

DAVID BLACKMORE

Born 1981, Europe

Lives and works in London

EDUCATION

2014/16 *Master of Fine Arts*, Slade School of Fine Art (London, UK)
2005/06 *PGCE in Post Compulsory Education*, University of Reading (Reading, UK)
2003/05 *Ba (Hons) in Photographic Arts*, University of Westminster (London, UK)
2000/03 *Ba (Ord) in Photography*, Dún Laoghaire Institute of Art & Design (London, UK)

AWARDS

2017-19 *Pete Lloyd Lewis Studio Award*, Chisenhale Studios
2016 *Land Securities Studio Award*, Slade School of Fine Art
2015 *Best UK based Artist*, London Irish Art Fair
2009 *Visual Arts Award*, Irish Consulate in Bratislava
2008 *Portfolio Award Winner*, Bratislavan month of photography
2006 *Visual Arts Award*, Culture Ireland
2006 *Travel and Mobility Award*, Arts council of Ireland
2005 *Distinction Merit Award*, Fuji Film
2003 *Irish Art Award*, IONTAS

SOLO EXHIBITIONS

2017 *V3NTUR35 LTD*, Black Box, University for the Creative Arts, (Farnham, UK)
2013 *Island*, Siteation (Dublin, IRE)
2010 *Self help*, Schwartz Gallery, (London, UK)
2009 *Detox*, Central European House of Photography (Bratislava, SK)
2007 *Detox*, Draíocht (Dublin, IRE)
2006 *Detox*, Gallery Vassie (Amsterdam, NL)

RELATIONAL WORKS & PERFORMANCES

2020 *Imagined Communities*, Art Arcadia, Derry/Londonderry, NI
2019 *V3NTUR35 LTD*, SPP#4, Slade School of Fine Art (London, UK)
2018 *European Pa55port*, MOCA (London, UK)
2018 *European Pa55port*, re:publica, (Berlin, DEU)
2017 *European Pa55port*, re:publica, (Dublin, IRE)
2017 - 18 *RAGE PEN*, Chisenhale Studios, (London, UK)
2012 *Mizen to Malin Head without Passing a Pub*, (IRE)

TWO AND THREE PERSON EXHIBITIONS

2017 *Migrant*, Division of Labour (London, UK) & The HIVE (Worcester, UK)
David Blackmore, Sonia Boyce and Mark S Gubb. Curated by Emalee Beddoes.
2016 *Vault*, University College London Art Museum (London, UK)
David Blackmore, Kara Chin & Naomi Fitzsimmons. Curated by Andrea Fredericksen
2014 *Manifesto*, OFF_FESTIVAL (Bratislava, SK)
David Blackmore & Dhruv Malhotra. Curated by Zuzana Lapitková.
2004 *ad lib*, M+R Gallery (London, UK)
David Blackmore & Yiannis Habbibis. Curated by Rupert Blanchard and Ma Chung Kin

SELECTED GROUP EXHIBITIONS

2018 *I object: Ian Hislop searches for dissent*, British Museum (London, UK) Curated by Thomas Hockenhull
2018 *Creative Unions*, Lethaby Gallery (London, UK)
2018 *Disruptors and Innovators: Journeys in gender equality at UCL*, Octogan Gallery (London, UK)
Curated by Dr. Nina Pearlman
2017 *UPROOTEDNESS*, 31ONXRd (London, UK) Curated by Stir Fry Papaya
2017 *MATERIAL LIGHT*, Srishti Outpost, Kochi biennial (Kochi, IO) Curated by Allan Forrester Parker
2017 *FAITH*, Austin Forum (London, UK)
2015 *Material Light*, Belgrade Cultural Centre (Belgrade, SRB) Curated Allan Forrester Parker
2015 *Kontrat: for it had turned to gold in his hand*, taf (Athens, GR) Curated by Marina Georgiou & Thalia-Maria Kourtesi
2015 *Levity*, Husk Gallery (London, UK) Curated by Josh Berry
2014 *Hexagonal Ruins*, Hackney WickED (London, UK) Curated by Nicolas Freytag

