

Kerlin Gallery

Gerard Byrne
Beasts



'Beasts', a series of black-and-white, silver gelatin photographs was shot inside the Biologiska museet, Stockholm, a museum which housed a 360-degree diorama depicting a panoramic sweep of the Nordic wilderness, in an elaborate mise-en-scène combining taxidermy with a painted backdrop. The museum remained almost unchanged between 1893 and its unexpected closure midway through Byrne's production, in 2017.

The artist's interest in the museum was first inspired by the peculiar visual appearance of the diorama, which is illuminated solely by natural light entering from roof skylights. For Byrne, this dependence on daylight blurred the distinction between museum and camera. With its skylights functioning as lens aperture and its diorama of taxidermy animals poised in frozen photographic stasis, the Biologiska Museet appeared proto-photographic, its diorama a foreshadow of the Photograph itself. 'Beasts' is testament to in-animation; each print pictures the carefully poised relationship between photography and deadness.

Byrne also made a film inside the diorama, 'Jielemeguvvie guvvie sjsisnjeli' (Film Inside an Image) 2015-2016. Presented as a Single Channel film and back projected onto a sculptural environment the work is played on a continuous loop. Byrne's film takes us on a sweeping, never-ending journey through the 360 degree diorama of the Biologiska museet in Stockholm. The unsettling experience is amplified by the accompanying sound track, a multi-layered cacophony of animal calls, bird songs and various other sounds of the wild.

'Beasts' and 'Jielemeguvvie guvvie sjsisnjeli' (Film Inside an Image) invite us in and around the impossible scene of arrested Nordic wilderness, lit only by limited natural light to ponder such photographic attributes as stasis itself, seamlessness, dust, and the shifting historical contingencies that determine what is a photograph at a given cultural moment.



'Gerard Byrne, Upon all the living and the dead'
Secession, Vienna, Austria, 2019.
Courtesy Secession, Vienna. Photography Iris Ranzinger.

**Beasts
artist's note**



This portfolio of photographs was shot in the Biologiska museet, Stockholm, on 23 and 24 August 2017. I had already spent quite a bit of time at the museum over the previous two or three years, preparing for, and making a film of sorts, entitled *Jielemeguvvie guvvie sjisjnjeli*, which roughly translates from southern Sami as a film inside an image. Indeed, the film was already being shown at the Moderna Museet in Stockholm when I returned that August. The previous April, on the afternoon of its scheduled exhibition opening at the Moderna, a man in a truck ploughed through shoppers outside the Åhlens department store in central Stockholm, leaving fatalities and many injuries. The city went into lockdown. The exhibition opening was of course cancelled.

Along with the museum staff, I was stuck at the museum, which is in the city centre, but on a small island. We gathered in the museum cafe, sharing limited information on the attack, and the subsequent lockdown. Among those stranded at the cafe was the curator of the photography collection at the Moderna Museet, Anna Tellgren. We talked. She had curated an exhibition of beautiful 19th century photographs coinciding with the presentation of my film about the Biologiska museet. Both our exhibitions, related to 19th century proto-photography, were overwhelmed by the alarming current events, leaving us all marooned, in time as well as space on Skeppsholmen island.

In the months between April and my return in late August, much had unexpectedly changed at the Biologiska museet to concentrate my interest in taking photographs there. Lars Erik Larsson, the long-serving director of the museum, had reached retirement age, and was due to retire at the end of August. At the same time the owners of the museum, the organisation behind the hugely popular Skansen folk park, had announced that the dusty diorama would close “for indefinite renovation” upon Lars Erik’s retirement. The announcement was greeted with public debate and some scepticism in the Swedish media, and I was interviewed on the Swedish radio channel P1 for my thoughts on my film and the value of the Biologiska museet generally.

So when I returned on 22 August it was under the shadow of the museum’s imminent closure after 124 years. I arrived armed with two brand new 50-sheet boxes of Kodak sheet film, and some specific ideas about the possible photographs the museum could yield. What I didn’t reckon with was the increasing fallibility of film manufacture and distribution systems in 2017. In my hotel room, I placed the film boxes, and the film cartridges used to hold sheet film inside a light-proof changing bag. When I put my hands into the sleeves of the bag to blindly load the film, I was shocked to feel that the sheets of new film were stuck together – welded together, like an irregular brick, inside the sealed yellow Kodak box. I desperately peeled the sheets of film apart as carefully as I could, and over the next 48 hours I shot as much damaged film as daylight would allow. The museum closed within days.

