

# Brian O'Doherty

**Born 1928**

Lives and works in New York City

## BIOGRAPHY

- 1928 Born Brian O'Doherty, Ballaghadereen, Co. Roscommon, Ireland.
- 1946-52 Studies medicine at University College Dublin, graduating M.B. B.Ch. B.A.O in 1952.
- 1949-57 Works as doctor in Dublin.  
Exhibits paintings at the Royal Hibernian Academy, the Oireachtas and the Irish Exhibition of Living Art, 1950-57, publishes art criticism in Irish Monthly, Dublin Magazine, Studies and Dublin Review, publishes poetry in University Review, Irish Writing and Poetry.  
Last portrait of Jack B. Yeats, 1957. Donated to the Yeats Museum, National Gallery of Ireland in 2000.  
Nuffield Fellowship to Experimental Psychology Laboratories, Cambridge University, 1957.  
Smith-Mundt Fellowship, School of Public Health, Harvard University, 1957.
- 1958-60 Graduates Master of Science (Public Health), Harvard in 1958.  
Succeeds Barbara Novak in pioneering television series at the Museum of Fine Arts, Boston, writing and hosting Invitation to Art on WGBH-TV. Interviews Edward Hopper, Marc Chagall, Walter Gropius and Josef Albers, among others.  
Marries Barbara Novak, 1960.
- 1961-64 Lowell Lectures, Museum of Fine Arts, Boston, 1961.  
Art critic, New York Times, 1961-64.  
Writes and hosts Dialogue on WNBC-TV (Emmy nomination).  
Mather Award for Criticism from College Art Association, 1964.  
Leaves New York Times. Begins to make art again.
- 1965 Meets Eva Hesse, Dan Graham, Sol LeWitt, Peter Hutchinson, Dorothea Rockburne, Mel Bochner, Robert Smithson, Ruth Vollmer and Lucy Lippard.  
Exhibits at group exhibition The Box Show, Byron Gallery, New York.
- 1966 First solo exhibition, Byron Gallery, New York.  
Swaps work with Duchamp.  
Begins Artist's Book series.
- 1967 Begins series of Labyrinths, Ogham works and Structural Plays.  
Publishes Object and Idea: An Art Critic's Journal, 1961-67, Sirnon & Schuster, New York.  
Teaches at University of California, Berkeley, with Mark Rothko, Ron Kitaj, Barbara Novak.

## Simone Subal Gallery

- 1968-70 Part-time Director of Visual Arts Program, National Endowment for the Arts (NEA), Washington D.C., 1969.  
Lecture, 'The Politics and Esthetics of Heart Transplants', New York Academy of Medicine, 1969, University College Dublin Medical Society, 1970.  
Adjunct Professor, Barnard College, Columbia University, New York, 1970-96.
- 1971 Curates and writes catalogue, The Irish Imagination, Rose Exhibition, The Hugh Lane Municipal Gallery of Modern Art, Dublin, 1971.  
Editor, Art in America, 1971-74.  
Art and architecture critic, Today, NBC, 1971-78.
- 1972 Irish Exhibition of Living Art, Dublin, changes name to Patrick Ireland.  
Editor, Museums in Crisis, George Braziller Inc., New York.
- 1973 First Rope Drawing, Phonic Grid, 112 Greene Street, New York.
- 1974-75 Publishes American Masters: The Voice and the Myth, Random House, 1974.  
Studies Borromini's architecture, Rome.  
Essays, Inside the White Cube: The Ideology of the Gallery Space, Artforum.  
Resigns from NEA Visual Arts Program. Appointed part-time Director, Media Arts Program: Film/Radio/Television, NEA.  
External examiner, sculpture, National College of Art & Design, Dublin (1976-1980).
- 1977 First Irish artist, with James Coleman, to be admitted to the Rosc exhibition, Dublin.
- 1978-79 Begins wall paintings, Todi, Italy.
- 1980 Created Red Room, Rope Drawing #56, Spencer Museum, University of Kansas, Lawrence for the memorial service for Jean-Paul Sartre.  
Franklin Murphy Lectures, Spencer Museum, University of Kansas, Lawrence, Kansas.  
Invited curator, Exhibition of Visual Art (EVA), Limerick, Ireland.
- 1981 Creates A Courtyard for Tatlin and Fred Astaire (also called Catenary, Rope Drawing #62) and performs Vowel Grid (1970), Fogg Art Museum, Cambridge, Massachusetts, subsequent performances prohibited.
- 1982-85 Hopper's Silence, Grand Prix, Montreal International Festival of Films on Art, 1982.  
External examiner, sculpture, National College of Art & Design, Dublin, 1983-89.
- 1986-90 Retrospective, Patrick Ireland: Drawings 1965-1985 (catalogue inc. essays by Lucy Lippard and Elizabeth Braun), Smithsonian National Museum of American Art, Washington D.C. and Clocktower Gallery, New York, 1986.
- 1991-94 Catalogue, Patrick Ireland, Rope Drawings 1980-90 (inc. essay by Kenneth Baker), Art Random, Japan, 1991.  
Retrospective, Patrick Ireland: Labyrinths, Language, Pyramids, and Related Acts, Elvehjem Museum of Art, Wisconsin, and Institute of Contemporary Art, P.S.1, New York, 1992.  
First novel, The Strange Case of Mademoiselle P, Chatto & Windus, London, 1992.  
Sagittarius Prize (British Society of Authors), 1993.  
Begins Easel Painting series, c.1992.  
External examiner, sculpture, National College of Art & Design, Dublin, Ireland, 1994-48.  
Retrospective, Patrick Ireland: Gestures Instead of an Autobiography, Butler Institute of American Art, Ohio, 1994.
- 1995-97 Board member, Irish Museum of Modern Art (IMMA), 1995-2000.  
Flann O'Brien at 11, Rue Larrey, Rope Drawing #104 and 'Language, Power, and Mapping', part of L'Imaginaire Irlandais exhibition, Galerie Nikki Diana Marquardt, Paris, 1996.  
Artist-in-residence, Sirius Art Centre, Cobh, Co. Cork. Installs One, Here, Now: The Ogham Cycle, 1996.

