

**HOLLY KEASEY**

**CURRICULUM VITAE FOR 2018**

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**/// ARTIST STATEMENT**

Holly's practice is focused around an enquiry into the potential roles for contemporary art practices within social-change. Working from a research-based approach to site-responsive practice, she works with a framework that makes use of water as a tool to criss-cross abstract theory and ecological concerns. This often involves mapping of historic, current and potential future ecological (as the personal, environmental and social) situations for a site. Previous outcomes have included such mediums as performance, writing, sculptural installation, sound and print-making. It is also common for Holly to produce these outcomes collaboratively, working with specialists or community groups who have a long-term connection to a given site.

Complex-systems thinking has become an core part to Holly's practice, developing a theory that identifies performative research as a generative process of knowledge production and having a potential for creating social shifts. Her current body of work makes use of practice-led research to apply this theory within urban planning, especially Water Sensitive Urban Design. Holly is currently conducting what she terms 'tactical performance' with Mossutställningar to produce a curatorial programme challenging the urban development at Norra Djurgårdsstaden, Stockholm and its intention as a global model of sustainable urban development. This follows on from research developed at the Santa Fe Art Institute on water rights and planning legislation.

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**/// EDUCATION**

Post-masters in **Critical Habitats** , Mejan Arc, Royal Institute of Art, Stockholm (2015-16)

*A year-long post-master course that forged emancipatory thought in architecture by exploring the conditions for socially and critically aware modes of living. By working through historical polemics in urbanism, the course illuminated current forms of collective agency and activism around critical habitats, and explored the possibilities they open for contemporary urban life. Self-directed research into the development of performative research as a critical public art practice in relation to the development of Slussen, Stockholm.*

First class BA(Hons) in **Art, Philosophy and Contemporary Practices** , Duncan of Jordanstone, School of Engineering, University of Dundee (2007-11)

*The only undergraduate course in the U.K. that combines Fine Art with Philosophy. Delivered by artists of international standing, the course embraced all areas of contemporary art practice, supporting the development of creative skills alongside conceptual and contextual understandings of visual culture. Advanced philosophical approaches towards contemporary issues within art, ethics, film, literature, technology and the sciences. Self-directed research into environmental philosophy, social change and the expansions of public art.*

UCCE SAS **Secondary School Teaching** , University of Teesside (2008-9)

*Part-time course designed to qualify graduates as secondary school teachers. It is fully recognised and accredited by the Teaching Council of England. Combines school placements with university lectures and tutorials, which develop student teachers' requisite professional knowledge, skills, understanding and competences. Students are introduced to best practice in teaching, learning and educational research with special emphasis on meeting the diverse needs of learners, on the curriculum and on current issues in education.*

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### **/// AWARDS**

Creative Scotland Grant for 'Water Rights' (2017)

Santa Fe Art Institute Artist Bursary Award (2016)

Dundee Visual Artist Award (2015)

Hospitalfields Arts Fieldworks Curator Bursary (2015)

Arts Council England and Chrysalis Arts Proposal Award Grant (2015)

Dundee Visual Artist Award (2014)

Royal Scottish Academy: New Contemporaries Award (2012)

Dundee Visual Artist Award (2011)

Art, Philosophy and Contemporary Practices Graduate Award (2011)

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### **/// RESIDENCIES**

Santa Fe Art Institute thematic water residency (2017)

DD Artist Residency at THiStudio in collaboration with Hospitalfield Arts (2016)

The Mull Residency, Creative Carbon Scotland and Comar Arts (2015)

Writer-In-Residency, Doggerland and a-n Company (2014)

An Talla Solais, Ullapool Visual Arts and D-AiR (2011)

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### **/// SELECT SOLO EXHIBITIONS**

**The World Remembers It Is Blue** , The Scottish Jute Museum, Dundee (2016)

*An exhibition of archival footage, printed textiles and text generated from research in Calcutta and Dundee. Focused on mapping the links between the movement of industrial textiles production, improvements in environmental policy and a lack of cross-sector policy making.*

