

BRIGITTE JURACK

CONTACT DETAILS

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EDUCATION

2010- 2017 PhD, *Why bother? Uncertainty, Awkwardness and Bravado on the Sculptural Representation of Youth*, Manchester Metropolitan University
1991-2 MA Sculpture, Chelsea College of Art & Design, London
1989-90 Postgraduate Diploma, Environmental Art (High Commendation), Glasgow School of Art
1988-9 Meisterschüler Prof. Kamp, Sculpture, Kunstakademie Düsseldorf
1982-9 Staatsexamen LA Sek II,I in Protestant Theology, Fine Art and Pedagogy (1,9), University Göttingen, Bonn, Kunstakademie Münster and Düsseldorf, Landesprüfungsamt Nord Rhein Westfalen

EXHIBITION WORK – SOLO (SELECTED) * publication available

2021 *After us*, Williamson Art Gallery, Wirral
2018 *Monkey Business*, Filet Gallery, London
2012 *Pink Parachute*, Grundy Art Gallery, Blackpool
2011 *Se(eh)kuh*, Kiosk, Herford, Germany
2010 *Wie die Tangente den Kreis berührt*, IMMA (Irish Museum of Modern Art), Dublin
2008 *Irfaran, travel and work*, Globe Gallery, Newcastle*
2006 *Ich sehe schwarz-weiss*, Arena Gallery, Liverpool Biennial
2005 *Walking the water's edge*, Mill Gallery, Lyme Regis
2002 *Ptssschuuuuu!!!*, The Waygood Gallery, Newcastle*
2001 *grassover*, Kunsthaus Essen, Essen, Germany
1999 *So near and yet so far*, The Middlesbrough Art Gallery, Middlesbrough*
The possibilities of a potato, Righton Gallery, The Manchester
1998 *global village*, Atkinson Art Gallery, Southport
global industry, Atrium Gallery, London
1993 *Echo*, The Winchester Gallery, Winchester*

EXHIBITION WORK – PUBLIC DOMAIN

2019 *Translating the street*, Alternator Studio and public domain *
2019 *Monkey Business*, Cheeseburn Sculpture Garden
2018 *Oxton Rock & Explorers*, Williamson Art Gallery, Birkenhead
2015 *Sculpture by the Sea*, Aarhus, Denmark
2013 *Just wait for me*, Central Park, Wallasey
2012 *Interesting times*, Leicester University, Botanic Gardens
2008 *Moonshine Walk*, Sutton Manor, commissioned by Channel 4 Big Art Project and Helena Housing
2006 *Tuning in Op. 3*, Good Diversions-City in Transitions, Liverpool, commissioned by Bluecoat Gallery and Liverpool Culture Company
2003 *Early one morning*, Vane, Newcastle
2002 *Junge mit Jacke*, Locws International, Swansea
2001 *Gold for every-body*, Trajectories, Telemar Museum, Rio de Janeiro , Brazil, supported by the British Council *
2000 *tuning-in op 1*, The London Biennale, London
1995 *Ray+Julie*, London Road, Liverpool

EXHIBITION WORK – GROUP (RECENT)