Later I found a specialist to work with on developing the film, in the hope of salvaging what I could of the material. I sent him the film and corresponded by email, about establishing an approach to the fragile material. I tried to contact Kodak for technical advice, but “Kodak” now appears to exist largely as a brand name for a licence – a piece of “intellectual property” and a bunch of 1-800 numbers and web links which lead me nowhere. A yellow mirage of what was. I never managed to reach anyone with any technical knowledge of film. And as this was happening, I also noted that dispatches with my film processing guy were difficult – his developing machine kept breaking down, and parts were hard to find, he seemed to be struggling more generally. Sometimes I wouldn’t hear from him in weeks. The museum had closed. Months had passed and I hadn’t seen anything. There was no possibility of a re-shoot.





My film processing guy did manage to salvage as much of the film as possible. I was left with a modest pool of negatives, all of which bore the marks of the increasingly inhospitable conditions of their production. I had set out with the premise that the Biologiska museet itself was a building-sized camera, and that my photographs would duplicate images in formation in the diorama since 1893. Increasingly it now seems that historical conditions superseded my initial premise, and my own photographs likewise succumbed to the same condition of anachronism of the Biologiska museet itself. The plight of my film reminded me of some extraordinary photographs in Anna Tellgren's exhibition – Nils Strindberg's photographs of the 1897 Andrée balloon expedition to the Arctic. Everyone perished on that ill-conceived expedition, including the photographer. Strindberg's frozen film was found decades later and developed to reveal a chronicle of their own extinction.

As if, just as there was a time before analogue photography was possible, a proto-moment, so there must also be a time after its possibility. To paraphrase the 19th century, this is what remains.

1 January 2019
Gerard Byrne.



First beast
2018

Analogue silver gelatin print,
edition of 4 + 1AP

60.5 x 74 cm / 23.8 x 29.1 in

GB03618-3/4



Second beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
99 x 123 cm / 39 x 48.4 in
GB04118-3/4



Third beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
51.5 x 63 cm / 20.3 x 24.8 in
GB04318-3/4



Sixth beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
79 x 64 cm / 31.1 x 25.2 in
GB04418-3/4



Eighth beast

2018

Analogue silver gelatin print

edition of 4 + 1AP

99 x 123 cm / 39 x 48.4 in

GB03718-3/4



Twelfth beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
46 x 56.5 cm / 18.1 x 22.2 in
GB03918-3/4



Fifteenth beast

2018

Analogue silver gelatin print

edition of 4 + 1AP

80 x 71 cm / 31.5 x 28 in framed

GB04218-3/4



Sixteenth beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
48.5 x 59.5 cm / 19.1 x 23.4 in
GB03818-3/4



Seventeenth beast
2018

Analogue silver gelatin print
edition of 4 + 1AP
115 x 141 cm / 45.3 x 55.5 in
GB04018-3/4



Eighteenth beast

2018

Analogue silver gelatin print

edition of 4 + 1AP

132.5 x 164 cm / 52.2 x 64.6 in

GB04518-3/4

Gerard Byrne
b. 1969, Dublin, Ireland.



Working primarily with lens-based media, Gerard Byrne has established an international reputation for his creation of complex film installations that interrogate how the past is presented to us. Exploring the paradoxes of visual information Byrne often draws upon mass media, popular culture and literature, from British tabloid newspapers to the High Modernism of Beckett. His work draws our attention to the construction, transmission and interpretation of text and images, highlighting the impermanence of meaning. Marked by a deadpan sense of humour, his investigations of contemporary cultural phenomena have often seen him return to such diverse topics as the Loch Ness Monster, American radio, the legacy of the Minimalist Movement, and the culture of men's popular magazines.

