

Phil Coy (b.1971)

Phil Coy works across a range of media, collaging concepts lifted from the radical art and literature of the 20th century, with languages and architectures of contemporary global commerce.

Recent projects, exhibitions and screenings include: Artist-in-residence, Brunel University (2018-2019); *A whole history of Hollows and reliefs*, South London Gallery (2018); Royal Observatory Greenwich Planetarium (2018); *Strata - Rock - Dust - Stars*, York Museum and Art Gallery (2018); *Islands*, Annely Juda Fine Art (2018); *The New Observatory*, FACT, Liverpool (2017); *Prairie Lands of Sea* (with Frances Scott), Whitechapel Gallery, London (2017); *Offshore*, Feren's Art Gallery and Hull Maritime Museum (2017); *The Green Ray*, Wilkinson Gallery, London (2016); *Production*, Eastside Projects, Birmingham (2016); and permanent public work *your right to continued existence [cally colour chart]* (2016) on Caledonian Road, London.

He is currently working on a new public work *a tower of falcons and a congress of crows* for the launch of Matt's Galleries new space in Nine Elms in 2021 and a film commission *Coastal darkening* with Tyneside Cinema and Cement Fields for *Estuary 2021*. His new permanent public work *Conical forms [three listening devices]* is due to be installed at Brunel University, in Summer 2020.

Education

1998-00	The Slade, University College London. MA Fine Art
1994-95	École des Beaux Arts, Nantes, France. Post Diplôme
1990-93	John Moores University, Myrtle Street, Liverpool. BA Hons Fine Art Degree
1989-90	Norfolk Institute of Art and Design, Norwich. Foundation Diploma

Selected solo exhibitions and screenings

2021	<i>a tower of falcons and a congress of crows</i> , Matt's Gallery (forthcoming) <i>Coastal darkening</i> , Tyneside cinema, Newcastle (forthcoming)
2019	<i>site office [closed circuit meditation facility]</i> Brunel University, London
2018	<i>Substance [a whole history of hollows and reliefs]</i> , South London Gallery, London <i>Spectral Power</i> , Royal Observatory, Greenwich
2017	<i>On darkness</i> , BEEF (Bristol Experimental and Expanded Film) <i>Prairie lands of the sea</i> (with Frances Scott), Whitechapel Gallery <i>Substance (False Colour)</i> , The World Museum, Liverpool Planetarium
2015	<i>as far as i know</i> , Focal Point Gallery, big screen commission
2013	<i>Moving images</i> , Siobhan Davies Studios, London
2012	<i>Façade</i> , Grimshaw Architects, London Festival of Architecture
2011	<i>Façade</i> , Whitechapel Gallery, London <i>Façade</i> , South London Gallery, London
2010	<i>Phil Coy (with Yuko Shiraishi)</i> , The Russian Club, London <i>Façade</i> , Whitstable Biennale <i>Attempt to avoid the dissatisfaction that everything relevant will not be recorded</i> , Volt, Bergen, Norway
2008	<i>Wordland</i> , City Projects, London <i>Wordland</i> , Outpost Gallery, Norwich <i>Wordland</i> , Premiered with LUX event at Arcola Theatre
2006	<i>Phil Coy: Test Signal, Hannah Rickards: Thunder</i> , South London Gallery
2005	<i>Ten and a half square miles against reason</i> , 198 Gallery, London