- 2020 *Digging at 32° 42'34.58"N and -97° 21'46.16"W*, TCU Gallery, Fort Worth, Texas
- 2019 *Binding*, Grosvenor Gallery, MMU
- 2018 *Scavengers*, The Independent Biennial, Liverpool
- 2017 *Public View*, Bluecoat Gallery, Liverpool
- 2017 *Foreigner*, Bury Art Gallery and Sculpture centre
- 2016 *FOUR WORDS*, Liverpool
- 2016 *Doppelgaenger*, Arthouse Lewisham
- 2015 *Sculpture by the Sea: inside*, Aarhus, Denmark*
- 2014 *Liverpool Art Prize*, Metal, Liverpool
- 2014 *Figuring*, RBS Gallery, London
- 2012 *Democratic Promenade*, Bluecoat Gallery, Liverpool
- 2011 *Fresh*, British Ceramic Biennial, Stoke on Trent
- 2010/11 *Inside out*, new computer generated sculptures, Australia, USA,UK
- 2009/10 *Ready Mix*, Structure Gallery, London
- 2009 *What matters*, Old Boys Club, London
- 2009 *If only*, A Spires Embers, Kiev
- 2009 *Artschool*, Holden Gallery, Manchester
- 2008/09 *Next Up*, Bluecoat, Liverpool
- Edgecentric*, Williamson Tunnel, Liverpool Independent Biennial
- 2007 *Braziers International Artists Workshop*, Oxfordshire
- Free play*, Connecting Principle, Culture Lab, University of Newcastle
- Sculptor's drawings*, The Winchester Art Gallery, Winchester
- 2006 *Klasse Kamp*, KUNSTHALLE , Düsseldorf,
- 2005 *The Artist and Radio 4*, Bankside Gallery, London
- 2004 *Assembly (projects)*, Independent Liverpool Biennale*
- 2004 *New sculpture fellowships*, Royal British Society of Sculptors, London*
- 2004 *basement XI*, Liverpool *
- 2004 *Infallible*, Huddersfield Gallery and Hatton Gallery, Newcastle*
- 2004 *Let me take you to the land fantastic*, Starboard home, Newcastle
- 2003 *Infallible*, APT Gallery, London
- Infallible*, Mead Gallery, Warwick University, Coventry
- Crossovers (part 2)*, 3rd World Water Conference, Kyoto* and Toyota Municipal Museum of Art
- The space in between*, Vane, Newcastle *
- 2002 *Sea*, Wolverhampton Museum and Art Gallery, Wolverhampton
- Im Nordlicht*, Foyer für junge Kunst, Schwerin
- Locws International*, Swansea*
- Crossover*, Art Pavilion, London
- 2001 *Take Away*, Middlesbrough Art Gallery, Middlesbrough
- Odyssee 2000+1*, Flensburg, Germany
- 2000 *Brief encounter*, Platform Gallery, Melbourne, Australia
- DeptfordX*, London
- 2000 *Vane 2000*, Newcastle*
- 1999 *away from home*, The Bluecoat Gallery Liverpool
- evolution*, Orrell Art Centre, Sefton
- Deptford X*, London
- off the beaten track*, by ALUK, Stanley Dock, Liverpool*

EXHIBITION WORK – PERFORMANCES AS PART OF *foreign investment*

- 2018 *I wish I could be you*, London
- 2016 *Lost*, Linnean Society, London
- 2014 *1 square foot of sky*, OII, Hong Kong
- 2013 *1 Quadratmeter Himmel*, Botanical Garden Museum, Berlin
- 2012 *1 square mile of sky*, London
- 2012 *1 square mile of sky*, Radio City Tower, Liverpool
- 2011 *Everything must go*, Chinese Arts Centre, Manchester

- 2010 *Oslo Gold-Exchange*, Galleri Format, Oslo
- 2009/10 *Migration*, Arts Council, Manchester
- 2009 *Red Paradigm or Eurydice's Bed Chamber and Smash*, A Spires Embers, Kiev
- 2009 *The Fifth Floor*, Tate Liverpool
- 2008 *Moonshine Walk*, Sutton Manor, commissioned by Channel 4 Big Art Project and Helena Housing
- Gold-x-change*, Deptford X, London
- Immaculate Conception*, Wharf Project E:vent gallery, London
- 2006 *Tuning in Op. 3*, Good Diversions-City in Transitions, Liverpool, commissioned by Bluecoat Gallery and Liverpool Culture Company
- 2005 *The Debate*, Resonance FM, London
- Breeding: civilisation and discontent*, Cornerhouse, Manchester
- 2005 *Tuning –in op. 2*, Venice Agenda's IV, organised by William Furlong*
- 2005 *Sunday Matinee* commissioned and funded by FACT off site projects, Liverpool*
- 2004 *Good morning Camberwell*, House Gallery, London
- 2003 *24 super men*, Interventions, John Hansard Gallery, Southampton
- 2001 *Gold for every-body*, Trajectories, Telemar Museum, Rio de Janeiro, Brazil, supported by the British Council *
- 2000 *tuning-in op 1*, The London Biennale, London
- Breeding (das Unbehagen in der Kultur)*, supported by the London Institute Galleries, London*
- 1999 *Freizeit und Überleben*, Galerie im Taxispalais, Innsbruck, Austria
- Gamble together with Oreste*, Venice Biennial, Italy
- duty free*, Gasworks, London
- 1998 *laughing stock x-change*, Berlin, Germany
- 1997 *Breeding (das Unbehagen in der Kultur)*, Butlers Wharf, London
- Gold-x-change*, B.M. Contemporary Art, Istanbul, Turkey*
- Familiar footage*, Curwen Gallery, London

