

## BIO – Amanda Beech

Amanda Beech is an artist and writer living in Los Angeles. Drawing from popular culture, critical philosophy and real events, her work manifests in different media, including critical writing, video installation, drawing, print, and sculpture. Using a range of compelling richly rhetorical and often dogmatic narratives and texts, Beech's work poses questions and propositions for what a realist art can be in today's culture; that is, a work that can articulate a comprehension of reality without the terminal mirror of a human identity that is used to picture it.

Here, the machinery of consensus building, the construction of beliefs, the traversal from fiction to fact, and the deep substrata of ideologies that make life meaningful are extended to new abstract realist fictions of how the world can be explained by extruding these from our familiar cultural, political, visual, and pragmatic experiences.

The works speak to the necessity of inequality, the myths of artistic practice, the future of a world that has surpassed the need for neo-liberal capital. These worlds are not redemptive, but offer a view to other forms of consensus, other forms of power and other value systems. The work asks specific questions about how ideas form the world, how they change them, and, most significantly, how the concepts that grip us manifest in material form.

Beech has shown her artwork and presented her writing at major international venues including most recently; *Covenant Transport Move or Die* at The Baltic Center for Contemporary Art, 2016, and *Sanity Assassin*, in *Neocentric*, at Charim Gallery, Vienna, Austria 2016. Other recent work includes her contributions to *What Hope Looks Like After Hope*, *Homeworks VII Beirut City Forum*, Ashkal Alwan, Beirut, Lebanon, 2015, *Bots, Bodies and Beasts*, at the Gerrit Rietveld Akademie, Amsterdam, 2015; *Speculative Aesthetics*, Tate Britain, 2015, and the presentation of the three channel video installation *Final Machine* at both *Agitationism*, the Irish Biennial 2014, and *L'Avenir*, Montreal Biennale, 2014.

Beech's published writing includes essays for the anthologies *Speculative Aesthetics*, (Urbanomic, 2014) *Realism, Materialism, Art*, (Sternberg Press, 2015), and contributions for the Irish and the Montreal Biennales' catalogues. Her artist's books include *First Machine*, *Final Machine*, 2015 (LPG), *Final Machine*, 2013 (Urbanomic), and *Sanity Assassin*, 2010 (Urbanomic). Beech is Dean of Critical Studies at CalArts, California, USA.

## Amanda Beech

### Education

- 2003 PhD. Fine Art, Goldsmiths College, University of London.  
1998 M.A. Fine Art, Goldsmiths College, University of London.  
1996 B.A. (Hons) Fine Art, Class 1, University of Newcastle Upon Tyne.

### Employment

- 2012- present Dean of Critical Studies, California Institute of the Arts, USA.  
2010-2012 Professor of Fine Art, University of Kent, UK.  
2004-10 Course Director, MA Critical Writing, Curatorial Practice, Chelsea College of Art, London, UK.

### Screenings

- 2017 **Middlesborough Art Weekender**, UK. *We Never Close*.  
2015 **Yarnwork**, Bergen Kunsthall, Bergen, Norway, February. *Falk*.  
2014 **Residency review**. Screening of selected works, Marfa, Fieldwork.  
2013 **Tegel: Speculations and Propositions**, Site Gallery, Sheffield. Screening: You are Propelled Forward By the Vacuum in Front of You, Amanda Beech & Diann Bauer.  
2012 **Tegel: Speculations and Propositions**, Babylon Cinema Berlin, Germany. Screening: You are Propelled Forward By the Vacuum in Front of You, Amanda Beech & Diann Bauer.  
*We Never Close*, 2008 at **Seeing and Telling**, The Agency Gallery, London, 28<sup>th</sup> January.  
**The Real Thing** Mardi 12 juin 2012, 19h, Curtat Tunnel, Lausanne  
2011 **Sanity Assassin**, Armoury Show Los Angeles, California, USA. Paul Young Gallery, LA. 9-10 October.  
**Sanity Assassin**, Edith Russ Haus web TV VideoVisionen, Germany. April 29<sup>th</sup>.  
2010 **Sanity Assassin**, Tate Britain with panel discussion. Sept.  
2009 **The Media Art Bath Film Exercise**, Arnolfini Gallery, Bristol. Screening of **Statecraft**.  
2008 **In A Manner of Speaking**, Transmission, Glasgow, video screening curated by Lois Rowe. Screening of **We Never Close**  
2007 **Art Video Exchange**, Bergen Kunsthall, Bergen, Norway. Curated by Madeline Djerejian. Video screening of **Little Private Governments**  
2006 **S1 Salon**, S1 Gallery, Sheffield. Screening of **Little Private Governments**  
2004 **Tape 291**, 291 Gallery, London. Screening of **Alien**  
2000 **Polstar** video screenings: Leicester Square, London. Curated by Alexander de Cadenet.

