

## **Curriculum Vitae Section 2: Professional Practice**

**Dr Pete Nevin:** BA (Hons) 1<sup>st</sup> Class, MARCA, DFA, SFHEA

**Date of Birth:** 16.4.52

**Nationality:** Irish

### **Education**

2008-14 University of East London. Professional Practice Doctorate Fine Art

1982-85 Royal College of Art M.A. Fine Art Printmaking

1979-82 Leeds Polytechnic B.A. Graphic Design

1978-79 Mid-Cheshire College of Art Foundation



### **Selection of Current Works Mono Prints**

BFK Rives 250 gms Paper 75 x 55 cms

## **2008-14 Professional Practice Doctorate Fine Art Phd**

The doctorate gave me the opportunity to re-evaluate and reflect upon 'my being an artist'. This analysis provided a vehicle through which to find a 'clearing', a space where thinking upon 'being' could take place and an essential need to create can be performed. The doctoral project was a question about the condition of art and the cultural influences exerted upon me as an artist, shaping my 'being', critical thinking and practice.

My doctoral practice was underpinned by the theoretical and philosophical writings of Martin Heidegger and Frederic Jameson. Through Jameson I wanted to look at the production of art in Postmodernism that shaped the development of my practice. Jameson's postmodern analysis offers a cultural critique to what that specific and particular world is. Jameson situates the discourse within Late Capitalism and that "Aesthetic production today has become integrated into commodity production". (Jameson 1991) I argue that a commoditised art is tautological, for an artist to make intelligible contributions art should expose the 'walls around our minds'. (McPheron 1999) This confrontation with late capitalist art commodity seeks to expose these boundaries and to enable personal liberation to contribute to a shared world.

Through Heidegger's philosophical writings I wanted to investigate his language about 'being' and 'being in the world', Heidegger's *Being and Time* is the seminal work in which he poses the question what is 'being', or, what 'being' is. He terms this analysis of 'being', 'Dasein'. Dasein understood as every day existence, an existence that always happens some place, the 'there' of Da Sein, often translated as 'there being' or 'there where being dwells'. Heidegger writes about the 'authentic' and 'inauthentic' worlds, I seek to make intelligible contributions to the world, to be authentic and find a 'clearing' in which to make those contributions.

## Doctoral Works and Projects



2014 'In This Friendly Friendly World' Final Doctoral Exhibition, University of East London, London, UK. An installation of five projected short duration looped video's filmed at Fort Bravo in the Tabernas Desert, Spain.

<https://vimeo.com/studionevin/videos>





**2011 Madam Matisse on the Beach is a 16mm film**

YouTube. 2011. pete nevin. [online] Available at: <http://www.youtube.com/watch?v=QQVQvxkpM5o&list=FLJZdo2fHUGoKT1iJNGghkHA>



**2011 *'Dancing in the Street.'* Video, London, UK.**



**2010 'Silent Actor'**

On Photographic Fibre Paper taken with Hasselblad CM500



**2010 'Get Back; Carry on Kanute'**

Hand printed on Photographic Fibre Paper taken with Hasselblad CM500



**2010. 'The Knight of The Sad Countenance'**

Hand printed on Photographic Fibre Paper taken with Hasselblad CM500





**2010 *'The Last Man'* 16 mm Stills. Tallinn Estonia.**

**2012-13 Artholl Residency & 2013 Doctoral Exhibition  
Studio Artholl Kunst Labour Kleve Germany**



**Doctoral Exhibition 2013 Performance works**  
**Digital Output on archival paper 1 metre x 1.5 Metre**



## **Parliament Of Social Design Initiative 2011-14**

Mikel Horl and Pete Nevin established the Parliament of Social Design in 2013, acting upon an initial proposal made by László Moholy-Nagy in the twentieth century. Members of this group agree to give their time and expertise to research and development of social design projects. Starting from bases in the UK and Indonesia the parliament tackles issues that are environmental, social and cultural. The work and workforce transcends all boundaries of institutions, territories and histories.