EXHIBITION WORK – SOUNDWORK AS PART OF *foreign investment*

- 2019 *Conversations with a cassette archive – Anthony Burgess*, published by Sub-Rosa
- 2014 */seconds*, online presentation at Sharjah Art Foundation, curated by Peter Lewis, United Arab Emirates.
- 2014 *Pitch and Patch*, presentation during artists' residency, curated by Andreas. Muk. Haider, Vienna, Austria.
- 2014 *Transnational Express*, exhibition curated by Dr. Malcolm Riddoch at The Auricle Sonic Arts Gallery, Christchurch, New Zealand.
- 2014 *Sound Art Curating*, conference organised by Operational & Curatorial Research for Goldsmiths, University of London and The Courtauld Institute of Art, London.
- 2013 *Radio Panik 105.4fm*, broadcast curated by Group l'étranger, Belgium.
- 2013 *Deptford X*, curated by Bob and Roberta Smith, London.
- 2013 *cultural hijack*, group exhibition curated by Ben Parry, Architecture Association, London.
- 2012 *Soundwalk2012*, Long Beach audio art event, curated by FLOOD, California.
- 2012 *SOUNDWORKS*, soundwork commissioned by ICA, as part of Bruce Nauman's Days exhibition, London.
- 2012 *V22 Summer Radio Club*, streaming of ten hours of audio content, curated by radeq (Clair Urbahn and James Dunn), Bermondsey, London.
- 2012 *Liverpool Art Prize*, curated by Alan Dunn, METAL, Liverpool.
- 2012 *Open Curate-It*, playlist, curated by Boo Chapple, FACT, Liverpool.
- 2012 *Open Network*, listening station, curated by Jean Milant and Aaron Wrinkle, Cirrus Gallery, Los Angeles.
- 2012 *webSYNradio*, web broadcast curated by Dominique Balay, France.

- 2011 *Forest Fringe Travelling Sounds Library*, touring audio collection, curated by Ira Brand, Oval House Theatre, London (<http://www.ovalhouse.com/whatson/detail/the-travelling-sounds-library>)
- 2010 *nictoglobe radioTV*, broadcast curated by Andreas Jacobs, Netherlands.
- 2009 */seconds*, online journal curated by Peter Lewis.
- 2009 *Things I'd rather be doing*, blog by John Kenyon, USA.
- 2009 *Salt Lake City Weekly*, review by Brian Staker, USA.
- 2009 *soanyway*, online journal curated by Derek Horton and Lisa Stansbie.
- 2009 *Recent Appointments*, group exhibition curated by Moira Innes, Leeds Met Gallery.

RESIDENCES AND FELLOWSHIPS

- 2011 Prince of Wales Bursary, British School of Athens
- 2010 *IMMA, Dublin* – artist in residence
- 2008/09 *Ceramic research residency*, European Ceramic Work Centre, Hertogenbosch, supported by the Ministry of cultural affairs, Netherlands
- 2007 *Braziers International Artist's workshop*, Oxfordshire, supported by the Arts Council and Oxford County Council
- 2005 *Walking The Water's Edge*, funded by the Arts Council and Woodroff School, Dorset
- 2004 *Custom House studio residency*, Westport, Ireland
- 2001/02 *Künstlerhaus Lukas Residency*, Ahrenshoop, funded by the Kunstfond, Germany
- 1998-99 *ICI Visual Arts Fellowship*, Teesside, funded by Arts Council and Redcar Council
- 1995 *European Ceramic Work Centre*, Hertogenbosch, supported by the Ministry of cultural affairs, Netherlands
- 1993 *Henry Moore Sculpture Fellowship*, Winchester School of Art, funded by the Henry Moore Foundation
- 1989-91 *The British Council Fellowship*, funded by the British Council
- 1988 *Junge Kunst*, Hedwig und Robert Samuel Stiftung

PRINTED PUBLICATIONS

- Jurack, B., *Irfaran- travel and work*, (2007), Cromford: RGAP
- Jurack, B. (ed.), *Ptssschuuuuuu!!!*, (2002), Newcastle: Northumbria University Press
- Jurack, B. (ed.), *Still waters run deep* (2003), Newcastle
- Jurack, B. (ed.), *So near and yet so far* (1999), Middlesbrough Art Gallery