### Solo Exhibitions

- 2017 **This Time**, Online video commission for the Remail Modern Museum, Canada.  
2016 **Covenant Transport Move or Die**, Baltic Center for Contemporary Art, Gateshead, Northumberland, UK. Oct 20<sup>th</sup> 2016 -Jan 29<sup>th</sup> 2017  
2014 **All Obstructing Walls Have Been Broken Down**, Catalyst Arts Belfast, with new publication.  
**Everything Has led to this Moment**, Xero, Kline, Coma, London, UK.  
**Interstate**. Material Press, on-line exhibit, USA.  
2013 **Final Machine**, Lanchester Gallery Projects, Coventry, UK.

- 2012 **The Church The Bank The Art Gallery**, Banner Repeater London, UK.
- 2010 **Sanity Assassin** Spike Island, Bristol, UK (with publication)
- 2010 **Predators and Pests**, LoBe Gallery, Berlin <http://www.lo-be.net/archives/493?lang=de>
- 2009 **Image-Force** Urbanomic Studio, Falmouth, UK
- 2008 **Statecraft** The Temple of Utopias, temporary gallery, Harlow, Essex
- 2006 **Falk** MOT Gallery London (With publication)
- 2003 **The Patriot**, The Economist Plaza, London
- 2000 **Misdemeanours** Stuff Gallery, London.
- 1999 **G O ! ! !** at Cheltenham and Gloucester College of Higher Education.  
**Runners**, site-specific installation at Stroud BR station.  
**Act** Intervention art works in Cheltenham.
- 1998 **Public Information** intervention art works in London.  
**'Sandwich'- Making Space**. Site specific artwork, Brick Lane, London.
- 1997 **Square**, XYZ Gallery, University of Western Sydney, Australia.

### **Selected Group Exhibitions**

- 2017 **Propositions for a Stage: 24 Frames of a Beautiful Heaven**, Lasalle Institute of Contemporary Art, curated by Bridget Crone.
- 2016 **Neocentric**, as part of Vienna Calling, curated by Bassam El Baroni, Charim Gallery, Vienna, Austria.  
**Radical Praxes, A Political Idiom**, Group exhibit, Nationalmuseum Berlin, Germany, curated by Matthew Burbidge.
- 2015 **Politics of Amnesia 2** Café Gallery, London  
**Speculative Aesthetics**, Tate Britain, London  
**Beirut City Forum**, Ashkal Alwan, Beirut Lebanon  
**Speculative Aesthetics**, Tate Britain, May, exhibiting *Predators and Pests* (with D Bauer and screening *Statecraft*)
- 2014 **Agitationism**, EVA international, Irish Biennial. Limerick, Ireland curated by Bassam El Baroni.  
**A'venir, Looking Forward**, Montreal Biennale, Montreal, Canada. Curated by Gregory Burke and Peggy Gale.  
**For Machine Use Only**, Schneiderei Gallery, Nov 17-23 Art Week, Vienna, curated by Mohammad Salemy.
- 2013 **Futures Project**, Center for Living Arts, Mobile, Alabama, USA  
**Strange Loop**, Golden Thread Gallery, Belfast, Ireland.  
<http://www.atticusandalgernon.com/strange-loop.html>  
**Asymmetrical Cinema**, duo exhibition, Beaconsfield Gallery, London, curated by Dale Holmes and Kirsten Cooke.  
**The Objects of Culture**, Duo show with Alison Jones, Ha Gamle Prestagard, Norway.
- 2012 **Urbicide**, Workshop Arte Contemporanea, Dorsoduro, Venice, Italy, curated by Diann Bauer.  
**Reading Room**, Grand Union, Birmingham. Curated by Marialaura Ghidini.
- 2011 **Community Without Propinquity**, Milton Keynes Gallery, Milton Keynes  
**The Edge of Luxury**, Fold Gallery, London
- 2010 **The Mortar of Distribution**, LoBe Gallery, Berlin, Germany.  
 Curated by Matthew Poole.
- 2009 **Greetings Comrades, The Image Has Now Changed its Status**  
 Brunswick Arts Centre, Melbourne, Australia, and Arnolfini, Bristol. Curated by Bridget Crone  
**Commonwealth** MGK 127, Toronto, Canada, curated by Denise Hawriyso
- 2008 **Let us Pray For Those Now Residing in the Designated Area**, DNA Gallery, Berlin, trio exhibition with Roman Vasseur and Diann Bauer

