

CRISTIN TIERNEY

Victor Burgin

b. 1941, Sheffield, United Kingdom

Education

1967 M.F.A., Yale University
1965 A.R.C.A. (1st Class), Royal College of Art, London

Honorary Doctoral Degrees

2010 Doctorat Honoris Causa à l'Université de Liège
2005 Honorary Degree of Doctor of Sheffield Hallam University

Faculty Positions

2015 Visiting Professor, Department of Cinema and Media Studies, University of Chicago
2010 Professeur Invité, Paris-3, Sorbonne Nouvelle
2009 Professeur Invité, Paris-1, Panthéon-Sorbonne
2008 Professeur Invité, Paris-3, Sorbonne Nouvelle
2007 Professeur Invité, Paris-3, Sorbonne Nouvelle
2006 – Present Emeritus Millard Chair of Fine Art, Goldsmiths College, University of London
2003 – Present Visiting Professor, European Graduate School, Saas-Fee / Valetta
2001 – Present Professor Emeritus of History of Consciousness, University of California, Santa Cruz
2001–2006 Millard Professor of Fine Art, Goldsmiths College, University of London
2000 Robert Gwathmey Chair in Art and Architecture, The Cooper Union for the Advancement of Science and Art, New York
1997 Chair, History of Consciousness Department, UC Santa Cruz, Winter-Spring
1995-2001 Professor, History of Consciousness Department, UC Santa Cruz
1989-91 Chair, Board of Studies in Art History, UC Santa Cruz
1988-95 Professor of Art History, UC Santa Cruz
1987-88 Polytechnic Professor, Polytechnic of Central London
1987 Distinguished Visiting Scholar, State University of New York, Binghamton
1980 Picker Professor, Colgate University
1973-88 Senior Lecturer, Polytechnic of Central London
1967-73 Lecturer, Trent Polytechnic

Arts Residencies

2016 Mellon Artist in Residence, University of Pennsylvania, Philadelphia (forthcoming)
2007 Josep Lluís Sert Practitioner in the Arts, Carpenter Center for the Visual Arts, Harvard University
1997 Soros Foundation Center for Culture and Communication, Budapest, Hungary
1993 I.M.E.R.E.C (Institut Méditerranéen de Recherche et de Création), Marseille, France
1989 Simon Fraser University, British Columbia, Canada; *Film in the Cities*, International Artist Residency Program, Saint Paul, Minnesota
1988 Adelaide Festival of the Arts, Adelaide, Australia
1987 University of Colorado, Boulder, Colorado
1986 Massachusetts Institute of Technology, Cambridge, Mass.
1981 Musée de Grenoble, Ville de Grenoble, France

CRISTIN TIERNEY

1980 Espace Lyonnais d'Art Contemporain, Ville de Lyon, France

Fellowships and Awards

2015 Mellon Collaborative Fellowship, Grey Center for the Arts, University of Chicago.
1995 NEA Regional Initiative Artists' Regranting Program project grant
1991 Allocation de recherche et de séjour, Ministère de la Culture et de la Communication, Délégation aux Arts Plastiques (vidéo et nouvelles technologies de l'image), Paris
1978-79 Deutscher Akademischer Austauschdienst (DAAD) Fellowship, Berlin
1976-77 US/UK Bicentennial Arts Exchange Fellow, New York

Visiting Lectureships, Residencies, Awards

Visiting appointments and public lectures at institutions that include:

United States: Harvard University; Massachusetts Institute of Technology; Brown University; Yale University; Columbia University; CUNY Graduate Center; Princeton University; Cornell University; University of Pennsylvania; University of Chicago; Art Institute of Chicago; Cranbrook Academy; UC Los Angeles; UC Berkeley; UC Irvine; UC Davis; University of Texas, Austin; Museum of Modern Art, New York; Walker Art Center, Minneapolis; Los Angeles County Art Museum; Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; Institute of Contemporary Art, Philadelphia.

Canada: Public Access, Toronto; Art Gallery of Ontario, Toronto; Simon Fraser University, Vancouver; Art Gallery of Vancouver; Concord University, Montreal; Musée d'art contemporain de Montréal; National Gallery of Art, Ottawa.

England: King's College, Cambridge; Department of Art History, Cambridge University; Ruskin College, Oxford; University College, London; King's College; London; Lancaster University; University of Warwick; Leeds University; The Courtauld Institute, London; Institute of Contemporary Arts, London; Tate Gallery, London.

Continental Europe: American Universities Center for Cinema Studies, Paris; Ecole Nationale Supérieure des Beaux Arts, Paris; Centre Georges Pompidou, Paris; Université de Paris VII; Ecole Nationale des Beaux Arts, Lyon; Université de Corte, Corsica; Universität Gesamthochschule Kassel; Soros Foundation Center for the Arts, Budapest; Center for Communication and Culture, Budapest; Center for British Cultural Studies, Belgrade; British Council Cultural Center, Skopje.

Australia: Power Foundation, Sydney; University of Sydney; University of Melbourne; Monash University, Melbourne; University of Perth; National Gallery of Australia, Canberra.

Editorial Boards

2002 – Present *Visual Communication*, London, Sage
1987 – Present *New Formations*, London, Lawrence & Wishart
1993-5 *Xoana, Images et sciences sociales*, Paris, Jean Michel Place

CRISTIN TIERNEY

Solo Museum and Gallery Exhibitions

2017-18

Victor Burgin: Voyage to Italy, Kaiser Wilhelm Museum, Krefeld

2017

Prefix Institute of Contemporary Art, Toronto

Victor Burgin: Some Cities, Galerie Thomas Zander, Köln

2016

Midwest, Cristin Tierney Gallery, New York, NY

Then and Now, Slought Foundation, Philadelphia, PA

UK76, Bridget Donahue, New York, NY

Dear Urania, Galeria Lia Rumma, Naples

Barthes / Burgin, John Hansard Gallery, Southampton

2015

Prairie, Neubauer Collegium, Chicago

UK76, Richard Saltoun Gallery, London

2014

The Ideal City, Galeria Lia Rumma, Milan

Victor Burgin, Museum für Gegenwartskunst, Siegen (retrospective)

2013

US77, Galerie Thomas Zander, Cologne

Victor Burgin: A Sense of Place, Ambica P3, London (retrospective)

2012

Victor Burgin: Three Decades, Galerie Thomas Schulte, Berlin

2011

A place to read, Campagne Première, Berlin

Voyage to Italy, Raum mit Licht, Vienna

2010

Bir okuma yeri/A place to read, Archeological Museum, Istanbul

Histoires, Musée de Picardie, Amiens

Dovedale, Galerie Thomas Zander, Cologne

2009

Hôtel Berlin, Campagne Première, Berlin

Hôtel D, Hôtel Dieu, Toulouse

2008

Solito posto & Tales from Freud, Museo di Fotografia contemporanea, Milan

Solito posto & Voyage to Italy, Fondazione Bevilacqua La Masa, Venice

2007-08

The Fifth Promenade, and other works, Musée d'Art Contemporain, Geneva

Nietzsche's Paris, and other works, Kunsthalle Bremerhaven, Bremerhaven

2007

The Little House (sound installation version), MAK Foundation, Los Angeles

Fogliazzi, Galerie Art & Essai, Université Rennes 2 Haute Bretagne

2006

Voyage to Italy, Canadian Center for Architecture, Montreal, Canada

CRISTIN TIERNEY

Voyage to Italy, Galerie Thomas Zander, Cologne

2005

The Little House, Christine Burgin Gallery, New York

2004

Assemblée dans un parc, Lille 2004, galerie l'Aquarium, École des Beaux-arts de Valenciennes

2003

Victor Burgin, Lisboa Photo 2003, Cordoaria Nacional, Torreão Nascente, Lisbon
Room, Christine Burgin Gallery, New York

