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5070
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2002
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Documenta11_Platform 5: Exhibition | Ausstellung

Catalogue | Katalog Appendix

5073
K2
D64
2002
1/1/04



The following presents a selection. I Bei den folgenden Angaben handelt es sich um eine Auswahl.

GEORGES ADÉAGBO

*1942 in Cotonou, Benin, lives in Cotonou I

*1942 in Cotonou, Benin, lebt in Cotonou

Solo exhibitions I Einzelausstellungen

- 2001 *Das Pythagoreische Zeitalter*, Galerie im Taxispalais, Innsbruck
- 2000 *Abraham, the Friend of God*, P.S.1 Contemporary Art Center, New York, N.Y.
La rencontre de l'Afrique et du Japon, Toyota Municipal Museum of Art, Toyota
- 1999 *The Story of the Lion* (one-day installation), Campo dell'Arsenale, 48. Biennale di Venezia, Venice
- 1997 *La mort et la résurrection*, Galerie Nathalie Obadia, Paris
La rédemption, le rédempteur, le Quartier, Centre d'art contemporain, Quimper

Group exhibitions I Gruppenausstellungen

- 2001 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
- 2000 *Voilà. Le monde dans la tête*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1999 *Kunstwelten im Dialog*, Museum Ludwig, Cologne
- 1998 *Roteiros. Roteiros. Roteiros ...*, XXIV Bienal de São Paulo, São Paulo
- 1997 *Georges Adéagbo et Honoré d'O*, Kunsthalle FRI-ART Centre d'Art Contemporain, Fribourg
Die anderen Modernen. Zeitgenössische Kunst aus Afrika, Asien und Lateinamerika, Haus der Kulturen der Welt, Berlin
Les veilleurs du monde 1997/98, Centre Culturel Français, Cotonou, and Musée national des Arts d'Afrique et d'Océanie, Paris
Alternating Currents, 2nd Johannesburg Biennial, Johannesburg
- 1995 *Big City: Artists from Africa*, The Serpentine Gallery, London
- 1994 *La route de l'art sur la route de l'esclave*, Saline Royale d'Arc-et-Senans, Arc-et-Senans

Publications by I Publikationen von Georges Adéagbo

Georges Adéagbo. The Story of the Lion, Hamburg: CTL Press, 1999

Monographs I Monographien

Georges Adéagbo. Archéologie der Motivationen – Geschichte neu schreiben, ed. by Silvia Eiblmayr/Galerie im Taxispalais, Innsbruck, Ostfildern-Ruit: Hatje Cantz Verlag, 2001

Georges Adéagbo – Conversations avec Muriel Bloch, Paris: Éditions au figuré and Quimper: le Quartier, 1998

Georges Adéagbo. La mort et la résurrection, Galerie Nathalie Obadia, Paris, 1997

Articles I Artikel

Okwui Enwezor, "The Ruined City: Desolation, Rapture, and Georges Adéagbo," *NKA: Journal of Contemporary African Art*, no. 4, 1996

André Magnin and Jacques Soullou, "World: Georges Adéagbo," in *Contemporary Art of Africa*, New York, N.Y.: Harry N. Abrams Inc., 1996

"Interview Georges Adéagbo—Régine Cuzin," in *Big City: Artists from Africa* (exh. cat.), London: The Serpentine Gallery, 1995

RAVI AGARWAL

*1958 in New Delhi, India, lives in New Delhi I

*1958 in Neu-Delhi, Indien, lebt in Neu-Delhi

Ravi Agarwal is a photographer and environmentalist, and the founder of Toxics Link, a national information exchange on toxics, and head of Srishti, an environmental group.

Der Fotograf und Umwelt-Aktivist Ravi Agarwal ist Gründer von Toxics Link, einem nationalen Informationsforum über Giftstoffe, und Leiter der Umweltgruppe Shristi.

Solo exhibitions I Einzelausstellungen

- 2000 *Down and Out*, India Habitat Centre, New Delhi; The Hutheesingh Visual Arts Gallery, Ahmedabad, Gujarat, and National Vakbondmuseum, Amsterdam
- 1995 *A Street View*, All India Fine Arts and Crafts Society, New Delhi

Group exhibitions I Gruppenausstellungen

- 1995 *First National Exhibition of Photography*, Lalit Kala Academy, New Delhi
Sahmat, Postcards for Gandhi, Vadhera Art Gallery, New Delhi; Bombay; Bangalore; Madras

1994 2nd Biennial of Creative Photography, Lalit Kala Academy, New Delhi

1993 *Bombay Natural History Society*, Bombay, 1993

Publications I Publikationen

Jan Breman and Arvind N. Das (text), Ravi Agarwal (photographs), *Down and Out: Labouring under Global Capitalism*, New Delhi: Oxford University Press, 2000

Ravi Agarwal, "Title of Short Story?," in *Ruskin Bond's Green Book*, New Delhi: Roli Books, 1996

Ravi Agarwal, Photographic Portfolio, *The India Magazine* (New Delhi), 1995/97

Ravi Agarwal, "Saving the Delhi Ridge Forest: One Year of Conservation Action," *Srishti* (New Delhi), 1994

EIJA-LIISA AHTILA

*1959 in Hämeenlinna, Finland, lives in Helsinki, Finland I

*1959 in Hämeenlinna, Finnland, lebt in Helsinki, Finnland

Solo exhibitions I Einzelausstellungen

- 2002 *Fantasized Persons and Taped Conversations*, Tate Modern, London; Museum of Contemporary Art Kiasma, Helsinki
- 2001 Art Gallery of Windsor, Windsor, Ontario
Charles H. Scott Gallery, Vancouver
- 2000 Neue Nationalgalerie, Berlin
- 1999 Salzburger Kunstverein, Salzburg
Museum of Contemporary Art, Chicago, Ill.
Kunst-Werke Berlin (with Joachim Koester and Susanne Kriemann), Berlin
- 1998 Museum Fridericianum, Kassel
Arnolfini, Bristol
Centre pour l'image contemporain Saint-Servais, Geneva
- 1997 Raum Aktueller Kunst, Vienna
- 1990 *The Young Artist of the Year*, Tampere Art Museum, Tampere

Group exhibitions I Gruppenausstellungen

- 2001 *Screens and projectors*, Fundació La Caixa, Barcelona
...troubler l'écho du temps, Musée d'art contemporain de Lyon, Lyon
Surface and Whirlpools, Finnish Contemporary Art, Borås
Konstmuseum, Borås
Blick nach vorn, Städtisches Museum Abteiberg, Mönchengladbach
- 2000 *Eija-Liisa Ahtila and Ann-Sofi Sidén*, Contemporary Arts Museum, Houston, Tex.
Amateur/Eldsjäl, Göteborgs Konstmuseum, Göteborg
Norden, Kunsthalle Wien, Vienna
Kwangju Biennale, Kwangju
Zona F, Espai d'Art Contemporani Castelló, Castelló
- 1999 Melbourne International Biennial, Melbourne
Rewind to the Future, Bonner Kunstverein, Bonn
Close Ups, Contemporary Art and Carl Th. Dreyer, Nikolaj Contemporary Art Center, Copenhagen
Nordic Pavilion (with Annika von Hausswolff and Knut Åsdam), La Biennale di Venezia, Venice
Video Cult/ures, ZKM Zentrum für Kunst- und Medientechnologie, Karlsruhe
Freizeit und Überleben, Galerie im Taxispalais, Innsbruck
Cinema Cinema—Contemporary Art and the Cinematic Experience, Stedelijk Van Abbemuseum, Eindhoven
- 1998 *Nordic Nomads*, White Columns, New York, N.Y.
Edstrand Art Price 1998, Rooseum—Center for Contemporary Art, Malmö
Manifesta 2, Luxembourg
Nuit Blanche, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1997 5th International Istanbul Biennial 1997, Istanbul
Zonen der Verstörung / Zones of Disturbance, Steirischer Herbst, Graz
World Wide Video Festival, Stedelijk Museum, Amsterdam
Time out, Kunsthalle Nürnberg, Nuremberg
Loco Motion, La Biennale di Venezia, Venice
ID, Stedelijk Van Abbemuseum, Eindhoven
- 1996 *NowHere*, Louisiana Museum of Modern Art, Humlebaek
- 1990 *Scandinavian Art Biennial*, Reykjavik, and Helsinki

Monographs I Monographien

Eija-Liisa Ahtila and Ann-Sofi Sidén, Contemporary Arts Museum, Houston, Tex., 2000

Eija-Liisa Ahtila, Museum Fridericianum, Kassel, 1999

Articles I Artikel

Mats Stjernstedt, "Eija-Liisa Ahtila: The Way Things Are. The Way Things Might Be," *Flash Art*, vol. 13, no. 213, Summer 2000

Michael Archer, "Only Dissolve. Michael Archer on Eija-Liisa Ahtila," *Untitled*, no. 20, Fall 1999

Jean-Charles Masséra, "Intimité, verdure et blancheur éclatante. Représentations du vivre en famille dans les travaux vidéo d'Eija-Liisa Ahtila," *Parachute*, Spring 1999

Terry R. Myers, "Eija-Liisa Ahtila. Time Wounds All Heals," *art/text*, no. 66, August–October 1999

Beatrix Ruf, "Hybride Wirklichkeiten—Die 'Menschlichen Dramen' der Eija-Liisa Ahtila / Hybrid Realities—Eija-Liisa Ahtila's 'Human Dramas'," *Parkett*, no. 55, 1999

Daniel Birnbaum, "Points of View, Daniel Birnbaum on Eija-Liisa Ahtila," *Frieze*, vol. 40, May 1998

CHANTAL AKERMAN

*1950 in Brussels, Belgium, lives in Paris, France I

*1950 in Brüssel, Belgien, lebt in Paris, Frankreich

Filmography I Filmographie

- 2002 *The Other Side*, Super16 and video
- 1999 *South*, video, 70 min.
- 1993 *D'Est*, 35mm, 107 min.
Portrait d'une jeune fille de la fin des années 60, à Bruxelles, 60 min.
- 1992 *Le Déménagement*, 35mm, 42 min.
- 1991 *Nuit et jour*, 35mm, 90 min.
- 1989 *Les Trois dernières sonates de Franz Schubert*, video, 49 min.
Trois strophes sur le nom de Sacher, video, 12 min.
- 1988 *Histoires d'Amérique*, 35mm, 92 min.
- 1986 *La Paresse*, 35mm, 14 min.; segment for the Omnibus film *The Seven Deadly Sins*
Le Marteau, video, 4 min.
Letters Home, video, 104 min.
Mallet-Stevens, video, 7 min.
- 1985 *Golden Eighties (aka Window Shopping)*, 35mm, 96 min.
- 1984 *J'ai faim, j'ai froid*, 35mm, black and white, 12 min.; segment for the omnibus film *Paris vu par...20 ans après Family Business: Chantal Akerman Speaks about Film*, 16mm, 18 min.
Lettre d'un cenéaste, 16mm, 8 min.
- 1983 *Les Années 80*, video/35mm, 82 min.
Un jour Pina m'a demandé, 16mm, 57 min.
L'Homme à la valise, 16mm, 60 min.
- 1982 *Toute une nuit*, 35mm, 89 min.
- 1980 *Dis-moi*, 16mm, 45 min.
- 1978 *Les Rendez-vous d'Anna*, 35mm, 127 min.
- 1976 *News from Home*, 16mm, 85 min.
- 1975 *Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles*, 35mm, 200 min.
- 1974 *Je tu il elle*, 35mm, 90 min.
- 1973 *Le 15/8*, 16mm, 42 min.; co-directed with Samy Szlingerbaum
- 1972 *Hôtel Monterey*, 16mm, 65 min.
La Chambre 1, 16mm, 11 min.
La Chambre 2, 16mm, 11 min.
- 1971 *L'Enfant aimé ou je joue à être une femme mariée*, 16mm, 35 min.
- 1968 *Saute ma ville*, 35mm, 13 min.