- The Mortar of Distribution**, dialogue event with Roman Vasseur, Artprojx, London
- The Institute of Pyschoplasmics**, Pump House Gallery. Group exhibition curated by Pil and Galia Kollektiv with publication.
- 2007 **Foreign Body(ies)** White Box gallery, New York, USA, Curated by Gerard Hemsworth.
- One Way Street**, Sheppard Gallery Reno, USA and KX Gallery Hamburg, Germany. Co-curated exhibition with Jaspar Joseph-Lester and Matthew Poole. Including artists Pierre Bismuth, Amanda Beech, Jaspar Joseph-Lester, Roman Vasseur.
- Local Operations**, Serpentine Gallery, London, project space. Video Screening of *State Line*.
- The Dream of Putrefaction**, Metropole Gallery, Folkestone, Kent and Fieldgate Gallery, London. Curated by Dereck Harris.
- 2006 **Little Private Governments**, University Gallery, University of Essex. Co-curated with Matthew Poole. Including Jenny Holzer, Pil and Galia Kollektiv, Martin Kippenberger, Roman Vasseur, Amanda Beech. Catalogue available.
- 2005-6 **Episode**, Co-curated project with J.J. Lester and M Poole. Temporarycontemporary Gallery, London, Leeds Met Gallery, Leeds and South Florida Arts Centre, Miami, USA. Including Julie Henry, Mike Marshall, Giles Perry.
- 2005 **LOT**, Broadmead, Bristol, Poster exhibition with Jeremy Deller, Liam Gillick, Adam Dade.
- 2004 **Showdown: Boys vs Girls** Bristol. Including Gabriella Schutz, Mike Stubbs, Richard Kirwan.
- Pilot: 1**, Limehouse Town Hall, London, including Kerry Stewart, Liz McAlpine, Shez Dawood.
- Zoo Art Fair**, with Jeffrey Charles Gallery, London.
- Willkommen** The Metropole, Folkestone, Kent, with Bob and Roberta Smith, Michael Landy, Jeremy Deller. Curated by Luke Oxley.
- Plaza Suite: Larden Fuer Nichts**, Union Projects, London. Curated by Brian Reed, Uwe K Guenther, Mike Dawson.
- Death of Romance** Carnaby Street, London. Co-curated exhibition. Including Annie Whiles, Aya Ben Ron, Gabriella Schutz, David Burrows, Wayne Lloyd, Nigel Cooke.
- Gewalt** Loushy Fine Art and Editions, Tel Aviv, Israel Curated by Suhail Malik. including Jake and Dinos Chapman, Aya Ben Ron, David Falconer, Candice Breitz and Nigel Cooke.
- 2003 **Family Business** Pitzhanger Manor Gallery, London. Co-curated with Danielle Arnaud and Matthew Poole, inc. Kate Smith, Lynn Marsh, David Blandy, Jasone Miranda Bilbao.
- 18%** Jeffrey Charles Gallery, London, Curated by Kevin Rice and David Smith.
- Don't Fight It !!!** Gasworks Gallery, London and Bergen Kunstsenter, Norway. 2004. Co-curated exhibition with Matthew Poole. Video works, with David Mollin, Francesca Gore, Renaud Bezy, Francis Lamb, Ole Hagen.
- Chockerfuckingblocked**, Jeffrey Charles Gallery, London. Curated, K. Rice and D Smith
- 2002 **Kinetika** Montpelier Arms. London.
- Blow Up Your TV** York City Art Gallery. Curated by David Mabb. Video works, with Paul Rooney, Mark Wallinger and Andy Warhol.
- No Sleep 'til Hammersmith** Central Space, London. Group Video works.
- 2001 **Moving** The Greyhound, Balls Pond Road, London, Co curated project, including Jeremy Deadman, David Mollin, David Mabb.