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- 2013 *GLITCH*, Doomed Gallery (London, UK) Curated by Melanie King
2013 *Material light*, Project space, University of Westminster (London, UK) Curated Allan Forrester Parker
2012 *100 curators - 100 days* (Saatchi Online) Curated by Carson Chan
2012 *Allotments*, Schwartz Gallery (London, UK) Curated by Patrick Michalopoulos and Ismail Erbil
2011 *In and outside - writing*, The Voorkamer (Lier, BEL) Curated by Rebecca Fortnum, Ans Nys, Peter Morrens & Kelly Chorpeneing
2011 *The Trace*, Margate Photography Festival (Margate, UK) Curated by Samantha Cawson
2011 *Long way to Paradise*, Photolreland Festival (Dublin, IRE) & Belfast Photo Festival (Belfast, UK) Curated by Barry W. Hughes
2011 *Allotments*, Schwartz Gallery (London, UK) Curated by Patrick Michalopoulos and Ismail Erbil
2010 *Allotments*, Schwartz Gallery (London, UK) Curated by Patrick Michalopoulos and Ismail Erbil
2009 *Pixelpoint 09*, Mestna Galerija (Nova Gorica, SVN) Curated by Domenico Quaranta
2008 *Pass the picture*, Annexe Gallery (Kuala Lumpur, MYS) Curated by Alex Soth
2008 *au salon*, Whitecross gallery (London, UK) Curated by Francesco Petillo
2007 *Terrain vague*, Whitecross gallery (London, UK) Curated by Francesco Petillo
2006 *Flash Forward*, Lennox Contemporary (Toronto, CAN) Curated by MaryAnn Camilleri
2005 *The wish list*, M+R Gallery (London, UK) Curated by Rupert Blanchard and Ma Chung Kin
2003 *Iontas*, Sligo & Limerick City Art Galleries (IRE) & Millennium Court (UK) Curated by Richard Torchia

RESIDENCIES

- 2020 *Caake Project Residency*, Art Arcadia, Derry/Londonderry, NI
2018/19 *Honorary Research Associate aligned to Slade School of Fine Art* (London, UK)
Researching Protest through the Slade's Small Publication Press Archive
2017/19 *Chisenhale Studios Pete Lloyd Lewis studio residency* (London, UK)
2016/17 *Honorary Research Associate aligned to UCL Art Museum and Slade School of Fine Art* (London, UK)
Researching reactionary aggression.
2016 *Land Securities Studio Residency* (London, UK)
2016 *University College London Art Museum* (London, UK)
2012 *SITEATION* (Dublin, IRE)
Working with material generated from a solo walk, across the island of Ireland without passing a pub during the summer of 2012. SITEATION's ethos is the construction of nationality through collective myth making.

COMMISSIONS

- 2017 *Migrant*, Museum of Worcester & Division of Labour (London, UK)
2012 *Bord Gáis* (Dublin, IRE)
2011/12 *Private commission* (Dublin, IRE)

