



## **'Archiving Place & Time: Contemporary Art Practice in Northern Ireland'**

McElveen, R. (Author). (2010). 'Archiving Place & Time: Contemporary Art Practice in Northern Ireland'. Design

[Link to publication record in Ulster University Research Portal](#)

### **Publication Status:**

Published (in print/issue): 01/01/2010

### **Document Version**

Author Accepted version

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/ Manchester Metropolitan University  
November – December 2009

Millennium Court Arts Centre, Craigavon  
April – May 2010

Wolverhampton Art Gallery  
June – December 2010

# Archiving Place & Time

Contemporary Art Practice  
in Northern Ireland since  
the Belfast Agreement

VOL.

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Front cover  
Paul Seawright / "Volunteer" / detail

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# Archiving Place & Time

## After Friday: An Introduction\_

It is now just over a decade since the historic Belfast / Good Friday Agreement was signed, bringing an end to some thirty years of bitter conflict in Northern Ireland. The 1998 Agreement has brought significant changes not just for people's everyday lives but their awareness of both the preceding history and their hopes for the future. It also codifies parity of esteem, particularly in relation to culture and language.

Gradually the effects have also begun to register in the responses of artists to the changed situation. Without wishing to over-generalise, when we consider the work of artists in Northern Ireland the effects of the Agreement can be seen as marking a point in an ongoing move away from the prevalence of earlier forms of 'conflict aesthetic'. The years of the 'Troubles' from 1968 onwards provided a context for the emergence of certain kinds of response by artists. Much of this involved the recognition of subtle encodings of place and territory as bound up not just with history but imminent physical danger, or the elisions, silences and veiled references permeating everyday speech.

The 1994 Ceasefires, however, ushered in new circumstances in which conflict no longer was inevitable. The massive economic growth in the North paralleling the Celtic Tiger phenomenon in the rest of Ireland resulted in large-scale urban renewal; former conflict zones became sites of economic investment. The Belfast / Good Friday Agreement represents a further stage in that process, ratifying and further embedding the changes initiated earlier in the decade. Like all momentous events, the implications take time to register. For many individuals in Northern Ireland the scar tissue of memory caused by years of conflict remains paramount; other issues still remain unresolved as a new sense of normality emerges. The work of artists from Northern Ireland has the capacity to register these shifts, and, in a mediated way, to throw them back to the culture that is their source. Much of the work selected for this exhibition has been made in the last few years, embodying a more subtle and nuanced response to the massive sea-change signified by the Agreement.

The engagement of visual culture and art practice in Northern Ireland with the socio-political and economic development of a post-conflict society is at the forefront of the concerns of this exhibition. This includes engagements with history, memory and archival material, in addition to issues around urban regeneration in a post-industrial city or the reconstruction of post-conflict identity.

The title Archiving Space and Time is also significant in this context. We wish to imply a response to the changing definitions of space and questions of the inevitability of history raised by the Agreement. Over ten years on, there is a need to register, to record the investigations impelling artists working in this changed situation. Yet an archive is never a static body of knowledge, a repository of the past – it has another life as a resource for the future, as an active agent in the processes it seeks to record.

This timeframe has been deliberately selected as one that marks the most significant period of political change in Northern Ireland in recent years. However these recognitions only emerge over a period of time. The curators of this exhibition believe that this is now a moment at which an assessment is not only possible but necessary.

This catalogue, 'Archiving Place & Time: Contemporary Art Practice in Northern Ireland since the Belfast Agreement', has been published as part of an exhibition of the same name. The exhibition and catalogue were commissioned by the Millennium Court Arts Centre, Manchester Metropolitan University and Wolverhampton Art Gallery and presented in November – December 2009 (Manchester), April – May 2010 (Craigavon) and June – December 2010 (Wolverhampton). The initial showing of the exhibition at Manchester Metropolitan University in November 2009 will be accompanied by a symposium in conjunction with the British Association of Irish Studies.

The exhibition and book are supported with principle funding by the Arts Council of Northern Ireland with Lottery monies for Project Funding, and partnership funding by the Craigavon Borough Council, Manchester Metropolitan University and Wolverhampton Art Gallery. Additional supporters also include WG Baird, the British Association for Irish Studies, and the Embassy of Ireland in Great Britain.

We would like to thank all of the artists for participating in the exhibition, catalogue and symposium and other events that will surround the show. Special thanks to Zoe Lippett from Wolverhampton City Art Gallery for making the third stage of this project possible. We are also indebted to our funders—those who have supported this project from its inception—the Arts Council of Northern Ireland, the Board of Portadown 2000, the Craigavon Borough Council and Manchester Metropolitan University. Our final thanks goes to the staff at MMU, particularly Aidan Arrowsmith and Neil Grant, and MCAC staff who have worked tirelessly to bring this project into fruition.

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/

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# Archiving Place & Time

## Double Vision: art and the recent past in Northern Ireland / Fionna Barber\_

A photograph by Willie Doherty depicts an urban scene familiar from representations of Belfast over the last three decades. It shows a footbridge over the Westlink dual carriageway, originally planned in the 1960s as a mark of Northern Ireland's progressive modernity. By the time it was built in the early 1980s, however, it was clear that this was not going to be merely a conduit for traffic between motorways. Cutting a swathe through the narrow streets of the predominantly nationalist Lower Falls, the Westlink acquired a further role in the maintenance of social control fundamental to the draconian policies of Margaret Thatcher's government. The seedbeds of republican resistance could be effectively separated from the rest of the city; the footbridge was the only means of pedestrian access in or out of the area. Its enclosing wire mesh, an additional security feature, echoed the state's strategies of isolation and imprisonment that affected many in this particular community.

Willie Doherty's photograph, Footbridge, The Westlink, Belfast (2008), like many of the works included in this exhibition, has a more complex relationship with the past than may first be apparent. A recent film by the artist, Ghost Story shown at the 2007 Venice Biennale, used a similar compositional format – in this case a single tracking shot along a forest road - to suggest disturbing evocations of the past, the memories that won't stay down. Yet the photograph of the Westlink footbridge is also a restaging of an earlier well-known phototext work by Doherty from almost twenty years earlier, Strategy: Isolate (1989). The text deployed across the image mimics the enactment of social control through the denial of access to the Divis Flats beyond. In the later version however, urban regeneration has entailed the demolition of the Flats and the only textual element is the homophobic graffiti scrawled on the worn surface of the bridge itself, a reminder of newly visible bigotries that have emerged now that old prejudices have apparently been laid to rest.

There is a kind of temporal double vision here in the disjuncture between the two images; the past is no longer what it seems, our memory, so often dependent on photography, now becomes faulty. And if the later image is read literally its distant vanishing point suggests that the path appears wide open – at least to the point where the bridge and its now dilapidated wire merge together. There are allusions that can be read as extending way beyond the surface of this image – including its legibility in a context of new beginnings ushered in by the Peace Process of the 1990s, and whose promises have now become uncertain in the light of economic recession.

On 10 April 1998 the signing of the Belfast ('Good Friday') Agreement marked the culmination of the peace process that had been ongoing since the early Nineties, although progressing erratically since wide-scale violence declined after the earlier paramilitary ceasefires of 1994. In exchange for an end to political violence and the decommissioning of paramilitary weapons the Agreement offered an end to the direct rule of Northern Ireland from Westminster. This was to be based on the principle of power-sharing between unionists and nationalists, an initially problematic premise for many in the unionist majority who had held power since the formation of the first Northern Ireland government in 1922 after the partition of Ireland. Not only did Northern Ireland appear to be at peace, it also appeared to newly prosperous. Throughout the 1990s economic expansion fuelled by foreign investment echoed the ongoing Celtic tiger phenomenon in the remainder of Ireland. The resulting residential building boom and commercial growth also involved a redefinition of urban space, contested terrain throughout Northern Ireland's history. The erasure of sectarian demarcations of territory involved the whitewashing of murals and slogans as part of an ongoing hegemonic rebuilding. Yet the reconstituted surface values of the new Northern Ireland cannot fully repress recent history. Neither can they deny the persistence of memory in the residual loss and suffering experienced to some degree or another by the majority of people in Northern Ireland throughout thirty years of conflict.

As Colin Graham has suggested, many of the recent post-Ceasefire cultural concerns have both shared the archive's desire to denote and identify the key features of the past. At the same time, however, they provide an ironic commentary on the processes of transformation with which they are also involved. One of the key themes that connects the artists selected for this exhibition is that their practice is critically engaged with these uncertainties and disjunctures, refracting the shifts and schisms of Northern Ireland's new dispensation back upon itself. Archiving Place and Time therefore suggests a highly nuanced engagement with previous certainties of both history and geography that have shaped the experience of the recent past in Northern Ireland.

Like all representational practices, recent artwork from Northern Ireland also has its own history, shaped as much by its response to more recent circumstances as to what has gone before. During the 1970s, in the early years of the conflict, artists began to evolve means of dealing with the effects of the rapidly deteriorating political situation.

However a further significant source of representations of the ongoing violence also emerged as newspaper journalism and the broadcast media took on major (and frequently contested) roles in both providing information and shaping opinion for audiences outside Northern Ireland. The proliferation of stereotypes of tribal warfare between Protestant and Catholic mediated only by the paternalist interventions of the British Army were greatly removed from the experience of everyday life in the North. In the 1980s these high selective and partial representations continued to acquire a discursive power bound up with the wider political agendas of a repressive British government.

During this decade one of the main questions for artists in the North became how to engage with the frequently horrific consequences of the ongoing conflict without a collapse back into the frequently clichéd representations perpetuated by the media.

This took different forms that often engaged with features of art practice taking place elsewhere, yet mediated and redeployed to gain specific relevance to the situation in Northern Ireland. The cool incisiveness of Willie Doherty's early photoworks addressed their viewers through means derived ultimately from conceptualism, although his practice soon evolved its own deconstructive strategies. Meanwhile the forms of expressionism that re-emerged in the global art world of the Eighties also provided the means for artists such as Rita Duffy to develop a language of impassioned engagement as a means of articulating emotional responses to the political situation in the North.

In 1989 a group of young artists, including Philip Napier among others, set up the Flax Studios in a disused linen mill to the North of the city. The vast spaces of the Flax Studios encouraged more experimental attitudes towards art practice in the work of artists based there, such as Aisling O'Beirn; the depopulated, post-industrial setting, meanwhile, invited connections with similar locations in Britain or beyond. This, and the other artist-run spaces that followed, contributed to the emergence of more hybridised forms of practice that were still highly responsive to the ongoing shifting in politics and culture in Northern Ireland itself. Even though the effects of the 1994 Ceasefires and the peace process took a while to register, existing concerns with the politics of space that characterised much art practice in the North therefore received a further impetus.



# Archiving Place & Time

## Place and time in post-conflict art practice

One of the key issues in aftermath of the conflict has been a concern with narratives of the past; dominant accounts of recent history are subject to question, whether through the still-inconclusive Saville Enquiry into the events of Bloody Sunday in 1972, or revisionist republican accounts of the 1980-1981 Hunger Strikes in the Maze Prison. In Willie Doherty's video work *Closure*, an anonymous woman paces within a space that is never fully identified. Viewed in an enclosed art gallery, however, it evokes the spaces of confinement familiar from the years of the conflict. The voiceover indicates other areas of indeterminacy: an unresolved political situation but also domestic issues that remain unsettled, making visible the often overlooked dual roles of women within conditions of conflict. Past matters that should have reached a resolution return to haunt the present: 'closure', in the sense of a therapeutic resolution of trauma, appears to be more difficult than ever to attain.

Other works in this exhibition, however, posit what at least appears to be an overt relationship to political violence although in different ways. Rita Duffy's *Dessert* involves a critically nuanced relationship to the material culture of conflict. An AK47 made out of chocolate, cast from a decommissioned gun formerly in paramilitary usage, the meanings of *Dessert* are not as obvious as they may first appear.

This uncanny simulacrum of a deadly weapon is cast in a material that evokes childhood longing and fantasy; yet the glamour of paramilitary activity has a sweet, cloying aura that masks its destructive power. Conor McGrady's more depictions of sinister doings frequently take place in settings with romantic associations: in *Silent Forest*, a painting that evokes Leon Golub's figurative studies of the deployment of terror, two uniformed men standing in a pool of water are intent on ensuring that something or someone remains submerged beneath its surface. The political iconography of this and other works by McGrady helps to suggest events from the height of the conflict rather than mediated through the recuperative processes of memory. Yet violence also has an afterlife, something alluded to in the minimalist composition of Conor McFeely's large installation *Disclaimer*, made out of baseball bats and sandbags. Detached from any political rationale in the aftermath of the 1994 ceasefires, much paramilitary activity has become focused around drugs and extortion, with baseball bats the weapon of choice for maintaining compliance.

Although the conflict has largely been relegated to history, it still survives as a continuous presence in the experience of traumatic memory for those many people in Northern Ireland who have suffered unbearable loss or survived terrible events. One of the features of the cultural terrain that began to emerge through the peace process has been a concern with forms of remembering as a means of engaging with the past. The ambivalence of such processes, however, is alluded to in Philip Napier's *The Texture of Memory*. The poppy wreath references ceremonies of remembrance that ensure a ritualised containment of past loss, yet underlying trauma continues to rub against the grain of the present, like the sandpaper used here by Napier also. In a similar manner Paul Seawright's photograph *Volunteer* focuses on a detail of a public memorial inscribed with the names of the fallen, although their affiliation remains unidentified. Yet the stone on which their names are recorded is cracked. Settling into its permanent position would appear to have opened up a fissure onto another level, tearing apart the tooled finish to a degree that is shocking in its unexpected suggestion of violent events.

Other faultlines have appeared in the conflation of history and geography as determinants of identity. During the 1970s and 1980s both urban and rural space became increasingly defined in territorial terms or as sites of conflict, both past and present; the memory of earlier atrocities still hovers over some locations. In both loyalist and nationalist working class areas public space also has a long history as the site for commemorations of various kinds that re-affirm the bonds of community and political identity. The Twelfth of July loyalist marches that commemorate the enshrining of Protestant hegemony after the Battle of the Boyne are also preceded by the burning of massive bonfires the night before. Yet the new post-Agreement emphasis on power-sharing problematises the assertion of a political identity based on exclusion and dominance. Nevertheless as John Duncan's photographic series *Bonfires* makes apparent, deeply embedded political affiliations cannot be so easily rebranded under the guise of community festival: the tower of builder's palettes stacked ready for burning in Keswick Street, Belfast is surmounted by two tricolours. The politics of reconciliation, the photograph suggests, have not yet extended into these areas of the city; they are also desolate and run-down by comparison with the more visible rebuilding of sites better suited to post-conflict economic reconstruction.

There are also, I think, related concerns in Paul Seawright's photograph *Erased Texts*, a view under a flyover where sectarian slogans have been whitewashed over, although here the unspecified location suggests further, equally disturbing readings. Not only is this a kind of non-place at the edge of areas that have historically been imbued with deep significance, but its darkness suggests a deep void within the spectacle of regeneration itself.

The degree of alienation from the processes of social reconstruction is also compounded by the development of exclusive apartment blocks that sit incongruously within compact working class communities. This loss of a cohesive and previously durable sense of belonging underpins Rita Duffy's installation *Sleece*, named after the heavy clay on which much of Belfast is built. These small houses, stuffed with human hair, are painstakingly stitched together from the red white and blue bunting that decorates loyalist streets during the Twelfth celebrations. Yet in a work that suggests the remaking of social identities Duffy's choice of materials and methods of construction are also explicitly gendered. The melting and pouring of chocolate into the mould of a weapon in *Dessert* evoke a domestic world of cooking, but her use of sewing in *Sleece* has an additional level of meaning, referencing a further loss – that of women's more public role as workers in Belfast's now defunct textile industries.

An awareness of gendered experience as embedded within the formation of political identities also permeates Sandra Johnston's three-monitor DVD installation *Allegiances and Assurances*. However the clear delineation of male and female roles is not as straightforward as it might seem initially. Women at an Orange parade are not just passive onlookers; they actively participate in the bearing of witness to the roles of the male marchers in their ritualised affirmation of political identity. It is also, as Johnston recorded the dying embers of an Eleventh Night bonfire, the oblique gaze of the woman artist that helps to distinguish her view from the overt frontality of John Duncan's photographs. This is not to make any claim for essentialised readings of a male or female gaze, but rather to see a comparison between these images as opening up questions around the gendered negotiation of territory.



# Archiving Place & Time

The spaces of the new Northern Ireland are defined through a range of artistic practices in this exhibition. At the other end of the spectrum from the strategies of economic regeneration that underpin Duffy's Sleece, Johnston's drawings from her series Breathing Backwards are the traces of walks through familiar locations. The dynamic relationship between navigation and documentation suggests less intrusive ways of engaging with spaces whose meanings are already overloaded with their past associations.

The elusive quality of these drawings also recalls the fragmentary nature of memory, once again tied up with the meanings of contested spaces in Northern Ireland.

Probably the most significant of these has been the Maze Prison where many paramilitaries were held during the conflict. As a result of the Belfast / Good Friday Agreement, the long-term prisoners were released and the Maze closed in 2000, and its future has been the subject of intense debate. Broadly speaking, loyalists would welcome its destruction, while nationalists and others would prefer at least part of the site to be preserved in acknowledgement of the role that it played during the years of conflict.

The site of the prison thus functions differently within conflicting historical accounts. Aisling O'Beirn's installation Sputnik I draws upon the instability of history as highlighted within this controversy. A cardboard replica of Sputnik, the Russian craft that inaugurated the space race in 1957, projects a digitised animation that dates from a very different place and time. This is an illicit map of the prison that emerged during an art workshop led by O'Beirn with republican prisoners, prior to the closure of the Maze. As Suzanna Chan has indicated, the digitised map, the trace of an event from the late 1990s and the replica of the spacecraft from forty years previously suggest temporal realities that are incompatible. Their combination in this piece suggests the difficulty of sustaining progressive notions of history in the face of the considerable changes at work in contemporary Northern Ireland. For O'Beirn, the exploration of space has provided a rich metaphorical language for investigations of post-conflict Northern Ireland. The random objects of Dark Matter, for example, suggest the fallout of history, where fragments of the past must now be reconfigured in ways that may previously have seemed incompatible.

The theme of the collapse of history is one implicit in readings of other works here, in both subject matter and their means of representation; both Mary McIntyre's photographs Veil I and Untitled (After Caspar David Friedrich) I deploy strategies of the sublime. The viewer's gaze, mediated through the contemplative figure in the landscape, focuses on the distant vista of Belfast's shipyards rather than the mountains of the Riesengebirge painted by Friedrich in the early years of the nineteenth century. Despite their economic decline the shipyards have played a major part in the city's cultural memory as the birthplace of the Titanic, now the source of an active post-Ceasefire tourist industry and plans for the area's redevelopment as the 'Titanic Quarter'. In McIntyre's photograph both the depth of focus and stillness of the image invite a contemplation of the ruins of industry and, ultimately, an elegy to the loss of the progressive modernity that engendered past prosperity. Their future role within economic regeneration is still implicit, and perhaps as transient as that which precedes it. Yet the spectacle of the sublime, with its implied transcendence of history, is also informed by the knowledge of terror, a duality of awareness as important for the unknown future as it is for an understanding of the past.

<sup>1</sup> Colin Graham, 'Every Passer-by a Culpit'?, Third Text, 19:5, September 2005, pp.567-580

<sup>2</sup> On 30 January 1972 thirteen unarmed people were shot dead by the British Army at a Civil Rights March in Derry, an event that became known as Bloody Sunday. The initial Widgery Inquiry set up by the British government failed to attach any blame to the actions of the soldiers. In 1998 the Saville Inquiry was set up to address this controversy, and has yet to report its findings.

<sup>3</sup> For a revisionist account of the 1980-1981 Hunger Strikes that is highly critical of the actions of both the IRA leadership within the Maze prison and Sinn Féin, see Richard O'Rawe, Blanketmen: an untold story of the H-Block hunger strike, New Island 2005

<sup>4</sup> Neil Jarman, Material Conflicts: Parades and Visual Displays in Northern Ireland, (Berg 1997), p.108

<sup>5</sup> Suzanna Chan, ' "After Hard Times": Disjunctive Temporality and Ethics of Memory in Art by Aisling O'Beirn, Sandra Johnston and Heather Allen', in Visual Culture in Britain, 10:2, July 2009, pp.157-159. I am indebted also to Chan's incisive and sensitive analysis of the work of Sandra Johnston in this essay.