Listen to Britain, Norwich Art Gallery

Listen to Britain, Cornerhouse, Manchester

2002

Watergate, Matt's Gallery, London

Listen to Britain, Arnolfini, Bristol

2001

Victor Burgin: some early works 1970-1983, Galeria Javier Lopez, Madrid

Victor Burgin, Fundació Antoni Tàpies, Barcelona (retrospective)

Nietzsche's Paris, Christine Burgin Gallery, New York

Nietzsche's Paris and Studies for Video, Galerie Liliane & Michel Durand-Dessert, Paris

2000

Nietzsche's Paris, Architectural Association, London

1999

Lichtung, Weimar 99 Cultural Festival, Weimar, Germany

The Glue Man and other studies for video, John Weber Gallery, New York

1998-9

Case History, Yerba Buena Center for the Arts, San Francisco

The Embrace and Studies for Video, Galerie Fotohof, Salzburg, Austria

1997

Szerelmes Levelek/Love Letters, Mücsarnok Museum, Budapest, Hungary

1996

Love Stories, John Weber Gallery, New York (March)

1995

The End, University at Buffalo Art Gallery/Research Center in Art + Culture (March)

1994

The Four Seasons, Galerie Duran-Dessert, Paris (November)

The End, John Weber Gallery, New York (March)

1993

Family Romance, Center for Research in Contemporary Art, University of Texas at Arlington

1992

Fiction Film, John Weber Gallery, New York

CRISTIN TIERNEY

Passages (Retrospective), Espace Poulain, Ville de Blois, France

1991

Passages (Retrospective), Musée d'art moderne Villeneuve d'Ascq, Villeneuve d'Ascq, France

1990

Family Romance and Other Works, Karl Bornstein Gallery, Los Angeles

Family Romance, John Weber Gallery, New York

1989

Object Relations, John Weber Gallery, New York

Minnesota Abstract, Film in the Cities, St. Paul, Minnesota

Victor Burgin, Galerie Durand-Dessert, Paris

1988

Park Edge, National Gallery of Australia, Canberra

Victor Burgin, Le Casa D'Arte, Milan

1986

Institute of Contemporary Arts, London

Kettles Yard, Cambridge

Orchard Gallery, Derry

Office at Night, John Weber Gallery, New York

Office at Night, Massachusetts Institute of Technology, Albert and Vera List Visual Arts Center, Cambridge, Massachusetts

Office at Night, Renaissance Society at the University of Chicago, Illinois

1984

The Bridge, John Weber Gallery, New York

Galerie Durand-Dessert, Paris

Impressions Gallery of Photography, York

1982

Tales from Freud, John Weber Gallery, New York

Tales from Freud, Yarlow-Salzman Gallery, Toronto

1981

Zwiczek Polskich Artsow Fotografickow, Warsaw

Musée de la Ville de Calais, Calais

1980

In Lyon, Espace Lyonnais d'Art Contemporain, Lyon

Victor Burgin US 77/Zoo 78, Picker Art Gallery

Colgate University, Hamilton, New York

Galerie Durand-Dessert, Paris

1979

Zoo, John Weber Gallery, New York

DAAD Gallery, Berlin

Max Hetzler Gallery, Stuttgart

1978

Museum of Modern Art, Oxford

Victor Burgin US 77, Galerie Durand--Dessert, Paris

CRISTIN TIERNEY

1977

UK76 and US77, John Weber Gallery, New York
Victor Burgin, Stedelijk van Abbemuseum, Eindhoven

1976

Institute of Contemporary Arts, London
Foksal Gallery, Poznan, Poland

1975

Galerie Daniel Templon, Paris
Paul Maenz, Cologne
Galleria Daniel Templon, Milan

1974

Galerie Daniel Templon, Paris
Lisson Gallery, London

1973

Galerie Daniel Templon, Paris
Paul Maenz, Cologne
Paul Maenz, Brussels

1972

Galleria Daniel Templon, Milan

1971

Galerie Daniel Templon, Paris
Paul Maenz, Cologne
Galleria Daniel Templon, Milan

1970

Galerie Daniel Templon, Paris

Select Group Exhibitions

2018

Under Construction: Photography, Video, and the (Re)presentation of Identity,
Cristin Tierney Gallery, New York

2016

Barthes/Burgin, The Henry Moore Foundation, University of Southampton, Highfield,
Southampton

2014

(Mis)Understanding Photography – Works and Manifestos, Museum Folkwang,
Essen

2013

fALSEfAKES – VRAIFAUXSEMBLANTS, Centre de la Photographie, Geneva

2012-2013

Light Years: Conceptual Art and the Photograph, 1964-1977, The Art Institute of
Chicago, Chicago, IL

2012

Year of Cooperation, Broadway 1602, New York
Beyond Corrupted Eye, Zacheta National Gallery of Art, Warsaw

CRISTIN TIERNEY

Malerei in Fotografie, Städel Museum, Frankfurt
Spirits of Internationalism, Museum van Hedendaagse Kunst, Antwerps

2011

ATLAS. How to Carry the World on One's Back? Museo Nacional Centro de arte Reina Sofia, Madrid, Spain, ZKM, Karlsruhe and Deichtorhallen, Sammlung Falckenberg, Hamburg
Underwood, Galerie 1900-2000, Paris
After the Gold Rush, The Metropolitan Museum of Art, New York
WAREHOUSE#2: Victor Burgin "Love Stories #2," WAREHOUSE, Cologne
Hotel-Dieu, MAMCO, Geneva
CUT, Galerie Thomas Zander, Cologne

2008

Desire, Art Forum Berlin

2007

Tempo Ao Tempo / Taking Time, Museo de Arte Contemporanea de Vigo, Vigo
Panic attack! Art in the Punk Years, Barbican Centre, London

2006

Etranges mécaniques, Domaine de Rentilly, Bussy-Saint-Martin
The Secret Public, The last days of the British Underground 1978-1988, Kunstverein München, Munich
How to Improve the World: British Art 1946-2006, Hayward Gallery, London
Pictograms – A universal language?, Kunstmuseum Stuttgart, Stuttgart
Kontexte der Fotografie, Museum für Gegenwartskunst, Siegen

2005

Strictement Confidential, Centre international d'art et du paysage de l'île de Vassivière, Ile de Vassivière
La Photographie à l'épreuve, MAM de Saint-Etienne Métropole, Saint-Etienne
GU-Graz Umgebung, Grazer Kunstverein, Graz
Photography's Expanded Field, Preus Museum, Horten, Norway
Quand l'absence fait sens, galerie d'art contemporain, Besançon
Projet Cone Sud, Museo de Arte Moderno, Buenos Aires
Chose parmi d'autres, Hangar G2, Bordeaux

2004-5

Des images qui ne seraient pas du semblant: La photographie écrite, Passage de Retz, Paris

2004

Acquisitions récentes, Oeuvres contemporaines, Centre Pompidou, Musée national d'art moderne, Paris
Short Stories, Museum voor Fotografie, Antwerp
L'Art au Futur Antérieur, Musée de Grenoble, Grenoble
Projet Cone Sud, Museo de Arte, Lima (touring to Santiago de Chile, Buenos Aires, Montevideo)
The Last Picture Show: Artists Using Photography 1960-1982, Walker Art Center, Minneapolis
Eblouissement, Jeu de Paume, Paris
Artists' Choice. Institute of Contemporary Arts, London
20 Years of the Turner Prize, Tate Modern, London

2002-3

Rapture: art's seduction by fashion since 1970, Barbican Gallery, London

CRISTIN TIERNEY

2002

Blast to Freeze: Britische Kunst im 20. Jahrhundert, Kunstmuseum, Wolfsburg, Germany