CATALOGUES AND ARTICLES

- Den Daas, Ron , Kenny, K. *Wild New Territories*, Black Dog, 2016
- Collectors Club, *Oi! Hong Kong*, 2014
- Dunn, A. *Everything must go - Foreign Investment* (2011), stimulus respond, Issue 13, pp 33-35
- Golf, C. (ed.) *Klasse Kamp 1974-2006* (2006) Dusseldorf: Richter Verlag
- Walsh, R. (ed), *Infallible, in search of the real George Elliot* (2005) Birmingham: Article Press
- Furlong, M., Gooding, M. (eds.), *Venice Agendas IV*, (2005), London: Wimbledon School of Art and others
- Foreign Investment, *Supermen, a silent play*, in: *Performance Research Magazine's 'On The Page'* (V9, No.2, 2004)
- Milioti , C. (ed.), *Yesvember* (2004), London: Chunky Arts
- Crossovers, Water, Culture, Community*, (2003), London
- Davie, T., Hastie, D. (eds.), *Locws International* , (2003), Swansea: Swansea Museum
- Henry, U., Peutz, T. , *The space between us*, (2003), Newcastle: Vane
- Milioti , C. (ed.), *Yesvember* (2004), London: Chunky Arts

Gonçaves, M. (ed.) *Rio Trajetorias* (2001), Rio de Janeiro: Telemar Museum
 Owen, P., Coventry, K. (eds.) *City Racing* (2002), London: Black Dog Press
 Rogers, M.(ed.) *The Projected Space*, (1995), Derby: RGAP
 Dunn, A. (ed.) *The Bellgrove Station Billboard Project*, (1991), Glasgow
EAST, (1991) Norwich: The Art Gallery
Labile Skulpturen, (1986), Marl: Kunstmuseum

CONFERENCE PAPERS

- 2019 The awe and the anvil - Translating the street as sights of living
 Heritage, Contemporary Art in Heritage settings, Newcastle University
- 2019 Sculpture as Fieldwork, HMI, Leeds
- 2011 Kaleidoscope, Post-graduate conference, University of Warwick
- 2011 Research in Art and Design at The Bauhaus University, Weimar
- 2010 Art in the city, Skype Seminar with Shanghai University organised by
 Philip Courtney (eSpacelab) at the Bluecoat Gallery with speakers
 Laura Peake (Liverpool Biennial), Paul Domela (Liverpool Biennial) and
 Wang da Wei (Metro Public Art, Shanghai) focussing on public art
 practices in both cities
- 2010 *The future of sculpture education* (April 2010), International Sculpture
 Conference, London
- 2007 *Not quite a tourist, the artist as travelling producer of souvenirs*, in:
 Things that move, International Tourism Conference, Leeds
 Metropolitan University
- 2002 *Transatlantic Flight*, in: Water and Community, Whitechapel Art Gallery
- 2003 *Sculpture and the environment*, in: Crossovers, Water, Culture,
 Community, 3rd World Water Forum, (2003), Toyota Municipal Art
 Museum
- 1997 *Questions on Painting*, Nottingham University
Do you know what you are doing? Wimbledon/Tate, London
Crossing Borders: Exchanging Stories, UCE, Birmingham
Diversity in Visual Art Practice, Bluecoat Gallery, Liverpool
- 1994 *Drawing in Art education*, Wimbledon/Tate, London
Art in the public domain, Tate/London
- 1993 *Private body/public state*, Strathclyde University, Glasgow
Public Art training day, Leeds City Art Gallery
- 1992 Art in the public context, Conference, Southampton University

RECENT RESEARCH FUNDING

- 2018/19 Arts Council England for *Translating the street*
- 2015/16 Arts Council England for Research and Development of *Translating the
 street*
- 2012/13 Arts Council England and MIRIAD
- 2010 MIRIAD, Manchester Metropolitan University
- 2008/09 University of Newcastle and MIRIAD
- 2007 Arts and Humanities Research Council, Research leave
- 2002 University of Newcastle Small Research Grant
- 2002/03 Arts and Humanities Research Council

MEMBERSHIP OF PROFESSIONAL BODIES

MRBS, Royal British Society of Sculptors
 Fellow, The Higher Education Academy

WORKS IN COLLECTIONS

- 2013 Private collectors, Berlin, Manchester, purchased *foreign investment
 Sky Shares*
- 2010 Henry Moore Foundation, Leeds, purchased drawings
- 2009 Private collection, London, purchased sculpture