This catalogue accompanies the exhibition tele-journeys, organized by the MIT List Visual Arts Center, presented May 2–July 7, 2002.

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Essay: © Jens Hoffmann


Cover: Runa Islam, Tuin, 1998, 2 DVDs projections, 2 CDs, 16 mm film.
Courtesy of Jay Jopling/White Cube, London.
Photo courtesy of Jay Jopling (London).
CARLOS AMORALES
MARK BAIN
YAEI BARTANA
MICHAEL BLUM
SEBASTIAN DIAZ MORALES
NABILA IRSHAID
RUNA ISLAM
TOMOKO TAKE
FIONA TAN

Organized by Joan Jonas
Co-curator, Jane Farver

Introductions
by Joan Jonas and Jane Farver

Essay by Jens Hoffmann
journeys > by joan jonas

I first encountered most of the artists in tele-journeys while teaching at the Rijksakademie, an institution in Amsterdam where artists from all over the world convene, bringing with them their own cultural as well as personal and aesthetic references. In putting this show together, I did not begin with a particular agenda, but rather allowed the themes, which emerged from the artists I looked at, to start to define the direction of the exhibition. It interests me to find in the ideas of many young artists evidence of interpretations of different historical practices creating a fragmented vision of a contemporary reality. There is a sifting of ’60s and ’70s practices such as performance, conceptual art, and the multimedia approach, through deconstruction and the postmodern theorizing of the ’80s and ’90s, with added concerns such as popular culture, and ideas of the spectacle.

A notable aspect of the work of these artists is the more complex approach to sound and video as opposed to the single one-action gesture so familiar in art practices of the last decade. They layer elements of everyday rituals from popular culture with private histories, thus creating alternate personas, poetic documentary, and narratives that are affected by time and distance in moving from here to there. They make use of parallel disciplines, like anthropology and filmmaking, and specific historical works to transform our perceptions of familiar occurrences. Like the bricoleur, they transform and transmit information that would otherwise escape our attention, and use it to communicate different versions of the way the world looks and sounds.

As is, of course, the case when one artist is selecting the work of others, my own aesthetic concerns become apparent. I have always been interested in exploring and interacting with other cultures to develop my own performance rituals. At different times, I was inspired by the work of Artaud, Yeats, and Maya Deren, whose study of respectively, Eastern theatre, Mexican rituals, the Noh drama, and Haitian voodoo informed and enhanced the imagination of anyone who came in contact with their work. This process of borrowing and retelling is the way stories are finally made. What I find exciting about the present time is that distances have shrunk; and as it is often necessary for us to travel to work, these meetings, visits, and extended stays create a real dialogue of cultures. This show brings artists together who come from different places near and far. I wanted to present a group of works that draw from different sources—private and public—and that also utilize technology in particular ways, indicating a complexity of relationships. In doing so, other dialogues take place.

Finally, I would like to thank Jane Farver for inviting me to work with her on this exhibition. It was a thoroughly enjoyable collaboration.
Joan Jonas has chosen tele-journeys as the title for this exhibition; and the artists she has chosen to include in it, indeed, are voyagers. Educated in Europe; they now live part or most of their lives there. They were born, however, in Argentina (Sebastian Diaz Morales), Bangladesh (Runa Islam), Germany (Nabila Irshaid), Indonesia (Fiona Tan), Israel (Yael Bartana and Michael Blum), Japan (Tomoko Take), Mexico (Carlos Amorales), and the United States (Mark Bain).

Over-used adjectives like peripatetic or nomadic could be used to describe these young artists, who live in multiple places, and travel around the world to make and present their work, relying on telecommunications and new technologies to do so. Are their works merely emblematic of the homogenizing effect of globalization? Does the fact that they nearly all work with the same medium indicate they have smartly adopted “Western” forms and concepts in their work to gain acceptance? Or, are there other possibilities?

Japan, Argentina, Germany, and the United States, each possess a four decade-long history of important conceptual and performance art; these were strong artistic movements that erupted and existed simultaneously. In Mexico and Israel, a similar history dates back to at least the 1970s; and artists in South Asia, Southeast Asia, and the Middle East have been actively involved with conceptual and performance art for a decade or longer. In many instances, artists in these areas adopted such practices to respond more effectively to destabilized, and often traumatic, situations in their regions that were brought on by larger political, economic, and social conditions of the time.

Throughout these particular postwar art histories, certain individuals have emerged who have practiced their art in more than one country, or on more than one continent. Their work bridged several (art)worlds, and defied easy categorization. Often unrecognized except by the prescient few in the early years of their practice, over time, their legacies have been claimed by other artists and art historians and marketplaces worldwide. Working between cultures, they created new artistic languages—or at least coined new words and phrases—to articulate their artistic responses to the ever-present problem of reconciling the global with the local. The works of artists such as Alberto Greco, Yoko Ono, Tehching Hsieh, Nam June Paik, David Medalla, David Llamelas, Yayoi Kusama, Luis Camnitzer, Billy Apple, and many others of the 1960s and ‘70s have come to symbolize this particularly fertile, fluid point in the history of art. Other artists since have carried on this tradition, as do those in this exhibition.

Electronic media and other new technologies have provided simultaneous instant access to information and images since the 1960s. For multiple generations, ubiquitous television, film, and video images literally have shaped how we see the world. So, it is not surprising that so many young artists around the world have adopted media-based technologies, finding (like their predecessors from the 1960s and ‘70s) that video still offers possibilities for the presentation of narrative, process, and concepts (personal and political) that other mediums do not. Video also offers a level of control to the artist not afforded by other mediums; since, to quote John Ravenel, it “unfolds at the artist’s discretion.”

Each of the artists in tele-journeys has made some sort of artistic journey in an attempt to gain an
understanding of their place in a complex world. Through the making of their works, Tomoko Take (Dutch Wife, Dutch Life) and Fiona Tan (May You Live in Interesting Times) each discovered things they didn’t know about themselves and their families. Take found a father and sisters she was unaware of, and gained an understanding of her personal life choices. Tan traveled back through her family’s complicated history to a Chinese village, to find that her identity must remain fluid, not fixed. Rain, Tan’s second piece in tele-journeys, is a beautiful image about Asia and the passing of time, that seems to indicate her acceptance of that notion and willingness to observe and appreciate the beauty of that continent.

Other artists are working with journeys of the mind. Nabila Irshaid’s work, Travel Agency, demonstrates that she can never be more than a tourist in her Palestinian father’s psychic landscape—a landscape that has ceased to exist except in his memory and imagination.

Runa Islam traveled back to 1973 to reconstruct and deconstruct a 360° scene from Fassbinder’s film, Martha. Islam’s Tuin (or Garden) gives a nod to India’s Bollywood film industry and the countless movies that have been made there using the same technique, and also examines the power structures at work in the original film.

Michael Blum’s real and psychic journeys take him to a resort that epitomizes consumer luxury. There, he tries to take in the nature of global capitalism by reading Karl Marx’s Das Kapital nearly one and a half centuries after it was first published. Another look at global capitalism is Sebastian Diaz Morales’ 15,000,000 Parachutes, made in Jakarta, Indonesia, with the cooperation of Ruang Rupa, an artists’ organization formed and run by a number of Jakarta-based artists. Filtering spectacular travelogue imagery through a surrealist sensibility, the films pays homage to the city’s approximately 4 million unemployed who continue to flow into the city from rural areas, hoping for jobs, even as Nike, Reebok, Adidas, and other footwear companies move their factories to China and Vietnam.

An ever-present problem for artists (particularly those engaged in performance work, and who use their bodies in their art) is to find a way to articulate issues pertinent to the self without making the self literally the subject of the work. Carlos Amorales began Amorales vs. Amorales (a five-year-long series of works based on luche libre, the wildly popular world of Mexican wrestling) because he was “looking for an intermediary form that would allow me to involve my private life in my work, but at the same time avoid showing my personal life in public.... So I reinvented myself as the image of masked wrestler.” Impresario-like, Amorales also has facilitated the travel of Mexican wrestlers, artists, and intellectuals to Europe to participate in wrestling matches, conversations, and conferences; and that of European and U.S. artists and intellectuals to participate in events in Mexico. Documented in the videos in tele-journeys—the most comprehensive showing of these works to date—these events explore not just the social conventions of the popular wrestling world, but the art and business worlds as well.