Monographs I Monographien

Ivone Margulies, *Nothing Happens: Chantal Akerman's Hyperrealist Everyday*, Ph.D. dissertation, New York, N.Y.: New York University, Duke University Press, 1993

Judith Mayne, *The Woman at the Keyhole: Feminism and Women's Cinema*, Bloomington: Indiana University Press, 1990

Jacqueline Aubenat (ed.), *Chantal Akerman. Cahiers no. 1*, Brussels: Atelier des Arts, 1982

Annette Kuhn, *Women's Pictures: Feminism and Cinema*, London: Routledge and Kegan Paul, 1982

Articles I Artikel

Ivone Margulies, "A Dry and Moving Intensity: 25 Propositions on Chantal Akerman," *The Independent Eye*, vol. 11, no. 4, Fall 1990

Serge Daney, "Toute une nuit: Chantal Akerman," *Ciné Journal 1981–1986*, Paris: Éditions Cahiers du Cinéma, 1986

Susan Barrowclough, "Chantal Akerman: Adventures in Perception," *Monthly Film Bulletin*, vol. 51, no. 603, April 1984

Gary Indiana, "Getting Ready for the Golden Eighties: A Conversation with Chantal Akerman," *Artforum*, 21, no. 10, Summer 1983

Angela Martin, "Chantal Akerman's Films: A Dossier," *Feminist Review*, no. 3, 1979

Michele Lwieux, "Propos de Chantal Akerman: Du côté chez Kafka," *Ecran*, 78, no. 75, December 1978

D. Dubroux, T. Giraud, and L. Skorecki, "Entretien avec Chantal Akerman," *Cahiers du Cinéma*, no. 278, July 1977

C. Alemann and H. Hurst, "Interview mit Chantal Akerman," *Frauen und Film*, no. 7, March 1976

GASTON ANDRÉ ANCELOVICI (COLECTIVO CINE OJO)

*1945 in Santiago de Chile, Chile, lives in Santiago de Chile I

*1945 in Santiago de Chile, Chile, lebt in Santiago de Chile

Gaston A. Ancelovici is a documentary filmmaker and former member of Colectivo cine Ojo, a collective of anonymous

filmmakers (1982–1986) founded to build an audiovisual memory of a people's struggle for democracy during Chilean military dictatorship.

Gaston A. Ancelovici ist Dokumentarfilmer. Er war Mitglied des Colectivo cine Ojo, eines Kollektivs anonymer Filmemacher (1982–1986), das gegründet wurde, um ein audiovisuelles Gedächtnis vom Kampf des Volkes gegen die Militärdiktatur und für die Wiederherstellung der Demokratie in Chile aufzubauen.

Filmography | Filmographie

- 2001 *Chacabuco, Memories of Silence*, documentary, 85 min.
1999 *Valparaiso En El Corazon*, documentary, 73 min.
1998 *Crossroad of Cultures*, documentary, 30 min.
1997 *Es La Historia De Un Amor...*, documentary, 30 min.
1995–97 *Identidades*, documentary series, 8 x 26 min.
1992–93 *Neruda en El Corazon*, documentary, 56 min.
1991–92 *Dia De Muertos, Fiesta Del Recuerdo*, documentary, 56 min. Canada
1990–91 *Chile En Transicion*, documentary, 73 min./56 min., directed with Frank Diamond
1988–89 *Onwards Christian Soldiers*, documentary, 56 min., directed with Jaime Barrios
The Electronic Preachers, documentary, 26 min.
1985–86 *Memoirs of an Everyday War*, documentary, 29 min./59 min.
1983–84 *Chile, No Invoco Tu Nombre En Vano*, documentary, 56 min., directed by Colectivo cine Ojo
1981–82 *Writers of Latin America*, documentary series, 8 x 26 min.

Publications by | Publikationen von Gaston A. Ancelovici

Co-author of *Cinemas de Amerique Latine*, Paris: L'Herminier, 1980
Author of numerous articles about Chilean & Latin American Cinema, published in the film magazines *Cinémaction* (France) and *Contra-campo* (Spain), 1979–1981 | Autor zahlreicher Artikel über das chilenische und lateinamerikanische Kino, veröffentlicht in den Filmmagazinen *Cinémaction* (Frankreich) und *Contra-campo* (Spanien)

FAREED ARMALY

- *1957 in Iowa City, Iowa, USA, lives in Stuttgart, Germany |
*1957 in Iowa City, Iowa, USA, lebt in Stuttgart, Deutschland

Solo exhibitions | Einzelausstellungen

- 1999 *From/To*, Witte de With, center for contemporary art, Rotterdam
1997 *Parts*, Kunstverein München, Munich
1995 *Scale*, Forum Stadtpark Prag, Prague
1993 *BREA-KD-OWN*, Palais des Beaux-Arts, Brussels
1990 *Orphée 1990*, Maison de la Culture et Communication, Saint-Étienne
1988 *Wechselkurse*, Galerie Dürr, Munich

Projects | Projekte

www.haussite.net, since 1999 ongoing webjournal/documentation for haus.0 program | www.haussite.net, seit 1999 bestehendes Internet-Journal und Dokumentation über das Programm vom haus.0

Group exhibitions | Gruppenausstellungen

- 2001 *Architectures of Discourse*, Fundació Antoni Tàpies, Barcelona
1997 *Bridge / The Map is Not the Territory*, Arbeitsgemeinschaft Fleetinsel, Hamburg
1996 *NowHere—Section ?*, Louisiana Museum of Modern Art, Humlebaek
1994 *Temporary Translation(s)—Kunst der Gegenwart und Fotografie*, Sammlung Schürmann, Deichtorhallen, Hamburg
1993 *Project Unité*, Unité d'Habitation Le Corbusier, Firminy

Video-Productions | Videoproduktionen

- 1999 *Program*, TV public art project, Beta, 7 chapters, each 10 min.
1997 *Arkaden / Eingang*, Beta, 10 min.
Synchronize, Beta, 50 min.
Synthesite, Beta, 50 min.
Bridge, Beta, 20 min.
Survey, Beta, 20 min.

Publications by | Publikationen von Fareed Armaly

Fareed Armaly, *From/To*, ed. by Bartomeu Mari and Fareed Armaly, Rotterdam: Witte de With, center for contemporary art, and Aktar Publishing, 2001
Fareed Armaly: Parts (exh. cat.), Kunstverein München, Munich, 1997
Fareed Armaly in *Bridge—The Map is Not the Territory* (exh. cat.), Fleetinsel KG, Hamburg, 1997
Fareed Armaly, "?, " in *NowHere* (exh. cat.), Humlebaek, Louisiana Museum of Modern Art, 1996

Fareed Armaly: Scale (exh. cat.), Forum Stadtpark Prag, Prague, 1996

Fareed Armaly: BREA-KD-OWN (exh. cat.), Palais des Beaux Arts, Brussels, 1993

"I, II, III, IV, V," in *Fixed Values* (exh. cat.), Palais des Beaux Arts, Brussels, 1992

R.O.O.M., magazine editor, publisher, and designer, 1989

Terminal Zone, magazine editor, publisher, and designer, 1987–88

Articles | Artikel

- Helmut Draxler, "Der allegorische Impuls des Kuratierens. Ein Interview mit Fareed Armaly," *Springerin. Hefte für Gegenwartskunst*, vol. 7, no. 3, 2001
Brian Holmes, "Steine im Garten der Ästhetik: Über Fareed Armaly's Ausstellung 'From/To,'" *Springerin. Hefte für Gegenwartskunst*, vol. 5, no. 2, 1999
Holger Liebs, "From/To," *Frieze*, no. 46, 1999
Renate Puvogel, "Fareed Armaly: From/To," *Kunstforum International*, no. 145, May–June 1999
Astrid Wege, "Allegorien der (De) Konstruktion," *Texte zur Kunst*, vol. 8, no. 29, March 1998
Sabine B. Vogel, "Cross-Over: Ein Interview mit Fareed Armaly," *Artis*, 1995
Tom Holert, "Mit dem Rücken zur Wand [...]," *Texte zur Kunst*, 1995
Frederik Leen, "The Critique of the System of Sign-Exchange Rates: The Aesthetic Production of Fareed Armaly," *Forum International*, vol. 3, no. 12, March–April 1992

Fareed Armaly's project *From/To* (2002) for Documenta11 was created in collaboration with Rashid Masharawi. Masharawi was born in 1962 and raised in Shati refugee camp. As a filmmaker, he chose to remain throughout the 1980s and 1990s living within the Occupied Territories, the only Palestinian feature-filmmaker to do so. His first short features such as *The Shelter* (1987) are in tone and subject matter symbiotically linked to the beginning of the first Intifada, just as his later documentaries and features reflect on the skewed logic offered in a "peace process" (*Haifa*, 1996) and the second Intifada (*Live From Palestine*, 2002).

Fareed Armaly's Projekt *From/To* (2002) für Documenta11 wurde in Zusammenarbeit mit Rashid Masharawi erarbeitet. Masharawi wurde 1962 in dem Flüchtlingslager Shati geboren und ist dort aufgewachsen. Er entschied sich dafür, während der 1980er und 1990er Jahre in den besetzten Gebieten zu bleiben und war damit der einzige dort lebende palästinensische Filmemacher. Seine ersten Kurzfilme, wie *The Shelter* (1987), sind von der Erzählweise und vom Thema her unauflöslich mit den Anfängen der ersten Intifada verbunden, so wie sich seine späteren Dokumentationen und Filme mit der verschobenen Logik auseinander setzen, wie sie in einem »Friedensprozess« (*Haifa*, 1996) und der zweiten Intifada (*Live From Palestine*, 2002) zum Ausdruck kommen.

MICHAEL ASHKIN

*1955 in Morristown, New Jersey, USA, lives in Brooklyn, New York, USA | *1955 in Morristown, New Jersey, USA, lebt in Brooklyn, New York, USA

Solo exhibitions | Einzelausstellungen

- 1999 Emily Tsingou Gallery, London
1998 Andrea Rosen Gallery, New York, N.Y.
1997 Galerie Jousse Seguin, Paris
1996 Feigen, Inc., Chicago, Ill.
Bronwyn Keenan Gallery, New York, N.Y.
1992 Peter Miller Gallery, Chicago, Ill.