BIBLIOGRAPHY

- 2018 Holledge, R., *Ian Hislop's Search for Dissent - A long history of human insubordination*, in The New European, September 2018, Available at: <https://www.theneweuropean.co.uk/top-stories/ian-hislop-i-object-1-5694327> (Accessed on 28.09.18)
2018 Slater, T., *From ancient Egyptian smut to dissent-by-currency: I object at the British Museum reviewed*, in The Spectator, September 2018, Available at: <https://www.spectator.co.uk/2018/09/from-ancient-egyptian-smut-to-dissent-by-currency-i-object-at-the-british-museum-reviewed/> (Accessed on 23.09.18)
2018 O'Grady, S., *I Object: Ian Hislop's Search for Dissent, British Museum, review*, in The Independent, September 2018, Available at: <https://www.independent.co.uk/arts-entertainment/art/reviews/i-object-ian-hislop-search-for-dissent-british-museum-exhibition-review-satire-a8523936.html> (Accessed on 23.09.18)
2018 MOCA London, Autumn Performance Series 2018, London: MOCA
2018 Ferreira, I., *Artistic devices and the ethical nature of recycling: Burning as détournement, destruction as materiality* in JAWS, Volume 4, Issue 2, Bristol: Intellect Books
2018 European Pa55port, Central Saint Martins / Paris College of Art, London / Paris X Creative Unions, pp 42.
2018 3sat, re:publica 2018 - Wir berichten von der Digital-Konferenz re:publica und der digitalen Selbstverteidigung. <http://www.3sat.de/mediathek/?mode=play&obj=73411> (Accessed on 11.05.18)
2018 Figueroa, D. (2018) "Why is a piece of paper the only proof?" - Dreaming Of a Transnational Union of Nations, May 2018, Shifted News, re:publica, Berlin <https://18.re-publica.com/en/news/why-piece-paper-only-proof-dreaming-transnational-union-nations.html> (Accessed on 11.05.18)
2017 'Around the World in Five Art Cities: MIGRANT Press Re-visited' In Elephant Magazine, September 2017, Part II, London, p. 31.
2017 Hampton, M., (2017) Introduction in: Migrant Press (Revisited), Pitt Projects/Division of Labour, Worcester.
2017 3rd Dimension: The PMSA Magazine, 'Undated Fragments on Unofficial Paper at UCL Art Museum', Available at: <https://3rd-dimensionpmsa.org.uk/features/>
2017 Driver, C. (2017) 'Small acts of resistance' In: Source: Photographic review Issue 89 Spring, Photoworks North Ltd, Belfast.
2017 Source Photographic Review, Spring 2017, Issue 89, Belfast, pp. 20 - 27.
2017 Faustino, M. (2017) 'Little red shavings: Undressing the patriotic gold seal' Available at: <http://www.noveltymag.co.uk/little-red-shavings/> (Accessed on 23/03/17)
2017 Novelty: The future is dark, Issue 7, Available at: <http://www.noveltymag.co.uk/little-red-shavings/> (Accessed on 22.03.17)

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- 2016 Arrington, L. (2016) 'What to make of Constance Markievicz?' In: *The Irish Times* 12th November 2016.
- 2016 Slade Graduate Research 2015-2016, Available at: https://www.ucl.ac.uk/slade/graduateresearch/slade_graduate_research_weeks_2015-16.pdf (Accessed on 13.05.16)
- 2015 Hampton, M., (2015) *Unshelved: reconceiving the artists' book*, Axminster, Uniformbooks, Exposé pp. q.
- 2015 Minter, C. (2015) 'Irish Art Fair Attracts Crowds' In: Sotheby's 'London Calling' Blog, <http://www.sothebys.com/en/news-video/blogs/all-blogs/london-calling/2015/01/irish-art-fair-attracts-crowds.html> (Accessed on 28.02.15)
- 2015 Slade Graduate Research 2014-2015, Available at: <https://www.ucl.ac.uk/slade/graduateresearch/graduateResearch14-15-new.pdf> (Accessed on 04.06.16)
- 2015 Blackmore, D., (2015) 'Irish life has shaped who I am and the art I make in London' In: *Irish Times on line* 22 January 2015, Available at: 26 January 2015. Available at: <http://www.irishtimes.com/life-andstyle/generation-emigration/irish-life-has-shaped-who-i-am-and-the-art-i-make-in-london1.2075414> (Accessed on 24.01.15)
- 2013 Spreafico, M., (2013) *Borrowed from my bank* In: Waeckerlé E., ed. *Borrowed from my bank* - David Blackmore, UCA: bookRoom Press.
- 2013 Delaney, M., (2013) *DA 2013*, Available at: http://www.describingarchitecture.com/downloads/DA_2013_Miriam_Delaney_Essay.pdf (Accessed on 15/06/14)
- 2012 Chorpening, K., Fortnum, R. Morrens, P., Nys, A., (2012) *Drawing – in and outside writing*, Cahiers [23] Uitgeverij Acco, Leuven, Belgium, p18-19 and p40.
- 2012 O'Malley, JP. (2012) 'Travelling from top to toe was sobering.' In: *The Irish Examiner* 4 December 2012.
- 2012 Blackmore, D. (2012) 'Blooms way.' In: *The Sunday Times [Irish Edition]* 30 September 2012, p.4.
- 2011 Argon, (2011) *Self help* (2010) by David Blackmore. Available at: http://www.argonmagazine.com/Argonmagazine/SELF_HELP.html, (Accessed on 01/12/11)
- 2009 Mestna Galerija Nova Gorica. (2009). *Pixelpoint 10 - Once upon a time in the West*. Nova Gorica, Slovenia. Kulturni dom Nova Gorica, p30-31.
- 2009 Hughes, W. B. (2009) *Detox* by David Blackmore, In: *Super Massive Black Hole* Available at: http://www.smbhmag.com/portfolio/is_sue-2/, (Access on 02/10/09)
- 2008 Kuiper, Annelies, (2008) *De krediet crisis eist veerkracht van de mens*, In: *NRC.NEXT (Netherlands)* 25/11/08, p20 21.
- 2007 Moth, A, (2007) *Pass the Picture: Out of Berlin*, Kuala Lumpur, Goethe Institute, pp 29
- 2007 Parker, A., (2007) *Terrain Vague - dysfunction, enchantment and the landscape*, http://www.criticalnetwork.co.uk/whats_on/terrain_vague/terrain_vague.html (Accessed on 10/04/14)
- 2007 Dunne, A. (2007) 'Insulating images from the digital-age onslaught' In: *Irish Times*, 4 April 2007
- 2007 Kenny, M. A. (2007) 'Out of the blue' In: *TOTALLY DUBLIN*, March 2007, p.64.
- 2007 Murphy, N. (2007) 'ARTIST INTERVIEW: David Blackmore' Available at: http://www.draiocht.ie/blog/en/try/artist_interview_david_blackmore/ (Accessed on 10/02/14)
- 2006 Bassani, Alessia, ed. (2006) *Detox*. In: *Gomma magazine* (2) pp.38- 43.
- 2006 Camileri, Mary Anne, (2006) *Detox*. In: *Flash Forward*, pp. 68.
- 2002 Anonymous, A, (2002), *Bus stops*. In: *Anonmag* (2), pp. 1 & 6.

