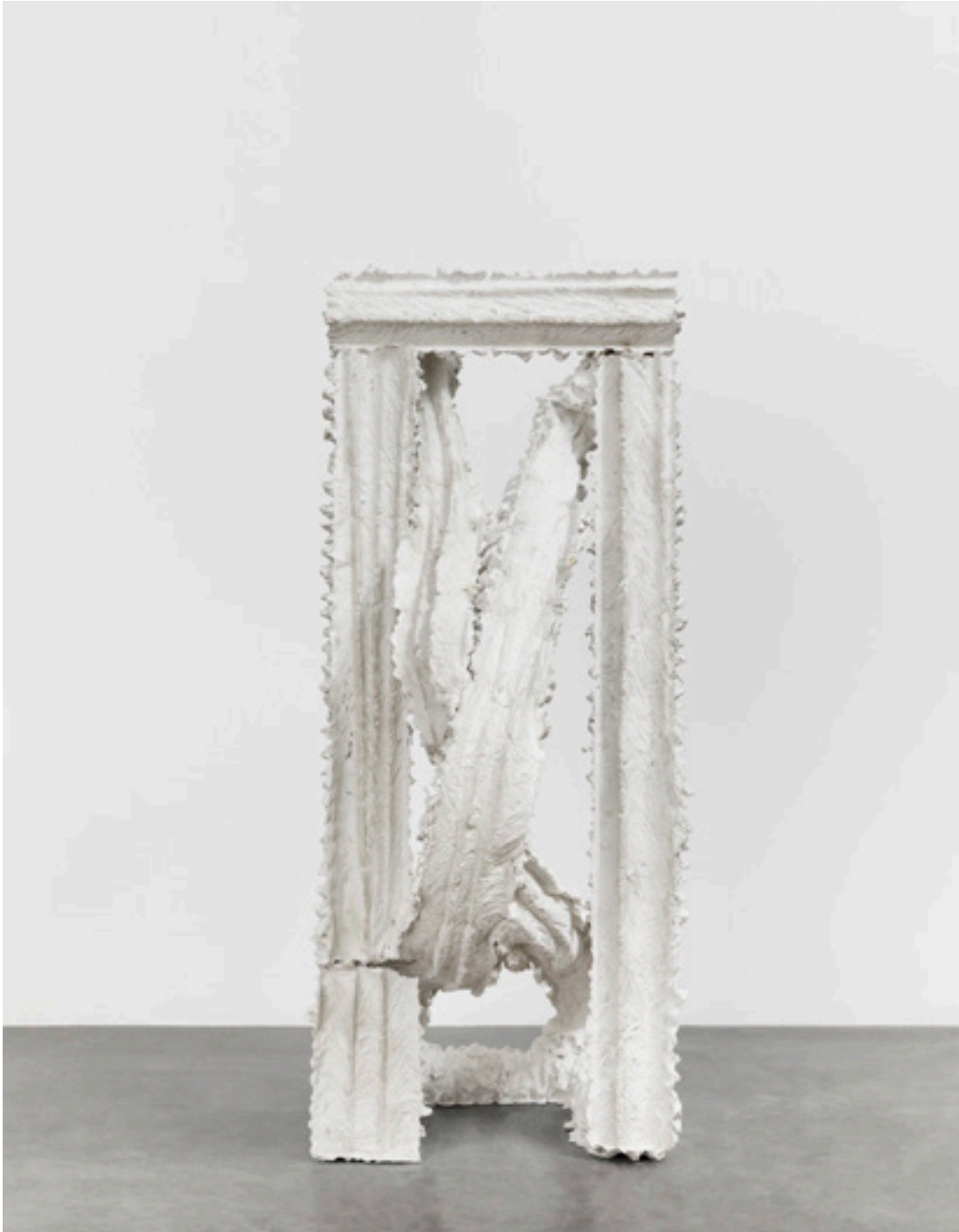
2024

reinforced concrete

175 x 51 x 44 cm

68 7/8 x 20 1/8 x 17 3/8 in

MW.MDN.293



Michael Dean

unfuckingtitled (not dead yet not yet X)

2024

reinforced concrete

170 x 70 x 95 cm

66 7/8 x 27 1/2 x 37 3/8 in

MW.MDN.269



Michael Dean

Unfuckintitled (8ball fingers crossed)

