

CV

SARAH PIERCE Born 1968. Lives and works in Dublin.

EDUCATION

- 2014 PhD Dept. of Visual Cultures, Goldsmiths College, University of London (VIVA pending)
1995 Whitney Museum Independent Study Program, New York
1994 MFA Cornell University, Ithaca
1990 BA Occidental College, Los Angeles

EXHIBITIONS - selected

- 2014 *Lost Illusions/Illusions Perdue*, a three-part joint exhibition, with Walter Phillips Gallery, Banff AL, cur. Jesse McKee, Mercer Union, Toronto ON, cur. Georgina Jackson and SBC Galerie, Montreal QB, cur. Pip Day. (solo)
- 2013 *Some Woolly Buzz*, Publication Studio, Vancouver BC, cur. Kathy Slade and Keith Higgins
Flawed Memory Syndrome, Temple Bar Gallery, Dublin, cur. Rayne Booth (cat.)
Mental Furniture Industry, Flat Time House, London, cur. Claire Staunton
Anguish and Enthusiasm, Cornerhouse, Manchester, cur. Declan Clarke and Sarah Perks
Monogamy, CCS Galleries, Bard College, Annandale-on-Hudson, cur. Tirdad Zolghadr.
- 2012 *Something to Do Something to Say*, VOX, Montreal, cur. Barbara Clausen and Vincent Bonin.
I Proclaim, You Proclaim, We Proclaim, Stroom, Den Haag, cur. Capucine Perrot.
Towards a Newer Laocoön, National College of Art and Design and Irish Film Institute, Dublin, cur. Sarah Glennie
Gracelands: Circling the Square, The Milk Market, Limerick cur. Vaari Claffey
Anti-establishment, CCS Hessel Museum, Bard College, Annandale-on-Hudson, cur. Johanna Burton
After the Future, Eva International, Limerick, cur. Annie Fletcher
The Artist Talks, The Showroom, London, cur. Emily Pethick (solo)
ached grew print jot, The Drawing Project, Dun Laoghaire, cur. Lee Welch
- 2011 *A Terrible Beauty is Born*, 11th Lyon Biennale, Lyon, cur. Victoria Noorthorn
Our Day Will Come, Tasmanian School of Art, Hobart, cur. Paul O'Neill
Gracelands: Substance Abuse, Mimetic House, Co Leitrim, cur. Vaari Claffey
I'm Searching for Field Character, MassMOCA, North Adams, cur. James Voorhies
Neighborhood, Mattress Factory, Pittsburgh, cur. Georgina Jackson
Push and Pull, Tate Modern, London cur. C. Wood, B. Clausen, A. Hochdörfer
Appeal for Alternatives, cur. Lisa Schmidt, Schmela Haus, Stiftung Kunstsammlung Nordrhein Westfalen K21+K20, Düsseldorf (cat.)
Research Programme, Kunsthal Charlottenborg, Copenhagen, cur. M. Sladen
We Are Grammar, Pratt Manhattan Gallery, New York, cur. Dave Beech and Paul O'Neill
- 2010 *Les rendez-vous du Forum: Fun Palace*, Centre Pompidou, Paris, cur. Tiphonie Blanc, Yann Chateigné, et Vincent Normand.
Push and Pull, MUMOK, Vienna, cur. C. Wood, B. Clausen, A. Hochdörfer
Sinopale 3, International Sinop Biennale
Gracelands: I am Spartacus, Mimetic House, Co Leitrim, cur. Vaari Claffey

Invisible Publics, Townhouse Gallery, Cairo, cur. Sarah Rifky
The Future of Art, Durst Family Humanities Building, Purchase College SUNY, Westchester Co.
From Dusk Till Dawn, Van Abbemuseum, Eindhoven, cur. If I Can't Dance I Don't Want To Be Part Of Your Revolution, Episode III, Masquerade. (cat.)
Into the Unknown, Ludlow 38, New York, and Goethe Institut, Wyoming Building, New York, cur. European Kunstalle.