Group exhibitions | Gruppenausstellungen

- 2001 *Lateral Thinking*, Museum of Contemporary Art San Diego, La Jolla, Calif.
2000 *From a Distance: Landscape in Contemporary Art*, Institute of Contemporary Art, Boston, Mass.
Greater New York, P.S.1, Contemporary Art Center, New York, N.Y.
1999 *Story*, A/C Project Room, New York, N.Y.
Surroundings: Responses to the American Landscape, San Jose Museum of Art, San Jose
1998 *Young Americans 2*, The Saatchi Gallery, London
Where: Allegories of Site in Contemporary Art, The Whitney Museum of American Art at Champion, Stamford, Conn.
1997 *Elsewhere: Works by Michael Ashkin, Julie Becker, James Casebere, Miles Coolidge, and Thomas Demand*, Carnegie Museum of Art, Pittsburgh, Pa.
Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
1996 *The Lie of the Land*, University Art Museum, University of California at Santa Barbara, Santa Barbara, Calif.

Articles | Artikel

Richard Frances, "Michael Ashkin," *Artforum*, vol. 38, no. 9, May 2000

Roy Exley, "Michael Ashkin," *Flash Art International*, no. 220, January–February 2000

Andrew Gellatly, "Michael Ashkin," *Frieze*, November–December 1999

Andrew Perchuk, "Michael Ashkin," *Artforum*, vol. 36, no. 10, Summer 1998

Michael Klein, "Michael Ashkin: The Other Side of the Tracks," *Sculpture*, vol. 16, no. 8, October 1997

Jane Harris, "Where are the Trains? An Interview with Michael Ashkin," *Review*, April 1, 1997

ASYMPTOTE

founded | gegründet 1989 in New York, USA, by Hani Rashid (*1958 in Cairo, Egypt) and Lise Anne Couture (*1959 in Montreal, Canada)

Projects | Projekte

- 2001 Municipal Pavilion, Fioriade 2001, Harlemermeer
2000 *Issey Miyake Flagship Store*, New York, N.Y.
1999 Guggenheim Center for Art and Technology, Solomon R. Guggenheim Museum SoHo, New York, N.Y.
Guggenheim Virtual Museum, Solomon R. Guggenheim Museum, New York, N.Y.
New York Stock Exchange Advanced Trading Floor Operations Center, New York, N.Y.
1998 Kyoto Edutainment and Technology Center, Kyoto
1991 *Six Housing Units*, Brig
1989 *Steel Cloud*, West Coast Highway, Los Angeles, Calif.

Exhibitions | Ausstellungen

- 2001 *ArchiLab 2001*, Frac Centre, Orléans
Digital/Real, Deutsches Architekturmuseum, Frankfurt am Main
010101 ART.IN.Technological.TIMES, San Francisco Museum of Modern Art, San Francisco, Calif.
2000 *Flux Space 1.0*, California College of Arts and Crafts Institute, San Francisco, Calif.
Less Aesthetics more Ethics, 7th International Architecture Exhibition, La Biennale di Venezia, Venice
Vision and Reality, Louisiana Museum of Modern Art, Humlebaek
1999 *ArchiLab 1999*, Frac Centre, Orléans
architecture at the edge, Parsons School of Design, New York, N.Y.
1998 *Edge*, American Academy, Rome
1996 *Artistes/Architects*, Kunsthalle Wien, Vienna
Sensing the Future—The Architect as Seismograph, Korean Pavilion, 6th International Architecture Exhibition, La Biennale di Venezia, Venice
1995 *Overlooking the City*, Charlottenborg Exhibition Building, Copenhagen

Publications by / Publikationen von Asymptote

- Hani Rashid, "Guggenheim Virtual Museum," *Dorus*, January 2000
Hani Rashid: "Twisting Strings," *Perspecta: Architects, Process, Inspiration*, *The Yale Architectural Journal*, no. 28, 1997
Lise Anne Couture and Hani Rashid, *Architecture at the Interval*, New York, N.Y.: Rizzoli, 1995
Hani Rashid, "AGIT(N)ATION Pseudo-Architecture," in Mick McConnell, *LAX: The Los Angeles Experiment*, New York, N.Y.: SITES/Lumen Books, 1994
Hani Rashid and Lise Anne Couture, "Analog space to digital field: Asymptote seven projects," *Assemblage*, no. 21, August 1993
Hani Rashid, "AD Profile 89. Optigraphs and other writing," *Architectural Design*, vol. 61, no. 1/2, 1991

Articles | Artikel

- Raul A. Barreneche, "Asymptote Takes the Cube out of the Cubicle," *Architecture*, vol. 90, no. 7, July 2001
Luca Molinari, "Interior Expansion of the New York Stock Exchange 1997–99 Asymptote," in Luca Molinari (ed.) *Atlas: North American Architecture Trends 1990–2000*, New York, N.Y.: St. Martin's Press, 2001
Kevin Pratt, "Asymptote Iscapes," *Artbyte*, November–December, 1999
Georgi Stanishev, "Designing the Unpredictable," *World Architecture*, no. 54, March 1997
"Analog Space to Digital Field: Asymptote Seven Projects," in *Assemblage*, vol. 21, December 1993

KUTLUG ATAMAN

*1961 in Istanbul, Turkey, lives in London, Great Britain |
*1961 in Istanbul, Türkei, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

- 2001–02 Tensta Konsthall, Stockholm
2001 Lehmann Maupin Gallery, New York, N.Y.
Galene Akinci, Amsterdam

4 2000 The Lux Gallery, London
Enter Gallery, Helsinki City Art Museum, Helsinki

Group exhibitions | Gruppenausstellungen

2002 Bienal de São Paulo, São Paulo
2001 *Reveries, Regrets, Open Skies*, Karsi Sanat Galerisi, Istanbul
Moski/Male, Gallery of Contemporary Art, Celje
Berlin Biennale 2, Berlin
Affinites Narratives, gb Agency, Paris
2000 Cranbrook Museum of Art, Detroit, Mich.
Zeitwenden, Museum Moderner Kunst, Vienna;
Kunstmuseum Bonn, Bonn
1999 La Biennale di Venezia, Venice
Centre d'Art Contemporain, Geneva
1998 La Biennale de Montreal, Montreal
Manifesta 2, Luxembourg
1997 5th International Istanbul Biennial, Istanbul

Filmography | Filmographie

Lola + Bilidikid, 35mm, Zero Film, Good Machine, WDR/arte, 1998
The Serpent's Tale (Karanlik Sular), 35mm, Ataman Productions, 1993
La Fuga (The Flight), 35mm, Ataman Productions, 1988
Hansel and Gretel, Super8, Ataman Productions, 1984

Videography | Videographie

The 4 Seasons of Veronica Read, four-screen video projection installation, Internal Combustion, 2002
Never My Soul, Internal Combustion, 2001
Martin Is Asleep, Internal Combustion, 1999
Women Who Wear Wigs, four-screen video projection, Internal Combustion, Istanbul Contemporary Art Project, IfA-Galerie Stuttgart, La Biennale di Venezia, 1999
kutlug ataman's semih b.unplugged, DKFY Productions, C&O Production, 1997

THE ATLAS GROUP (WALID RAAD)

founded | gegründet 1999 in New York, USA, by Walid Raad
(*1967 in Chbanieh, Lebanon)

The Atlas Group was founded by Walid Raad as an imaginary foundation to research and document the contemporary history of Lebanon. The Atlas Group documents are organized and preserved in *The Atlas Group Archive*. The archive contains authored, found, and newly produced files.

The Atlas Group, gegründet von Walid Raad, ist eine imaginäre Stiftung zur Erforschung und Dokumentation der jüngsten Geschichte des Libanon. Die Dokumente der Atlas Group – Auftragsproduktionen anderer AutorInnen, »gefundenes« Material und Eigenproduktionen – sind im Atlas Group Archive organisiert und gesammelt.

Exhibitions / Festivals | Ausstellungen / Festivals

2002 Whitney Biennial, Whitney Museum, New York, N.Y.
2001 *The Loudest Muttering Is Over: Documents from The Atlas Group Archive*, Wiener Festwochen, Vienna
Kunsten Festival des Arts, Brussels
2000 American University of Beirut, Beirut
Notre Dame University, Beirut
Ayloul Festival, Beirut
Stand der Dinge, Kunst-Werke, Berlin

Archival material | Archivmaterial

2001 *Never That I Remember*, video installation
2000 *It Would Be Better If I Could Weep*, video installation
No, Illness Is Neither Here Nor There, video installation
Hostage: The Bachar Tapes, video
1999 *The Dead Weight of a Quarrel Hangs*, 1996–99, video
1998 *Miraculous Beginnings*, video
1997 *Secrets in the Open Sea*, video
1996 *Missing Lebanese Wars*, video
1995 *No, Illness Is Neither Here Nor There*, video
1992 *Sweet Talk or a Beirut Photographic Archive*, ongoing documentary photo project

Publications by | Publikationen von Walid Raad

Walid Raad and Akram Zaatari (eds.), *Mapping Sitting*, in collaboration with The Arab Image Foundation, Beirut: Mind the Gap Publications, 2001
Walid Raad, "Already Been in a Lake of Fire," *Framework*, no. 43, Fall 2001
Walid Raad, "Missing Lebanese Wars," *Public Culture* (Duke University Press), vol. 11, no. 2, Spring 1999
Walid Raad, "Bayrut Ya Beyrouth: Maroun Baghdadi's 'Hors la vie' and Franco Lebanese History," *Third Text*, no. 36, Autumn 1996

Articles | Artikel

Hamid Naficy, "Self-reflexive Mode of Address. Interviewer Questions Filmmakers Jayce Salloum and Walid Raad in their

Lebanon: Up to the South," in Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking*, Princeton: Princeton University Press, 2001

Abido Bacha, "The Search for Documents," *Al-Safir* (Beirut), 2000
Johnny Karlitich, "Walid Raad: un cinéaste expérimental," *Noon* (Beirut), February 2000
Zeina Zaizal, "'The Dead Weight of Quarrel Hangs' au Lycée Abdelkader Walid Raad: de l'ironie de la guerre et de ses conséquences," *L'Orient le Jour* (Beirut), September 11, 1999

JULIE BARGMANN (D.I.R.T STUDIO) AND STACY LEVY (SERE LTD.)

*1958, lives in Charlottesville, Virginia, USA; *1960 in Philadelphia, Pennsylvania, USA, lives in Spring Mills, Pennsylvania, USA |
*1958, lebt in Charlottesville, Virginia, USA; *1960 in Philadelphia, Pennsylvania, USA, lebt in Spring Mills, Pennsylvania, USA

Group exhibitions | Gruppenausstellungen

2000 *Design Culture Now*, Cooper-Hewitt National Design Museum, New York, N.Y.
2000/98 *Eco-Revelatory Design: Nature Constructed, Nature Revealed*, National Building Museum, Washington, D.C.; University of Illinois at Champaign-Urbana, Ill.; Boston Architectural Center, Boston, Mass.; Chicago Botanical Garden, Chicago, Ill.