Yael Bartana’s two works in this exhibition Profile and Trembling Time are eloquent glimpses into contemporary life in her Israeli homeland that demonstrate the pervasive state of combat readiness exacted by the state of its citizens, and question what she calls “the power of ceremony on society and the individual.”

MIT alumnus Mark Bain has traveled back Cambridge to create the contribution to tele-journeys. Bain’s Sniffer, which intercepts wireless data transmissions occurring inside the Wiesner Building that houses the MIT Media Lab as well as the List Visual Arts Center, is a “sonification”: an actual registering of the usually inaudible electronic “noise” emanating from this extremely “wired” edifice. Sniffer is an apt metaphor for this exhibition. The artists in tele-journeys must also sift through torrential rivers of data (current
events, personal, political, and artistic histories, popular culture, and many other influences) to find their own voices.

We at the List Visual Arts Center are grateful for this opportunity to accompany these young artists on their various sojourns. We also particularly wish to express our deep gratitude to artist Joan Jonas, guest curator for tele-journeys. Ms. Jonas unfailingly exhibited that all-too-rare combination of intelligence, generosity, and curiosity; working with her has been an unmitigated pleasure. We also express our sincere thanks to the artists for sharing their work and their time to be with us for this exhibition. We thank both essayist Jens Hoffman and designer Linda Florio for their contributions to this catalogue.

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1 Merriam-Webster Unabridged English Dictionary on-line.

2 All but one studied at the Rijksakademie van Beeldende Kunsten, an important artists’ residency/postgraduate program in Amsterdam, The Netherlands, where Joan Jonas teaches in addition to being a professor in the Visual Arts Program at MIT.


6 From a statement by the artist, 2002.
As much as post-colonial thought has been a part of postmodern thinking, so have diverse interdisciplinary concepts. Looking at the field of the visual arts in the 1990s and significant exhibitions from that decade, the two topics that were discussed most extensively were postcolonial theory and ideas around various notions of interdisciplinarity. Where do they encounter each other, and where do they cross? They seem so far apart in the first moment, yet almost like brother and sister when looked at a second time. At the end of Gilles Deleuze's and Félix Guattari's book, What is Philosophy, the two authors discuss politics in ways other than in terms of ideology and identity. They speak about micro-politics and nomadic movements, and look into numerous disciplines to create what they call [philosophical] concepts: “philosophy needs a non-philosophy that comprehends it, just as art needs non-art and science needs non-science.” They open a door for a nomadic, (de)territorialized understanding of art by rejecting borders of disciplines and discourses, not cultures and geographies alone, similar to Picabia’s famous demand: “One must be a nomad, pass through ideas as one passes through countries and cities.”

The exhibition tele-journeys, organized by renowned U.S. visual artist Joan Jonas and List Visual Art Center Director Jane Farver, brings together various issues related to the crossing of cultures, discourses, and different artistic fields by presenting the work of nine artists who are part of an interdisciplinary and globalized generation. Coming from places as disparate as Israel, Mexico, the USA, Germany, Bangladesh, Argentina, and Japan, a number of the artists have deliberately chosen to be dislocated from their own distinct cultural background in order to enter yet another clearly-shaped cultural context; others have grown up in-between cultures. They have settled into the cultural hybridity of Europe, but carried along the knowledge, experience, and traditions of their homes. In addition, they travel around the globe in a seemingly everyday manner, and are precisely those nomadic protagonists of an existence that produces—and in fact is—something that has frequently been referred to as the “Third Space.” This is a cultural condition in which people are not unequally joined together anymore, but a situation of hybridity and transnational spheres taking place between the private and the public, between identity and politics.

tele-journeys includes a series of video installations and film or video works that are either projected onto screens or shown on TV monitors. The use of video and film has been characteristic of most of our recent experience with the unstable side of globalization; and it is, maybe as a consequence of that, also the means through which we will encounter most artists' concepts in this exhibition.

Originally from Mexico City, the artist Carlos Amorales has lived in Amsterdam since 1996, having remained there after finishing school in 1998. During the last five years, he has developed a series of works that deal with a particular phenomenon of Mexican culture, wrestling. Like wrestling from the United States that has gained popularity even in Europe, Asia, and Africa, Mexican wrestling is an essential part of popular culture in the region. Its history and traditions, however, are quite different. Instead of being purely a commercial undertaking of global proportions, Mexican wrestling is a phenomenon that is closely linked to issues within small communities throughout the country (at the same time as it is a marketable spectacle). The wrestlers defend the ethics and moral codes of a seemingly long-lost time. Subjects of identification for many young kids in
Mexico, they appear on TV to fight for the rights of the discriminated-against and the poor, attacking drug dealers, pimps, and other criminals, as well as dubious real-estate companies and even the local government. Amorales has made a variety of works on this topic. He has staged several real-life fights in museums and other art institutions, as well as in wrestling arenas in Mexico; studied the making of the wrestlers' costumes; conducted interviews with wrestlers of all ages; and worked with the very specific graphics on posters and leaflets that announce the wrestling matches. He has interviewed the mask-maker Ray Rosas and even invented a character called Amorales who appears regularly in his works. This character is at the center of video works and graphics that constitute his installation for tele-journeys which will include among other works, Amorales Interim (1997), In Conversation with Ray Rosas (1997), and the four-channel video installation, Amorales vs. Amorales (1999).

Unlike the other artists in the exhibition, U.S. artist Mark Bain does not work with screens or projected images. He insists on the audio-image instead of following the contentions between “screen” and “image,” to use Paul Virilio’s terms. For the exhibition at LVAC, Bain has conceived a device called Sniffer (2002) that intercepts wireless data transmissions at MIT’s Media Lab near the gallery space. The signals it receives are converted into an audio output, creating a flow of noise similar to what we already experience in our highly technological contemporary life, but usually only on a subconscious level. Bain records the noise that is behind, or more precisely, within, many of the tools and gadgets used to make our planet an apparently smaller and smaller place. Radio, TV, cell phones, and countless other wireless data-sending devices all relate in one way or the other to the situation we are experiencing as globalization. Invisible, they are in fact the foundations of much of the communication and interaction on our planet.

Runa Islam has lived in England since her early childhood, and is part of the large Bangladeshi community in London. She uses various media including photography and video; and she is working within a tradition begun by a generation of contemporary European artists that emerged in the early 1990s who were appropriating issues of cinema and incorporating extracts of, and references to, classic films into their work. Islam’s films are short and subtle, so short and subtle that one gets the impression of witnessing only a little moment, a small scene, a form of animated in-between of a scenario that never discloses itself entirely to the viewer. Remembering the movies of Jean-Luc Godard or Michelangelo Antonioni, we understand that there is hardly anything else than the in-between. Islam captures the aesthetics, subtlety, and active inactivity of her favorite directors, making us aware that film is nothing more than the idea of still images moving in front of our eyes. Tuin (1998), the film shown in this exhibition, is based on a particular scene in German filmmaker Rainer Werner Fassbinder’s 1973 film, Martha, and the director’s lifelong obsession with disclosing the tragedy behind seemingly everyday human relationships. As Islam states, the particular scene she recreated is an archetypal feature of Hollywood; and it could be the pure cliché of what a Western audience would expect from a Hollywood film as well: a 360° camera shot of a couple who meet briefly and take leave of each other. Islam dismantles this classic form of shooting an encounter of tangled characters seemingly spinning around each other by shooting the camera crew in the background as well. She states, “The 360° track becomes a very important motif... I think the moment in the film when the man eclipses the woman is very important, not necessarily for feminist reasons, but for any person whose identity has been overshadowed by another’s.”

