

kevin atherton
three decades
three works

arthouse dublin

manx museum and art gallery
douglas isle of man

kevin atherton three decades three works

Arthouse Dublin
2nd May - 22May 2001

Manx Museum and Art Gallery Douglas Isle of Man
1st July - 1st September 2001

Supported by
THE ISLE OF MAN
ARTS COUNCIL



FOREWORD

Arthouse is delighted to host Kevin Atherton's exhibition "Three Decades, Three Works."

This is the first exhibition of Atherton's digital media artwork in this country, and as one of the pioneering artists in the realm of new technology, it is fitting that it should take place in Arthouse, The Multimedia Centre for the Arts in Ireland.

The exhibition comprises of three pieces, which span almost thirty years, tracing the creative developments of Atherton in tandem with advances in new media through the 1970s, '80s and '90s. Atherton constantly explores, questions and pushes the boundaries of emerging technologies, and, as such, the exhibition will be of significant interest to Arthouse's diverse audience.

We are greatly honoured to be associated with a retrospective showcase of an international artist of the calibre of Kevin Atherton and are particularly pleased that the exhibition will also be shown in the Manx Museum and Art Gallery, Isle of Man. Arthouse have enjoyed working alongside the Manx Museum and Art Gallery and would like to thank them for making the collaboration such a pleasant experience.

A special word of thanks to the Artistic Department in Arthouse for their hard work and commitment to the project and to the Arts Council of Ireland/An Chomhairle Ealaíon for their continued support of Arthouse and its Mission in Furthering the Use of Digital Technologies in Irish Artistic Practice.

Eileen Pearson
Chief Executive
Arthouse Dublin

FOREWORD

The Isle of Man is proud to claim Kevin Atherton as one of its sons - a son who has left the Island and 'made good' in the international art world. However, Kevin's work is all but unknown on the Island from which he hailed. There has never been an exhibition of his work, nor indeed has there been any exhibition which could contextualise Kevin's work within a particular genre, or even a broad overview, of recent art history.

Manx National Heritage is keen to redress this imbalance of cultural experience on the Isle of Man and is delighted to promote this process by staging a long overdue exhibition of Kevin Atherton's work. Working in collaboration with established arts venues from neighbouring lands is a vital part of this process and therefore, to work with 'Arthouse', Dublin, on the initiation of this exhibition, has been of great value.

Staging an exhibition such as this on the Isle of Man, will present many challenges. Artworks which pose questions and make use of new media and technologies are far from the usual experience of a general Manx audience. Presenting this work in a meaningful way, to an audience which does not have the benefit of a history of viewing developing trends within the art world, requires careful thought and sensitivity. Manx National Heritage would like to thank the artist himself for his support in this area and to 'Arthouse' for their assistance in making this project possible.

Carola Rush
Kirsty Neate

Exhibition Organisers
Manx National Heritage

You don't go into a butcher's and ask for a piece of cod.

This assertion about butchers' shops and cod was perhaps emblematic for the work of the younger Kevin Atherton, work that was finely attuned to the debates being conducted by the avant garde of its time, a group of mainly young artists, schooled in post-conceptual and post-minimal art practise and theory, and grappling with the problems of how to use, abuse and engage with the tools of electronic media in relation to contemporary art. Atherton's work of the time posed a number of questions – among them who is it? What is it? Where is it? – which challenged accepted notions of where art began and popular media ended, and expressed the frustration many artists felt within the narrow confines of the art world.

But as the title of the 1981 video "In Two Minds" indicates, Atherton was not one to take an unequivocal position, opting for either the art world, or the realm of popular culture. Rather, he was concerned with exploring common strands and differences, fissures that could be opened up in one structure to admit elements of the other. Playing a dual role in his own works allowed the artist to adopt more than one position, to explore a problem from different angles.



'Double Vision' '
a week of video performances
Garage Gallery London 1976

The first time I witnessed a work by Kevin Atherton was at the artists' space 2b Butlers Wharf in London, in the winter of 1975/76. A harbinger of things to come, the space was a cavernous room in a disused warehouse next to Tower Bridge, home to numerous artists, film makers, musicians and others. Atherton belonged to a small group of artists spread along a north-south axis from Newcastle to London who were intent upon creating spaces, literally and metaphorically, for a new art practise.ⁱ Members of this informal community would later establish a number of crucial organisations including London Video Arts and Projects UKⁱⁱ, who led the way in creating a climate for electronic and digital art in the UK. On the night in question, as was typical for events at Butlers Wharf, several artists presented short pieces – films, videos and performances. Atherton's piece involved the artist himself tied to another performer by a long rope that stretched across the space, whilst both drew or painted on the wall, each producing an image that was a mirror of the other. The first version of the video/installation/performance "In Two Minds" would have been realised a year or two later, by which time Atherton had harnessed the potential of pre-recorded video to duplicate himself and thus eliminate the need for a co-performer.



