

DOMOBAAL

SHARON KIVLAND

Born in Germany, 1955, American citizen, resides in Brittany, France, works in France and England.

M A: History of Art, Goldsmiths College, University of London, 1995.

PhD: University of Reading, History of Art Department, 2002.

Researcher: Centre for Freudian Analysis and Research, London.

Reader in Fine Art, School of Cultural Studies, Sheffield Hallam University, England.

Sharon Kivland is an artist and writer, who divides her life further between France and England. Reader in Fine Art at Sheffield Hallam University, Research Associate of the Centre for Freudian Analysis and Research, London, she occupies herself with fine leathers, elegant embossing, improper attributes and borrowed vices. Attracted by Karl Marx, devoted to Sigmund Freud and Jacques Lacan, she frequently withdraws from theory to the solace of Parisian department stores. Her work is represented by Domo Baal, London, and Galerie Bugdahn & Kaimer, Düsseldorf (Germany).

She is editor in chief of Transmission: Speaking and Listening (Site gallery, Sheffield vols 1-6 & ongoing), editor of The Rules of Engagement (Artwords, London, vols 1-9 & ongoing), and guest-editor, with Jaspar Joseph-Lester, of 'Art and Text', theory section, [www. art-omma.org](http://www.art-omma.org). A new text and text-work will appear in HOW2, in 2006.

Forthcoming projects for 2006 include a solo exhibition at AKAU Inc., Toronto, and three artist's books: La forme-valeur/the form of value (DOMOBAAL Editions), Freud's Roman Holidays (informationasmaterial), A Disturbance of Memory (informationasmaterial).

Solo Exhibitions (since 1999)

2005

La forme-valeur, Galerie de Cloître, ERBAR, Rennes, France.

Mes fils, DOMOBAAL, London.

Ma Nana et autres filles, atelier de Marcel Dinahet, Rennes, France.

2004

Cela aura déjà eu lieu, Centre d'art contemporain, Morsang-sur-Orge, France, catalogue.

2003

L'autre corps, Galerie Bugdahn und Kaimer, Düsseldorf, Germany.

2002

le bonheur des femmes, Centre Culturel, Ploufragan, France, Hôtel de Ville, Guingamp, France.

2001

le bonheur des femmes, Galeria La Centrale, Montreal, Canada et Le Triangle, Rennes, France.

2000

le bonheur des femmes, Portfolio, Edinburgh, and Galerie VU, Quebec City, Canada (Manifestation, international biennale of contemporary art).

Mes Péripatéticiennes, The Economist Building, Contemporary Art Society projects, London.

A View from a Distance, Harewood House, Leeds.

1999

Wigmore Fine Art, London.

La valeur d'échange, Centre d'Art Contemporain, Rueil-Malmaison, France.

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Collaborative Exhibitions:

2004

Les Parisiennes, with Jeannie Lucas, galerie Serge Planterieux, Paris, France.

2003

Llaw, curator: Brigid McLeer, the bookart bookshop, London, publication
Writing Instructions/Reading Walls, commissaires: Susan Johanknecht and Redell
Olson, The Poetry Society, London, publication.

2001

Making History, public commission, King Edwards Hospital, Staffordshire, collec-
tion of books.

2000

Last Year, public commission, Oncology Department, Queen Elizabeth Hospital,
Birmingham.

'Point de capiton', in 'Glissements', artist's pages, Angelaki, Oxford.

1999

'Inserts', artists pages, Angelaki, commissioned by: Antonia Payne, The
Laboratory, Ruskin School of Art, Oxford.

Group Exhibitions since 1999:

2005

'Focusedlistening', in 'Contact', Le Lieu Unique, Nantes, France.

Erratum, SYMPRA, Stuttgart, Germany.

Sommergästen, Galerie Bugdahn und Kaimer, Düsseldorf, Germany

Diderot, Danielle Arnaud Gallery, London.

2004

Flair, Bartlett School of Architecture, University College, London, publication.

Nature and Nation, Hastings Museum and Art Gallery, and tour, publication.

2003

Twenty four hours, The International 3 (aka The Annual Programme), Manchester.

A Reader, DOMOBAAL, London (with Lucy Harrison, Nina Papaconstantinou), publica-
tion.

Borders and Boundaries, The Meadow Gallery, Burford, UK.

2001

Centième, Editions Filigranes, Salon Paris Photo, Paris.

2000

Loving at Home II, EdviksKonst och Kultur, Stockholm, Sweden.

Jeux d'Amour, curators: Hybrid, Battersea Arts Centre and Wigmore

Fine Art, London.

1999

Loving at Home, Centre for Freudian Research and Analysis, London.

Flop, The French Institute, Edinburgh, Scotland.