Recent exhibitions include Centraal Museum Utrecht (2020); In Our Time, Serlachius Museum Gosta, Finland (2019) ; A Visibility Matrix, Void, Derry, Northern Ireland (2019), Le Printemps de Septembre, Toulouse, France and Douglas Hyde Gallery, Dublin, Ireland (both 2018); Upon all the living and the dead, Secession, Vienna (2019); Jielemeguvvie guvvie sjisjnjeti – Film Inside an Image, Moderna Museet, Stockholm (2017); ACCA, Melbourne, Australia; Mead Gallery, UK (both 2016); Graz Museum, Austria; Kunstmuseum St Gallen, Switzerland (both 2015); Baltimore Museum of Art, Maryland; The Whitechapel Gallery, London (both 2013); Fundação Calouste Gulbenkian, Lisbon (2012); IMMA, Dublin; Milton Keynes Gallery; The Renaissance Society, Chicago (all 2011); Lismore Castle Arts (2010); Statens Museum for Kunst, Copenhagen (2008); Dusseldorf Kunstverein; Contemporary Art Centre, Vilnius (both 2007); MUMOK, Vienna (2006); BAK, Utrecht (2004); Frankfurter Kunstverein (2003).

In 2007, Byrne represented Ireland at the 52nd Venice Biennale. He has participated in Busan Biennale (2020); Skulptur Projekte Münster (2017); dOCUMENTA 13 (2012); Performa, New York (2011); the 54th Venice Biennale (2011); Auckland Biennial (2010); Gwangju Biennial (2008); Sydney Biennial (2008); Lyon Biennial (2007); Tate Triennial (2006) and the Istanbul Biennale (2003).

GERARD BYRNE

b. Dublin, Ireland, 1969

Lives and works in Dublin, Ireland

EDUCATION

- 1999 Whitney Independent Study Program, New York, NY, USA
1998 P.S.1 Contemporary Art Centre Program, New York, NY, USA
M.F.A. New School for Social Research, New York, NY, USA
1995 Graduate Research Summer School, Arteleku, San Sebastián, Spain
1991 B.A. National College of Art & Design, Dublin, Ireland

SELECTED SOLO EXHIBITIONS

- 2020 Centraal Museum Utrecht, (early 2020)
2019 In our Time, Serlachius Museum, Germany
A Visibility Matrix, Void, Derry, Northern Ireland
Upon all the living and the dead, Secession, Vienna
2018 Jielemeguvvie guvvie sjsjnjeli – A film inside an image & some related works., Galerie Greta Meert, Brussels
A Visibility Matrix, with Sven Anderson, Le Printemps de Septembre, Toulouse, France
A Visibility Matrix, with Sven Anderson, Douglas Hyde Gallery, Dublin, Ireland
In Our Time, Nordenhake, Stockholm
2017 In Our Time, Kerlin Gallery, Dublin, Ireland
In Our Time, Lisson Gallery, New York, USA
Jielemeguvvie guvvie sjsjnjeli – Film Inside an Image, Moderna Museet, Stockholm
2016 A Late Evening in the Future, ACCA, Melbourne, Australia
1/125 of a Second, Mead Gallery, Warwick Arts Centre, UK
2015 Bright Sign, steirischer herbst, GrazMuseum, Austria
A Late Evening in the Future, Kunstmuseum St. Gallen, Switzerland
2014 Gerard Byrne, Lisson Gallery, Milan, Italy
A Late Evening in the Future, FRAC des Pays de la Loire, Nantes, France
2013 Figures, Kargl Box, Kargl Fine Arts, Vienna, Austria
Gerard Byrne, Black Box, Baltimore Museum of Art, Baltimore, MD, USA
Gerard Byrne, Cycle 1, Praxes, Berlin, Germany
A state of neutral pleasure, Bonniers Konsthall, Stockholm, Sweden
Monogamy (two-person survey with Sarah Pierce), Hessel Museum, Bard College, NY
Present Continuous Past, Lisson Gallery, London, UK
A state of neutral pleasure, Whitechapel Art Gallery, London, UK
2012 Gerard Byrne, Protocinema, New York, NY, USA
Gerard Byrne: Images or Shadows, Calouste Gulbenkian Foundation, Lisbon, Portugal
2011 Loch Ness, non-site, Galerie Nordenhake, Stockholm, Sweden
Irish Museum of Modern Art, Dublin, Ireland
Centre d'édition contemporaine, Geneva, Switzerland
Milton Keynes Gallery, Milton Keynes, UK
Renaissance Society, Chicago, IL, USA
2010 Gerard Byrne, Lismore Castle Arts, Lismore, Ireland
The Common Guild, Glasgow, UK
2009 Gerard Byrne, Lisson Gallery, London, UK
Gerard Byrne, Green on Red Gallery, Dublin, Ireland
2008 Momentum 12: Gerard Byrne, ICA Boston, MA, USA
Related Works, Statens Museum for Kunst, Copenhagen, Denmark
Forms of Abstraction, Galerie Nordenhake, Stockholm, Sweden

SELECTED SOLO EXHIBITIONS CONTD.