'Two Places / Two Performances'
the Institute of Contemporary Arts London
1976



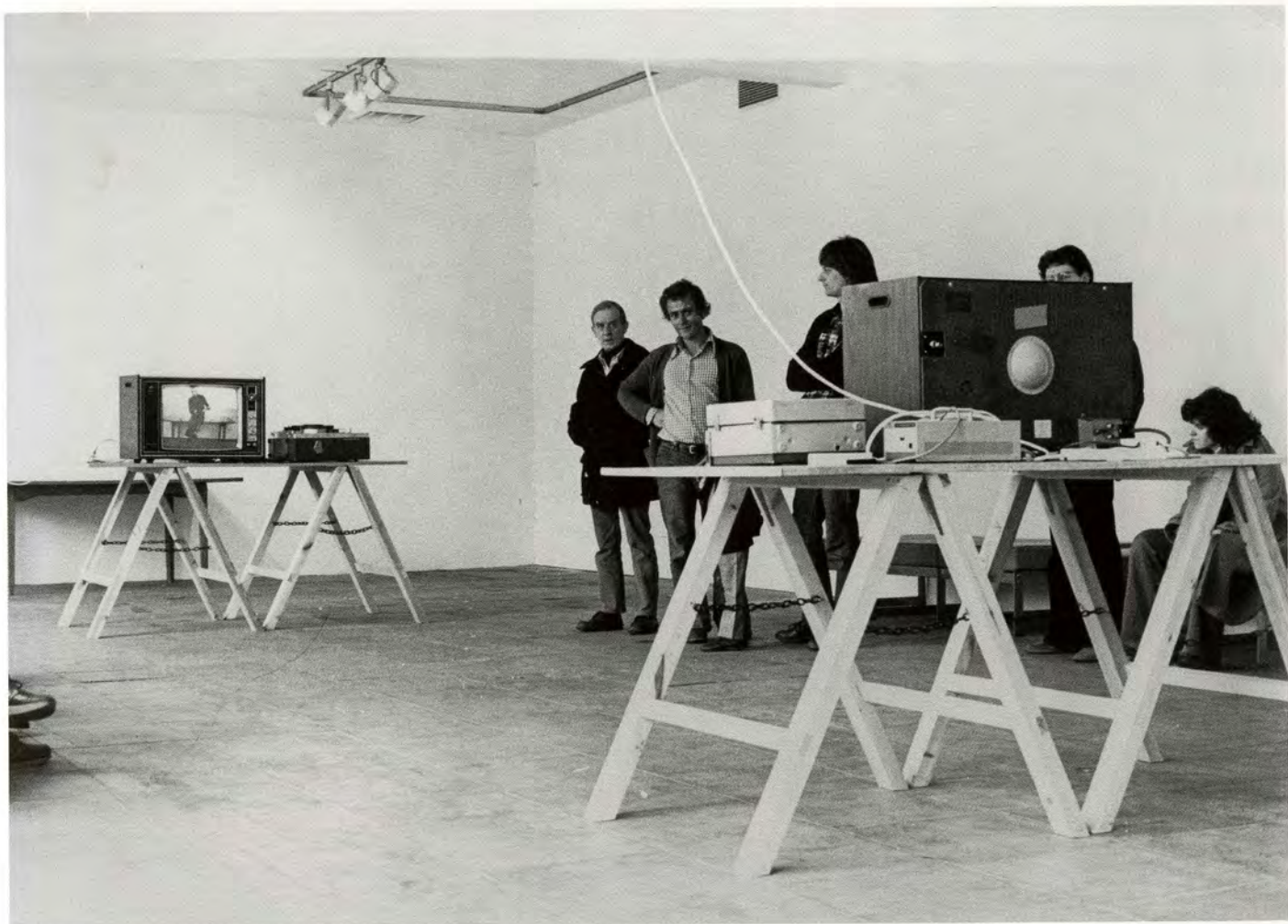
'Two Places / Two Performances'
with Sandy Nairn
Museum of Modern Art Oxford
1976

This indeed was a strategy that had been explored in the 1976 video performance "Double Vision", a work which could also be read as an advance echo of the later virtual reality works in its evocation of an invisible exhibition; an empty gallery where the positions of absent canvasses had been marked on the walls. Since that time Kevin Atherton's life as an artist has been conducted simultaneously in everyday reality and in media space.

The use of video to extend the space-and-time of the live artwork was of course a characteristic of much contemporary art in the mid- to late seventies. Often, video recording or closed circuit television was exploited in artists' performances to evoke "another place" – a parallel space constituted through electronic images – or "another time", one in which the pre-recorded actions of the artist functioned as a model or a doppelganger for what would occur in real time in the performance. Atherton's 1976 piece "Two places, Two performances", at the ICA in London and the Museum of Modern Art in Oxford was a work firmly situated in this territory, and was also a work that anticipated the use of digital networks to allow a performance to happen in two places at once. Although notions of cyberspace or virtual reality had not yet emerged, the media theories of Marshall McLuhan were well known to most contemporary artists, and consciously or otherwise, many of us were taking the first tentative steps towards this space on the other side of the screen.



