

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: *Swete Brethe* heralding the launch of Matt's Galleries new space in Nine Elms (2021); *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 recently showed the multi-channel sound installation *Grain* at Chatham Historic Dockyard with Cement Fields for *Estuary 2021* and is working on a new film *Grit* for launch in 2022. A permanent public sound work *Stereo Pair* was recently installed at Brunel University and launches in Autumn 2021.

Education

1998-00	The Slade, University College London. MA Fine Art
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>Swete Brethe</i> , Matt's Gallery (current)
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
2011	<i>Façade</i> , Whitechapel Gallery + 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 + Outpost Gallery, Norwich + 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	<i>Estuary</i> , Cement Fields, North Kent
2019	<i>1d for Abroad</i> , Tintype Gallery, London
2018	<i>Strata - Rock - Dust - Stars</i> , York Art Gallery <i>Islands</i> , Annely Juda Fine Art, London
2017	<i>The New Observatory</i> , FACT, Liverpool <i>Offshore, Artists explore the sea</i> , Ferens Art gallery and Maritime Museum, Hull
2016	Chicago International Arthouse Film Festival <i>Being Boring</i> , curated by Gemma Lloyd & Gareth Bell-Jones, Living Art Museum, Reykjavik. <i>The Green Ray</i> , Wilkinson Gallery, London

2015	Swedenborg Film Festival, London (Special mention by Bridget Smith) <i>as far as i know</i> , Experimenta, 59th BFI London Film Festival <i>Graphic Interface Format</i> , Focal Point Gallery, Southend.
2014	<i>Sons of unless and children of almost</i> , Experimenta, 58th BFI London Film Festival
2013	<i>Krapps Shultz</i> as part of <i>I'll go on... with Beckett and Byrne</i> , Whitechapel Gallery <i>Material Choir</i> , <i>What Now</i> festival, Siobhan Davies Studios <i>Aldeburgh Music Festival</i> , Snape Maltings Suffolk
2012	<i>Recollect</i> , Wysing Arts Centre <i>Whitstable Biennale</i> <i>Chroma III</i> , Volt, Bergen, Norway
2011	<i>Digitalis</i> , Animate <i>Façade: Through a glass darkly</i> , National Glass Centre, Sunderland <i>LOOP Festival</i> , Barcelona <i>Artprojx Cinema</i> , The Armory Show, New York
2010	<i>Film and Video</i> , The Russian Club, London
2009	<i>Stop - Watch FACT</i> , Liverpool, England
2008	<i>Summer Screen - Spacex Exeter</i> <i>Publish and be Damned Fair</i> , Rochelle School, Arnold Circus, Shoreditch, London <i>Annelix Forever</i> , Switzerland <i>Aurora Festival</i> , Norwich
2007	<i>DiY</i> , Ars Nova Museum, Turku, Finland <i>Intervention</i> , Fieldgate Gallery, London <i>Publish and be Damned Fair</i> , Rochelle School, Arnold Circus, Shoreditch, London
2006	<i>Galvanise</i> , Trinidad
2005	<i>Drum lecture</i> , Beaconsfield Gallery, London <i>Real Estate</i> , Institute of Contemporary Art, London <i>Give Away</i> , curated by Katerina Gregos, ev+a Limerick Biennale, Ireland
2004-5	<i>Artists Videos</i> , Dan Grahams Waterloo Sunset pavilion, Hayward Gallery
2004	<i>Incommunicado</i> , Haywood Gallery Touring Show, Corner House, Manchester <i>Like beads on an Abacus designed to calculate infinity</i> , curated by Andrew Hunt, Rockwell, London <i>Pizza Express Drawing Exhibition</i> Selected by Tim Marlow, Graham Gussin, Rachel Lowe
2002	<i>Mientrastanto</i> , Centro Cultural Conde Duque, Madrid <i>A Great Piece of Turf</i> , Danielle Arnaud Contemporary Art, London <i>Minus 20</i> , Gasworks Gallery, www.e-2.org
2001	<i>Freebase</i> , Century Gallery, London <i>The Doughnut Concept</i> , Curated by Mark Beasley – CIDA, London <i>Video Screening 01 & Basel Art Fair & ARCO Madrid</i> . VTO, London
2000	<i>DVerse II</i> , The Lux Centre for Film, Video & Visual Arts, London