Selected Group Exhibitions & screenings

- 2021 *Estuary*, Cement Fields, North Kent (**forthcoming**)
- 2019 *1d for Abroad*, Tintype Gallery, London
- 2018 *Strata - Rock - Dust - Stars*, York Art Gallery
Islands, Annely Juda Fine Art, London
- 2017 *The New Observatory*, FACT, Liverpool
Offshore, Artists explore the sea, Ferens Art gallery and Maritime Museum, Hull
- 2016 Chicago International Arthouse Film Festival
Being Boring, curated by Gemma Lloyd & Gareth Bell-Jones, Living Art Museum, Reykjavik.
The Green Ray, curated by Andrew Hunt, Wilkinson Gallery, London
Alchemy Film Festival, Harwick, Scotland
Hidden Door Festival, Edinburgh, Scotland
Swedenborg Film Festival, London (Special mention by Bridget Smith)
- 2015 *as far as i know*, Experimenta, 59th BFI London Film Festival
Graphic Interface Format, Focal Point Gallery, Southend.
- 2014 *Sons of unless and children of almost*, Experimenta, 58th BFI London Film Festival
- 2013 *Krapps Shultz* as part of *I'll go on... with Beckett and Byrne*, Whitechapel Gallery
Material Choir, *What Now* festival, Independent dance Siobhan Davies Studios
Aldeburgh Music Festival, Snape Maltings Suffolk
- 2012 *Recollect*, Wysing Arts Centre
Whitstable Biennale
Chroma III, Volt, Bergen, Norway
- 2011 *Digitalis*, Animate
Façade: Through a glass darkly, National Glass Centre, Sunderland
LOOP Festival, Barcelona
Artprojx Cinema, The Armory Show, New York
- 2010 *Film and Video*, The Russian Club, London
Place / Memory II Bow Arts, London
- 2009 *The Royal Republic*, Master Piper, London
Razzle Dazzle Boogie Woogie; Public project, Future City, Lewisham Council (2009-13)
Stop - Watch FACT, Liverpool, England
- 2008 *Summer Screen - SpaceX* Exeter
Publish and be Damned Fair, Rochelle School, Arnold Circus, Shoreditch, London
Annelix Forever, Switzerland
Aurora Festival, Norwich
- 2007 *DiY*, Ars Nova Museum, Turku, Finland
Intervention, Fieldgate Gallery, London
Publish and be Damned Fair, Rochelle School, Arnold Circus, Shoreditch, London
Place Memory, Site 07, Stroud, UK
- 2006 *Galvanise*, Trinidad
- 2005 *Drum lecture*, Beaconsfield Gallery, London
Real Estate, Institute of Contemporary Art, London
Cloud & Vision Museum for Garden History, London
Give Away, curated by Katerina Gregos, ev+a Limerick Biennale, Ireland
- 2004-5 *Artists Videos*, Dan Grahams Waterloo Sunset pavilion, Hayward Gallery
- 2004 *Incommunicado*, Haywood Gallery Touring Show, Corner House, Manchester
Like beads on an Abacus designed to calculate infinity, curated by Andrew Hunt, Rockwell, London
Pizza Express Drawing Exhibition Selected by Tim Marlow, Graham Gussin, Rachel Lowe
- 2002 *Exhumed*, Museum for Garden History, London
Mientrastanto, Centro Cultural Conde Duque, Madrid
A Great Piece of Turf, Danielle Arnaud Contemporary Art, London
Club, Le Comfort Modern, Poitiers
Minus 20, Gasworks Gallery, www.e-2.org

- 2001 *Freebase*, Century Gallery, London
The Doughnut Concept, Curated by Mark Beasley – CIDA, London
Video Screening 01 & Basel Art Fair & ARCO Madrid. VTO, London
- 2000 *DVerse II*, The Lux Centre for Film, Video & Visual Arts, London

Performances and Public lectures (*P denotes performance)

- 2019 *Phantom limb*, intervention devised in response to Will Self public lecture, Brunel University
- 2018 In conversation with Marek Kukula, Megan Barford and Dr Hugh Mortimer at the Royal Observatory
- 2017 *Substance*, Arts Catalyst at The Institute of Physics, London
On darkness, BEEF (Bristol Experimental and Expanded Film) P
The New Observatory, conference, FACT Liverpool
- 2016 *Production Take 1*, Eastside Projects, Birmingham P
- 2015 *Devotion Gradient*, Focal Point Gallery, big screen commission P
- 2013 In conversation with Gareth Evans (Whitechapel Film curator) Siobhan Davies Studios
- 2012 *Ode HB170*, Wysing Arts Centre P
- 2011 In conversation with Owen Hatherley, Whitechapel Gallery
- 2010 *so and so to so and so*, USF Gallery Bergen P
Adaptive reuse & exfiltration, Whitechapel Gallery P
A theatre to address, Arnolfini, Bristol P
- 2009 *Where Petty Theft Sleeps*, Stone Canyon Nocturne launch event, London P
- 2007 *Public Lecture* invited by David Cotterrell. Showroom Cinema, Site Gallery, Sheffield
- 2006 *Public Lecture Archive Immaterial*, Haywood Gallery London
- 2005 *The Cappuccino Hegemony* London in six easy steps, Institute of Contemporary Art, London P
International Connections, Arts Council Fellowships, Gasworks Gallery, London
Radio Lecture, Bob & Roberta Smiths Make your own damn music, Resonance Fm
- 2004 Guest speaker at Corner House, Manchester, invitation of Professor Pavel Büchler.
- 2003 *Reminisce This* - Drum Lecture with Dave Carbone, Artsadmin P
- 2002 *KanaNahk / GooseFlesh*, Rakvere Art Museum, Estonia

