

## Daniel Jewesbury

artist | writer | lecturer | editor | curator

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**Born** London, 23rd November, 1972

**Education** 1997 - 2001 **Ph.D (Media Studies)**, University of Ulster at Coleraine  
1992 - 1996 **BA (Hons) Fine Art (Sculpture)**, National College of Art and Design, Dublin (2:1)

### Employment & other experience

2017 - **Universitetslektor, Fri Konst, Valand Academy, University of Gothenburg**

2018 - Fri Konst unit representative, Valand Academy Research Board

2017 - **Associate Researcher, Centre for Media Research, Ulster University**

2013 - 2017 **Lecturer in Film, Ulster University**

2016 Curator, *Tulca 2016*, Festival of Visual Arts, Galway

2015 Co-curator, *Periodical Review #5*, Pallas Projects, Dublin

2014 Fellow, Zentrum für Kunst und Urbanistik (ZK/U), Centre for Art & Urbanism, Berlin

2008 - 2014 Part-time PhD Supervisor, National College of Art & Design, Dublin (Faculties of Fine Art / Visual Culture)

2003 - 2014 Co-editor, *Variant* magazine (www.variant.org.uk)

2010 - 2013 Visiting Fellow, Graduate School of Creative Arts & Media (GradCAM), Dublin

2010 - 2011 Chair, Digital Art Studios, Belfast

2010 Curator, *re : public*, group exhibition and event series, Temple Bar Gallery, Dublin

2009 Lead writer, EC Culture Programme funding bid (successful), *The Artist as Citizen*, for GradCam, Dublin

2009 Nominee: Paul Hamlyn Award

2008 - 2009 Northern Representative, Visual Artists Ireland

2008 - 2009 Lead national researcher / national consultant, CREATE / Arts Council of Ireland / Irish Department of Justice, Equality & Law Reform research project towards Arts Council Cultural Diversity policy

2003 - 2008 Full-time Research Associate in Digital Media & Digital Cultures, Centre for Media Research, University of Ulster

2003 - 2009 Workshop instructor in Digital Sound Production, Digital Art Studios, Belfast

2003 - 2007 Founder / Director, Visonic Audiovisual Festival, various venues, Belfast, Derry and Coleraine

2000 - 2003 Part-time lecturer, Media Studies Dept., University of Ulster, BA / MA Media Studies & Media Arts

2000 - 2003 Dissertation supervisor and part-time lecturer, Fine & Applied Arts Dept., University of Ulster

### Selected Exhibitions / Screenings

2018 *Looking at the Women in the Museum*, performance, Göteborgs Konstmuseum.

2015 Video scenographer, *I Burn For You*, one-act opera by Ian Wilson, performed at Hoxton Hall, London; Capstone Theatre, Liverpool; Nottingham Contemporary; Sage Gateshead.

2014 *Art of the Troubles*, group exhibition, Ulster Museum (tour to Wolverhampton Art Gallery)

2013 *Northern Ireland: 30 Years of Photography*, group exhibition, The MAC / Belfast Exposed, Belfast

2012 Video scenographer, *I Burn For You*, new one-act opera composed by Ian Wilson for Aldeburgh Music

2011 Screenings: *NLR* at Blind SPOT SKOPJE, Macedonia; and Museo Chiado, Lisbon, Portugal; *Irish Lights* at Gothenburg Film Festival

Film *Irish Lights* purchased for the collection of the Arts Council of Northern Ireland

2010 Exhibition with Aisling O'Beirn, Belfast Exposed Gallery (premiere of film *NLR*)

2009 *The Prehistory of the Crisis II*, group exhibition, Project Arts Centre, Dublin / Belfast Exposed, Belfast (premiere of film *Irish Lights*)

2007 *No Special Place*, solo exhibition, Void Gallery, Derry (two film installations: *No Special Place* and *10 Monologues*)

2005 *Universal Experience: Art, Life and the Tourist's Eye*, group exhibition, Museum of Contemporary Art, Chicago

Shortlisted for House of Commons commission for official UK election artist

2004 *Archive: Lisburn Road*, collaboration with Ursula Burke, Belfast Exposed Gallery

2000 *Mirage*, Project Arts Centre, Dublin

*Manifesta 3*, international biennale, Ljubljana, Slovenia

### Books, book chapters, refereed journal articles

Peer reviewer: *PARSE Journal*, *Alphaville Journal of Film and Screen Media*

2019 'Dreaming the Magic: Belfast, Brexit, Bordering and Beyond', *Third Text* 33:1

2018 'Book Review: Michele Mancini et al.. *Pasolini's Bodies and Places*', *Historical Journal of Film, Radio & Television*

2017 'Review: Bree Hocking, *The Great Reimagining*, Berghahn Books', *Urban Studies* 54:5

2016 'History's Prison: Escaping the Temporality of the State-Still-To-Come', *Études Irlandaise* 41:2

2015 Editor, *Local Authority* (Dublin: Fingal Co. Council)

Editor, *126 Quarterly*, 4 issues (Galway: 126 Artist-Run Gallery)

(with Sarah Tuck) 'A Dialogue on Cultural Precincts: "Teeth Will Be Provided For You"', in James Doyle & Biljana Mickov, eds., *Creative Cities: Vision and Execution* (London: Routledge) /cont