**Assets and Attraction** , Roseangle Arts Cafe, Dundee (2015)

*Commissioned series of framed collages questioning the commodification of 'the view' and its impacts on land acquisition, urban development and rising sea levels.*

**Pink Sea Blooms** , Nomas Project, Dundee (2014)

*Commissioned three-part installation including text, print and textiles. Focused on criticality looking at the role of narrative in accepting climate change, Acts of God and responsibility .*

**Forecasting Station: Commitment and Choice** , Cupar Arts Festival (2013)

*Performative installation including screen-printing, community mapping, sculpture and archival footage. The installation focused on the contradictions of global capital corporations and their environmental policies, specifically Pepsico's 'Performance With Purpose' who owned the Cupar-based Quaker Oats Factory. Referencing marketing strategies and exploring the influence of a small performative action, the installation invited visitors to discuss the complexities of psychological, market and environmental flooding in relation to making choices and commitments.*

**Treatment and Care** , Performing Worlds Festival, Dundee (2012)

*Performative installation including film, text, archival documents, printed textiles, sculpture and performance. Located in the soon-to-be-demolished public pool this work invited visitors to have a Victorian Water Treatment conducted by Holly whilst discussing the use of concepts of treatment and care to create a gathering point between the influences of tourism on urban development, social segregation, personal understanding of treatment, the care of local water bodies and the impacts of the Council decision to demolish the public pool to make space for the V&A Museum on the waterfront.*

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**/// SELECT GROUP EXHIBITIONS**

**The Arbroath Template** , Hospitalfields Arts, Arbroath (2015)

*Invited by international artist Bob and Roberta Smith to produce a printed work that would contribute to a national campaign on the need for Art Education in schools. Additionally commissioned to produce a new sound-work on acts of touring and performance research as a educational framework.*

**The Storegga Slide** , Five Years Gallery, London (2014)

*Commissioned publication of four-essays on the potential futures for artist-led initiatives in the U.K., land reclamation and how to counter the absorption of grass-root activities into a main-stream culture.*

**Recreation and Rain** , May Meet In Mutual, Dundee (2013)

*Sculptural performance including screen print on textiles and co-design workshops. Focusing on the history of philanthropy, the worker classes and the development of city councils, this work aimed to discuss the public use of state managed green-spaces and the regulations that restrict the forms of recreation possible such as gardening and community food production. During the exhibition a rain garden was designed for the site and discussions held with the relevant parties to discuss the potential planting of this garden in the park - highlighting issues of regulation that made it impossible despite community support.*

**The Nor' Loch** , Royal Scottish Academy, Edinburgh (2012)

*A new commission by the Royal Scottish Academy that included found objects, performance and text. The work challenged the role of the RSA in producing a market-driven art scene, the ownership of artists as national entities and free-access for all to culture. This was done through exploring the history of the museum site as the Nor' Loch and the Scottish witch trials, the development of bottled water and the removal of free access public water fountains.*

**Mappi Mundi** , Dundee Live Festival, Dundee (2011)

*A commissioned work produced in collaboration with musician Jason Rees, poet Kevin MacCabe and REP choir Loads a Weemin' Singin'. Included soundwork, city-wide performance, sculpture and archival research. Inspired by the Aboriginal use of songlines to navigate the*

*landscape, a song was produced in Dundonian that vocally mapped how the Scourin' Burn, that now runs under the city of Dundee, influence the historic development of the textiles industry and therefore the Dundonian dialect that became a form of Scots that could be heard over heavy machinery.*

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### **/// PUBLIC ARTWORKS**

**Trout and Transition** , Lead-artist with Clyde River Foundation (2012-2015)

*A three-year public art commission working with the Clyde River Foundation on how to combine artistic and scientific forms of learning. The aim of the project was to provide the desperate primary school students of the Scottish Border Schools with a shared experience of learning that would aid their move from small Primary Schools to the large school of Biggar High. Included riverside workshops, production of artist books and the forming of an art and science trail along a tributary of the Clyde.*