While most works shown in tele-journeys are in different ways related to the artists’ personal histories and backgrounds, or at least incorporate references to them, Tomoko Take’s series of documentary videos Dutch Wife/Dutch Life (1998) is simply about her own family history. Take is on the search for her father, who left her and her mother to live with another
woman. During the first part of the film, we see Take's mother telling stories about her life and her various jobs, and how she got pregnant by one of her clients while working in an amusement bar. Take investigates this story, and actually manages to find her anonymous father. She convinces her mother to meet him, and it is surprising how well everyone seems to get on with each other once they are together again. The second part of the film shows Take's newly established relationship with her father and his views on the relationship that he had with her mother. The title of the film is a reference to a rather peculiar connection between Japan and Holland: “Dutch wife” is the Japanese expression for sex-doll or prostitute. The origin of this term goes back to colonial times in Indonesia where the British, making fun of the Dutch, named a particular pillow the Dutch would carry around to sleep on, a pillow that would let them sleep cool in the humid climate of South-East Asia, “Dutch wife.” Take also has made sex-dolls modeled after her own body with faces and costumes similar to hers that she has used in her installations and performances. The work tells a very personal story, something many people would probably not talk about in public even though we all know about the presumably dark sides that are a part of every family’s history.

Travel Agency (2001) is a short film made by Nabila Irshaid, an artist of Palestinian and German descent currently living in Austria. The work, based on several short super-8 films shot by her father in the 1970s while on a journey through the Middle East, is an autobiographical attempt to understand and correct today's public image of her cultural heritage and origins, as well as the contemporary situation of the Palestinians. The artist stated that one of her aims was to show how diverse Palestinian culture actually is in contrast to the mostly negative image most people have. We see different scenes in the film: everyday situations in Jerusalem and Bethlehem and various shots of deserts and rivers. The film has been left in its original condition, and some faded scenes are barely identifiable. The artist's accompanying comments describe the scenes as if the Middle East were a quiet and peaceful area of the world; and the images suggest the same. Irshaid attempts to understand her father’s nostalgia for his homeland in view of the current violent political situation, and asks if the degraded image of the film corresponds in any way to the possibly unrecoverable condition of former life in the Middle East.

Similarly, Yael Bartana’s works aim to expose everyday situations behind the clichéd images of the current state in the Middle East. When I saw her video Trembling Time (2001) for the first time, I did not know I had witnessed a common scene that takes place on Soldiers’ Memorial Day in Tel Aviv. At first, it looked like part of a science-fiction movie, the moment people discover a large UFO in the sky, and all stare in one direction. Filmed from an overpass onto a busy highway, Trembling Time shows the steady flow of cars on the road coming to a full stop, and people silently getting out of their cars to remember those who have been killed. The film is alienating, especially when one does not know exactly what one is watching. The artist overlaid the images with a sound similar to tanks or train brakes, and once the moment of grieving is over, all cars start to move again just like before. The artist questions a moment of collectivity as imposed by the state, a collectivity that is in fact so important for the country and the culture from which she comes. The second film Bartana presents, Profile (2000), mirrors a more familiar image we have of the Middle East. We see a group of young, female Israeli soldiers training to shoot machine guns. They load their weapons and fire at targets in the shape of enemy soldiers until they run out of ammunition. As in the artist’s other film, her effective but distressing use of slow motion allows us to see the situation more precisely, and to recognize these young women's obvious fear.

Wandering Marxwards, Michael Blum's 1999 film, contrasts Karl Marx’s well-known exploration of early capitalist systems, Das Kapital, with today's hyper-capitalistic globalized economy. Blum placed himself, 132 years after Das Kapital was originally published, in the
bizarre scenery of a Rocky Mountain holiday resort. In the film, we see Blum exploring the vacation spot to which he has transplanted himself, taking part in different forms of companionless leisure activities: shopping, working out at the gym, relaxing in the Jacuzzi, having breakfast, or simply lying in the sun. What appears to be at first glance a family video documenting Blum’s holiday in a ski resort, turns out to be a quest for questions with no answers. The resort is deserted and almost completely abandoned, which comes as no surprise as Blum has shot this short film during the summer. The desolate, faceless scenery of the city contrasts with Marx’s arguments and Blum’s elaborations on them, creating a scenario that, even though occasionally amusing, discloses the pure horror of alienation in Western societies. It is a political work incorporating a bit of tongue-in-cheek humor. At the end of the film, Blum is asked by a female voice not to forget Leon Trotsky’s writings and theories; and Blum moves on with his search, leaving Das Kapital behind next to the bubbling whirlpool.

May You Live In Interesting Times (1997), one of Fiona Tan’s two contributions to this exhibition, seems like a distillation of the many issues examined in the various works of art shown in tele-journeys—the pursuit of identity. In the beginning of the documentary, which is mainly based on interviews with family members spread around the world and historic film footage, Tan asks two essential questions: “Who am I?” and “Where do I come from?” The film is an attempt to find answers to these questions. Tan, as the daughter of a Chinese father from Indonesia and an Australian mother of Scottish origin, has spent the last 15 years of her life in Europe while her parents and siblings live in Australia where Tan was born. The question that comes up, inevitably, is the problem of defining what identity actually is. What makes Tan’s film unique is the conclusion that nationality and culture are not absolute criteria that determine one’s identity, but rather an unstable assemblage of influences that remain in flux. The work creates a very personal bond between artist and audience that is of such intimacy that her film, in all its instability, comes across almost as a form of universal truth of our global identity.

The startling economic collapse of Argentina at the end of 2001 is something that Sebastian Diaz Morales might not have experienced first-hand, as he has lived in Amsterdam in recent years. His short-film, 15,000,000 Parachutes (2001), however, tells of an economic crisis from the other side of the earth in Indonesia. The title refers to the number of people living in Indonesia’s capital Jakarta, which until the late 1990s was considered one of the most stable and economically fastest-growing cities in the emerging markets of Southeast Asia. Today, Indonesia is still among the rather stable economies of the region, but the boom and the prosperity of the 1990s have vanished. It is hard to actually place Diaz Morales’ film geographically, as the city appears to be a blur of highways, monuments, and skyscrapers in a polluted metropolis. But there is also much beauty in the film, a beauty that comes to the viewer in the poetic images selected by the artist and through his use of the metaphor of the parachute as an object for survival.

After viewing this selection of works from this younger generation, it could appear that the concepts of multiculturalism of the 1980s and the postcolonial theories of the 1990s do not seem to matter that much anymore. Rather, they could be seen as a part of what American art historian Thomas McEvilly, recently called the “second generation of multiculturalism.”5 Indeed, there is a difference when looking at some of the significant exhibitions of the past that related to ideas of transculturality and multiculturalism.6 This situation seems to have changed when many artists in today’s exhibitions tackling these subjects are displaced from their original cultural backgrounds and fused with Western positions, as this exhibition also shows. But tele-journeys, and most of the works in the show, are not exercises in multiculturalism; they are, rather, very personal takes on today globalized society.
1 Translated from Radovan Ivsic, Quand il n'y a pas de vent, les araignées (Paris: Contre-Moule, 1986).


4 See Runa Islam and David Bussel in Video as a Female Terrain, ed. Stella Rollig (New York: Springer-Verlag Wien, 2000).


6 The one exhibition that supposedly started it, Magiciens de la Terre (1989), for example, involved art of more than one hundred Western and non-Western artists. However most of the artists from non-Western places (such as Zairian artist Cheri Samba) were still living in their home countries.
“An intermediary form that allows involving one's private life in the artwork, at the same time to avoid showing one's personal life in public.”

Solitario (Solitary), 1998
VHS videotape on monitor
Collection Walker Art Center, Minneapolis
T.B. Walker Acquisition Fund, 1999
"The signal it collects is downconverted as a direct audio output of the exact sound of data, not a synthetic representation, but as a registration of the flow of noise that surrounds us constantly. It is a signal diviner, a transducer of 0s and 1s and speed."

From a statement by the artist, 2002.
The Pill, 2002
Steel, mechanized oscillators, 150cm x 20cm
Schieren Kunsthalle, Frankfurt, Germany
“Trembling Time transforms the event into an object, and questions the power of ceremony on society and the individual.”

From a statement by the artist, 2002.
"Filming Capital was too much for me, or I was too little for filming Capital"

From a statement by the artist, 2002.
“First is an act, an extraordinary or unusual situation, or even a movie that makes the author, that makes a character, and the viewer, to be able to perceive what surrounds him or her in a different way. After that, thought of discovering the illusion takes part. Illusion of getting somewhere, of doing, of finding more. Is the illusion then, the second motor of things?”