- 2000 *Trick Peaser* at Mandarina Duck, London. Curated by Luke Oxley.  
**Break** at Gallery Clark, Montreal, Canada. **Residency and exhibition.** Duo exhibition.
- 1999 **Make Believe** at Kingsgate Gallery, London. Co-curated project.  
**Big Warm Open** Cambridge Darkroom Gallery.  
**Not Enough** Site Specific art work, Locations project, Gloucester.  
**Flashpoint** Globe Gallery, Newcastle.
- 1998 **Packed Lunch** St. Monica's Old School, Hoxton Square, London. Co-curated project with Barnaby Drabble, Matthew Poole.  
 Curated and exhibited, **Flashpoint** at The Globe Gallery, Tyne and Wear.
- 1997 **Underworld** Australia Council Studios, London.  
**On The Buses** Installation, representing the Globe Gallery, showing at Dean Clough Gallery, Halifax, Hull Time Based Arts, 3 Month Gallery, Liverpool, Connected Northern Gallery of Contemporary Art, Sunderland.

## Essays - Articles

Forthcoming

- "Art and new Materialist Power: The Death of Anti Representationalist Critique", in *The Psychopathologies of Cognitive Capitalism III*, anthology.
- 2017 'Last Rights: The Non-Tragic Image and the Law', in *The Flood of Rights*, Bard CCS, New York and the LUMA Foundation.
- 2016 'Heroic Realism: Violence, Conservatism, and the Fate of Culture', essay published on Urbanomic website,  
<https://www.urbanomic.com/document/heroic-realism-2/>  
 'Culture Without Mirrors' in *Site 0: Castilia, The Game of Ends and Means*, A Glass Bead Project. Eds. Fabien Giraud, Jeremy Lecomte, Vincent Normand, Ida Soulard and Inigo Wilkins.  
 'Space is no Object' in *Reinventing Horizons*, eds., Václav Janoščík, Vít Bohal, Dustin Breitling.
- 2015 'Art and its Science' in *Speculative Aesthetics*, Urbanomic Redactions series.  
 'Concept Without Difference, The Promise of the Generic', *Realism, Materialism, Art*, Sternberg Press, Bard also translated into German with Merve.  
 "Future Impossible? Thinking the Image without Crisis", Essay for *L'Avenir*, Montreal Biennale catalogue, Canada.  
 "Treason without Guilt: An alternative realism." Essay for *Agitationism*, Irish Biennial catalogue, Ireland.
- 2013 'Exploding Horror' in *Horrible Cogitatu: Spekulativer Horror*, Merve, 2013 (German)  
 'Traversing the Paradigm, Concept Without Difference, Image Without Art' in *Art of the Concept*, Frakcija, Performing Arts Journal, No 64/65 2013  
 'Speculative Materialism', *Spike Quarterly*, June 2013, roundtable discussion with Armen Avanesian, Suhail Malik and Robin Mackay.
- 2011 'An Exercise in Fatality', catalogue essay for Anthony Gross' *Burnt Wood Stories*, The Agency Gallery, London and Divus Umelec, 2012, April, issue.  
 'Curatorial Futures with the image: Overcoming scepticism and Unbinding the Relational' *Journal of Visual Arts Practice*, Volume 9.2: pp. 139-151, Intellect, 2011.
- 2010 'Body Count' co-authored journal article with Robin Mackay, *Parallax*, Volume 16 Issue 2, 119

- 2007 'Don't fight it: the embodiment of critique', *Journal of Visual Art Practice* 6: 1, pp. xx–xx, doi: 10.1386/jvap.6.1.xx/x  
 'Freedom from power; The Problem of Talking Them Down', *As If Something Once Mentioned Now Plain to See*, book published by Colony Gallery, Birmingham, 2007. ISBN 978-0-9557411-0-4
- 2006 'Culture and the Real World, The Folly of Critique' *Transmissions, Speaking and Listening*, Sheffield Hallam University, Essay and discussion
- 2005 'On Violent Ground, Heidegger, Jünger and Malick' *Journal Article*, 2005, *Inventory*, Vol. 5, No's 2 &3, October 2005, pp.14-30 180 pages. Cornerhouse, ISSN 1359 7671
- 2004 'Out For Justice', text published in exhibition catalogue, *Strategies Against Marketecture*, Temporary Contemporary Gallery, London. Oct 2004