COLLECTIONS

Permanent collections: British Museum, University College London, UCL Art Museum, Institute of Art, Design and Technology, and University for the Creative Arts. Private collections: Republic of Ireland, United Kingdom of Great Britain & Northern Ireland, Netherlands & People's Republic of China.

SYMPOSIUMS / WORKSHOPS

- Feb 2019 *Sharing Borders Symposium*, Institute of Advanced Studies, UCL (London, UK)
A symposium facilitating international and transdisciplinary dialogue on the subject of borders, both visible and invisible. Advisory committee: Dr Kéline Gotman (KCL), Dr Florian Musgnug (UCL) and Dr Hayley Newman (UCL)
- Oct 2018 *Defacing currency workshop*, Bloomsbury Festival, UCL (London, UK)
Workshop exploring how and why to engage with currency as a public space and site for protest.
- Sept 2018 *Destruction in Art Symposium 2.0, Chisenhale Studios* (London, UK)
A symposium dissecting Destruction as subject and method. The panel consists of David Blackmore (Chair), Michael Hampton (Writer & Theorist), Sarah Pickering (Artist) and Amikam Toren (Artist).
- Nov 2017 *Members Masterclass: Altering Currency workshop, Institute of Making, UCL* (London, UK)
Workshop exploring how and why to engage with currency as a public space and site for protest.
- Oct 2017 *Pic.London: Group Critique Tutor, Ambika P3* (London, UK)
Tutor facilitating group critiques as part the pic.London photo festival that aspires to support emerging artists and engage the public in thinking about photography.
- May 2017 *Altered currency workshop with David Blackmore, UCL Art Museum & Institute of Making* (London, UK)
Workshop exploring how and why to engage with currency as a public space and site for protest. Prefaced by a talk on the history of currency alteration by Ben Aslop former Curator of Citi Money Gallery at the British Museum
- Nov 2016 *Dr. Martin Lang (University of Lincoln) on Militancy, UCL Art Museum* (London, UK)
What militancy means with regards to society and art. Q&A chaired by David Blackmore,
- Nov 2016 *Fold and Rise curated by David Blackmore: UCL Art Museum* (London, UK)
A participatory artwork, run by artists Maeve Collins and Julie Griffiths, which examined the life of suffragette, Slade artist and key figure of the Irish Revolution Constance Markievicz. Using the kneading and folding dough as a metaphor for women's work and a feminist perspective on the folding and unfolding of time, they ask 'who would she be today?'
- 2015 *Shadows symposium*, Camberwell College of Art (London, UK)
This one- day symposium will explore the ways in which contemporary artists are using analogue processes, from