Le Regard de l'Autre, Musée des Beaux-Arts de Rouen, Rouen, France

Récits, Centre d'Art Contemporain Meymac, Meymac, France

Sans commune mesure, Image et texte dans l'art actuel, Lille, Musée d'art moderne Lille Métropole, France

I Promise It's Political, Museum Ludwig, Cologne

2001

The Conceptual Document 1968-1972, Norwich Gallery, Norwich

Yale University Alumni Choice, Yale University School of Art, New Haven, Connecticut

UK in the seventies: Victor Burgin, Alan Charlton, John Hilliard, David Tremlett, Galerie Durand-Dessert, Paris

Seven Print Projects from the Paragon Press, Gimpel Fils, London

Double Vision, Galerie für Zeitgenössische Kunst, Leipzig

Gymnasion, Bregenzer Kunstverein, Bregenz, Austria

2000-01

Media/Metaphor, 46th Corcoran Biennial, Corcoran Gallery of Art, Washington, DC

2000

Live In Your Head: Concepts And Experiment In Britain 1965-75, Whitechapel Art Gallery, London

New Narrative Strategies, Rencontres Internationales, Arles

1999

Foul Play, Thread Waxing Space, New York, 1999

Notorious, Museum of Modern Art, Oxford (and touring: Sydney, Tokyo, Barcelona, and other venues to 2001)

Sleuth, Barbican Center, London

Tomorrow is Forever, Künstlerwerkstatt Lothringerstraße, Munich, Germany

1998

Galerie Fotohof, Salzburg, Austria

Konstmuseum, Uppsala, Sweden

Chemical Traces: Photography and Conceptual Art 1968-1998, Ferens Art Gallery, Kingston Upon Hull, 1998

1997

Narrative Urge, Lombard/Freid Fine Arts, New York

Biennale Internationale de l'Image: Instants de Ville, Palais des Congrès de Nancy, Nancy, France

Foto Text/Text Foto: dialog von fotografie und text in der gegenwartskunst, Fotomuseum, Winterthur

La stanza degli specchi: Arte e film dal 1945, Palazzo della Esposizioni, Rome

The Impossible Document: Photography and British Conceptual Art 1967-76, Camerawork Gallery, London, England

1996-7

Face à l'Histoire 1933-1966: L'artiste moderne face à l'événement historique, Centre Georges Pompidou, Paris

1996

Rencontres Internationales de la Photographie, Arles, France

Victor Burgin, Dan Graham, Rodney Graham, John Hilliard, Lisson Gallery, London

CRISTIN TIERNEY

Hall of Mirrors: Art and Film Since 1945, The Museum of Contemporary Art/The Temporary Contemporary, Los Angeles
Photography after Photography: defining photography through digitality, Kunsthalle München (and subsequently in other venues in other European and US cities)

Text & Image, Frankfurter Kunstverein/Museum of Modern Art Bolzano
Styki/Contact Prints, Galeria Foksal, Warsaw

1995-96

1965-1975: Reconsidering the Object of Art, The Museum of Contemporary Art/The Temporary Contemporary, Los Angeles (October-January)

3e Biennale de Lyon: installation, cinéma, vidéo, informatique in Lyon (inaugural exhibition of the newly constructed Musée d'Art Contemporain de Lyon), France

1995

Dubbel Spel - Buiten Kennis (Double Play - Beyond Cognition), City Academy of Sint-Nikklaas, Belgium

Contemporary British Art in Print, Scottish National Gallery of Modern Art, Edinburgh
Fotografie nach der fotografie (Photography after photography), Siemens Kulturprogramm, Munich

1994

New Acquisitions? New Work/New Directions 2, Los Angeles County Museum of Art, Los Angeles

Paper Work, John Weber Gallery, New York

Artists' Impressions, Kettle's Yard, University of Cambridge; touring to Castle Museum, Nottingham, Walsall Museum and Art Gallery, and other venues

1993

The Camera Politic, touring exhibition, various venues, United States and Europe

Iterations: The New Digital Imaging, International Center of Photography, New York

Darkness + Light: Twentieth-Century Works from Texas Collections, Blaffer Gallery, University of Houston

Out of Sight, Out of Mind, Lisson Gallery, London

1992

Artistes pour Amnesty International, Fondation Nationale des Arts, Paris, France

Amnesty International Benefit Exhibition and Auction, Hôtel des arts, Paris

L'Épreuve Numérique, Palais de Tokyo, Paris

The Power of Words: An aspect of recent documentary photography, American Federation of the Arts, national two year touring exhibition

1991

Shocks to the System, Royal Festival Hall, London; Northern Centre for Contemporary Art, Sunderland

The Political Arm, John Weber Gallery, New York

Works on Paper, John Weber Gallery, Madrid

1990

Four British Artists, John Weber Gallery, New York

65-75: Aspetti Pratiche dell'Arte Europea, Castello di Rivera, Turin

Inquiries: Language in Art, Art Gallery of Ontario, Ontario

Art conceptuel Formes conceptuelles, Galerie 1900-2000 and Galerie de Poche, Paris

The Power of Words, P.P.O.W., New York

l'art conceptuel, une perspective, ARC, Musée d'Art Moderne de la Ville de Paris

CRISTIN TIERNEY

1989

The Art of Photography: 1839-1989, Museum of Fine Arts, Houston; Royal Academy of Art, London; Ministry of Culture of the Soviet Union, Moscow; National Gallery of Australia, Canberra

On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography, Art Institute of Chicago; National Gallery of Art, Washington; Los Angeles County Art Museum

Estampes et Revolution: 200 Ans Après, Centre National des Arts Plastiques, Paris, France, with following national tour

International video exhibition, The Tate Gallery, London

FOTO Biennale Enschede, Enschede, Netherlands

1789-1989, Centre National des Arts Plastiques, Paris; touring regional centers

Homage aux collections particulière en France, Galerie La défense, Paris

Hannah Collins, George Rousse, Victor Burgin, Galeria La Máquina Espanola, Madrid

Malaise, Galeria La Máquina Espanola, Madrid

New Acquisitions/New Work/New Directions, George Eastman House, Rochester, New York

Through the Looking Glass—Photographic Art in Britain 1945-1989, Barbican Art Gallery, London

Corporate Identities, Cornerhouse, Manchester

1988

This is not a Photograph: Twenty Years of Large-Scale Photography, 1966-1986, Ringling Museum of Art, Florida; Akron Art Museum; The Chrysler Museum, Norfolk, Virginia

The Future of the Metropolis, Triennale di Milano, Milan

Something Solid, Cornerhouse, Manchester

Presi per Incantamento, Padiglione d'Arte Contemporanea di Milano, Milan

Towards a Bigger Picture, Victoria and Albert Museum, London

Under Construction: New Photomontage, Cranbrook Academy of Art Museum, Michigan

Berliner Künstler Program-25 Jahre, Akademie der Künste, Berlin

1987

The British Edge, Institute of Contemporary Arts, Boston

Valokuva 87, Tampereen Nykytaiteen Museossa, Tampere, Helsinki

British Art in the Twentieth Century, The Royal Academy, London

Englische Kunst im 20. Jahrhundert, Staatsgalerie, Stuttgart

The Other Body, Photographic Resource Center, Boston University

Perverted by Language, Hillwood Gallery, Long Island University

At Issue: Art and Advocacy, Saint Louis Gallery of Contemporary Art

20th Anniversary Exhibition, Lisson Gallery, London

The Lunatic of One Idea, Public Access, Toronto

U-Media, Västerbottens Museum, Umeå, Sweden

Photography and Art, Los Angeles County Museum; Museum of Art, Fort Lauderdale; Queens Museum, NY; Des Moines Art Center