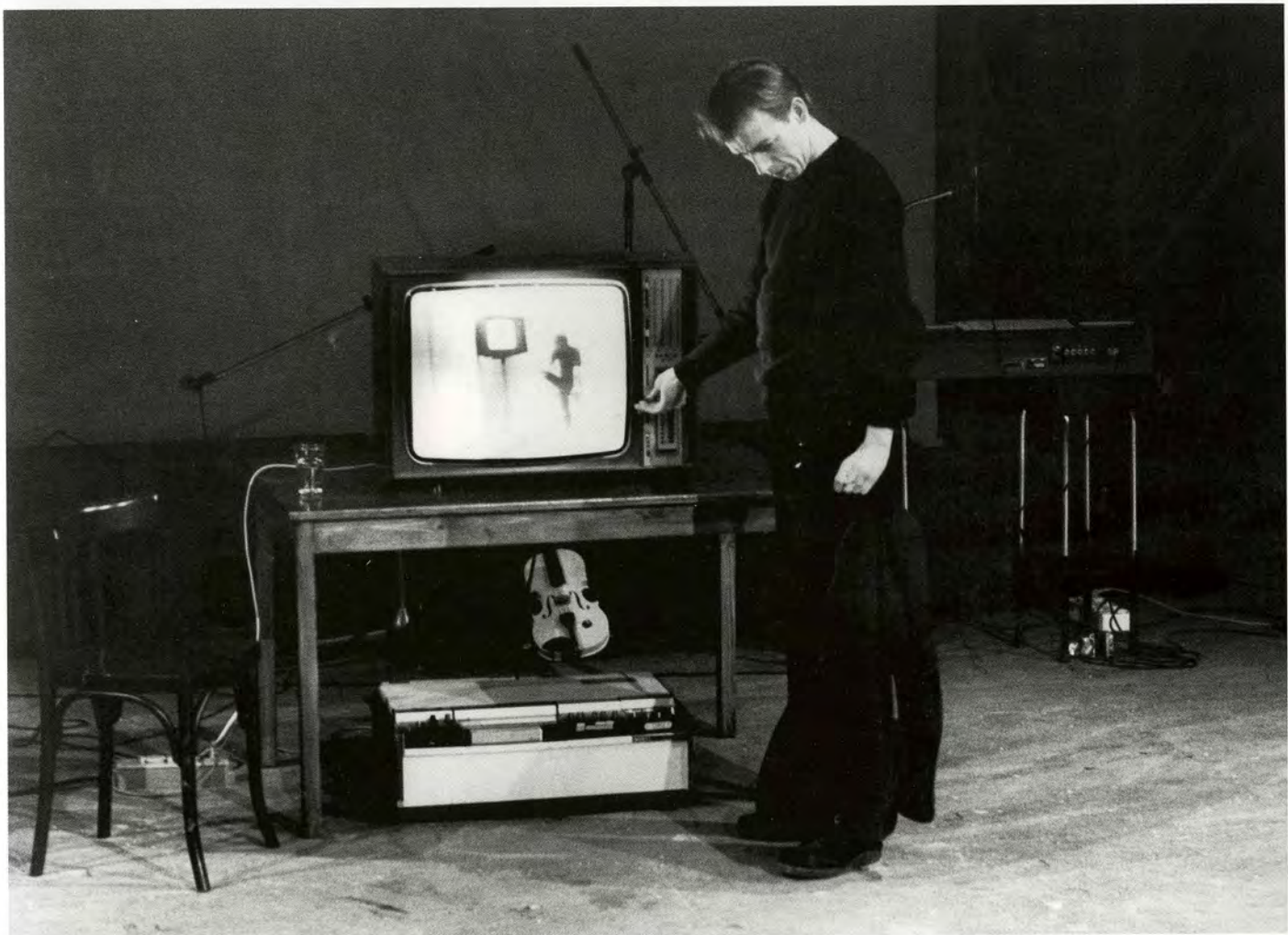
'In Two Minds'
video performance
Project Arts Centre Dublin 1978



'In Two Minds'
installation
Serpentine Gallery London 1978



'In Two Minds' final version
performance
De Lantaren Rotterdam 1980



'In Two Minds' final version
performance
De Lantaren Rotterdam 1980

Where and when the process of virtualisation first began is of course a matter of interpretation, and one that is deeply imbedded in the history of technological development. But milestones along the way include the afternoon upon which Nam June Paik reputedly bought the first Sony Portapak video outfit on sale in New York and used it to videotape the Pope's motorcade through the streets of the city, and within the British context, the evolution of an art practise that used video – and specifically the video monitor – to investigate and deconstruct processes of representation.



'Consumer Demonstration'
Five Works for Television
De Appel Foundation Amsterdam 1982

At a certain point in the interview/argument between Atherton and Atherton that is "In Two Minds" the question is raised of whether an art-work can be said to exist in the absence of an audience – a question that was taken up many years later by a critic of cyberspace who posited that a website which has never been visited does not in any measurable sense exist. The role of the audience in relation to art and in relation to mass media has remained a central theme for Kevin Atherton's work over three decades. Two mid-eighties works, "Television Interview" and "Video Times" confront the problem head on. In "Television Interview", a two channel video installation, we again meet Atherton as interviewer/inquisitor, haranguing the cast of the popular soap opera Coronation Street on the status of video art, the monodirectionality of broadcast television, and the disempowered status of the viewer/consumer.



'Monitor Minder'
1982



'Big Sister'
 Nineteen Eighty Four - An Exhibition
 Camden Arts Centre London
 installation view including exhibition catalogue
 1984



'Big Sister'
 Nineteen Eighty Four - An Exhibition
 Camden Arts Centre London 1984

Although never an artist to adopt politically correct stances or to overload his works with overtly political meanings, Atherton's works have usually been informed by a political awareness rooted in a British working class consciousness and taking issue with the implicit and explicit power structures of British culture and society. Whilst taking television to task for its condescending attitude toward its viewers, Atherton also takes a few swipes at video art, telling the hapless Coronation Street character who professes no knowledge of the medium that "you have to force yourself to watch video art". Thematically and procedurally in this piece, the artist lays bare and discusses the construction of the media image, both in relation to television's mode of representation, and video art's appropriation/deconstruction of these modes. Blending wry humour with sharp observation, Atherton succeeds in crystallising several of the themes that were central to the burgeoning field of video art at that time. The second work referred to here, "Video Times", was realised for the Ikon Gallery, Birmingham, in 1984, and consisted of a videotape and a printed publication. The videotape consisted solely of Atherton himself watching television, his face lit by the flickering glow of a cathode ray tube. The idea had previously been tested in a video work entitled "Monitor Minder", a videotape of the artist watching video, which could be used by a viewer to "watch" videos in his absence – something that commented on the tendency of video art to bore its public, and on the growing practise of "time shifting" tv programmes by recording them on a domestic VCR.