From a statement by the artist, 2002.
while he knows he is getting tired of this trying at the city without fortune.
“I took super-8 shots that my father had taken in the ’70s when we visited our family who were spread out in Palestine/Israel. Scanning them gave me the deep impression of looking at a more-than-lost world, as it already was lost in the ’70s. My father almost seemed to be branding images on the film in a lovely, conserving way. I think he tried to look for a modern kind of transferring of tradition... I tried to understand him while I was digging out the old reels.”

From a statement by the artist, 2001.
“The 360° track becomes a very important motif…. I think the moment in the film when the man eclipses the woman is very important, not necessarily for feminist reasons, but for any person whose identity has been overshadowed by another’s.”

See Runa Islam and David Bussel in hers> Video as a Female Terrain, ed. Stella Rollig (New York: Springer-Verlag Wien, 2000).
“I realize that if you talk about something the memory vanishes. That’s why I am only talking about the things around it.”

From a statement by the artist, 2002.
He didn't marry me because I was working for a cabaret.

It's better not to tell mother, isn't it?

I just hoped that she would be a girl whom I would like to keep.

We are both his daughters.
"It started off as a search, now it feels as if I'm constantly in search of my search."

You are not Chinese, because you have a big nose.
CARLOS AMORALES

Born in Mexico D.F. (Mexico City), Mexico, in 1970.
Lives and works in Amsterdam, The Netherlands, and Mexico City, Mexico

EDUCATION/RESIDENCIES

2001 Ateliers des Artistes de la Ville de Marseille, France
Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1992 Gerrit Rietveld Academie, Amsterdam, The Netherlands

2001 CABARET AMORALES, Migros Museum für Gegenwartskunst, Zurich, Switzerland
Cuerpo sin alma, fotografia y video, Galería Nina Menocal, Mexico City, Mexico

2000 Funny 13, Galerie Micheline Szwajcer, Antwerp, Belgium
Los Mutantes/2 (collaboration with Michael Blum), Mexico City streets and El Caracol, Mexico City, Mexico
A World All Too Familiar, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, USA

1999 As Amorales, Galerie Fons Welters, Amsterdam, The Netherlands
Infraslim, Mayday Productions, New York, NY, USA
Los Mutantes/1 (collaboration with Joan Jonas), Mexico City streets and El Caracol, Mexico City, Mexico

1998 Amorales Interim, Westergas Fabriek, Amsterdam, The Netherlands (performance)
Galerie Micheline Szwajcer, Antwerp, Belgium

1997 Amorales Interim, Westergas Fabriek, Amsterdam, The Netherlands (performance)
Amorales Table Dance, W139, Amsterdam, The Netherlands (performance)
Amorales in Conversation with...Superbarrio, DeBallei, W139, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1996 Anonymous Group Party (Zero), Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands (performance)
The Transparent Hide, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands (performance)

GROUP EXHIBITIONS

2002 Living Like a Lover with a Radar Phone, Project, Dublin, Ireland
tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA

2001 House of Games, Huis a/d Werf, Utrecht, The Netherlands
Let’s Entertain, Walker Art Center, Minneapolis, MN, USA; Portland Art Museum, Portland, OR, USA; Centre Georges Pompidou, Paris, France; Miami Art Museum, Miami, FL, USA

SOLO EXHIBITIONS, SCREENINGS, PROJECTS

2002 Fighting Evil (with style), University of South Florida

1999 As Artist in Residence, Foundation Artimo, Amsterdam, The Netherlands (online project)


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1999 —http://www.lostart.nl/amorales

1999 InSITE. San Diego, CA, USA and Tijuana, Mexico: InSITE, 2000.


1999 Not Strictly Private. Shed im Eisenwerk, Frauenfeld, Switzerland

1997 Amorales Interim. PARK 4AD TV, Amsterdam, The Netherlands (performance)


1997 —http://www.lostart.nl/amorales

GROUP EXHIBITIONS

2002 House of Games, Huis a/d Werf, Utrecht, The Netherlands
Let’s Entertain, Walker Art Center, Minneapolis, MN, USA; Portland Art Museum, Portland, OR, USA; Centre Georges Pompidou, Paris, France; Miami Art Museum, Miami, FL, USA

2001 Infraslim, Mayday Productions, New York, NY, USA

2000 Cuerpo sin alma, fotografia y video, Galería Nina Menocal, Mexico City, Mexico

1999 Los Mutantes/2 (collaboration with Michael Blum), Mexico City streets and El Caracol, Mexico City, Mexico

1998 Amorales in Conversation with...Superbarrio, DeBallei, W139, Amsterdam, The Netherlands

1997 SUPERBARRIO. Miami Art Museum, Miami, FL, USA; Portland Art Museum, Portland, OR, USA;

1996 Anonymous Group Party (Zero), Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands (performance)

1995 —http://www.lostart.nl/amorales

1994 The Transparent Hide, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands (performance)

1994 —http://www.lostart.nl/amorales

1994 Amorales Interim. PARK 4AD TV, Amsterdam, The Netherlands (performance)

1993 —http://www.lostart.nl/amorales

1993 —http://www.lostart.nl/amorales


1991 —http://www.lostart.nl/amorales

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1973 —http://www.lostart.nl/amorales

1972 —http://www.lostart.nl/amorales

1971 —http://www.lostart.nl/amorales

1970 —http://www.lostart.nl/amorales

ONLINE PROJECTS

1999 http://www.lostart.nl/amorales
MARK BAIN

Born in Seattle, WA, USA, in 1966
Lives and Works in Amsterdam, The Netherlands

EDUCATION/RESIDENCIES
2001 de Fabriek, Eindhoven, The Netherlands
1999 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
1999 Massachusetts Institute of Technology, Cambridge, MA, USA
1998 Skowhegan School for Painting and Sculpture, Skowhegan, ME, USA
1990 School of the Art Institute of Chicago, Chicago, IL, USA
1986 Cornish College of Art, Seattle, WA, USA

SOLO EXHIBITIONS, SCREENINGS, PROJECTS
2001 Feeler, Cologne, Germany
Galerie Romain Larivière, Paris, France
Resonating the Northern Avenue Bridge, Boston Harbor, Boston, MA, USA
Stark Act of Removal, Rooseum, Malmö, Sweden

GROUP EXHIBITIONS, SCREENINGS, PROJECTS
2002 tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA
2001 Angel Machine, Blue Moon Project-Mobile, Groningen, The Netherlands
Chair Show, Udine, Italy
Crossflow, Noord Zee Canal/Wijkertunnel, Velsen, The Netherlands
Disco for Nyone, Smart Project Space, Amsterdam, The Netherlands
Geo-Site: Portable Earthquake, Fundament Foundation, Tilburg, The Netherlands
In the Meantime, De Appel Foundation, Amsterdam, The Netherlands
Vibronic Listening Station, Liste 01, Galerie Romain Larivière, Basel, Switzerland

2000 Beacon, NSA gallery, Durban, South Africa
EXPO 2000, Global House Pavilion, Hanover, Germany
Hedah Film Festival, Maastricht, The Netherlands
Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
Rail Bridge, Fuori Uso 2000, Pescara, Italy
Sense City for Viper, Kunsthalle Basel, Basel, Switzerland
Wave Front, Fort Lux, Fort ljymuiden, The Netherlands
Three Industrial Landscape Recordings, video/vibration installation Venice, Kunstvlaai 4/Impakt Festival, Amsterdam, The Netherlands

1999 Field Recording, Tree Recording, Replicant, Office Projectile, The chair that leads outside my studio window, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
In Stabilities, in Video Production Network, Osnabrück, Germany; Lisbon Video Festival, Lisbon, Portugal
In Stabilities, The Recording Messenger, Berlin Transmediale, Berlin, Germany
Soundtrack, Laboratorium, Antwerp, Belgium
The Transient Vehicle, Impakt, Utrecht, The Netherlands
X-SITE, in Anarchitecture, De Appel Foundation, Amsterdam, The Netherlands