**Iapetus** , Dundee Winter Night Light, Dundee City Council (2009)

*Commissioned sculptural light animation for the city centre for the initial discussion on the vote for Scottish Independence. Looking at the geological movements that formed the Iapetus Fault line between Scotland and England, an animation told the love-story of two landmasses pulled together from the centre of the Earth whilst visitors could walk through the projects allowing their own shadows to become part of the animation and a potential shifting future for these two countries.*

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**/// DESIGN COMMISSIONS** (collaborations with designer Jessie Giovane-Staniland)

**Loes & Eddy** , Finalist restaurant design competition for V&A Museum (2016)

*Invited collaboration with Bridgeview Station Restaurant to produce a design proposal for a new restaurant at the V&A, Dundee. The design*

*including menu design, interior food production and an education programme. Collaborations included the Mycelium Research Lab and Food Engineering Departments at Abertay University, the Soil Library with the James Hutton Institute and Dundee Ceramics Collective.*

Proposal for **Plot 9** of the Dundee Waterfront Redevelopment (2016)

*Invited to take part in a co-design workshop for the Dundee Waterfront Redevelopment, taking on Plot 9 as the water feature a design was produced that explored how to incorporate environmental pedagogies into urban design and re-establishing a physical relation with the river Tay. The proposal is currently under consideration for a different site at the Dundee Riverside Nature Reserve.*

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### **/// SELECTED EVENTS/PERFORMANCES**

**((ECHO))** , Dundee Contemporary Arts, Dundee (2015)

*Invited to make a new work in response to the work of Roman Sigmar. Included performance and print-work on the use of humour in destruction with a specific reference to bottled water advertisements.*

**Abundance And Pleasure** , Hospitalfields Arts, Arbroath (2013)

*A scripted walk to the Arbroath coast to collect seaweed and fertilise the potato plants. The walk narrated the history of train line in Arbroath and how it had divided the town from the sea and its source to seaweed as a natural fertiliser. Arbroath is now the largest UK port for chemical fertilisers. This work was commissioned in response to the new curatorial programme at Hospitalfield Arts that aimed to look at the role of the Arts in the coastal regions of Scotland.*

**The Watering Hole** , River Crossings, Peter Potter Gallery, Haddington (2012)

*A hosted table at the Haddington Farmers Market to discuss the issues of agricultural run-off into the river Tyne. It included looking at the sharing of knowledge between research institutes and farmers to aid them in learning*

*new methods for measuring the water table before applying fertilizers to crops.*

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### **/// SELECT CURATED EXHIBITIONS**

**Go To It** , work by K. McKeown for the H.M. Frigate Unicorn (2016)

*A series of works looking at the changes in roles for women during times of war and how these changes gave life to the womens' rights movements.*

**To Sail Beyond Sunset** works by Mehreen Mutaza, Sam Burford and Deimantas Narkevicius in partnership with Hospitalfield Arts and the Royal Over-Sea League.

*New commissions on concepts of science fiction, in particular, time travel and alternative worlds. This aimed to inspire imaginative and challenging narratives to unfold in the selected work*

**View** including works by Banner Repeater, Wunderbar, D.U.O., Henri Meadows, Dean Crawford, Magnus Popplewell, Nicolas Carrier and Emily Richardson (Oct 2014)

*Focus on the physical, social and economic infrastructure of a city as a large scale design process. The exhibition will include both installed and event-based artworks which, through their own processes, highlight a relation that can occur between design and contemporary art; functionality and aesthetics; question posing and problem solving.*

**Manifesto** including works by Adam Bridgland, Henri Meadows, Lada Wilson, Jacob Dwyer, Craig Barrowman, Mark Wallace, Beth Savage and a collaboration from Tara Chaloner and Claire Briegel (June 2014)

*An immersive range of performances, films, installations and music invites people to explore themes of globalisation, national identity and collaboration.*

**They Had Four Years** including works by the Brownlees, Jonny Lyons, Mary-Beth Quigley, Flo Gordon and Ailsa MacKenzie (May

2014)

*A group exhibition of the preceding years graduates from within Scotland. The works selected explore thematics of mythology, faith and brotherhood through a variety of medias including painting, film and sculpture.*

**Definite Motion** including works by Danilo Correale, Ellie Harrison, Toril Johannessen, A-1 53167, Anna Moreno, Fernando Sanchez and Kosta Tonev (April 2014)