Écran Politiques, Musée d'Art Contemporain de Montreal

Berlinart 1961-1987, The Museum of Modern Art, New York

Ghislain Mollet-Viéville-Agent d'Art, Ecole des Beaux-Arts, Dunkerque

The Turner Prize, Tate Gallery, London

Difference: on Sexuality and Representation, The New Museum of Contemporary Art, New York; The Renaissance Society at the University of Chicago; Institute of Contemporary Arts, London

When Attitudes Became Form 1965-72, Le Nouveau Musée, Villeurbanne, France; Kettle's Yard, Cambridge; Fruitmarket Gallery, Edinburgh 1985, 1984-85

CRISTIN TIERNEY

1984

Conceptual-Antropologia-Graffiti, Scritti di Enrico Pedrini, Italy
1984 A Preview, Ronald Feldman Gallery, New York
Comment, Long Beach Museum of Art, Long Beach
Photographic Image in Contemporary Art, National Museum of Modern Art, Tokyo, Japan

1982

Photo (Graphic) Vision, The Winchester Gallery, Winchester

1981

In Malmo, Malmo Konsthall, Malmo
British Sculpture in the Twentieth Century, Whitechapel Art Gallery, London
Ils se disent..., Musée d'Art Moderne de la Ville de Paris, Paris
Artist and Camera, travelling exhibition organized by the Arts Council of Great Britain

1980

Europe '80, Espace Lyonnais de l'Art Contemporain, Lyon
Das Bild einer Geschichte 1956-76: Die Sammlung Panza de Biumo, Kunstsammlung Nordrhein-Westfalen, Kunstmuseum and Kunsthall, Dusseldorf
Kunst in Europa na '68, Museum van Hedendaagse Kunst, Ghent
Kunst im Sozialen Kontext, Badische Kunstverein, Karlsruhe
Foto Text, Museum Folkwang, Essen
The Third Biennale of Sydney, The Art Gallery of New South Wales, Sydney
Three Perspectives on Photography, Hayward Gallery, London

1979

Hayward Annual 1979, Hayward Gallery, London
Un Certain Art Anglais, ARC, Musée d'Art Moderne de la Ville de Paris; Palais des Beaux-Arts, Brussels
Languages, selected by Rudi Fuchs for the Arts Council of Great Britain
Jeunes Peintre 2, Palais des Beaux-Arts, Brussels

1977

Cinq Jeunes Artistes, Galerie Divergence, Metz; traveled to Maison de la Culture, Bourges
Discussions, New York University, New York
Hayward Annual, (part II), organized by Michael Compton, Howard Hodgkin, and William Turnbull, Hayward Gallery, London
Europe in the Seventies: Aspects of Recent Art, Art Institute of Chicago; traveled to Hirshhorn Museum and Sculpture Garden, Washington, D.C.; San Francisco Museum of Modern Art, San Francisco; Fort Worth Art Museum, Fort Worth; Contemporary Arts Center, Cincinnati

1976

Robert Barry, Victor Burgin, Hamish Fulton, Gilbert & George, Hans Haacke, John Hilliard, Kosuth/Charlesworth, David Tremlett, Lawrence Weiner, Palais des Beaux-Arts, Brussels
Contextual Art, Centre for Experimental Art and Communication, Toronto
York Festival, organized by Robert Self, Chapel Gallery, York
Arte Inglese Oggi 1960-1976, Palazzo Reale, Milan
Foto & Idea, Galleria Comunale d'Arte Moderna, Parma

1975

Victor Burgin/Art and Language, Musée d'Art et d'Industrie, Saint-Etienne

CRISTIN TIERNEY

Art Fair, Mall Galleries, London
Art as Thought Process, Serpentine Gallery, London
Conceptual Art, Nordjyllands Kunstmuseum, Aalborg

1974

Beyond Painting and Sculpture: Works bought for the Arts Council by Richard Cork, Leeds City Art Gallery, Leeds; traveled to Walker Art Gallery, Liverpool, and Arnolfini Gallery, Bristol
Carl Andre/Marcel Broodthaers/Daniel Buren/Victor Burgin/Gilbert & George/On Kawara/Richard Long/Gerhard Richter, Palais des Beaux-Arts, Brussels
Kunst-Uber-Kunst, Kolnischer Kunstverein, Cologne
13 'Projekt '74' Artists, Paul Maentz, Cologne
Art as Thought Process, Beecroft Art Gallery, Southend on Sea, organized by Michael Compton for the British Arts Council: traveled to Huddersfield Art Gallery, Huddersfield; Kettering Art Gallery; Grundy Art Gallery, Blackpool; Herbert Art Gallery, Coventry; Dartington College, Totnes
Projekt '74: Kunstbleibt Kunst, Kunsthalle, Wallraf-Richartz Museum, Kunst und Museums -bibliothek, Kolnischen Kunstverein, Cologne
Art and Politics, Galerie, Bochum
23 Directions, 23 Photographers, Walker Art Gallery, Liverpool

1973

Henry Moore to Gilbert and George, Palais des Beaux-Arts, Brussels
Modern British Art for the Tate Gallery, London
Idee und Material, Progressive Museum, Basel
Contemporanea, Parcheggio di Villa Borghese, Rome

1972

Konzept-Kunst, Kunstmuseum, Basel
36 Biennale de Venezia, Venice
Documenta 5, Museum Fredericianum and Neue Galerie, Kassel
The New Art, Hayward Gallery, London

1971

Guggenheim International Exhibition, Solomon R. Guggenheim Museum, New York
The British Avant-Garde, The New York Cultural Center, New York
XI Bienal de Sao Paulo Road Show: New English Inquiry, São Paulo
Prospect 71, Kunsthalle, Dusseldorf
At the Moment, Kunsthalle, Zagreb
In Another Moment, SKC, Belgrade
Art Conceptual, Galleria Daniel Templon, Milan
Biennale de Paris, Musée d'Art Moderne de la Ville de Paris

1970

String and Rope, Sidney Janis Gallery, New York
Art in the Mind, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Idea Structures, Camden Arts Center, London
July/August Exhibition, Studio International, London
Information, The Museum of Modern Art, New York
Arte de Sistemas, Centro de Arte y Comunicacion, Buenos Aires
Concept-Theorie, Galerie Daniel Templon, Paris

1969

When Attitudes Become Form/Works-Concepts-Processes-Situations-Informations, Kunsthalle, Bern, and the Institute of Contemporary Art, London

CRISTIN TIERNEY

557,087, organized by Lucy Lippard, Seattle Art Museum, Seattle; traveled to Vancouver Art Gallery, British Columbia as 995,000 and to Centro de Arte y Comunicacion, Buenos Aires as 2,972,453
Konzeption-Conception, Schloss Morsbroich, Städtischen Museum, Leverkusen

1967

British Painting, British Pavilion, Expo '67, Montreal
British Painting from the Leicestershire Collection, Whitechapel Art Gallery, London

1965

Four Young Artists, Institute of Contemporary Arts, London

Books and Monographs

2019

Afterlife, Köln, Galerie Thomas Zander

2017

Victor Burgin's Parzival in Leuven: Reflections on the "Uncinematic," Leuven, Leuven University Press

2016

Palmanova, Paris, Éditions Form(e)s (essays by Victor Burgin, Teresa Castro, Evgenia Giannouri, Lúcia Ramos Monteiro, Clara Schulmann)
French translation of *The Remembered Film* (2004), MAMCO, Geneva
Stéphane Symons (ed.), *Victor Burgin's Parzival*, Leuven, Leuven University Press
Barthes / Burgin, Edinburgh University Press & John Hansard Gallery
Scripts, MAMCO, Geneva (Bilingual edition, English/French) (288 pp)

2015

Projectif : Essais sur l'oeuvre de Victor Burgin (French translation of *Projective*, Mamco, 2015) (184 pp)
Projective: Essays about the work of Victor Burgin: Gülru Çakmak, Hoday King, David Rodowick, Anthony Vidler, Victor Burgin), Geneva, Mamco (170 pp)

2014

Five Pieces for Projection, Berlin, Sternberg (148 pp).