# Archiving Place & Time

## Shades of Grey: Visual art and Contemporaneity in Northern Ireland / Megan Johnston\_

Today in Northern Ireland culture is predominantly visual—not verbal. It is a symbolic or iconic system. Signs, symbols and images inform us—as viewers and participants—about our surroundings. As an Irish American I admit that when I first moved to the North of Ireland I thought everything was understood clearly—in black and white. From the outside everything seemed very clear, one side was right and one side was wrong. But I was wrong. There are shades of grey everywhere in Northern Ireland; there are sites where time stands still and places where it is fast-tracked; and there is a desire and resistance to investigating the contemporary issues surrounding all of us.

This essay aims to examine the ongoing process of ‘post-conflict’ in relation to contemporary visual art through some of the complex socio-political, historical and economic nuances I have observed in the past seven years. Two key ideas frame the exhibition—first is the term ‘post-conflict’. This is extremely problematic in terms of definition and contextuality, and moreover it is difficult psychologically for nearly everyone here. According to John J Hamre and Gordon R Sullivan, the ‘term “postconflict” applies to those areas where conflict has indeed subsided, but not necessarily to all parts of a nation’s territory’.<sup>1</sup>

The other key notion is the weight of socioeconomic influences on our understanding of identity politics or visual culture in Northern Ireland today. Central to our understanding of visual culture is grasping how the North has undergone an ‘economic reconciliation’ that matches no other post-conflict area in the world. When I use the term economic reconciliation I do not mean economic regeneration as a tool for reconciliation—though we see that in Northern Ireland. No, it is more psychological as economic growth underscores the general population’s psychological tendencies toward consumerism and upward mobility rather than of social criticism or political or armed dissention. Important to this notion is the influence and northern migration of the Republic of Ireland’s ‘Celtic Tiger’, which resulted in a type of financial and psychological overspill to the North. It was a financial “irrational exuberance” —the proliferation of time, money, and capital from insane house prices that fuelled a toxic consumerism here that has only been slowed by the recent financial crisis.

Regeneration here actually means a re-branding and reimagining a new future or the construction of a new ‘shared future’. In a way, this is conceptually positive but politically complicated. Tourists and tourism flood into our big cities and small towns year around to participate in extreme sports or visit our natural sites (Giants Causeway). Importantly, however, the tourists in their majority visit ‘dark tourism’ sites. This is a familiar element in many tourism strategies for areas located in the aftermath of conflict, war and terror. The dark tourism sites in the North—such as Crumlin Road Gaol, the murals, the cemeteries in West Belfast, Long Kesh, Armagh Gaol, and the Titanic Quarter just to name a few—present highly contested notions of the history and politics of the country and yet a serious nod to our new consumerist mentality.

Both economic reconciliation and regeneration have become drivers for peace and a post-conflict society. And artists, as visual social voyeurs in this scenario, have responded in interesting and poignant ways.

So where does a curator or art activist sit in a context like this? Millennium Court Arts Centre is located in the politically tensioned, infamous market town of Portadown, Northern Ireland. We seek to reframe the site of the gallery space to become a space of cultural mediation for broader social, economic and political processes that impact our lives. For me it is through the curatorial process, that we can comment on contemporary society and expose what is happening in the creative process, reflecting back again the general public.

What does that mean in relation to this exhibition? It means that the issues of the show, which are manifested in the artwork presented, will speak ‘of’ our lives, will be a sign of the last ten years of relative peace. In order to reflect this Fionna and I agreed that we would select artworks and not artists. This again emphasizes the embodiment of the idea manifested in the work, which hopefully focuses the viewer to engage with the issues. This involves a continual redefining of traditional identities, defined in Northern Ireland in binary terms as ‘either/or’ Protestant or Catholic, Unionist or Nationalist, Loyalist or a Republican. What we understand in relation to our own social identity is completely connected to the ‘conflict’. Northern Irish society is segregated in every sector and section including work, education, leisure and interpersonal relationships such as friendships and marriage. One of the most important themes is this exhibition is how artists address the idea of identity, raising questions about the relationships between orange and green, territory and place, between male and female, rural and urban, North and South, regeneration and mapping, history and the present.

Northern Ireland is a place where you live in a cerebral bipolar fog. Many academics, curators and artists have examined what Caoimhin McGiolla Léith has observed as the logic of “dual articulation.”<sup>2</sup> I’m not sure if there is a logic to living and working in the North, and attempting to creatively respond to what we experience, but rather a consistent knowledge that nothing is what it seems to be.

The Willie Doherty photographs selected, The Westlink, Belfast, 2008 and Donegall Lane, Belfast 1988/2008, are both a re-working of earlier works. In these images he reveals current attitudes found in the North which have surfaced more strongly in recent years—urban regeneration and homophobia. For me, Doherty’s photographic work has not only been an alternative response to the media-constructed view of the Troubles, or just an inversion of film noir strategies and documentary codes to mess with truth and fiction. I see the images as very short films; they are extremely short clips of a longer film (in my head) about the North. It’s more than engaging in process of memory or recollection. In these cerebral films we are asked to engage.

The viewer is drawn into creating a film in their head—a kind of process that is related to the geography of the place you may or may not know. But even if you don’t know the exact place, you know you’ve seen it before.

With Doherty’s film Closure we are taken a step further and for longer. In the film a woman in a black coat strides back and forth in an enclosed space—a derelict site or is she confined? I’m never sure. In fact, the walls seem

like ‘peacewalls’ —structures that divide communities in the North due to fear, violence and terror. The voiceover tells us there is a breakdown of a household—a common occurrence for women during the Troubles. And we also hear a defiant and committed female, espousing her commitment to a cause we do not know but can assume. The unsettling discomfort is of not knowing exactly where the woman is; we are continually engaging with the work, imaging, trying to understand what is being implicated, knowing that it isn’t an absolute answer for us (we know there is always more than one possibility) and we’re constantly trying to figure it out.

There are two works by photographer Paul Seawright selected for the show, taken from a new body of his work that, for the first time in twelve years, is based on a Northern Irish theme. The project ‘Conflicting Account’ engages with the opposing narratives found in the North, particularly in language, that shape both historical and contemporary identity, experience and understanding.

Erased Texts shows graffiti that has been painted over. So common is this image in our visual landscape it hardly seems... important? It’s not actually. But what was written? Who wrote it? Was it sectarian? (...oh, probably...). These are the quick questions the viewer might ask. The conceptual thrust of Seawright’s work in this case is about how, depending on the specific terrain we are looking at, we read and therefore understand what we are seeing. And we rarely know which community we are in with this work. Graham Dawson has written that this contested terrain— either Protestant or Catholic — can ‘furnish different and mutually antagonistic ways of telling the story of Ireland, two competing constructions of the same history. There is no pure form of these two stories, which exist only in the range of their tellings and re-tellings, with numerous variations and difference of emphasis and nuance, across a variety of modes and media of representation’.<sup>3</sup>

Similarly, in Volunteer, identity is also uncertain. There is another issue at play here: the continual debate in contemporary Northern Irish issue around memorial and the hierarchy of victimhood or hero-worship. Memorialisation and commemoration have proven highly contentious and divisive issues in societies emerging from periods of civil conflict. In the North, the place of memory represents how historical and current actions and meanings are enabled or disabled, and moreover they underscore identity in many communities. Ian McBride suggests that ‘for national communities, as for individuals, there can be no sense of identity without remembering’.<sup>4</sup>

He contends that history is not about the past, but how we interpret the past based on our contemporary experience. Accordingly, ‘present actions are not determined by the past, but rather the reverse: that what we choose to remember is dictated by our contemporary concerns’.<sup>5</sup> It seems that facts are not facts, but remembrances; historical errors are just altered memories.



# Archiving Place & Time

**(McBride) contends that history is not about the past, but how we interpret the past based on our contemporary experience.**

**Accordingly, ‘present actions are not determined by the past, but rather the reverse: that what we choose to remember is dictated by our contemporary concerns’.**

Paul Seawright’s work also engages with the influence of European landscape painting on photography in Northern Ireland. There is a tension presented here in the show—that of notions of a traditional Irish landscape on one hand and the sublime British influence. I believe Seawright’s work is a provocative sublime landscape. It is both romantic and rough, smooth and rugged, while being marked by perceptions of danger and decay. The works often utilize sublime artistic visual conventions including large scale, dramatic lighting, deep space, and a precariously elevated or oblique perspective. There is visual sublime in the composition and an obsessive but pleasurable aesthetic in the detail and texture of Seawright’s work (and Doherty’s as well)—but with an urban edge of unease.

Unlike much of the work included in this exhibition that suggests urban experience, Mary McIntyre’s recent photographs are a reminder of the importance of landscape as an important site of representation of identity and culture in Northern Ireland. She too, however, combines both the rural and urban visual landscape to express the complexities we are now dealing with in the North. Although her work also relates to European landscape painting and the sublime, McIntyre has, from 2005 onwards, explored the aesthetic experience of the Picturesque. Picturesque arose as a mediator between the opposed ideals of beauty and the sublime. Veil I invites responses associated with in the sublime (awe and fear) while connecting with a quiet beauty. Similarly, Untitled (after Caspar David Friedrich) I is suggestive of the emergence of a kind of ‘post-conflict sublime’. That is, an urban sublime where there is a coupling of nature and manufactured space that produces a rush of emotion. In this work, McIntyre creates a visual vastness, danger, lurking terror, and awesome power that reveals Belfast’s past and current problems of urban regeneration, particularly in response to the spatial, social, and economic configurations of the industrialization of the city.

Another issue that we can unpack in this work is the issue of Belfast’s gentrification and regeneration. The photograph depicts the area of Belfast known as the Titanic Quarter, earmarked for regeneration through economic and leisure development by the Northern Ireland Tourism Department. Tourism is a key economic driver for Northern Ireland. However, the socio-political and historical baggage of the Titanic is the property, in the main, of Protestants—for most of its history the workers at Harland and Wolff were almost exclusively Protestant and sectarianism and discrimination against Catholics was infamous. So even the problematics of gentrification are compounded in the North with identity politics.

The addition of two images from John Duncan’s ‘Bonfires’ series clearly demonstrates a complimentary investigation in the contradictions of urban regeneration in Northern Ireland. The series documents a more than 300-year tradition of building bonfire annually on the Eleventh Night before the celebrated 12 July. That date is a celebration for most Protestant communities in Northern

Ireland, as they commemorate the Battle of the Boyne in 1690 that put Protestant King William on the throne and dethroned Catholic King James. We can see in Duncan’s photographs a duality in the composition which, according to the artist ‘frame and measure the structures against their various social settings, revealing both a sense of Belfast’s changing urban landscape and the deep divisions that, despite political progress, still affect Northern Ireland long after the ceasefires’. There is nothing new about photographs of July 11 bonfires. But Duncan does something different—he reveals for us another important element, one of an ‘imagined community’, asserted and re-affirmed through the process of collecting wood and setting the bonfires alight.

I see in Duncan’s Bonfire Series an amalgamation of the contested nature of Northern Irish identity politics and gentrification of Belfast. In ‘Glencairn Way, Belfast’ we see the evidence of preparation for this socially and politically contested event is disconcertingly juxtaposed with the white houses that suggest the iconic cottage in the Irish landscape. The dog adds to the strangeness of the event. Duncan’s work ‘Keswick Street Belfast’ documents an area between the Loyalist Shankill Road in West Belfast and the mixed Crumlin Road. This area sits in the footprint of a priority regeneration plan by the Office of First Minister/Deputy First Minister. The plan will realize a £231 million ‘one-off’ opportunity to regenerate the Girdwood Barracks (now de-commissioned British Army barracks) and the infamous Crumlin Road Gaol. Both sites are contested for all communities in Belfast. The image by Duncan shows two Irish tricolour flags, which we know will be burned. Effigies of Republican leaders also feature large on many bonfires, though less and less each year as incentives have been given to communities to create a more ‘family friendly’ cultural events. The threat of violence is understood by some; and insinuated for others.

Rita Duffy’s Dessert presents a surreal and more immediate threat of violence. The AK-47 is made of chocolate and was cast from a Kalashnikov that was formerly in paramilitary usage. There are two traditionally Irish tropes here—that of the religious relic and the other of, perhaps, the image of the United Irishmen.

The work resonates with viewers through the shock of seeing a gun in a museum-style vitrine case. Normally we treat encased objects with reverence, but can we do the same with a chocolate gun? Duffy stops us in our tracks and gets us to think. The serious message tells us how the macho, romantic freedom fighter is as attracted to those ideas as we are to chocolate.

There is also an element of the Romantic sublime in the awe and fear of seductive violence while connecting with a quiet beauty as it sits in the wooden case (or coffin?).

Known primarily as a painter, Duffy also uses other more object-based works to engage with aspects of material culture, vitally important in understanding the Northern Irish psyche, particularly as an avenue of exploration and expression into communal identity. There is a strong history of creative production in the North, and like many cultures, the objects of everyday use have a socially engaged relevance for people. We selected several small sculptures by Duffy from an ongoing project. The work, entitled Sleaf, uses Union flags and human hair

to raise questions about the effects of post-conflict urban renewal in Belfast’s tightly knit communities. Duffy’s title comes from the earth—literally—and is a metaphor for the potential sinking of mind and body of the Belfast/NI population. There are eight metres of the bog-like mud soil from the soft estuarine quasi-thixotropic deposits that lay under Belfast. This means building an infrastructure, either physical or psychological, will be extremely difficult. The small houses fabricated from Union Jack flags and stuffed with hair add to the metaphor, firmly adding to the multiple readings of the work.

Both of Duffy’s works visually underscore the duality of the cerebral bipolar fog we find ourselves in here in the North of Ireland, although it is also found elsewhere. For centuries Ireland has been linked to the United States of America, particularly through expatriates living and working there. In the main, allegiances continue to be to Mother Ireland and to the support of Irish Republicans. The socio-political issues that dominated the NI conflict have been inextricably connected to the real and imagined perception of ‘the Troubles’ by the ex-pats and Irish Americans. In this context, the work by Conor McGrady is fascinating, in that it espouses a highly informed critique of the military and political situation in the North. We selected two large drawings, seductively drawn and poignant in their subject matter. The works hit upon two distinctive themes—youth culture/hood culture and antisocial behaviour; and state violence. The collapse of confidence in authority is a common feature of most post-conflict societies. And so the accompanying increase in criminality and violence is not a bi-product of the peace process but an embodiment of unresolved socio-political issues.

Youth shows a young man jumping on a car. We assume that it has been stolen. Joyriding—or death driving as it is known in West and North Belfast for obvious reasons —is a serious anti-social issue in the North. As the paramilitaries have stepped down, crime in working-class areas has escalated.

This post-conflict contradiction is more complicated than one might think. Youth culture or Hood Culture is rampant in the North. Punishment beatings are not unpopular in many of these communities, for various reasons.

One important issue is that, historically, the police are not welcomed in certain areas nor are they very successful in stopping such crimes. There is even some proof that these Hoods served as informants during The Troubles and therefore allegedly escaped prosecution.

There is also an element of ‘post-conflict invincibility’, in that young people in particular don’t remember bomb threats and check points as a daily occurrence. They are now bored with the humdrum of Summer nights.

The second work selected, Silent Forest, suggests another very different reading of recent history. McGrady has explained that his practice ‘examines the role of authority in contemporary society’, responding specifically to ‘how power manifests itself in individuals and nation states and how it translates into symbols, iconography, actions and a sense of self and place’. In Silent Forest McGrady takes an idyllic rural setting with uniformed figures.

# Archiving Place & Time

To add to the problematic, McGrady also inverts the romantic ideal of a rural landscape with implied hidden threats of violence against someone (or an unknown). I love these works; they are beautiful and at the same time incredibly disturbing.

We can see again two perspectives, two narratives and multiple readings. What are the police (or are the military) doing? Who are they doing it to? Is there a person underneath the water? To add to the problematic, McGrady also inverts the romantic ideal of a rural landscape with implied hidden threats of violence against someone (or an unknown). I love these works; they are beautiful and at the same time incredibly disturbing.

There is a strong, overt sense of violence and threat in Conor McFeely's work selected for the exhibition. The threat of violence is a subconscious element to living in the North even though the term is one that is avoided now, as it was regularly used/abused by the British state and others. McFeely explains that work 'was made at a time when punishment beating was a very regular occurrence—the rise in so-called normal crime was replacing acts of political violence—hence the baseball bats which are

wrapped in wool blankets and dipped in resin. They are displayed, hanging on tool clips. The floor pieces are also made from woollen blankets dipped in resin (they are quite light but very strong). The work also addresses the notion of addiction, the beatings being carried out largely (in this area [Derry]) for drug use and other anti-social activities by unaccredited organisations and the addiction being as much that of the buzz gained from the power of violence as the taking of substances. It is also a work about power and control in art'.

Power, or the lack of it, is a subverted issue in Sandra Johnston's work. Johnston is primarily known as a performance artist. Her interventions are quiet, unfolding narratives that draw the audience in. Her work, which includes video/film and drawing, is for me a delicate gesture of the aesthetic of trauma. Johnston's work is an intimate, personal creative response as it bears witness to a community's or a nation's damaged psyche. We selected two small drawings from Johnston's Breathing Backwards series.

The intimate and personal drawings map random walks that the artist has taken in and/or around her neighbourhood. What I like about the seemingly abstract drawings is that they map a territory but in an alternative way, focusing on the meanderings of the mind and contemplating the physicality in the process. The second work, the DVD installation Allegiances and Assurances looks again at the 'imagined community' of Protestantism around the quintessential 12 July season. One screen shows a recent video of a Boys Brigade youth group practicing marching drills in a local school or community centre; the second screen shows an Orange Order march during the July 12 events and focuses primarily on the viewers of the parade; and the third video is a subversive-style of the aftermath of an 11 July bonfire by local youth. While we can see connections again to identity politics, the 'imagined communities', and even youth/hood culture I see something else.

The notion of a Protestant culture—one that embraces the Protestant history of Northern Ireland and/or one that is 'the either/or' to that of Catholic/Irish history is prevalent and increasingly important but also incredibly problematic in a post-conflict society. We can see three representations here of Protestant culture. But is there such a culture? Yes and no. There is an ongoing desire to create/celebrate/propagate an Orange culture, Loyalist subculture, an Ulster Scot language alongside many more tangents as part of the hoped 'shared history' of Northern Ireland. It's problematic in that we don't yet understand where and how these cultures or subcultures may come from—but politically they must be created to lay an even playing field.

Sputnik 1 by Aisling O'Beirn shows the complexity of the North's 'dual articulation'. On one hand the piece is about Sputnik 1, the first manmade satellite in space, launched in 1957 by the USSR. The work has long strips, a dome, rectangles, and other elements all made of cardboard and held together by sticky tape. The projected images incorporated into Sputnik come from workshops the artist carried out with loyalist and republican prisoners during an artist residency in 1999. So on the other hand O'Beirn adds elements to the satellite to create an imagined narrative—covert satellite images of Long Kesh/The Maze prison.

The connection with the prison again draws up the issue of post-conflict tourism, as there continues to be a national discussion about the possibility of the site being used as a Conflict Transformation Centre. The idea that a contested site be utilised for cultural purposes is not new although it continues to be hotly debated.

The second body of work by O'Beirn, Dark Matter, is a compilation of small drawings—ideas, maps, directions, instructions. The concept is connected to the fact that approximately 90% of the universe's matter remains as yet undetected.

Physicists call it 'dark matter' as it does not emit light. I see this work as a kind of mapping for the post-conflict debris that can be found all over the North—whether that is physical or psychological. But when I look again, I see that it's not that literal, there's much more to it and to this artist. O'Beirn's work engages with space, the ideas of place and the sociopolitical yet narrative nature of verbal vernacular. She becomes a kind of visual voyeur/anthropologist in response to a range of specific situations, yet her work is about and 'of' its place not just a reaction to it.

All of the artists in this exhibition create work that has socio-political and historical issues at play. Some of them, such as Philip Napier and Michael Hogg, have socially engaged practices. Napier's Texture of Memory utilises everyday materials such as sandpaper to engage with aspects of Northern Ireland's culture and politics. The memorial wreath is stereotypically British in its associations, standing in memoriam of one or many who have died for the British state. This wreath, black in colour, and made of scratchy, abrasive sandpaper, presents an inversion of the memorial.

The Soft Estate, meanwhile, is a work by the collaborative team of Carbon Design—Napier with Michael Hogg. The traditional looking table, which was based on designs from the Titanic's Captain's table, can be presented in various sizes. Although a nod to the socio-political history of the Titanic, more importantly the work foregrounds the role of the negotiating table in recent politics in the North, and is an important signifier for bringing sides together to debate, discuss and forge a new future. But also brings to mind the domestic and get-togethers around the dinner table and the debates found in every community about how to create better lives for ourselves and our neighbourhoods. Carbon Design create situations for dialogue; they present opportunities for contemplation; like so many works in this exhibition they open up space that has been closed physically and psychologically for a long, long time.

