

# Mick Finch

email: [mick@mickfinch.com](mailto:mick@mickfinch.com)  
website: <http://www.mickfinch.com/>

Professor of Visual Art Practice at Central Saint Martins,  
The University of the Arts, London.

## Education

|         |  |
|---------|--|
| 2009    | Supervising Research Degrees Diploma, Centre for Learning And Teaching in Art and Design (CLTAD), University of the Arts, London |
| 1982-85 | Royal College of Art, London, MA (Fine Art) Painting   |
| 1976-80 | Ravensbourne College of Art, BA hons (Fine Art) Painting, 1st class  |

## Selected Solo Exhibitions and screenings

|      |   |
|------|---|
| 2013 | 'Engrams', Piper Gallery, London, September, 2013.  |
| 2010 | 'Bare Life, Tableaux 2009-10', LAS galerie, Paris, September 2010                             |
| 2008 | 'Taken as Read', Moments / Christian Aubert, Paris.   |
| 2007 | 'Point de fuite', Gallery 33, Berlin, Germany.  |
| 2007 | 'Trisquare – Closer Than You Think, peintures 1996-98',<br>LAS galerie, Paris, February 2007. |
| 2006 | 'Protopopoeia', gallery 33 at FON, Berlin, Germany, October 2006.                             |
| 2005 | 'Nevermind', Galerie Pitch, Paris, France, November, 2005                                     |
| 2005 | 'Sublimey 1', Galerie Pitch, Paris, France, January, 2005                                     |
| 2004 | 'Mick Finch & Olivier Gourvil', Amilly, Centre, France.                                       |
| 2002 | 'Camouflage' (with Guillaume Paris), Gallery éof, Paris.                                      |
| 2001 | 'Courant d'air', exposition relais, la vitrine Paulin, Solre-le-château.                      |
| 2000 | 'Tableaux: 1998 – 2000', Gallery éof, Paris, France.  |
| 1998 | 'plus près que vous ne le croyiez', Gallery Art & Patrimoine, Paris, France                   |
| 1998 | 'Closer Than You Think 2', Le Carré, Lille, France.   |
| 1998 | 'Closer Than You Think', Purdy Hicks Gallery, London.   |
| 1995 | David Holmes Contemporary Art, Peterboro', U.K.   |
| 1994 | 'N17', Purdy Hicks Gallery, London  |
| 1994 | The Union, London   |
| 1993 | Purdy Hicks Gallery, London   |
| 1992 | Pomeroy Purdy Gallery, London   |

## Selected Group Exhibitions and screenings

|       |   |
|-------|---|
| 2024  | Screening of 'One-Thing-After-Another' with videos by, Alex Schady, Daria Blum, Oona Grimes, Mario Rossi, Paulette Phillips, Louisa Fairclough and Mark Dean at the Danielle Arnaud Gallery, London |
| 2024  | Screening of 'One-Thing-After-Another' video in the Image Ecology project space at the Printed Matter Artists' Book Fair, New York City   |
| 2024  | 'Tableaux II', Cross Lane Projects, Vestry Street, London   |
| 2024  | 'Dawn Blossoms', The Bear Gallery, London   |
| 2023, | 'Sound and Vision', video screening with, Fiona Banner, Mick Finch, Oona grimes, Andrew Hart, Mario Rossi, Alex Schady and John Seth, in 'Sideshow', The Lethaby Gallery, London                    |
| 2023  | 'Tell me where your freedom lies', Postroom Gallery, London   |
| 2023  | 'Tableaux', The Terrace Gallery, London   |
| 2023  | 'Rose Garden', The Terrace Gallery, London  |
| 2021  | 'Doubt Thou the Stars are Fire', Galleria Immaginaria, Florence   |
| 2020  | 'Dance First Think Later', General Practice, Lincoln  |
| 2019  | 'XX XXV', BACA Art Centre, Beijing  |
| 2017  | 'Inner Landscapes', the Sid Motion Gallery, London.   |
| 2017  | 'Remembering Henry James: The British-American Connection', Museo dell'Accademia, Ligustica di Belle Arti, Genova.  |
| 2016  | 'Wham Bam Thank You Ma'am'. Cheng Centre for Contemporary Art, 798 Art District, Beijing.   |