1998 In Stabilities in Mu Film and Video Festival, Helsinki, Finland; The International Festival of New Film and Video, Split, Croatia; 16th World Wide Video Festival, Baby, Amsterdam, The Netherlands
The Live Room: Transducing Resonant Architecture in Dutch Electronic Arts Festival (DEAF), V2, Rotterdam, The Netherlands
The Live Room, Laboratory N51-117, Massachusetts Institute of Technology, Cambridge, MA, USA
Projectiles—Wall Star, Building N51, Massachusetts Institute of Technology, Cambridge, MA, USA
The Recording Messenger, Villegend Mannen, Goes, The Netherlands; Cut Copy Paradiso, Amsterdam, The Netherlands; 7th New York Video Festival, Lincoln Center, New York, NY, USA; 5th Mostra di Video Independent & Fenomens Interactius, Center de Cultura Contemporania de Barcelona, Barcelona, Spain; Impakt, Utrecht, The Netherlands
Rotodynamics in 3D, Filmform, Stockholm, Sweden
The Vault, Bank of Skowhegan, Skowhegan, ME, USA
The Vibronic Hut, The Vibronic Bridge, Skowhegan School of Painting and Sculpture, Skowhegan, ME, USA
The Accelerator Project, in Eventworks Festival, Massachusetts College of Art, Boston, MA, USA
Electrophase, in re Manifestation International Video et Art Electronique, Montréal, Québec, Canada; 4th Mostra di Video Independent & Fenomens Interactius, Center de Cultura Contemporania de Barcelona, Barcelona, Spain; and Videofotografos 97, Clermont-Ferrand, France
Heaven: Public View-Private View, still from The Recording, Long Island City, NY, USA
Re-Centering Geometer, in Seattle Arts Commission—Seattle Collects Seattle, Human References, Marks of the Artist (a 10-year retrospective exhibition of the Seattle Artists’ Program collection), Seattle Center Pavilion, Seattle, WA, USA
The Recording Messenger, Space Probing, in Craig Baldwin’s The Artful Apparatus, Artists Television Access (ATA) Gallery, San Francisco, CA, USA
The Recording Messenger, in Film-arc-Graz, 3rd International Biennial of Film and Architecture, Graz, Austria; Videotage, Hong Kong, China; Eventworks Festival, Boston, MA, USA
Rotodynamics in 3D, Electrophase, as part of touring show, Other Cinema, Perth Film and Video Festival, Film and Television Institute of Western Australia, Perth, Australia; and Royal Melbourne Institute of Technology and Erwin Rado Theatre, Melbourne, Australia
The Ventilator Project, in Repeat Reverse, The Yale Art and Architecture Building Gallery, New Haven, CT, USA
Electrophase in Videonale 7, Bonn, Germany; Champ Libre, Sous Le Passerell, Montréal, Québec, Canada; Video of the Nineties: The International Festival of New Film and Video, Split, Croatia; 5th New York Video Festival, Lincoln Center, New York, NY, USA; Impakt Festival, Utrecht, The Netherlands
Electrophase, Viper, Lucerne, Switzerland; and in Cine-X Program: 12th Annual Olympia Film Festival, Olympia, WA, USA
FLOATS: Derivations From a Cartecal Format of Reason, Center on Contemporary Art (COCA), Seattle, WA, USA
The Noise Wall, Retinal Memory Induction, Texture Mapping, La fou-art, Québec, Canada
Random Access, Center on Contemporary Art (COCA), Seattle, WA, USA (Interphase—a collaboration with architect John Bain)
Two Untitled Machine Installations, DAG/Division Artist Group, Chicago, IL, USA
Untitled Machine Installation, BFA thesis exhibition, School of the Art Institute of Chicago, Chicago, IL, USA
Retinal Memory Induction, The Noise Wall, Berlin Interfilm Festival, Berlin, Germany
Retinal Memory Induction, Premiere Manifestation Internationale Video et Art Electronique, Montréal, Québec, Canada
Retinal Memory Induction in The Best of Chine-X, 911 Media Arts Center, Seattle, WA, USA
Mapping, Retinal Memory Induction in Perception And Our Machines, Texture Seattle, WA, USA
Retinal Memory Induction, The 9th Annual Olympia Film and Video Festival, WA, USA
Texture Mapping in Optical Explosions Show, Chicago Filmmakers, Chicago, IL, USA
AWARDS AND GRANTS

1999 Rijksakademie van Beeldende Kunsten, Studium General
   -00 Stipendium
1998 The Live Room, MIT Council for the Arts, Cambridge, MA, USA
1997 The Ventilator Project, MIT Council for the Arts, Cambridge, MA, USA
   Canal+ Award, Electrophase, Vidéoforms 97, Clermont-Ferrand, France
   Finalist: Internationaal Videokunstpreis, ZKM (Center for Media Art), Karlsruhe, Germany
1996 Seattle Artists Visual Arts Program commission, Seattle, WA, USA
   22nd Northwest Film and Video Festival, Judges' Selection Award, Portland, OR, USA

BIBLIOGRAPHY

   Edited by Hans Ulrich Obrist and Barbara Vanderlinden.

2000 Bain, Mark. “Mommy and I Are One.” In the Meantime.


   (Cambridge, MA, USA), (June 1998).

1996 Bain, Mark. “Thresholds 14, Projectiles.” MIT Journal on
   Architecture (Cambridge, MA, USA), (June 1997).

YAAEL BARTANA

Born in Afula, Israel, in 1970
Lives and works in The Netherlands and Israel

EDUCATION/RESIDENCIES

2001 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
1999 School of Visual Arts, New York, NY, USA
1992 The Bezalel Academy of Arts and Design, Jerusalem, Israel

SOLO EXHIBITIONS

2002 Trembling Time, Beelden Aan Zee Museum, Scheveningen, The Netherlands
variables X Y Z, Digital Art Lab, Holon, Israel
2001 Profile, Caermersklooster, Ghent, Belgium

GROUP EXHIBITIONS, SCREENINGS

2002 Gwangju Biennale, Gwangju, South Korea
31st International Film Festival Rotterdam, Rotterdam, The Netherlands
   Manifesta 4, European Biennial of Contemporary Art, Frankfurt am Main, Germany
   Nonlinear Editing, De Paviljoens, Almere, The Netherlands
   tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA
   WHAT? A tale in free images, Memlingmuseum, Brugge, Belgium
   (Culture Capital of Europe)

2001 In the Mean Time, De Appel, Amsterdam, The Netherlands
   Neue Welt, Frankfurter Kunstverein, Frankfurt-am-Main, Germany
   Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

2000 Greater New York, PS1, New York, NY, USA
   Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1997 Mix New York City, Film Festival, New York, NY, USA
1996 Experimental Film Festival Paris, Paris, France

GRANTS/AWARDS

2001 Nuffic (The Netherlands Organization for International Cooperation in Higher Education), The Netherlands
2000 Stichting Schurman-Krant, The Netherlands

1996 Bezalel Academy of Art and Design, Jerusalem, Israel

BIBLIOGRAPHY


2000 Hanekowitz, Molly and Cox, David. “Interview with Mark Bain.” M/C (Australia), (September 2000).


MICHAEL BLUM

Born in Jerusalem, Israel, in 1966
Lives and works in Paris, France

EDUCATION/RESIDENCIES

2001 Ruang Rupa, Jakarta, Indonesia
2000 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
1998 Banff Centre for the Arts, Banff, Alberta, Canada
1997 Glasgow School of Art, Glasgow, Scotland
1992 Ecole Nationale de la Photographie, Arles, France
1988 University of Paris Panthéon-Sorbonne, Paris, France

SOLO EXHIBITIONS, SCREENINGS, PROJECTS

2002 Kunstkaans, Amsterdam, Rotterdam, Den Haag, The Netherlands
2000 Der Standard, Vienna, Austria
   Homo Économicus, Stanley-Picker Gallery, Kingston-upon-Thames, UK
1998 Tales of Britain, Espace Culturel François Mitterand, Beauvais, France
   Vacance, Venivid, Shopping Center, Ivry-sur-Seine, France
1997 C’est la vie, au rendez-vous des clowns, Galerie Elisabeth Valleix, Paris, France
   La salle des temps perdus, le Grand Wazoo, Amiens, France
   Un rude hiver, Musée des Beaux-Arts et de la Dentelle, Calais, France
1996 De deux choses l’une, le Grand Wazoo, Amiens, France
   Virtual Actions, www.icono.org/virtual/actions.htm
**GROUP EXHIBITIONS, SCREENINGS, PROJECTS**