- 2009 The Archival Fourth Dimension', commissioned by *Afterall* online, www.afterall.org 'An Artwork in the Third Person'; and, 'Any Questions', (performance), Project Arts Centre, Dublin, cur. If I Can't Dance I Don't Want To Be Part Of Your Revolution, Episode III, Masquerade.
'The question would be the answer to the question, Are you happy?', Sala Rekalde, Bilbao, cur. If I Can't Dance I Don't Want To Be Part Of Your Revolution, Episode III, Masquerade.
Curator Curator #5, Afterall, Everything is Different in the End, HISK/Higher Institute for Fine Arts, Ghent, cur. Jens Maier-Rothe.
Friends of the Divided Mind, Curating Contemporary Art Masters Exhibition, RCA, London (cat.)
'Moon Extinguishers', special project for the lead-in to *All That is Solid*, MuHKA, City of Mechelen.
Sarah Pierce and Kevin Atherton, In dialogue, FOUR, Dublin (performance).
Coalesce Happenstance, SMART Projects, Amsterdam, cur. Paul O'Neill.
- 2008 *Nameless Science*, Apex, New York, cur. Henk Slager.
A thing of beauty, colour and love, FOUR gallery, Dublin, cur. Lee Welch. (solo)
If I Can't Dance Tonight, Frascati, Amsterdam, cur. If I Can't Dance I Don't Want To Be Part Of Your Revolution, Episode III, Masquerade.
Gracelands, Mimetic House, Co Leitrim, cur. Vaari Claffey
Masquerade, De Appel, Amsterdam, cur. If I Can't Dance I Don't Want To Be Part Of Your Revolution, Episode III.
Nought to Sixty, ICA London, cur. Richard Birkett and Mark Sladen.
Underground, Dublin Fringe Festival, cur. Dennis McNulty and Peter Maybury
Unfair Fair, Loto Arte, Rome, cur. Cecilia Canziani and Vincent Honoré.
- 2007 *Feminist Legacies and Potentials In Contemporary Art Practice*, MuHKA, Antwerp, cur. Frederique Bergholtz and Annie Fletcher.
When Art (or In what regard?), Socrates Sculpture Park, New York, cur. Jeanette Doyle and Sara Reisman.
Das offene Ende, Stuttgart Künstlerhaus, cur. Axel Wieder.
Left Pop, 2nd Moscow Biennale, Moscow Museum of Modern Art, cur. by Diana Baldon, Georgina Jackson and Nicola Lees (cat.)
- 2006 'Enthusiasm!', four radio programmes on 104.4 Resonance fm for *Frieze* special projects, co-curated with Grant Watson for Project Arts Centre, Dublin.
Our Day Will Come, cur. Paul O'Neill, temporarycontemporary, Zoo Art Fair, London.
The Meaning of Greatness, Project, Dublin. (solo)
Test Pieces and Blend-in Moments, Galariji SKC, Belgrade.
Ireland at Venice, Louis Glucksman Gallery, Cork.
euroPART rolling billboard project, Vienna, cur. Walter Seidl & Ursula Maria Probst, (cat.)

- 2005 *Ireland at Venice*, Irish National Pavilion, Scuola di San Pasquale, 51st Venice Biennale, commissioner Sarah Glennie. (cat.)
Coalesce/Remix, Redux, London, cur. Paul O'Neill.
Cork Caucus, National Sculpture Factory, Cork, cur. Annie Fletcher, Charles Esche, Tara Byrne.
 'Caged Archive', collaboration with Mark O'Kelly for his solo show *In fashion*, Limerick City Gallery, Limerick.
Meanwhile in another place... Sala Rekalde, Bilbao, cur. Leire Vegara (cat.)
- 2004 *Tracer*, Witte de With/TENT, Rotterdam with Annie Fletcher 'You can't cheat an honest man' in *Romantic Detachment*, PS1 MoMA, New York, cur. Sarah Glennie and Adam Sutherland.
 'Red Archive', Project, Dublin.
Country, Eqrna Gallery, Ljubljana, cur. Noel Kelly.
- 2003 'St. Pappins Ladies Club 1966-2003' in *Artists/Groups*, Project Arts Centre, Project, Dublin, cur. Grant Watson.
 'Open house/Just Past', Dublin Fringe Festival, Irish Museum of Modern Art, Dublin, cur. Mark Garry.
 'Affinity Archive', Broadstone Studios, Dublin.
 'Excavation Site, Library of Congress' in *definitively provisional*, Whitechapel Project Room, London, cur. Cecelia Canziani and Kristine Haugaard Neilsen.
Permaculture, Project Arts Centre, Dublin, cur. Grant Watson.