### **Cats. / Authored Books/Art Books and Projects**

- 2015 Collapse, Casino Real, Urbanomic, ***The Church, the Bank, The Art Gallery***, Art project dispersed in the journal.  
***First Machine Final Machine***, Bookwork with new prints. Lanchester Gallery Projects with essays by Neil Mulholland, Ray Brassier, Reza Negarastani. Ed. Sadie Kerr.
- 2014 ***Agitationism***, exh cat., EVA international, Irish Biennial. Limerick, Ireland curated by Bassam El Baroni.  
***A'venir, Looking Forward***, exh cat., Montreal Biennale, Montreal, Canada. Curated by Gregory Burke and Peggy Gale.  
***All Obstructing Walls Have Been Broken Down***, exh cat. Catalyst Arts, Belfast, Ireland.
- 2013 ***Who's Who in Research***, Intellect, 2013  
***Tegel: Speculations and Propositions***, cat., Green Box, 2013  
***Final Machine***, cat., contributing editor, Urbanomic Press, Falmouth. Foreword Robin Mackay, essays by Reza Naegarastani and Bridget Crone. <http://www.waterstones.com/waterstonesweb/products/amanda+beech/bridget+crone/reza+negarastani/final+machine/9607460/>
- 2010 ***Sanity Assassin***, contributing editor, Urbanomic Press, Falmouth with essays by Suhail Malik, Robin Mackay and Ray Brassier. Interview with Jaspar-Joesph Lester and Beech  
***The Friend, Transmission: Host***, with Jaspar Joseph-Lester, Art project in publication, Artwords Press
- 2009 Co-editor of ***Project Biennale***, curatorial projects on paper.
- 2008 ***Episode: The Pleasure and Persuasion of Lens Based Media***, contributing editor to a volume of new writing on media culture, with Jaspar Joseph-Lester and Matthew Poole. Published by Artwords press, London.  
***Institute of Psychoplasmics***, exh cat, with essay "Matters of Freedom" Pump House Gallery, London. Eds., Pil and Galia Kollektiv
- 2006 ***Little Private Governments***, exh. Cat. With essay "The Economies of Freedom" in collaboration with M Poole. Ed. Amanda Beech and Matthew Poole. Contributing essays by Suhail Malik and Roman Vasseur  
***Falk***, artist's book Amanda Beech; a collaboration with Roman Vasseur published by MOT International ISBN 10: 0-9554061-3-7 ISBN 13: 978-0-9554061-3-3
- 2004 ***Gewalt***, Exh cat, Loushy Fine Art and Editions, Tel Aviv, Israel - including essay 'Out for Justice', by Amanda Beech  
***Tape 291***, Exh Cat. 291 Gallery, London