- 2007 1984 and Beyond: Gerard Byrne, Contemporary Art Centre, Vilnius, Lithuania
Charles H. Scott Gallery, Vancouver, BC, Canada
The Model Arts and Niland Gallery, Sligo, Ireland
Think with the Senses - Feel with the Mind Art in the Present Tense, Irish Pavilion, 52nd Venice Biennale, Italy
Gerard Byrne, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
Gerard Byrne, Lisson Gallery, London, UK
- 2006 Nominally an installation, a performance, or an event, Wieder und Wider, MUMOK, Vienna, Austria
- 2005 Beaumont Public Project Space, Luxembourg
Gerard Byrne, Void Gallery, Derry, Ireland
- 2004 Green on Red Gallery, Dublin, Ireland
In Repertory, Project Arts Centre, Dublin, Ireland
A country road. A tree. Evening., BAK, Utrecht, The Netherlands
Homme à Femmes, Green on Red Gallery, Dublin, Ireland
- 2003 Frankfurter Kunstverein, Frankfurt, Germany
Gerard Byrne, Nicola Fornello, Prato, Italy
- 2002 Herald or Press, Douglas Hyde Gallery, Dublin, Ireland
Limerick City Gallery, Limerick, Ireland
Green on Red Gallery, Dublin, Ireland
- 2001 A crime dramatically re-constructed, again, Meeting House Square, Dublin, Ireland
- 2000 Theater, Galeri T-19, Vienna, Austria
- 1999 Theater-Bunker-Archive-Reception area, Green on Red Gallery, Dublin, Ireland
- 1996 Temple Bar Music Centre, Dublin, Ireland
- 1994 City Arts Centre, Dublin, Ireland
- 1993 Galeria Monumental, Lisbon, Portugal
- 1992 Musée du Pilon, Niort, France

SELECTED GROUP EXHIBITIONS

- 2019 Prosody, Super Dakota, Brussels, Belgium
- 2018 An American City, The Front International Cleveland Triennial, Ohio, USA
- 2017 Polygraphs, Gallery of Modern Art, Glasgow, UK
A Synchronology: The Contemporary and Other Times, The Hunterian Museum, Glasgow, UK
Out of Body, Out of Time, Out of Place, Skulptur Projekte 2017, Münster
Derain, Balthus, Giamcometti: Une amitié artistique, Musée d'Art moderne de la Ville de Paris
This Is Not Architecture, Highlanes Gallery, Drogheda, Ireland
Song of the Open Road, CAG Vancouver, Canada
- 2016 We are the Center for Curatorial Studies, Hessel Museum of Art, Bard College, Annandale-on-Hudson, NY
Life Inside an Image, Monash University Museum of Art (MUMA), Melbourne
- 2015 darker and darker grows the landscape (the possibility of an island), La Commun, Geneva, Switzerland
The Persistence of Objects, Lismore Castle, Lismore, Ireland
The Way We Live Now, Modernist Ideologies, Carpenter Center, Boston, MA, USA
- 2014 Salon Distingué, Museum Langmatt, Baden, Switzerland
Ruin Lust, Tate Britain, London, UK
Beckett Festival, Enniskillen, Co Fermanagh, Northern Ireland
Curiosity, De Appel, Amsterdam, The Netherlands
- 2013 Trapping Lions in the Scottish Highlands, Aspen Art Museum, Aspen, CO, USA
Black Box, Baltimore Museum of Art, Baltimore, MD, USA
Curated by... Why Painting Now?, Emmanuel Layr Gallery, Vienna, Austria
Salon der Angst, Kunsthalle Vienna, Vienna, Austria
Praxis Centre for Contemporary Art, Berlin, Germany
Modern Families: Relatives and Relationships in Art, Glucksman Gallery, Cork, Ireland
El mañana ya estuvo aquí, MARCO, Monterrey, Mexico
The Art of Memory, Bonniers Konsthall, Stockholm, Sweden
Curiosity: Art and the Pleasures of Knowing, Turner Contemporary, Margate, UK

SELECTED GROUP EXHIBITIONS CONTD.