"Video Times" took the process further and forced its public to consider the role of the television viewer, and the role of television as a watcher. In an era when we have become entirely acclimatised to "reality tv" and have accepted mass surveillance as a normal and inevitable part of everyday reality, the pre-science of this work is chilling. Whilst the videotape itself was of necessity mundane and hardly entertaining, the combination of publication and video was both conceptually acute and humorously accessible. A spoof on the popular weekly magazines "Radio Times" and "TV Times", the booklet describes in minute detail the second-by-second progression of the videotape. Whereas a tv guide magazine would provide a rundown of the week's television schedule, along with short descriptions of the content of each programme, "Video Times" expands the time frame of a thirty-minute videotape, elevating each fleeting moment to the status of a programme. Descriptions vary from the wry –

"00.40 Hands Behind Head

We have time to realise that it is we who are being watched and that he is the viewer. An illusion that needs more time to establish itself"

to the utterly prosaic

"26.10 Rubs Big Toe

Rubs big toe and replaces hand on foot. Lips adopt a whistling position."



'Video Times'
booklet and video cassette
1984



'Video Times'
 installation and publication
 Ikon Gallery Birmingham
 and Kettles Yard Gallery Cambridge
 1984

These bland descriptions, whilst commenting the utter banality of much broadcast television (then as now), also carry an echo of the Fluxus artists' love of the insignificant and their typically unspectacular "scores" for performances of Zen-like simplicity. "Video Times" simultaneously paraphrases two time structures typical for tv scheduling: the week's viewing, and the thirty-minute broadcast with a commercial break. The booklet is divided into part one and part two, and carries an advertising section in the middle – the largest part of which is an advertisement for Central Independent Television, who had sponsored the exhibition. A flirtation with television, which Atherton recognised as a medium that could bring his art to a wider audience, lay behind two other early-mid eighties pieces: one of these, made for Channel Four, had Atherton as viewer on television, looking back at the viewer in his or her home. The other was "Consumer Demonstration" a proposed series of five commercial-length pieces for Dutch television, produced by De Appel foundation. Only one of the series was realised, due to the untimely demise of the producers,ⁱⁱⁱ and was an apparent commercial in which the product was not mentioned directly, but suggested and alluded to. The significance and irony of this work would resonate more strongly years later when the British government decided to privatise the national water supply. In an installation made for the exhibition 1984 at Camden Arts Centre, the theme of television as watcher was explored by placing pairs of video monitors showing recordings of gazing eyes at strategic points throughout the exhibition.



'Television Interview' 1984

installation view

British Art Show II

Ikon Gallery Birmingham and touring to Edinburgh, Sheffield and Southampton City Art Galleries



'Television Interview' 1984
Coronation Street tape
British Art Show II

Ikon Gallery Birmingham and touring to Edinburgh, Sheffield and Southampton City Art Galleries



'Television Interview' 1984

interviewer tape

British Art Show II

Ikon Gallery Birmingham and touring to Edinburgh, Sheffield and Southampton City Art Galleries



'Television Interview' 1984
Coronation Street tape
British Art Show II

Ikon Gallery Birmingham and touring to Edinburgh, Sheffield and Southampton City Art Galleries

The gradual spread of surveillance and the relationship between watcher/watched was an issue that many video artists had commented upon, and Atherton more than most investigated this duality on many levels and in several contexts.

Having shifted his role from the artist doubled by video, to the interviewer interrogating television, to the viewer passively watching, it was simply a matter of course that Atherton should next "become" the television itself. The new role was first tested for an event at the ICA in London where television professionals would meet the art community to debate the likely forms of an art made for television. British tv, especially Channel Four, had begun to invest modestly in artists' video, both by subsidising production workshops and by buying or commissioning tapes. However, many artists were frustrated at being co-opted and then ghettoised within specialist programme slots, typically late at night, and denied any access to the programming structures of television, where an intervention **not** announced as art would have had a greater potential to disrupt viewing patterns.

For the occasion, Atherton mounted a large tv showing nothing but a blank white screen on a pedestal with a microphone in front of it, and proceeded to entertain the audience with a stand up routine where it was the television itself who was the star performer. Railing against art's marginalisation, but also chiding artists' pretensions.



'The Eleventh Hour'
video series
Channel Four Television
1986



'The Television'
Live at the Institute of Contemporary Arts
London 1986



'The Television Interviewed' with David Garcia
Talking Back to the Media
Time Based Arts, Amsterdam 1986



'The Television Interviewed' with Deborah Scheider
Scanners, Air Gallery, London 1986

The Television allowed Atherton's voice to speak directly to an audience within the multiple roles of comedian, commentator and artist. The blank white of the tv screen referenced on the one hand art's white cube aesthetic, and on the other, a potentially void space that could be filled with new meanings. And with hindsight we can claim that it represents one more step on the road to virtuality. The Television reappeared in several subsequent works, including a feature for the tv/art project "Talking Back To The Media" in Amsterdam, as a live act for a number of one man appearances by Atherton, and in a short video entitled "The Television Interviewed" made for an exhibition entitled "Scanners", produced by London Video Arts and shown at the Air Gallery in London in 1986.¹⁶The title here was a reference back to the two monitor installation "Television Interview" discussed above, and featured a young female interviewer who posed a number of preset questions to The Television. Among other comments, Atherton/The Television describes the advantage of seeing the world from the television's point of view, and the polymorphous nature of tv: "I can be whatever I want but he (Atherton) is stuck with being the bloody artist."

During this period, Atherton had also embarked upon what would be a long series of public sculpture commissions, many of which would interrogate the relationships between public and private space and the role and status of the public artwork. These two major strands of his work converged in the nineties, through the projects he initiated within the research unit for Fine Art and Virtual Reality at Chelsea College of Art and Design.