|      |  |
|------|--|
| 2016 | 'Academic Original Creative', SCFAI - Sichuan Fine Arts Institute, Sichuan, China.   |
| 2014 | '(detail)', H-Project Space-Bangkok, Transition Gallery-London, Usher Gallery-Lincoln  |
| 2013 | 'The Perfect Death – Horizons'. The Lion & Lamb, London.   |
| 2013 | 'Summer Salon', The Lion & Lamb, London.   |
| 2013 | 'Painting/Tableau/Stage', The Urban Art Space, Columbus, Ohio. With Moyra Derby, Stuart Elliot, Mick Finch and Beth Harland.                             |
| 2013 | 'Dirty Pop', & Model, Leeds, (forthcoming).  |
| 2013 | 'With Torch and Spear: constructing collage', curated by Ian Dawson, Winchester School of Art Gallery.   |
| 2012 | 'Picture/Tableau/Screen', a visual symposium at UCA Canterbury in the Herbert Read Gallery   |
| 2012 | 'Ex Roma', A.P.T Gallery, London   |
| 2011 | 'The Beach and the Pavement', Paradise Row Gallery, London.<br>Curated by Mick Finch, Guillaume Paris and Nick Hackworth.                                |
| 2011 | 'The Producers', The British School at Rome.   |
| 2011 | 'One Day Wonder'. Valentines Mansion Ilford, Essex.  |
| 2010 | 'Mona Lisa', Collective Studios, Wandsworth, London.   |
| 2009 | 'RCA Secrets', the Royal College of Art London   |
| 2008 | 'Constellation', oeuvres sur papier, Las galerie, Paris  |
| 2007 | Las galerie @ seOne, London,   |
| 2007 | Tease Art Fair Cologne with Gallery 33   |
| 2007 | 'Doubleuse', The Nunnery, London.  |
| 2006 | 'Mickey dans tous ses états', Artcurial, Paris.  |
| 2006 | 'Abstract Mode', Fosterart, London,  |
| 2006 | 'Trendmarks', galerie Suty, Coye-la-Forêt, France  |
| 2005 | 'Mythomania', The Metropole, Folkestone, England and Le Lieu d'Art & Action Contemporaine, Dunkerque, France   |
| 2004 | 'Dessins', Galerie Pitch, Paris, France.   |
| 2003 | 'L'art dans ses passages/ Ce que porte la peinture', Galerie Pitch, Paris.   |
| 2003 | 'Dessins d'ici', ESAD, Amiens, France and l'espace St-Jacques de St-Quentin, St-Quentin, France.   |
| 2001 | 'Appelation d'origine non contrôlée', Maison de la culture d'Amiens / Espace culturel François-Mitterrand, Beauvais.                                     |
| 2000 | 'Le pays où le ciel est toujours bleu', 20 rue des Curés, Orleans, France.<br>Rivey, Taïb, Turpin, Urgano Bravo.   |
| 2000 | 'The Wreck of Hope', curated by the Friedrich Society,<br>The Nunnery Gallery, London.   |
| 1999 | 'Du côté du tableau II', Galerie le Carré, Lille.  |
| 1998 | 'Tech', Gallerie é.o.f., Paris.  |
| 1998 | 'Tech', Jason & Rhodes Gallery, London.  |
| 1998 | 'Suface', Art & Patrimoine, Paris  |
| 1997 | 'Push', Gallerie é.o.f.,   |
| 1997 | Ateliers Portes Ouvertes Des Artistes De l'Oise, Conseil Général De L'Oise.  |
| 1997 | La Biennale d'Issy, Issey-Les-Moulineaux, France.  |
| 1997 | 10 Jours de l'Art Contemporain, Galerie Art & Patrimoine, Paris.   |
| 1996 | 'Color & Light', Jeffrey Coploff Gallery , New York.   |
| 1996 | Gallery artists, Purdy Hicks, London, .  |
| 1994 | 'Credo', Purdy Hicks, London.  |
| 1994 | 3/4 South Square, London with David Hiscock.   |
| 1994 | Contemporary Art Society Art Market, London.   |
| 1994 | 'L'Ame du Fond', Couvent des Cordeliers,<br>Paris (F.R.A.C. d'Ile de France).  |
| 1994 | 'Drawing', Purdy Hicks, London.  |
| 1993 | 'Le Sens Figuré'. Tour of Canada : Centre Culturel Pierrefonds,<br>Galerie Les3 C, La Salle, Maison de la Culture Côte-des<br>Nieges, Studio A Montreal. |
| 1993 | Europ 'Art Sans Frontières Espace Wallonie-Bruxelles, Paris.   |
| 1993 | 'What Are They Doing Now', Artists from the<br>BDO Binder Hamlyn Collection, London.   |
| 1993 | 38e Salon de Montrouge, Paris.   |
| 1993 | Purdy Hicks Gallery Artists, London.   |
| 1993 | Collection Colas exhibition, Colas, Paris.   |
| 1993 | The Economist Building Gallery   |

|      |  |
|------|--|
| 1993 | David Holmes Gallery, Peterborough.  |
| 1993 | Parsons School of Art Faculty exhibition, Paris.                             |
| 1992 | 'Lo Cal', Institute of Higher Education, London.                             |
| 1992 | 'Le Sens Figuré', Centre International d'Art Contemporain, Montréal, Canada. |

## Research Funding

|           |   |
|-----------|---|
| 2020-2024 | 'T-Factor', EU Horizon 2020, senior participant.  |
| 2020-2024 | 'Imagining Futures' through Un/Archived Pasts, (CI) AHRC/GCRF grant.  |
| 2019      | Bilder auf Wanderschaft, exhibition co-curated by Joanne Anderson, mick Finch and Johannes von Muller, Zentralinstitut, Munich  |
| 2019 – 20 | A Vision for Europe: academic action and responsibility in times of crises (PI), AHRC funded Network project in collaboration with the Warburg Institute and Bilderfahrzeuge. |
| 2016 - 18 | Transformer, funded by Arts Council Malta, in Collaboration with Blitz, Valetta, Malta.   |

## Practice Related Projects

|                |  |
|----------------|--|
| 2009 - present | The Tableau Project. A discursive project that examines the tableau form and its related concepts of apparatus and dispositif. The project so far has mounted 2 research symposia, a seminar with Jean-François Chevrier and a 2 day event at Tate Modern.   |
| 2006           | Machine room : a blueprint for painting, research group (Mick Finch, Beth Harland, Louisa Minkin & Claude Temin-Vergez engaged with questions of painting and its contexts, workshop project, Crate Space, Margate, U.K., July - September 2006. project website : <a href="http://www.cratespace.co.uk/machineroom/">http://www.cratespace.co.uk/machineroom/</a> |