2011

Parallel Texts: Essays and interventions about art, London, Reaktion (260 pp).

2009

Situational Aesthetics: Selected writings by Victor Burgin, Leuven, Leuven University Press (400 pp).

2008

Components of a Practice, Milan, Skira (264 pp)

2007

Victor Burgin: Objets Temporels, Presses Universitaires de Rennes (360 pp)

2006

Voyage to Italy, Ostfildern, Hatje Cantz (104 pp)

2004

The Remembered Film, London, Reaktion Books (128 pp)
Ensayos, Barcelona, Gustavo Gili (256 pp)

CRISTIN TIERNEY

2002

Relocating, London and Bristol, August/Arnolfini, (160 pp)

2001

Victor Burgin, Barcelona, Fundació Antoni Tàpies (264 pp)

2000

Shadowed, London, Architectural Association (198 pp)

Victor Burgin: Robert Gwathmey Lectures, New York, Cooper Union for the Advancement of Science and Art (60 pp)

1997

Venise, London, Black Dog Publishing (72 pp)

Szerelmes Levelek/Love Letters, Mücsarnok Museum, Budapest

1996

In/Different Spaces: place and memory in visual culture, Berkeley and Los Angeles, University of California Press (333 pp.)

Some Cities, Berkeley and Los Angeles, University of California Press, and London, Reaktion Books (223 pp.)

1995

Japanese translation of: *The End of Art Theory: Criticism and Postmodernity* (see 1986, below), Tokyo, Keiso Shobo Publishers

History Painting, Buffalo, University at Buffalo Art Gallery/Research Center in Art + Culture (52 pp.)

1991

Passages, Lille, Musée d'art moderne de la Communauté Urbaine de Lille, Villeneuve d'Ascq (200 pp.)

1989

Taideteorian Loppu, Helsinki, Suomen Valokuvataiteen Museon Säätiö, Literos, collection of essays by Burgin in Finnish translation (192 pp.)

1988

Victor Burgin, opere 1982-1986, Milan, Le Case d'Arte (40 pp.)

Victor Burgin: Office at Night and Danaïdes/Dames, Charlotte, North Carolina, Knight Gallery, City of Charlotte (49 pp.)

1986

The End of Art Theory: Criticism and Postmodernity, Macmillan Press, London and Basingstoke, and Humanities Press International, New Jersey (1986), reprinted 1987, 1988, 1992, 1993, 1996 (221 pp.)

Between, Basil Blackwell, Oxford and New York (206 pp.)

Formations of Fantasy, (co-edited with Donald, J. and Kaplan, C.), [Burgin: Introduction, one essay, translation], Methuen, London (221 pp.)

1982

Thinking Photography, Victor Burgin (ed.), [Burgin: Introduction, three essays, bibliography], The Macmillan Press Ltd., London and Basingstoke, and Humanities Press International, New Jersey (1982), reprinted 1983, 1984, 1985, 1987 (twice), 1988, 1990, 1992, 1993, 1994 (239 pp.)

Hôtel Latône, Calais, Edition Musée de Calais (46 pp.)

CRISTIN TIERNEY

1980

Victor Burgin US 77/Zoo 78, Picker Art Gallery, Colgate University, Hamilton, New York (16 pp.)

1977

Family, New York, Lapp Princess Press, Ltd., in association with Printer Matter, Inc. (14 pp.)

Victor Burgin, Eindhoven, Stedelijk van abbemuseum (88 pp.)

1976

Two Essays on Art, Photography and Semiotics, London, Robert Self Publications (24 pp.)

1973

Work and Commentary, London, Latimer (172 pp.)

Chapters in Books/Contributions to Books

2015

"Le film-essai et la crise de la denomination," in Bertrand Bacqué, Cyril Neyrat, Clara Schulmann et Véronique Terrier Hermann (eds.), *Jeux sérieux : Cinéma et art contemporains transforment l'essai*, Geneva, Mamco, pp. 523-42.

"Architecture and the Uncinematic," in Christina Capetillo and Anne Elisabeth Toft (eds.), *Questions of Representations in Architecture*, Aarhus, Arkitektsolens, pp. 28-45.

2014

"A Perspective on Digital Light," in Lewis Johnson (ed.), *Mobility and Fantasy in Visual Culture*, New York / Abingdon, Routledge, pp. 271-280

2013

"The Location of Virtual Experience," in Annette Khun (ed.), *Little Madnesses: essays on D.W.Winnicott*, London, I.B.Tauris.

2010

"The Eclipse of Time," in Jan Braetens, Alexander Streitberger and Hilde Van Gelder (eds.), *Time and Photography*, Leuven, Leuven University Press, pp. 125-40.

2009

"Re-reading *Camera Lucida*," in Geoffrey Batchen (ed.), *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida*, Cambridge (Mass) & London, MIT, pp. 31-46.

"Thoughts on 'research' degrees in visual arts departments" in: James Elkins (ed.), *Artists with PhDs: On the New Doctoral Degree in Studio Art*, New York, New Academia Press.

2007

"Possessive, Pensive and Possessed: Memory and the Cinematic Heterotopia," in *Colloque internationale Max et Iris Stern: Arts de mémoire. Matériaux, médias, mythologies*, Musée d'art contemporain de Montréal, 2007, pp. 75-88.

"Armide: a train of thought," in David Hillman and Adam Phillips (eds.), *The Book of Interruptions*, Oxford, Peter Lang.

CRISTIN TIERNEY

2006

"'Medium' and 'Specificity,'" in James Elkins (ed.), *Photography Theory*, New York, Routledge

"Possessive, Pensive and Possessed," in David Green and Joanna Lowry (eds.), *Stillness and Time: Photography and the Moving Image*, Brighton, Photoworks

2004

"Ver el sentido," in Jorge Ribalta (ed.), *Efecto Real*, Barcelona, Gustavo Gili

2003

"Mirar fotografías," in Glòria Picazo, Jorge Ribalta (eds), *Indiferencia y singularidad*, Barcelona, Gustavo Gili

2000

"The Remembered Film," in *Shadowed*, London, Architectural Association (198 pp)

1999

"Jenni's Room," German translation in Sigrid Schade and Georg C. Tholen (eds.), *Konfigurationen: Zwischen Kunst und Medien*, Munich, Wilhelm Fink Verlag

"Rules of Thumb," and, "Yes, Difference Again...", in Alexander Alberro and Blake Stimson, *Conceptual Art: A Critical Anthology*, Cambridge (Mass) & London, MIT, 1999, pp. 248-55; 428-30

"Art, Common Sense and Photography," in: Jessica Evans and Stuart Hall (eds.), *Visual Culture: the reader*, London, Rivers Oram, 1999, pp. 41-50

also in:

Jessica Evans (ed.), *The Camerawork Essays*, London, Rivers Oram, 1997

"Newton's Gravity," in Carol Squiers (ed.), *OverExposed: essays on contemporary photography*, New York, New Press, 1999, pp. 48-55

also in:

Carol Squiers (ed.), *The Critical Image: Essays on Contemporary Photography*, Bay Press, 1990, pp. 165-72

1997

"Barthes's Discretion," in Jean-Michel Rabaté (ed.), *Writing the Image After Roland Barthes*, University of Pennsylvania, 1997

also in:

Modernist Utopias: Postformalism and Pure Visuality, Musée d'art contemporain de Montréal, 1996

"The City in Pieces," in Nadir Lahiji and D. S. Friedman (eds.), *Plumbing: Sounding Modern Architecture*, New York, Princeton Architectural Press, pp. 103-121

"Art, Common Sense and Photography," in: Jessica Evans (ed.), *The Camerawork Essays*, London, Rivers Oram, 1997