## Reviews & Essays on Work

- 2015 *What Hope Looks Like After Hope, Troubling the Real*  
[http://www.agendaculturel.com/Art\\_What\\_Hope\\_Looks\\_Like\\_After\\_Hope\\_I\\_experience\\_d\\_un\\_trouble\\_dans\\_le\\_reel](http://www.agendaculturel.com/Art_What_Hope_Looks_Like_After_Hope_I_experience_d_un_trouble_dans_le_reel)
- 2014 *Agitationism*, Chris Clark, Art Monthly, issue 376, May.  
*Between Two Tomorrows*, Hunter Braithwaite, The Miami Rail, Winter 2014.  
Kate Scheibelbein, @BNLMTL 2014 *Looking Forward*, Montreal X, 2014.  
Sara Greavu, "All Obstructing Walls Have Been Broken Down", Collected, 2014. <http://wearecollected.com/articles/amanda-beech-all-obstructing-walls-have-been-broken-down>  
"Agitation, politics and monkeys at Ireland's art biennial" Aidan Funne, Irish Times, Friday June 6<sup>th</sup> 2014.  
"11 Reasons To Check Out Ireland's Art Scene" Huffington Post, Katherine Brooks, 3/7/14  
Art Dublin, Hilary Murray, April 28<sup>th</sup> 2014  
<http://artdublinblog.wordpress.com/2014/04/28/artdublin-at-eva-limerick/>  
May 4<sup>th</sup> 2014, Rebecca O'Dwyer,  
<http://rebeccaodwyer.wordpress.com/2014/05/04/agitationism/>  
<http://www.tourisme-montreal.org/blog/see-arts-future-at-the-biennale-de-montreal-2014/>  
Len Ghio: <http://thelenaghioparadox.blogspot.com/2014/11/biennale-montreal-221014-040115-looking.html>
- 2013 Robin Mackay, Bridget Crone, Marie-Anne McQuay panel discussion with Amanda Beech, Lanchester Gallery Projects 2013.  
<http://lanchestergalleryprojects.org.uk/wp-content/uploads/FM-AB-PANEL-.pdf>  
Ian Hunt: "Alison Jones and Amanda Beech: Audience into Community"  
<http://www.theobjectsofculture.com>  
'Final Machine', Mark Sheerin, <http://www.criticismism.com/> March 7<sup>th</sup> 2013  
Beth Bramich, Review "Amanda Beech: Final Machine" in *This is Tomorrow*  
<http://www.thisistomorrow.info/viewArticle.aspx?artId=1730&Title=Amanda%20Beech:%20Final%20Machine>  
<http://roskofrenija.blogspot.com/2013/09/amanda-beech-final-machine-2013.html>
- 2012 'Staging Mobile Spectatorship in the Moving Image Installations of Amanda Beech, Philippe Parreno, and Ryan Trecartin/Lizzie Fitch'  
Display/Dispositif : Aesthetic Modes of Thought, Kunsthistorisches Institut, University of Cologne, 10-12 May 2012.  
Heather Newall, review *The Church The Bank The Art Gallery*, Banner Repeater, 2012. <http://newellposts.wordpress.com/2012/05/27/amanda-beech-the-church-the-bank-the-art-gallery>
- 2011 Review of 'Anti-Humanist Curating', *Journal of Visual Arts Practice*, Volume 9.2, Sophie Williamson, July 12<sup>th</sup> 2011  
<http://www.curating.info/archives/487-Review-Journal-of-Visual-Art-Practice-Anti-Humanist-Curating.html>
- 2010 'The Real Thing', The Wire Magazine, October, 2010, Brian Dillon.  
'The Real Thing, Art and Speculative Realism' Sept 7<sup>th</sup> 2010 David Roden,  
<http://enemyindustry.net/blog/?p=143>  
'The Real Thing, Urbanomic at Tate (A journey)'  
<http://notesfromthevomitorium.blogspot.com/2010/09/real-thing-urbanomic-at-tate-journey.html>  
'The Art of the Real' Dec 11<sup>th</sup> 2010 S.C Hickman  
<http://earth-wizard.livejournal.com/45639.html>  
'Some Notes on the Art of the Real', Robert Jackson, Dec 30<sup>th</sup> 2010

- <http://robertjackson.info/index/2010/12/some-notes-on-the-art-of-the-real/>  
*Sanity Assassin*, Spike Island, Bristol.  
<http://www.guardian.co.uk/artanddesign/2010/jan/30/exhibitions-tim-etchells-chris-ofili>  
<http://www.culture24.org.uk/art/sculpture+%2526+installation/art75231>
- 2008 'The Institute of Psychoplasmics' *Mute Magazine*, 25 Sept, 08. "Any Other But Ourselves"  
[http://www.metamute.org/en/content/any\\_other\\_but\\_our\\_selves](http://www.metamute.org/en/content/any_other_but_our_selves)
- 'The Institute of Psychoplasmics' *Art Review*, Issue 23 June 2008, reviewed by Alisdair Hopwood
- 'Future Greats' Art Review, March, 2008, Text by Suhail Malik
- 2007 *Time Out*, Review of 'Falk', Gabriel Coxhead, Fri 5<sup>th</sup> Jan 2007.  
[http://www.timeout.com/london/art/events/310595/amanda\\_beech.html](http://www.timeout.com/london/art/events/310595/amanda_beech.html)
- 2004 'Death of Romance' Jonathan Jones, *The Guardian*, June 7<sup>th</sup> '04, 20.
- 2003 Review: *Creative Week*, 'Family Business' Emily Pacey, Oct 13<sup>th</sup> 2003.  
 Review: *Time Out*, 'Don't Fight It' Sally O'Reilly, July 23, 2003 No. 1718.

