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## Catherine Ryan – Curriculum Vitae

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catherineryan.com.au  
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### Born

1983, Melbourne, Australia.

### Selected group shows (solo practice)

- 2015 *I am Any*, Darwin Visual Arts Association, Darwin, Australia.  
*I is Another*, George Paton Gallery, Melbourne, Australia.
- 2014 *Somewhere Over the Rainbow*, Federation Square Big Screen, Melbourne, Australia, curated by Aphids.
- 2013 *Nothing Happening*, Kings ARI, Melbourne, Australia, curated by Anusha Kenny and Amy Spiers.

### Selected collaborative works with Amy Spiers

- 2016 *The Least of the Doorkeepers (It is Possible but Not at the Moment)*, *Borders, Barriers, Walls*, MUMA, Melbourne, Australia, curated by Francis E. Parker.  
*Nine Contemporary Lines & how to do them, Drawing*, Artery Studios, Melbourne, Australia, curated by Charlie Sofo.  
*The Public is Touching (The Iron Fist in the Rubber Glove)*, *Sorry You Missed Me*, Royal College of Art Galleries, London, UK.  
*No More Public Space, Only Public Order (Water Cannon)*, MONA FOMA and Kelly's Garden Curated Projects, Salamanca Arts Centre, Hobart, Australia.  
*Closed to the Public (Protecting Space)*, *During the Exhibition the Gallery Will be Closed*, Museum für Neue Kunst, Freiburg, Germany, curated by Jennifer Smailes.
- 2015 *Ordering the Public*, 2015 Vienna Biennale, Austria, curated by Gerald Bast and Peter Weibel.
- 2014 *Closed to the Public (Protecting Space)*, Melbourne Art Fair, curated by Jacqueline Doughty.  
*Nothing to See Here (Dispersal)*, Festival of Live Art, Arts House, Melbourne.
- 2013 *Nothing to See Here (Removal of Sydney Harbour Bridge)*, 2013 Substation Contemporary Art Prize exhibition, The Substation, Melbourne.  
*Nothing to See Here (All that is Solid Melts into Air)*, *Vantage Point*, The Substation, Melbourne, curated by Will Foster.  
*Nothing to See Here (Removal of Sydney Harbour Bridge)*, Underbelly Arts Festival, Cockatoo Island, Sydney.  
*Site Dedicated to the Active Effacement and Complete Disregard of History*, Zentrum für Kunst und Urbanistik, Berlin, Germany.

### Education

- 2015–2016 Master of Contemporary Art  
Victorian College of the Arts, The University of Melbourne
- 2014 Graduate Certificate in Visual Art  
Victorian College of the Arts, The University of Melbourne
- 2012 Master of Arts by research  
The Centre for Comparative Literature and Cultural Studies, Monash University
- 2007 First class Honours in Bachelor of Arts  
The Centre for Comparative Literature and Cultural Studies, Monash University
- 2006 Diploma of Modern Languages (German)  
Monash University
- 2006 Bachelor of Arts as a Participant in the Dean's Scholars Program  
Monash University

## Awards, grants and prizes

- 2016 Fiona Myer Award, Victorian College of the Arts.
- 2015 Jim Marks Postgraduate Scholarship, Victorian College of the Arts.  
Australia Council Arts Projects for Individuals and Groups grant for *Public Order* Performance Series.  
Green Room Award nomination for Outstanding Contemporary and Experimental Performance for *Nothing to See Here (Dispersal)*.  
HyPe Grant, Salamanca Art Centre, Hobart.
- 2014 Arts Victoria funding for *Nothing to See Here (Dispersal)*.
- 2013 Finalist in The Substation Contemporary Art Prize, Melbourne.
- 2012 Australia Council Inter-Arts Artist-Initiated Residency grant to research public art and the memorialisation of collective history in Berlin, Germany.  
Nomination for 2012 Faculty of Arts Best Masters Thesis Award, Monash University.
- 2009 Australian Postgraduate Award.
- 2007 Douglas Muecke Prize for Best Thesis in Comparative Literature and Cultural Studies.  
Arts Faculty scholarship, Monash University.