## Awards & Prizes

|      |  |
|------|--|
| 2024 | Special Mention for best photobook by the Immagini Rilegate Award for One-Thing-After-Another, Kasa dei Libri, Milan |
| 2003 | Pollock-Krasner Foundation Grant   |
| 1985 | The Unilever Award   |
| 1985 | The Unilever Purchase Prize  |
| 1985 | The Burston Award  |
| 1982 | The Milner Kite Award  |

## Selected Collections

The Royal Mint Collection, Deutsche Bank, Nelson & Hirst, Fonds Regional d'Art Contemporain d'Ile de France, Colas, Peterborough City Gallery, Unilever, Neville Burston, County Nat West, The Groucho Club, BDO Binder Hamlyn, The Circle Ltd., TI Group PLC, The Royal College of Art

## Residencies

|      |   |
|------|---|
| 2011 | Abbey Fellowship in Painting, British School in Rome, January – March, 2011 |
| 2005 | Terra Foundation for American Art Fellowship, Musée d'Art Americain Giverny |

## Selected Exhibition Texts & Reviews (about Mick Finch's work)

|      |   |
|------|---|
| 2024 | Featured in <i>It's Art Historian Aby Warburg's world. We're Just Living in it</i> , by Matthew Bowman, Art Review  |
| 2017 | Article about the 'Inner Landscapes' exhibition at the Sid Motion Gallery in Wallpaper Magazine by James Warren.  |
| 2017 | Article about the 'Inner Landscapes' exhibition at the Sid Motion Gallery in AnOther Magazine by Billie Muraben.  |
| 2009 | "Cuestion de visibilidad", dossier "Abstraccion hoy" by Tristan Trémeau, Exit Express magazine n°46 octobre 2009. Featured in the article Cuestion de visibilidad by Tristan Trémeau, about the contemporary context of painting, for the Spanish journal Exit Express. |

2008 Montages de quelque archives du travail du travail de (l'histoire de) art article by Tristan Tréneau, L'Art Même N°38, bruxelles, 1e trimestre 2008

2005 Tristan Tréneau, 'Le Tact du Tableau', Art 21, N° 3.

2005 Tristan Tréneau, 'Soudain, les fantômes théologiques de l'image vinrent à ma rencontre ', L'Art Même, 2<sup>e</sup> trimestre, 2005.

2004 'Stations' by Stéphane Doré, Mick Finch et Olivier Gourvil, Amilly, Centre, exhibition catalogue.

2001 Review of the exhibition 'Appellation d'origine non contrôlée' by Tristan Tréneau, Artpress 274, December, 2001

2001 'Le Crisscross pop art / supports-surfaces croiser les faire' by Tristan Tréneau, Ligeia, Special edition, 'Nouvelles abstractions'.

2001 Review of the exhibition 'Courant d'air'; 'L'art sans territoire fixe' by Amandine Delcourt, DDO n°44.

2000 Review of the exhibition 'Le pays où le ciel est toujours bleu', 'Trans/formes', France Culture, 7 June 2000.

2000 Review of the 'Wreck of Hope' by Michael Wilson in Art Monthly, May 2000.

1998 Review of 'plus près que vous ne le croyiez', by Tristan Tréneau in Artpress, December edition.

1998 Beaux Arts Magazine, 'À Voir', Oct. '98.

1998 Pariscope, July 1998, preview in 'échos'.

1998 'In the Image of Painting / A l'Image de la Peinture' catalogue text by Philip Armstrong, for the exhibition 'plus près que vous ne le croyiez', Art & Patrimoine Paris, France.

1998 'Peinture Critique', catalogue text by Tristan Tréneau for the exhibition 'closer than you think 2', Le Carré, Lille, France.

1998 'Du Pré-texte à L'Oeuvre', article by Tristan Tréneau, DDO, N° 32, France.

1998 'Artist Transmanche', interview with Tristan Tréneau in DDO, N°32, France.

1998 Art & Antiquities du Nord, N° 7, June - July - August.

1997 'Push', feature on the exhibition, Elle magazine (France), Nov. '97.

1997 'Push' reviewed by Christophe Domino for Accrochage, Fréquence Protestante, France.

1996 'Constable on Opium' catalogue text Friedhelm Hütte, Contemporary Art at Deutsche Bank, The Deutsche Bank collection catalogue.

1994 'L'Ame du Fonds', catalogue text by Enrique Juncosa, F.R.A.C. d'Ile de France.

1994 'N17', catalogue text by John Milne and Mick Finch, Purdy Hicks, London

1993 La Collection Colas, catalogue monograph by Fabrice Hergott, Colas, Paris.

1992 'Le Sens Figuré', monograph by Bernard Goy, F.R.A.C. d'Ile de France, Paris.

## Book Projects / Catalogues / Journals

2024 *One-Thing-After-Another*, an artist book by Mick Finch, published by Shibboleth with a text by Adrian Rifkin and a picture quiz bellyband by Shibboleth. Printed by Nava Press, Milan in 2024, Rotary print, pp. 208, A5, Edition of 500, Holmen Book Cream, 65gr (inside), Fedrigoni Arena Natural 120gr (cover).