Projects for | Projekte für D.I.R.T. Studio

Polishing the Copper Basin, Polk County, Tenn.
Stearns Quarry Park, Chicago, Ill.
unCity, FSM East River Associates, New York, N.Y.
Regenerating the Rouge, Ford Motor Company, Dearborn, Mich.
Reclaiming Bauxite, Aluminum Corporation of America, Bauxite, Ark.
AMD & ART: Testing the Waters, Vintondale, Pa.
MASS MoCA (Massachusetts Museum of Contemporary Art), North Adams, Mass.

Publications by | Publikationen von Julie Bargmann

Julie Bargmann, *Toxic Beauty*, Princeton: Princeton Architectural Press, 2002
Julie Bargmann, "Landscape Urbanism," *Architectural Record*, August 2001
Julie Bargmann, "Toxic Avenger," *Garden Design*, August 2001
Julie Bargmann, "Design 100" Special Issue, *Metropolitan Home*, March/April 2001
Julie Bargmann, "The I.D. Forty: Socially Conscious Design," *I.D.*, February 2001
Julie Bargmann, "Waste Not, Want Not," *Architecture*, November 2000

STACY LEVY (SERE LTD.)

Solo exhibitions | Einzelausstellungen

2002 *Mold Garden*, John Michael Kohler Arts Center, Sheboygan, Wisc.
1998 *Urban Oldfield*, Institute of Contemporary Art, Philadelphia, Pa.
1996 *Watercourse*, Rosenwald-Wolff Gallery, University of the Arts, Philadelphia, Pa.
1993 *A Month of Tides*, Wolfson Gallery, Miami Dade Community College, Miami, Fl.
1991 *47 Feet into the Woods* (with Andy Wolff), Abington Art Center, Jenkintown, Pa.

Group exhibitions | Gruppenausstellungen

2001 *Fresh Kills Artist Respond*, Snug Harbor Cultural Center, Staten Island, N.Y.
2000 *Unnatural Science*, Massachusetts Museum of Contemporary Art, North Adams, Mass.
Design Culture Now, Cooper-Hewitt National Design Museum, New York, N.Y.
Utopianies: Fictions for Cultivated Space, Temple University Gallery, Philadelphia, Pa.
2000/98 *Eco-Revelatory Design: Nature Constructed, Nature Revealed*, National Building Museum, Washington, D.C.; University of Illinois at Champaign-Urbana, Ill.; Boston Architectural Center, Boston, Mass.; Chicago Botanical Garden, Chicago, Ill.
1996 *Ars Botanica*, Art in City Hall, Philadelphia, Pa.

Architectural commissions | Architekturaufträge

2003 *Confluences: Flows of the Schuylkill*, Schuylkill River Park, Philadelphia, Pa.
2002 *Waterlines*, Delaware River Port Authority PATCO Line Art in Transit, Collingswood, N.J.
Testing the Waters, Acid Mine Drainage and Art, Vintondale, Pa.
2001 *Pattern Book*, Children's Hospital at Montefiore, The Carl Sagan Discovery Center, Bronx, N.Y.

Publications by | Publikationen von Stacy Levy

Stacy Levy, *Mold Garden* (exh. cat.), Sheboygan, John Michael Kohler Arts Center, 2002
Dan Talley, "Studio Visit," *Art Papers*, January 1999
Stacy Levy, *Urban Oldfield* (exh. cat.), Philadelphia, Pa.: Institute of Contemporary Art, 1998
Frederick Turner, "A Cracked Case," *Landscape Journal* Special Issue, 1998

ARTUR BARRIO

*1945 Porto, Portugal, lives in Rio de Janeiro, Brazil | *1945 Porto, Portugal, lebt in Rio de Janeiro, Brasilien

Solo exhibitions | Einzelausstellungen

2001 *A Metáfora dos Fluxos*, Museu de Arte Moderna, Salvador, Bahia; Museu de Arte Moderna, Rio de Janeiro
2000 *A Metáfora dos Fluxos*, Paço das Artes, São Paulo
Regist(r)os, Museu de Arte Contemporânea de Serralves, Porto
1998 *O Sonho do Arqueólogo*, Museu de Arte Contemporânea – Niterói, Rio de Janeiro
Há Sopa (com Tunga), Museu de Arte Moderna, Salvador
1996 *Situações: ARTUR BARRIO: Registro*, Centro Cultural Banco do Brasil, Rio de Janeiro
1995 *Uma Extensão no Tempo*, Paço Imperial, Rio de Janeiro
1991 *Experiência n.º 5*, Espaço Cultural Sérgio Porto, Rio de Janeiro
1989 *Experiência n.º 4*, Galeria do Centro Empresarial do Rio de Janeiro
1984 *Registros*, Makkon Stichting, Amsterdam; Het Apallohuis Stichting, Eindhoven
1983 *Instalação Minha cabeça está vazia, Meus olhos estão Cheios*, Gallerij Suspekt, Amsterdam; Espace Cairn, Paris; Museu de Arte Moderna, Rio de Janeiro; Bienal de São Paulo, São Paulo
1981 *Registros de Trabalhos*, Galeria Sérgio Milliet, Rio de Janeiro
1978 *Projetos realizados ou quase realizados*, Museu de Arte Moderna, Rio de Janeiro
1977 *Livro de Carne*, Vitrine pour l'Art Actuel, Espace Cairn, Paris
1971 *Situação.....Bloqueio+Ruas.....*, Rio de Janeiro
1970 *Defl.....Situação.....+S+.....Ruas.....Abril.....*, Rio de Janeiro
Processo 4 dias e 4 noites, Rio de Janeiro
P.....H....., Rio de Janeiro

Group exhibitions | Gruppenausstellungen

2000–01 *Versiones del Sur: Cinco Propuestas en Torno a la Arte en América*, Museu Nacional Centro de Arte Reina Sofia, Madrid
Eztetyka del sueño, Palácio de Velazques, (M.N.C.A.R.S.), Madrid
Da Adversidade Vivemos, ARC Musée d'Art Moderne de la Ville de Paris, Paris
2000 Kwangju Biennale, Kwangju
1999 *Beyond Identity: Global Conceptualism: Local Contexts*, Queens Museum of Art, New York, N.Y.
1998 *Out of Actions: between Performance and the Object, 1949–79*, The Museum of Contemporary Art, Los Angeles; Österreichisches Museum für Angewandte Kunst, Vienna; Museo d'Art Contemporani de Barcelona, Barcelona; Museum of Contemporary Art, Tokyo; National Museum of Osaka, Osaka
1996 Bienal de São Paulo (Secção Universalis, Situação Ignoto), São Paulo
1991 *Exposição colectiva de filmes e vídeos sobre artistas*, Centre Georges Pompidou, Paris
1987 *O Expressionismo na Arte Brasileira*, Bienal de São Paulo, São Paulo
1983 Bienal de São Paulo, São Paulo
1981 *Livres d'Artiste*, Centre Georges Pompidou, Paris
1977 *O objeto na Arte Anos 60*, Fundação Armando Alvares Penteado, São Paulo, and Museu de Belas Artes, Madrid
1975 *Desenho Brasileiro*, Fundação Calouste Gulbenkian, Lisbon; Museum Albertinum, Vienna
1970 *Information*, The Museum of Modern Art, New York, N.Y.
1969 *SITUAÇÃO.....ORHHHH.....OU.....5.000.....T.E.....EM.....N.Y.....CITY.....* Salão da Bússola, Museu de Arte Moderna, Rio de Janeiro

Monographs | Monographien

Artur Barrio: *Regist(R)os* (exh. cat.), Porto: Fundação Serralves, Porto, 2000
Artur Barrio: *O sonho do arqueólogo* (exh. cat.), Rio de Janeiro: Museu de Arte Contemporânea de Niterói, 1998
Barrio: *pinturas e desenhos* (exh. cat.), São Paulo: Kate Art Gallery, 1989
Barrio: *Registros de trabalho*, Rio de Janeiro: FUNARTE, 1981

Arte Brasileira Contemporânea: Artur Barrio, Rio de Janeiro: FUNARTE, 1978
Artur Alípio Barrio, *Barrio*, Rio de Janeiro: FUNARTE, 1978

BERND AND HILLA BECHER

*1931 in Siegen, Germany; *1934 in Potsdam, Germany, live in Düsseldorf, Germany | *1931 in Siegen, Germany; *1934 in Potsdam, Deutschland, leben in Düsseldorf, Deutschland

Solo exhibitions | Einzelausstellungen

- 2000 *Bernd und Hilla Becher de mijnen: een fotografische studie van 10 fabriekscplexen*, Huis Marseille / Stichting voor fotografie, Amsterdam
- 1999 *Bernd und Hilla Becher, Hochofen-Anlagen*, Rheinisches Industriemuseum, Oberhausen
Bernd und Hilla Becher, Bergwerke: Objekt und Beschreibung, Die Photographische Sammlung / SK Stiftung Kultur, Cologne
- 1994 Westfälisches Landesmuseum, Münster
- 1989 Palais des Beaux-Arts, Brussels
- 1988 Centre National d'Art Contemporain, Grenoble
- 1985 Museum Folkwang, Essen; ARC Musée d'Art Moderne de la Ville de Paris, Paris; Musée d' Art Moderne de la Ville de Liège
- 1980 Westfälisches Landesmuseum, Münster
- 1975 Rheinisches Landesmuseum, Bonn
The Museum of Modern Art, New York, N.Y.
- 1974 National Gallery of Canada, Ottawa
- 1972 Sonnabend Gallery, New York, N.Y.
- 1970 Moderna Museet, Stockholm
Galerie Konrad Fischer, Düsseldorf
- 1968 Stedelijk Van Abbemuseum, Eindhoven
Städtisches Museum Abteiberg, Mönchengladbach
- 1963 Galerie R. Nohl, Siegen

Group exhibitions | Gruppenausstellungen

- 2001–02 *Eröffnung*, Museum für Gegenwartskunst Siegen, Siegen
Distanz und Nähe, Det Nationale Fotomuseum, Copenhagen; Kulturzentrum Gerduberg, Reykjavik; Museum Cabanas, Guadalajara
- 2000 *Das XX. Jahrhundert – ein Jahrhundert Kunst in Deutschland*, Hamburger Bahnhof, Berlin
Voilà: le monde dans la tête, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1999 *Die Rache der Veronika: aktuelle Perspektiven der zeitgenössischen Fotografie. Die Fotosammlung Lambert*, Deichtorhallen, Hamburg
Serien und Konzepte in Photokunst, Museum Ludwig, Cologne
- 1995 *Scharfer Blick*, Bundeskunsthalle, Bonn
- 1989 *Bilderstreit*, Museum Ludwig, Cologne
- 1988 *Collection Sonnabend*, Centro de Arte Reina Sofia, Madrid
- 1984 *Artistic Collaboration in the Twentieth Century*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 1983 *Big Pictures*, The Museum of Modern Art, New York, N.Y.
Recent European Painting, Solomon R. Guggenheim Museum, New York, N.Y.
- 1982 documenta 7, Kassel
- 1980 *Artist and Camera*, Arts Council Great Britain, London
- 1979 Biennale of Sydney, Sydney
- 1978 *Work from the Crex Collection*, Louisiana Museum of Modern Art, Humlebaek
- 1977 documenta 6, Kassel
Bienal de São Paulo, São Paulo
- 1974 *Indea and Image*, The Art Institute of Chicago, Chicago, Ill.
- 1972 documenta 5, Kassel
- 1970 *Information*, The Museum of Modern Art, New York, N.Y.