2023

reinforced concrete, vinyl sleeve and cable ties

180 x 70 x 50 cm

70 7/8 x 27 1/2 x 19 3/4 in

MW.MDN.241



Michael Dean

Unfuckintitled (8)

2023

reinforced concrete and vinyl sleeve

180 x 70 x 50 cm

70 7/8 x 27 1/2 x 19 3/4 in

MW.MDN.246





Michael Dean

Poverty memorial proposal

2023

reinforced concrete and copper pennies

182 x 57 x 60 cm

71 5/8 x 22 1/2 x 23 5/8 in

MW.MDN.233





Michael Dean

love (illegible) remember (Working Title)

2022

reinforced concrete

180 x 90 x 100 cm

70 7/8 x 35 3/8 x 39 3/8 in

MW.MDN.228





Michael Dean, *Unfucking Titled*, 2022, white reinforced concrete and enamel paint,
170 x 130 x 65 cm | 66 7/8 x 51 1/8 x 25 5/8 in, MW.MDN.202



Michael Dean, *Mortal (Working Title)*, 2021, concrete and pigment,
178 x 53 x 26 cm | 70 1/8 x 20 7/8 x 10 1/4 in, MW.MDN.185



Michael Dean

ebb (Working Title)

2021

concrete and pigment

202 x 56 x 65 cm

79 1/2 x 22 1/8 x 25 5/8 in

MW.MDN.189



Michael Dean
(Unfucking Titled) (skeleton key)
2021
steel bars
175 x 55 x 53 cm
68 7/8 x 21 5/8 x 20 7/8 in
MW.MDN.190



Michael Dean
(Unfucking Titled) (and son)
2018
steel and concrete
173 x 100 x 46 cm
68 1/8 x 39 3/8 x 18 1/8 in
MW.MDN.149





Michael Dean

Unfucking Titled (O)

2018

steel and coins

180 x 180 x 2.5 cm

70 7/8 x 70 7/8 x 1 in

MW.MDN.148





Michael Dean, *L*, 2017, concrete, ink stained book, unstained book, steel reinforcement, vinyl stickers, cable ties and plastic sheet, 191 x 174 x 65 cm | 75 1/4 x 68 1/2 x 25 5/8 in, MW.MDN.102



Michael Dean, *then (Working Title), Analogue now, muscles*, 2017, concrete and metal, 164 x 109 x 63 cm | 64 5/8 x 42 7/8 x 24 3/4 in, MW.MDN.S.065



Michael Dean, *Analogue Series (muscle)*, 2014, concrete, 9 x 14 x 9 cm (each) | 3 1/2 x 5 1/2 x 3 1/2 in (each), MW.MDN.S.050



When you asked me how long it took me to work on the show I said 12 months, but there's also a sense of "I'm coming home, and I'm communicating to my granddad." My brother's going to see the show, my uncle is going to see the show, and it'll be the first time he's ever seen my work. So I might say I've been working on it since I was born.

— Michael Dean

Education

2001

Goldsmiths College, London, UK

Solo Exhibitions

2023

Lamp black on sack cloth (love for fucksake), Mendes Wood DM, Paris, France

Four Fuck Sakes, Andrew Kreps Gallery, New York, USA

2022

Jungle is Massive, Herald St, London, UK

Smittens For Smoticons, Goswell Road, Paris, France

Tendre-Sur-Estime, Yvon Lambert Gallery, Paris, France

2021

A Thestory of Luneliness for Fuck Sake, Andrew Kreps Gallery, New York, USA

Under the stairs and by the fire., Mendes Wood DM, Brussels, Belgium

Garden of Delete, Barakat Contemporary, Seoul, South Korea

Secret Wing, Timisoara Art Encounters Biennale 2021, Timisoara, Romania

Unfuckingtitled, CC Strombeek Grimbergen, Belgium

2020

The End, Converso, Milan, Italy

Kiss Emitting Die Odes, Progetto, Lecce, Italy

Transparent Things, Goldsmiths CCA, London, UK

2019

Tu texto aquí, Museo Rufino Tamayo, Mexico City, Mexico

Contemporary Sculpture: Sam Anderson & Michael Dean, Boca Raton Museum of Art, Boca Raton, USA