**1992**
- A Bao A Quo, EPE, Paris, France
- Image de soi/image d'autrui, Greniers de César, Ambolse, France

**1991**
- Travaux en cours, XXIIe RIP, Arles, France

**PUBLIC COLLECTIONS**
- City of Beauvais France; Depot, Vienna, Austria; Fonds National d'Art Contemporain, Paris, France; Musée national d'art moderne, Centre Georges-Pompidou, Paris, France

**GRANTS/AWARDS**
- 2001 The Ministry of Culture, Education and Science, The Netherlands
- AFkA/DAP, France
- 2000 Stichting Schuurman-Krant, Amsterdam, The Netherlands
- 1999 Prix du FRAC Ile-de-France, Paris, France
- 1998 DRAC Ile-de-France, The Ministry of Culture, France
- 1994 City of Paris, France
- DRAC Ile-de-France, The Ministry of Culture, France
- 1993 Research grant, Mission du Patrimoine Photographique, Paris, France

**BIBLIOGRAPHY**
- Blum, Michael. potlatch.doc <printed matter for waiting room> ISBN 2-9515349-1-4

**1999**
- Blum, Michael. Transrespiestas, La Revista del CCAC 0, Santiago de Compostela, Spain
- Aden 70, (3 March 1999).
- Alphaville, (France), (March 1999).

**1998**

SEBASTIAN DIAZ MORALES

Born in Comodoro Rivadavia, Chubut, Argentina, in 1975 Lives and works in Amsterdam, The Netherlands

EDUCATION/RESIDENCIES

1993 Universidad del Cine de Antin, Capital Federal, -99 Argentina

SOLO EXHIBITIONS, SCREENINGS, PROJECTS

2002 Compilation of Works from Just Like a That Productions, Museum Abteiberg, Munchengladbach, Germany

2001 Trip from Amsterdam to Paris on a found boat called "La Cultura" Open Circuit (collaboration with Jo Ractliffe), NSA Gallery, Durban, South Africa Mural Instantaneo, Comodoro Rivadavia, Chubut, Argentina Latin-American Filmmakers, New York, NY, USA

1999 Mural Instantaneo, Comodoro Rivadavia, Chubut, Argentina Newer Collective Shorts, Portland, OR, USA Cine Teatro Espanhol, Comodoro Rivadavia, Argentina

1998 Cine Teatro Espanhol, Comodoro Rivadavia, Argentina

1997 Cine Teatro Espanhol, Comodoro Rivadavia, Argentina

GROUP EXHIBITIONS, SCREENINGS, PROJECTS

2002 25th Bienal Internacional de Sao Paolo, Sao Paolo, Brazil International Film Festival of Rotterdam, Rotterdam, The Netherlands RAIN Artists Initiative, Network, El Despacho Workshop, Mexico City, Mexico tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA Impakt Festival, Centraal Museum, Utrecht, The Netherlands In the Meantime, 2.Biennial Berlin, Berlin, Germany; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; De Balie, Amsterdam, The Netherlands; De Appel, Amsterdam, The Netherlands Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands One Year Later (collaboration with Jo Ractliffe), Joubert Park Project, Johannesburg, South Africa RAIN Artists Initiative Network, Plantage Muntplein, Amsterdam, The Netherlands RAIN Artists Initiative Network, Pulse Workshop, Durban, South Africa

1999 Argentina (Installation in collaboration with Patricio Larrambebere), Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1998 Independent Film and Video Festival, New York Film Academy, New York, NY, USA Special awards La Tribu, Nuevas Miradas and DERHUMALC (Derechos Humanos y Medio Ambiente, America Latina y El Caribe), Buenos Aires, Argentina

1997 Second Prize, Fin de Siglo Festival, ORT Institute, Buenos Aires, Argentina

1995 First Prize, Video Poem Festival, Comodoro Rivadavia, Chubut, Argentina

BIBLIOGRAPHY

1996 F.I.V. International Video Festival, Buenos Aires, Argentina

1999 Cien Anhos y un Mes (Homenaje a Jorge Luis Borges), Buenos Aires, Argentina 19th World Wide Video Festival, Melkweg and W139, Amsterdam, The Netherlands

1998 Buenos Aires No Duerme Festival, Buenos Aires, Argentina ECOVISION, Mar del Plata, Argentina Tiempos Cortos Festival, Buenos Aires, Argentina

1997 Buenos Aires No Duerme Festival, Buenos Aires, Argentina Imagine Leggera Video Festival, Palermo, Italy Premio ICI de Video, Buenos Aires, Argentina Tiempos Cortos Festival, Buenos Aires, Argentina 15th World Wide Video Festival, Melkweg, and Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands

1996 F.I.V. International Video Festival, Buenos Aires, Argentina

AWARDS

2001 11th Van Bommel Van Dam prijs, Museum Van Bommel Van Dam, Venlo, The Netherlands

2000 "Best Experimental Feature Movie" Independent Film and Video Festival, New York Film Academy, New York, NY, USA

1998 "Best Editing for a Documentary," Festival de Video de Cordoba, Cordoba, Argentina Special awards La Tribu, Nuevas Miradas and DERHUMALC (Derechos Humanos y Medio Ambiente, America Latina y El Caribe), Buenos Aires, Argentina

1997 Second Prize, Fin de Siglo Festival, ORT Institute, Buenos Aires, Argentina

1995 First Prize, Video Poem Festival, Comodoro Rivadavia, Chubut, Argentina

WEB PAGES


REVIEWS AND PROGRAMS ON WEB PAGES

**NABILA IRSHAID**

Born in Osnabrück, Germany, in 1964
Lives and works in Salzburg, Austria

**EDUCATION/RESIDENCIES**
- 1993 Hochschule für Bildende Künste (HfBK), Hamburg, Germany
- 1997 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
- 1998 Summeracademy, Salzburg, Austria
- 1999 Advertising Office Beierarbeit, Bielefeld, Germany
- 2001 One day a day will come when a day will not come anymore, April, Director’s Cut (Fool for Love), White Cube, London, UK

**SOLO EXHIBITIONS, SCREENINGS, PROJECTS**
- 2001 Screen Test/Unscript, Fig—1, London, UK

**GROUP EXHIBITIONS, SCREENINGS, PROJECTS**
- 2002 Salzburger Kunstverein, Salzburg, Austria
- 2003 Stalacites, Otto Gallery, Munich, Germany
- 2004 tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA

**RUNA ISLAM**

Born in Dhaka, Bangladesh, in 1970
Lives and works in London, UK

**EDUCATION**
- 1997 Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
- 1999 Middlesex University, Middlesex, UK
- 2000 Manchester Metropolitan University, Manchester, UK

**SOLO EXHIBITIONS**
- 2001 Director’s Cut (Fool for Love), White Cube, London, UK
- 2002 Screen Test/Unscript, Fig—1, London, UK

