

GRAHAM DOLPHIN

b. 1972, Stafford UK



Working directly onto ready-made objects, such as vinyl records, album sleeves, advertising posters, Graham Dolphin arduously scratches passages of minute, immaculate text into their surfaces. The text can be a transcription of lyrics by that particular recording artist, perhaps just a few songs or as much as their entire back catalogue or in a recent series of works, a recantation of verses of the primary text, the Old Testament.

Dolphin's practice involves meticulous manipulation of the ready-made, in particular mass produced and culturally loaded instruments. As Dolphin performs his intense acts of endurance, he defaces and destroys these objects as products, creating a new thing, with another set of fetishes and another set of rules. The scratched record is removed from circulation and broken, and simultaneously re-circulated and re-made.

The album covers are bent and bear the signs of familiar handling over years, and this suggests an intimacy with the artist; these are objects that have been owned, used, treasured. Dolphin's choice of record at first seems a list of his own personal collection, until you come across four identical pressings of say, *The Beatles, Help*, reminding the viewer that these ready-mades are commercial, mass-produced multiples.

Any history or narrative created by the specific choice of title is a false-hood and that the artist's obsessive addition to these objects is one step removed. The works speak about obsession and idolization but don't partake of it.

Dolphin's hermetic, punitive practice uses displays of endurance and skill throughout. Previous works such as *Every word in Vogue*, 2004 (a text drawing listing every printed word and sentence in one issue) and *1500 Images of Kate Moss in 60 Seconds*, 2001 (video installation) have utilized other devices such as magazines and catwalk runways that inspire similar obsession. *Every Cosmetic in Vogue*, 2005 (pictured above) is one of a series of drawing documenting each of a particular item in the magazine. His recent exhibition at BALTIC included two new video installations, a commissioned wall drawing listing 1000 song titles that are also questions and a sound piece sampling Hitchcock's *Vertigo*.

Solo Exhibitions

- 2008 SEVENTEEN, London (forthcoming)
- 2007 *Repeater*, BALTIC Centre for Contemporary Art, Gateshead
- 2006 *Thirty Three and a Third*, SEVENTEEN, London (Catalogue published)
- 2005 *BOUDICCA Animate Collected, Exploded and Condensed*, David Risley Gallery
- 2005 *Everything in Vogue*, Middlesbrough Institute of Modern Art (Catalogue published)
- 2002 *Everyword In Vogue*, Five Years, London

Group Exhibitions and Projects

- 2007 *When We Build, Lets Think That We Build Forever*, The Zabudowicz Collection, BALTIC, Gateshead
- 2007 *Plus*, Museum Weisbaden, Germany (Vordemberge-Gildewart Award)
- 2007 *Becks Fusions*, Video Pod, Trafalgar Square, London
- 2007 Berwick Film & Media Arts Festival,
- 2007 *Ultrasonic International II*, Mark Moore Gallery, Los Angeles
- 2007 *Salon 2007: New British Painting and Works on Paper*, London
- 2007 *The Opposite of Vertigo*, The Drawing Room, London
- 2007 *Case Study*, Plymouth Arts Centre, Plymouth

- 2006 *Excess*, Angel Row, Nottingham

2006 *Kaleidscope*, Whitechapel Art Gallery, London
 2006 *Boilermaker*, Stellan Holm Gallery, NY
 2006 *Loewe, Take Me With You*, Circulo de Bellas Artes, Madrid, touring to Mori Art Gallery, Tokyo
 2006 *Until It Makes Sense*, SEVENTEEN, London touring to Galerie Thaddaeus Ropac, Paris
 2006 *You Shall Know Our Velocity*, BALTIC Centre for Contemporary Art, Gateshead
 2006 *Case Study*, Beyond the Valley, London

 2005 *Seventeen Presents...*, SEVENTEEN, London
 2005 *ArtFutures*, Contemporary Art Society, Bloomberg SPACE, London
 2005 *They call us lonely when we're really just alone*, Vane, Newcastle upon Tyne
 2005 *The Space Between the Sole and the Heel*, Globe Hub, North Shields
 2005 *Interference*, The Great Unsigned, Waugh Thistleton Architecture, London

 2004 *Carlos*, winter 2004, pub. John Brown Citrus publishing, London
 2004 *Practice*, High Bridge, Newcastle upon Tyne
 2004 *Dream Ticket*, T-shirt commission, MIMA, Middlesbrough
 2004 *The Great Unsigned*, Zoo Art Fair, London Zoo, London
 2004 PILOT 01 International Art Forum, Limehouse Town Hall, London
 2004 Plasma screen programme, Arts Council England, North East offices, Newcastle
 2004 Quest magazin collaboration with Mandarin Duck, Qvest Magazin, No. 14, pub.
 2004 QSL, audio publication and temporary radio show, pub. MIMA, Middlesbrough
 2004 ArtExpo 2004 > Mexico, Observatorio Centro Experimental, Mexico

 2003 *Show Magazine*, collaboration with Celine, pub. John Brown Citrus publishing, London
 2003 *ArtReview*, collaboration with Mandarin Duck, ArtReview, September
 2003 *ReSound*, Stroud Valley Arts Space, Stroud
 2003 *Translator*, Vane, Newcastle upon Tyne

 2002 *Rapture: Art's Seduction By Fashion*, Barbican Gallery, London (cat. pub. Thames & Hudson)
 2002 *The Mind Is A Horse*, Bloomberg SPACE, London
 2002 *Grotesque Idyll*, Kinnijoe Space, Hamburg
 2002 *The Difference Between You and Us*, Five Years, London

 2001 *Drop Out*, Five Years, London
 2000 *Felt-tip*, Zwemmer Gallery, London
 2000 *Introduction Service*, Zwemmer Gallery, London
 1999 *Kill Yr Idols*, Laure Genillard Gallery, London
 1999 *Accelerator*, Southampton City Art Gallery, touring to Arnolfini, Bristol, and Oldham Art Gallery

Education

1991-94 BA Fine Art Painting, Bath College of Higher Education
 1990-91 Foundation in Art and Design, Chetwynd Centre, Stafford

Public Collections

BALTIC Centre for Contemporary Art, Gateshead (On permanent display)
 Middlesborough Institute of Modern Art (MIMA)
 Museum Weisbaden, Germany