The first VR project took the form of a 3d digital model of a swimming pool and had to be viewed using a head mounted display, as did most virtual reality models at that time. At a time when the holy grail of VR research was total immersion in an artificially generated reality, Atherton's work is already a playful and ironic deconstruction of VR's trickery. As the viewer/participant (and the later is significant when interactive VR demands participation) approaches one end of the virtual pool and expects to turn and swim back in the other direction, the whole world flips upside down. The vertical spatiality of the model - a volume of water, the surface of the water, and a volume of air - are manipulated almost like sculptural materials, whilst the possibility to invert the laws of gravity, a temptation and challenge for VR designers, is played as a conceptual joke that nevertheless seriously questions a lot of assumptions about cyberspace.



'Pool'
Immersive VR work
1994

Opposite:
'Virtual Retrospective'
presented as part of the conference *Virtual Reality and the Gallery*
Tate Gallery London 1995



In 1995 Atherton, through the research project at Chelsea, organised a conference on Virtual Reality and the Gallery at the Tate Gallery in London. Intended to raise questions about how the museum or gallery might respond to the challenges of cyberspace and VR technology, the conference also provided Atherton with the possibility to make a further exploration of the VR medium. The central theme, incidentally, is still a hotly debated question today, when the problem of how to acquire, preserve and present internet-based art is a vexing issue for many of the world's art museums. Atherton's presentation for the conference was based upon a VR model of the Tate itself, into which he had "impossibly" placed a number of his real sculptural works, public artworks situated in locations as diverse as a London railway station and a forest clearing. By inserting documentation of real artworks into a simulation of a real museum, Atherton once again exposed the workings of the medium and its peculiar form of representation, subverting expectations, pushing believability to the limit and framing deeply serious questions about the art institution within a scenario that owed as much to video gaming as it did to analytical discussion. At this time in the mid nineties, a number of large museums in Europe had commissioned expensive VR models of their buildings and collections, based upon the assumption – misapprehension as it turned out – that such virtual spaces would make them accessible to a broader, and potentially non-local public. Atherton exposes the pitfalls of that strategy by making an impossible exhibition whose central point must be to ask precisely: what kind of art should and could exist in a virtual museum ?

The next project, a virtual town square, for an exhibition in the small town of Alnwick, Northumberland, functioned as a prototype for a form of virtual-space-as-public-sculpture. Made in collaboration with Peter Maloney at Chelsea, the model of the town square offered visitors the opportunity to explore their own surroundings in cyberspace, with a few added surprises. Whilst the exterior appearance of the buildings conformed to the architecture of the real Alnwick, VR's potential to take us through the looking glass was exploited so that the interior of each space would be radically different. The element of gaming was also exploited in the piece, but instead of accruing points as in a typical shoot 'em up, the visitor would collect cups of tea, up to a maximum of ten. The irony would not be lost on anyone who has visited a small English market town: standing in queues to visit curious heritage centres or local places of interest, and drinking endless cups of tea in small cafes and tea rooms. The theme of virtual exhibition/virtual gallery was developed further in "Four rooms and a toilet: A virtual exhibition" in 1999 – a piece which like the earlier "Video Times" combined a videotape and a printed publication. This time the video is entirely computer generated, whilst Atherton plays the role of Gallery Guide or Curator – either in a live performance context where the video is projected on a gallery wall whilst the artist holds a running commentary, or in voice-over on a pre-recorded tape. The work again investigates notions of interior/exterior, public/private, the material contra the immaterial in post-conceptual art and the role of the artist as both creator and mediator of his own constructed reality.



'Alnwick II'
in collaboration with Peter Maloney
The Playhouse Theatre Gallery Alnwick 1996

The entirely virtual artworks that are presented, or in fact exhibited, in *Four Rooms and A Toilet* can be seen as metaworks in relation to Atherton's actual output as an artist. The sailing dinghies, for example, which pass up and down the bay outside the gallery window, relate clearly to the mid-eighties public art project Atherton made for British Rail. In the latter site-specific sculpture, a series of cut-out horse figures are placed alongside a railway track and are viewed from the windows of a moving train. This mediated relationship between viewer and work of art places these actual sculptures firmly on the threshold to virtuality. Similarly, in a short video piece from the late eighties, Atherton as *The Sculptor* describes a site specific work involving life-size models of rock climbers installed on a mountainside somewhere in the Yorkshire Dales. Atherton delivers an underplayed and almost believable monologue about the realization of the project, before laying bare the entire charade at the end of the piece when it is revealed that the monumental sculpture is in fact a small stone on the table top with miniature plastic figures glued to it. The title of the video was "Scaling Up", a typical double take on semantics, but its play on the relationship or the gap between model and reality is deadly serious, especially seen today from the perspective of a world in which the distance between virtual and real has collapsed.

The catalogue text to *Four Rooms and A Toilet* paraphrases/parodies the rhetoric of millennial obsessions in art criticism/curatorship, whilst the preposterousness of the propositions being made by the Gallery Guide on behalf of the virtual artworks deliver a timely slap in the face to the Digerati's over inflated pronouncements on behalf of cyberspace and virtual reality. It may well be that in this accomplished work, the mature Atherton is correcting his younger self by serving up digital cod in a virtual butcher's shop.

Jeremy Welsh
Trondheim, February 2001.