Artists see what we see; feel what we feel and are a part of the politics encasing our mindsets. They feel the deviant or disrupted interpersonal relationships that impact deeply the psyche of people in the North. What we found, and hope that you will too, is that whatever you understand as your identity, your memory, your community is directly related to how you read these works. And we hope that your response will be individual and communal at the same time.

<sup>1</sup> John J. Hamre and Gordon R. Sullivan, 'Toward Postconflict Reconstruction', Copyright © 2002 by The Center for Strategic and International Studies and the Massachusetts Institute of Technology, The Washington Quarterly • 25:4 pp. 85–96., THE WASHINGTON QUARTERLY \_ AUTUMN 2002

<sup>2</sup> Caoimhin Mac Giolla Leith, in Willie Doherty, False Memory, Merrell, London, 2002, p.23

<sup>3</sup> Graham Dawson Making Peace with the Past, Memory Trauma and the Irish Troubles. MUP 2007

<sup>4</sup> Ian McBride, 'Memory and National Identity in Modern Ireland', in History and Memory in Modern Ireland, Cambridge, 2001, p1

<sup>5</sup> Ibid, p 6





**Willie Doherty**  
Born Derry  
Northern Ireland  
1959





*Footbridge / The Westlink, Belfast, 2008 / silver gelatin print / framed / 72 x 90 cm*



*Donegall Lane, Belfast 1988 / 2008 / silver gelatin print / framed / 67.5 x 90 cm*



**Paul Seawright**  
Born Belfast  
Northern Ireland  
1965







John Duncan  
Born Belfast  
Northern Ireland  
1968



*Glencairn Way Belfast 2004 /*  
C print — 115 cm height x 131 cm width / 2004





*Keswick Street Belfast 2004 / C print — 115 cm height x 131 cm width / 2004*





**Rita Duffy**  
Born Belfast  
Northern Ireland  
1959



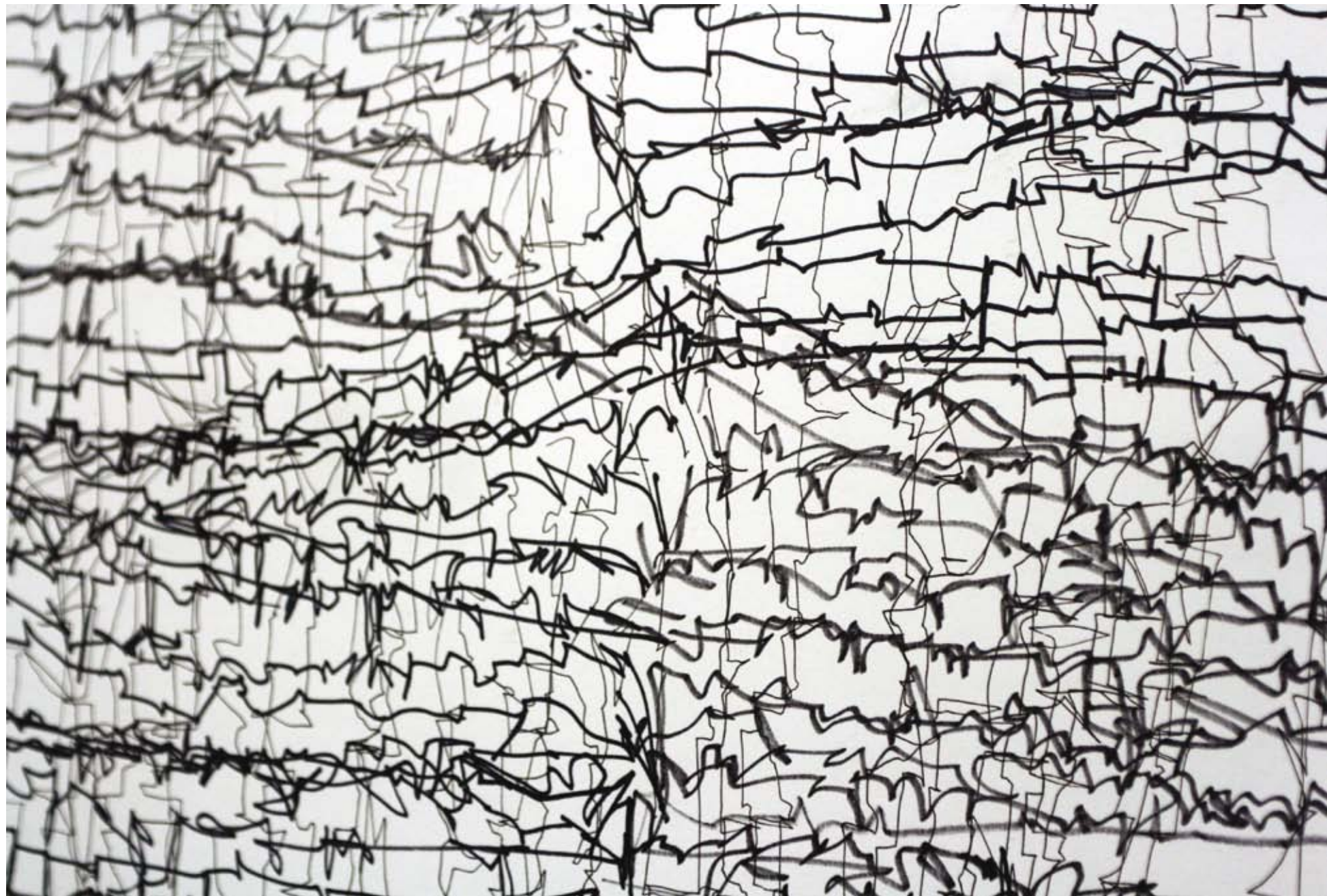




**Sandra Johnston**  
Born  
Northern Ireland  
1968











**Conor McGrady**  
Born Downpatrick  
Northern Ireland  
1970





**Mary McIntyre**  
Born Coleraine  
Northern Ireland  
1966

*Veil* / 2006 / colour lightjet photographic print on dibond / 80cm x 100cm







**Aisling O'Beirn**  
Born Galway  
Southern Ireland









**Philip Napier &  
Michael Hogg**  
Carbon Design

**Philip Napier**  
Born Belfast  
Northern Ireland  
1965



*The Texture of Memory / poppy wreath / sandpaper / 2004*



**Conor McFeely**  
Born Derry  
Northern Ireland



**Willie Doherty**

**Born:** **Derry / Northern Ireland / 1959**

#### **Selected One-Person Exhibitions**

2009

Passages, Prefix Photo, Toronto  
Requisite Distance, Dallas Museum of Art, Dallas  
Buried, The Fruitmarket Gallery, Edinburgh  
Three Potential Endings, Galerie Peter Klichmann, Zurich

2008

Willie Doherty, Void, Derry  
Willie Doherty, The Third Space, Belfast  
The Visitor, The Douglas Hyde Gallery, Trinity College, Dublin  
Replays: Selected video works 1994-2007, Matt's Gallery, London,

2007

Ghost Story, Northern Ireland Pavillon, 52nd Venice Biennale, Venice  
Willie Doherty, Stories, Städtische Galerie im Lenbachhaus und Kunstbau, Munich  
Willie Doherty, Kunstverein in Hamburg  
Passage, Alexander and Bonin, New York

2006

Empty, Galerie Peter Klichmann, Zurich, Kerlin Gallery, Dublin  
Out of Position, Laboratorio Arte Alameda, Mexico City

2005

Apparatus, Galerie Nordenhake, Berlin  
Apparatus, Galeria Pepe Cobo, Madrid  
Willie Doherty, Museum of Contemporary Art

2004

Non-Specific Threat, Alexander and Bonin, New York  
Non-Specific Threat, Galerie Peter Klichmann

2003

Willie Doherty, De Appel, Amsterdam

2002

False Memory, Irish Museum of Modern Art, Dublin  
Unknown Male Subject, Kerlin Gallery, Ireland  
Retraces, Matt's Gallery, London, Jan.

#### **Selected Group Exhibitions**

2009

EV+A, 2009, Reading the City, Limerick City Gallery of Art, Limerick  
Pequena historia da Fotografia, CGAC, Santiago de Compostela

2008

Fifty Percent Solitude, Kerlin Gallery, Dublin  
Nature, Space and Time, Recent Acquisitions, Kroller Muller Museum, The Netherlands  
Venice in Belfast, Works by Willie Doherty and Gerard Byrne,  
The Golden Thread Gallery, Belfast  
Peripheral Vision and Collective Body, Muscion, Museum of Modern  
and Contemporary Art, Bolzano  
The Morning After, Videoarbeiten der Sammlung Goetz,  
Weserburg Museum für Moderne Kunst  
Stay alive till 95, Alexander and Bonin, New York,  
Venice at Farnleigh: Works by Willie Doherty and Gerard Byrne from the Venice Biennale,  
Farnleigh Gallery, Phoenix Park, Dublin  
On the Margins, Mildred Lane Kemper Art Museum, Washington University, Saint Louis

2007

GOING STAYING, Movement, Body, Place in Contemporary Art, Kunstmuseum, Bonn  
Speed 3, IVAM, Valencia  
Turbulence, 3rd Auckland Triennale

2006

Re: Location, Alexander and Bonin, New York  
Reprocessing Reality, P.S.1, Long Island City, NY  
Image War: Contesting Images of Political Conflict, Whitney Museum Independent Study  
Program, The Art Gallery of The Graduate Center, Cuny  
ARS 06, Kiasma Museum of Contemporary Art, Helsinki

2005

The Experience of Art, Italian Pavilion, 51st International Art Exhibition, Venice  
The Shadow, Vestsjaellands Kunstmuseum, Soro  
Non-Stop, Kunstverein Wolfsburg, Wolfsburg  
Reprocessing Reality, Château du Nyon, Nyon  
Faces in the Crowd, Castello di Rivoli, Museo d'Arte Contemporanea, Turin,  
Format 05, Q Gallery, Derby  
Slideshow, Baltimore Museum of Art, Baltimore

2004

Faces in the Crowd: The Modern Figure and Avant-Garde Realism,  
Whitechapel Gallery, London  
Dwellen, Charlottenburg Exhibition Hall, Copenhagen  
Glocal: Apuntes para Videopresentaciones de lo global y lo local,  
Galeria Moisés de Albéniz, Pamplona  
Recherche entdeckt! 6. Internationale Foto-Triennale, Esslingen  
3rd Berlin Biennial for Contemporary Art, Berlin

2003

Cambio de Valores, Espai d'Art Contemporani de Castello, Castello,  
The Turner Prize 2003, Tate Gallery, London  
Moving Pictures, Guggenheim Museum Bilbao, Bilbao  
Poetic Justice, 8th International Istanbul Biennial, Istanbul  
Site Specific, Museum of Contemporary Art, Chicago  
Imperfect Marriages, Galleria Emi Fontana, Milano  
Art Unlimited, Basel  
Re-Run, Städtische Kunsthalle, Mannheim

2002

Selection of work from the XXV Bienal de São Paulo,  
Museum of Contemporary Art, Santiago, Chile  
Retraces, Alexander and Bonin, New York  
The gap show, Museum am Ostwall, Dortmund  
formal social, Westfälischer Kunstverein, Münster  
Re-Run, XXV Bienal de São Paulo, Brazil

#### **Bibliography - Books And Exhibition Catalogues**

2009

"Willie Doherty: Buried", Fiona Bradley, The Fruitmarket Gallery, Edinburgh, ex. cat.  
"Requisite Distance. Willie Doherty", Charles Wylie, Dallas Museum of Art, Yale University  
Press, New Haven and London

2008

"The Visitor. Willie Doherty", The Douglas Hyde Gallery, Dublin, ex. cat.

2007

"Ghost Story. Willie Doherty", Fondazione La Biennale di Venezia, Venice,  
June, ex.cat  
"Think with the senses, feel with the mind. Participating countries, collateral events",  
Fondazione La Biennale di Venezia, Venice, June, pp. 320-323  
"Willie Doherty", Yilmaz Dziewior, Matthais Mühling, Kunstverein Hamburg, Hamburg,  
Lenbachhaus, Munich, Halje Cantz, Ostildern, ex.cat.

2006

"Willie Doherty: Out of Position", Mariana Munguía, Laboratorio Arte Alameda, Mexico City.  
"The Portrait Now", Nairne, Sandy, Howgate, Sarah, National Portrait Gallery, London, cat.,  
pp. 110-111  
"ARS 06 / Sense of the Real", Karjalainen, Tuula, Vanhala, Jari-Pekka, Museum  
of Contemporary Art Kiasma, Helsinki, ex.cat, Jan., pp. 29-30, 112-115

2005

"51. International art exhibition / The experience of Art", Fisher, Jean, La Biennale di Venezia,  
Venice, ex.cat., June, pp. 70-75  
"Non-Stop", Hoffmann, Justin, Kunstverein Wolfsburg, Wolfsburg, ex.cat.,  
May, pp. 5-9, 38-39, 82  
"Belonging: Sharjah Biennial 7/where here is elsewhere." Fisher, Jean,  
Sharjah Art Museum, Sharjah  
"The Shadow", Buhl Andersen, Christine, Westsjaellands Kunstmuseum, Soro, ex.cat.,  
May, pp. 44-47  
"Place", Dean, Tacita & Millar, Jeremy, Thames & Hudson, London, pp. 116-117, 195  
"Reprocessing Reality", Spinelli, Claudia, JRP Ringier, Zurich, Chateau Nyon, Nyon,  
ex.cat. Apr., pp. 90 - 96, 204

2004

"Willie Doherty", Klapp, Friederike, 3. Berlin Biennale für Zeitgenössische Kunst, Berlin,  
ex.cat., pp. 64-65, 178

2003

"Cambio De Valores/The Rings of Saturn", Pérez, Luis Francisco, a.o., Fundacion ARCO,  
Madrid & Centro Gallego de Arte Contemporanea (CGSC), Santiago de Compostela,  
Nov., pp. 44-45, 171, 182-193  
"Itinerario de la exposicion", de Nieves, Juan, Papers de L'EACC, Espai d'art contemporani,  
Castello, 7 Nov. - 14 Dic., pp. 7, 10-11  
"Turner Prize 2003", Tufnell, Ben, Tate Britain, London, pp. 2, 3-4, 13

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2009

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2008

"Willie Doherty", Maria Fusco, Frieze, London, No. 114, April, p. 171  
"Willie Doherty: Stories", Mathias Wrtba, Camera Austria, Vienna, No 101, pp. 47 - 48  
"All eyes on Northern Ireland", Maria Fusco, Architects' Journal, London, March 6, p.51  
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London, No. 314, March  
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"Willie Doherty", Dazed & Contused, No. 58, Feb.  
"Ghost Story London", The Guide. The Guardian, London, Jan. 26 – Feb. 1  
"Troubles in mind", Gabriel Coxhead, Time Out, London, Jan. 23 - 29  
"Willie Doherty: Replays", Jean Wainwright, Art Review, London, No. 21, April, p.129

2007

Das Gefühl von Gefahr", Brita Sachs, Frankfurter Allgemeine, Frankfurt, Nov. 22, p. 38  
"Willie Doherty", Katrin Luz, Kunstforum International,  
Ruppichteroth, Bd. 188, Oct – Nov, pp. 386-388  
"Grauzonen des Daseins", Belinda Grace Gardner, Kunstzeitung, Rebensburg, p. 14  
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"Willie Doherty", Michael Wilson, Artforum, New York, No. 7, March, p. 314  
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September, pp. 114-117

2006

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Oct. 25, p. 12  
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Nordenhake", Völzke, Daniel, Tagespiegel, Berlin, Jan. 14

2005

"Venice Biennial 2005", Iles, Chrissie, Frieze a.o., No. 93, London, Sept., 98-100  
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Contemporary, London, No. 74, June, pp. 22-24  
"Willie Doherty, Non-Specific Threat", Durden, Mark, Portfolio, Edinburgh,  
No. 41, June, pp. 62-65  
"Focus on distrust", Burrows, Wayne, Metro, Derby, March 8, p. 23  
"Schreck, lass bloss nicht nach!", Spinelli, Claudia, Weltwoche, Zurich,  
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2004

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Jan., 21, p. 31



**Paul Seawright**  
born 1965 / Belfast / Northern Ireland.

Seawright is a photographer who has drawn heavily on his Northern Irish background to produce searching photographic investigations of aspects of its fraught political terrain, as in his 'Orange Order' and 'Police Force' series from the early 1990's. In his recent work Seawright has moved away from an overtly Irish context, focusing on what he has termed a 'generic malevolent landscape' represented by the uninhabited spaces at the edge of cities and forests throughout Europe. hese images take the viewer from bright, bleached vacant lots to corners of almost complete darkness, lit only by the dim, ambient light of street lamps, where the city merges with the forest. Seawright has exhibited in many venues throughout Europe and North and South America including the the Nederlands Foto Instituut, Rotterdam and the Albright-Knox Art Gallery, Buffalo.

His solo exhibitions include shows at the Photographers' Gallery, London, the Imperial War Museum, London, Milton Keynes Gallery and the Irish Museum of Modern Art, Dublin. Paul Seawright represented Wales in the 2003 Venice Biennale.

Awards include the prestigious Ville de Paris Artist Award in 1999 and the Irish Museum of Modern Art/Glen Dimplex Prize in 1997. He is represented in the collections of the San Francisco Museum of Modern Art, the Irish Museum of Modern Art, Dublin, the Imperial War Museum, London, the Art Institute of Chicago and the International Center of Photography, New York among others and in numerous private collections.