## **ACTIVISMO Social Engagement projects related to Parliament Of Social Design (POSD)**

### **2013 Local Urban Environment Seminar**

University of Teesside UK Workshops and Seminars 22nd November 2013  
Discussion and active engagement recognising the importance of civic pride, the ability of cultural activity to connect communities, and the relationship of cultural centres such as Middleborough Institute Modern Art (MIMA) to the local community.

### **2014–2016 Las Pilas Escuela de Arte**

A community engagement project in the Andalusian village; Las Pilas de Fuente Soto, Spain. Providing weekly art classes for all ages as a gift to the village. A portrait project – ‘Women of the Village’ was exhibited in Alcalá La Real at the Edificio Joven (Youth Building) in September 2016 with press, radio and TV coverage. This enabled the classes to continue with support from the local council.

### **Dec 2015 'The Jungle' the refugee camp Calais**

Working as a volunteer in the warehouse distributing clothes and food. Organising signage and working with children in the library called Jungle Books producing visual narratives. This camp has since been demolished by the French authorities and the refugees dispersed. The problem remains as refugees return to other camps on the coast such as Dunkirk.

## **Selection of Interactive and immersive works**

**2008** University of Northumbria 'Apres' Interactive work on screen navigated by mouse

**2004** 'Pullman Lounge/Blaze' Darling Opera/Northern Stage at Darlington Railway Museum. Various projected works with 1 main interactive work navigated by Children's dance mat



**2004** 'Red Studio' AV Festival Newcastle, Mike Figgis Lounge, Tyneside Cinema, Newcastle upon Tyne. Interactive work navigated by mouse



**2003** 'Light Space 1' or 'Orrery 3' [Virtual Reality piece] Future Studio  
Hemispherium Virtual Reality Centre University of Teesside  
'Orrery' Immersive Environment on <https://vimeo.com/158000102>

## **1999/2000 The Playzone; Millennium Dome, Greenwich, London UK.**

For The New Millennium Experience Company at the Millennium Dome (now O2) Greenwich in London in 1999/2000. Land Design Studio was invited to design The Playzone, which was a pavilion, dedicated to 'future play'. The solution was to curate installations that were distinctly playful but had been developed by a group of highly respected International new media artists and practitioners. My company was involved in two installations; 'Kidsroom' (Silver Prize for interactive Kids Room2, International Design Awards) was a sensory environment that enabled groups of children to journey through a digital storybook in response to their presence and interactivity within the room. A collaboration with a team from MIT Media lab to help deliver this extraordinary installation that had to be stable, run for one year, entertaining groups of up to 5 children. Overall work carried out for client including above room.

- Art Direction of all Time-based & Interactive software design
- Art directed all aspects of the zone from typography to logo's
- 8 promo videos
- 8 animated video pieces for peppers ghost walkway
- 5 lenticular works, art directed models for animation set's
- 1 x 60 metre animated screenwipe
- sound works for interactive works and promo's, 1 16mm film.

Kids Room on Vimeo

<https://vimeo.com/10229674>



**2000 'Zeit: Myth-Phantom-Reality'** Ars Electronica Centre at Stadtmuseum Wels, Austria. Time-Tunnel 'Videorama' 14 Video pieces within a built environment consisting 30 Metre Walkway entrance to Museum.

**Conferences and Papers**

**2017 March 30th - April 1st Counterplay Festival, Denmark**

**Deconstructive Play: Empathy, Distance, Diversity.**

Authors: Mikel Horl, Pete Nevin, Paul Elsam, Bradd Winfield

This workshop investigates the power of play between cultures, generations and disciplines, promoting empathy, compassion and positivity in human relations. Groups will work together to deconstruct games and other source materials to invent new ways of playing. Deconstructive approaches from literature, art, theatre and architecture are employed to give insight and generate ideas for cultural and generational interaction. The workshop connects to a project by ACTIVISMO PSD, the Parliament of Social Design, investigating Deconstructive, intergenerational play in Middlesbrough, UK.