- 2012 Stage Presence, Theatricality in Art and Media, San Francisco Museum of Modern Art, CA, USA
El Mañana Ya Estuvo Aquí, Museo Rufino Tamayo, Mexico City, Mexico
dOCUMENTA (13), Kassel, Germany
- 2011 ILLUMInazioni, 54th Venice Biennale, Venice, Italy
Performa 11, New York, NY, USA
Retrospective Future, VOX Centre de l'image contemporaine, Montréal, QC, Canada
You have been there, Marian Goodman Gallery, Paris, France
Seventh Dream of Teenage Heaven, Bureau for Open Culture, Columbus, OH and Bennington College,
Bennington, VT, USA
- 2010 Brave New World, MUDAM, Luxembourg
Last Ride in a Hot Air Balloon, The 4th Auckland Triennial, Auckland, New Zealand
Another Point of View, La Galerie, Noisy-le-Sec, France
The Science of Imagination, Ludwig Museum of Contemporary Art, Budapest, Hungary
Times Arrow, Galerie Nordenhake, Stockholm, Sweden
Glasgow International Festival of Visual Art, Glasgow, UK
- 2009 Little Theatre of Gestures, Malmö Konsthall, Malmö, Sweden; Kunstmuseum Basel
The New Monumentality, Henry Moore Institute, Leeds, UK
Sense and Sentiment, Augarten Contemporary, Vienna, Austria
Slow Movement, Kunsthalle Bern, Switzerland
Ludlow 38, Goethe-Institut New York, NY, USA
In the Making, ICA Boston, MA, USA
T. Quelques possibilités de textes, Centre d'édition contemporaine, Geneva, Switzerland
- 2008 Revolutions – Forms that Turn, 16th Sydney Biennale, Sydney, Australia
Venice at Farmleigh, Farmleigh Gallery, Dublin, Ireland
Not quite how I remember it, The Power Plant, Toronto, ON, Canada
Venice at Golden Thread, Golden Thread Gallery, Belfast, Ireland
On the Road/Position Papers/Insertions, 7th Gwangju Biennale, Gwangju, South Korea
History Acts, Göteborgs konsthall, Vasastan, Sweden
The Same River Twice, Institute of Modern Art, Brisbane, Australia
50 Moons of Saturn, Torino Triennale, Turin, Italy
Nature, space and time, Kröller-Müller Museum, Otterlo, The Netherlands
Reconsidering the Documentary and Contemporary Art, The Green Room, New York
Peripheral vision and collective body, MUSEION, Bolzano, Italy
- 2007 Warhol's Lesson, DOX Centre for Contemporary Art, Prague, Czech Republic
Like Leaves, Tanya Bonakdar Gallery, New York, NY, USA
Perspektive 07, Lenbachhaus Kunstbau, Munich, Germany
Anachronisms, Bonniers Konsthall, Stockholm, Sweden
The 'V' effect, Nikolaj, Copenhagen Contemporary Art Center, Copenhagen, Denmark
The Art Pursuit, Fundación Luis Seoane, Coruna, Spain
00s - The History of a Decade That Has Not Yet Been Named, 9th Lyon Biennial, Lyon
Contour Biennial, Mechelen, Belgium
On Peter Watkins, Galerie Martin Janda, Vienna, Austria
The Art of Failure, Kunsthhaus Basel, Basel, Switzerland
Alabama, Office Baroque Gallery, Antwerp, Belgium
Power, Foxy Production, New York, NY, USA
<Flash Cube>, Leeum, Samsung Museum, Seoul, South Korea

SELECTED GROUP EXHIBITIONS CONTD.