**GROUP EXHIBITIONS, SCREENINGS**
- 2002 tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA
- 2001 Black Cube 6. Film en video, installaties en performances, Cinema de Balie, Amsterdam, The Netherlands
- 2001 Century City. Tate Modern, London, UK
- 2001 Cité (with Roger Cremers), Institute Hollandaise, Paris, France
- 2001 Ukrainskiy National Film School, Luhansk, Ukraine
- 2001 Foot Loose, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
- 2001 Gymnasium, Bregenzer Kunstverein, Bregenz, Austria
- 2001 Hedah Film Festival, Maastricht, The Netherlands
- 2001 Idea Festival, Video in the City, Centrum Hedendaagse Kunst, Maastricht, The Netherlands
- 2001 In/Site/out. Inquiries into Social Space, Apex Art, New York, NY, USA
- 2001 Looking With/Out, Courtauld Institute, London, UK
- 2001 The Road, Espace Culturel Francois Mitterand, Beauvais, France
- 2001 Stimuli, Witte de With, Rotterdam, The Netherlands
- 2001 Video, Barbara Gross Galerie, Munich, Germany
- 2001 What’s Wrong (with Peter Lewis), Trade Apartment, London, UK
- 2001 The Whitechapel Centenary, Whitechapel, London, UK
- 2001 Alice in Bed by Susan Sontag (with HZT and New York Theatre Workshop), New York, NY, USA
- 2001 And If There Were No Stories, Stephen Friedman Gallery, London, UK
- 2001 The British Art Show, South Bank Centre (touring exhibition: Edinburgh, Southampton, and Cardiff, UK)
- 2001 Devil Eats Out, Flag, London, UK
- 2001 Guarene Arte 2000, Palazzo Re Rebaudengo, Guarene d’Alba, Italy
- 2001 Haven Lodge Residential Home, Ramsgate, UK
- 2001 Foot Loose, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
- 2001 Wouldn’t it Be Nice, Montevideo/TBA, Amsterdam, The Netherlands
- 2001 Stimuli, Witte de With, Rotterdam, The Netherlands
- 2001 Amnesiac Cinema, Galerie du Bellay, Mont-St-Aignan, France
- 2001 Dis.Location, hARTware projekte, Dortmund, Germany
- 2001 East International, Norwich Art Gallery, Norwich, UK
- 2001 Masterclass 1999, KHM, Cologne, Germany
- 2001 History Lessons, Kunst en der Stadt 2000, (with Peter Lewis), Korn Theatre, Bregenz, Austria
- 2001 Nurture and Desire (in Aid of Breakthrough Breast Cancer), Hayward Gallery, London, UK
- 2001 Sublime, Duende, Rotterdam, The Netherlands
- 2001 Wouldn’t it Be Nice, Montevideo/TBA, Amsterdam, The Netherlands
- 2001 Cité (with J. Daf, P. Fillingham and J. Issacs), W139, Amsterdam, The Netherlands
- 2001 Foot Loose, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
- 2001 Beloved, The Waiting Room, Wolverhampton, UK
- 2001 Stimuli, Witte de With, Rotterdam, The Netherlands
- 2001 Voor Bij De Realiteit, Sub-K, Utrecht, The Netherlands
- 2001 17th World Wide Video Festival, Stedelijk Museum Bureau Amsterdam, The Netherlands
- 2001 Plots (with J. Daf, P. Fillingham and J. Issacs), W139, Amsterdam, The Netherlands
- 2001 The Road, Espace Culturel François Mitterrand, Beauvais, France
- 2001 Scope, Artists Space, New York, NY, USA
1997
Big Blue, Coins, London, UK, and Café Fix, Berlin, Germany
Colorblind, Salle de Bains, Rotterdam, The Netherlands
Curator’s Arse (with Peter Lewis) Martin, Catalyst Arts, Belfast, Northern Ireland, and Waygood Gallery, Newcastle, UK
Double Life, The Waiting Room, Wolverhampton, UK
Martin, Top Floor, Atlantis Gallery, London, UK
Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1996
Childs Play, D.F.W.T.F.D Gallery, London, UK
Flag, Clink Wharf, London, UK
Life/Live (with David Medalla, Adam Nakervis and Peter Lewis)
Musée d’Art Moderne de la Ville de Paris, Paris, France
Yourself Is Steam, 85 Charlotte Road, London, UK

1995
Lost Property, The Lost Goods Building, London, UK

1994
Candyman II, Building C, London, UK
Transit at Focus, Central Bus Station, Tel Aviv, Israel

AWARDS, PRIZES AND COMMISSIONS
2000
"Visual Arts Award," London Arts, London, UK
Ford Motor Co & Breakthrough, "Nature & Desire" Commission
Fondazione Sandretto Re Rebaudengo, "Premio Regione Piemonte 2000"
University of East London/Richmix Commission Amsterdam
Fonds voor de Kunst “Aanmoedigings Prijs ’99”
Rijksakademie van Beeldende Kunsten, “Acquisitions Prize”
Nuffic (The Netherlands Organization for International Cooperation in Higher Education), The Netherlands
Foundation of Sports and Arts Awards
Campden Charities Scholarship

EDUCATION/RESIDENCIES
1997
Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1996
University of East London/Richmix Commission Amsterdam
Fonds voor de Kunst “Aanmoedigings Prijs ’99”
Rijksakademie van Beeldende Kunsten, “Acquisitions Prize”
Nuffic (The Netherlands Organization for International Cooperation in Higher Education), The Netherlands
Foundation of Sports and Arts Awards
Campden Charities Scholarship

BIBLIOGRAPHY
2001

2000

TOMOKO TAKE
Born in Osaka, Japan, in 1970
Lives and works in Amsterdam

EDUCATION/RESIDENCIES
1997
Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
1994
Kyoto City University of Arts, Kyoto, Japan
1989
Osaka University of Arts, Osaka, Japan

SOLO EXHIBITIONS
2000
Chiko & Taka Project, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
2000
Dutch Wife/Dutch Life Project, Window Gallery, Antwerp, Belgium

GROUP EXHIBITIONS
2002
Commitment, Het terrein van de Lightfabriek, Haarlem, The Netherlands
2001
Artist Today 2001, Articulate Voice, Yokohama Civic Art Gallery, Yokohama, Japan
KYOTO*AMSTERDAM- New Directions, Kyot Art Center, Kyoto, Japan
2000
Chiko & Toko Project in Continental Shift, Library, Arhen, Germany
Continental Shift. Ludwig Forum Museum, Arhen, Germany
For Real, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
Ideas for Living—Part 2. De Paviljoens, Almere, The Netherlands

1999
Chiko & Toko Project in 10 jaar Fonds BKVB, De Toekomst Die Ons Toekomst, Amsterdam, The Netherlands
Chiko & Toko Project in Ideas for Living, Galerie Micheline Szwajcer, Antwerp, Belgium
Chiko & Toko Project in In de ban van de ring. Nippon Centre and Provinciaal Bibliotheek Linburg, Hasselt, Belgium
In de ban van de ring, Stedelijk mode museum and Provinciaal centrum voor beeldende kunsten—Begijnhof, Hasselt, Belgium
Were you there? Melkfabrick, 'Hertogenbosch and Eindhoven, The Netherlands (Performance)
Werk boven de bank, Archipel aktuele beeldende kunst, Apeldoorn, The Netherlands

1998
16th World Wide Video Festival, De Melkweg, Amsterdam, The Netherlands
Chiko & Toko Project in Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
Lenger, Breede en Diepte, Twaal interculturele ontmoetingen, Geele Rijder, Ahnem, The Netherlands
Not Strictly Private, Shed im Eisenwerk, Frauenfeld, Switzerland
Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1997
15th World Wide Video Festival, Melkweg, Amsterdam, The Netherlands
Cloud Chamber, Ars Electronica Centre, Linz, Austria
Open Ateliers, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands
Performance Narciss and Echo with Joan Jonas, Henk Visch, D.J. Spooky

1996
Wavering Line, gallery for media art revel on the internet (http://www.wavering.com)

1995
13th World Wide Video Festival, Den Haag, The Netherlands

1994
12th World Wide Video Festival, Den Haag, The Netherlands
Selections from 12th World Wide Video Festival, Museo Nacional Centro de Arte Reina Sofia Reina, Madrid, Spain

PRIZES
1998
Uriot prize, Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

COLLECTIONS
Watari-um museum, Tokyo, Japan; Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

OTHER ACTIVITIES/RECORD RELEASES
1999
Chiko & Toko Project, 21e Trans Musicales, Rennes, France
Chiko & Toko Cooking! Cooking Theme Song produced.
Release of remix of We Love Dancing! for Alternative Nation
Release of 12-inch album We Love to Rock!, Emperor Norton Records, USA

2000
Release of CD album All-In, Emperor Norton Records, USA
MTV Latino release video clip of We Love Dancing! for Alternative Nation
Release of 12-inch album We Love to Rock!, Emperor Norton Records, USA
Voulez-vous? (side B: We Love Dancing!) selected one of the best CD singles of 1998 by The New York Times

1998
Live performance, Escalator Records All Stars, Quatro, Osaka & Tokyo, Japan
Release of CD album Sound Shopping (special comix edition), Basta, The Netherlands
Release of CD single We Love Dancing! and CD album All-In, Basta, The Netherlands
Release of 12-inch album Voulez-vous? (side B: We Love Dancing!), Emperor Norton Records in USA
Release of video clip of We Love Dancing! for broadcasting. (Directed by Tomoko Take; produced by Drive-in Productions)

BIBLIOGRAPHY
2001

2000
Amsterdam Stadsblad Centrum. 1 August 2000.
BT, (March 2000).

De telegraaf. (Amsterdam) 21 August 2000.
Intercommunication. (Tokyo, Japan) 32, (spring 2000).
NRC Handelsblad. (Rotterdam) 1 August 2000.
Tokion. (Tokyo, Japan) (January 2000).