"Geometry and Abjection," in: Arto Haapala, Jerrold Levinson and Veikko Rantala (eds.), *The End of Art and Beyond: Essays after Danto*, Atlantic Highlands, Humanities, pp. 154-170

"Mirar fotografías," Spanish translation of "Looking at Photographs" (1977), in Glòria Picazo and Jorge Ribalta (eds.), *Indiferencia y Singularidad*, Barcelona, Museu d'Art Contemporani

1996

"The Image in Pieces: Digital Photography and the Location of Cultural Experience," in Hubertus von Amelunxen et al. (eds.), *Photography after Photography: Memory and Representation in the Digital Age*, Amsterdam, G+B Arts, pp. 26-35

CRISTIN TIERNEY

- German translation: 'Das Bild in Teilen: Digitale Fotografie und der Ort der kulturellen Erfahrung', in Hubertus von Amelnunxen et al. (eds.), *Fotografie nach der Fotografie*, Munich, Verlag der Kunst, pp. 26-35
- "Looking at Photographs" (excerpt), in Kristine Stiles and Peter Selz (eds.), *Theories and Documents of Contemporary Art*, Berkely, Los Angeles, London, University of California Press
- "Venise," in Duncan McCorquodale, Katerina Ruedi and Sarah Wiggelsworth (eds.), *Desiring Practices: Architecture, Gender and the Interdisciplinary*, London, Black Dog Publishing
- 1995
- "The City in Pieces," in Gabriel Brahm, Jr., and Mark Driscoll (eds.), *Prosthetic Territories: Politics and Hypertechnologies*, Boulder, Westview Press
- "Chance Encounters: *Flâneur* and *Détraquée* in Breton's *Nadja*," in Stephen Melville and William Readings (eds.), *Vision and Textuality*, London, Macmillan
- "L'image en morceaux: la photographie numérique et l'emplacement de l'expérience culturelle," in Ysabel de Roquette (ed.), *Art/Photographie Numérique: l'image réinventée*, Aix-en-Provence, Cypres, 1995
- 1993
- "Chance Encounters: *Flâneur* and *Détraquée* in Breton's *Nadja*," in: Erica Carter, James Donald, and Judith Squires (eds.), *Space and Place: Theories of Identity and Location*, London, Lawrence and Wishart
- 1992
- Essays on "Fantasy" and "Object" in Elizabeth Wright (ed.), *Feminism and Psychoanalysis: A Critical Dictionary*, Basil Blackwell, Oxford, United Kingdom and Cambridge, Massachusetts
- Extracts from: "Situational Aesthetics" (1969), "Socialist Formalism" (1976), "The Absence of Presence" (1984), in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Oxford, United Kingdom, Cambridge, Massachusetts (1992), pp. 883-885; 911-916; 1097-11
- 1991
- "Perverse Space," in William Allen and Stephen Bann (eds.), *Interpreting Contemporary Art*, Reaktion, London (1991), pp. 124-38
Reprinted in: Beatriz Colomina (ed.), *Sexuality and Space*, Princeton, Princeton Architectural Press (1992)
Spanish translation in, *Revista de Occidente*, n. 127, Diciembre, Madrid (1991), pp. 47-68
French translation: "Espace pervers," in Régis Durand (ed.), *art press spécial: la photographie*, Paris (1990), pp. 62-71
- "A Note on *Minnesota Abstract*," in Clare Farrow (ed.), *New Art-An International Survey*, Academy, London, and St. Martin's, New York
- "Geometry and Abjection," in Donald, J. (ed.), *Psychoanalysis and Cultural Theory: Thresholds*, Macmillan (1991), pp. 11-26
Also in: Arto Haapala, Jerrold Levinson and Veikko Rantala (eds.), *The End of Art and Beyond: Essays after Danto*, Atlantic Highlands, Humanities (1997)
Andrew Benjamin & John Fletcher (eds.), *Abjection, Melancholia and Love: The Work of Julia Kristeva*, Routledge (1990)
Tagg, J. (ed.), *The Cultural Politics of Postmodernism*, SUNY, Binghamton (1989)
Public, 1 (winter 1988)
German translation in Almhofer, E. (ed.), *Das gläserne U-Boot*, Vienna, Austria (1988)

CRISTIN TIERNEY

French translation in *LES CAHIERS du Musée National d'Art Moderne*, 21 (September, 1987), Paris

1990

"Photographers in Music Video," in Tee, E., et al. (eds.), *What a Wonderful World: Music Videos in Architecture*, Groninger, Groninger Museum, pp. 22-25
Revised version: "Quality and Gloss," in *Framework*, Los Angeles, v. 4, issue 3, 1991

"Newton's Gravity," in Carol Squiers (ed.), *The Critical Image: Essays on Contemporary Photography*, Bay Press, pp.165-72

1988

"Seiburealism," in Georges Teyssot (ed.), *Beyond the City, the Metropolis*, Milan, Electa, pp. 139-141
Italian translation in Georges Teyssot (ed.), *Oltre La Città, la Metropoli: Le città del mondo e il futuro delle metropoli*, Milan, Electa, pp. 139-141

Articles in Professional Journals

2013

R. Bishop, S. Cubitt, "Camera as Object and Process: An Interview with Victor Burgin," *Theory, Culture & Society* 30 (7/8), pp. 199-219

"Other Criteria," interview with David Company, *frieze*, Issue 155, May

2012

"Limited Optimism – an exchange between Victor Burgin and David Company," *Source*, Issue 72, Autumn

2011

"Interactivité et non-cinématique," *Trafic*, 79, Paris, automne

2010

"Art and politics: A reappraisal," interview with Hilde van Gelder, *A Prior Magazine*, Issue 20

2006

"La Marque de Marker," *Trafic*, Paris, automne

"Thoughts on 'research' degrees in visual arts departments," *Journal of Media Practice*, Vol.7, Issue 2, pp. 101-108

2005

"Possessive, Pensive and Possessed: The Cinematic Heterotopia," *POIESIS: A Journal of the Arts and Communication*, v. 7, 2005, pp. 70-85

2000

"Jenni's Room: exhibitionism and solitude," *Critical Inquiry*, University of Chicago, Autumn, v. 27, n. 1

1996

"Establishing concepts of aesthetics," in Annette W. Balkema and Henk Slager (eds.), *Lier en Boog*, v. 11: *The Intellectual Conscience of Art*, Amsterdam, Global Vernunft, pp. 64-66

Contribution to "69/96, Avant-Gardes et Fin de Siècle: 75 artistes racontent leur parcours," *art press*, hors-série, n. 17, p. 38

1995

"L'image en morceaux," *Giallu:Revue d'art et de sciences humaines*,n.5

CRISTIN TIERNEY

Contribution to "Questions of Feminism: 25 Responses," *October*, 71 (winter), pp. 12-15

"On digital photography," *European Photography*, issue no. 57, April

"Het denken van fotografie," Flemish translation of five extracts from previously published essays, selected and assembled by Burgin, *DWB*, 2, pp. 167-177

1995-96

"A computer/video installation for the Médiathèque d'Orléans," *Cambridge Architecture Journal*, *Scroope* 7, pp. 20-22

1994

"envoi," *Le Journal des Expositions* (December)

1993

"The City in Pieces," *New Formations* n. 20 (summer)

Danish translation, "Den sønderdelte by," *Passepartout: Skrifter for Kunsthistorie*, nr. 7 4. årgang, 1996, pp. 191-214

German translation, "Die Stadt in Scherben," in *Fotogeschichte*, n. 49

1992

"Paranoiac Space," *New Formations*, n. 12 (winter) pp. 61-75

Reprinted in: *Visual Anthropology Review*, v. 7, n. 2 (fall) pp. 22-30

1991

"Te med Madeleine," Swedish translation of "Tea with Madeleine,"