2022 *The Bounded and the Synoptic: The Archive and Photographic Appropriation*. In: Painting, Photography, and the Digital: Crossing the Borders of the Mediums. Cambridge Scholars Publishing, Newcastle upon Tyne, pp. 1-21. ISBN 978-1-5275-8917-9

2019 *Image Journeys: The Warburg Institute and a British Art History*, edited by Joanne Anderson, Mick Finch and Johannes von Muller, chapter by Mick Finch, Dietmar Klinger Verlag, Passau Germany. ISBN 978-3-86328-171-7

2019 With Laura Lisbon and Dan Sturgis edited and co-author of the editorial for the Journal of Contemporary Painting Volume 5, number 1, 'Painting as Remodel'.

2017 *The Warburg Haus: Apparatus, inscription, data, speculation*. The Journal of Philosophy of Photography, 8 (1-2), co-edited with Martin Westwood.

2015 With Laura Lisbon and Dan Sturgis edited and co-author of the editorial for the Journal of Contemporary Painting Volume 1, number 2 on Simon Hantai.

2014 With Beth Harland edited and author of the editorial for Volume 1, number 1 of the Journal of Contemporary Painting, 'Painting and Cinema'.

2013 Engrams exhibition catalogue with studio notes by Mick Finch, The Piper Gallery, London.

2013 Edited Volume 12, Number 1, 2013 of the Journal of Visual Art Practice featuring the research papers from the Tableau: Painting Photo Object symposium at Tate Modern. Includes the article 'The Tableau Project' by Mick Finch and papers by Cristina Cojanu, Moyra Derby, Adi Efal, Francis Gaube, Atsuhide Ito, Laura Lisbon, Cédric Loire, Andrea Medjesi-Jones and Alexandra Oliver.

2011 *Engrams*, bookwork, Pinson Press, London..

2010 *Bare Life*, exhibition catalogue, Pinson Press / Las galerie, London, Paris

2010 *Constellation*, Pinson Press, London

2009 With Chris Smith edited 'Writing on Practice', n°. 8.1/2 of the Journal of Visual Art Practice which also included the article Studio Notes: Closer Than You Think, Ply-, Sublimey and Nevermind.

2008 Five Years Periodical vol.2, n°.1, Five Years, London.

2008 *Taken as Read*, Pinson Press / Moments, Paris

2007 *Point de fuite / Vanishing Point*, Pinson Press, Gallery 33, Paris/Berlin.

2006 *Mickey dans tous ses états*, Artcurial, Paris.

2004 *Mick Finch/Olivier Gourvil*, Amilly, Centre. Text by Stéphane Doré.

2003 (Group exhibition), Dessins d'Ici, L'Espace St. Jacques, St. Quentin, France, la Galerie la Petite Fabrique, Amiens, France, text by Alain Snyers.

2002 CD ROM catalogue for the exhibition 'Appellation d'origine non contrôlée', Maison de la culture d'Amiens /Espace culturel François-Mitterrand, Beauvais, France.

2001 'La collection du Fonds régional d'art contemporain d'Ile-de-France', catalogue and CD ROM of the collection.

2000 The TI Group Art Collection, Painting Graduates of the Royal College of Art, 1975 - 2000, TI Group, London.

2000 (Group exhibition) 'Le pays où le ciel est toujours bleu', published by the association '20 rue des Curés', Orleans, France.

1998 (Solo exhibition) 'plus près que vous ne le croyiez', text by Philip Armstrong (French and English), published by Galerie Art & Patrimoine, Paris, France.

1998 (Solo exhibition) 'Closer Than You Think 2', text by Tristan Tréneau (French), published by Galerie Le Carré, Lille, France

1998 (Group exhibition) 'Tech', text by Mick Finch (English), published by Galerie é.o.f., Paris, France & Jason & Rhodes Gallery, London, England

1997 (Group exhibition) La Biennale D'Issy, published by the La Biennale d'Issy, Issey-Les-Moulineaux, France

1996 Deutsche Bank collection catalogue, text by Friedhelm Hütte (English), published by Deutsche Bank, London, England.

1994 (Solo exhibition) 'N17', text by John Milne (English), published by the Purdy Hicks Gallery, London, England

1994 (Group exhibition) 'L'Ame du Fond', text by Enrique Juncosa (French), published by the F.R.A.C. d'Ile de France, Paris, France.

1993 (Group exhibition) Collection Colas, text by Fabrice Hergott, published by Colas, Paris, France.

1992 (Group exhibition) 'Le Sens Figuré'. text by Bernard Goy (French), published by the F.R.A.C. d'Ile de France, Paris, France.

1991 Bohnams Contemporary Art Auction, auction catalogue, Bohnams, London, England.

1990 (Solo exhibition) 'Sodium Nights', text by James Maw (English), published by the Pomeroy Purdy, London, England

### Published texts and articles by Mick Finch

2022 *The Bounded and the Synoptic: The Archive and Photographic Appropriation*. In: Painting, Photography, and the Digital: Crossing the Borders of the Mediums. Cambridge Scholars Publishing, Newcastle upon Tyne, pp. 1-21. ISBN 978-1-5275-8917-9

2019 *Image Journeys: The Warburg Institute and a British Art History*, edited by Joanne Anderson, Mick Finch and Johannes von Muller, chapter 'An Exhibition's Legacy: Fritz Saxl, Kenneth Clark and John Berger' by Mick Finch.

2019 *The Artist as Cultural Migrant: the role of the residency*, in Main Tenant, published by Blitz, Malta.