**Books, book chapters, refereed journal articles (continued)**

- 2015 'A Constitution For a State Yet to Come? The Unbroken Promise of the Half-Proclamation', in Brück & Godson, eds., *Object Matters: Making 1916* (Liverpool: Liverpool University Press)
- 2013 'On the Real and the Visible in Experimental Documentary Film' in Pearce & McLaughlin, eds., *Truth, Dare or Promise* (Cambridge: Cambridge Scholars Press)
- 2012 'Belfast – Our Time, Our Place', *Edinburgh Review* 136
- 2011 *Infantile City: Inside – Outside: An Alternative Guide to Ljubljana* (Ljubljana: Likovne Besede)
- 2010 'Nothing left', in Karen Downey, ed., *Where Are The People? Contemporary Photographs of Belfast 2002-2010* (Belfast: Belfast Exposed)
- 2010 Editor, *The Centrifugal Book of Europe* (Belfast: Centrifugal)  
(with Robert Porter) 'On Broadway', in Daniel Jewesbury, ed., *The Centrifugal Book of Europe*
- 2009 'Sub umbra alarum tuarum, Jehova', in Nevenka Šivavec, ed., *Borut Hlupič*, (Celje: Likovni Salon)  
'Contemporary art and the matter of Ireland', round-table discussion, *The Irish Review* 39  
'Some Problems With 'Research' in UK Fine Art Institutions', in *Art & Research* 2:2
- 2005 "'I Wouldn't Have Started From Here", or, The End of 'The History of Northern Irish Art'", *Third Text* 19:5
- 2004 (with Ursula Burke) *Archive: Lisburn Road* (Belfast: Belfast Exposed Photography)  
'Can Art Make a Better Society?', in Annie Fletcher, Maria Hlavajova & Mark Kremer, eds., *Now What? Artists Write!* (Utrecht: BAK)
- 2003 'Tourist/Pioneer/Hybrid: London Bridge, the Mirage in the Arizona Desert', in David Crouch & Nina Lübbren, eds., *Visual Culture & Tourism* (Oxford: Berg)
- 2001 'of lives between lines', artist's book, published as part of Warm Seas series by Book Works, London

**Selected catalogue essays, exhibition texts and other criticism**

Regular contributor to *Source Photographic Review* since 2004, and to various other arts and culture magazines

- 2019 (forthcoming) 'A number of different ways of understanding what *The Candahar* might be', Theo Sims, *Candahar*, Mackenzie Art Gallery, Regina, Saskatchewan, Canada
- 2017 'Everything is the same as everything else, nothing came first', Michael Hanna, Naughton Gallery, Belfast
- 2015 'After the experiment' in Daniel Stier, *Ways of Knowing* (London: YES Editions)
- 2013 'I don't want to be us', Duncan Campbell, Venice + Scotland, Venice Biennale  
'Malcolm says it's raining: the performances of Cian Donnelly', feature, *Enclave Review*, issue 8
- 2009 'On things not adding up', Duncan Campbell, Museum Moderner Kunst, Stiftung Ludwig, Vienna
- 2007 'What we will remember, and what we must forget', Willie Doherty, Venice Biennale
- 2006 'Falter, I', exhibition text for Duncan Campbell at Lux, London
- 2002 'Willie Doherty', Sao Paolo Biennale catalogue
- 2000 'Peloton', in Roderick Buchanan, *Players*, (Dundee: Dundee Contemporary Arts)

**Selected public events / conferences (regular contributor to BBC Northern Ireland & Radio)**

- 2016 Public lecture, 'Art and its Publics in 'Post-Conflict' Northern Ireland', Mackenzie Art Gallery, Regina / Plug In Institute of Contemporary Art, Winnipeg
- 2014 Convenor, 'The Headless City', public site-specific discussion and lecture, ZK/U, Berlin  
Chair and convenor, 'The Best We Can Do?', symposium on public art, University of Ulster  
Panellist, 'Art and the Troubles', Institute of British-Irish Studies / Ulster Museum
- 2013 Introduction, *Margaret Tait Award & Residency Films*, LUX touring programme, including Q&A with artist Sarah Forrest, Queen's Film Theatre, Belfast  
Paper, 'A Constitution For a State Yet to Come? The Unbroken Promise of the Half-Proclamation', *Object Matters: Making 1916*, GradCAM, Dublin  
Paper, with Robert Porter, 'Images of the Post-Conflict City: Belfast Through Situationist Spectacles', *Cities of Memory: Performing and Media Arts in the Post-Conflict City*, Queen's University Belfast  
Paper, 'Being Public in the Retail-Park', *United States of Europe*, Crawford Gallery / National Sculpture Factory, Cork
- 2012 Paper, *Truth, Dare or Promise: Art & Documentary Revisited*, Goldsmiths, University of London
- 2011 Chair, *Curatorial Pathologies / Exhibiting Symptoms*, symposium, GradCAM, Dublin
- 2010 Panellist, *Art/Writing: Text and Context*, public discussion, Spike Island, Bristol
- 2009 Chair, 'Competitive Edges: Culture, Nationalism & Migration', Variant symposium, Centre for Contemporary Arts (CCA), Glasgow
- 2008 Paper, 'Research Councils & Art', at *Arts Research: The State of Play*, GradCAM, Dublin  
Paper, 'Inadequate Systems of Representation', at *The Network Effect*, British Council conference, Budapest
- 2006 Chair, public discussion, *Dogs Have No Religion*, group exhibition of Northern Irish art, Czech Museum of Fine Art / British Council, Prague  
Panellist, public discussion, *Ireland at Venice*, group exhibition of Irish art presented at the 51st Venice Biennale, Lewis Glucksman Gallery, Cork