REVIEWS - selected

- Rike Frank, On Lecture Performances, *Afterall*, Issue 33 Summer 2013 (feature)
 Chris Fite Wassilak, 'Profile: Sarah Pierce', *Art Monthly* 357, June 2012 (feature)
 Rike Frank, 'Sarah Pierce' *Camera Austria* March 2010 (feature)
 Almar Arriola, 'Sarah Pierce, Artista' Arts Section, *Gara Newspaper*, Bilbao 20/03/2009 (feature)
 Emily Pethick, 'Best of London', *Artforum* December 2008 (review, solo exhibition)
 Paul O'Neill, 'If I Can't Dance...' *Art Monthly* February 2008 (review, group exhibition)
 Jesse McKee, 'It's time man. It feels imminent.' *C Magazine* Winter 2008 (review, solo exhibition)
 Pil and Galia Collectiv, 'Sarah Pierce, London' *Art Papers* October 2008 (review, solo exhibition)
 Bettina Funcke, 'Displaced Struggles' *Artforum*, March 2007 [cited]
 Mick Wilson, 'Terms of Art and Tricks of Trade: A Critical Look at the Irish Art Scene Now' *Third Text* 72, ed. Lucy Cotter 2006
 Tim Stott, 'Sarah Pierce, The Meaning of Greatness' *Circa* 117, Autumn 2006
 Ciara Finnegan, 'Mark O'Kelly (and Sarah Pierce) at Limerick City Gallery' *Circa* 112, Spring 2005
 Declan Long, 'The Multitude, Republic of Ireland and Northern Ireland at the Venice Biennale' *Circa* 112, Spring 2005

PUBLISHED TEXTS - selected

- Sketches of Universal History by Sarah Pierce*, ed. Rike Frank (Book Works, London 2013) monograph
 'We New Traditionalists', co-authored with Padraic Moore, *Feminist Legacies and Potentials*, (Amsterdam: If I Can't Dance I Don't Want To Be Part Of Your Revolution, 2011)
 'The Archive Becoming' in *Ireland at Venice*, Architecture Biennale, ed. Peter Maybury (Dublin: Culture Ireland 2010)
 'PARAEDUCATION', *Curating and the Educational Turn*, eds. Paul O'Neill, Mick Wilson (London/ Amsterdam: Open Editions/DeAppel 2010)

'Rebellion at the Site of Knowledge' *It isn't what it used to be and will never be again*, ed. Bik Van der Pol (Glasgow: CCA 2009)

'Fragment, Mediality, Gag', *Little Theatre of Gestures*, eds. Jacob Fabricius, Nikola Deitrich (Malmo/Basel: Malmo Konstal/MKG Basel, 2009)

'Epilogue', *Journal of Artistic Research*, maHKUzine, Summer 2009 (Utrecht: Utrecht School of the Arts)

Permaculture, eds. Sarah Pierce, Grant Wason (Dublin: Project Press 2009)

'Notes on the Sonic Pass', *Noise/Silence*, ed. Maeve Butler (Dublin: Irish Museum of Modern Art 2008)

'Notes on the Sonic Pass', *Underground*, eds. Dennis McNulty, Peter Maybury (Dublin: Image text sound editions 2008)

'We spoke about hippies', *Nought to Sixty*, eds., Richard Birket, Mark Sladen (London: ICA 2008)

'High Hopes for Hanford', *Wendy Judge: Great Works of the 20th Century*, cat., (Dublin: Wendy Judge 2008)

'Black Brain Radio: A voice that dims the bliss of union', *Re-inventing Radio*, eds. Heidi Grundmann et al. (Vienna: Kunstradio 2008)

Footnotes, eds. Sarah Pierce and Julie Bacon (Belfast: University of Ulster 2007)