2018 *Recherche: un mode d'emploi*. In: Passeur:enseignants & médiateurs. Exposer/Démontrer. Les écarts de la recherche en art. Art, enseignement & médiation, 3 (3). Opemap, Art, enseignement & médiation, Bruxelles, pp. 124-137. ISBN 978-2-9601926-1-2,  
<http://ualresearchonline.arts.ac.uk/12260/>

2018 Mick Finch and Andreas Beyer, *Foreword to 'Metadata'*. In: Metadata. Bilderfahrzeuge, London, pp. 9-19. ISBN 978 1 5272 1845 1

2017 L'Artiste Comme Chercheur: La céramique comme expérience, VOL2,Journées d'étude, Les arts du feu à l'heure actuelle, published by Naima, Limoges, pp. 31-51. ISBN ISBN 978-2-37440-041-9  
<http://ualresearchonline.arts.ac.uk/12183/>

2017 *The Technical Apparatus of the Warburg Haus: possible returns from oblivion*. Philosophy of Photography, 8 (1-2).

2017 *The Warburg Haus: Apparatus, inscription, data, speculation*. The Journal of Philosophy of Photography, 8 (1-2), co-authored with Martin Westwood.

2017 DVD of a video discussion between the artist, François Rouan, Mick Finch and Philip Armstrong about Rouan's studio practice. The video was made to accompany the exhibition 'François Rouan - Tressages - 1966-2016', Musée Fabre, 2017 published by the Musée Fabre, France.  
<http://ualresearchonline.arts.ac.uk/11849/>

2016 *The Technical Apparatus of the Warburg Haus*, in Headstone to Hard Drive, The Journal of Visual Art Practice.

2016 *Dead and Alive: Warburg's Mnemosyne Atlas*, in Headstone to Hard Drive, The Journal of Visual Art Practice 12 (1).

2015 Chapter, *Synthetic Composition 1, 1923: Some Possible Constellations*, in Wladyslaw Strzemiński : Readability of Images, published in English by the Muzeum Sztuki, Lodz, Poland.

2015 Eric de Chassey on Simon Hantai, Journal of Contemporary Painting Volume 1, number 2 on Simon Hantaï. Edited transcript of an interview with Eric de Chassey on Simon Hantaï's work.

2015 Simon Hantaï: Round table discussion, Journal of Contemporary Painting Volume 1, number 2 on Simon Hantaï. Edited transcript of the round table discussion about the work of Simon Hantaï held at the French Institute, 3 June 2014.

2012 Chapter, *Synthetic Composition 1, 1923: Some Possible Constellations*, in Wladyslaw Strzemiński : Czytelnosc Obrazow, published in Polish by the Muzeum Sztuki, Lodz, Poland.

2011 Catalogue essay for an exhibition of Stuart Elliot's work, Seventeen Gallery London.

2010 Catalogue essay for an exhibition of the work of 'Thomas' (1941 - 2000), Galerie Michael Hasenclever, Munich.

2009 Editor of and contributor of the article, 'Studio notes: Closer Than You Think, Ply- series, Riposte, Sublime and Nevermind', The Journal of Visual Art Practice, n°. 8.1/2. This edition also edited by Mick Finch

2009 Review of the exhibition, The Russian Linesman, Hayward Gallery, London in artcritical.com.

2009 Review of the exhibition, Figures du corps - une leçon d'anatomie aux Beaux-arts at the École nationale supérieure des beaux-arts de Paris, in artcritical.com

2008 Article , Notes From Paris: Bridget Riley and Peter Doig at the Musée d'art moderne de la ville de Paris, artcritical.com, New York.

2006 Article, 'Insidious' by Guillaume Paris & Mick Finch with Cécile Dazord, for the internet journal /seconds.

2005 Review (written under the name of "James Pinson") of a solo exhibition of Michel Paysant's 'Inventari(a)', Musée des Beaux-arts, Mulhouse, France, Contemporary Magazine.

2005 Review (written under the name of "James Pinson") of a solo exhibition of Dominique Figarella 's work, Le Quartier centre d'art contemporain de Quimper, France, Contemporary Magazine.

2004 Review (written in the name of "James Pinson") of '24H Foucault' by Thomas Hirschhorn, Paris, Contemporary Magazine.

2004 Review (written in the name of "James Pinson") of a solo exhibition of Edouard Pruhlière's work, Paris, Contemporary Magazine.

2004 Review (written in the name of "James Pinson") of a solo exhibition of Stephen Maas' work, Paris, Contemporary Magazine.

2004 Review (written in the name of "James Pinson") of a solo exhibition of Olivier Gourvil's painting, Marseilles, Contemporary Magazine.

2004 Article, 'Night Shift', for a special edition on the 'situation of painting', Contemporary Magazine.

2004 Review (written in the name of "James Pinson") of a solo exhibition of Pascal Pinaud's painting, galerie Nathalie Obadia, Paris, Contemporary Magazine.

2003 Review (written in the name of "James Pinson") of a solo exhibition of Guillaume Paris' work, galerie Nelson, Paris, Contemporary Magazine.

2003 Review (written in the name of "James Pinson") of the Bernard Frize retrospective at the musée d'art moderne, Paris. Contemporary Magazine.

2001 'Peinture: Trois Regards, Contemporary Visual Art Magazine.

2000 'Daniel Buren', Contemporary Visual Art Magazine.