Notes:

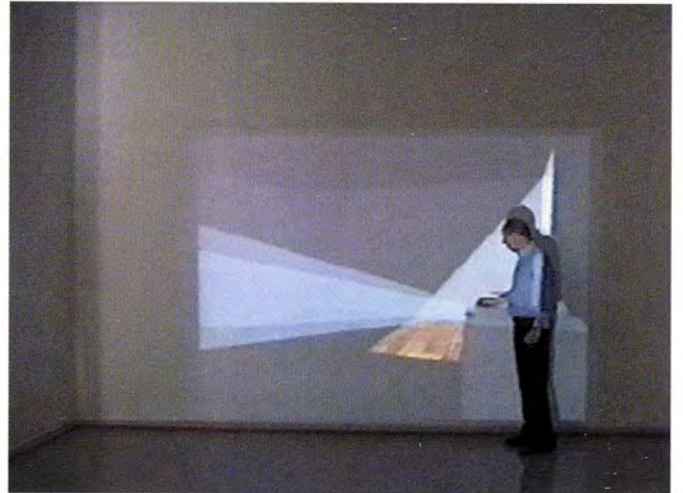
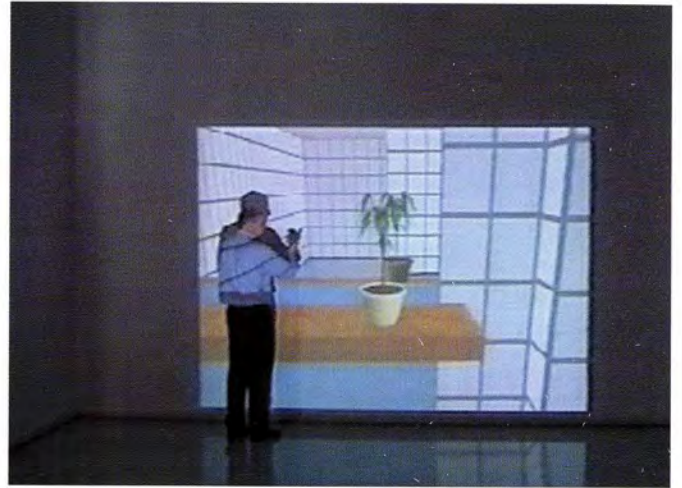
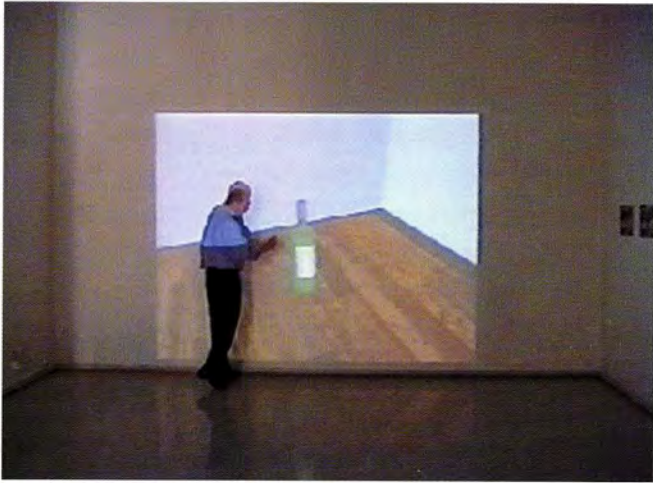
ⁱ Many of these artists had been educated at the art schools in Newcastle, Leeds, Sheffield and Nottingham and migrated to London where large spaces in decaying dockland buildings provided shelter and workspace for very little money. Later all of these riverside wharves became prime real estate.

ⁱⁱ London Video Arts exists today as The Lux Centre, and former members of Projects Uk work as Locus+ in Newcastle.

ⁱⁱⁱ Weis Smals and Josine van Droffelaar from De Appel foundation died tragically in a light aircraft crash in 1983.

^{iv} The Television Interviewed formed part of an electronic catalogue for the exhibition "Scanners" - one of the first examples of an exhibition published on video tape instead of paper.

^v The relationship of vehicle window to screen is fully explored in Paul Virilio's writings on War and Cinema and in his discussions of video/computer screens. See for example "Pure War", "War and Cinema", "Open Sky".