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- Retires as part-time Director, Media Arts Program, NEA, Washington D.C., 1996.  
Appointed University Professor of Fine Art and Media, Southampton College, Long Island University, 1996.
- 1998 Retrospective, Patrick Ireland: Language Performed/Matters of Identity, Orchard Gallery, Derry.  
Contributed 'Casa Dipinta', Towards a New Museum, Victoria Newhouse, Monacelli Press, New York.
- 1999 Second novel, The Deposition of Fr. McGreevy, Turtle Point Press, Books & Co, Helen Marx Books, New York.  
Expanded edition of Inside the White Cube: The Ideology of the Gallery Space, University of California Press.
- 2000-02 The Deposition of Fr. McGreevy, shortlisted, Booker Prize, London, 2000.  
Lectures, 'The Last Portrait of Marcel Duchamp', Iconoclasm Conference, Centre for Art and Media, Karlsruhe, Germany, and 'The Five Senses of the Bishop of Cloyne', Kunsthistorisches Institut der Universität Bann, 2002.
- 2003-04 Honorary Fellowship, Royal College of Physicians of Ireland, Dublin, 2003.  
Lecture, 'Studio and Cube', Tate Modern, London, 2003.  
Honorary Associate, National College of Art & Design, University College Dublin, 2004.
- 2006 Beyond the White Cube: A Retrospective of Brian O'Doherty/Patrick Ireland, Dublin City Gallery, The Hugh Lane.  
'Patrick Ireland Symposium', Irish Art Research (entre (TRIARC), University of Dublin, Trinity College and Dublin City Gallery, The Hugh Lane.
- 2007 Beyond the White Cube: A Retrospective of Brian O'Doherty/Patrick Ireland, Grey Art Gallery, New York.  
Symposium, 'The Art and Writing of Patrick Ireland/Brian O'Doherty', Institute for American Irish Studies, Pace University, New York.  
Studio and Cube: On the relationship between where art is made and where art is displayed, Forum Project and Columbia University, New York.
- 2008 The Burial of Patrick Ireland, Irish Museum of Modern Art, Dublin.  
French translation, Patricia Falguières, Inside the White Cube: The Ideology of the Gallery Space, JRP Ringier, Zurich.  
Lectures, Maison Rouge, Paris.
- 2009 Reviews film, Hunger, Artforum, vol. XLVII, no. 5.  
Portrait of Marcel Duchamp (1966-67) exhibited, Inventing Marcel Duchamp: The Dynamics of Portraiture, National Portrait Gallery, Smithsonian Institution, Washington D.C.  
'Boxes, Cubes, Installations, Whiteness and Money', catalogue essay, A Manual for a 21st Century Institution, Whitechapel Gallery, London.  
Lecture, 'The Five Senses of the Bishop of Cloyne (1967-68)', Yale University.  
Extracts from Inside the White Cube in exhibition catalogue, Voids: A retrospective of empty exhibitions, Centre Pompidou Paris & Kunsthalle, Bern.  
Limited edition of prints, Stoney Road Press, Dublin.
- 2013 Triple Canopy Benefit, Honoring Brian O'Doherty, New York