2000 Review of 'La peinture après l'abstraction' (MAM, Paris) and 'Tableaux: La peinture n'est pas un genre' (museum tour, France), The Burlington Magazine, London.

2000 'Die Marquis Von O: A painting by Frank Stella?' exhibition text for the Bonnington Gallery web site, Nottingham & Trent University, Nottingham.

1999 Review of the 'Laboratorium' exhibition in Antwerp, Belgium. Contemporary Visual Art Magazine.

1999 Review of David Hockney's exhibition 'Espace et Paysage' (at the Pompidou Center, Paris). The Burlington Magazine, London.

1998 'Prime Cuts', catalogue essay for an exhibition of Nicky Hoberman's paintings. Published by the Entwistle Gallery London.

1998 'Supports/Surfaces', Contemporary Visual Art Magazine.

1998 'Notes on Tech', catalogue essay for 'Tech', Jason & Rhodes, London and Galerie é.of, Paris.

1998 'Camping Out : the work of Guillaume Paris & Malachi Farrell', Contemporary Visual Art Magazine.

1998 'New Technology, New Painting?', Contemporary Visual Art Magazine.

1997 'Painting As Vigilance', Contemporary Visual Art Magazine.

1997 'Apparently Real', catalogue essay for an exhibition of Torie Begg's work, Wateroren, Theo Van Doesburgcentrum, Holland.

1997 'Life /Live ', Contemporary Visual Arts Magazine, Spring 1997.

1996 'Keeping the Dialect of the Tribe Alive; English Sculpture at the Jeu de Paume', Contemporary Art Magazine, Autumn Edition.

1996 'Conversations with van Velde & Beckett', book review, Contemporary Art Magazine, summer edition.

1995 'François Rouan', Contemporary Art Magazine, winter edition.

1994 'Georges Braque', Galeries Magazine N° 61, Paris.

1994 'An Endless Metamorphosis', the work of Miquel Barceló, Contemporary Art, autumn edition.

1994 'Battle of the Giants', Contemporary Art, autumn edition.

1994 'L'Hostage par Art and Language' L'Amé du Fond, F.R.A.C. d'Île de France.

1994 'Pulling Faces', (Review of Art and Language at the Jeu de Paume) Contemporary Art, spring edition.

## Conferences / Seminars / Symposia / Colloquia

2025 With Dan Sturgis, Presented the paper *Material Subversions and Transmediterranean Dialogues* at the Nationalmuseum Feschmaart, Luxembourg in the context of their exhibition, Supports/Surfaces: notre collection à l'affiche

2022 Presented the paper 'Thickness/Flatness + Thinness' for the Association for Art History's 48th Annual Conference, in a themed section curated by Matthew Bowman, 6 April 2022, online.

2021 Presented the paper 'The Bounded and the Synoptic: the archive and photographic appropriation' for the conference DigitalPaintingPhotography, 21-22 October 2021, University of Derby, online.

2020 Adélaïde Labille-Guiard's Self Portrait With Two Pupils, discussion with Yuriko Jackall, recorded on-line event, Afterall Art School, video documentation

2020 Economies of the Artist, online discussion with Sid Motion, 8 July 2020, Project Credit, video documentation

2018 Presented the paper, 'Warburg's Trans-disciplinarity: the iconographic and technical apparatuses', for the conference, *Itching Powder or "How much harmony?" Entanglement, Symbiosis, Porosity and Irritation in Transdisciplinary Collaboration* at the Van Eyck Academie, Maastricht

2017 Presented the paper, 'l'Artiste comme chercher', for the conference 'Les arts du feu à l'heure actuelle :rencontres entre la céramique, le verre et les langages numériques, nouveaux lieux d'expérience et de recherche', Labo CCE ENSA Limoges.

2016 Presented the paper, 'Recherche: une mode d'emploi', for the conference 'Exposer/Démontrer: Les écarts de la recherche en art', Academie Royale des Beaux-arts de Bruxelles.

2016 Interviewed Jessica Warboys during the British Art Show for an event at Norwich Castle Museum and Art Gallery, organised by Paint Club East.

2016 Presented the paper, 'The Technical Apparatus of the Warburg Haus: possible returns from oblivion', in a colloquium event in the reading room of the Warburg Haus, Hamburg.

2015 Presented the paper, 'The Technical Apparatus of the Warburg Haus', in the workshop event 'Headstone to Hard Drive III. Spolia, Relic, Data' at the British School at Rome.

2014 Presented the paper, 'Dead and Alive: Warburg's Mnemosyne Atlas' in the symposium, 'Headstone to Hard Drive', organised by Martin Westwood with Louisa Minkin, Daniel Rubinstein, Martin Westwood, Judy Wilcocks and Elizabeth Wright at Central Saint Martins.

2014 Simon Hantaï: Round Table, with François Rouan, Isabelle Monod-Fontaine, Mick Finch, Philip Armstrong, Stuart Elliot, Andy Harper, Laura Lisbon and Daniel Sturgis, Institut Français, London.

2013 Painting with Architecture in Mind, with Eric Alliez, Alex Landrum and Ed Whittaker, CSM.

2013 Tableau Plus with Philip Armstrong, Stephen Melville and Michael Newman, CSM, London.

2011 Organiser of the conference Tableau: Painting Photo Object, Friday 28 October 2011 and Saturday 29 October 2011. Keynote presentations by Philip Armstrong, Fulvia Carnevale, Jean-François Chevrier, Michael Fried, Michael Newman and research papers by Moyra Derby, Adi Efal, François Gaube, Atsuhide Ito, Cédric Loire and Andrea Medjesi Jones.