Publications by | Publikationen von Bernd und Hilla Becher

Bernd und Hilla Becher, *Mineheads: Bernd and Hilla Becher*, Cambridge, Mass. and London: MIT Press, 1997
Bernd Becher, Hilla Becher, H. G. Conrad, E. G. Conrad, E. G. Neumann, *Zeche Zollern 2: Aufbruch zur modernen Industriearchitektur und Technik. Entstehung und Bedeutung einer Musteranlage in Dortmund um die Jahrhundertwende*, Munich: Prestel Verlag, 1977

Monographs | Monographien

Martine Dobbe, *Bernd und Hilla Becher Fachwerkhäuser*, Siegen: Museum für Gegenwartskunst, 2001
Bernd und Hilla Becher, *Industrielandschaften: Photographien*, Munich: Schirmer Mosel, 2001
Bernd und Hilla Becher, *Fachwerkhäuser des Siegener Industriegebietes*, Munich: Schirmer Mosel, 2000
Bernd und Hilla Becher, *Fabrikhallen*, Munich: Schirmer Mosel, 1999
Klaus Bussmann, *Bernd & Hilla Becher: Industriegäude*, Munich: Schirmer Mosel, 1994
Zdenek Felix and Suzanne Page, *Bernd & Hilla Becher: Mineheads* (exh. cat.), Essen: Museum Folkwang, 1985
R. H. Fuchs and B. Kerber (exh. cat.), *Bernd und Hilla Becher*, Eindhoven: Van Abbemuseum, 1981

Articles | Artikel

Jean-François Chevrier, "L'histoire de Bernd et Hilla Becher," *Pratique*, 1998
James Lingwood, "Aspects of photographs; Bernd and Hilla Becher: the music of the blast furnaces," *Art Press*, no. 209, January 1996
A. Grauerholz and A. Ramsden, "Photographing Industrial Architecture: An Interview with Bernd and Hilla Becher," *Parachute*, no. 22, Spring 1981
M. Nuridsany, "Les Sculptures Silencieuses de Hilla et Bernd Becher," *Art Press*, no. 45, February 1981
"Becher / Becher," *Kunstforum International*, vol. 28, no. 4, 1978
"Bernd und Hilla Becher: Preparation Plants," *Aperture*, no. 78, 1977
G. Nabakowski, "Interview mit Bernd Becher," *Heute Kunst*, no. 13, February–April 1976

ZARINA BHIMJI

*1963 in Mbarara, Uganda, lives in London, Great Britain | *1963 in Mbarara, Uganda, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

- 2001 Talwar Gallery, New York, N.Y.
- 1995 Kettle's Yard, Cambridge; South London Art Gallery, London; Plymouth Arts Centre, Plymouth
- 1992 *I will always be here*, Ikon Gallery, Birmingham & tour
- 1989 Tom Allen Community Art Centre, London

Group exhibitions | Gruppenausstellungen

- 2001 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
- 1998 *The Masque*, John Hansard Gallery, Southampton
The Quick and the Dead: Artists and Anatomy, Hayward Gallery, London
No place (like home), Walker Art Center, Minneapolis, Minn.
Life's Little Necessities, 2nd Johannesburg Biennial
n/Sight, Guggenheim Museum, New York, N.Y.
- 1996 *The Impossible Science of Being*, The Photographers' Gallery, London
- 1994 *Revir/Territory*, Kulturhuset, Stockholm
- 1992 *Critical Decade*, Museum of Modern Art, Oxford
- 1989 *Towards a Bigger Picture*, Victoria & Albert Museum, London; Tate Gallery, Liverpool
- 1987 *The Image Employed: The use of Narrative in Black Art*, Cornerhouse Gallery, Manchester
Black Women Photographers, Camden Arts Centre, London
- 1986 *From Two Worlds*, Whitechapel Art Gallery, London

Monographs | Monographien

Marina Warner and Gilane Tawadros, *Zarina Bhimji* (exh. cat), Cambridge: Kettle's Yard; London: South London Art Gallery; Plymouth, England: Plymouth Arts Centre, 1995
Zarina Bhimji: I will always be here (exh. cat.), Birmingham: Ikon Gallery, 1992

Articles | Artikel

Gilda Williams, "Zarina Bhimji," *Portfolio Magazine*, no. 28, December 1998
John Holt, "The subjective image: 'the impossible science of being'-dialogues between anthropology and photography," *Third Text*, no. 37, Winter 1996–97
"Zarina Bhimji: 1822 – Now," *Art History*, vol. 18, no. 2, June 1995
Tania Guha, "L'histoire de l'œil: Zarina Bhimji and Catherine Yass," *Portfolio Magazine*, no. 21, 1995
Mark Haworth-Booth, "Zarina Bhimji," *British Journal of Photography*, vol. 141, no. 6966, 24 March 1994
William Furlong, "Zarina Bhimji Interview," *Audio Arts*, vol. 12, no. 1, 1992

BLACK AUDIO FILM COLLECTIVE

founded | gegründet 1983 in London, Great Britain, by John Akomfrah, Reece Auguiste, Edward George, Lina Gopaul, Avril Johnson, David Lawson and Trevor Mathison, dissolved | aufgelöst in 1998

Formed in 1983, their aim was the development of Black independent film culture in Britain, working on a variety of projects ranging from industrial videos to feature documentaries.

Das Kollektiv wurde 1983 gegründet, um die Entwicklung einer unabhängigen Filmkultur der schwarzen Bevölkerung in Großbritannien zu fördern. Seine Projekte reichen von kommerziellen Videos bis zu Dokumentarfilmen und Features.

Filmography | Filmographie

- 1998 *Gangsta Gangsta – The Tragedy of Tupac Shakur*
- 1997 *Martin Luther King: Days of Hope*
- 1995 *Last Angel of History*
- 1994 *Dark Side of Black*
- 1993 *Seven Songs For Malcolm X*
- 1991 *Who Needs A Heart?*
The Mysteries of July
- 1988 *Testament. The War Zone Memories*
- 1987 *Twilight City*
- 1986 *Handsworth Songs*
- 1983 *Expeditions: Signs of Empire and Images of Nationality*

Publications by Black Audio Film Collective | Publikationen von Black Audio Film Collective

John Akomfrah and Kass Banning, "Feeding of the Dead: Necrophilia and the Black Imaginary," *Border/Lines*, no. 29/30, 1993
John Akomfrah, "Black Audio Film Collective," in *Black Movie*, Geneva: Black Movie, Cinéma Sputnik and Saint-Gervais, 1991
Reece Auguiste / Black Audio Film Collective, "Black Independents and Third Cinema: The British Context," in Jim Pines and Paul Willemen (eds.), *Questions of Third Cinema*, London: British Film Institute, 1989

Publications | Publikationen

Julian Petley, "Possessed by Memory," *Monthly Film Bulletin*, vol. 56, September 1989
Coco Fusco, *Young, British, and Black: The Work of Sankofa and Black Audio Film Collective*, Buffalo: Hallwalls, 1988
Robert Cruz, "Black Cinemas, Film Theory and Dependent Knowledge," *Screen*, no. 3–4, vol. 26, May–August 1985

JOHN BOCK

*1965 in Gribbohm, Germany, lives in Berlin, Germany | *1965 in Gribbohm, Deutschland, lebt in Berlin, Deutschland

ECKE BONK

*1953 in Berlin, Germany, lives in Karlsruhe, Germany, and Fontainebleau, France | *1953 in Berlin, Deutschland, lebt in Karlsruhe, Deutschland, und Fontainebleau, Frankreich

Ecke Bonk considers himself a typosoph who is concerned with the basic elements of our alphanumeric culture and the aesthetics of information. His undertakings encompass art, design, typography, and philosophy. He is founder of the *typosophic society* and designer of the non-logotype Documenta11.

Ecke Bonk betrachtet sich als Typosoph, der sich mit den grundlegenden Elementen unserer alphanumerischen Kultur und der Informationsästhetik beschäftigt. Seine Arbeitsfelder umfassen Kunst, Design, Typographie und Philosophie. Er ist Gründer der *typosophic society* (*Typosophische Gesellschaft*) und Gestalter des Non-Logotypes der Documenta11.

Exhibitions / Projects | Ausstellungen / Projekte

- 2001 *protect all elements*, schauspiel frankfurt, Frankfurt am Main
Diesseits und jenseits des Traums. 100 Jahre Jacques Lacan, Sigmund Freud Museum, Vienna
Proposals for a collection; Optical. Retinal. Visual. Conceptual, Museum Boijmans Van Beuningen, Rotterdam
- 1999 Austrian Pavillon, La Biennale di Venezia, Venice
- 1997 documenta X, Kassel
- 1993 *Kopernikus, Kepler, Newton, Marlboro = Weltmodelle*, Galerie Stadtpark, Krems
- 1992 *Drei Elemente*, Kunstmuseum Winterthur, Winterthur

Publications / Book design by | Publikationen / Buchgestaltungen von Ecke Bonk

Allgemeine Typosophie / General Typosophy, A Manual to Work and Projects of Ecke Bonk, 2000
Ecke Bonk and Richard Hamilton, *à l'infinifit, A typotranslation by Richard Hamilton and Ecke Bonk of Marcel Duchamp's White Box*, the typosophic society and Northend Chapter, 1999
Ecke Bonk, *Maschinenzeichen*, Vienna: Passagen Verlag, 1991
Ecke Bonk, "Capital M is for ...," *MOMA, the magazine of The Museum of Modern Art*, vol. 2, no. 4, 1999
Kleine Bibliothek für das 21. Jahrhundert, vol. 2, Hermann Hemiholtz, Schriften zur Erkenntnistheorie, Vienna: Springer-Verlag, 1998
Ecke Bonk, "in<-->formation [Die Rede von Weimar]," in Bogomir Ecker and Bettina Sefkow (eds.), *Übergangsbogen und Überhöhungsrampe. Naturwissenschaftliche und künstlerische Verfahren. Symposium I und II*, Hamburg: Hochschule für bildende Künste, and Material Verlag, 1996
Kleine Bibliothek für das 21. Jahrhundert, vol. 1 Gustav Theodor Fechner, Vienna: Springer-Verlag, 1995

FRÉDÉRIC BRULY BOUABRÉ

*1923 in Zéprégúuhé, Bété Land, Ivory Coast, lives in Abidjan, Ivory Coast | *1923 in Zéprégúuhé, Bété Land, Elfenbeinküste, lebt in Abidjan, Elfenbeinküste

Known as a writer, poet, storyteller, researcher archivist, and graphic artist, Bouabré's work centers around his experiments with language. Self named Sheik Nadro (one who doesn't forget), his negotiation of text and image began as a particular endeavor to sustain the memory and reconstruct the identity of the oral culture of the Bété.