1999
De Morgen. (Belgium), February 1999.
Metropolis M. (August 1999).
Pulp. (Belgium) (July 1999).
Wonder. (Antwerp, Belgium) (February 1999).

1998
Bielen Tajblalt, Switzerland, 1998.
de Volkskrant. (The Netherlands), November 1998.
Trouw. (Amsterdam) (November 1998).
Zuriseespiegel. (Switzerland) (June 1998).

WEB PAGES
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FIONA TAN

Born in Pekan Baru, Indonesia, in 1966
Lives and works in The Netherlands

EDUCATION/RESIDENCIES
2001
DAAD scholarship, Berlin, Germany

1996
Rijksakademie van Beeldende Kunsten, Amsterdam, The Netherlands

1988
Gerrit Rietveld Academie, Amsterdam, The Netherlands

SOLO EXHIBITIONS
2002
Palais de Beaux Arts, Brussels, Belgium (traveling to Villa Arson, Nice, France; Museum De Pont, Tilburg, The Netherlands; Hamburger Bahnhof, Hamburg, Germany)

2001
Art Unlimited, Art 32 Basel, Switzerland
Fiona Tan, Rain, Elisabeth Kaufmann, Zürich, Switzerland
Fiona Tan, Recent Works, Galerie Michel Rein, Paris, France
Matrix 144, Wadsworth Athenaeum Museum of Art, Hartford, CT, USA
May You Live in Interesting Times, Erfrischungsraum, Die Galerie der Hochschule Für Gestaltung und Kunst Luzern, Luzern, Switzerland
Wako Works of Art, Japan

2000
Carwreck Cinema, Aussendienst Hamburg, Germany
Galleria Massimo de Carlo, Milan, Italy
Lift, Galerie Paul Andriessen, Amsterdam, The Netherlands
Scenario, Kunstsveen Hamburg, Germany

1999
Cradle, Galerie Paul Andriessen, Amsterdam, The Netherlands
Roll i & II, Museum De Pont, Tilburg, The Netherlands
Smoke Screen, De Balie, Amsterdam, The Netherlands
Solo, De Begane Grond, Utrecht, The Netherlands

1998
J.C. Van Lanschot Prijs, S.M.A.K., Ghent, Belgium
Linneaus’ Flower Clock, Stedelijk Museum Het Domein, Sittard, The Netherlands

GROUP EXHIBITIONS/SCREENINGS/PROJECTS

2002
Selfexposure, Rijksuniversiteit Groningen, The Netherlands
Thin Skin, AXA Gallery, New York, NY, USA
tele-journeys, MIT List Visual Arts Center, Cambridge, MA, USA

2001
2. Berlin Biennale, Berlin, Germany
Enduring Love, Klemens Gasser & Tanja Grunert, Inc., New York, NY
Endproducing, Villa Arson, Nice, France
Futureland, Städtisches Museum Abteilberg, Mönchengladbach, Germany, and Museum Bommel van Dam, Venlo, The Netherlands
Mobile Walls, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
My Generation: 24 Hours of Video Art, Atlantis Gallery, London, UK
Plateau of Mankind, 49th Venice Biennale, Venice, Italy
Recente aanwinsten, Stedelijk Museum Bureau Amsterdam, Amsterdam, The Netherlands
Sculture Contemporaine, Institut d’art contemporain, Lyon, France
Yokohama 2001 International Triennial of Contemporary Art, Yokohama, Japan

2000
Cinema Without Walls, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
Everything Needs Time, St. Michael’s Church, Honiton; Thelma Hulbert Gallery, Honiton; Spacec Gallery; Exeter, UK
Et l’art se met au monde, Institute d’art contemporain, Villeurbanne, France
Etat des lieux #2, Centre d’art contemporain, Fribourg, Switzerland
Finsternis/Finsterre, Palazzo della Pappese, Pisa, Italy
<h> Video as a female Terrain, Steirischerherbst, Landesmuseum Joanneum Graz, Austria
Kingdom of Shadows, 2000, (documentary) screened in national cinemas and at the IDFA in Amsterdam
Shanghai Spirit, Shanghai Biennale 2000, Shanghai Art Museum, Shanghai, China
Still/Moving, Museum of Modern Art Kyoto, Kyoto, Japan

1999
2e Biennale de ’limage en Mouvement, Centre pour l’image Contemporaine, Geneve, Switzerland
Cities on the Move: Hayward Gallery, London, UK; Louisiana Museum, Humlebaek, Denmark; Kiasma Museum of Contemporary Art, Helsinki, Finland
Go Away, Royal College of Art, London, UK
International Biennale of Photography, Centro de la Imagen, Mexico City, Mexico
Life Cycles, Galerie fur Zeitgenossische Kunst, Leipzig, Germany
The Power of Beauty, Gemeentemuseum Helmond, The Netherlands
The Second, Ludwig Museum, Budapest, Hungary

Stimuli, Witte de With, Rotterdam, The Netherlands
Zug (lufz), Museum Kurhaus Kleve, Germany

PRIZES

1998
J.C. Van Lanschot Prize for Sculpture, Belgium/The Netherlands

1997
Best National Debut Film, Nederlands Filmfestival, The Netherlands

1995
Arslab-I Sensi del Virtuale, Turin, Italy

BIBLIOGRAPHY

2001
CARLOS AMORALES
Amorales Interim; Arena Dos de Mayo; Ray Rosas, 1997
3 VHS videotapes (Amorales Interim, 4 min. 13 sec.; Arena Dos de Mayo, 13 min. 59 sec.; Ray Rosas, 50 min. 57 sec.); 3 monitors
Collection MGB, Migros Museum für Gegenwartskunst, Zurich

CARLOS AMORALES
Amorales vs. Amorales, 1990–2001
4 DVD projections (El Olympic, 16 minutes, 22 seconds; Amorales, 27 min., 30 sec.; El Bucanero, 22 min., 50 sec.; My Way, 15 min., 58 sec.); 4 monitors
Collection MGB, Migros Museum für Gegenwartskunst, Zurich

CARLOS AMORALES
Solitario (Solitary), 1998
VHS videotape, 14 min., 12 sec.; monitor
Collection Walker Art Center, Minneapolis
T.B. Walker Acquisition Fund, 1999

CARLOS AMORALES
Super Barrio; Interim Performance; Table Dance, 1997
VHS videotapes on monitors, each approximately 7 min.
Courtesy of the artist

MARK BAIN
Sniffer, 2002
Steel, aluminum, electronic components, 35" long x 6" diameter
Courtesy of the artist

YAELE BARTANA
Trembling Time, 2001
DVD projection, 6 min., 10 sec.
Courtesy of the artist

MICHAEL BLUM
Wandering Marxwards, 1999
VHS videotape, 19 min., 22 sec.; monitor
Courtesy of the artist

NABILA IRSHAID
Travel Agency, 2001
VHS videotape, 7 min., 30 sec.; monitor
Courtesy of the artist

RUNA ISLAM
Tuin, 1998
2 DVD projections, 2 CDs, 16 mm film, approximately 6 min.
Courtesy of Jay Jopling/White Cube, London

SEBASTIAN DIAZ MORALES
15,000,000 Parachutes, 2001
DVD projection, 25 min.
Courtesy of the artist

TOMOKO TAKE
DVD projection, 94 min.
Courtesy of the artist

FIONA TAN
May You Live in Interesting Times, 1997
DVD projection, 59 min., 8 sec.
Courtesy Galerie Paul Andriesse, Amsterdam

FIONA TAN
Rain, 2001
2 DVDs, 2 video monitors, metal brackets, and shelves
Courtesy Galerie Paul Andriesse, Amsterdam
MIT LIST VISUAL ARTS CENTER 2001/2002

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