**2014 “Utterances” Presentation & Publication by Activissimo PSD at BLAST 2014**

Interdisciplinary conference on the cultural and artistic significance of Vorticism one hundred years after the first issue of BLAST was published in June 1914. Authors: Pete Nevin & Mikel Horl, Bath Spa University School of Art and Design, Bath, UK. 24th and 26th July 2014.

**2012 6th International Conference on Design Principles and Practices. Los Angeles ‘Not Anarchy in the UK: How Can Designers Promote Social Values?’** Paper Published by The International Journal of Design in Society Authors: Pete Nevin & Mikel Horl

“Design has a great responsibility in society. It is one of the most important drivers in our culture, yet it often goes unnoticed or unrecognised. To affect positive change”.

## **A Selection of Previous Professional Practice**

**2011 'Unreliable Narrator'** An Exhibition by Professional Practice Doctorate Fine Art ; Martin Barrett, Garry Doherty Pete Nevin & Hedley Roberts, Vyner Street Gallery, London, UK.  
Photographic works from performances on location in Estonia.

**2009 'Uelcome'** Design Exchange, Rondo Galeria Katowice Poland This was a joint staff and student exhibition in Katowice Poland.

**2009 'Thinking Hand'** Methodologies of Practice APT Gallery Deptford, London UK Joint exhibition of early works in doctoral programme, this was a vinyl wall based drawing.

## **Curated Exhibitions**

**2010** Printed 3 Graphic Newspapers, London/Middlesborough/Newcastle

**2010** First Floor Gallery, Newcastle Arts Centre, 67 Westgate Rd, Newcastle upon Tyne

**2008** We Are Open Pop Up Gallery, Linthorpe Rd, Middlesborough

## **One Person Exhibitions (Selected)**

**2003** 'Mr Krusoe's Garden' Eagle Gallery UK 15 letterpress prints edition 10, Boxed with ISBN. Collection: British Library, London, UK.

'Listening Tree' published book with [ISBN 1-902174-11-9] 1998 'Buena Vista' Eagle Gallery [catalogue ISBN 0-9531793-4-6]

14 Silkscreen prints, 14 letterpress prints ed of 10 1996 The Cut Gallery, London, UK 10 paintings

**1996** Draakoni Gallery, Tallinn, Estonia [British Council]

14 Silkscreen prints & 14 letterpress prints each an edition of 10 1995 The Cut Gallery, London, UK 10 paintings with drawings



**1989** Vanessa Devereux Gallery, London, UK  
15 paintings and works on paper

**1987** Vanessa Devereux Gallery, London, UK  
12 paintings and works on paper

**1986** Vanessa Devereux Gallery, London, UK  
20 works paintings and works on paper

### **Joint Exhibitions**

**2008** Contemporary British & Kenyan Graphic Artist Museum of Modern Art  
Narobi Kenya 2 Letterpress prints

**2002 'x mistakes y for z' Estonian National Art Museum, Rotermann  
Saltstorage, Tallinn, Estonia [British Council & Eesti Kultuurkapital] cat-  
alogue ISBN 1-902174-16-X**

'Vikerkaar 1-2/2003' Estonia monthly Art Magazine reviewed by Sharon Kiv-  
land ISSN 0234-8160

Reviewed by leading Estonian Art Critic Johannes Saar in Estonian newspa-  
per Eesti Paevaleht

'The Listening Tree' Pete Nevin ISBN 1-902174-11-9 printed Tallinn, Estonia  
[part of the above exhibition]

Letterpress and Digital Printed works purchased by Estonian Modern Art Mu-  
seum

Exhibition included 15 Letterpress prints, 35 drawings ink on paper, 5 4x3  
metre digital prints, 4 other digitally printed works, 4 video works 2 on tv and 2  
projected, 1 interactive work navigated and interacted through speech recog-  
nition, 1 sound piece, 2 publications [1 newspaper, 1 book], designed and cu-  
rated exhibition & space with outside banners and promotion.