Bekannt als Autor, Dichter, Erzähler, Forschungsarchivar und graphischer Künstler, kreist Bouabré's Werk um Sprachexperimente. Bouabré, der sich selbst den Namen Sheik Nadro (einer, der nicht vergisst) gab, begann seine Beschäftigung mit Texten und Bildern mit dem ausdrücklichen Bestreben, die Erinnerung an die Identität der Sprachkultur der Bété wachzuhalten und zu rekonstruieren.

Solo exhibitions | Einzelausstellungen

- 1994 Ginza Art Space, Shiseido Co. Ltd., Tokyo
Worlds Envisioned, Frédéric Bruly Bouabré and Alighiero Boetti, Dia Center for the Arts, New York, N.Y.; American Center, Paris
- 1994–93 *Frédéric Bruly Bouabré*, Portikus, Frankfurt am Main; Kunsthalle Bern, Bern; Haus der Kulturen der Welt, Berlin; Ludwig Forum für Internationale Kunst, Aachen

Group exhibitions | Gruppenausstellungen

- 2001–02 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
- 2001 *Egofugal*, 7th International Istanbul Biennial, Istanbul
- 1999–00 *Kunstwelten im Dialog*, Museum Ludwig, Cologne
Global Conceptualism: Points of Origin, 1950s–1980s, Queens Museum of Art, New York, N.Y.; Walker Art Center, Minneapolis, Minn.; Miami Art Museum, Miami, Fl.
- 1998 Biennale of Sydney, Sydney
- 1997 Kwangju Biennale, Kwangju
2nd Johannesburg Biennial, Johannesburg
- 1996 *Neue Kunst aus Afrika*, Haus der Kulturen der Welt, Berlin
Bienal de São Paulo, São Paulo
- 1995 *Big City: Artists from Africa*, Serpentine Gallery, London
Art(c)-en-ciel: Galerie des Cinq Continents, Musée National des Arts Africains et Océaniens, Paris; Dialogues de Paix, Palais des Nations, Geneva
TransCulture, La Biennale di Venezia, Fondazione Levi Palazzo Giustinian Lolin, Venice
- 1993 *Trésors de Voyage*, La Biennale di Venezia, Venice
La Grande Vérité: les Astres Africains, Musée des Beaux-Arts, Nantes
- 1992 *Out of Africa*, Saatchi Collection, London
- 1989 *Magiciens de la Terre*, Centre Georges Pompidou et Grande Halle de la Villette, Paris

Publications by | Publikationen von Frédéric Bruly Bouabré

- Frédéric Bruly Bouabré, *Knowledge of the World*, Atlanta: Nexus Press, 1996
- Frédéric Bruly Bouabré, *La légende de Domin et Zézé*, Paris: Editions Revue Noire, 1995
- Frédéric Bruly Bouabré, "Cheik Nadro, Der Kunder," in *Frédéric Bruly Bouabré* (exh. cat.), Heidelberg: Edition Braus, 1993
- Frédéric Bruly Bouabré, "Ein schwarzes Genie," *Frédéric Bruly Bouabré* (exh. cat.), Heidelberg: Edition Braus, 1993

Monographs | Monographien

- Jean-Hubert Martin and Étienne Féau, *Frédéric Bruly Bouabré* (exh. cat.), Paris: Éditions de la Réunion des Musées Nationaux, 1995
- Frédéric Bruly Bouabré* (exh. cat.), Heidelberg, Germany: Edition Braus, 1993

Articles | Artikel

- Jean-Hubert Martin, "Cheri Samba and Frédéric Bruly Bouabré," in Brigitte Kölle (ed.), *Portikus Frankfurt am Main 1987–1997*, Frankfurt am Main: Portikus, 1997
- Jean-Hubert Martin, "Das Marco-Polo-Syndrom: ein Beitrag zur Diskussion," *Neue Bildende Kunst*, no. 4–5, September–November 1995
- Christophe Domino, "Frédéric Bruly Bouabré: The Semiological Adventure," *Art Press*, no. 192, June 1994
- Jean-Loup Pivin, Pascal Martin Saint Léon, "Frédéric Bruly Bouabré," *Kunstforum International*, no. 122, 1993

LOUISE BOURGEOIS

*1911 in Paris, France, lives in New York, USA | *1911 in Paris, Frankreich, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2001–02 *Louise Bourgeois at the Hermitage*, The State Hermitage Museum, St. Petersburg; traveling to Helsinki City Art Museum, Helsinki; Kulturhuset, Stockholm; Museet for Samtidskunst, Oslo
- 2000–01 *Louise Bourgeois: The Insomnia Drawings*, Tate Modern, London
- 1999–00 *Louise Bourgeois: Architecture and Memory*, Museo Nacional Centro de Arte Reina Sofía, Madrid
- 1998–99 *Louise Bourgeois*, Musée d'Art Contemporain, Bordeaux; Fondation Belem, Lisbon; Malmö Konsthall, Malmö; Serpentine Gallery, London
- 1998 *Louise Bourgeois: Topiary*, Whitney Museum of American Art, New York, N.Y.
- 1997–98 *Louise Bourgeois: Homesickness*, Yokohama Museum of Art, Yokohama
- 1995–96 *Louise Bourgeois*, MARCO, Monterrey; Centro Andaluz de Arte Contemporaneo, Seville; Museo Rufino Tamayo, Mexico City
- 1995 *Louise Bourgeois: Pensées-plumes*, Musée national d'art moderne, Centre Georges Pompidou, Paris; Helsinki City Art Museum, Helsinki
- 1994 *Louise Bourgeois: Sculptures*, Kestner-Gesellschaft, Hanover
- 1993–96 *Louise Bourgeois: The Locus of Memory*, American Pavilion, La Biennale di Venezia, Venice; Brooklyn Museum of Art, New York, N.Y.; The Corcoran Gallery of Art, Washington, D.C.; Galerie Rudolfinum, Prague; ARC Musée d'Art Moderne de la Ville de Paris, Paris; Deichtorhallen, Hamburg; Musée d'Art Contemporain de Montreal, Montreal
- 1989–91 *Louise Bourgeois: A Retrospective Exhibition*, Frankfurter Kunstverein, Frankfurt am Main; Städtische Galerie im Lenbachhaus, Munich; Musée d'art Contemporain, Lyon; Fondation Tapies, Barcelona; Kunstmuseum, Bern; Kröller-Müller Museum, Otterloo
- 1989 *Louise Bourgeois: Dessins 1940–1986*, Galerie Lelong, Paris
- 1987–89 *Louise Bourgeois*, The Taft Museum, Cincinnati, Ohio; The Art Museum at Florida International University, Miami, Fl.; Laguna Gloria Art Museum, Austin, Tex.; Gallery of Art, Washington University, St. Louis, Missouri; Everson Museum of Art, Syracuse, New York, N.Y.
- 1985 *Louise Bourgeois*, Serpentine Gallery, London
- 1982–84 *Louise Bourgeois: Retrospective*, The Museum of Modern Art, New York, N.Y.; Contemporary Arts Museum, Houston, Tex.; Museum of Contemporary Art, Chicago, Ill.; Akron Art Museum, Akron, Ohio
- 1982 *Bourgeois Truth*, Robert Miller Gallery, New York, N.Y.
- 1981 *Louise Bourgeois: Femme Maison*, The Renaissance Society at University of Chicago, Chicago, Ill.
- 1979 *Louise Bourgeois, Sculpture 1941–1953. Plus One New Piece*, Xavier Fourcade Gallery, New York, N.Y.
- 1949 *Louise Bourgeois, Recent Work 1947–1949: Seventeen Standing Figures in Wood*, Peridot Gallery, New York, N.Y.
- 1945 *Paintings by Louise Bourgeois*, Bertha Schaefer Gallery, New York, N.Y.

Group exhibitions | Gruppenausstellungen

- 2001–02 *Surrealism: Desire Unbound*, Tate Modern, London; Metropolitan Museum of Art, New York, N.Y.
- 2000 *Exorcism / Aesthetic Terrorism*, Museum Boijmans Van Beuningen, Rotterdam
- 1999 *Artworlds in Dialogue*, Museum Ludwig, Cologne
- 1998 *Wounds: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm
Cannibalism, Bienal de São Paulo, São Paulo
- 1996 *Inside the Visible*, The Institute of Contemporary Art, Boston, Mass.; National Museum of Women in the Arts, Washington, D.C.; Whitechapel Art Gallery, London
- 1995–96 *Feminin-Masculin: Le Sexe de l'Art*, Centre Georges Pompidou, Paris
- 1995 *Rites of Passage*, The Tate Gallery, London
- 1992 DOCUMENTA IX, Kassel
- 1991–92 *Dislocations*, The Museum of Modern Art, New York, N.Y.
- 1989 *Bilderstreit*, Museum Ludwig, Cologne
- Magiciens de la Terre*, Centre Georges Pompidou, Paris
- 1984–86 *Primitivism*, The Museum of Modern Art, New York, N.Y.
- 1977 *Images of Horror and Fantasy*, Bronx Museum of the Arts, New York, N.Y.
- 1968 *Soft Sculpture*, The American Federation of Arts, New York, N.Y.
- 1966 *Eccentric Abstraction*, Fischbach Gallery, New York, N.Y.