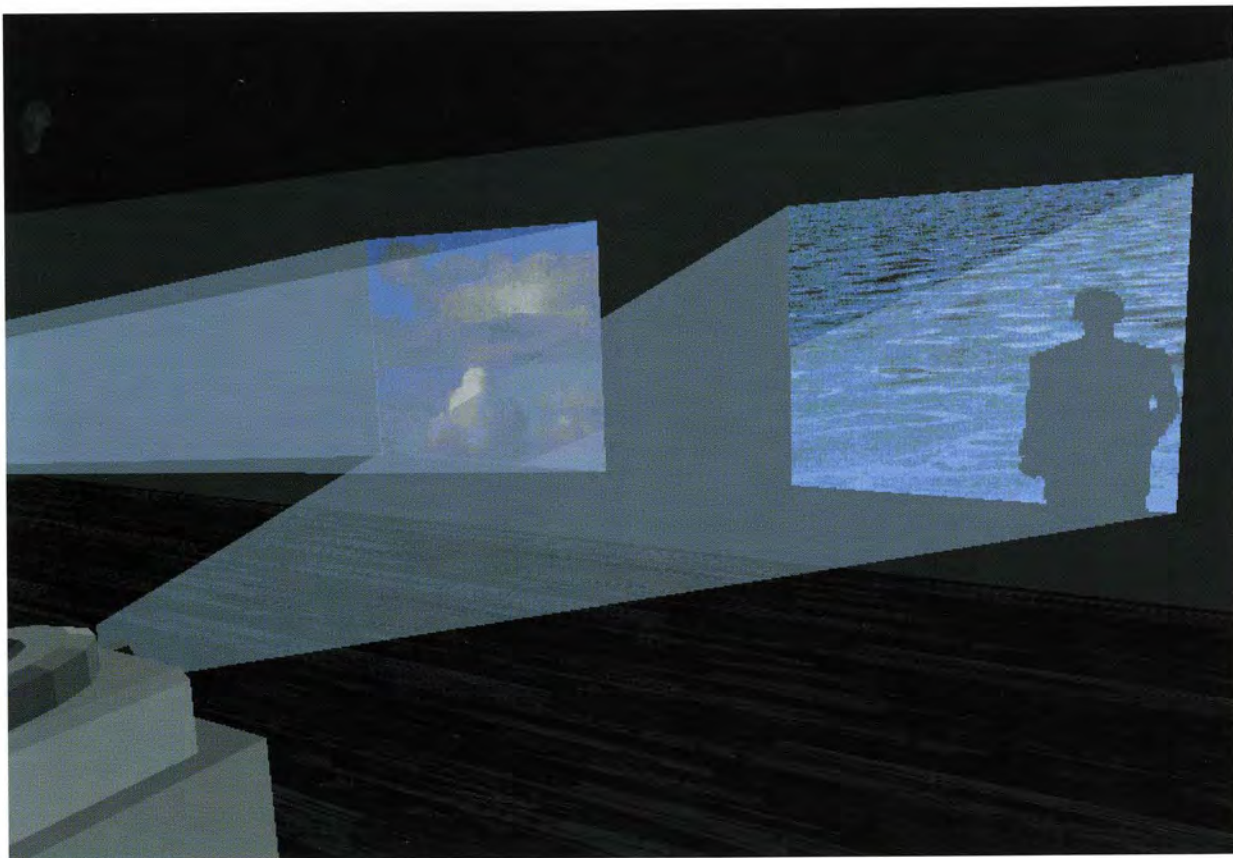
'Gallery Guide'
performed live at the
Contemporary Art and Craft Gallery, Trondheim 2000



'Gallery Guide'
Boat Room
1999



'Gallery Guide'
Smoke House
1999



'Gallery Guide'
Slide Room
1999

KEVIN ATHERTON – BIOGRAPHY.

1950 Born - Douglas, Isle of Man.

EDUCATION.

1968-69 Isle of Man College of Art - Foundation Studies.

1969-72 Leeds Polytechnic Fine Art Department – Dip A.D.

SELECTED GROUP EXHIBITIONS.

1974 - 'Peter Stuyvesant Northern Painters and Sculptors Exhibition', Bede Gallery, Jarrow.

1975 - 'One Artist one Day', Robert Self Gallery, London.

1978 - 'Serpentine Spring Show', selected by Stuart Brisley, Serpentine Gallery, London.

1979 - 'Un Certain Art Anglais', a British Council survey, Musee d'Art Moderne, Paris.

1980 - 'Mixage', De Lantaren, Rotterdam.

1981 - 'Art and the Sea', Bluecoat Gallery, Liverpool and the ICA London.

1981 - 'Video, Performance, Installation', Tate Gallery, London.

1982 - 'Live to Air', Tate Gallery, London.

1982 - 'London Video Arts', Air Gallery, London.

1983 - 'The Sculpture Show' Arts Council Survey Show, Serpentine and Hayward Galleries, London.

1984 - '1984 - An Exhibition', Camden Arts Centre, London.

1984 - 'The British Art Show', a major Arts Council survey exhibition, City Art Gallery and Ikon Gallery, Birmingham and touring to Edinburgh, Sheffield, and Southampton.

1985 - 'Artist of the Day', selected by Richard Hamilton, Angela Flowers Gallery, London.

1986 - 'Talking Back to the Media', Time Based Arts, Amsterdam.

1986 - 'Glasgow Events Space', Transmissions Gallery, Glasgow.

1986 - 'Modern Art - It's a Joke', Cleveland Gallery, Middlesbrough.

1986 - 'Scanners', Air Gallery, London.

1986 - 'Channel Six', Institute of Contemporary Arts, London.

1987 - 'The British Edge', Institute of Contemporary Art, Boston, U.S.A.

SELECTED SCULPTURE COMMISSIONS.

1982 - 'A Body of Work', bronze, Langdon Park School, London E.14.

1985 - 'Upon Reflection', bronze, Philip Noel Baker Peace Park, London N.19.

1986 - 'Platforms Piece', bronze, Brixton British Rail Station, London.

1986 - 'Cathedral', stained glass, Forest of Dean Sculpture Trail, Gloucestershire.

1987 - 'Iron Horses', mild steel, British Rail, between Birmingham and Wolverhampton.

1988 - 'Synchronised Sculpture', cold cast bronze, Stockley Park, London.

1989 - 'To the Top', bronze, steel and rope, New Civic Centre, Twickenham, London.

1990 - 'The Architect', bronze, Harlow New Town, Essex.

1991 - 'Art Within Reach', bronze, Bittern Library, Southampton.

1994 - 'A Different Ball Game', bronze and polished stainless steel, Kingshill, Kent.

1995 - 'A Private View', bronze, polished stainless steel, telescopes, Cardiff Bay.

Currently engaged on - 'Field of Vision', bronze and polished stainless steel, 'Glaxo, Smith, Kline' world headquarters, Brentford, London.

SELECTED PERFORMANCES.

1973 - 'Time Piece', a performance in public space, College Green, Durham City.

1975 - 'A Review of Butlers Wharf', 2B Butlers Wharf, London.

1976 - 'Double Vision', a week of video performances, Garage Gallery, London.

1976 - 'Two Places/Two performances', two weeks of video performances linking two galleries, Museum of Modern Art, Oxford and the Institute of Contemporary Arts, London.

1976 - 'Some Features of Support', 2B Butlers Wharf, London.

