

# 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.RE.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

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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

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## Solo Museum and Gallery Exhibitions

2020

*Young Oaks*, Cristin Tierney Gallery, New York, NY

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

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2006

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

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1992

*Fiction Film*, John Weber Gallery, New York

*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

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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

2020

*Emotion and Structure*, Galerie Thomas Zander, Cologne, Germany

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

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2012

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

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2002-3

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

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*, 46<sup>th</sup> 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



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1996

*Rencontres Internationales de la Photographie*, Arles, France

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

*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

# CRISTIN TIERNEY

*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

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 Contemporanes 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

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*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

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 Biuno*, 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

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*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  
*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

# CRISTIN TIERNEY

1969

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

2020

Victor Burgin, *Between* (new edition), London, Mack  
Alexander Streitberger, *Psychical Realism: The Work of Victor Burgin*, Leuven University Press

2019

*Afterlife*, Köln, Galerie Thomas Zander

2017

*Victor Burgin's Parzival in Leuven: Reflections on the "Uncinematic,"* 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)

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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)

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.)

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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.)

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.

# CRISTIN TIERNEY

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.

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



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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

German translation: 'Das Bild in Teilen: Digitale Fotografie und der Ort der kulturellen Erfahrung', in Hubertus von Amelunxen 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, Cyprus, 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)

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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)  
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

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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

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

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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.

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,'" *Fotogesichte*, 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

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"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

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

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"Language and Art," *Publication* (David Lamelas, ed.) London, Nigel Greenwood, pp. 9-12  
*Idea Structures*, London, Camden Arts Centre, pp. 9-11

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, Arkitektsoelens, 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

## CRISTIN TIERNEY

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

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

# CRISTIN TIERNEY

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

1993

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



# CRISTIN TIERNEY

## 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)
- 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)