#### Selected Exhibitions

2009  
Planète Parr, Jeu De Paume, Paris  
Ulsan International Photo Festival — South Korea  
Conflicting Account — Highlanes Gallery, Drogheda, Ireland  
Then & Now: Evolving Art Practices, Lewis Glucksman Gallery, Cork  
British Council Collection at the Whitechapel Gallery, London  
The Troubles, Art and the Archive in Northern Ireland, OBG Belfast  
The Sublime Image of Destruction Brighton Biennale - De La Warr Pavilion with: Adam Broomberg and Simon Norfolk 2009  
Anxious Landscapes: Paul Seawright 1988-2008 GTG Belfast  
Conflicting Account — Paul Seawright New Works  
Millennium Court Arts Centre, N.Ireland  
Field Notes: FotoMuseum Antwerp exhibition at Solstice Art Centre Navan

2008  
10,000 to 50: Contemporary Art from the Members of Business to Arts Irish Museum of Modern Art  
Etudes Irlandaises Sala Kubo—Kutxa San Sebastian Co-curated by the Irish Museum of Modern art  
Atlante Italiano 007  
L'Ospitale Museum, Reggio Emilia.  
Exhibition at the Third edition of Fotografia Europea, Reggio Emilia Italy.  
Different Dimension The 2nd Novosibirsk International Festival of Contemporary Photography: Novosibirsk State Art Gallery Russia and Metenkov Photographic Museum Ekaterinburg Russia

2007  
Atlante 007: MAXXI Rome, with Massimo Vitali, John Davies, Walter Neidermeyer et al  
How We Are: Photographing Britain, Tate Britain, London  
Field Notes, National Media Museum, Bradford  
Invisible Cities, Fotogallery, Cardiff

2006  
Invisible Cities, Sies + Hoke Gallery, Dusseldorf  
Naughton Gallery, Queens University Belfast  
Invisible Cities, Kerin Gallery Dublin

2005  
Foto Museum Antwerp — Field Notes  
Seoul Photo Triennale, The Seoul Museum of Art, Korea  
Kerin Gallery, Dublin, Invisible Cities  
Blue Sky Portland — Hidden  
Motor City — Museum der Bildenden Kunsste, Leipzig  
The Wonderful Fund Collection — Le Musee de Marrakech, Morocco  
Four Now — Lewis Glucksman Gallery, University of Cork, Ireland

2004  
Centre de la Photographique Ile de France, Paris  
Hidden Sies—Hoke Dusseldorf  
National Centre of Photography Thessloniki Greece (Photosynkria)  
Hidden, Rena Bransten San Francisco  
Further, Glynn Vivian Swansea  
Further, National Museum of Wales, Cardiff

2003  
Further, Wales at The 50th Venice Biennale  
Hidden, Irish Museum of Modern Art  
L'Espace Vox, Mois de la Photo Montreal  
Le Printemps de Septembre, Toulouse  
Imperial War Museum, London  
Chapter, Cardiff  
Oriel Mostyn, Llandudno  
Aberystwyth Arts Centre and Gallery  
MKG, Milton Keynes Gallery

Re-Imagining Ireland: Irish Art Today, University of Virginia Art Museum  
Recherche: Galerie du Jour Agnes b, Paris

2002  
The Unblinking Eye, Irish Museum of Modern Art, Dublin  
GewaltBilder — Gewalt in der Gegenwartskunst Museum  
Bellerive,Zurich  
The Gap Show - Critical Art from Great Britain Museum am Ostwall, Dortmund Germany  
Foundation Merangoni, Florence Italy  
Inside Open - Napoli, Italy

2001  
Douglas Hyde Gallery, Dublin  
Hasselblad Centre, Kunst Museum, Gothenburg, Sweden  
Angles Gallery, LA International Bienalle  
Galerie du Jour, Agnes b Paris  
Irish Art Now: From the Poetic to the Political Chicago Cultural Centre, Irish Museum of Modern Art  
New Directions, Winston Wachter Fine Art, Seattle, with Candida Hofer, Vik Muniz and Shirin Neshat  
A470 Oriel Mostyn Gallery, Llandudno, Wales and Chapter, Cardiff  
Werner Mantz Prize, Centrum Beeldende Kunst, Maastricht, Netherlands  
Depicting Absence/Implying Presence San Jose Institute of Contemporary Art California, inc  
James Casebere, Sophie Calle, Candida Hofer,  
On the Margins, Barbara Krakow Gallery Boston, with Michael Ashkin & Jan Henle.  
50 Years of Irish Art, Irish Museum of Modern Art, Dublin

2000  
Museum of Contemporary Art Zagreb  
Grieder Von Puttkamer, Berlin  
Rhona Hoffman Gallery, Chicago  
Rena Bransten Gallery, San Francisco  
Bonakdar Jancou Gallery, New York  
Photo.doc, Forum Box, Helsinki, Finland  
Maureen Paley/Interim Art, London  
Centro de Fotografia, University of Salamanca, Spain  
Auto Werke, Deichtorhallen - Hamburg. Group show with Gillian Wearing, Wolfgang Tilmans, Sharon Lockhart, Thomas Struth  
British Art Show 5; (Travelling show) Venues include: Scottish National Gallery of Modern Art, Edinburgh; Southampton City Art Gallery ; Fotogallery Cardiff, Ikon Birmingham  
0044, Ormeau Baths Gallery , Belfast and Crawford, Municipal Art Gallery, Cork  
Irish Art Now: From the Poetic to the Political, McMullen Museum of Art, Boston College; Art Gallery of Newfoundland and Labrador, Canada; Chicago Cultural Center, Chicago  
Foto Biennale, Netherlands Foto Institute, Rotterdam  
Lautose Gegenwart, Bielefelder Kunstverein

1999  
0044, PS1, New York, Albright-Knox Art Gallery, Buffalo  
Engaging Tradition, Hotbath Gallery, Bath  
Surveying The Landscape, Lombard/Freid Fine Arts, New York  
Fragments of Document & Memory, Tokyo Photo Biennale, Tokyo Metropolitan Museum of Photography  
Contemporary Art, Ormeau Baths Gallery, Belfast  
Concern for the Document, Vox, Le Mois de la Photo, Montreal, Canada  
Silent Presence, Staatliche Kunsthalle, Baden-Baden,Germany  
Contemporary Art, Arts Council of Ireland Collection, Limerick City Art Gallery  
Under Exposed, Public Art Project, Stockholm.  
Revealing Views; Images from Ireland, Royal Festival Hall, London  
Declinations of Boundaries, Two Person Show, Galerie Lichtblick, Cologne

1998  
Kerin Gallery, Dublin  
Angles Gallery, Santa Monica  
Rhona Hoffman Gallery, Chicago  
Rena Bransten Gallery, San Francisco  
Galerie du Jour/Agnes b, Paris  
Troubled, Photography and Video from Northern Ireland, The Light Factory, and Contemporary Art Museum, Raleigh, North Carolina  
Europe in Decay, 3 Person at Light Hall, Kuopio and Helsinki Cathedral  
Sightings - New Photographic Art, ICA, London, 1998  
Le Printemps, Cahor, France - Two Person Exhibition with Martin Parr.  
Photos Leures, French Institute, Prague  
(Nan Goldin, Lewis Baltz, Sophie Ristelhauber)

1997  
Blue Sky Gallery, Portland, Oregon  
Le Lieu, l'Orient, France  
Françoise Knabe Gallery, Frankfurt  
Lie of the Land touring exhibition - Gallery of Photography, Dublin, Centre Nationale de la Photographie, Paris, Copenhagen, Salamanca, Athens.

1996  
Inside Out, Galerie du Jour/Agnes B. Paris - 3 Person with Richard Billingham & Tom Wood  
L'Imaginaire Irlandais, Ecole des Beaux Arts, Paris

1995  
Ceasefire, Wolverhampton Museum and Art Gallery  
Fotogallery, Cardiff  
Houston Fotofest  
Paul Seawright, Inside Information, The Photographers' Gallery, London  
Paul Seawright, Inside InformationGallery of Photography, Dublin

1994  
Paul Seawright, Sectarian Murder, Cornerhouse, Manchester

1993  
Blue Sky Gallery, Portland, Oregon  
The United Nations General Assembly Building, New York  
Documentary Dilemmas, British Council touring Europe, South America, India, Ireland  
Arts Council Gallery, Belfast  
The Old Museum, Belfast

1992  
The International Center of Photography, New York  
Impressions Gallery, York  
History of the Photographic Image, Rencontres Intls de la Photographie, Arles  
Recent Acquisitions, Ulster Museum, Belfast  
Through the Lens, Arts Council of Northern Ireland touring exhibition (USA)  
The Gallery of Photography, Dublin

1991  
Paul Seawright, The Orange Order, The Photographers' Gallery, London  
Shocks to the System, Arts Council of Great Britain, Royal Festival Hall, London, Ikon Gallery, Birmingham

1989  
Gallery Vapauden Aukion, Helsinki, Finland  
Mikkeli Valokuvakeskus, Mikkeli

#### Selected Publications

2007  
Invisible Cities, Paul Seawright, Works from Africa, Fotogallery

2005  
Paul Seawright Field Notes, Fotomuseum Antwerp

2004  
Landscape of War, Centre d'art la Panera Spain

2003  
Gastes, Le Printemps de Septembre Toulouse, Actes Sud  
Maintenant: Now, Vincent Levois, Le Mois de la Photo  
Re-Imagining Ireland: Irish Art Today, University of Virginia Art Museum, J Hartz.  
Further: Artists from Wales at the Venice Biennale, Merrell  
Hidden, Paul Seawright, Imperial War museum/ Bangor Museum of Modern Art,  
Profiles: Paul Seawright by Fintan O'Toole, BBC4, 30 minute documentary

2002  
Afghanistan:Ashes to dust BBC Radio Wales, BBC World Service 30 min documentary  
The Gap Show — Critical Art from Great Britain, Museum am Ostwall, Dortmund Germany

2001  
The Forest, Paul Seawright, Hasselblad Centre, Museum of Fine Art Gotenberg, Sweden  
The Map, Paul Seawright, Catalogue/Public Art Project SDCC (22,000 distributed)

2000  
British Art Show 5, Catalogue, 2000  
Paul Seawright, Monograph, Centre of Photography, Salamanca, Spain

1999  
Tokyo Photo Biennale Catalogue, Tokyo Metropolitan Museum of Photography  
Irish Art Now, From the Poetic to the Political, Merrell Holberton Publisher

1997  
Constructing Identity, (The Missing)', Netherlands Foto Museum, Rotterdam  
Residential, Douglas Hyde Gallery, Dublin

1996  
L'Imaginaire Irlandais, Ecole des Beaux Arts, Paris

1995  
Inside Information, Paul Seawright, Photographers Gallery, London

1994  
Nervous Landscapes, Southeast Museum of Photography, Florida

1993  
Documentary Dilemmas, The British Council, London  
The Orange Order, Paul Seawright, The Arts Council of Northern Ireland  
Shocks to the System, The Arts Council of Great Britain, London

**John Duncan**  
Born Belfast 1968, Newport HND Documentary photography 1989, Glasgow  
School Art BA Fine Art Photography 92 Currently living and working in Belfast.

**Co-Editor Source Photographic review since 1994.**

#### Selected Solo Exhibitions

2008- 20099  
Bonfires, Belfast Exposed, July 2008, Wolverhampton Art Gallery August 2008, Fotogallery November 2008, Temple Bar Gallery February 2009  
2006  
We were here, Gimpel Fils London, November  
2003  
Trees from Germany, Belfast Exposed  
2002  
Boom Town, Gallery of Photography Dublin, June  
1998  
Be Prepared, Stills Gallery Edinburgh, June 1998 touring to Gallerie Francois Knabe Frankfurt, Ormeau Baths Gallery Belfast, Triskel Arts Centre Cork.  
1997  
You are Here, Galerie in der Brotfabrik Berlin, Sept.  
1996  
You are Here, Street Level Glasgow, June.  
1993  
Sinister and Dexter, Photographers Gallery London.

#### Selected group exhibitions

2009  
Being British, The Stephen Lawrence Gallery, February.  
2007  
Photography Towards a Sculptural Impulse Dazibao, Centre de photographies Actuelles, Montréal January.  
2006  
East, selected by Jeremy Deller and Dirk Snauwaert Norwich Gallery, July  
Dogs have no religion,Czech Museum of Fine Art, curator Richard Drury June  
2003  
Metro Zones 2 Learning From, Neue Gesellschaft fur bildende Kunst, Berlin,curator Jochen Becker, Sept 2003  
1999  
Troubled : Photography, Film & video from Northern Ireland, The Light Factory North Carolina, touring to Centre for documentary studies Durham North Carolina  
Declinations of Boundaries Galerie Lichtblick, Koln, March  
1998  
On the Bright Side of Life, Contemporary British Photography, Neue Gesellschaft fur bildende Kunst Berlin Touring to Kunstverein Ludwigshafen  
1997  
Imago Centre of Photography, University of Salamanca Spain, curator Alberto Martin  
1996  
The Lie of the Land, Gallery Photography Dublin, Curators Ute Eskildsen, Christine Redmond,touring to Impressions Gallery, Centre National de la Photographie Paris, Mostings Hus Copenhagen, Universidad Salamanca, European Cultural Centre Erfurt Germany.  
1994  
Recent Issues, Akehurst Gallery London, curator David Brittain  
(Creative Camera)

**Rita Duffy**  
**Born in Belfast in 1959**  
**Currently lives and works in Belfast**

**Selected Projects and Commissions**

2009  
‘Sleeceh’ at Manchester Metropolitan University Gallery  
2008-09  
Artist in Residence at Public Records Office, Northern Ireland, liaising with architect Daraagh Coleman to design and programme artworks delivering ‘Witnesses’ a permanent, integrated artwork series for the new building.  
2008  
Relocated the RUA open submission Annual Exhibition to the former Titanic Quarter Drawing Offices - resulting in a change of visitor numbers from 3,000 to almost 14,000.  
2007  
Cuchulain Comforted - Cloth, collaboration with Paul Muldoon at Millennium Court Arts Centre, Portadown, Co Armagh.  
Conversations – Row House Project, Houston Texas.  
2006  
Outposts – Spectrum Gallery London.  
2005  
Contemplating an Iceberg – Ulster Museum Belfast.  
2004  
Contemplating an Iceberg – Exhibition at Angela Flowers Gallery, Cork Street, London  
Dream, permanent public artwork commissioned by private developers for the exterior of the Lanyon Quay Building in Belfast  
2003  
Contemplating an Iceberg - site specific installation at Paint Hall Studios Harland & Wolff Shipbuilders Yard, Belfast  
2002  
Blood Drawings - O’Connell Street, Dublin – commissioned by The Hugh Lane Municipal Gallery, Dublin  
Blood Drawings - Oxford Street, Belfast – commissioned by Laganside Development  
2001  
Drawing the Blinds, Divis Tower Drawing Project, commissioned by Belfast Festival at Queen’s  
Legacy - permanent installation at the Linenhall Library, Belfast  
Invocation – Drawing and installation at Conway Mill, Belfast  
Are We There Yet? – Dessert, - the Chocolate AK47 work, commissioned for the I.C.A. London  
2000  
Visual work for the Production of a CD rom in storytelling for schools in collaboration with storyteller Nuala Hayes commissioned by the Verbal Arts Centre, Derry  
Permanent installation of a large series of paintings for the stairwell of the new opened Verbal Arts Centre, Derry, commissioned by the Department of Education for Northern Ireland  
1999  
On the Outside Looking In – public artwork for Gasworks Administration Building in collaboration with Ciambha McAviney and The Lyric Drama Group.  
Eager we are to Live, series of drawings commissioned by the Puskin Prizes Trust for its Millennium publication  
1998  
Shoal, artwork for the entrance foyer and stairwell of the Waterfront Hall, Belfast, commissioned by Belfast City Council  
1996 — 1998  
Artistic Director, Integrated Artworks Project at the new Children’s Hospital, Belfast in association with Todd Architects

**Selected Solo Exhibitions**

2008  
Boltax Gallery, Fire Island, New York, USA  
2007  
Cuchulain Comforted - Cloth, collaboration with Paul Muldoon at MCAC Portadown, Co Armagh.  
Conversations – Row House Project, Houston, Texas.  
2006  
Outposts – Spectrum Gallery London  
2005  
Leadheads and Icebergs - Solo show at the Ulster Museum  
Paintings from Belfast, Group Show, Spectrum Gallery, London  
2004  
Recent Work - at the Hillsborough Fine Art Gallery, Dublin  
Contemplating an Iceberg - at University of Hertfordshire

2002  
Beatland - solo exhibition, the Vanguard Gallery Cork.  
2001  
House to House - exhibition at the Leadwhite Gallery, Dublin and Stormont Building Belfast, later travelling to the I.A.C. in New York  
New Works - Exhibition at the Prior Gallery London  
1999  
Are we There Yet? Dessert chocolate AK47 - for the I.C.A. London and St. Dominic’s High School Falls Rd. as part of the West Belfast Festival  
Away a Lone a Last a Loved a Long the - at the Museum of Contemporary Art, Zagreb, Croatia.  
Veil Installation with prison doors from Armagh Women’s Prison, at the Old Museum Arts Centre Belfast.  
Recent Work - at Hillsborough Fine Art, Dublin  
1998  
Banquet - at the Hugh Lane Gallery, Dublin  
1997  
Banquet - at the Ormeau Baths Gallery, Belfast  
1996  
Crossing Boundaries - at San Francisco State University  
1995  
Palimpsest - Touring Exhibition, Derry  
The City Arts Centre, Limerick  
The Model Arts Centre, Sligo  
Triskel Arts Centre, Cork  
Selected Group Exhibitions  
2009  
ACNI Troubles Archive Exhibition, Ormeau Baths Gallery, Belfast  
2008  
Royal Hibernian Exhibition, Gallagher Gallery, Dublin  
RUA, Annual Exhibition at the Titanic Drawing Office  
Things You May Have Missed - Golden Thread Gallery, Belfast  
2007  
The Disembodied Eye – Golden Thread Gallery, Belfast.  
RUA Exhibition, Ormeau Baths Gallery, Belfast.  
2004  
Corpus - Women Artists and Embodiment, City Art Gallery, Limerick  
In the Time of Shaking - Amnesty International Exhibition at the Museum of Modern Art, Dublin.  
2003-05  
Leabhar Mór Project - touring exhibition, to venues in Scotland Ireland and the USA  
2002  
RHA. Exhibition at the Gallagher Gallery, Dublin.  
2001  
Lavitt Gallery Cork  
Cavanacor Gallery Donegal  
Boyle Arts Festival, Roscommon.  
Side by Side – Nashville / Belfast painting exchange exhibition  
Allied Irish Bank Collection –Touring Exhibition  
E.VA Limerick Contemporary Art Exhibition  
Drawings – Lew Allen Contemporary Art, Santa Fe, New Mexico  
E.VA. Contemporary Art Exhibition, Limerick.  
Participant in the Irish Scottish Millennium Project,  
Leabhar Mor na Gaelige  
National Collection of Contemporary Drawing  
Limerick City Gallery of Art.  
2000  
100 Years Of Irish Art, Gallagher Gallery, Dublin  
1999  
Siamsa Tire, Tralee Co Kerry  
When Time Began To Rant & Rage Touring Exhibition U.K. & U.S.A  
1997  
Cruelty: a Thematic Exhibition - The Fenderesky Gallery, Belfast  
Land, Identity, Myth - Kenshaw State University, Georgia, USA Redressing Cathleen, Contemporary Irish Women Artists - McMullan Museum, Boston College, USA  
1996  
Art Beyond Conflict, Travelling Exhibition to USA Sept.  
1996 - April 1997  
Venues included Ellipses Art Centre, Washington, Fassbender Gallery, Chicago, Siegel Gallery PA, Fenderesky Gallery, Belfast  
Eigse, The Carlow Arts Festival, Carlow

1996  
The Cleveland International Drawing, Biennale  
1995  
Dawn - Trist Anns Gallery, Dundalk  
Poetic land: Political Territory: Contemporary Irish Art - Touring Show, Britain, subsequently touring  
1995 – 1996  
Swansea, Aberystwyth, Cardiff, London, Stoke-on-Trent, Stirling, Alloway  
1994  
Art and Design Matters - Ulster Museum, Belfast  
SIORLU National Maternity Hospital, Catenary Exhibition  
1993  
Beyond Glory: Representing Terrorism - an Exhibition and Symposium on the politics and imagery of terrorism, Maryland Institute College of Art, Baltimore  
1991-93  
The Fifth Province: Contemporary Irish Art - Touring Canada 1991/93  
1991  
A New Tradition: Irish Art of the Eighties - Douglas Hyde Gallery, Dublin Parable Island,  
Part Two- Bluecoat Gallery, Liverpool  
In a State - Exhibition on national identity, Kilmainham Gaol, Dublin  
1990  
On the Balcony of the Nation - 5 Northern Irish Artists - Touring Exhibition throughout the USA 1990 – 1992  
Cease-fire Reflections of Conflict - by 16 British & Irish Artists Wolverhampton Art Gallery & Museum  
Determined Material Foundations - Fenderesky Gallery, Belfast  
Gallery & Edition Coac, Berlin, and Documenta Kassel

**Selected Bibliography & Radio**

The Essay Programme  
BBC Radio 3: Remember Who You Are  
‘Cloth’ Paul Muldoon, Exhibition Catalogue.  
‘The Disembodied Eye’, Prof. Liam Kelly  
An Iceberg’s Collision With History, Fiona Barber, ‘Essential Gesture’ Catalogue 2005  
In the Time of Shaking, Amnesty International, Ciaran Benson.  
Leadheads and Icebergs Paul Muldoon and Suzanne O’Shea.  
House to House, Whitney Chadwick.  
Beatland, Whitney Chadwick  
A Way, a Lone, A Last, A Loved, a Long the, Leonida, Kovax  
The Hibernia Aidan Dunne  
Rita Duffy, An Appraisal Essay by Denise Ferran, The Irish Review, autumn 1997  
Banquet Suzanne O’Shea, The Ormeau Baths Gallery, Belfast and the Hugh Lane Dublin, August 1997. Introduction by Brian Kennedy.  
Thinking Long - Contemporary Art from Northern Ireland Liam Kelly 1997  
Crossing Boundaries - Belfast/San Francisco Whitney, Chadwick, and Hilary Robinson 1996  
Artists’ Lives - A.N. Productions John O’Farrell 1996  
Art Beyond Conflict  
Narrative Jim Smith 1996  
Palimpsest - Reconstructing Narratives Hilary Robinson and the ‘The White Hens of Stranmillis’ Tess Hurson 1996  
Poetic Land: Political Territory Christina Braithewaite,  
Northern Centre for Contemporary Art 1995  
Ceasefire Wolverhampton Art Gallery & Museum, Lisa Rul 1994  
Parable Island Bluecoat Gallery, Liverpool, Brian McAvera 1991  
Uncertain Traditions Edmonton Art Gallery, Elizabeth Kidd 1991  
On The Balcony of the Nation Arts Council for Northern Ireland, Brian Ferran 1990  
Rita Duffy, New Works Arts Council for Northern Ireland, Fiona Barber 1989  
Issues Arts Council for N Ireland, Denise Ferran, 1989  
Directions Out Douglas Hyde Gallery - Brian McAvera, 1987