Laughing for Crying, St Carthage Hall, Lismore Castle Arts, Lismore, Ireland

2018

Having you on, BALTIC Centre for Contemporary Art, Gateshead, UK

Analogue LOL, ShanghArt Gallery, Shanghai, China

2017

Four Fucksakes, Herald St | Museum St, London, UK

Teaxths and Angeruage, Portikus, Frankfurt, Germany

2016

Sightings: Michael Dean or Lost True Leaves, Nasher Sculpture Center, Dallas, USA

Michael Dean: Sic Glyphs, South London Gallery, London, UK

Stamen Papers, Fondazione Giuliani, Rome, Italy

2015

The Stamp of anything or that part which never bears leaves or reproductive organs, ordinary underneath and descending, and to absorb, but often upon, often from other parts, often serving other functions, though morphologically comparable, Mendes Wood DM, São Paulo, Brazil

Look at them fuck them fucking laughing, Supportico Lopez, Berlin, Germany

Qualities of Violence, De Appel, Amsterdam, the Netherlands

Jumping Bones, Extra City, Kunsthal Antwerp, Belgium

2014

Ha Ha Ha Ha Ha Ha, Ludwig Forum für Internationale Kunst, Aachen, Germany

Dans l'attente d'autre chose (meanwhile, this is it), Aimable, Paris, France

Sharing Space, with Fred Sandback, David Zwirner, London, UK

2013

The introduction of muscle, Arnolfini, Bristol, UK

Sounds of Fucking, Sounds of Dying, Mendes Wood DM, São Paulo, Brazil

nnnbnbn nbn nbnbnbnhu nbnbn, Pied-à-terre, San Francisco, USA

Hah Ahabahabaha ha Hahaha, Herald St, London, UK

2012

Thoughts, Cubitt, London, UK

Government, Henry Moore Institute, Leeds, UK

Architecture of a mother's arms, Supportico Lopez, Berlin, Germany

2011

Cope, Herald St, London, UK

State of being apart in space, Kunstverein, Freiburg, Germany

Acts of Grass, Serpentine Gallery, London, UK

The Colour of Public, Kim?, Centre for Contemporary Art, Riga, Latvia

Our Daily Permanence, Fruit, Flowers and Clouds, Museum of Applied Arts (MAK), Vienna, Austria

About Painting, ABC, Berlin, Germany

2010

Our Daily Permanence, Nomad Foundation, Rome, Italy

The look of touch, Lorcan O'neil, Rome, Italy

Face, Supportico Lopez, Berlin, Germany

Symmetry of Intimacy, Laing Art Gallery, Newcastle, UK

The Floor is the Object, INDEPENDENT, New York, USA

Tolerance, Scaramouche, New York, USA

V, Ancient & Modern, London, UK

2009

Near to no attention to fears and without anything between the opposite of tears, works|projects, Bristol, UK

2008

Her body in the same place as my body, Alessandro De March, Milan, Italy

You can't reflect in the distance and you don't reflect distances towards you closing, Feurig59, Berlin, Germany

2007

All the trees bend this way, Guestroom, London, UK

Group Exhibitions

2023

Slugtown Fundraiser, Slugtown, Newcastle upon Tyne, UK

Linhas Tortas, São Paulo, Brazil

Drawings by Sculptors, Henley Anrather, New York, USA

The Postcard Party, Cultuurcentrum Strombeek, Grimbergen, Belgium

Paper Trail, Mendes Wood DM, Retrenchment, the Netherlands

Esfíngico Frontal, Mendes Wood DM São Paulo, Brazil

2022

WALK!, Kunsthalle Frankfurt, Frankfurt, Germany

On the Nature of Things, Andrew Kreps, New York, USA

Reading a wave – Lettura di un'onda, Palomar, Pognana, Italy

A Season of Meditation: Querying the World, Daegu Art Museum, Daegu, South Korea

Flesh Arranges Itself Differently, The Hunterian, University of Glasgow, Glasgow, Scotland, UK

2021

Days of Inertia, Mendes Wood DM at d'Ouwe Kerk, Retranchement, the Netherlands

Kunstenfestival Watou, Watou, Belgium

Bodies at Stake, MO.CO Montpellier Contemporary, Montpellier, France

The Tongue Says Loneliness, Pradiauto, Madrid, ESDrawn Out, Herald St | Museum St, London, UK