Performances and Public lectures (*P denotes performance)

2019	<i>Phantom limb</i> , 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	<i>Substance</i> , Arts Catalyst at The Institute of Physics, London <i>On darkness</i> , BEEF (Bristol Experimental and Expanded Film) <i>The New Observatory</i> , conference, FACT Liverpool	P
2016	<i>Production Take 1</i> , Eastside Projects, Birmingham	P
2015	<i>Devotion Gradient</i> , Focal Point Gallery, big screen commission	P
2013	In conversation with Gareth Evans (Whitechapel Film curator) Siobhan Davies Studios	
2012	<i>Ode HB170</i> , Wysing Arts Centre	P
2011	In conversation with Owen Hatherley, Whitechapel Gallery	
2010	<i>so and so to so and so</i> , USF Gallery Bergen <i>Adaptive reuse & exfiltration</i> , Whitechapel Gallery <i>A theatre to address</i> , Arnolfini, Bristol	P P P
2009	<i>Where Petty Theft Sleeps</i> , Stone Canyon Nocturne launch event, London	P

2007	<i>Public Lecture</i> invited by David Cotterrell. Showroom Cinema, Site Gallery, Sheffield	
2006	<i>Public Lecture Archive Immaterial</i> , Haywood Gallery London	
2005	<i>The Cappuccino Hegemony</i> London in six easy steps, Institute of Contemporary Art, London	P
	<i>International Connections</i> , Arts Council Fellowships, Gasworks Gallery, London	
	<i>Radio Lecture</i> , Bob & Roberta Smiths Make your own damn music, Resonance Fm	
2004	Guest speaker at Corner House, Manchester, invitation of Professor Pavel Büchler.	
2003	<i>Reminisce This</i> - Drum Lecture with Dave Carbone, Artsadmin	P
2002	<i>KanaNahk / GooseFlesh</i> , Rakvere Art Museum, Estonia	

Selected Public Works (*P denotes permanent)

2021	<i>Stereo Pair</i> , Brunel University, London	P
2019-20	<i>Eleven windsocks for Brunel (and other works)</i> Brunel University, London	
2017	<i>Your right to continued existence [Cally colour chart]</i> , Caledonian Road, London	(current) P
2015	<i>Devotion gradient</i> , Elmer Square, Focal Point Gallery, Southend	
2013	<i>Razzle dazzle boogie woogie [a partially camouflaged leisure center]</i> Lewisham, FutureCity	(current) P
2011	<i>Legacy</i> , Queen Elizabeth Olympic Park / Forest Gate, London	
2007	<i>Provincial landscape</i> , Laito, Finland	
2005	<i>Black spot</i> , Hyde Park, London	
2004	<i>Red square</i> , Port of Spain, Trinidad	
	<i>Portable Border</i> , Hackney, London	
2003	<i>Portable Border</i> , Darmstadt, Germany	
2002	<i>The left side reads the word</i> , Acton Crawl, Acton Arts, London	
2001	<i>Portable Border</i> , Lahti, Finland	
2000	<i>Notice</i> , Islington Green War Memorial planting scheme, Islington Council, London	
1998	<i>Ladder work</i> , Centenary Square, Birmingham	
1997	<i>Mine</i> , various traffic islands, Birmingham	

Commissions / Residencies / Awards

2021	GFA Arts Council England, for <i>Grit + Grain</i>
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 - <i>a whole history of hollows and reliefs</i> and <i>Spectral power</i>
2017	GFA Arts Council England - <i>a whole history of hollows and reliefs</i>
2016	<i>Your right to continued existence [Cally colour chart]</i> , public commission, Islington council, London
2015	GFA Arts Council England, for <i>Devotion gradient</i> and <i>as far as i know</i> , Focal Point Gallery, Southend
2013	The Mayor of London Best Built Project (Community Scale Scheme) for <i>Razzle dazzle boogie woogie</i> <i>Mirror for the Sea</i> . Residency in Royal Docks Lottery Heritage Fund & Royal Docks Trust.
2010	Film London Production development and Production award for <i>Façade</i> Volt commission, Office of Contemporary Art Norway (Bergen) Whitstable Biennale (Exhibition Commission) National Glass Centre, Sunderland (Exhibition Commission)
2008	<i>Future/City</i> Architectural/Film Commission for the production of <i>Razzle Dazzle Boogie Woogie</i> , public commission, Lewisham, London <i>City Projects</i> Commission (Arts Council & Elephant Trust) for production of <i>Wordland</i> <i>Stop.Watch</i> . Animate Projects and RSA Film
2006	Elephant Trust grant for production of <i>Test Signal</i>
2005	<i>Ten-and-a-half square miles against reason</i> , 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)