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|---|---|--|--|
| <div><b>Sandra Johnston</b><br/><b>Born 1968</b></div>  | <div>"INDEPENDENCE" Photographic billboard for Group Show SOUTH LONDON GALLERY, London</div>  | <div>1995 "BARRAGE" Group exhibition focused on artists producing sound works, Design Centre, Belfast</div>  | <div><b>Awards</b><br/>2006 British Council support for "ARAS 2006" Romanian Exchange project.</div>   |
| <div><b>Further Education</b><br/>1991-1992<br/>M.A. Fine Art University of Ulster, Belfast<br/>1988-1991<br/>B.A. HONs Fine Art (First Class) Kent Institute of Art &amp; Design, Canterbury<br/>1987-1988<br/>Foundation Art &amp; Design Course, University of Ulster, Belfast</div>   | <div>"SLEEP TO RISE" Site specific solo performance/installation commissioned by THE BONINGTON GALLERY as part of the "Sensitive Skin" season. (Developed with the support of the Nottinghamshire police Mobile Response Unit, and the Galleries of Justice, museum.)</div>   | <div>1994"CEASEFIRE" Group exhibition of Northern Irish political art, Wolverhampton Art Council Gallery</div>   | <div>2005 INTERFACE: Centre For Research In Art, Technologies And Design Travel award for "SECOND PRESENT" project, Budapest.</div>  |
| <div><b>Exhibitions</b><br/>2006 "OCCASION" Site-specific performance/ installation commissioned by STICHTING PERFORMANCE for the "INCANTATION IN THE SENSE OF STILLNESS" project, DE BEVAERSCHOLE GALLERY Burgh Haamstede, The Netherlands</div>   | <div>2002 "INOFFENSIVE" performance/installation commissioned by SOUTH LONDON GALLERY, (developed with the support of the Metropolitan Police at Charing Cross Station, London, England)</div>  | <div>"SOOURING" Performance/installation IRISH DAYS 2, Witch's Tower, Slupsk, Poland</div>   | <div>British Council Travel Support for BLURRR 5 Performance Biennial, Tel Aviv, Israel.</div>   |
| <div>4 solo performances - "STATED"/ "SOMEONE WHO COULDN'T"/ "AND KINDNESS"/ "THESE EMPTY ARMS" and 3 collaborative group actions produced during "ARÉS 2006" A Romanian Exchange project of N.I. performance artists traveling across Romania and working with- ETNA FOUNDATION, in St. George, then curator Ileana Pintile Teleaga and SIMULTAN ORGANISATION, in Timisoara, supported by British Council.</div> | <div>"MUTE AS THE DAY SWALLOWED" Solo action TAMMERKOSKI TWELVE FESTIVAL, Tampere, Finland</div>  | <div>"TO KILL AN IMPULSE" slide installation, Front Art Gallery, Berlin, Germany</div>   | <div>2004 Arts Council of Northern Ireland Award for "apt" project with the Verbal Arts Centre, Derry</div>  |
| <div>"RH-YTHM-DRUNK" Commissioned performance for ARAS EANNA ART CENTRE presented as part of the "Celtic Revival Summer School", Inis Oirr, Ireland.</div>  | <div>"CIRCUM STANCES (Parts 1/2)" &amp; "RETENTION" 3 performance works developed for BODY LIMITS INTERNATIONAL PERFORMANCE RESIDENCY based at Les Subsistances, Lyon, France</div>   | <div>"TRASNA" Group exchange exhibition between Transmission Gallery, Glasgow &amp; Catalyst Arts, Belfast</div>   | <div>2003 TYRONE GUTHRIE CENTRE INTERNATIONAL BURSARY, 1 month residency award at VOCA, Virginia, USA. Also an Arts Council of Northern Ireland Travel Award for flights to Washington.</div>  |
| <div>Two multi-screen video installations:"SOMETHING YOU MAY LATER RELY ON" (new version developed for ACCA) and "CONDUCT BEST CALCULATED FOR OBTAINING VICTORY" presented as part of the "UNQUIET WORLD" Exhibition at the ACCA. (AUSTRALIAN CENTRE FOR CONTEMPORARY ART) Victoria, Australia</div>  | <div>"EXSPECTIONOR" Solo performance/ installation DEE/GLASOE Gallery New York, USA. (Developed with the support of Belview hospital, and The Chelsea International Hotel.)</div>   | <div><b>Forthcoming</b><br/>2006 Performance/Lecture participation in the FAQs SEMINARS series commissioned by Flax Art Studios &amp; Queen Street studios, Belfast.</div>   | <div>2002 NIFCA, RESIDENCY, Finland, &amp; Arts Council of Northern Ireland Travel Award: flights to Helsinki</div>  |
| <div>"(to our modern eyes)" solo performance/installation TRACE Gallery, Cardiff, Wales</div>   | <div>2001 "RED BLACK WINDOW" Performance for Dia E Vento International Improvisation Event, at Teatro do Campo Alegre, (based on research period at Norteshopping Complex) Porto, Portugal</div>  | <div>2007 January- March Group exhibition of contemporary Northern Irish art to take place at the Regina Gouger Miller Gallery, Carnegie Mellon University, Pittsburgh, USA.</div>   | <div>2002 AHRB, FELLOWSHIP (ARTS HUMANITIES &amp; RESEARCH BOARD) 3 year post at University of Ulster, Belfast, researching through theory and practice, issues of creative intervention with the history of buildings and place stigmatized by traumatic events.</div>  |
| <div>"AS WILL AT WILL," solo performance "BLURRR 5" performance Biennial, Centre For Contemporary Art, Tel Aviv, Israel.</div>  | <div>"ROOM 10" ACCIDENT &amp; EMERGENCY WAITING ROOM, New Cross Hospital, presented publicly at Arena Theatre during FLUID- Wolverhampton Art Gallery, England</div>  | <div>2007 Live Art Event of selected British performers, to take place in June, commissioned by Contemporary Arts Programme at The British School at Rome, Italy</div>   | <div>2001 SKOWHEGAN Residency Program, awarded position and full scholarship Grant, also an ARTFLIGHT to New York, (An Chomhairle Ealaíon) in order to participate.</div>  |
| <div>"SIMPLE STARE" Solo performance for "SECOND PRESENT" Exhibition examining the archiving of historical memory- TRAFO Gallery, Budapest, Hungary, (action sourced at Kalvin Ter metro station)</div>   | <div>"APPEARANCES PROJECT" Concluding Group exhibition &amp; Seminar, ARTHOUSE, Dublin</div>  | <div>2005-2006 8 weeks residency separated into 2 visits to the Aras Eanna studio programme, Inis Oirr, Ireland.</div>   | <div>2000 YEAR OF THE ARTIST- Research and Development Grant from Northern Arts, Newcastle Upon Tyne, A research period occurred in Autumn 2000 for the DIALOGUES LAB to explore and present ideas to the management committee of the Grainger Town Development area.</div>  |
| <div>"IN LIGHT OF EVERYTHING" solo performance, Istituto Provinciale Per L'infanzia, Santa Maria della Pietà, "A LONG WEEKEND" Artists from N.I. interventions, 51st Venice Biennale</div>  | <div>"ROOM 9" CASTRO NEVES FAMILY HOME- presented publicly at Maus Habitus Gallery during Brrrr - LIVE ART FESTIVAL, Porto, Portugal.</div>   | <div>2004 Permanent appointment as Associate Lecturer in Time Based and Mixed Media Art, University of Ulster, Belfast</div>   | <div>1999 Assistance Grant for participation in "Europe in the Box" (Department of Foreign Affairs), Ireland</div>   |
| <div>"APART" solo performance "BETWEEN SEA AND SKY" project, Lyngheiserteret, Lygrra, Norway</div>  | <div>"THE RED FARM" 24-Hour performance, Skowhegan Art Program, Maine, USA. Produced inside the residential home of Skowhegan's Executive Director- Linda Earle</div>   | <div>2003 TYRONE GUTHRIE CENTRE INTERNATIONAL BURSARY, 4 week studio programme at the VOCA. (Virginia Centre For The Creative Arts), USA.</div>  | <div>1998 GO SEE Award "IF THE DEAD COULD GO SHOPPING WHAT WOULD THEY BUY?" Travel and Subsistence (An Chomhairle Ealaíon)</div>   |
| <div>"IN PLACE OF PASSING" 6 day collaborative performance project with 12 artists traveling to various sites across Northern Ireland, completed with a 3 day conference Belfast. I participated in both sections of this project as both facilitator and artist- organized by BBeyond and INTERFACE, Belfast</div>   | <div>"IN ATTENDANCE" Solo Performance / installation commissioned for the QUEEN OF HUNGARY, Art space, Norwich, England, with cooperation from Norwich Art Centre.</div>  | <div>(2002- Ongoing) Committee member of BBeyond an artist run organization developing International Live Art events in Northern Ireland.</div>  | <div>1997 ARTFLIGHT to Maastricht, the Netherlands (An Chomhairle Ealaíon) for interview</div>   |
| <div>"CONDUCT BEST CALCULATED FOR OBTAINING VICTORY" 2 part video installation for "THE NATURE OF THINGS", Northern Irish Pavilion at the 51st VENICE BIENNALE, Italy</div>   | <div>"ARCO" UK Pavilion at ARCO 2001 annual Art Fair, Madrid</div>  | <div>2002 NETWORK NORTH RESIDENCY PROGRAMME, 8 week studio programme at the Nordic Institute For Contemporary Art located on Suomenlinna Island off Helsinki, Finland</div>  | <div>1996-1997 Subsistence &amp; Scholarship Grant for the duration of eight months residency at the A.K.I Akademie, Enschede, The Netherlands (Pepinieres Programme)</div>  |
| <div>"apt" 3 day performance/installation developed with the VERBAL ARTS CENTRE, Derry, N.Ireland</div>   | <div>"ROOM 423" Solo performance, "EXIT FESTIVAL" Culture Centre Cable Factory, Helsinki, Finland.</div>  | <div>"BODY LIMITS", 3 week residency focused on developing dialogue and interaction between the practices of 10 European performers, located at LES SUBSISTANCES, Lyon, France</div>   | <div>1994 Travel and Subsistence funding for "Irish Days 2" (An Chomhairle Ealaíon)</div>  |
| <div>"EVEN AS WE SPEAK" performance/installation for the "BRIEF ENCOUNTERS" project, GRESOL ASSOCIATION La Bisbal, Spain. (action sourced at Convent dels Franciscans de La Bisbal)</div>   | <div>2000 "POLESTAR" Collaboration with Heather Allan, Golden Thread Gallery, Belfast.</div>  | <div>2001 SKOWHEGAN RESIDENCY PROGRAM FOR ADVANCED VISUAL ARTISTS, Awarded a place and financial grant to participate in 9 week work program located in Central Maine, USA.</div>  | <div><b>Articles &amp; Publications</b><br/>2006 EBENT V2 Catalogue- EBENT organization, Barcelona<br/>"UNQUIET WORLD" Catalogue-Australian Centre For Contemporary Arts.<br/>2005 "CIRCA" magazine issue 114 article and review of Venice Biennale<br/>"AND THE ONE DOSN'T STIR WITHOUT THE OTHER" Catalogue, Ormeau Baths Gallery, Belfast<br/>"THIRD TEXT" (Irish Issue), article by Valerie Connor<br/>"THE NATURE OF THINGS" Northern Ireland pavilion catalogue, Venice Biennale<br/>"51st VENICE BIENNALE" official catalogue for all pavilions<br/>"FLAXART STUDIOS" Artist run organization group publication<br/>"EMPHATIC VISION: AFFECT, TRAUMA AND CONTEMPORARY ART"<br/>Book by Dr Jill Bennett<br/>"CIRCA" magazine, issue 111 on Irish performance art.<br/>"IRISH WOMEN ARTISTS" Book by Dr Katy Deepwell. (I.B.Tauris)<br/>2003 "DUAS COLUNAS" Portuguese National theatre magazine, article by Liliana Coutinho<br/>"CIRCA/SOURCE/ART MONTHLY Magazine reviews "AND THE ONE DOSN'T STIR WITHOUT THE OTHER"<br/>"CITIES OF BELFAST"(anthology) Chapter on located artworks by Dr Suzanna Chan<br/>2002 "TIME OUT" New York, "pick of the day"<br/>"SIGNS" Journal Volume 28 Autumn (America) Inclusion of work in an article by Dr Jill Bennett: "Art, affect and the "bad death": strategies for communicating the sense memory of loss."<br/>2001 "APPEARANCES PROJECT" Arthouse publication with essay by Prof Moira Roth<br/>ARCO" Art Fair Catalogue<br/>" CVA." Magazine article by Professor Robert Ayers on Contemporary Performance Art.<br/>"GUEST HOUSE 20" Catalogue, UTK, Sheffield<br/>2000 "ART MONTHLY"/ 242 Magazine review of "POLESTAR"<br/>1999 "PROLOGUE" Exhibition catalogue for Trace project.<br/>"EUROPE IN THE BOX" Exhibition catalogue, ACC, Gallery, Weimar<br/>1997 "P/ACT" Pepinieres Catalogue, A.K.I Akademie and Enschede City Council<br/>1996 "SHOWING OFF" Catalogue, Northern Irish Art Council<br/>1995 "FEMINIST REVIEW" Number 50 Irish Women/Artwork<br/>"CEASE-FIRE" Catalogue, Wolverhampton Art Council<br/>1994 "CREATIVE CAMERA" Magazine article by Prof. Hilary Robinson on "TO KILL AN IMPULSE"<br/>1993 "PRESENTENSE" Catalogue essay by Dr Slavka Sverakova</div> |
| <div>"COMPOSURE" performance produced as part of "RELATIONS" project featuring Asian and Irish artists, organized by BBeyond, Belfast. (action sourced in the Chapel of Adoration, Falls Road)</div>  | <div>"STRANGER THAN FICTION" 2 performances created for FIX/ INFUSION performance festival. INFUSION Limerick-24Hrs in room 353 Sarsfield Bridge Inn. FX, Belfast-12Hrs in 1 College Green</div>  | <div>2000 IRISH MUSEUM OF MODERN ART 8 month residency: October 1999- May 2000, Dublin, Ireland</div>  |  |
| <div>"AFTERWARDS" performance/installation, commissioned by BLUECOATS GALLERY, as part of the 4th LIVERPOOL BIENNIAL, England. (action sourced at Kings Dock)</div>   | <div>"APPEARANCES PROJECT 2 year Group initiative involving collaborations between 6 artists and 2 writers, commissioned by ARTHOUSE, Dublin. Performance/multi media works were created and exhibited at regional venues and in ARTHOUSE. I collaborated with Pauline Cummins and Frances Mezzetti to create 3 performances; "FATHOM" Directed by Frances Mezzetti, Performed July 2000 Cork Harbor Commissioners Office<br/>"BROAD DAYLIGHT" Directed by Sandra Johnston Performed August 2000 various locations along the Newtownards Road, Belfast. "HOLY GROUND" Directed by Pauline Cummins- Performed September 2000 Glendalough, Wicklow.</div> | <div>1999 "EUROPE IN THE BOX" Chosen by the ACC, Gallery Weimar to represent Dublin in a project spanning the 15 former cities of culture. All artists traveled between the cities, creating artworks to the dimensions of a box (60cm X 60cmsq) which when unpacked would evoke memories of the city visited. To fulfill my part of this project I visited Madrid in December 1998-January 1999.</div>  |  |
| <div>"ROOM FOR DOUBT" performance produced as part of "BE+FAST" Exhibition at Gallery of Contemporary Arts Celje, Slovenia. (action sourced at Celje Hospital Emergency Department)</div>   | <div>"HANNAH'S ROOM" Performed for 24 hours in the bedroom of a 13yro girl (Hannah Hall), as part of "GUEST HOUSE 20" Sheffield, exhibition encompassing 20 rooms volunteered by the public as art spaces</div>   | <div>ARTHOUSE Residency: March-June 1999, developing 2 performance/ electronic media works for the Arthouse building.</div>  |  |
| <div>"COMPOSURE" performance produced as part of "RELATIONS" project featuring Asian and Irish artists, organized by BBeyond, Belfast. (action sourced in the Chapel of Adoration, Falls Road)</div>  | <div>1999 "IF THE DEAD COULD GO SHOPPING WHAT WOULD THEY BUY?" Environmental Theatre piece devised jointly with Alison Andrews and Maurice O'Connell, performed by a cast of 18 participants throughout the Temple Bar area, as part of the Dublin Fringe Festival.</div>   | <div>THE DIALOGUES LAB: A communication between a group of artists working in diverse creative fields, who came together to evolve projects for two agreed sites, Dublin and London. The Lab began meeting at regular intervals in both cities in January 1997. "IF THE DEAD COULD GO SHOPPING WHAT WOULD THEY BUY?" is a collaborative project, which developed from within Dialogues, involving myself, Alison Andrews (a Theatre Director from Leeds) and Maurice O'Connell (visual artist, Dublin). The concept was an investigation into the unavoidable surface of consumerism in cities, and the relatively intractable spectacle of death.. Performed in Dublin (October 1999) during the Theatre Festival, supported by Temple Bar Properties and the Calouste Gulbenkian Foundation.</div> |  |
| <div>"THE SPACE OF A CHAIR" audio/ photographic installation and performance, as part of group show- "AND THE ONE DOSN'T STIR WITHOUT THE OTHER", ORMEAU BATHS GALLERY, Belfast</div>   | <div>"GAINING DISTANCE" Solo performance/installation, and "NEVER BEFORE UNAVAILABLE" collaborative work devised and performed with Jarlath Rice, during residency period at Arthouse, Dublin.</div>  | <div>1997-1999 Member of TRACE, photographic &amp; electronic media artists' group in Glasgow, which provided a network of information and critical support for two years.</div>   |  |
| <div>"UNNAMING" solo performance/installation in Restaurante Mondariz as part of Brrr 2 - FESTIVAL, Porto, Portugal, (developed with support of Chapel of Universidade Moderna)</div>   | <div>"EUROPE IN THE BOX" Group exhibition, ACC GALLERY Weimar, Germany (and other venues), completing a project, that coordinated 15 artists working within former European Cities of Culture.</div>  | <div>1996-97 PEPINIERES EUROPEENES POUR JEUNES ARTISTES, 8 months Residency in electronic media, hosted jointly by A.K.I Akademie voor Beeldende Kunst, and The City Council of Enschede, Holland.</div>   |  |
|   | <div>1998 "RESERVED" Solo performance/installation on the rooftop of the Ormond Quay's Hotel, commissioned by Project Arts Centre, Dublin</div>   | <div>1993-95 CATALYST ARTS, Belfast, part of the founding team which developed this artist-run collective.</div>   |  |
|   | <div>1997 "KEPT IN TOUCH" Traveling exhibition of work by TRACE (photographic and digital technology artists group) FOTOFESH, Glasgow / Inverness &amp; Skye.</div>   | <div>1994 "IRISH DAYS 2" 6 week Residency: Berlin, Front Art Gallery &amp; The Baltic Art Gallery, Poland</div>  |  |
|   | <div>"PLURAL" Solo performance, Kunstcentrum M17, Enschede, Holland<br/>"P/ACT" Collaboration audio/video installation with Andre Eric Letourneau. Presented in the Enschede Civic Art Centre Kunstcentrum M17.</div>   | <div>1993 Photography &amp; Design work, Women's Research Project/ Photography workshops with Children's Group, Dee Street Community Centre, East Belfast.</div>   |  |
|   | <div>1996 "SHOWING OFF" Traveling exhibition of work by Northern Irish women photographers. Exhibited at Ormeau Baths Arts Council Gallery, Belfast, and Zone Gallery, Newcastle Upon Tyne.</div>   |  |  |

**Conor McGrady**  
Conor McGrady was born in Downpatrick, Northern Ireland, in 1970. He studied at the University of Northumbria, Newcastle, UK, before receiving his MFA at The School of the Art Institute of Chicago in 1998. Most recently his work has been exhibited in the one-person exhibitions 'New Arcadia', at M.Y. Art Prospects, New York and 'Green and Pleasant Land', in Saltworks Gallery, Atlanta. He is participating in the upcoming exhibition 'Archiving Histories: Contemporary Art Practice in Northern Ireland since the Belfast Agreement', which will travel to the Holden Gallery, Manchester, Millennium Court Art Centre, N. Ireland and Wolverhampton Art Museum in 2009/10. In 2002 he was selected to participate in the Whitney Biennial at the Whitney Museum of American Art, New York. He is editor of Curated Spaces, a regular feature in the journal Radical History Review. He currently lives and works in New York.

**Education**  
1996-98 MFA, The School of the Art Institute of Chicago.  
1992-95 BA Honors Fine Art, University of Northumbria, Newcastle, UK.  
1991-92 Foundation Studies in Fine Art, Cumbria College of Art & Design, Carlisle, UK.