Bienalsur, International Biennial of Contemporary Art of the South, Argentina

2020

Yellow Opening, Mendes Wood DM at d'Ouwe Kerke, Retranchement, the Netherlands

EnormousBalls, Mendes Wood DM, Brussels, Belgium

Via dell'Inferno, Herald St at Galleria Spazia, Bologna, Italy

Scrivere Disegnando/When Language Seeks Its Other, CAC, Geneva, Switzerland

Transparent Things, Goldsmiths CCA, London, UK

Infinite Sculpture, Calouste Gulbenkian Museum, Lisbon, Portugal

2019

Summer Exhibition 2019, Royal Academy of Art, London, UK

Infinite Sculpture, Palais des Beaux-Arts, Paris, France

Work-Book-Work, ICA Milano, Milan, Italy

Tanya Leighton, Berlin, Germany

2018

Yorkshire Sculpture International, The Hepworth Wakefield, Wakefield, UK

Scripts, Bielefelder Kunstverein, Bielefeld, Germany

Give Up The Ghost, Baltic Triennial 13, Tallinn, Estonia

Art Hall, Estland Andrew Kreps Gallery, New York, USA

Against The Wall?, S.M.A.K., Ghent, Belgium

Raymond, Manifesta 12, Grand Hotel et Des Palmes, Palermo, Italy

Hepworth Prize for Sculpture 2018, The Hepworth Wakefield, Wakefield, UK

Alexandra Bircken, Josh Brand, Matthew Darbyshire, Michael Dean, Cary Kwok, Amalia Pica, Nicole Wermers, Herald Street/Museum Street, London, UK

2017

Skulptur Projekte Münster 2017, Munster, Germany

More Than Just Words [On the Poetic], Kunsthalle Wien, Vienna, Austria

Neither., Mendes Wood DM, Brussels, Belgium

Zeno X Gallery, Antwerp, Belgium

50th Anniversary of Tombeau pour cinq cent mille soldats, Galerie Azzedine Alaïa, Paris, France

Markers, David Zwirner, London, UK

2016

Tudo Joia, Bergamim & Gomide, São Paulo, Brazil

Part Tibi, Roma, Nihil, Nomas Foundation, Rome, Italy

Turner Prize, Tate Britain, London, UK

Pierre Guyotat: La matière de nos oeuvre, Galerie Azzedine Alaïa, Paris, France

Pure Fiction, Marian Goodman Gallery, Paris, France

Concrete Islands, Kayne Griffin Corcoran, Los Angeles, USA

House of Commons, Portikus, Frankfurt, Germany

2015

The Registry of Promise: The Promise of Literature, Soothsaying and Speaking in Tongues, De Kabinetten van de Vleeshal, Middelburg, the Netherlands

Beautiful Monsters, Gladstone Gallery, New York, USA

Qwaypurlake, Hauser & Wirth Somerset, Bruton, UK

Albert The Kid Is Ghosting, David Roberts Art Foundation, London, UK

Til the stars turn cold, Glasgow Sculpture Studios, Glasgow, UK

Speaking Parts, Raven Row, London, UK

Sculptures Also Die, Centre for Contemporary Culture Strozzi, Florence, Italy

Safe, Home, Manchester, UK

Markus Amm | Alexandra Bircken | Michael Dean, Herald St – Golden Sq, London, UK

2014

The Noing Uv It, Bergen Kunsthall, Bergen, Norway

The Library Vaccine, Artist Space, New York, USA

The Word Today Serves No One Except To Say To The Grocer Give Me A Pound Of Lentils, Supportico Lopez, Berlin, Germany

Mirror City, Hayward Gallery London, London, UK

Itself Not So, Lisa Cooley, New York, USA

Essential Loneliness, Taylor Macklin, Zurich, Switzerland

The Mystic Gardener, Bonnefanten Hedge House, Maastricht, the Netherlands

Till the stars turn cold, S1, Sheffield, UK

Le musée d'une nuit (script for leaving traces), Propos d'Europe 13, Fondation Hippocrène, Paris, France

Manners of Matter, Salzburger Kunstverein, Salzburg, Austria

Let Us Mix, Chance & Choice - The Salon, Kim?, Centre for Contemporary Art, Riga, Latvia

A Thousand Doors, Gennadius Library, Athens, Greece

Everything is About to Happen (An ongoing archive of artists' books), Corvi-Mora and Grengrossi, London, UK