## Simone Subal Gallery

SOLO EXHIBITIONS (SELECTION)

- 1966 Byron Gallery, New York.  
 1970 Betty Parsons Gallery, New York.  
 1973 112 Greene Street, New York.  
 1974 Corcoran Gallery of Art, Washington D.C.  
 1975 David Hendriks Gallery, Dublin.  
 Los Angeles County Museum of Art.  
 1977 La Jolla Museum of Contemporary Art, California, Seattle Art Museum and  
 Contemporary Arts Center, Cincinnati.  
 1978 School of Visual Arts Museum, New York, and Contemporary Arts Center, Cincinnati.  
 Galerie December, Düsseldorf.  
 1979 Hansen-Fuller Gallery, San Francisco.  
 University Art Museum, Berkeley.  
 1980 Spencer Museum, University of Kansas, Lawrence.  
 Akron Art Institute, Akron.  
 1981 Fogg Art Museum, Harvard University, Cambridge, Massachusetts.  
 1982 Brooklyn Museum, New York.  
 Butler Institute of American Art, Youngtown.  
 1984 Charles Cowles Gallery, New York.  
 1985 Douglas Hyde Gallery, Trinity College, Dublin.  
 1986 National Museum of American Art, Washington D.C., and the Clocktower, New York.  
 Kent State University, Kent.  
 1989 Fuller Grass Gallery, San Francisco.  
 Octagon Gallery, Orpheus Gallery, Belfast.  
 1990 Galerie Hoffman, Friedberg.  
 1992 Elvehjem Museum of Art, University of Wisconsin.  
 1993 Institute of Contemporary Art, P.S.1, New York.  
 150 Greene Street, New York.  
 1994 Butler Institute of American Art, Youngtown.  
 1995 Crawford Municipal Art Gallery, Cork.  
 1996 Sirius Art Centre, Cobh, Cork.  
 1998 Orchard Gallery, Derry.  
 1999 Charles Cowles Gallery, New York.  
 Eaton Fine Arts, West Palm Beach .  
 2001 Avram Gallery, Southampton College, University of Long Island, New York.  
 2006 Dublin City Gallery, The Hugh Lane, Dublin.  
 2007 The Grey Art Gallery, New York.  
 2008 Irish Museum of Modern Art, Dublin.  
 2009 Limited edition I-Drawing Prints, Stoney Road Press, Dublin.  
 2012 From Electrocardiogram to Rope Drawing, Galerie Thomas Fischer, Berlin.  
 2012 Thomas Fischer Gallery, Berlin  
 2013 Art as an Argument, Kunstmuseum Bayreuth.  
 2014 Connecting the ... , Simone Subal Gallery/P! Gallery, New York

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GROUP EXHIBITIONS (SELECTION)