**Selected solo exhibitions**  
2009  
Towards an Eternal Dawn, Gallery Karas, HDLU, Zagreb, Croatia.  
2008  
Green & Pleasant Land, Saltworks Gallery, Atlanta.  
2007  
New Arcadia, M.Y. Art Prospects, New York.  
2006  
Purity, Thomas Robertello Gallery, Chicago. Social Security, Customs House Gallery, South Shields, Tyneside, UK.  
2005  
A New Order, Saltworks Gallery, Atlanta.  
2004  
Civil Abuse, Ratio 3, San Francisco.Oui-De-Sac, GFL Gallery, New York.  
By Imperial Design, Red Dot Gallery, New York.  
2002  
Drawings, Chicago Cultural Center, Chicago. Paintings, NFA Space, Chicago.  
2000  
Conflicted Views Part II: Retribution, NFA Space, Chicago.  
1998  
State Portraits, Contemporary Art Workshop, Chicago.  
1995  
Recent Work, Newcastle Playhouse Gallery, Newcastle Upon Tyne, UK.

**Selected group exhibitions**  
2009-10  
Archiving Histories: Contemporary Art Practice in Northern Ireland since the Belfast Agreement, Holden Gallery at Manchester Metropolitan, Manchester (UK); Wolverhampton Art Musuem (UK); Millennium Court Arts Centre, Portadown (N. Ireland).  
2009  
Partisan, Art Chicago, Chicago.  
2008  
State of the Union, Thomas Robertello Gallery, Chicago.  
New Works on Paper, OH+T Gallery, Boston.  
2007  
Time Sensitive Material, IMPACT 5 Conference, KUMU Art Museum, Tallinn, Estonia.  
Spectral Evidence, Rotunda Gallery, Brooklyn, NY.  
2006  
Seeing the Invisible, Riccardo Crespi Gallery, Milan, Italy.  
Liquid Paper, Ratio 3, San Francisco.  
2005  
After Effects, Lower Manhattan Cultural Council, Tribeca Performing Arts Center, NY.  
Summer Pleasures, Mark Moore Gallery, Santa Monica, California.  
Fifteen Paces, Smack Mellon, Brooklyn, New York.  
2004  
The New Collusion, Chicago Cultural Center, Chicago.  
2003  
Phantom Arch, White Columns, New York  
Re:Figure, Gahlberg Gallery, MacAninch Arts Center, College of DuPage, Illinois.  
2002  
Whitney Biennial, Whitney Museum of American Art, New York  
2002-03  
Settlement: A Project of the Culture & Conflict Group, Gallery 400 at UIC, Chicago; Galway Arts Centre, Galway (Ireland); Pilots Row Arts Centre, Derry (N. Ireland).  
2000  
Unlimited Partnerships Part II: Culture & Conflict, Cepa Gallery, Buffalo, NY.  
Ambiguous Authority, Beacon Street Gallery, Chicago.  
Agitator, Glass Curtain Gallery, Chicago.  
15th Evanston + Vicinity Biennial, Evanston, Illinois.  
1998  
G2 Group Show, Gallery 2, Chicago.  
1996  
Northern Print at the Hatton, Hatton Gallery, Newcastle Upon Tyne, UK.  
Conflict, Coventry Gallery, London, UK.  
1995  
New International Contemporaries, Exhibition Centre, Taipei, Taiwan.  
Smart, Curtain Road Arts, London.  
1994  
Northern Exposure, Watt Space Gallery, Newcastle, Australia.

**Selected awards**  
2009  
Jerome Foundation Travel and Study Grant  
FACE Croatia, The Fund for Croatian Arts and Cultural Exchange  
2003  
Stipend, Woolworth Building Residency, Lower Manhattan Cultural Council, New York.  
2002  
Community Arts Assistance Program Grant, Chicago.  
2000  
Community Arts Assistance Program Grant, Chicago.  
Ragdale Foundation/Union League and Civic Arts Foundation Fellowship.  
Jurors Award, 15th Evanston + Vicinity Biennial.  
1997  
School of the Art Institute of Chicago International Student Scholarship.  
1996  
Northern Arts Small Assistance Award, UK.  
Lawlor Foundation Scholarship, UK.  
Prince's Trust Award, UK.  
1995  
Northern Print Studio Graduate Bursary, UK.

**Residencies**  
2003  
Lower Manhattan Cultural Council's Residency at the Woolworth Building, New York.  
2002  
Ragdale Foundation, Lake Forest, Illinois.  
2000  
Ragdale Foundation, Lake Forest, Illinois.

**Collections**  
Whitney Museum of American Art, New York.  
Art Museum of Estonia, Tallinn, Estonia (Time Sensitive Material Portfolio).  
Mairtin O'Mulleoir/Belfast Media Group, N. Ireland  
Work in Numerous Private Collections.

**Selected journals & publications**  
2007  
Ruminations on Violence, Edited by Derek Pardue, Waveland Press.  
Drain: Journal of Contemporary Art & Culture, Issue 09 Cruelty, Art Projects.  
2006  
Radical History Review Issue 95, New Imperialisms, Spring, Duke University Press.  
2005  
Radical History Review Issue 93, Homeland Securities, Fall, Duke University Press.  
Eleven Eleven (1111): Journal of Literature and Art, Volume 2, California College of the Arts.  
American Art, A Cultural History, Bjelajac, David, Second Edition, Pearson Inc.  
2004  
The New Collusion, Catalogue, Contemporary Arts Council, Chicago.  
2003  
Cuirt Annual, Culture & Conflict Group: Settlement, Galway Arts Centre Publication (Ireland).  
Re:Figure Catalogue, 'Grand Tradition of Portraiture', Hixson, Kathryn, Gahlberg Gallery.  
Poetry Review, Vol 92 No 4 Winter 2002/3. Artist's Feature. (UK).  
2002  
Biennial Exhibition, 2002 Whitney Biennial Catalogue, Whitney Museum of Art.  
2001  
Cepa Journal, 'The Culture & Conflict Group', Davis, Lyell & Nickard, Gary, May.  
1995  
New International Contemporaries, Exhibition Catalogue, Taipei, Taiwan.

**Selected articles & reviews**  
2008  
Oates, Leah, 'An Interview with Painter Conor McGrady', NY Arts, Jan-Feb.  
Artner, Alan, 'Images Take on A Haunting New Life', Chicago Tribune, October 31.  
Feaster, Felicia, 'New York based Painter Delves into a Harsh World at Saltworks', Creative Loafing, Feb 27.  
2007  
McDermott, Peter, 'Policing the Populace' The Irish Echo, Oct 31-Nov 6.  
Cyphers Wright, Jeffery, 'The Perennial Allure of Allegorical Black and White', Chelsea Now, Nov 23-30.  
2006  
Hawkins, Margaret, 'Lines Drawn Fiercely in McGrady's Purity', Chicago Sun-Times, July 28.  
Artner, Alan, 'Uniforms, Government Buildings in Colorless World of Ominous Quiet', Chicago Tribune, July 28.  
Camper, Fred, 'A Black-and-White Worldview', Chicago Reader, July 21.  
Lewis, Tamzin, 'Starkness Coloured by Life Experience', The Journal (UK), April 6.  
2005  
Feaster, Felicia, 'Architecture of Doom', Creative Loafing Atlanta, February 2.  
Orden, Abraham, 'Conor McGrady at Ratio 3,' Flash Art, January-February.  
'Conor McGrady: A New Order,' The Week, March 11.  
2004  
Stein, Lisa, 'Re:Figure Plays with Figurative Painting', Chicago Tribune, May 2.  
Pollock, Barbara, 'Phantom Arch', Time Out New York, July 17-24.  
2002  
Yood, James, 'Conor McGrady – NFA Space/Chicago Cultural Center', Artforum, May.  
Gioni, Massimiliano, 'The Whitney Biennial: All the Small Things', Flash Art, May/June.  
Strauber, Alan, 'Art Entices Eyes, Ears at Whitney Museum', Ploughkeepsie Journal, May.  
Strickland, Carol, 'Whitney Pushes Boundaries of Modern Art', The Christian Science Monitor, March 29.  
Artner, Alan, 'Drawings Unite in One Environment', Chicago Tribune, March 28.  
Artner, Alan, 'Art Review – Conor McGrady', Chicago Tribune, March 22.  
Smith, Alicia, 'Artist's Memories Inspire Universal Emotions', Lerner News, March 13-14.  
Saltz, Jerry, 'American Bland Stand', The Village Voice, March 7.  
Plagens, Peter, 'This Man Will Decide What Art Is', Newsweek, March 4.  
Lopez, Ruth, 'Three Area Artists to Shine in NY's Whitney Biennial', Chicago Tribune, March 3.  
2000  
Mutscheller, Charles, 'Conflicted Views: Part II', New Art Examiner, Nov.  
Rausa Fuller, Janet, 'Thirteen Rising Stars', Sunday Chicago Sun Times, Oct 8.  
1997  
Gruber, Jennifer, 'Painter's Strokes Color a world of Brutal Emotions', Irish American Post, Sept.



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| <b>Mary McIntyre</b><br>Mary McIntyre was born in1966 in Northern Ireland. She graduated Master of Fine Art at the University of Ulster 1990, where she is a Reader in Fine Art. She has exhibited extensively both nationally and internationally. Recent solo exhibitions include, "Mary McIntyre", The Third Space Gallery, Belfast, 2009; "Space of Doubt", Goethe Institut, Dublin, 2006; "Esterno Notte", Arte Ricambi Gallery, Verona, 2005. Recent group exhibitions include, "Tides", Regina Gouger Miller Gallery, Carnegie Mellon University, Purnell Center of the Arts, Pittsburgh, 2006; "Dogs Have no Religion", Museum of Contemporary Arts, Prague, 2006; "The Nature of Things: Artists from Northern Ireland", Northern Ireland's first presentation at the Venice Biennale 2005. |   |  |
| <b>Education</b>   |   |  |
| 1989 - 1990  | MA Fine Art, University of Ulster.  |  |
| 1986 - 1989  | BA Hons Degree in Fine Art, University of Ulster.   |  |
| 1985 - 1986  | Foundation Certificate in Fine Art, University of Ulster.   |  |
| <b>Employment/ Committees</b>  |   |  |
| 2006 - current   | Reader in Fine Art, University of Ulster at Belfast.  |  |
| 1992 - 2006  | Associate Lecturer in Fine Art, University of Ulster at Belfast.  |  |
| 2005 - 2007  | Member of Visual Art Programming Committee, Old Museum Art Centre, Belfast.   |  |
| 2000 - 2006  | Chair Source Magazine.  |  |
| <b>Awards</b>  |   |  |
| 2008 - 2009  | AHRC Research Leave Award.  |  |
| 1990 - 2008  | Arts Council N.Ireland Individual Artist Awards.  |  |
| 2005 - 2006  | Arts Council N.Ireland Major Arts Award.  |  |
| 2003 - 2006  | British Council Individual Artist Awards.   |  |
| <b>Solo exhibitions</b>  |   |  |
| 2009   | The Third Space Gallery, Belfast.   |  |
| 2006   | The Third Space Gallery, Belfast. Space of Doubt, Goethe Institut, Dublin.  |  |
| 2005   | Esterno Notte, Arti Ricambi Gallery, Verona.  |  |
| 2004   | Nocturnal, Kevin Kavanagh Gallery, Dublin.  |  |
| 2003   | The Long View, Golden Thread Gallery, Belfast.  |  |
| 2000   | Survey, Gallery of Photography, Dublin.   |  |
| 1999   | Origin, Ards Art Centre, Newtownards.   |  |
| 1998   | Chambers, Old Museum Arts Centre, Belfast.  |  |
| 1997   | Fugitive Associations, Context Gallery, Derry.  |  |
| 1995   | Flux, Context Gallery, Derry.   |  |
| 1994   | Stunted, Context Gallery, Derry.  |  |
| 1993   | Catalogue of Necessities, Old Museum Arts Centre Belfast.   |  |
|  | Collage Works, Clotworthy House Arts Centre, Antrim.  |  |
| <b>Group exhibitions</b>   |   |  |
| 2008   | 178th RHA Annual Exhibition, Invited Artist, Royal Hibernian Academy, Dublin.   |  |
|  | Art, Media & Contested Space, Public Billboard Project, Commissioned by Interface Research Centre, University of at Belfast.  |  |
|  | Kilkenny Arts Festival Commissioned site-specific artwork.  |  |
|  | Different Dimension Novosibirsk International Festival of contemporary Photography, Novosibirsk State Art Museum, Novosibirsk, Russia, touring to Meterkov Photographic Museum, Ekaterinburg: |  |
| 2007   | Double Image Golden Thread Gallery, Belfast.  |  |
|  | Two person exhibition with Cassie Howard, St.Paul's Art Space, London.  |  |
|  | Platform Knockbride House, Belleborough, Co. Cavan.   |  |
| 2006   | Tides, Regina Gouger Miller Gallery, Carnegie Mellon University, Purnell Center of the Arts, Pittsburgh.  |  |
|  | Artissima, Turin Art Fair (represented by Arti Ricambi Gallery).  |  |
|  | Dogs Have no Religion, Czech Museum of Fine Art, Prague & Siamsa Tire Gallery, Tralee, Ireland.   |  |
|  | Other Visions, Purdy Hicks Gallery, London.   |  |
|  | Art Fiera, Bologna Art Fair, (represented by Arti Ricambi Gallery).   |  |
| 2005   | The Nature of Things (Artists from N. Ireland), Institute Santa Maria della Pieta, 51st Venice Biennale and Ormeau Baths Gallery, Belfast   |  |
|  | Four Now, Lewis Glucksman Gallery, Cork.  |  |
|  | Artistas Visuales de Belfast, La Sala Naranja, Valencia.  |  |
|  | The Belfast Way, Herzliya Museum, Tel Aviv.   |  |
|  | Artissima Art Fair, Turin.  |  |
|  | Contemporary Irish Photography, Niland Gallery, Model Arts Centre, Sligo.   |  |

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| 2003 | Something Else: Contemporary Art from Ireland, Turku Art Museum, Finland, touring to Amos Art Museum Helsinki, Oulu City Art Museum & Joensuu Art Museum, Finland. |
| 2002 | Appropriations, Ormeau Baths Gallery, Belfast.   |
|      | Stepping Back, Moving Forward, Pittsburgh Centre for the Arts, Pittsburgh, USA.  |
| 2001 | Small Steps, Temple Bar Gallery, Dublin & Ellipse Gallery, Washington USA..  |
| 2000 | At a Remove, Woodstock Gallery of Photography, New York.   |
|      | Small Steps, Context Gallery, Derry.   |
|      | Dopplarity, Exhibition of public works, Bank Tube Station & Hiscox Gallery, London.  |
|      | Not I, Ormeau Baths Gallery, Belfast and Context Gallery, Derry.   |
|      | Some Place Else, two person exhibition, Het Consortium Gallery, Amsterdam.   |
|      | The Notice Day in this Factory is Thursday, Golden Thread Gallery, Belfast.  |
| 1999 | EVA '99, Limerick City Gallery of Art, Limerick.   |
|      | Revealing Views: Images from Ireland, Royal Festival Hall Exhibition Space, London, touring to Royal Photographic Society Octagon Gallery, Bath.                   |
|      | Not I, Het Consortium Gallery and The Verdutte Foundation, Amsterdam.  |
|      | Happenstance, The Engine Room Gallery, Belfast.  |
| 1998 | Resonate, exhibition of public art works. Sited in Belfast, a Grassy Knoll project.  |
|      | Perspective 98, Ormeau Baths Gallery, Belfast.   |
|      | Troubled, The Light Factory Gallery, Charlotte and Wake Forest Gallery, Winston- Salem, USA.   |
| 1997 | Fast, BoBo's Gallery, London.  |
|      | The Limits of Silence, The Pearce Institute, Glasgow.  |
|      | Outside, The Douglas Hyde Gallery, Dublin.   |
|      | Invitation, Context Gallery, Derry.  |
| 1996 | Signals, Carter Lane Gallery, Waterford.   |
|      | East International, Sainsbury Centre for Visual Art, Norwich.  |
|      | Showing Off, Ormeau Baths Gallery, Belfast, touring to Zone Gallery, Newcastle Upon Tyne and Manchester City Polytechnic Gallery.                                  |
|      | Art Rebels!, Catalyst Arts, Belfast.   |
| 1995 | Barrage, The Design Centre, Belfast. (A Catalyst Arts Project).  |
|      | The Agonies of a Wrong Decision, two person exhibition (with Ellis O'Boill), Catalyst Arts, Belfast.   |
| 1994 | Irish Women Artists, Festival Inter-Celtique, Brittany.  |
|      | Hit and Run, Wilmont House, Belfast. (A Catalyst Arts Project).  |
|      | House & Gardens, two person exhibition (with David Wilkinson) Bonington Gallery, Nottingham, touring to Context Gallery, Derry.                                    |
| 1993 | An Artist's Choice, Fenderesky Gallery, Belfast.   |
|      | Vanitas, Ikon Gallery, Birmingham.   |
| 1992 | Other Concerns, Tayson House, Bradford.  |
|      | Belfast Young Contemporaries, One Oxford St.Gallery Belfast, touring to Heathrow Airport, London.  |
|      | New Visions, Film Festival, Glasgow.   |
|      | M.A. Retrospective Riverside Theatre, Coleraine.   |
| 1991 | Iontas, Sligo Art Gallery.   |
|      | Latitudes, Old Museum Arts Centre, Belfast.  |
| 1990 | M.A. Exhibition, University of Ulster at Belfast, touring to Transmission Gallery, Glasgow, I.M.M.A., Dublin.  |
|      | Sheffield Media Show, Sheffield City Polytechnic.  |

Reviews

|      |   |
|------|---|
| 2007 | Circa magazine issue no.122 review of Double Image.   |
| 2006 | Circa magazine issue no.117 article Beckett Arts Festival Dublin.   |
|      | Circa magazine issue no.116 featured artist interview.  |
|      | Circa magazine issue no.114 article The long Weekend, The Nature of Things: Artists from Northern Ireland at the Venice Biennale. |
| 2004 | Circa magazine issue no.112 article The Nature of Things: Artists from Northern Ireland at the Venice Biennale.                   |
|      | The Irish Times 14th May review of Four Now.  |
|      | Tema Celesta issue no.109 review of Esterno Notte.  |
|      | Flash Art Italia issue no.251 review of Esterno Notte.  |
|      | L'Arena 7th February review of Esterno Notte.   |
|      | Dentro Casa January issue featured artist of the month.   |
|      | Exibart website review of Esterno Notte.  |
|      | Avison website review of Esterno Notte,   |
|      | Teknimedia website review of Esterno Notte.   |
| 2004 | The Irish Times 12th March review of Nocturnal.   |
| 2003 | Circa Magazine issue no. 107 review of The Long View.   |
| 2002 | The Irish Times 12th July review of Iontas Award Winners.   |
|      | The Sunday Times 5th May review of Appropriation.   |
|      | AN Magazine May issue review of Appropriation.  |
|      | Circa Magazine issue no.100 review of Appropriation.  |
|      | The Irish Times 8th January, review of Small Steps.   |

Photography Quarterly issue no.80 review of At a Remove.  
2001  
N. Paradoxa vol. 7 photographs published.  
2000  
wow.ie website 09/00 review of Survey.  
The Irish Times 14th September review of Survey.  
The Sunday Times 27th August review of Survey.  
Sunday Tribune 27th August review of Survey.  
Lloyds List 4th September review of Dopplarity.  
The Guardian 19th August review of Dopplarity.  
The Times 17th August review of Dopplarity.  
Post magazine 17th August review of Dopplarity.  
Metro Life 16th August review of Dopplarity.  
The Evening Standard 15th August, review of Dopplarity.  
The Observer magazine 14th August, review of Dopplarity.  
The Big Issue, August issue review of Dopplarity.  
Time Out August issue, photographs published Dopplarity.  
Art Monthly August issue review of Dopplarity.  
London Direct July issue review of Dopplarity.  
Sculpture Society of Ireland Newsletter November issue, review of Not I.  
Circa magazine issue no. 93 review of Not I.  
Circa magazine issue no. 92 review of The Notice Day in This Factory is Thursday.  
Metropolis (Dutch Art Journal) June issue, review of Some Place Else.  
Source magazine issue no. 23 source Commissions.  
Variant vol.2 no.7 reviews of Perspective 98 and Resonate.  
Circa magazine issue no.87 review of Resonate.  
1999  
Circa magazine issue no. 88 article on EVA 99.  
The Irish Times 27th May review of EVA 99.  
The Times metro section 20th February, review of Revealing Views  
AN magazine January issue, review of Resonate.  
Sculpture Society of Ireland magazine Jan/ Feb. issue review of Chambers.  
1998  
Source magazine issue no.17 review of Chambers.  
Essay by Fiona Kearney 'Alternatives to Propaganda'.  
The Sunday Times culture section 15th November, review of Chambers.  
The Sunday Tribune 1st November review of Perspective 98.  
Circa magazine issue no. 82 review of Fugitive Associations and front cover.  
1997  
Source magazine vol. 4 no.3 review of Fugitive Associations.  
Circa magazine issue no. 81 review of The Limits of Silence.  
Make magazine issue no. 77.  
Circa magazine issue no. 79 review of Outside.  
The Irish Times 31st January review of Outside.  
In Dublin issue no. 28, review of Outside.  
1996  
Art Monthly issue no.199, review of East International.  
Sunday Times Culture section 7th January review of Source Magazine.  
Source magazine vol. 2 issue no.4 front cover.  
Circa magazine, review of Barrage.  
1995  
Sunday Times Culture section 26th June.  
Feminist Review issue no. 5 feature, 'Irish Women/ Artwork'.  
1994  
Circa magazine issue no. 67 review of Collage Works.  
1993  
Artists Newsletter June issue feature, 'Art in Belfast'.  
Circa magazine issue no. 64 review of Catalogue of Necessities  
1990  
An.Schlage (German Arts Magazine) December issue feature & front cover.  
Circa magazine issue no. 52 feature 'Making Space for Sculpture'.