*A group exhibition inspired by the MONIAC analogue computer used by Keynesian economists to model the British economy until the 1970's. The exhibition brings together practices from Scotland, mainland Europe and The Americas to model and resist forms of capitalist exchange.*

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### **/// SELECT WRITING/EDITING**

**EcoArtScotland** - six-part visual essay

*Digitally published texts exploring the role of language, violence and water rights in New Mexico.*

**Edits-Whilst-U-Wait** at Edinburgh Sculpture Workshop (2015)

*Invited editor with curatorial-partner James Lee, for a one-day free editing service for artists' writings provided by a changing panel of guest editors who are themselves artists and art writers.*

**Function, Aesthetics, Otherwise** , Generator Publication – Co-Editor (2014)

*Initiator and co-editor of Generator Publications with Sean Scott. Series of varying publications that looked at the role of printed matter for critical discussions on engaged art practices and social change.*

**Climate and Change: Towards Viable Futures for the Artist-led Doggerland** (2014)

*A four-part visual essay published digitally as commissioned research into*

*the Scottish artist-led scene and potential futures for grass-root activism.*

**Practice, Facilitation and Multi-Tasking** , The Naked,  
Netherlands (2014)

*Invited text on artist-led activities in Scotland. Focused on how the lack of art market in Scotland allows an economy of generosity between the cultural workers rather than competition.*

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**/// EMPLOYMENT/EXPERIENCE**

**Co-curator** at Mossutställningar (2017-present)

*Supporting Director Stella d'Ailly with the development of a new public arts programme, 'Artistic Undressings of the Royal Seaport'. This role to date include the drafting of a curatorial framework, commissioning of academic researchers, sourcing funding and short-listing artist commissions.*

**Chair and Director** at Generator Projects (Jan 2014 - Feb 2016)

*This role encompassed the re-structuring of the charitable organisation including the financial system, a change in charity status, increasing annual funding by over 100% and securing a renewed lease on the building. In addition to this it required the management of the organisation as a whole including gallery maintenance; exhibition/event curation, install and facilitation; drafting an annual budget and programme; marketing and P.R.; and input on the Dundee Cultural Strategy 2015 – 2020.*

**Vice-Chair** at Generator Projects (Nov 2013 – Jan 2014)

*This was a support and shadow role to the Chair Person of Generator Projects.*

**Gallery Assistant** at Dundee Contemporary Arts (March 2013 to Sept 2015)

*Required to research and draft public tours for each new exhibition whilst also providing support to any visitors on a daily basis. Additionally the role involves knowledge of appropriate art handling with particular reference to*

*the durational presentation of works within a gallery context.*

**Install Technician** at Dundee Contemporary Arts (June 2015 to present)

*Installation of works by artists over an time-restricted period and occasional produce aspects of the work under the guidance of the selected artist.*

**Workshop Facilitator** at Glasgow Clyde College (Feb 2014 to present); Youth Action Group, McManus Galleries as part of Generation, Scotland (July 2014); Trout and Transition Project, Biggar High School and thirteen feeder primary schools (Sept 2012 to Sept 2015); START Summer Schools, Amman, Jordon (2009)

*Facilitating the planning of contemporary art workshops that are suitable for ages ranging from five to twenty years with varying group sizes, abilities and required outcomes. It has also required budgeting, material sourcing and an ability to facilitate in a range of differing environments from a gallery to river edge or classroom to refugee camp.*

**Artist Assistant** for Joanna Lombard (August – Sept 2016), Hari MacMillan (June – August 2016), Kate Clayton (June – August 2014) Pernilla Spence (August 2013) and Ilana Halperin (2011 – 2012)

*These positions depend on the artists requirements. It often included assistance with the planning, design and production of new works; transcription of text based works for publications; packing of works for transit and the installation of work within a gallery setting.*

**Private School Tutor** for students aged 06 - 18 years (2011 to present)

*Supporting students in need of one-on-one assistance to complete their educational studies in English Literature, History, Modern Studies, Maths, Physics and Biology.*