- 1964 100 Man Show, PVI Gallery, New York.
- 1965 The Box Show, Byron Gallery, New York.
- 1967 The Obsessive Image, Institute of Contemporary Art, London.  
Schemata 7, Finch College Museum, New York.
- 1968 Variations on Contemporary Sculpture, Museum of Art, University of Iowa, Iowa.
- 1971 Projected Art: Artists at Work, Finch College Museum, New York.
- 1972 Irish Exhibition of Living Art, Project Centre, Dublin.  
Gordon Lambert Collection, Hugh Lane Municipal Gallery of Modern Art, Dublin.  
Betty Parsons' Collection, Parrish Art Museum, Southampton, New York.
- 1973 Drawings U.S.A., Minnesota Museum of Art, Minnesota.  
American Drawings 1963-73, Whitney Museum of American Art, New York.
- 1974 Projects: Discussions/Words, Clocktower, New York.
- 1975 Constructed Drawings, Betty Parsons Gallery, New York.  
Language as Structure, Kensington Art Center, Toronto.  
Labyrinths, Wheaton College, P.C.A., Corcoran Gallery of Art, Philadelphia.  
Herbert and Dorothy Vogel Collection, Institute of Contemporary Art, Philadelphia,  
and Contemporary Arts Center, Cincinnati.
- 1976 Line, School of Visual Arts, New York and Philadelphia College of Art, Philadelphia.  
The Golden Door: Artist-Immigrants 1876-1976, Hirshhorn Museum, Washington D.C.  
Rooms, P.S.1, New York  
Modern Portraits: The Self and Others, Wildenstein Gallery, New York.
- 1977 Open to New Ideas, University of Georgia Museum, Athens, Georgia.  
Projects of the Seventies, Institute for Art and Urban Resources, P.S.1, New York.  
Documenta 6, Kassel.  
Rosc, Hugh Lane Municipal Gallery of Modern Art, Dublin.
- 1978 Numerals 1924-77, Leo Castelli Gallery, New York, Dartmouth College, New  
Hampshire, and Yale University Gallery, Connecticut.  
The Line, Parsons-Dreyfuss Gallery, New York.
- 1979 Grids, Pace Gallery, New York, Akron Art Institute, Akron, and Max Protetch  
Gallery, New York.
- 1980 The Pluralist Decade, American Pavilion, 39th Biennale, Venice.  
Drawings, Leo Castelli Gallery, New York.
- 1981 Wallworks, Cranbrook Academy of Art Museum, Michigan.
- 1982 American Constructivism, Neuberger Museum, Purchase College, New York.  
Constructivism in Process, temporary alternative space, Lodz.
- 1983 The Brooklyn Bridge, Brooklyn Museum of Art, New York.
- 1984 Poetry and the Visual Arts, University of Virginia, Charlottesville, Virginia.
- 1985 Concepts in Construction 1910-1980, Independent Curators Inc., New York.  
The Minimal Line, Bard College, Annandale-on-Hudson, New York.
- 1986 American Drawings, Minneapolis Museum of Art, Minnesota.
- 1987 Reconnecting: Recent Work by Jennifer Bartlett, Met Bochner, Nancy Graves,  
Patrick Ireland, Lucio Pozzi, Detroit Institute of Arts, Detroit.  
Aspects of Conceptualism, Avenue B Gallery, New York.
- 1989 Three Artists: Ireland, di Marinis, Pfaff, Fuller-Gross Gallery, San Francisco.

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- 1991 LeVa, Rockburne, Ireland, 150 Greene Street, New York.  
Snipers Nest: Art that has lived with Lucy Lippard, Bard College, New York.
- 1996 Language, Cartographie et Pouvoir (Language, Mapping and Power), L'Imaginaire  
Irlandais, Galerie Nikki Diana Marquardt, Paris.
- 1999 Primarily Structural, P.S.1, Contemporary Art Centre, Lang Island City.
- 2000 Shifting Ground: Selected Works of Irish Art 1950-2000, Irish Museum of Modern Art, Dublin.
- 2001 Fred Barzyk: The Search for a Personal Vision in Broadcast Television, video exhibition,  
Haggerty Museum of Art, Marquette University, Wisconsin.
- 2004 Joyce in Art: Visual Art Inspired by James Joyce, Royal Hibernian Academy, Dublin.  
In the Time of Shaking, Irish Artists for Amnesty International,  
Irish Museum of Modern Art, Dublin.
- 2005 The West as Metaphor, Royal Hibernian Academy, Dublin.  
Calder, Venet, Ireland, Oppenheim, Eaton Fine Arts, West Palm Beach.
- 2007 The Secret Theory of Drawing, Drawing Room Gallery, London and Edinburgh, and Model Arts  
and Niland Gallery, Sligo.  
Cartography: Map-Making as Artforms, Crawford Municipal Art Gallery, Cork.
- 2008 Centenary Hugh Lane Box Set of Prints, Dublin City Gallery, The Hugh Lane.
- 2009 Exhibits An Experiment with Chess (1969), in Form as Strategy, Buell Centre,  
Columbia University, New York.
- 2013 Concpetual Tendencies 1960s to Today II, Daimler Collection, Berlin.

PUBLIC COLLECTIONS (SELECTION)

Metropolitan Museum of Art, New York  
Museum of Modern Art, New York  
Centre George Pompidou, Paris  
Hirshhorn Museum and Sculpture Garden, Washington D.C.  
Irish Museum of Modern Art, Dublin  
Dublin City Gallery, The Hugh Lane, Dublin  
National Gallery of Ireland, Dublin  
National Museum of American Art, Washington D.C.  
National Gallery of Art, Washington D.C.  
Kalamazoo Art Institute, Kalamazoo  
Detroit Institute of Art, Detroit  
Seattle Art Museum, Seattle  
The Butler Institute of American Art, Youngstown  
The Butler Gallery, Kilkenny, Ireland  
Crawford Municipal Gallery of Art, Cork  
University of Dublin, Trinity College, Dublin  
University College Dublin, Dublin  
University College Cork, Cork  
University of Iowa Museum of Art, Iowa  
Spencer Museum of Art, Princeton