Broadcasts

|      |   |
|------|---|
| 2005 | A Digital Picture of Britain BBC arts documentary.      |
| 2000 | UTV Life 1st September television interview for Survey. |
|      | Radio Ulster 30th August radio interview for Survey.    |
| 1994 | The Hungry Eye, B.B.C. arts programme featured artist.  |

Publications

|      |   |
|------|---|
| 2009 | Future Images monograph, edited by Mario Cresci & Radu Stern.                             |
| 2007 | Double Image exhibition catalogue.  |
| 2006 | Dogs Have no Religion exhibition catalogue.   |
|      | Four Now exhibition catalogue.  |
| 2005 | The One Doesn't Stir Without the Other exhibition catalogue.                              |
|      | Dialogues: Women Artists from Ireland publication, edited by Katy Deepwell.               |
|      | The Nature of Things: Artists from N.Ireland at the Venice Biennale exhibition catalogue. |
|      | Esterno Notte exhibition catalogue.   |
| 2002 | Something Else: Contemporary Art from Ireland, exhibition catalogue.                      |
|      | Appropriations exhibition catalogue.  |
|      | Small Steps exhibition catalogue.   |
| 1999 | Revealing Views: Images from Ireland exhibition catalogue.                                |

|      |  |
|------|--|
| 1998 | Resonate exhibition catalogue.                             |
|      | Perspective 98 exhibition catalogue.                       |
|      | Troubled exhibition catalogue.                             |
|      | Arts Link July/August issue, featured artist of the month. |
| 1997 | Outside exhibition catalogue.                              |
| 1996 | East International exhibition catalogue.                   |
|      | Showing Off exhibition catalogue.                          |
| 1995 | The Agonies of a Wrong Decision exhibition catalogue.      |
| 1992 | Ikon Gallery Touring exhibition catalogue 1992/93.         |
| 1991 | Iontas 91 exhibition catalogue.                            |
| 1990 | M.A. Exhibition exhibition catalogue.                      |

Collections

|                                  |
|----------------------------------|
| Arts Council of England          |
| Arts Council of Northern Ireland |
| BT Millennium New Collection     |
| Civil Service NI                 |
| University of Ulster             |
| The Verdutte Institute Amsterdam |
| Private & Corporate Collections  |

Aisling O’ Beirn

Aisling O’ Beirn was born in Galway, Ireland and is now based in Belfast. Her current work is concerned with exploring spatial politics encompassing subjects as diverse as the technologies behind space exploration to the very localised practice of nicknaming places and landmarks. Research takes the form of a constantly expanding collection of vernacular information ranging from urban myths, anecdotes, place nicknames and hand drawn maps gathered from various locations.The interest in these unofficial accounts stems from a concern regarding the politics of how place is described at a local level. Recent installations and site specific projects marks an attempt to bring together some of this seemingly disparate information in a non-linear fashion through sculpture, installation, animation and site specific means.

O’ Beirn studied sculpture at The University of Ulster in 1990 and has been exhibiting since. She was awarded a PhD by the University of Ulster in 2005. O’ Beirn has exhibited both nationally and internationally. She is an Associate Lecturer in Sculpture at the University of Ulster. O’ Beirn is represented by The Third Space Gallery, Belfast. [www.thethirdspacegallery.com](http://www.thethirdspacegallery.com)

Recent Exhibitions include 2007: Dark Matter, Belfast (solo) 2006; And Other Storeys’ Derry, (solo); Some Things About Belfast (Or So I’m Told), Space Shuttle Mission 3, Belfast (solo project); A Small Urban Inventory, Belfast, (solo) \_Group shows include 2008: Maquettes En Modelklen, Paper Biennale, Stedelijk Museum, Aalst, Belgium, Campouflash, Dresden and Poznan; 2007, Campouflash, Lodz, Le Syndrome De Broadway’ France, Protokol Sc, Centrifugal, Sekvenca II, Zagreb, ‘Tides’, Pittsburgh, USA, Resolutions. Washington DC, USA, 2006; Dogs Have No Religion, Prague, ‘Recontre Internationales, Paris, Berlin, 2005; ‘The Nature of Things: A Long Weekend’. Venice Biennale, (as part of N. Ireland at 51st Venice Biennale),

#### One person shows

2008  
SOME THINGS ABOUT ARMAGH (OR SO IM TOLD) Pub Quiz, and other events, Armagh City Aug 2008  
2007  
DARK MATTER, The Third Space, Belfast, curated by H. Mulholland. Sept 07  
2006  
SOME THINGS ABOUT BELFAST (OR SO I’M TOLD), Space Shuttle Mission 3, North St, curated by P. Mushler PS2  
....AND OTHER STOREYS’ Void, Derry, curated by C.Darke and M. O’ Boyle  
2005  
A SMALL URBAN INVENTORY, Golden Thread Gallery April May 2005, curated by P. Richards  
2004  
‘HOME TOWN’ video, Atrium Galway County Hall Oct 2004, Galway City, curated by M. Dempsey  
2001  
TEMPORARY PROVISIONS, installation Ormeau Baths Gallery 3, Belfast, March, curated by H. Mulholland,

#### Selected group shows

2009  
ARCHIVING HISTORIES, Manchester Metropolitan University and touring, curated by F. Barber and M. Johnston  
INFLUXUS / INFLUXUS Dada Post, Berlin, Curated by Howard McCabe, Sept 2009  
CAPITALIST ARTS ‘ The Belfast Boom or Bust Pub Quiz’, Rose and Crown Bar, Belfast, curated by Catalyst Arts  
PLACE’s Garden, Buses various routes Belfast, curated by Brown&Bri  
LOCWS INTERNATIONAL, Various locations Swansea, Curated by Locws International, 2008  
ART IS GOOD FOR YOU’ Mobile phone Bluetooth project, Creative Coridor, Thomas St, Dublin curated by S. Higgins, Nov  
A SHOUT IN THE STREET’ Golden Thread Gallery, Belfast, Curated by D. McGonigale Sept  
MAQUETTES EN MODELLE: Hedendaagse Kunst Op Schall, Stedelijk Museum, Aalst, Belgium, curated by Jan De Neys  
CAMOUFLASH, MEDITATIONS Pozna, Poland, curated by Mariuz Soltysik  
CAMOUFLASH+DISSAPPEARING IN ART unactu iG Dresden, curated by Mariuz Soltysik & Anja Tabitha Rudolph  
PACKED: Portable Views of Variable Terrain, Stetson University, Florida, USA, Feb, curated by S. Miller in collaboration with M. Lennon & S. Taylor  
2007  
CAMOUFLASH, Patio Art Centre, Lodz, Poland, Sept  
LE SYNDROME DE BROADWAY’ Parc Saint Leger, Centre D’art Contemporain, Pougues-Les-Eaux, France, June  
PROTOKOL SC: CENTRIFUGAL, Sekvenca II, Galerija SC i MM Centar Zagreb, May  
CENTRIFUGAL, Sequence 111, Augusta Gallery, Suomenlinna, Helsinki, Sept  
TIDES, Regina Gouger Miller Gallery, Purnell Center for the Arts, at Carnegie Mellon University, Pittsburgh, PA, USA  
RESOLUTIONS, Katzen Center at American University, Washington DC, USA, curated by Dr Jack Rasmussen  
THINGS WE MAY HAVE MISSED, Golden Thread Gallery, Belfast, curated by P. Richards  
SPACE SHUTTLE, PS2, Belfast curated by P. Muschler

2006  
INTERSECTIONS, Youkobo Art SpaceTokyo, December 2006  
‘Recontre Internationales, Paris, Berlin: Nouveau Cinema et Arte Contemporain, Consultation Space, Theatre Paris Villette,Paris  
‘DOGS HAVE NO RELUGION’ part of Scoip ‘06, Samsa Tire Theatre, Tralee, Co. Kerry Curated by R. Drury  
SPACE SHUTTLE pilot 2006/7, Lr Garfield Street and PS2, Belfast curated by P. Muschler  
OBSOURED BY ARCHITECTURE, South Dublin Co. Council, curated by M. Dempsey  
DOGS HAVE NO RELUGION, The Czech Museum of Fine Arts, Prague, curated by R. Drury, June  
TRANSART, City Bus Belfast and Place, Belfast, curated by Creative Exchange  
PACKED, Mercer University Art, Macon, Georgia USA, curated by M. Lennon, S. Taylor and S. Miller  
THE LONDON ART FAIR, with Golden Thread Gallery, Jan 2005  
THE NATURE OF THINGS: Artists From Northern Ireland At The 51st Venice Biennale, Ormeau Baths Gallery, curator H. Mulholland Dec ‘05  
VENICE BIENNALE, ‘The Nature of Things: A Long Weekend’. Artists from Northern Ireland at the 51st Venice Biennale, curator H. Mulholland Oct 2005  
CITY/ OBSERVER, hosted on Rhizome, curated by Yuke Kamiya, NO TOPLESS BATHING: Belfast Has Suffered Enough’ La Sala Naranja Gallery, Valencia, Spain, Curated by I. Pico  
RISK, Group show and Workshop / Residency CCA Glasgow, curated by Ele Carpenter  
THE BELFAST WAY’ Herzeliya Museum of Contemporary Art, Tel Aviv, Israel March 2005. Curated by S. Edelsztein  
2004  
THINKING OF IDEAS’, group show, Golden Thread Gallery, Nov 2004, curated by P. Richards  
PERSPECTIVE, Ormeau Baths Gallery, Belfast, curated by .V. Urbaini  
Art Fron The Rucksack 2, Ireland / Florida artist exchange exhibition. Gainesville University Gallery, Florida USA, Curated by M. Lennon and S. Taylor  
EV\_+A, Limerick city council and various locations Limerick city, curated by Z. Badovinac  
BEL+AST Likovni Salon, Celje Slovenia, curated by N. Sivavec  
2003  
THINK OVER, Rialto Santambrogio,Rome, curated by B. Kennedy Oct 2003  
SESTAVA: Metelkova Barracks Ljubljana, Slovenia, Collaboration with F. Purg June 2003  
CETINJE BEINNIAL ‘RECONSTRUCTIONS’, Speaking to the man on the street’ Urban Myths, Cetinje, Montenegro Yougoslavia  
Curator: Iara Boubnova June  
SITE-ATIONS: Waterfront Stories, site specific project Staten Island Ferry Terminal and WSIA 88.9FM Radio, NY  
URBAN CONTROL 1, Forum Stadzpark,Graz, Austria, curator J. Becker  
EVA, Virtual Urban with M. Potrc Limerick city Library curator S. Hassan, March  
‘CELJE BLOW UP: Critical Views, Concrete Situations’ Group show Galerija Sodobne Umetnosti, Celje, Slovenia

#### Awards and bursaries

2008  
British Council Award, (transport of work)  
University of Ulster, Research Institute Award  
Pollock Krasner Award, NY  
2007  
University of Ulster, Research Institute Award  
2005  
Arts Council N. I. Award  
2004  
Arts Council N. I. Award  
2003  
Gottlieb Foundation Grant, NY  
Arts Council of Northern Ireland Award, Arts Council of Ireland Travel Award, CRC Award  
Arts Council N.I. Bursary, Art Flight NY Arts Council, Aer Lingus, CRC, Dept Foreign Affairs Award Art Flight, Arts Council Award

#### Catalogues and Reviews

2009  
Art Can Function on Different Levels, Can’t It?’, O’ Beirn, A., Third Space, Belfast, 2009,  
Belfast, 2009,  
Locws International 2009 Art Across the City Swansea, Locws International, Swansea, 2009  
2008  
‘A Shout in the Street,’ review, D. Jewesbury, CIRCA, no 126, winter 2008  
‘A Shout in the Street, Collective Histories of Northern Irish Art’ D. McGonagle, Golden Thread Gallery, Belfast 2008  
‘Meditaions Biennale’ catalogue, Poznan, 2008  
2007  
‘Space Shuttle: Six Projects of Urban Creativity and Social Interaction’, Catalogue, Belfast, PS2 Belfast, April 2007  
‘Resolutions: New Art from N. Ireland,’ Catalogue, American University Museum, Washington DC, April 2007  
2006  
‘INTERSECTIONS,’ Youkobo Art Space, Tokyo, December 2006  
‘Dogs Have No Religion’ Ed. R. Drury, Czech Museum of Fine Arts, Prague, 2006

2005  
‘Venice: The long weekend’ Valerie Connor , CIRCA, Issue 114, Winter 2005  
‘Northern Ireland at the 51st Venice Biennale’ Francesca Bonetta’ CIRCA, Issue 114, Winter 2005  
The Multitude: Republic of Ireland and Northern Ireland at the 2005 Venice Biennale, CIRCA, Issue 112, Summer 05  
CIRCA Herzliya: The Belfast Way at Heziya Museum of Art, CIRCA, Issue 112, Summer 2005  
2004  
EV+A 2004 IMAGINE LIMERICK, (Limerick, Eva 2004) p118-121  
EV+A, Review Art Monthly, Niamh Anne Kelly  
Home Town, Review by Marie-Louise Blaney CIRCA no 107 p 2003  
Rome: Thinking Over at Rialto Santambrogio, review by R. Read, CIRCA no. 106 p. 79  
Women and Cities: Selected Artworks from Belfast, Dr. Suzanna Chan, The Cities of Belfast, ed. Nicholas Allen + Aaron Kelly Four Courts Press, 2003Cities of Belfast, pg 211, 215-217  
Belfast: Golden Mile, review R. Jones, CIRCA No. 105 p. 82  
Potrc, Marjetica, ‘Urban Negotion; ‘Virtual Urban’ Institut Valencia D’Art Modern (22-v/7-ix, 2003, p 151-162  
‘Golden Mile Stories’ Golden Mile, ‘See’, Circa Issue 103, Spring ‘03 p. 26  
AmyÉékkötök, Co Media ,No. 32 Feb 2003  
2002  
Site-Ations Artfront Waterfront Article by M. Galvin, Sculptors Society of Ireland , Oct 2002  
LEABHAR MOR NA GAILGE Collaborative project between Irish and Scottish artist and poets. Oct 2002  
Cetinski Bjenale 1V Rekonstrukcija/ Cetinje Biennial, Reconstructions catalogue 2002 p. 70  
EVA Catalogue, essay M. Hassan  
TEMPORARY PROVISIONS, Belfast Review Suzanna Chan CIRCA 96  
APERTO BELFAST, Flash Art D. Jewsbury Summer ‘01  
Digital Creativity Vol 12 No 1 pp.45- Interview by L. McGough.

#### Publications

2009  
‘Art Can Function on Different Levels, Can’t It?’, O’ Beirn, A., Third Space, Belfast, 2009, ISBN 978-0-9556395-1-7  
‘Big Bang to Space Debris’ O’ Beirn, A., in Visual Culture Britian, Guest Ed F. Barber, Routledge, Vol 10, No 2, July  
‘Some Things About Belfast (Or So Im Told)’ Artist Pages, The Irish Review, Contemporary Irish Art issue, published by Cork University Press, Ed. Colin Graham Jan 09  
2008  
APKIVE CITY, inclusion in online database about archiving practices, Interface online Project curated by J. Beacon, [www.interface.ulster.ac.uk/arkivecity](http://www.interface.ulster.ac.uk/arkivecity)  
Space Shuttle Some Things About Belfast (Or So Im Told), The Irish Review, Guest Ed. D. Long, Cork University Press, No 39, Winter 2008  
2007  
‘Or So I’m Told’, Book, O’ Beirn, A. , The Third Space, Belfast, 2007, ISBN 978-0-9556395-0-0  
2005  
Space: Architecture for Art, contribution by A. O’Beirn edited by Gemma Tipton  
2004  
C- Znes, Review CIRCA, Autumn 2004  
Catalogue Essay ‘Fix 2002’, (Belfast, Catalyst Arts 2004)  
Integrated Artworks Project, New Works, Royal Victoria Hospital, Belfast, Catalogue essay 2003  
‘What is a Mille? Mulling on Milles’, TheVacum, Its Citywide: Stereotypes’ A. O’ Beirn June 2003, p.3  
2002  
BELFAST LIONS CLUB :Another Urban Myth Exploded Article A. O’ Beirn with S. Hackett, Citywide, Factotum  
2001  
TRACKING THE URBAN ANIMAL, A. O’ Beirn interview with M. Potrc, CIRCA 97  
[www.redirca.com](http://www.redirca.com)



Philip Napier

Education

1988 - 89  
Master of Arts, University of Ulster, Belfast  
1984 – 87  
BA (Hons) Fine Art, First Class, Falmouth School of Art, Cornwall  
1983 – 84  
Foundation Studies, Manchester Polytechnic

One Person Shows / Activities / Public Works

2009  
CARBON DESIGN  
TEAM BENCH Permanent publically sited work as part of the Regenerate Project  
Lord Lurgan Memorial Park, Northern Ireland  
2007  
CARBON DESIGN TABLING A MOTION/MOTIONING A TABLE  
Temple Bar Gallery, Dublin  
2006  
GAUGE 6  
The Apartheid Museum , Johannesburg, South Africa Project realization,  
Norbert Biba  
2006  
CARBON DESIGN THE SOFT ESTATE (in collaboration with Michael Hogg)  
GT Gallery, Belfast publication  
2006 - 2010  
CARBON DESIGN REGENERATE Lead Artist: (in collaboration with Michael Hogg)  
Regenerate Participatory Practice programme  
Craigavon, Armagh, Banbridge, Dungannon District Councils, supported  
by the Art council of Northern Ireland  
2004  
CARBON DESIGN BRIGHT BEACH (in collaboration with Michael Hogg)  
E 100 000 Public Commission, Institute of Technology, Blanchardstown, Dublin  
2002  
GAUGE 5 Kunsterhaus Mousonturm, Frankfurt, Germany  
2002  
SPOONS publication  
Public Commission, Cafeteria area Royal Victoria Hospital, Belfast.  
2001  
PYJAMAS  
Public Commission, Intensive Care Waiting Area, Royal Victoria Hospital, Belfast.  
2000  
HALLMARKS ( in collaboration with Alphonso Monreal) Public Commission,  
South East and West exterior elevations, Royal Victoria Hospital, Belfast.  
1999  
NEW ROSS COMMEMORATION COMMISSION, Co Wexford. ( project unrealised)  
1997  
GAUGE PART 1 publication Orchard Gallery, Derry  
on the 25th Anniversary of Bloody Sunday  
GAUGE PART 2  
Shown as part of Locations, Dislocations, Relocations  
on the occasion of the International Critics Conference (AICA) Bogside, Derry.  
GAUGE 3  
PS1 New York, USA  
1996  
STRIP (DEPOUILLE) Centre D'Art Contemporaine F.R.A.C Le Creux De L,  
Enfer publication  
Residency and exhibition A project of L'Imaginaire Irlandais Thiers, France  
1996  
SOVEREIGN. A Locus + / On Edge Production publication  
Video Installation produced and exhibited on residency at The Video Inn,  
Vancouver, British Columbia, Canada  
1995 – 96  
HEATHROW AIRPORT : PIER 4A COMMISSIONS  
Pier 4a links terminals serving The Republic of Ireland and Channel Islands  
Commissioned by the Public Art Development Trust on behalf of the British Airports  
Authority, London, England publication  
1995  
BLACKTOP  
Site Specific Installation marking the final show on the premises  
Arts Council Gallery , Belfast  
1993  
ACTUATION  
Needham Bridge , Newry. In association with Newry Arts Centre, Ireland  
1991  
COALFACE British School at Rome, Italy  
1991  
EATING THE DAY  
Installation Action, Orpheus Gallery, Belfast