'Letter to BVdP', *The lost moment is the lost moment...* eds. Fatos Üstek, Leisbeth Bik, Jos van der Pol (The Netherlands: BVDP 2007)

'Our Failure to Disagree', *I can't work like this*, eds. Anton Vidokle and Tirdad Zolghadr, Printed Project Issue 06 (Dublin:VAI 2007)

'Patriots', www.slashseconds.org, eds. Derek Horton and Peter Lewis (London 2007)

'A Politics of Interpretation', *Curating Subjects*, ed. Paul O'Neill (London/Amsterdam: Open Editions/DeAppel 2007)

'Together, again: on the work of Nina Canell', 'Species of Fiction: on the work of Garrett Phelan', and 'Bad behaviour: What's gotten into mom?' *Mother's Annual*, eds. Sarah Pierce, Alan Phelan (Dublin: Mother's Tankstation 2006)

'Moore Street Lending Library' *Circa*, Winter 2006 (Dublin: Circa 2006)

'To the students of Kent State' *Make Everything New*, eds. Grant Watson, Gavin Everall, Gerrie van Nord (London: BookWorks 2006)

'The Edge of the World', *Annabel Howland, Drains, Cables and Cuts* (London: Film Video Umbrella 2006)

'Keeping the network alive', co-authored with Annie Fletcher, *Looking Encountering Staging*, ed. Anke Bangma (Rotterdam: Piet Zwart Institute 2005)

'A love affair with text' *Bio*, ed. Alan Phelan, (Galway: Galway Centre for Art 2005)

'Walker and Walker at the RHA', *Art Papers April/May*, (Atlanta: Art Papers 2005)

'The Metropolitan Complex' *Put About: A critical anthology on independent publishing*, eds. Maria Fusco, Ian Hunt (London: Book Works 2005)

'Premeditated interruptions and Punctual collaborations' *Meanwhile some place else...*, cat. ed. Leire Vergara (Bilbao: Sala Rekalde 2005)

'Education, education, education' co-authored with Annie Fletcher, *Collected Newsletters*, ed. Maria Lind (Munich/Frankfurt am Main: Kunstverein München/Revolver 2005)

'AWFA', *OCD*, eds. Annie Fletcher and Otto Berchem (Amsterdam 2004)

'Paraeducation, Organizing and Practice' *Tracer 2 and Tracer 2*, cats. (Rotterdam: Witte de With 2004)

'Some Strategies for Understanding', *174th Annual Exhibition*, cat. (Dublin: RHA 2004)

'I should like to make portraits...' *Lee Welch*, cat. (Dublin: Tallaght Arts Centre 2004)

'Don't Worry About the Rain' in *Living in a Cloud*, cat. ed. Sarah Pierce (Dublin: RHA 2004)

There Once Was A West, ed. Sarah Pierce, Printed Project Issue 01 (Dublin: VAI 2003)

'In Here After', *Paddy Jolley: Hereafter*, cat. (Dublin: Breaking Ground 2003)

'One banner removed', *Visual Artists Newsletter*, Summer (Dublin: VAI 2003)

'Robert Smithson's Hotel Palenque, and Thomas Hirschhorn's Cavemanman' *Visual Artists Newsletter*, Spring (Dublin: VAI 2002)

'The Play Impulse' *Finola Jones: The Pleasure of Compulsive Self Destruction* (Carlow: Visualise Carlow 2002)

'Divisions of Pleasure' *Shark* Issue 3 Fall, eds. Lytle Shaw and Emilie Clark (New York: Shark Books 2000)

'concretewatercitycity', artist book (Malmö: N55 1999)

'Station Nostalgia/Transit Love', *Shark*, Issue 2 Spring, eds. Lytle Shaw and Emilie Clark (New York: Shark Books 1999)

'I'm important', *November 1*, Sarah Pierce, Liz Mermin, Heidi Arbogast, Dont Rhine, et al. eds., (Whitney Independent Study Program: New York 1995)

MEMBERSHIPS

Board Member, Project Arts Centre, Dublin

Artist Member, Temple Bar Galley and Studios, Dublin

Advisory Panel, Happy Hypocrite, London

Advisory Board, Ultra-red, Los Angeles, London, Berlin