Annals of the Twenty-Ninth Century, Wysing Arts Centre, Cambridge, UK

To continue. Notes towards A Sculpture Cycle, Nomas Foundation, Rome, Italy

Bard girls can fly, White Flag Projects, St. Louis, USA

Mediating Landscape, Sala Murat, Bari, Italy

2013

Sister Sara's Theme, Prism, Los Angeles, USA

A History of Inspiration, Palais de Tokyo, Paris, France

Taktilitet, Nils Stærkk, Copenhagen, Denmark

The Camera's Blind Spot, MAN Museum, Sardinia, Italy

Testing ground: Disappearing into one, Zabłudowicz Collection, London, UK

2012

Pale Ontology, Marc Foxx, Los Angeles, USA

From Stavanger with love, Galleri Opdahl, Stravanger, Norway

Accidentally on Purpose, QUAD, Derby, UK

Soundworks, Institute of Contemporary Arts, London, UK

A Reader of Materials and a Writer of Forms, MOT International, Brussels, Belgium

The Dan Cox Library for the Unfinished Concept of Thingly Time, Cubitt, London, UK

2011

Beyond the Fragile Geometry of Sculpture, De Vleeshal, Middelburg, the Netherlands

We Will Live, We Will See, Zabłudowicz Collection, London, UK

Two Figures in Dense Violet Night, with Becky Beasley, Lido Projects, St Leonards-on Sea, UK

A Fire in the Masters House is Set, Chapter, Cardiff, UK

Hieroglyphos, Galerie Micheline Szwajcer, Antwerp, Belgium

Friendship of the Peoples, Simon Oldfield Gallery, London, UK

Bold Tendencies, London, UK

Young London, V22, London, UK

Nothing Personal, Marcelle Alix, Paris, France

Part of the Process 4, Zero, Milan, Italy

No colour in your cheeks unless the wind lashes your face, IOP, UK and France

Mind Games, China Art Objects, Los Angeles, USA

A Dying Artist, Institute of Contemporary Arts, London, UK

2010

The Daily Exhaustion: The Exhibition of Artist Publications, The Future, Berlin, Germany

Volume One: Props, Events and Encounters, The Hub, Athens, Greece

The Concrete Show, Galleria Franco Noero, Turin, Italy

Undone: Making and Unmaking in Contemporary Sculpture, Henry Moore Institute, Leeds, UK

Our Blindsides (with Becky Beasley), Laura Bartlett Gallery, London, UK

V, (with Andrew Lord), Ancient and Modern, London, UK

Syndrome, Le Magazin, Grenoble, France

Zero Budget Biennial, Rokeby, London, UK

Fade into you, Herald St, London, UK

Les Sculptures Meurent Aussi, Kunsthalle Mulhouse, Mulhouse, France

Chasm, The Dictionary of Received Ideas, London, UK

2009

Fallen, Jan Mol, London, UK

The young On Paper, Wendt and Friedmann Galerie, Berlin, Germany

Punctuation Marks: text and language in modern British sculpture, Leeds City Art Gallery, Leeds, UK

The young people visiting our ruins see nothing but a style, GAM Museum of Modern Art, Turin, Italy

A Corpes & a Textes, La Galerie, Noisy-Le-Sec, Paris, France

Sculpture Show, Eastside Projects, Birmingham, UK

Black Sun, Souterrain, Berlin, Germany

2008

Rehearsal Room, FormContent, London, UK

Intervention/Decoration, Foreground Projects, Frome, UK

Italia Italie Italien Italy Wlochy, ARCOS Museum of Contemporary Art Sannio, Benevento, Italy

The mythology of everyday matters, Bilton Centre for Contemporary Art, Red Deer, Canada

Your ramp my slide, FormContent, London, UK

2007

Yours, T293, Naples, Italy

This is the time (and this is the record of the time), E-Static, Turin, Italy

Awards

Hepworth Prize for Sculpture (nominee), 2018

Turner Prize (nominee), 2016

Paul Hamlyn Foundation Award for Visual Arts, 2014

Collections

Arts Council Collection, London, UK

Hammer Museum, Los Angeles, USA

Henry Moore Foundation, Much Hadham, UK

KADIST Foundation, Paris, France

Nasher Sculpture Center, Dallas, USA

S.M.A.K., Ghent, Belgium

Tate Modern, London, UK

The Hepworth Wakefield, Wakefield, UK

Walker Art Center, Minneapolis, USA



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