Selected Group Exhibitions

2008  
A SHOUT IN THE STREET  
From the Collective Histories of Northern Ireland  
Curated by Declan McGonagle publication  
2007/08  
CARBON DESIGN  
CONTEMPORARY ART NORTHERN IRELAND  
BEIAERLANXIANDANYISHLUZUOPINZHIANZUOPINUI  
(In collaboration with Michael Hogg)  
Peoples Republic of China publication  
2007  
CARBON DESIGN  
RE DISCOVER NORTHERN IRELAND  
(In collaboration with Michael Hogg)  
Washington, USA  
GT Gallery, Belfast publication  
2006  
THE DISEMBODIED EYE  
From the Collective Histories of Northern Ireland  
Curated by Dr Liam Kelly GT Gallery, Belfast  
2006  
CARBON DESIGN  
publication  
I CONFESS THAT I WAS THERE ( in collaboration with Michael Hogg)  
Organised by the Interface Research Programme of the University of Ulster  
Curated by Declan McGonagle, Anthony Haughey and Kersten Mey  
The Switchroom , Belfast publication  
2005  
STRATA  
Curated by Tim Davies & Anne Mulrooney  
New site specific work around Strata Florida Abbey  
Pontyrydfendigaid,Ceredigion, Wales and Sculpture at Kells, Kilkenny, Ireland publication  
2004  
THINKING ABOUT IDEAS  
Curated by Peter Richards Golden Thread Gallery, Belfast  
2003  
DEARCADH Visionaries of 1791 –1803  
Newly Commissioned Artworks by Contemporary Artists Kilmainham Gaol, Dublin  
THE PUBLIC EYE Selected works from the Arts Council Collection Ormeau Baths Gallery,  
and Fruitmarket, Edinburgh  
2002  
HOST Curated by Mario Rossi Hastings Museum and Art Gallery, England  
2001  
THE INTERNATIONAL LANGUAGE Curated by Eoghan McGuigue  
New City Specific Projects, Belfast  
2001  
THINKING ABOUT DRAWING Selected by Marion Lovett  
Temple Bar Gallery, Dublin  
2000  
LOCWS INTERNATIONAL Curated by David Hastie and Tim Davies  
Site Specific projects, Abertawe/Swansea, Wales publication  
2000  
MONTREAL BIENNALE Curated by Peggy Gale  
Representing Ireland Montreal, Quebec, Canada publication  
1999  
FAUNA Museum Zacatecus, Centre for Contemporary Art  
Warsaw, Poland  
1999  
GROUP  
Curated by Padraig Timoney Liverpool Trace Fringe, England  
1999  
BLOODY SUNDAY, Orchard Gallery, Derry  
1999  
MULTIPLES X 3  
Temple Bar Gallery, Dublin  
1998  
GLEN DIMPLEX ARTISTS AWARDS Irish Museum of Modern Art, Dublin publication  
1995  
CRUELTY A thematic exhibition  
Fenderesky Gallery at the Crescent, Belfast  
1996  
MAPPING, LANGUAGE AND POWER publication  
Curated by Liam Kelly  
Gallery Diana Nikki Marquette, Paris, France  
Orchard Gallery, Derry  
Centre for Contemporary Art , Lubiana, Slovenia.  
1996  
L'IMAGINAIRE IRLANDAIS  
L'Ecole Superiere de Beaux Art, Paris, France publication  
1995  
DISTANT RELATIONS  
Curated by Tricia Ziff and touring  
Ikona Gallery, Birmingham, Camden Arts Centre, London, England  
Irish Museum of Modern Art, Dublin, Santa Monica Museum, California, USA,  
Museo Art Carlo Gh, Mexico City, Mexico publication  
1994  
1st KWANGJU BIENNALE (SOUTH KOREA)  
Representing United Kingdom publication  
Western European section selected by Jean De Loisy (Centre Georges Pompidou)  
1995  
ELEMENTAL  
Site Specific Projects for Newlyn Art Gallery Cornwall, England publication

1995  
GEOGRAPHY LESSONS with Paul Wong  
Curated by Elspeth Page Shown as part of Exchange Resources  
Europa Hotel, Belfast.  
1995  
ART AS THE OBJECT OF DESIRE  
Fenderesky Gallery at the Crescent, Belfast  
1994  
FROM BEYOND the PALE Art and Artists at the Edge of Consensus  
Irish Museum of Modern Art, Dublin publication  
1994  
XXII SAO PAULO BIENNALE, BRAZIL  
Representing Ireland Commissioner, Declan McGonagle publication  
1994  
IDENTITTA E RAPPRESENTAZIONI CARTOFICHE  
Curated by Teresa Macri  
Museo Nazionale Preistorico Ethnographico, Luigi Pigorini, EUR Rome Italy  
1993  
GIOCHI NEL AQUA ( Water Games )  
Curated by Mirium La Plante and Teresa Macri  
New site specific projects Rome, Italy publication  
1992  
IN AND OUT OF THE CIRCLE  
New work by three Belfast based artists Kerlin Gallery, Dublin  
Fenderesky Gallery at Queens, Belfast  
1993  
OTHER BORDERS: SIX IRISH PROJECTS  
Curated by Tom Weir Site specific projects in and around  
Washington Square publication  
Organised by the Grey Art Gallery and Study Centre, New York University.  
An exhibition to coincide with the opening of the Ireland House, New York, USA  
1993  
VICTOR TREACY/ BUTLER GALLERY AWARD SHOW  
Kilkenny Castle, Ireland  
1992  
MILLENOVECENTONOVANTADUE  
Rome Fellows in Art and Architecture  
The British School at Rome, Italy publication  
1992  
ART WIHOUT EXPRESSION  
Fenderesky Gallery at Queens  
1991  
SHIFTING GROUND (in Collaboration with Michael Minnis)  
Belfast 1991 Celebrations  
Fenderesky Gallery at Queens publication  
1991  
SHOCKS TO THE SYSTEM  
Social and political issues in recent British Art From the Arts Council Collection.  
Festival Hall, South Bank Centre, London and touring nationally publication  
1991 NEW IRISH REALITIES  
New site specific work and symposium The Ash Gallery, Edinburgh, Scotland

Collections

Arts Council of Great Britain  
Arts Council of Northern Ireland

Private collections

Awards  
2008 Bank of Ireland Tordagh Award (with Michael Hogg)  
2006 Culture Ireland Award  
1998 Glen Dimplex Arts Awards (shortlisted)  
1995 British Council Bursary  
1994 Becks Bursary  
1992 Arts Council of Ireland Major Bursary  
1991 Arts Council of Northern Ireland Rome Fellowship  
1990 Alice Berger Hammerschlag Trust Travel Award

In addition he has been the recipient of several awards from  
the Arts Council of Northern Ireland .

Related Professional Experience

Philip Napier is currently the Head of Sculpture at the National College  
of Art and Design, Dublin.

Recently Napier has developed aspects of public art practice in collaboration with  
Michael Hogg under the banner of Carbon Design They have been appointed lead  
artist with the 3 year Regenerate Project. A 5 Council initiative in South Ulster,  
developing aspects of participatory and negotiated art practice in the context  
of post conflict reconstruction.

Between 1996 – 2003 he was appointed as the integrated arts co-ordinator at the  
Royal Victoria Hospital, Belfast, responsible for the development of commissioning  
strategy and implementation of permanently sited artworks within the redeveloped  
hospital environment to a value of £ 650 000. This included a successful application  
to the National Lottery

The work of Philip Napier has been written about, discussed and reviewed in national  
and international journals and press such as Los Angeles Times, Sunday Times (South  
Africa), Irish Times, Art in America, Art Monthly,etc He has appeared on television and  
radio and participated in panels and spoken in national conference contexts.

He has represented Ireland in the XXII Sao Paulo Biennale, Brazil, and Great Britain  
at the inaugural Kwangju Biennale in South Korea .

Philip Napier has sat on many public commission selection panels both as artist,  
commissioner and advisor. He has a wide range of experience in the field of  
contemporary art as an artist practitioner, manager and teacher and in working  
with other design professionals in challenging public environments. He has  
worked as an advisor to awarding bodies within the Arts Council and continues  
to contribute. He is currently a director of Flaxart Studios in Belfast. He is also a  
member of the programming committee of the newly developed FEMcWilliam  
Gallery and Studio in Banbridge, Co Down.

In his work at the National College of Art and Design, Napier has been leading the  
repositioning of the Department of Sculpture to reflect contemporary engagement  
with the public realm at undergraduate and post graduate level. This has involved  
the development of partnerships with Dublin City Council and other stakeholders to  
develop research in the context of urban redevelopment and transormation. This  
has been consolidated with the development of programmes at undergraduate  
level that deal specifically aspects of participatory practice and placement. Aspects  
of Napier's practice are currently represented by the GT Gallery, Belfast

Publications

Philip Napier has 2 catalogues related to his specific practice Gauge  
Orchard Gallery Publications  
The soft estate (in collaboration with Michael Hogg) GT Gallery Publications

Carbon Design

Philip Napier & Michael Hogg

**Carbon Design is the working name of the artists Philip Napier and Michael Hogg developing art projects in collaboration. Philip Napier and Michael Hogg share 30 years experience of working as professional artists in contemporary contexts both within Ireland and internationally and between them possess a range of skills and experiences, outlined below. They possess theoretical and practical experiences in the delivery of project leadership, exhibition , public realm practices, 3rd level education, mentoring and facilitation of artists.**

As Carbon Design Hogg and Napier have evolved a number of proposals in the  
public realm and completed a major E 100 000 permanently sited public project  
for the new Institute of Technology, Blanchardstown, Dublin, designed by Ahrends,  
Burton and Koralek Architects

Carbon Design, have been appointed as Lead Artists in four year Regenerate  
Programme which links the Councils of Craigavon (lead council) Banbridge,  
Cookstown, Dungannon, Armagh, in a project which uses models of public realm  
practice and participatory and collaborative forms of authorship. Carbon Design  
has been closely involved in the recruitment of an artists team and in providing  
leadership in evolving project direction working with artists and council officers, in  
addition to undertaking multi stranded art projects in the Boroughs with individuals  
and communities of interest.

Carbon Design recently launched an exhibition project entitled 'The Soft Estate' at  
the Golden Thread Gallery, Belfast and Motioning a Table, Tabling a Motion at the  
Temple Bar Gallery, Dublin. A catalogue is available of this work.

Carbon Design's 'Washington Table' was included as part of Resolutions, a major  
exhibition strand of Re discover Northern Ireland Festival in Washington DC

In addition they were commissioned by the Interface research programme of the  
University of Ulster to make a specific project for the 'I Confess' series of archives,  
talks and exhibits.

Individually their work extends through gallery based installation, live work, and a  
long term, ongoing dialogue with the nature of place and contested contexts. Their  
work engages the public realm in both temporary and permanent manifestations.  
The artists have represented Ireland, Northern Ireland and Great Britain at the  
significant Art Biennales of Sao Paulo, Venice, Kwangju (Korea)  
and Montreal.

In the commercial sector the artwork of Carbon Design is represented by  
the GT Gallery, Belfast

Carbon Design Projects

2008 Drawing a Line – A Contemporary Survey of Art from  
Northern Ireland, Harbin Museum of the Helongjiang, China,  
Curated by the Arts Council of Northern Ireland.  
2007 'Motioning a Table, Tabling a Motion', A Carbon Design Project,  
Temple Bar Gallery, Dublin, Ireland,  
Curated by M. Lovett  
2006 'I Confess I Was There', A Carbon Design Project, The Switch Room,  
Belfast, N. Ireland, commissioned by 'Interface'  
'The Soft Estate', Golden Thread Gallery, A Carbon Design Project,  
curated by P. Richards

Ongoing Projects

Carbon Design Collaboration between Michael Hogg and Philip Napier Lead  
Artists, Regenerate Project, Craigavon Borough Council. They are engaged in a  
four year research appointment entitled 'The Soft Estate' within the 'Regenerate'  
project lead by Craigavon Borough Council.

Publications

'The Soft Estate' Published by the Goldenthread Gallery. Essays by Declan Long  
and Laim Kelly. ( I.S.B.N.10:0-9549633-2-6 ) (I.S.B.N. 13:978-0-9549633 )

Conor McFeely  
Conor McFeely was born in Derry N.Ireland, where he now lives and works. He has exhibited widely both nationally and internationally. His exhibitions include “Disclaimer”, Orchard Gallery Derry 1997, (solo), “Ink Mathematics”, The Mappin Gallery, Sheffield (solo), “Headfirst”, OBG Gallery Belfast 2003, (solo).The British Art Show 5, Hayward Gallery London, touring Edinburgh, Southampton, Cardiff and Birmingham 2000-200. “Small Steps, The Elipse Gallery,Washington DC, 2001. “Something Else”, Contemporary Art from Ireland, touring Turku, Helsinki, Ouluu, Joensuu Finland, 2003. “Hidden Dips” MCAC Portadown 2005 (solo). “Dogs Have No Religion” Czech Museum of Fine Art Prague, 2006. He is a recipient of The Curated Visual Arts Award 2007 (curated by Mike Nelson) resulting in two major solo shows of new work called “The Case of the Midwife Toad (the unrepeatabe experiment)” in The Douglas Hyde Gallery Dublin 2007 and at Void, Derry 2008, and “The Testing Rooms/ Smashing Forms” a site specific audio and video installation at The Maze Prison 2008.

Conor McFeely's works have an emphasis on the manipulation of space and the idiosyncratic use of materials and media. The contexts for these works have been varied and include references to literature, cinema, art history and social and political contexts amongst others. He has been referred to by the Guardian newspaper as a twentyfirst century electro-anarchist. His work which has often been informed by cult literature, has been described as jump cut rather than linear, and been likened to a diatribe, more from the lips of Mark E Smith than William Burroughs, a sort of post-punk diorama.

Much of this work can be seen at [www.mentalimage.org.uk](http://www.mentalimage.org.uk)

**Selected One Person Exhibitions**

2008  
Void Gallery, Derry (curated visual arts award-one person show-curated by Mike Nelson)  
2007  
Douglas Hyde Gallery, Dublin (curated visual arts award-one person show-curated by Mike Nelson)  
2005  
Hidden Dips MCAC, Portadown  
2003  
Headfirst. Ormeau Baths Gallery, Belfast  
2001 Ink Mathematics. Mappin Gallery, Sheffield  
1999  
Popular Mechanics 2. The Context Gallery, Derry  
1998  
Popular Mechanics 1. The Old Museum, Belfast  
1997  
Disclaimer. The Orchard Gallery, Derry  
1995  
Ventilator. The Context Gallery, Derry  
1995  
The Name. Orchard Gallery, Derry  
1992  
The Acre Lane Gallery, Brixton, London.

**Selected Group Exhibitions**

2009  
Darkight 2009 The Joinery, Dublin,  
2009  
Troubles Archive, Ormeau Baths Gallery, Belfast  
2008  
The Testing Rooms-Smashing forms (part of Deconstructing the Maze in collaboration with Dara McGrath) The Maze Prison – Belfast Festival 2008  
2007  
Some things you may have missed, Golden Thread Gallery Belfast  
2006  
Dogs have no religion Contemporary Art from Northern Ireland.  
The Czech Museum of Fine Art, Prague  
2006  
Dogs have no religion Contemporary Art from Northern Ireland Siamsa Tíre Arts Centre Kerry  
2005  
6x6 for Ireland touring Xanjou, Beijing, Shanghai, China 2005  
CRevolver, live art/ multimedia event Cork 2005  
ev+a Limerick City Gallery of Art 2005  
2004  
Hand Held. Touring the Project Space Belfast, The Berry Gallery Alabama & Sebastapol Ca. USA  
2003  
B Lomo. Bloomsday Exhibition. Context Gallery, Derry  
2003  
The National Gallery. The Goethe Institute, Dublin  
2002-03  
Something Else, Contemporary Art from Ireland. Touring Finland, Turku Taidemuseo Turku, Amos Anderson Taidemuseo, Helsinki, Oulun Taidemuseo, Oulu, Joensuuin Taidemuseo, Joensuu  
2002-03  
An Leabhar Mor Na Gaelighe. Touring Scotland, Canada, USA, Ireland, England venues incl' GOMO Glasgow, City Arts Centre Edinburgh, Victoria and Albert Museum London  
2001  
The following is an extract from full circle, a collaborative sound work with Locky Morris, part of Work John Seth/Anne Tallentire at the Orchard Gallery, Derry  
2000-01 Small Steps, Elipse Gallery Washington DC, context Gallery Derry, Temple Bar Gallery, Dublin

2000-01  
The British Art Show 5, Hayward Gallery London, touring Edinburgh, Southampton, Cardiff and Birmingham  
1999  
Horsehead International Sculpture project Belfast. Site Specific installation at The Laganweir Belfast  
1998  
Perspective '98. Ormeau Baths Gallery Belfast  
1997  
Still. The Old Leadworks, Bristol. Irish ,English and Dutch sculpture and installation.  
1997  
Locations, Dislocations, Relocations, Public Art project in conjunction with AICA conference. Site specific Installation in Altnagelvin Hospital  
1995  
North-West 95. "Slow Release. Installation" at The Model Arts Centre Sligo  
1994  
3. P. O. limerick City Hall, Limerick  
1990  
The Spirit of London. Royal Festival Hall London.  
1990  
Metro Gallery London  
1987  
Gallery 39, Richmond London. Blast Drawings  
1984  
Hounslow Civic Centre London  
1983  
Gunnersbury Park Arts Centre London  
1979  
Stowells Trophy Exhibition, Royal Academy London

**Selected Bibliography**

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2008  
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2008  
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2008  
Soisoeal Pharaic Jan 9. TG4  
2006  
Dogs have no religion, essays Daniel Dewsbury & Andrew Stones  
2005  
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eva 2005,essay, Dan Cameron  
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'The following is an extract from full circle' CD/publication Orchard Gallery  
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1999  
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1998  
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Irish Artists. A photographic documentation by Salvatore Mazza.

**Selected Awards**

2008 Visual Arts Award, Arts Council of Northern Ireland  
2007 Irish American Arts Award-shortlist. Chaired by Enrique Juncosa  
2007 Curated Visual Arts Award (curated by Mike Nelson)  
2005 Visual Arts Award, Arts Council of Northern Ireland  
2004 Visual Arts Award, Arts Council of Northern Ireland  
2003 Visual Arts Award, Arts Council of Northern Ireland  
2002 Visual Arts Award, Arts Council of Northern Ireland  
2001 Nomination for the Paul Hamlyn Foundation Award  
2001 Visual Arts Award, Arts Council of Northern Ireland  
2000 Visual Arts Award, Arts Council of Northern Ireland  
1998 Visual Arts Award, Arts Council of Northern Ireland  
1997 Visual Arts Award, Arts Council of Northern Ireland  
1996 Visual Arts Award, Arts Council of Northern Ireland

**Collections**

Arts Council of Northern Ireland  
Private collections Ireland, Britain, Europe



This catalogue, **'Archiving Place & Time: Contemporary Art Practice in Northern Ireland since the Belfast Agreement'**, has been published as part of an exhibition of the same name.

The exhibition and catalogue were commissioned by the Millennium Court Arts Centre, Manchester Metropolitan University and Wolverhampton Art Gallery and presented in November – December 2009 (Manchester), April – May 2010 (Craigavon) and June – December 2010 (Wolverhampton). The initial showing of the exhibition at Manchester Metropolitan University in November 2009 will be accompanied by a symposium in conjunction with the British Association of Irish Studies.

The exhibition and book are supported with principle funding by the Arts Council of Northern Ireland with Lottery monies for Project Funding, and partnership funding by the Craigavon Borough Council, Manchester Metropolitan University and Wolverhampton Art Gallery. Additional supporters also include W&G Baird, the British Association for Irish Studies, and the Embassy of Ireland in Great Britain.

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The Millennium Court Arts Centre wishes to thank the Board of Directors of Portadown 2000 for their continued support.

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Designed by Seed  
 Printing by W&G Baird  
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This book has been published by MCAC.  
 ISBN: 978-0-9558649-5-7



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