### Conferences / Public Speaking

- 2016 ***Art and Reason: How Art Thinks II***. Panel discussion with Robin Mackay, Simon O Sullivan, Ida Soulard, Mo Salemy respondent, Ian Ground Chair. Baltic Museum of Contemporary Art, Gateshead, UK.  
***Bots, Bodies and Beasts***, conference Gerrit Rietveld Akademie, Amsterdam, April 6-10<sup>th</sup> 2016. Paper, Maps, Mirrors, Projections.
- 2015 ***Art and Reason: How Art Thinks***. Panel discussion with Robin Mackay, Bassam El Baroni, Diann Bauer, respondent Keith Tilford, Chair, Uta Kogelsberger. University of Newcastle Upon Tyne.  
 Video - <http://thelenaghioparadox.blogspot.com/2014/11/biennale-montreal-221014-040115-looking.html>  
 'Culture Without Mirrors', paper presentation for What Hope Looks Like After Hope, Beirut City Forum, 2015.  
***Yarnwork***, Podcast interview with Robin Mackay, February 2015.  
[www.urbanomic.com/yarnwork](http://www.urbanomic.com/yarnwork)  
*Fixing the Future*, guest speaker, Art and Reason with Patricia Reed and Diann Bauer.  
*Fixing the Future*, guest respondent to Pete Wolfendale.  
***Speculative Aesthetics***, Tate Britain, panel discussion round table.
- 2014 Artists' talk, University of Belfast, Northern Ireland. Panel  
 Discussant, ***Montreal Biennale***, October 2014  
 Chair and co-organiser: ***A Culture Beyond Crisis? Curating in a Time of Violence*** Goethe Institut Los Angeles, 24-25<sup>th</sup> October.  
 Interview for Marfa Public Radio with Kate Yolande, July,  
<http://marfapublicradio.org/blog/west-texas-talk/in-studio-amanda-beech/>  
***Fixing the Future***, online discussion with Diann Bauer, *On the Semantics of Art*, chair, Joshua Johnson.  
***The Psychopathologies of Cognitive Capitalism: The Cognitive Turn***, Goldsmiths College, London, UK, paper "Art and the new materialist power: The death of anti-representationalist critique".  
***Post Planetary Capital*** conference, Paper, "Space is no Object," New School, New York, USA.  
***Incredible Machines: Digitality and the Modern System of Knowledge at the Threshold of the 21st Century***, respondent. Vancouver, Canada.
- 2013 ***Science and its Fictions***, Panel discussion with Reza Negarestani and Armen Avanassian. West Hollywood Public Library, LA, USA.