Selected Public Works (*P denotes permanent)

- 2020 *Conical forms [three listening devices]*, Brunel University, London (**forthcoming**) P
- 2019-20 *Eleven windsocks for Brunel (and other works)* Brunel University, London
- 2017 *Your right to continued existence [Cally colour chart]*, Caledonian Road, London (**current**) P
- 2015 *Devotion gradient*, Elmer Square, Focal Point Gallery, Southend
- 2013 *Razzle dazzle boogie woogie [a partially camouflaged leisure center]* Lewisham, FutureCity (**current**) P
- 2011 *Legacy*, Queen Elizabeth Olympic Park / Forest Gate, London
- 2007 *Provincial landscape*, Laito, Finland
- 2005 *Black spot*, Hyde Park, London
- 2004 *Red square*, Port of Spain, Trinidad
Portable Border, Hackney, London
- 2003 *Portable Border*, Darmstadt, Germany
- 2002 *The left side reads the word, Acton Crawl*, Acton Arts, London
- 2001 *Portable Border*, Lahti, Finland
- 2000 *Notice*, Islington Green War Memorial planting scheme, Islington Council, London
- 1998 *Ladder work*, Centenary Square, Birmingham
- 1997 *Mine*, various traffic islands, Birmingham

Commissions / Residencies / Awards

- 2018-19 Artist in Residence, Brunel University, London. Post initiated by Will Self and Akram Khan.
- 2017-18 Leverhulme Artist in Residence, Rutherford Appleton Space Laboratory (RAL Space)
 Production / research residency, BEEF (Bristol Experimental and Expanded Film)

2018 STFC Spark Award - *a whole history of hollows and reliefs* and *Spectral power*
 2017 GFA Arts Council England - *a whole history of hollows and reliefs*
 2016 Your right to continued existence [Cally colour chart], public commission, Islington council, London
 2015 GFA Arts Council England, for *Devotion gradient* and *as far as i know*, Focal Point Gallery, Southend
 2013 The Mayor of London Best Built Project (Community Scale Scheme) for *Razzle dazzle boogie woogie*
Mirror for the Sea. Residency in Royal Docks Lottery Heritage Fund & Royal Docks Trust.
 2010 Film London Production development and Production award for *Façade*
 Volt commission, Office of Contemporary Art Norway (Bergen)
 Whitstable Biennale (Exhibition Commission)
 National Glass Centre, Sunderland (Exhibition Commission)
 2008 *Future/City* Architectural/Film Commission for the production of *Razzle Dazzle Boogie Woogie*, public
 commission, Lewisham, London
City Projects Commission (Arts Council & Elephant Trust) for production of *Wordland*
Stop.Watch. Animate Projects and RSA Film
 2006 Elephant Trust grant for production of *Test Signal*
 2005 *Ten-and-a-half square miles against reason*, Residency | Commission, Lambeth Archives, ACE
 2004 International Artist Fellowship for residency at Caribbean Cultural Association, Triangle Trust, Gasworks
 Gallery, British Council
 2003 Artsadmin Bursary
 2002 Visual Artists Grant, London Arts
 2001 ACAVA First Base studio residency award
 2000 Duveen Travel Scholarship
 1998 British Academy Professional and Vocational Award
 New Work and Commissions Award, West Midlands Arts
 Production Bursary, VIVID, Birmingham Centre for Media Arts
 1997 Residency and new work commission. Ferens Art Gallery, Hull / Hull Time Based Arts
 1994 Margaret Whethered Bequest; Travel Bursary. Awarded by North West Arts

Publications and Texts (*SP denotes Self-published)