2022	<i>An Amphibian Vision</i> an essay William Fowler and afterword by Phil Coy	
2021	<i>Stereo Pair</i> with text by Will Self (in production)	
2019	<i>amidst the susurratation of motorways</i> , commissioned text by Richard Grayson <i>Hollows of Heathrow, Hillingdon and Hayes</i> , with text by Will Self. ISBN 978-1-9161448-0-4 <i>visual control room [VCR]</i> . ISBN 978-1-9161448-1-1 <i>eleven windsocks for Brunel</i> . ISBN 978-1-9161448-2-8 <i>mad bridge [M25 B 93.2]</i> . ISBN 978-1-9161448-3-5	
2018	<i>The Live Creature and Ethereal Things</i> , Edited by Fiona Crisp / Nicola Triscott ISBN 978-0-9927776-4-7	
2017	<i>The Imaginary Reader</i> , Volt, Bergen. ISBN 978-82-303-2814-9	
2016	<i>The Green Ray</i> , Wilkinson Gallery	
2013	Interview with Jonathan Daley Dronsfield for Wilkinson Gallery, London <i>Old men and the sea</i> , London	SP
	<i>Seafearing, Priests, Chaplains + Padres</i> , London	SP
2011	Block: <i>Cutting through the facade</i> , interview with <i>Robert Wilson</i> , Issue2	
2010	Phil Coy interviews Phil Coy, LUX online	
2009	<i>Control</i> , Edited by Stephen Willets	
2008	<i>Notes on notes and other non-conversations</i> . Artwordspress. ISBN 978-1-906441-18-0 <i>1km² Audio Guide for Hackney</i> , launched at 'Publish and Be Damned', London	SP
2007	<i>Pilot Catalogue</i> presenting 85 artists' practices launched at Venice Biennale	
2006	<i>Give Away ev+a Exhibition Catalogue</i> , Essay by Katerina Gregos. Gandon Editions <i>1km² Audio Guide for Central London</i> , London	SP
2005	<i>London in Six Easy Steps</i> , edited by Jens Hoffmann and Rob Bowman, ICA, London <i>1km² Audio Guide for Loughborough Junction</i> . London	SP
	<i>Cloud & Vision: Exhibition Catalogue</i> . Texts by Jon Newman and Tracy Chevalier. Parabola	
2003	<i>Incommunicado</i> ; Exhibition Catalogue. Essay by Margot Heller. Haywood Gallery ISBN 1853322326	
2001	<i>Slimvolume</i> publication. Austrian Cultural Forum, Sparwasser HQ, Berlin / Konst-ig Stockholm	
1999	<i>Binary Propositions: Catalogue Essay: Something out of nothing</i> ; Sacha Craddock: ISBN:1236-1798	

Selected press

2021	Art Monthly: Sep No.449 <i>Estuary</i> , Paul Carey-Kent
2017	Guardian: The 10 best things to do this week, <i>The New Observatory</i> , FACT Liverpool Furtherfield: <i>The New Observatory</i> at FACT Liverpool, By Daniel Rourke
2016	Art Monthly: May No.395 <i>The Green Ray</i> , Wilkinson Gallery: Reviewed by Jamie Sutcliffe Iceland Review: <i>Boredom's Children</i> Anne Steinberg
2010	Guardian.co.uk, Whitstable Biennale: Eleanor Morgan, June Art Monthly: March No.334 <i>Film & Video</i> : Reviewed by Sally O'Reilly
2009	Architects Journal <i>Making Art Happen</i> : Tally Wade p41-44 Metropolis M, Issue 2 <i>VOICE</i> : Mark Beasley: A performance with effects
2007	Turun Sanomat, Finland: Article <i>Provincial Landscape</i> 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