- Generative Constraints**, “Art Unlimited, Overcoming self conscious critique,” Royal Holloway and Kingston University London, Centre for Creative Collaboration. Nov 16<sup>th</sup> 2013
- Luma Foundation conference on Human Rights**, Arles, France, September. Paper “Last Rights: The Non-Tragic Image and the Law”.
- Speculative Aesthetics**, Artworkers Guild, London, March.
- Final Machine** Herbert Read Gallery Coventry, panel with Robin Mackay, February. Bridget Crone, chair, Marie-Anne McQuay
- Final Machine** Haus de Kultur der Welt, Berlin. March 7<sup>th</sup>.
- Materialisms** Chair, with Suhail Malik and Adrian Johnston. April 5<sup>th</sup>. West Hollywood Public Library, Los Angeles, USA.
- 2012 **Art, Morality and Politics**, University of Nanterre, Paris, France conference panel convenor: The Paradigm”. June 1-3<sup>rd</sup>.
- Art, Politics and Irony**, conference. McGill University, Montreal, Quebec, Canada. Paper: “Matters of Freedom”. April 9<sup>th</sup>-12<sup>th</sup>.
- Keynote speaker: **Exhibiting Video** Conference, University of Westminster, March 23-25<sup>th</sup> London, UK. Paper: “Real Video. Politics and nomenclature”.
- 2011 **Folkestone Triennial conference**, Panel discussant, *Art and Resistance* Chair: Royal Academy Schools, symposium **Object Orientated Thinking** David Lean lecture, Geology Society, London  
<http://ecologywithoutnature.blogspot.com/2011/07/object-oriented-thinking-audio-amanda.html>
- ISEA conference**, Istanbul, Sabanci University, paper ‘What would we mean by Realism?’
- 2010 **Audiovisual Posthumanism**, The University of the Aegean, Sept 24-26
- Transmission Hospitality**, Conference Sheffield Hallam University, 1-3<sup>rd</sup> July. Paper; ‘Becoming Unstuck’
- Imploded Action, Dissonant Affects**, Spike Island, Bristol. Symposium with Bridget Crone, Mikko Canini, Jaspar-Joseph-Lester, Marie-Anne McQuay. Paper; “What would we mean by realism?”
- 2009 **In Dialogue with Robin Mackay**, Spike Island SWAC artists’ talk
- Image- Force**, Urbanomic Studio Falmouth, interview with Robin Mackay
- Transmission: Host, Friend**, Sheffield Hallam University
- Apocalypso** Horse Hospital, London – Discussion seminar
- 2008 **The Pleasure and Persuasion of Lens Based Media**, conference at Tate Britain. Conference co-organiser and chair of session ‘On Force’
- On Arts Writing**, Chelsea College of Art, Panel discussion with JJ Charlesworth and Mark Wilsher.
- The Institute of Psychoplasmics**, panel discussion, Pump House gallery, Battersea, London
- Symposium: **Curating Video**, Chelsea College of Art, London.
- 2007 **Consequences of Capital**, Panel discussion, from The Political Currency of Art, at PILOT:3 Artists’ and Curators’ Forum, Chelsea College of Art, London. (As part of Frieze-week London)
- Ubiquitous Media**, Tokyo University, Japan. Panel Convener and panel session: *Episode: the Pleasure and Persuasion of Lens Based Media*, Paper: “We Never Close: democracy and the technology of justice”.
- Political Currency of Art**, panel at Venice Biennale in association with PILOT Artists and Curators Forum and Fondazione Bevilacqua La Masa. Serpentine Gallery, London, **Resistance and Invention**, panel discussion as part of PoCA (downloadable as podcast through PoCA and Serpentine Gallery website).
- Speaker **The Dream Of Putrefaction**, Metropole Gallery, Folkestone.
- Chair, **Lapdogs of the Bourgeoisie** Symposium, Gasworks Gallery, London, representing The Political Currency of Art research group.

- 2006 Tate Britain **On Art and Liberty**, co-organiser and chair. Paper: "Liberty: Metaphors of Contingency".  
AAH Conference, Leeds. Panel: "**The Institution of Critique**" Paper: "Don't Fight It! The Embodiment of Critique".  
Symposium: **Little Private Governments**, The University of Essex.
- 2005 AAH Conference, University of Bristol: *Dialogues Discourses Difference*: Paper; "*Out For Justice Consent and Disagreement in Fish and Seagal.*"
- 2004 Speaker, **Gewalt** Symposium, Loushy Fine Art, Tel Aviv, Israel
- 2002 Speaker, **Blow Up Your TV**, York City Art Gallery.
- 2001 Speaker, **The Facts Of Life** exhibition, at the Hayward Gallery, London.  
Paper: "Fact as Fiction."

### **R e s i d e n c i e s**

- 2014 Fieldwork residency, Marfa, Texas.
- 2009 SWACR Spike Island, Bristol
- 2005 Artist In Residence: Rogaland Kunstsenter, Stavanger, Norway.
- 2000 Artist in Residence, Gallerie Clarke, Montreal, Canada.

### **Research links:**

From 2006: Steering Committee member of *The Political Currency of Art* Research Group.

From 2003: Co Director of *Curating Video* Research Group

[www.thepoliticalcurrencyofart.org.uk](http://www.thepoliticalcurrencyofart.org.uk)

Board of Trustees, *Les Figues Press*, Los Angeles

Editorial Board: *Journal of Visual Arts Practice*, and *Collapse*, *Journal of Philosophical Investigation*.

### **Citations/pedagogy:**

Bassam El Baroni

<http://dutchartinstitute.eu/page/4524/bassam-el-baroni-how-to-do-things-with-theory-seminar>

Robin Mackay, Goldsmiths Theory seminar.