The Equinox, Cairn Gallery, Nailsworth, UK.

Alliance Française, Lodz, Poland.

Passion, Gasworks, London.

Collections:

The Arts Council of Great Britain.

The British Council.

The Contemporary Art Society.

The Creasey Collection.

London Borough of Camden.

The Usher Art Gallery, Lincoln.

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Kettle's Yard, Cambridge.

Books/Multiples since 1998:

2005

Mes Fils, DOMOBAAL Editions, London.

'Last Year' in Angelaki, ed. Sarah Wood, Oxford.

2004

Flair, DOMOBAAL Editions, London

Parisiennes, J-P FAUR EDITEUR, Paris (with Jeannie Lucas).

Here are my instructions, eds Redell Olsen, Susan Johanknecht, Gefn Press, London.

2003

A Reader, DOMOBAAL Editions, London.

The Property of a Gentleman, Hastings Museum & Art Gallery, UK.

2002

le bonheur des femmes, Filigrane Editions, Trézélan and Paris.

2001

Fragments d'une correspondance littéraire, Book Works, London.

Memoirs, 'Making History', Staffordshire University, UK.

2000

In the Place of an Object, co-editor, with Marc Du Ry, Journal of the Centre for Freudian Analysis and Research, London.

1999

A Case of Hysteria, Book Works, London.

1998

Les Passages Couverts, Editions Sixtus, Limoges, France.

The School for Lovers, Site Gallery, Sheffield, UK.

Body and Photography, Prague House of Photography, Prague.

Sinthome, John Hansard Gallery, Southampton, UK.

Ni l'appetit de satisfaction, ni la demande de l'amour, TPW, Toronto, Canada.

Catalogues:

Cela aura déjà eu lieu, CAC, Chateau de Morsang, 2006.

A Reader, with Lucy Harrison, Nina Papaconstantinou, London: DOMOBAAL Editions 2003.

La Valeur d'Echange, CAPC de Rueil-Malmaison, essay by Jean-Marc Huitorel, 1999.

Aphonia, CAPC de St. Fons, colour. Essays by Jean-Marc Huitorel, Christian Gattinoni, Sharon Kivland, 1994.

Reading in the Dark, with Cheryl Sourkes, Cambridge Darkroom, 1993. Essays by Renée Baert, Forbes Morlock, Bruce Russell.

A Bout de Souffle, Dazibao, Montreal, 1992. Essays by Sharon Kivland and Claire Paquet.

L'une sans l'autre, Les Ateliers Nadar, Marseille, 1991. Text by artist.

The Fire of Tongues, Ikon Gallery, 1991, texts by Charles Barber, Wendy Dawe, Julie Harboe, Ben Hillwood-Harris, Conrad Leyser.

The Forms of Construction/The Abandonment of Origins, with Ben Hillwood-Harris, Stoke City Art Gallery and Museum/Mappin Art Gallery, 1990. Texts by artists, Michael Tooby.

The Remains of Intention, Watermans Arts Centre, 1989, texts by artists, Alison MacLeod.

The Conversion of Pleasure into Sickness, Marc Chaimowicz, Hilary Gresty, Kettle's Yard, Cambridge, 1987.

A Trouble Shared, Kate MacFarlane, Riverside Studios, London, 1987.

Collaborative catalogues:

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Nation and Nature: Vaster than Empires, London and Hastings, 2004.
La trahison d'image, Café Crème, Luxembourg, 2000.
RDM10, La Bibliothèque Nationale, Paris, curated by Roberto Martinez, 2000.
Jeux d'Amour, Hybrid, 2000.
Body and Photography, Prague House of Photography, edited by Martina Pachmanová, 1998.
DuSoMacLalanKiPonBruHu, CAPC de St. Fons, 1996.
Mauvais genre, Jean-Marc Huitorel, Mois de la Photo, Reims, 1996.
Dialect, essays by Neil Beggs, Andrew Hubbard, Rome 1996.
Clio, limited edition multiple, Serpens Foundation, Prague, 1996.
Last Out, Lights Out, limited edition multiple, Stephen Cornell, 1996.
Desiring Practices, Black Dog Publications, 1995.
In Vino Veritas, limited edition multiple, The British School at Rome, 1995.
Wellspring, Bath Arts Festival, Antonia Payne, artists, 1995.
Public/Private: Secrets must circulate, Alain Reinaudo/Stills Gallery/Institute Française, Edinburgh, essays by Christine Buci-Glucksmann, David Hopkinson, Hilary Gresty, 1993.
En Scene, W139, Amsterdam, collection of texts and images by 25 artists.
Summer Lightning, Wise/Taylor Partnership, London 1992, texts/images by artists.
Inédits de Séjour, IAPIF, Régis Durand, Paris, 1992.
Rose, Wise/Taylor Partnership, London, 1992.
The Centre of the World, Charles Barber, Stephen Foster, Sharon Kivland, John Hansard Gallery, 1991.
Corriger les Lieux; après la photographie de la voyage, Editions Trois, Montreal, 1991.
The British School at Rome: Mostra, Catherine Lampert, Rome, 1990.
Artists at the British School at Rome. 1980-90, London, 1990.
Next Phase, Ian Jeffries, Wise/Taylor Partnership, London 1990.
Anima Mundi, Martha Langford, Canadian Museum of Contemporary Photography, 1989.
Metamorphosis of the Image, John Stathatos, Biennale of Photography, Athens, 1989.
It's a Still-Life, Isobel Johnstone, Roger Malbert, South Bank Centre, London, 1989
The Consumption of Elements, Chisenhale Gallery, London, 1988.
The Subversive Stitch, Pennina Barnett, Cornerhouse, Manchester, 1988.
TWSA/3D, Richard Cork, James Lingwood, London, 1987.
New British Sculpture, Iwona Blazwick, Air gallery, London, 1986.
Objects as Art, Susan Butler, Rosy Greenlees, Plymouth Arts Centre, 1986.
The Illuminations, Sharon Kivland and artists, Camerawork, London, 1986.
Revisions, Pavel Büchler, Cambridge Darkroom, 1985.
Strategies, Rupert Martin, The British Council, 1982.
Summer Show III, Richard Francis, Serpentine Gallery, London, 1982.
Houses and Homes, Lewis Biggs, Paul Graham, Arnolfini Gallery, 1982.
Photography as Medium, Teresa Gleadowe, The British Council, 1980.

Articles/essays:

'Georgia', HOW2, 2006.
'Au-dela de l'apparence: Benjamin Swaim, in Un mouvement vers le paysage, L'AGART 2005.
'An Itinerary' in Galanty. Brass Art, Manchester: i3 2005.
'Overcoming the loss of objects', in Mémoire Collective, London 2004.
'Guided Tour: Lucy Harrison' in After the Fact, Tullie House Museum and Art Gallery 2005.
'The Call of Duty', Press Corps, STATIC, Liverpool 2004, www.presscorps.org
'Elle vit sa vie', Frances Hegarty. Selected Works 1979 - 2004, Kinsale, County Cork: Gandon Editions 2004.
'Home Sickness' in Hilde Aagard, Home, Athens: Cube Editions 2003.
'Ihnen zu Liebe' in Strangers to Ourselves, Hastings Museum & Art Gallery 2003.
'A Woman Reading', Jeannie Lucas, J-P FAUR EDITEUR, Paris 2003.
'The Delayed Despatch' in X mistakes Y for Z, London and Tallinn, 2002.
Kathy Temin, MAKE, September 2000.

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Hold me tightly, let me go lightly: Anne-Marie Copestake, MAKE, May 2000.
Volumes of Vulnerability, MAKE, March 2000.
Faire figure dans le monde - introductory essay for Cut to the Quick, The Art House, London, 1998.
Objects speaking for themselves - introductory essay for Personal Effects, an artist's bookwork by Christine Kennedy, 1998.
Printator - introductory essay for Palimpsest, a project in and around Norwich by Christine Arnold and Judith Stewart, July 1998.
A temporary blindness - catalogue essay for Nadine Norman, exhibiton at Lilian Rodriguez Gallery, Montreal, May 1998.
plague - orgy - time: Steve Dutton and Percy Peacock, Untitled, Spring, 1997.
Nothing more than the question of a subject, Gabrielle Sancisi: Residual Resemblances, Viewpoint gallery, 1997.
Artists Books, Artists Newsletter, December, 1996.
Seven letters, catalogue essay for Nick Stewart: Neither Time nor Material, Orchard Gallery/Arts Council of Great Britain.
Instructions for Use, Fine Art Degree show catalogue, Sheffield Hallam University, 1996.
Beth B., review in Untitled, Spring, 1996.
A man who dreams of other things: Ron Haselden, catalogue, Mission d'arts plastiques, St. Brieuc, 1994.
Under a glass roof: Sarah Jones, Untitled Autumn, 1993.
Monuments/moments: Carolyn Angus, catalogue, Club of the Young Artists, Budapest 1993.
Sublime Pleasures: Laura Godfrey-Isaacs, Untitled, Spring. London 1993.
Flux de Bouche: Jonathan Allen, catalogue, Mappin Gallery, 1993.
Safe, light, sensitive, degree show catalogue, Photography Dept. Trent University, Nottingham.
My standards are not yours: Andrew Mottershead, Manchester, 1992.
When buildings fall, the body is revealed: Spring Hurlburt, National Gallery of Canada, Ottawa, 1991.
Trois Contes: Sylvie Bélanger, Les Cahiers, Paris, 1991.
Fourteen stations and three arrêts: Sylvie Bélanger, Galerie Apunto/The Lighthouse, Netherlands, 1991.
The Space Between: Sylvie Bélanger, Art Gallery of Peterborough, Canada, 1989.