2011 Presented the paper Synthetic Composition 1, 1923: Some Possible Constellations at the conference Wladislav Strzemiński: Readability of Images, 13-14 October 2011, Museum Sztuki, Łódź. Other papers given by - Jean-François Chevrier, Ekaterina Degot, Lukasz Kiepuszewski, Esther Levinger, Jarosław Lubiak, Steven Mansbach, Luiza Nader, Michael Newman and Andrzej Turowski.

2011 Delivered a paper with Andrew McGettigan for Practice-Based and Practice-Led Doctorates: Supervision and Success organised by the UK Council for Graduate Education, Bath.

2010 'The 'A' Course: An Inquiry', on the panel of the session 'Art education in 2010: Central Saint Martins now', Central Saint Martins College of Art & Design, London.

2009 Panel discussion, 'Who is Art For': with Ingrid Swenson, Andrew McGettigan, Nick Lambrianou, Adam Knight and Mick Finch. Hosted by the Byam Shaw MA in Fine Art Course, 16 September.

2009 Ideas and aperitifs research seminar at the International Centre for Fine Art Research

2009 Presented the paper 'Painting as Tableau. Tableau as Process.' In 'The Processes of Painting, How Art Thinks' symposium, the International Centre for Fine Art Research, UAL.

2008 Participation on the round table about the exhibition, Working Space at the University of the Arts Gallery, Davies Street.

2007 Participation on the round table 'L'économie de l'art : questions de production, de diffusion et d'exposition à l'ère numérique', moderated by Tristan Tréneau in the conference SIANA 2007 (semaine internationale des arts numérique et alternatifs), Evry, France.

2003 Gallery discussion during the exhibition "L'art dans ses passages/ Ce que porte la peinture", Galerie Pitch, Paris.

2003 Participation in a workshop and on the panel of a conference 'Y-a-t-il encore une critique d'art?' 'FRAAP', La Grande Halle de la Villette, Paris.

2002 'Politics, Mass Media and Artists' Responsibility in Todays World', colloquium, The American University of Paris, 20 November 2002.

2000 'Tableaux: La Peinture n'est pas un genre', colloquium, The Musée des Beaux-Arts, Tourcoing, France, 5 February 2000.

1999 Presented the paper: 'Supports/Surfaces : Contexts and Issues' for the conference, 'Supports/Surfaces, Critiques of Modernism'. The Courtauld Institute, London, England.

1998 Presented the paper: 'Theatre/Spectacle, Absorption/Lived Time' for the 'Painting & Time' conference, The University of Hull, Hull, England.

## committees

**2015 – present** Member of the Artistic committee of [Fluxus Art Projects](#) which is a not-for-profit organisation created in 2010 by the Institut français du Royaume-Uni, to support contemporary art on both sides of the Channel.

**2019 – present** Member of the [Faculty of Fine Art](#) of the [British School at Rome](#) (BSR). The Faculty advises the BSR about issues related to Fine Art and selects the [awardees and fellows for its residency program](#)

**2021 – 2022** A Trustee and member of [Council of the British School at Rome](#) and the interim Chair of the Faculty of Fine Art.

## online / TV / radio / podcast

2024 *Exploring the Intersections of Cultural and Social Value in Creative Practice*, hosted by Professor Mick Finch (UAL) brings together experts from diverse fields: Professor Christopher Smith (Executive Chair of the Arts and Humanities Research Council), Dr Patrycja Kaszynska (AHRC Cultural Value Project and UAL), and Dr Eli Hatleskog (AD Social Value in Architecture and UAL). They discuss the profound impact of social and cultural value on society.  
<https://on.soundcloud.com/Y7A8XknuQ6ddYVCy8>

2020 Yurixo Jackall in conversation with Mick Finch discussing Adélaïde Labille-Guiard's *Self Portrait With Two Pupils* (1785). For Afterall's Art School project. Link to the video.

2020 Online discussion, *Economies of the artist: reactivating a conversation* with Mick Finch and Sid Motion, for the Modern Forms Credit project. Link to the video.

2009 Inside the Art Schools, The Sunday Feature, 11 Jan 21:30, BBC Radio 3.

2000 'A quoi bon des école d'art', on the panel discussion on Trans/formes, France Culture. 1996 1996 'Accrochage', discussion about exhibitions by Walravens and Soulages, Radio F.P., Paris.

1996 'Accrochage', interviewed about the exhibition 'Un Siècle de Sculpture Anglaise' Radio F.P., Paris.

1995 Interviewed in a programme about George Braque, France Culture .

1989 Works presented in the programme 'One Day' BSB TV.

## Journals

Since 2013 Associate and a founding editor of the Journal of Contemporary Painting.  
Co-editor of an issue on painting and cinema and an edition on the work of Simon Hantai.

Since 2000 Member of the editorial board of the Journal of Visual Art Practice'  
Published by Taylor & Francis. Editor of 2 issues – Artist Writing and the Tableau Project.

## Teaching

Since July 2019 Professor of Visual Art Practice at the University of the Arts, London (UAL).

August 2014 – June 2019 Reader in Visual Art Practice at UAL.

October 2012 - 2019 BA Fine Art Course Leader, Central Saint Martins (CSM), UAL.

January 2008 – September 2012 2D Pathway Leader, BA Fine Art, CSM, UAL.