Bildtidningen, n. 1

"Realising the Reverie," *Ten* 8, 2, (fall) pp. 8-15

"A Note on *Object Relations*," *Portfolio* (summer) pp. 6-11

"Quality and Gloss," in *Framework*, Los Angeles, v. 4, issue 3. (Revised version of "Photographers in Music Video," 1990, see contributions to books, above)

1990

"Chance Encounters: *Flâneur* and *détraquée* in Breton's *Nadja*," *New Formations*, n. 11 (summer 1990) pp. 79-90

Reprinted in: *Qui Parle*, v. 4, n. 1, Berkeley (fall) pp. 47-61

"Cultural Studies in Britain: 'Two Paradigms,'" *newsletter*, The Center for Cultural Studies, UC Santa Cruz, (spring) pp. 4-8

"A Note on 'Minnesota Abstract,'" *Art & Design* (spring) pp. 62-5

1989

"Seiburealism," in *New Formations*, n. 7 (spring) pp. 1-7

1988

"Yes, Difference Again," *Flash Art*, n. 143 (November/December) pp. 110-111

"Selections: texts 1981-1988," *Artlink*, v. 8, n. 1 (March-May) Adelaide

"Legitimizing Narratives," *Camera Austria*, 25, pp. 4-13, (transcript of talk at Forum Stadtpark, Graz, June, 1987; parallel English and German texts)

"Tilanteen Estetiikkaa," Finnish translation of "Situational Aesthetics," (1969) in Lauri Antilla (ed.), *Taidehalli*, Helsinki

1987

"Geometry and Abjection," *AA files—Annals of the Architectural Association School of Architecture*, no. 15, (Summer 1987)

"Psychical Space and Postmodernism," in *The British Edge*, Institute of Contemporary Art, Boston

"The End of Art Theory," in *The End of Art Theory: Criticism and Postmodernity*, op. cit.

CRISTIN TIERNEY

1986

"Diderot Barthes, Vertigo," in *The End of Art Theory: Criticism and Postmodernity*, op. cit.
Reprinted in: Burgin, V., Donald, J. and Kaplan, C., (eds.), *Formations of Fantasy*, Methuen, London

1985

"Some thoughts on outsiderism and postmodernism," *Block* 11, pp. 19-26
"Something About Photography Theory...," *Screen*, London
Reprinted in: Rees, A., & Borzello, F., (eds.), *The New Art History*, Camden, 1986;
Finnish translation in *Tiedotustutkimus: journal for media studies*, Helsinki, Finland, 1997; German translation in Hubertus von Amelunxen, (ed.), *Theorie der Fotografie IV*, Munich (Schirmer/Mosel), 1997

1984

"Tea with Madeleine," *Wedge*, 6, New York, (winter)
Reprinted in: Brian Wallis, (ed.), *Blasted Allegories*, Cambridge (MA), and London, MIT, 1987, pp. 298-309; *The End of Art Theory: Criticism and Postmodernity*, op. cit., 1986; and Swedish translation in *Bild*, 1990, Stockholm, Sweden
"Man-Desire-Image," *Desire*, ICA documents series, ICA, London
"The Absence of Presence: Conceptualism and Post-modernisms," *1965 to 1972—when attitudes became form*, Kettle's Yard, Cambridge University
Reprinted in: *The End of Art Theory: Criticism and Postmodernity*, op. cit.; extract in Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Oxford UK & Cambridge USA, 1992, pp. 1097-1101

1982

"Rereading Camera Lucida," *Creative Camera*, n. 215, November, pp. 730-4, 744
reprinted in: *The End of Art Theory: Criticism and Postmodernity*, Macmillan Press, London and Basingstoke, and Humanities Press International, New Jersey, 1986, pp. 71-92; and in Geoffrey Batchen (ed.), *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida*, MIT, pp. 31-46.
German translation: "Beim Wiederlesen der 'Hellen Kammer,'" *Fotogeschichte*, Jahrgang 7, Heft 23, 1987

1980

"A propos Fotografie," *Kunstforum International*, 42, (June) pp. 69-75
"Seeing Sense," *Artforum*, XVIII, (February) pp. 62-65
Reprinted in: Davis, H., and Walton, P., (eds.), *Language, Image, Media*, Oxford, Blackwell, 1983; Finnish translation in Lintunen, M., (ed.), *Kuvista Sanoin*, 3, Suomen Valokuvataiteen Museon Säätiö, Helsinki, 1986; German translation in Hubertus von Amelunxen, (ed.), *Theorie der Fotografie IV*, Munich (Schirmer/Mosel), 1997
"Radical Attitudes to the Gallery," (edited by Tony Rickaby), *Studio International*, 195, n. 990, pp. 25-26
"Photography, Phantasy, Function," *Screen*, 21, n. 1, (spring) pp. 43-80
Reprinted in: *Thinking Photography*, pp. 177-216

1978

"Images of People," *Studio International*, n. 989, 2

CRISTIN TIERNEY

1977

- "Looking at Photographs," *Screen Education*, n. 24, (fall)
Reprinted in: M. Alvarado, E. Buscombe, R. Collins, (eds.), *Representations and Photography: The Screen Education Reader Volume II*, London, Macmillan, 1994; *Thinking Photography*, op. cit., 1982; excerpted in *Hayward Annual 1979*, Hayward Gallery, London, 1979; *Tracks*, New York, 1977;
German translation, Kemp, W., (ed.), *Theorie der Fotografie III 1945-1980*, Munich (Schirmer/Mosel), 1983; Spanish translation, Glòria Picazo and Jorge Ribalta (eds.), *Indiferencia y Singularidad*, Barcelona, Museu d'Art Contemporani, 1997
- "Politically committed?," in Bernhardt, C., (ed.), *Was erwartest du...? What do you expect*, Cologne, Paul Maenz, (unpaginated, 22 pp.)

1976

- "Modernism in the Work of Art," *20th Century Studies*, n. 15/16, (December)
Reprinted in: *The End of Art Theory: Criticism and Postmodernity*, op. cit.
- "Socialist Formalism," *Studio International*, v. 191, n. 980, (March/April)
Reprinted in: Charles Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: An Anthology of Changing Ideas*, Oxford UK & Cambridge USA, 1992, (extract) pp. 911-916
- "Why Photography?," in *Arte Inglese Oggi 1960-76*, Milan, Electra Editrice
- "Art, Common Sense and Photography," *Camerawork*, (London) pp. 1-2
Reprinted in: Jessica Evans (ed.), *The Camerawork Essays*, London, Rivers Oram, 1997
French translation, as "Les Manipulations de la photographie," *Skira Annual*, 3, Geneva, Skira

1975

- "Photographic Practice and Art Theory," *Studio International*, (July/August)
Reprinted in: *Thinking Photography*, op. cit., 1982

1973

- Work and Commentary*, London, Latimer
Reprinted in: Catalog for Projekt '74: *Kunst bleibt Kunst*, Cologne, 1974, (excerpt) pp. 154-157; *Carl Andre/Marcel Broodthaers/Daniel Buren/Victor Burgin/Gilbert & George/On Kawara/Richard Long/Gerhard Richter*, Brussels, Palais des Beaux-Arts, 1974 (excerpt)

1972

- "Margin Note," *A Survey of the Avant-Garde in Britain*, London, Gallery House, pp. 15-19 ; and in *The New Art*, London, Hayward Gallery, 1972, pp. 22-25.
- "In Reply," *Art-Language*, 2, (summer) pp. 32-34

1971

- "Rules of Thumb," *Studio International*, v. 181, (May) pp. 237-39
Reprinted in: German translation in *Konzept-kunst*, Basel, Kunst-Museum, unpaginated; *documenta 5*, Kassel, 1972, section 17, p. 36