Press:

'Mother Tongue', Jaspar Joseph-Lester, The Internationaler, 2005.
'Questions on post-feminism in the work of Sharon Kivland', Christian Gattinoni, www.exporevue.com, 2005.
'The Scent of a Woman; Between Flesh and Breath', Jane Rendell, Portfolio Issue 31, 2000.
Flop, Susanna Beaumont, The List, 7 - 20 Jan. 2000
Sharon Kivland. 'A Case of Hysteria', Hugh Stoddart, Contemporary Visual Arts, December 1999.
Sharon Kivland, 'A Case of Hysteria', Cathy Courtney, Art Monthly, July, 1999.
Rites de Passage, Christian Gattinoni, Arts Croisés, n.11, April 1999.
A Painted Picture which never captures the subject, Sharon Kivland/Jeanne Randolph, Tessera- seductive feminisms, vol.25, winter 1998/99.
'The School for Lovers', Timothy Martin, Portfolio, November, 1998.
Sinthome, Cathy Courtney, Art Monthly, September, 1998.
Sharon Kivland, Veronika Zavretová, Prague Post, June 1998
Critical Interventions: Evil, Dave Burrows, Art Monthly, June 1998.
Sharon Kivland, Mes Folies, Jean-Marc Huitorel, Artpresse, November 1997.
Des Femmes at de la Propriété, Sylvie Friedman, Le Trégor, July 1997.
Artists as Curators, Claire Doherty, Artists Newsletter, March, 1997.
Letters of the Blind, Aoife MacNamara, Parachute, April 1996.
La Passante, Cathy Courtney, Art Monthly, January 1996.
Mauvais Genre, Dominique Baqué, Art Press, July, 1996.
Dialect, Augusto Pieroni, Artel 47, June 1996.
La Passante, Tim Anstey, The Architectural Review, October 1995.

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Aphonia, Lise Guéhenneux, Blocnotes, May 1994.
Je sais bien, Caryn Faure Walker, Art Monthly, June 1994.
Jeu d'esprit, Rene Van Peer, Eindhoven, September 1993.
L'attente...l'oubli, John Stathatos, Untitled, Summer, 1993.
Summer Lightning, Renée Baert, Parachute, February 1993.
Summer Lightning, Ami Barak, Art Press, November 1992.
Reading the glass, Cathy Courtney, Art Monthly, September 1992.
Summer Lightning, Sarah Kent, Time Out, July 1992.
Inédits de Séjour, Ami Barak, Art Press, June 1992.
L'art fait halte en banlieue, Elisabeth Lebovici, Liberation, 26 May 1992.
Cartes des Séjour, Lise Guéhenneux, Revolution, 14 May 1992.
Inédits de Séjour, Michael Guilloux, L'Humanité, 13 May 1992.
Sharon Kivland: Field of Dreams, Michael Archer, Art Monthly, April 1992.
Rose, Sacha Craddock, The Guardian, January 1992.
Rose, Building Design, February 1992.
L'une sans l'autre, Angélique Schaller, La Marseillaise, November 1991.
Corriger les lieux, Sylvain Campeau, Parachute, November 1991.
Anima Mundi, Elizabeth Beauchamp, Edmonton journal, October 1991.
Sharon Kivland: The Fire of Tongues, Robert Burstow, Perspektief, October 1991.
Sharon Kivland: The Fire of Tongues, Ivan Gaskell, Creative Camera, June 1991.
Sharon Kivland: The Fire of Tongues, Ann Cullis, Women Artists Magazine, May 1991.
Next Phase, David Lillington, Time Out, June 1990.
Sharon Kivland: Je me souviens, Lorenzo Buj, Parachute, July 1990.
Sharon Kivland: The blind daughter, Rose Jennings, City Limits, January 1990.
Anima Mundi, Andrea Kunard, ETC, Montreal, 1990.
The Remains of Intention, Mark Currah, City Limits, April 1989.
The Remains of Intention, Emmanuel Cooper, Time Out, April 1989.
Art, Queen, and Country, Jonathan Watkins, Art International, Spring 1989.
Sharon Kivland: The consumption of elements, Caryn Faure Walker, Artscribe International, February 1989.
Sharon Kivland: Artist as Curator, Jonathan Watkins, Art Monthly, December 1988.