November 1999 - December 2007 Professeur de couleur et pratiques picturales at the Ecole des Beaux-arts de Valenciennes, France.

January 1998 - December 1999 Subject Leader in Painting,  
Kent Institute of Art and Design, Canterbury.

September 1996 -December 1997 Chair of Foundation, Parsons School of Design, Paris.

September 1992-November 1997 Studio tutor in the Fine Art and liberal Arts program at Parsons School of Design, Paris.

## Programme Reviews and External Examining

2021

The Margate School

|             |   |
|-------------|---|
| 2018        | Contributed to the review of the Warburg Institute, School of Advanced Study, University of London                  |
| 2017 - 2021 | External Examiner, City & Guilds, MA Painting   |
| 2016        | Periodic Review panel member, Art department, Goldsmiths, University of London                                      |
| 2012        | Member of the jury for the 1ere and 2eme cycle section de gravure at La Cambre, Brussels.                           |
| 2009 - 2012 | External Examiner, Fine Art BA, Winchester School of Art  |
| 2008 – 2011 | Member of the jury for the 1ere and 2eme cycle section de dessin at the Académie Royale des Beaux-arts de Bruxelles |
| 2005 – 2006 | External Examiner, BA Painting, Camberwell College of Art, UAL, London  |

## PhD Supervision and Examining

**2009** Successfully completed the course *Supervising Research Degrees for Professionals in Art, Design and Communication* achieving the award *Supervising Postgraduate Research*, from UAL/CLTAD/SEDA.

**completion**

- 2007 – 2009, **Linda Khatir**, *The Vital Space of Painting: Changing perceptual and material conditions of space, place and viewer in contemporary European abstract painting*, Bath Spa University, 2<sup>nd</sup> supervisor.
- 2014 – 2017, Named advisor. **Alison Goodyear**, *Privileged, unique and temporary: interpreting aesthetic experiences of the painter-painting relationship through an address to and from practice*, at Chelsea. 1<sup>st</sup> supervisor Malcom Quinn, 2<sup>nd</sup> supervisor Daniel Sturgis.

**external examiner**

- Dec 2012 - **Andrea Medjesi-Jones**, *Conditions of the Emergent Image in Contemporary Practice*, Anglia Ruskin University, 1<sup>st</sup> supervisor David Ryan.
- Dec 2017 - **Alberto Condotta**, *Diffracting Painting: 'Mattering' as Reconfiguration of its Making, Understanding and Encountering*, Birmingham City University.
- April 2018 – **Tom Pain**, *The Condition of Painting: Reconsidering Medium Specificity* RCA, London.
- October 2023 – **Emily Sparkes**, *Painting after the internet: Networked Materialities*, RCA, London.
- January 2024 – **Be Andr**, *Painting in the Age of Technological Reproducibility: Re-establishing Sensuousness via the Complexity of System of Emergent Touch (SET)*, RCA, London
- October 2024 – **April Virgoe**, *Thickness, depth and temporality: the paradoxical workings of the grid in painting*, Anglia Ruskin, Cambridge.

**internal examiner**

- Nov 2015 **Donal Moloney**, *Slippages between the picture plane and the painting surface. An analysis of how painted representations of specular highlights and proximal spaces, when perceived through the Lacanian gaze, can confound our perception of Cartesian perspectivalism in representational painting*. 1<sup>st</sup> supervisor Dan Sturgis, UAL/CCW

**Internal Confirmation**

- June 2013 - **Kimathi Donker**, *Africana Unmasked: Fugitive signs of African Identity in Tate Britain*, at Chelsea, 1<sup>st</sup> supervisor David Dibosa. 2<sup>nd</sup> supervisor Rebecca Fortnum.
- March 2021 – **Lihong Liu**, *The trace of everyday life: The interpretation of the déjà vu experience in sculptural installation* at CCW. 1<sup>st</sup> supervisor Professor Paul Coldwell 2<sup>nd</sup> supervisor Kim Wilder, UAL/LCF
- March 2022 – **Shirly Van de Polder**, *Liminal Affections: Exploring shapes of free association and its potential to inform novel academic practice within the arts and humanities*, 1<sup>st</sup> supervisor Professor Judith Clark 2<sup>nd</sup> supervisor Dr Claire Bunyan, UAL/LCF
- May 2023 – **Kefan Bai**, *Fluidity: "art-oriented meta-ontology" in painting practice*. 1<sup>st</sup> supervisor Professor Daniel Sturgis, 2<sup>nd</sup> supervisor Jeff Denis, UAL/CCW

**supervision**

- Oct 2013 – June 2014, **Shinji Toya**, second supervisor.

## Visiting practitioner

The Royal Academy Schools, Royal College of Art, Winchester School of Art, Camberwell College of Art, Norwich College of Art, Nottingham-Trent University, Kent Institute of Art and Design, KUVA, Fine Art Academy, Helsinki,

Finland, The School of Fine Art, Ohio State University, USA, Loughborough School of Art and Design, Middlesex University, Wimbledon School of Art, Manchester School of Art, Ravensbourne School of Art and Design, West Dean, MA Fine Art, Chichester, Ecole des Beaux-arts de Valence, France, Ecole nationale supérieure d'arts de Cergy-Pontoise, Bath Spa University, Académie Royale des Beaux-arts de Bruxelles, Ecole des Beaux-arts, La Cambre, Brussels, École Nationale Supérieure de Limoges.