2019 *amidst the susurrations of motorways*, commissioned text by Richard Grayson
Hollows of Heathrow, Hillingdon and Hayes, with text by Will Self. ISBN 978-1-9161448-0-4
visual control room [VCR]. ISBN 978-1-9161448-1-1
eleven windsocks for Brunel. ISBN 978-1-9161448-2-8
mad bridge [M25 B 93.2]. ISBN 978-1-9161448-3-5
 2018 *The Live Creature and Ethereal Things*, Edited by Fiona Crisp / Nicola Triscott ISBN 978-0-9927776-4-7
 2017 *The Imaginary Reader*, Volt, Bergen. ISBN 978-82-303-2814-9
 2016 *The Green Ray*, Wilkinson Gallery
 2013 Interview with Jonathan Daley Dronsfield for Wilkinson Gallery, London
Old men and the sea, London **SP**
Seafaring, Priests, Chaplains + Padres, London **SP**
 2011 Block: *Cutting through the facade*, interview with Robert Wilson, Issue2
 2010 Phil Coy interviews Phil Coy, LUX online
 2009 *Control*, Edited by Stephen Willets
 2008 *Notes on notes and other non-conversations*. Artwordspress. ISBN 978-1-906441-18-0
1km² Audio Guide for Hackney, launched at 'Publish and Be Damned', London **SP**
 2007 *Pilot* Catalogue presenting 85 artists' practices launched at Venice Biennale
 2006 *Give Away* ev+a Exhibition Catalogue, Essay by Katerina Gregos. Gandon Editions
1km² Audio Guide for Central London, London **SP**
 2005 *London in Six Easy Steps*, edited by Jens Hoffmann and Rob Bowman, ICA, London
1km² Audio Guide for Loughborough Junction. London **SP**
Cloud & Vision: Exhibition Catalogue. Texts by Jon Newman and Tracy Chevalier. Parabola
 2003 *Incommunicado*; Exhibition Catalogue. Essay by Margot Heller. Haywood Gallery ISBN 1853322326

2001 *Slimvolume* publication. Austrian Cultural Forum, Sparwasser HQ, Berlin / Konst-ig Stockholm
1999 *Binary Propositions: Catalogue Essay: Something out of nothing*; Sacha Craddock: ISBN:1236-1798

Selected press

2017 Guardian: The 10 best things to do this week, *The New Observatory*, FACT Liverpool
Furtherfield: *The New Observatory* at FACT Liverpool, By Daniel Rourke
2016 Art Monthly: May No.395 *The Green Ray*, Wilkinson Gallery: Reviewed by Jamie Sutcliffe
Iceland Review: *Boredom's Children* Anne Steinberg
2010 Guardian.co.uk, Whitstable Biennale: Eleanor Morgan, June
Art Monthly: March No.334 *Film & Video*: Reviewed by Sally O'Reilly
2009 Architects Journal *Making Art Happen*: Tally Wade p41-44
Metropolis M, Issue 2 *VOICE*: Mark Beasley: A performance with effects
2007 Turun Sanomat, Finland: Article *Provincial Landscape* by Kaisa Kujanpaa
2006 Circa Magazine, Ireland: Ev+a Biennial review by Paul O'Brian
2005 Building Design: Charting London's changing canvas; Sonia Soltani
2004 Art Monthly: No. 277 Like Beads on an: Reviewed by David Barret p.21
The Spectator: Moments of Experience: by Laura Gascoigne
The Sunday Herald: Edinburgh Incommunicado: Review Catriona Black
Metro: Edinburgh. Incommunicado: Reviewed by Alan Chadwick
Untitled: No. 31. Incommunicado: Reviewed Catherine Moseley p.74
Contemporary; Is. 50. Ben Tufnell. *A Great Piece of Turf*. Review. p.83
2003 The Observer Review, Liz Hoggard; The old tombs are the best.
The Big Issue: No 551. Helen Sumpter; Dead Good; *Exhumed*. Review
Blanco y Negro Cultural. Victor Zarza. *Mientrastanto*. Review
El Pais, Madrid. Andrea Aguilar. *Mientrastanto*: Review p.24
El Cultural, Spain. José Marín-Medina. *Mientrastanto*. Review
El Mundo, Madrid, Esther Alvrado. *Mientrastanto*; Review. p.12
Time Out. Issue. 1711. Critics Choice, A - Clips Film section
Guardian Online: Minus 20: Sean Dobson

Teaching

2012-14 Part-time Lecturer in MA, MFA Fine Art Media, Slade School of Fine Art
2007-09 Part-time Lecturer in BA Photography, University of Greenwich
1997-11 Visiting lecturer at numerous colleges and universities which included; Kingston University, Camberwell
College of Art, Manchester Metropolitan University, Norwich School of Art, Southampton Institute,
Liverpool School of Art, Lahti Institute of Art and Design, Plymouth University, Humberside University