## Residencies and developments

- 2015 Perth Institute of Contemporary Art, Perth, Australia.  
Banff Research in Culture program, The Banff Centre, Banff, Canada.
- 2014 Somewhere Over the Rainbow screen residency, Federation Square, Melbourne.
- 2013 Underbelly Arts Lab, Cockatoo Island, Sydney.
- 2012–13 Fellow at the Zentrum für Kunst und Urbanistik, Berlin, Germany.

## Artist talks

- 2016 Panel discussion: *Borders, Barriers, Walls*, MUMA, Melbourne.
- 2015 *New Materialities*, Art Forum, Victorian College of the Arts, Melbourne.  
Performance Studies Melbourne, The University of Melbourne.
- 2013 *SUB TOPIC: a social space for dialogue & critique*, The Substation, Melbourne.
- 2012 Resident presentation at the Zentrum für Kunst und Urbanistik, Berlin, Germany.  
*Touchy Feely: is socially engaged and relational art too sentimental?*, Inflight ARI, Hobart.

## Accompanying texts for artworks and projects

- 2014 “Football: there is an alternative”, essay for *Three Teams* by Gabrielle de Vietri.  
“Collapsed Boundaries: a dialogue between Catherine Ryan and Elizabeth Dunn”, reflective text in *Flyway book*, Aphids Records.
- 2013 “Beware of Facts! An Unsystematic Consideration of Ignorance (with reference to Socrates, Rancière, Breton, Wordsworth, Cervantes, Montaigne, Kant and Artaud)”, essay for *Ignoramus Anonymous* by Malcolm Whittaker. State Library of New South Wales, Sydney; Junction Arts Festival, SawtoothARI, Launceston; The Wheeler Centre, Melbourne.  
“On the Nature of Concrete Things”, text for *A Promise of Gravel* by Johanna Nordin and Marja Knape, Westspace, Melbourne.
- 2012 “Field Guide”, text for *Flyway* by Elizabeth Dunn, Next Wave Festival, Melbourne. Translated into Dutch for *Flyway's* presentation at Operadagen 2014 in Rotterdam, Netherlands and into Bulgarian for *Flyway's* presentation in Varna, Bulgaria at Music Theatre NOW 2014.  
“Lonely Hearts: Five Fragments”, catalogue essay for *Lonely Hearts* by Amy Spiers and Lara Thoms, Platform Public Contemporary Art Spaces, Melbourne.

## Media, bibliography and interviews

- 2016 "Interview with Amy Spiers and Catherine Ryan", interview with Anusha Kenny, *un Magazine* 10.2. October 2016.
- "Performative Security: An Interview with Amy Spiers and Catherine Ryan", interview with Matthew O'Shannessy, *Berfrois*. 12 May 2016.
- "*Borders, Barriers, Walls* review: Dark partitions share uncanny resemblance in MUMA show" by Robert Nelson, *Sydney Morning Herald*. 3 May 2016.
- "More Mofo Provocations" by Andrew Harper, review of *No More Public Space, Only Public Order (Water Cannon)*, *RealTime*, issue #131. February–March, 2016.
- "A Performance Satirizes the Policing of Public Space" by Gretchen Coombs, review of *No More Public Space, Only Public Order (Water Cannon)*, *Hyperallergic*. 26 January, 2016.
- 2015 Barb Bolt, "Beneficence and contemporary art: when aesthetic judgment meets ethical judgment" (academic article), *Exploring ethics and visual methodologies: Special issue of Visual Methodologies*, forthcoming.
- Jill Bennett and Saskia Beudel, *Curating Sydney: Imagining the City's Future* (book), Sydney: UNSW Press.
- 2014 Nick Garner, "Festival of Live Art, Melbourne 2014" (video), *Das Platforms*, Melbourne.
- Pip Wallace, "The Melbourne Art Fair, Australia" (online review), *Ocula*, Melbourne, 20 August.
- Damn Good Productions, "Melbourne Art Fair in Focus – The Square" (video), 16 August.
- 2013 Amy Spiers, "Something from nothing", *Extended Forecast Journal* (article), November.
- Kate Hennessy, "Underbelly Festival 2013 (Cockatoo Island)" (online review), *The Smallest Room*, 6 August.
- Caitlin Gibson, "Underbelly Arts on Cockatoo Island" (podcast), *2SER radio*, Sydney, 27 July.