## **AgB Curated Exhibitions**

1994-2016 The Angels of Georges Braque Intermedia Collective

(AgB) was founded by Pete Nevin & Mikel Horl in 1994 in order to contribute to the advancement and evolution of Intermedia arts. The range of exhibitions that followed allowed the group to debate the diverse forms that constitutes Intermedia arts and creates a dialogue about relevant contemporary issues. The work exhibited by AgB is not compartmentalised and is Intermedia based. Intermedia Artists work between media, integrating digital, interactive and traditional practice, emphasising the continuing dialogue between redundant and emergent media.

AgB has been successful in helping Intermedia artists to re-evaluate their main practice and in encouraging young artists and designers. In 1999 AgB became a limited company, Art directing the Play Zone at the Millennium Dome 1999-2000

**1999 Bookways** The British Version British Artists' Publishing & Books: [AgB Publishing] The Latvian State Museum, Latvia, Riga [British Council] published catalogue ISBN 1-902174-06-2 Over 50 artists, 1 book 15 letterpress prints

**1998 AgB Plus. Project:Box** Dean Clough Galleries, Halifax 30 artists 1 work per artist in box set

**1998 AgB** The Angels of Georges Braque @SNAP Galleries, Edmonton, Alberta, Canada [published catalogue ISBN 1-902174-01-1] 10 artists 3 print works 1998 GFA Student Exhibition, Mercury Gallery, London. 25 student artists

**1998 AgB Plus. Project: Box** The Angels of Georges Braque, The Royal Museum Canterbury, Kent

**1997 AgB Plus. Project: Box** The Angels of Georges Braque, Hardware Gallery, London [published catalogue ISBN 1 902174-00-3]

30 artists 1 work per artist in the box set.

**1997** The Angels of Georges Braque Collaboration,  
New Academy Gallery and Curwen Gallery, London  
[published catalogue ISBN 1-902174-04-6]

2 large scale works silkscreen 6'x 4' printed at Advanced Graphics

**1996** Contemporary British Graphic Fine Artists, [The Angels of Georges Braque Collaboration]  
Latvian State Museum, Riga, Latvia [published catalogue ISBN 1-902174-02-X]  
**1996** Contemporary British Graphic Fine Artists,  
The Angels of Georges Braque Collaboration Bracknell Art Gallery  
[published catalogue ISBN 1-902174-05-4]

**1995** The Angels of Georges Braque  
The Royal Museum, Canterbury, Kent

### **Selected Exhibitions**

**2003** 13th Tallinn International Print Triennial, Tallinn, Estonia [Prizewinner]  
rd  
Catalogue ISBN 9949-10-617-6 15 Letterpress works, won diploma prize [3  
prize]

**2002** Group Exhibition British Artists Kobe Fashion Museum Japan 2002  
'Lightbox' Mediatek Exhibition Herbert Read Gallery

**2001** 'Paradigm Shift of Desgn' Kwanhoon Gallery, Seoul ,Korea

**1999** 12th German International Graphic Triennale, Frechen, Germany  
5 letterpress prints

**2000** 'Secrets' Meier Van Eijsenga Gallery, The Hague, The Netherlands  
5 letterpress prints and 10 drawings

**1999** 'Books by Artists'

A survey exhibition of British Artists' Books 1989-99

Centre for Fine Print Research, UWE, Bristol

**1998** AGART World Print Festival, Ljubljana, Slovenia

4 silkscreen works

**1998** 11th Tallinn Print Triennial Prizewinners Exhibition,

Vaal Gallery, Tallinn, Estonia

2 large scale silkscreen works 6'x4'

**1998** 4th Sapporo International Print Biennale, Sapporo, Japan

1 silkscreen work

**1998** Hunting Art Prizes, Prizewinners Exhibition

Royal College of Art, London & Hunterian Museum, Glasgow

2 paintings

**1997** Large Print Contemporary British Printmaking, Middlesex University,

London / Malvern Festival 2 large scale silkscreen works 6'x4'

**1996** 8th International Print Biennial, Graphica Creativa, Jvaskyla, Finland.

4 silkscreen prints

**1995** 10th Tallinn International Print Triennial, Tallinn, Estonia.

[Prize Winner] 1 silkscreen work