- 2006 Try Again, Fail Again, Fail Better, Momentum 2006, Moss, Norway
Bühne des Lebens - Rhetorik des Gefühls, Lenbachhaus Kunstbau, Munich, Germany
A Short History of Performance IV, Whitechapel Art Gallery, London, UK
Altermodern, 3rd Tate Triennial, Tate Britain, London, UK
The Studio, Hugh Lane Gallery, Dublin, Ireland
Don Quijote, Witte de With, Rotterdam, The Netherlands
Performance appropriated, Museum Ludwig, Vienna, Austria
Wieder und Wider: Performance Appropriated, MUMOK, Vienna, Austria
Samuel Beckett: A Passion for Painting, National Gallery of Ireland, Dublin, Ireland
VOLTAshow02, Basel, Switzerland
Failure, Kilkenny Arts Festival, Kilkenny, Ireland
- 2005 EindhovenIstanbul, Van Abbemuseum, Eindhoven, The Netherlands
More Than This! Negotiating Realities, 3rd Göteborg Biennial, Göteborg Kunsthall, Sweden
Information / Transformation, Extra City Kunsthall, Antwerp, Belgium
If I can't dance..., Utrecht, Den Bosch, Leiden, The Netherlands
Icestorm, Kunstverein München, Munich, Germany
I really should..., Lisson Gallery, London, UK
Individual Fields, Lismore Castle Arts, Lismore Castle, Waterford, UK
Kilkenny Arts Festival, Kilkenny, Ireland
Glasgow International, Glasgow, UK
Stitching Rotterdam, Rotterdam, The Netherlands
New Territories, Arco, Madrid, Spain
- 2004 Dedicated to a Proposition, Extra City, Antwerp, Belgium
Fiction, Timothy Taylor Gallery, London, UK
Whitstable Biennial, Whitstable, UK
This much is certain, Royal College of Art, London, UK
EV+A, Limerick, Ireland
New Party, Breeder Projects, Athens, Greece
Tir na N-Og, Irish Museum of Modern Art, Dublin, Ireland
Tonight, Studio Voltaire, London, UK
- 2003 Institution@, Kiasma, Finnish Museum of Modern Art, Helsinki, Finland
Poetic Justice, 8th Istanbul Biennial, Istanbul, Turkey
STOP & GO, FRAC Pas-de-Calais, France
Permaculture, Project Arts Centre, Dublin, Ireland
The American Effect, Whitney Museum of American Art, New York, NY, USA
- 2002 1 Site, 2 Places, Galerie der Stadt, Sindelfingen, Germany
September Horse, Künstlerhaus Bethanien, Berlin, Germany
Greyscale / CMYK, Tramway, Glasgow, UK
Manifesta 4, Frankfurt, Germany
How things turn out, Irish Museum of Modern Art, Dublin, Ireland
Stepping out, Pittsburgh Center for Contemporary Art, Pittsburgh, PA, USA
The Captain's Road by TV Project, Dublin, Ireland
- 2001 Vacationland, Arthouse, Dublin, Ireland
New Settlements, Nikolaj Center for Contemporary Art, Copenhagen, Denmark
- 2000 At a remove, Woodstock Center for Photography, New York, NY, USA
Light as object, Gale Gates Performance space, New York, NY, USA
Strange but True, Arnolfini, Bristol, UK
Art London 2000 & 2001, UK
Transporter, Bangkok, Thailand

SELECTED GROUP EXHIBITIONS CONTD.

- 1999 The conclusion of a paradox, Icebox, New York, NY, USA
RaumGrenzen, Galerie Hubert Winter, Vienna, Austria
Utopias, Douglas Hyde Gallery, Dublin, Ireland
Performance Festival Odense, Kunsthallen Brandts Klaedefabrik, Odense, Denmark
EV+A, Limerick, Ireland
Art 99, Green on Red Gallery, London, UK
Contemporary works on paper, Green on Red Gallery, Dublin, Ireland
Gerard Byrne and Mark Orange, Catalyst Arts, Belfast, Ireland
Spaceship Earth, Art in General, New York, NY, USA
- 1998 Multiples, Temple Bar Gallery, Dublin, Ireland
A street walk named desire, Kunsthalle Luzern, Switzerland
Good Life Project, Benno Loning's Place, Brooklyn, NY, USA
Wish you luck, PS.1 Art Center, New York, NY, USA
- 1997 Kiosk, Downtown Arts Festival, New York, NY, USA
Performance Festival Odense, Kunsthallen Brandts, Kladefabrik, Denmark
J.S. '97, Silverstein Gallery, New York, NY, USA
Absence, Salon 75, Brooklyn, New York, NY, USA
- 1996 P.S.1 Open Studios, New York, NY, USA
- 1995 Collisions, Arteleku, San Sebastián, Spain
Pictor Verlag, Bremen, Germany
- 1994 Victor Treacy Awards, Butler Gallery, Kilkenny, Ireland
Arts Europe, La Defence, Paris, France