Publications by | Publikationen von Louise Bourgeois

- Louise Bourgeois and Larry Rinder, *Louise Bourgeois: Drawings & Observations*, Berkeley: University Art Museum, and Boston: Bulfinch Press, Little, Brown & Company, 1995

Louise Bourgeois, "Obsession," *Artforum*, April 1992

Monographs | Monographien

- Louise Bourgeois: The Personages* (exh. cat.), New York, N.Y.: C&M Arts and Cheim & Read, 2001
- Marie-Laure Bernadac and Elisabeth Bronfen, *Louise Bourgeois: The Insomnia Drawings*, Zurich: Daros Collection, New York, N.Y.: Peter Blum Éditions and Zurich, Berlin, New York, N.Y.: Scalo, 2000
- Louise Bourgeois: Architecture and Memory* (exh. cat.), Madrid: Museo Nacional Centro de Arte Reina Sofía, 1999
- Marie-Laure Bernadac and Hans-Ulrich Obrist (eds.), *Bourgeois, Louise, Destruction of the Father / Reconstruction of the Father (Writings and Interviews 1923–1997)*, London: Violette Éditions, 1998
- Rainer Crone and Petrus Graf Schaesberg, *Louise Bourgeois: The Secret of the Cells*, Munich: Prestel Verlag, 1998
- Marie-Laure Bernadac, *Louise Bourgeois*, Paris: Flammarion, 1995
- Suzanne Pagé and Beatrice Parrent, *Louise Bourgeois: Sculptures, environments, dessins 1938–1995*, Paris: ARC Musée d'Art Moderne de la Ville de Paris, and Éditions de la Tempête, 1995

Articles | Artikel

- Susi Bloch, "An Interview with Louise Bourgeois," *Art Journal*, XXX, vol. 14, 1999
- Francesco Bonami, "Louise Bourgeois: In a Strange Way, Things are Getting Better and Better," *Flash Art*, vol. 17, no. 174, January/February 1994
- Henry Geldzahler, "Louise Bourgeois," *Interview*, March 1992
- Robert Storr, "Meaning, Material, Milieu, Reflections on Recent Work by Louise Bourgeois: Interview by Robert Storr," *Parkett*, vol. 9, 1986
- Robert Storr, "Louise Bourgeois: Gender & Possession," *Art in America*, vol. 71, no. 4, April 1983
- Lucy R. Lippard, "Louise Bourgeois: From the Inside Out," *Artforum*, vol. 13, March 1975

PAVEL BRĂILA

*1971 in Chisinau, Moldova, lives in Maastricht, The Netherlands, and Chisinau | *1971 in Chisinau, Moldawien, lebt in Maastricht, Niederlande, und Chisinau

Solo exhibitions | Einzelausstellungen

- 2001 *Gedankenaufnahme*, Performance & exhibition, Kunstbuero, Vienna

Videos / Performances | Videos / Performances

- 2002 *Tuesday Evening Night*, De Appel, Amsterdam
Being all things to all people, Galerie Nouvelles Images, The Hague
- 2001 *The air pulpubly thickens as the Californian hairdresser comes in*, Jan van Eyck Akademie, Marres, Maastricht
Art Biennale WRO99, Wrocław
VIPER, International Festival for Film Video and New Media, Basel
The One Minute Festival, Amsterdam
- 2000 Kassel Documentary Film & Video Festival, Kassel
EMAF – European Media Art Festival, Osnabrück
- 1999 *VIPER*, International Festival for Film Video and New Media, Swiss, Lucerne
CarbonART99, SCCA Soros Center for Contemporary Arts, Chisinau
- 1998 *The Last Test Station*, International Exhibition; Manej – Moscow central exhibition hall.
Periferic, Contemporary Art Festival, Iasi
Body and the East, International Performance Festival, Ljubljana
CarbonART98, Soros Center for Contemporary Arts, Strasen
Gioconda's Smile: from mythic to techno-ritual, Performance Festival, SCCA, Moldova; Chisinau
- 1997 *Multiple / Homes*, multimedia project, Artlink and SCCA, Chisinau
CarbonART97, SCCA; Radenii Vechi
AnnART International Living Art Festival at St. Ann Lake; St. Gheorghe
Mesaje de la Tzara/Reflections in RE, International Contemporary Art Exhibitions Chisinau
Matria Europa, Portable Gallery, Amsterdam
- 1996 *Kilometrul 6*, SCCA Soros Center for Contemporary Arts, Chisinau
CarbonART, SCCA Soros Center for Contemporary Arts, Sadova

STANLEY BROUWN

TANIA BRUGUERA

*1968 Havana, Cuba, lives in Havana, and Chicago, Illinois, USA | *1968 Havanna, Kuba, lebt in Havanna, und Chicago, Illinois, USA

Solo exhibitions | Einzelausstellungen

- 2002 Palacio de Abrantes, Salamanca Capital de Europa 2002, Salamanca
- 2001 *La isla en peso*, Casa de las Americas, Havana, Cuba; LiebmanMagnan Gallery, New York, N.Y.
- 1999 *Lo que me corresponde*, Colloquia-proyecto para el arte contemporaneo, Guatemala City
- 1997 *El peso de la culpa*, Tejadillo 214, Havana
- Anima*, The School of the Art Institute of Chicago, Chicago, Ill.
- 1996 *Cabeza abajo*, Espacio Aglutinador, Havana, Cuba
- Lagrimas de transito*, Centro de Arte Contemporaneo Wifredo Lam, Havana
- 1993 *Memoria de la postguerra*, Galería Plaza Vieja, Fondo Cubano de Bienes Culturales, Havana
- 1992 *Ana Mendieta*, Sala Polivalente, Centro de Desarrollo de las Artes Visuales, Havana
- 1986 *Marilyn is alive*, Galería Leopoldo Romafach, Academia de San Alejandro, Havana

Group exhibitions | Gruppenausstellungen

- 2001 *Plateau of Humankind*, La Biennale di Venezia, Venice
- Do you have time?*, LiebmanMagnan Gallery, New York, N.Y.
- 2000 *Uno mas cerca del otro*, VII Bienal de la Habana, Fortaleza de San Carlos de la Cabana, Galería de Contraminas de San Ambrosio, Havana
- Exotica Incognita*, Kwangju Biennale, Kwangju
- 1999 *Videodrome*, The New Museum of Contemporary Art, New York, N.Y.
- Utopia/Distopia, 8va*, Muestra Internacional de Performance, Mexico City
- Looking for a Place*, III International Biennial, SITE Santa Fe, N. Mex.
- Happening*, Stedelijk Museum voor Actuele Kunst, Gent
- Cuba – Maps of Desire*, Kunsthalle Wien, Vienna
- 1998 *The Garden of Forking Paths*, Helsinki City Art Museum, Helsinki; Kunstforeningen, Copenhagen; Edsuik Kunst & Kultur, Stockholm
- Art in Freedom*, Museum Boijmans Van Beuningen, Rotterdam
- Obsesiones*, Centro de Arte Contemporaneo Wifredo Lam, Havana
- De discretas autoritas. Cuba y Venezuela: Nuevas poéticas*, Museo de Arte Contemporaneo Mario Abreu, Maracay
- Desde el cuerpo: Alegorías de lo femenino*, Museo de Bellas Artes, Caracas
- 1997 2nd Johannesburg Biennial, The Electric Workshop, Johannesburg
- 1990's Art from Cuba. A National Residency and Exhibition Program*, Betty Rymer Gallery, The School of the Art Institute, Chicago, Ill.; Art in General, New York, N.Y.; Hallwalls Center for Contemporary Art, Buffalo, N.Y.
- New Art from Cuba: Utopic Territories*, Morris and Helen Belkin Art Gallery, Contemporary Art Gallery, Vancouver
- 1996 Bienal de São Paulo, Parque do Ibirapuera, São Paulo
- 1995 *New Art from Cuba*, Whitechapel Art Gallery, London; Tullie House City Museum and Art Gallery, Carlisle

Monographs | Monographien

- Tania Bruguera, Cuba – Maps of Desire*, Vienna: Kunsthalle Wien, 1999
- Tania Bruguera. Lo que me corresponde*, Colloquia proyecto para el arte contemporaneo, Guatemala City, 1999

Articles | Artikel

- Fabrice Bousteau, "Cuba: la belle Americaine," *Beaux Arts Magazine*, January 2001
- Tami Katz-Freiman, "Complexities of Art in Cuba," *Art Papers*, vol. 23, no. 4, July–August 1999
- Eugenio Valdés Figueroa, "Art in Cuba: The Mask – Utopia and Ideology," *Flash Art* (Milan), vol. 30, no. 192, January–February 1997

LUIS CAMNITZER

*1937 in Lübeck, Germany (citizen of Uruguay), lives in New York, USA | *1937 in Lübeck, Germany (Staatsbürger von Uruguay), lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2002 Galerie Basta (with Alfredo Jaar), Hamburg
- 2001 The Kitchen, New York, N.Y.
- 2000 Casa de América, Madrid
- 1996 Museo Blanes, Montevideo
- 1995 Museo del Barrio, New York, N.Y.
- 1994 Museo La Tertulia, Cali
- 1991 *Luis Camnitzer Retrospective*, Lehman College Art Gallery, New York, N.Y.
- Luis Camnitzer Retrospective*, M.I.T. - List Visual Arts Center, Cambridge, Mass.

- 1990 Carla Stellweg Gallery (with David Lamelas), New York, N.Y.
- 1988 Pavilion of Uruguay, La Biennale di Venezia, Venice
- 1986 *Luis Camnitzer Retrospective*, Museo de Artes Plásticas, Montevideo
- Massachusetts College of Art, Boston, Mass.
- 1984 The Alternative Museum, New York, N.Y.
- 1983 Casa de las Américas, Havana
- 1980 Museum Wiesbaden, Wiesbaden
- 1978 Museo La Tertulia, Cali
- Marian Goodman Gallery, New York, N.Y.
- 1977 Museo de Arte Moderno, Bogotá
- Gallery for New Concepts, University of Iowa, Iowa City, Iowa
- 1974 Galerie Stampa, Basel
- 1970 Paula Cooper Gallery, New York, N.Y.
- 1969 Museo de Bellas Artes, Caracas
- Museo de Bellas Artes, Santiago de Chile
- 1966 Galería Lirolay, Buenos Aires
- Amigos del Arte, Montevideo
- 1963 Galería Sudamericana, New York, N.Y.
- 1962 Galería Galatea, Buenos Aires
- 1960/61 Centro de Artes y Letras, Montevideo

Group exhibitions | Gruppenausstellungen

- 2001 *La estetyka del sueño*, Palacio Velázquez, Madrid
- 2000 *Versiones del Sur: 5 propuestas en torno al arte en Latinoamérica*, Museo Nacional Centro de Arte Reina Sofía, Madrid
- Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
- Vivencias*, EA-Generali Foundation, Vienna
- 1997 Kwangju Biennale, Kwangju
- 1996 *Face à l'histoire*, Centre Georges Pompidou, Paris
- Universalis*, Bienal de São Paulo, São Paulo
- 1995 *Intervenciones en el espacio*, Museo de Bellas Artes, Caracas
- 1991 *Ver América (The Bride of the Sun)*, Museum of Fine Arts, Antwerp
- Encounters/Displacements. Camnitzer, Jaar, Meireles*, Archer Huntington Gallery, University of Texas, Austin, Tex.
- Bienal de la Habana, Havana
- 1990 *China, June 4*, P.S.1 Contemporary Art Center, New York, N.Y.
- 1988 *Group Material, "Project Democracy" (Politics and Elections) (Culture and Participation)*, Dia Foundation, New York, N.Y.
- 1986 Bienal de la Habana, Havana
- 1984 Bienal de la Habana, Havana
- 1970 *Information*, The Museum of Modern Art, New York, N.Y.