1970

- "Thanks for the Memory...," *Architectural Design*, 40, (August) pp. 288-92
- "Language and Art," *Publication* (David Lamelas, ed.) London, Nigel Greenwood, pp. 9-12
- Idea Structures*, London, Camden Arts Centre, pp. 9-11

CRISTIN TIERNEY

1969

"Situational Aesthetics,' *Studio International*, 178, (October)
Reprinted in: Finnish translation: 'Tilanteen Estetiikkaa,' in Lauri Antilla (ed.),
Taidehalli, Helsinki, 1988; Gerd de Vries (ed.), *On Art/Uber Kunst*, Cologne,
1974; Ursula Meyer (ed.), *Conceptual Art*, New York, 1972; extract in Charles
Harrison & Paul Wood (eds.), *Art in Theory 1900-1990: An Anthology of
Changing Ideas*, Oxford UK & Cambridge USA, 1992, pp. 883-885

1968

"Art Society System," *Control*, pp. 4-6

Published Artwork

visual works reproduced in books and journals are not included

Visual Works made for Books and Journals

2015

"Promenade Architecturale," in Christina Capetillo and Anne Elisabeth Toft (eds.),
Questions of Representations in Architecture, Aarhus, Arkitektsolens, pp. 17-
27.

2002

"Elective Affinities." *5 magazine*, London, pp. 50-54

1996

Aids campaign image for *Jardin des Modes*, No 190/Trimestriel, Printemps, p. 6

1995

"Untitled," for Linda Hutcheon, 'Colonialism and the Postcolonial Condition', *PMLA*,
vol. 110, n. 1, January, p. 8

"Fragments d'une commande publique," for *Réunion des Chantiers: Nord Sud*, Hors
série, mars, p. 30

1993

"La guerre du Golfe," illustration for Jacques Lévy, "Vers un village planétaire?,"
Sciences Humaines, hors série, no 1, Février, pp. 12-13

1989

"Mutual Trust," *Artpaper*, Minneapolis/St. Paul, tabloid poster, back page, October

1989

Contribution to "wonder" project, *Artforum*, summer, p. 119

1988

"Progetto," front and back covers of Italian art magazine *Juliet*, n. 38,
October/November

1983

"Center Pages," *Block*, 8, pp. 22-23

1982

"Gradiva," *Creative Camera*, n. 215, November, pp. 716-23; also in: *Formations*, 1,
after p. 14, French translation in: *Faire Semblant*, Musée de Grenoble, pp.
168-74

CRISTIN TIERNEY

1981

"Centerfold," *ZG*, v. 1 (unpaginated)

1980

"It's worth thinking about," *Studio International*, v. 191, n. 980, March/April, pp. 146-47

1976

"What does possession mean to you?," *Camerawork*, 3, back cover

1970

"Tous critères" and "Period d'interruption au cours d'une action corporelle concertée," *VH 101*, 3, Fall, pp. 32-36

"Any moment previous to the present moment...," *Studio International*, 180, July/August, pp. 32-36

Cover Images on Books and Journals

1997

City: culture, theory, policy action, issue no. 7

Jonathan Bignell, *Media Semiotics: An Introduction*, Manchester, Manchester University Press

Marlene Streowitz, *Verführung*, Frankfurt, Suhrkamp Verlag

1993

Julia Lupton and Jenneth Reinhard, *After Oedipus: Shakespeare in Psychoanalysis*, Ithaca and London, Cornell

Print Portfolios

1993

"Ceci n'est pas une réalité virtuelle..." for *Images pour la lutte contre le sida*, Paris, Ministère de la Culture et de la Communication & Agence française de lutte contre le sida (see "Publicly commissioned Artworks," below)

1991

Fiction Film, London, Paragon Press

Portrait of Waldo Lydecker, Lille, Amies du Musée d'art moderne de la Communauté Urbaine de Lille, Villeneuve d'Ascq

Public Commissions

2004

Restored, Permanent video installation for London Symphony Orchestra, St. Luke's, Old Street, London

1997

Design for permanent multi-media installation, Bute Street Arts and Media Centre, Luton, England (shortlisted finalist)

1994

Permanent video installation for the Médiathèque d'Orléans, Ville d'Orléans, France

Design for permanent video installation for the Hotel Furkablick, Furkapasshöhe, Switzerland

1993

Venise, 30 min video, Ville de Marseille, France (see 'Video Production' below)

CRISTIN TIERNEY

Poster for *Images pour la lutte contre le sida*, Ministère de la Culture et de la Communication, France/Agence française de lutte contre le sida: national poster campaign with posters commissioned from an international selection of 35 artists

1992

Design for city-wide illuminated poster installation for the Ville del Blois, France

1989

Original print for 'Estampes et Revolution: 200 Ans Après,' Centre National des Arts Plastiques, Ministère de la Culture et de la Communication, France (100 sets of prints, commissioned from an international selection of artists, and distributed throughout France as part of the Bicentennial Celebration of the French Revolution)

"Fall," Video-wall [Edited version (9 monitors)], two minute videodisk program, Tate Gallery, London

1987

"Fall," Video-wall (36 monitors), two minute videodisk program, Mississauga Shopping Mall, and other locations, Toronto

1976

"What does possession mean to you?," color poster, 1000 copies posted in the streets in the center of Newcastle upon Tyne, summer; other poster works, various dates

Select Public Collections

The Metropolitan Museum of Art, New York

The Museum of Modern Art, New York

The New York Public Library

The Corcoran Gallery of Art, Washington

Los Angeles County Museum of Art, Los Angeles

Museum of Contemporary Art, Los Angeles

San Francisco Museum of Modern Art

The Walker Art Center, Minneapolis

The Tate Gallery, London

The Victoria and Albert Museum, London

The Arts Council Collection, London

Centre Georges Pompidou, Paris

Museum Ludwig, Cologne

Fotomuseum Winterthur, Switzerland

Militärhistorisches Museum der Bundeswehr, Dresden

Video Production

1993

Venise, color, 30 minutes (French, English or Spanish sub-titles). Dual language book version: *Venise*, London, Black Dog Publishing, 1997 (72 pp)

Public Screenings with Artist Introduction

2005 Bogota, Columbia

2000 Fundació Antoni Tàpies, Barcelona

1999 Museum of Modern Art, Oxford, England (Sept 3)

Broadway Media Centre, Nottingham, England (July 23)

1998 Museum of Modern Art, San Francisco (Dec 1)

CRISTIN TIERNEY

- 1997 *3. Internationale Biennale film+arc. graz*, Graz, Austria (Nov 15)
Saaremaa Biennaale, Kuressaare, Estonia (July 12)
Soros Foundation Center for the Arts, Budapest (July 7)
The British Council, Skopje, Macedonia (February 28)
Center for British Cultural Studies, Belgrade, Yugoslavia (February 27)
Yale University, School of Architecture, New Haven (February 4)
- 1996 Aarhus University, Aarhus, Denmark (September 4)
Mücsarnok Museum, Budapest, Hungary (January 23)
Musée des Arts Africains et Océaniens, Paris, France (April 12)
The Museum of Contemporary Art/The Temporary Contemporary, Los Angeles (March 17)
- 1995 Royal Institute of British Architects, London, England (October 10)
Musée d'art contemporain de Montréal (December 9)
New Langton Arts, San Francisco (March 22)
Whitney Museum Independent Studies Program, New York (March 14)
University at Buffalo Art Gallery/Research Center in Art + Culture (March 8)
- 1994 Université de Corte, Corte, Corsica (July 5)
VidéoChronique, Marseille, France (June 20)
Museum of Modern Art, New York (April 15)
- 1993 Arnolfini Arts Centre, Bristol, England (September 24)
Institut Méditerranéen de Recherche et de Création, Marseille, France (September 16)