1976 - 'Ward's Irish Bar to the Institute of Contemporary Arts', Institute of Contemporary Arts, London.

1978 - 'In Two Minds', video performance, Project Arts Centre, Dublin.

1978 - 'Any Questions', 'Performance Art Symposium', Neue Gallery, Aachen.

1978 - 'Drawing Towards a Self Portrait', Arts Council of Northern Ireland Gallery, Belfast.

1979 - 'Framed', de Appel Gallery, Amsterdam.

1979 - 'Farewell to Performance', Brighton Festival, Brighton.

SELECTED VIRTUAL REALITY WORKS.

1995 - Organised the International Conference 'Virtual Reality and the Gallery', The Tate Gallery, London.

1996 - 'Artist/Designer Sketch' presented at the 23rd International Conference on Computer Graphics and Interactive Techniques - SIGGRAPH 96 New Orleans.

1996. 'Alnwick II' - a site-specific virtual reality art piece with Peter Maloney, The PlayHouse Theatre, Alnwick, Northumberland, as a part of the 'Year of Visual Art' 1996.

1997 - 'Gallery Guide' performed at 'The Museum of Contemporary Art' Chicago as a part of the International Symposium of Electronic Art - ISEA.

1998 - 'Gallery Guide' nominated for the 'International Video Art Award' at the Zentrum für Kunst und Medientechnologie ZKM Karlsruhe.

1998 - 'Gallery Guide' performed at 'The Museum of Modern Art', Stockholm as a part of the festival 'Nature is Perverse.'

1999 - 'Gallery Guide' selected for the 8th Biennial of Moving Images Geneva.

1999 - 'Gallery Guide' performed at 'The Skulpturens Hus', Stockholm.

2000 - 'Gallery Guide' performed at 'The Contemporary Art and Craft Gallery' Trondheim as a part of the exhibition 'Vannkanten [at the waters edge]

2000 - 'Gallery Guide' presented at The National Gallery of Ireland as part of the conference 'The Museum Visit: Virtual Reality and the Gallery'

PUBLIC COLLECTIONS.

Glasgow Garden Festival.

Graves Art Gallery, Sheffield.

Merseyside Development Corporation, Liverpool.

Bauhaus University, Weimar, Germany

ONE PERSON EXHIBITIONS.

1984 - 'Video Times', installation and publication, Ikon Gallery, Birmingham and touring to Kettles Yard Gallery, Cambridge.

1988 - 'One Man Show' Serpentine Gallery, London.

1990 - 'Two Video Installations', Perth Institute of Contemporary Arts, Perth, Western Australia.

2001 'Three Decades, Three Works', Arthouse, Dublin and the Manx Museum and Art Gallery, Douglas, Isle of Man.

SELECTED PRIZES AND AWARDS.

1973 - Yorkshire Arts Association Award for 'experimental film' work.

1974 - Northern Arts Association Award for performance work.

1975 - Arts Council of Great Britain visual art award.

1986 - The Association of Business Sponsorship of the Arts award for the 'Best Commission in any Media.'

1992 - 'Independent newspaper and Gulbenkian Plaque Winner' for 'Iron Horses' Sculpture.

1996 - Highly Commended Prize 'The 1996 Art and Work Awards'.

1998 - Nominated for the 'International Award for Video Art', Zentrum für Kunst Media Technologie [ZKM] Karlsruhe.

SELECTED SCREENINGS ,TV & RADIO APPEARANCES.

1972 - Film animations screened by the BBC Leeds.

1982 - Engaged with the De Appel Foundation, Amsterdam on the production of five works for broadcast on Dutch Television.

1982 - 'Midweek with Henry Kelly', BBC Radio Four.

1985 - 'The Eleventh Hour', video art series, Channel Four Television.

1985 - 'Contrasts', a projected television collaboration, Central Television Birmingham.

1986 - 'Kaleidoscope', BBC Radio Four.

1986 - 'Breakfast Time Television', BBC 1 Television.

1986 - 'The Television Interviewed', with Time Based Arts, Dutch Cable Television.

1986 - 'The Eleventh Hour', video series, Channel Four Television.

1987 - 'Midlands Today', BBC 1 Television.

1988 - 'Kaleidoscope', BBC Radio Four.

1994 - 'Big City', Thames Television.

1998 - 'Conversation Pieces', BBC 2 Television.

1998 - 'Gallery Guide' video version [20 mins] broadcast on SWR T.V Germany as a part of the 'International Video Art Prize'.

2000 - 'Rattlebag' with Luke Clancy RTE Radio.

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1982 - 'Live to Air', artists sound works, Audio Arts and the Tate Gallery, London.

1985 - 'Video Times', video and book work, Ikon Gallery, Birmingham.

1986 - 'Scanners - Video Art Now', Air Gallery and London Video Arts.

1987 - 'Julian Schnabel, Bruce McLean, Nancy Spero, Kevin Atherton'. Audio Arts, London.

1987 - 'Iron Horses' video of the sculpture, Annalogue Productions, London.

TEACHING EXPERIENCE.

Between 1978 and 1990 was a regular part time lecturer at a number of Art Colleges throughout Britain including -
1978 - 82 The Slade School of Fine Art, University College London.

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1982 - 90 Chelsea College of Art and Design

1979 - 84 Winchester School of Art.

1980 - 81 Norwich School of Art.

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1985 - 86 South Glamorgan Institute of Higher Education, Cardiff.

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Between 1990 and 1999 taught in the Fine Art Department at Chelsea College of Art and Design, London becoming Principal Lecture in Fine Art Media in 1993. Left Chelsea in 1999 to become the first Head of the Media Department at the National College of Art and Design Dublin.

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