Monographs | Monographien

- Luis Camnitzer, Zanoobia* (exh. cat.), Hamburg: Galerie Basta, 1995
- Encounters /Displacements (Luis Camnitzer, Alfredo Jaar, Cildo Meireles)* (exh. cat.), University of Texas at Austin: Archer Huntington Gallery, 1992
- Luis Camnitzer: Retrospective Exhibition 1966–1990* (exh. cat.), New York, N.Y.: Lehman College, 1991
- Luis Camnitzer* (exh. cat.), Venice: La Biennale di Venezia and Montevideo: Museo Nacional de Artes Visuales, 1988

Articles | Artikel

- "Arte conceptual y política," *Art Nexus* (Bogotá), no. 8, April 1993
- "Lo político y lo étnico en Luis Camnitzer," *Revolución y Cultura* (Havana), June 1992
- Ken Johnson, "Luis Camnitzer at Carla Stellweg," *Art in America*, November 1990
- Daniel Soutif, "The Four-Corners Game," *Artforum*, September 1988
- Gerardo Mosquera, "El conceptualismo de Luis Camnitzer," *Casa de las Américas*, #139, Havana, July–August 1983

JAMES COLEMAN

*1941 in Ballaghaderreen, County Roscommon, Ireland, lives in Dublin, Ireland | *1941 in Ballaghaderreen, County Roscommon, Irland, lebt in Dublin, Irland

Solo exhibitions | Einzelausstellungen

- 2002 Kunstbau Städtische Galerie im Lenbachhaus, Munich
- 2001 Neues Kunstmuseum Luzern, Lucerne
- 1999 Fundació Antoni Tàpies, Barcelona
- Palais des Beaux-Arts, Brussels
- 1997 Wiener Secession, Vienna
- 1996 Centre Georges Pompidou, Musée national d'art moderne, Paris
- 1995 Kunstmuseum Luzern, Lucerne
- 1994–95 Dia Center for the Arts, New York, N.Y.
- 1991 One Five, Antwerp
- Lisson Gallery, London
- Marian Goodman Gallery, New York, N.Y.

- 1990 Musée d'Art Contemporain, Lyon
- Galerie Micheline Szwajcer, Antwerp
- 1989–90 Stedelijk Van Abbemuseum, Eindhoven
- 1989 List Visual Arts Center, MIT, Boston, Mass.
- ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1988 Galerie des Beaux-Arts, Brussels
- 1987 Galerie Rüdiger Schöttle, Munich
- 1986 Institute of Contemporary Art, London
- 1985 The Renaissance Society at the University of Chicago, Chicago, Ill.
- Dunguaire Castle, Kinvara
- 1984 David Bellman Gallery with Art Metropole, Toronto
- 1983 Auditorio da Arquitectura, Esbal, Lisbon
- Orchard Gallery, Derry, Northern Ireland
- Whitechapel Art Gallery, London
- Teatro Estudio Citac, Coimbra
- 1982 Douglas Hyde Gallery, Dublin, and Arts Council of Northern Ireland, Ulster Museum, Belfast
- Ignotium per Ignotius*, a work for theater at De Lantaren, Rotterdam; Shaffy Theater, Amsterdam; Concordia Theater, Enschede; De Toneelschuur, Haarlem; Witte Theater, Ijmuiden
- 1981 Franklin Furnace, New York, N.Y.
- 1980 Nigel Greenwood Gallery, London
- Douglas Hyde Gallery, Trinity College (Beckett Room), Dublin
- 1978 Projects Arts Centre, Dublin
- 1974 Galerie 't Venster, Rotterdam Arts Foundation, Rotterdam
- Ulster Museum, Belfast
- 1973 David Hendriks Gallery, Dublin
- 1972 Galleria Toselli, Milan
- 1970 Studio Marconi, Milan

Group exhibitions / Gruppenausstellungen

- 2001–02 *Das Museum unserer Wünsche*, Museum Ludwig, Cologne
- 2001 *Exploding Cinema: Rotterdam Film Festival*, Museum Boijmans Van Beuningen, Rotterdam
- 2000–01 *Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art*, ZKM Medienmuseum, Karlsruhe
- Shifting Ground: Selected Works of Irish Art 1950–2000*, Irish Museum of Modern Art, Dublin
- 2000 *Between Cinema and a Hard Place*, Tate Modern, London
- 1999 *Seeing Time: Selections from the Pamela and Richard Kramlich Collection of Media Art*, San Francisco Museum of Modern Art, San Francisco, Calif.
- So Faraway, So Close*, Encore Bruxelles, Brussels
- Geschichten des Augenblicks / Moments in Time*, Kunstbau Städtische Galerie im Lenbachhaus, Munich
- 1997 Biennale de Lyon d'art contemporain, Musée d'art contemporain, Lyon
- documenta X, Kassel
- 1996 *L'Informe: mode d'emploi*, Centre Georges Pompidou, Musée national d'art moderne, Paris
- EV+A 96*, Limerick City Gallery, Limerick
- 1995 *L'Effet Cinéma: art contemporain et cinéma*, Musée du Luxembourg, Paris
- Public Information: Desire, Disaster, Document*, San Francisco Museum of Modern Art, San Francisco, Calif.
- 1994 ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1993–94 *Muybridge, Viola, Hill, Paolini and Coleman*, Ydessa Hendeles Art Foundation, Toronto
- 1992 DOCUMENTA IX, Kassel

Monographs | Monographien

- James Coleman* (exh. cat.), Munich: Lenbachhaus und Ostfildern-Ruit: Hatje Cantz Verlag, 2002
- James Coleman* (exh. cat.), Barcelona: Fundació Antoni Tàpies and Brussels: Palais des Beaux-Arts, 1999
- James Coleman* (exh. cat.), Vienna: Wiener Secession, and Brussels: Yves Gevaert, 1997
- James Coleman* (exh. cat.), Paris: Centre Georges Pompidou and Brussels: Yves Gevaert, 1996
- James Coleman. Projected Images: 1972–94* (exh. cat.), New York, N.Y.: Dia Center for the Arts, 1995
- James Coleman* (exh. cat.), Lyon: Fonds Régional d'Art Contemporain, 1990

CONSTANT

- *1920 in Amsterdam, The Netherlands, lives in Amsterdam | *1920 in Amsterdam, Niederlande, lebt in Amsterdam

Solo exhibitions | Einzelausstellungen

- 1998 *Constant. New Babylon*, Witte de With, center for contemporary art, Rotterdam
- 1995 *Constant. Aquarellen 1975–1993*, Haags Gemeentemuseum, The Hague
- 1993 *Constant. Maquettes*, Haags Gemeentemuseum, The Hague

1986 *Constant 1945–1983*, Rheinisches Landesmuseum, Bonn

1985 *Werk uit de periode 1975–1985*, Centraal Museum, Utrecht

Constant 65 jaar – Nieuw Babylon, Haags Gemeentemuseum, The Hague

1980 *Schilderijen 1940–1980*, Haags Gemeentemuseum, The Hague

1978 *Schilderijen 1969–1977*, Stedelijk Museum, Amsterdam

1974 *New Babylon*, Haags Gemeentemuseum, The Hague

1967 *Constant. New Babylon*, Kunstnernes Hus, Oslo

1966 *Constant. Von Cobra tot New Babylon*, Provinciaal Museum, Den Bosch

Galerie Rudolf Zwirner, Cologne

1965 *Constant*, Haags Gemeentemuseum, The Hague

1964 *New Babylon. Imaginäre Stadtlandschaften*, Museum Haus Lange, Krefeld

1959 *Constructies en maquettes*, Stedelijk Museum Amsterdam, Amsterdam

1951 Galerie Le Canard, Amsterdam

1947 *Constant Nieuwenhuys*, Kunsthandel Santee Landweer, Amsterdam

Group exhibitions | Gruppenausstellungen

1996 *Situacionists. Art, politica, urbanisme*, Museu d'art contemporani de Barcelona, Barcelona

1989–90 33rd International Exhibition of Art, La Biennale di Venezia, Venice

1965 *Neue Tendenzen der Architektur*, Kunsthalle Bern, Bern

1959 *Verbondenheid van de kunsten – Liga Nieuw Beelden*, Stedelijk Museum, Amsterdam

1956 La Biennale di Venezia, Venice

Monographs | Monographien

Wigley, Mark (ed.), *Constant's New Babylon – The Hyper-Architecture of Desire* (exh. cat.), Rotterdam: 010 Publishers and Witte de With, center for contemporary art, 1998

Van den Elshout, W. (ed.), *Constant. Aquarellen 1975–1993* (ex. cat.), The Hague: Haags Gemeentemuseum, 1995

Constant 1945–1983 (exh. cat.), Cologne: Rheinland Verlag, 1986

New Babylon (exh. cat.), The Hague: Haags Gemeentemuseum, 1974

Nya Babylon (exh. cat.), Lund: Lunds Konsthall, 1968

Constant. New Babylon (exh. cat.), Oslo: Kunstnernes Hus, 1967

Constant. Von Cobra tot New Babylon (exh. cat.), Den Bosch: Provinciaal Museum, 1966

New Babylon. Imaginäre Stadtlandschaften (exh. cat.), Krefeld: Museum Haus Lange, 1964

Constant. Konstruktionen und Modelle (exh. cat.), Essen: Galerie van de Loo, 1960

Constant (exh. cat.), Paris: Bibliothèque d'Alexandrie, 1959

HANNE DARBOVEN

*1941 in Munich, Germany, lives in Hamburg, Germany | *1941 in München, Deutschland, lebt in Hamburg, Deutschland

Solo exhibitions | Einzelausstellungen

2002 *Hanne Darboven: Bücher, 1966–2002*, Westfälisches Landesmuseum, Münster

1999 *Leben, leben / Life, living*, Carnegie Museum of Art, Pittsburgh, Pa.

Hommage à Picasso, Deichtorhallen, Hamburg

1997 *Hanne Darboven: Kinder dieser Welt*, Staatsgalerie Stuttgart, Stuttgart

1996 *Hanne Darboven: Kulturgeschichte 1880–1983*, Dia Center for the Arts, New York, N.Y.

Evolution Leibniz, 1986, Sprengel Museum, Hanover

1991 *Hanne Darboven: Symphonie Fin de Siècle—Opus 27/A-B-C, Symphonie Opus 37*, Kunsthalle Basel, Basel

Hanne Darboven, Ydessa Hendeles Art Foundation, Toronto

1989–90 *Hanne Darboven, Quartett >88<: Marie Curie, Rose Luxemburg, Gertrude Stein, Virginia Woolf*, The Renaissance Society at the University of Chicago, Ill.; Portikus, Frankfurt am Main; Neue Gesellschaft für Bildende Kunst, Berlin; Museum of Contemporary Art, Los Angeles, Calif.

1986 *Hanne Darboven, Histoire de la culture, 1880–1983*, ARC Musée d'Art Moderne de la Ville de Paris, Paris

1983 *Der Mond ist aufgegangen*, Hamburger Kunsthalle, Hamburg

Hanne Darboven: Wende >80<, Rijksmuseum Kröller-Müller, Otterlo

Schreibzeit, Kunstverein in Hamburg, Hamburg

1979 *Hanne Darboven: Bismarkzeit*, Rheinisches Landesmuseum, Bonn

1974 *Hanne Darboven*, Museum of Modern Art, Oxford

El Lissitzky, Kunst und Pangeometrie, Palais des Beaux-Arts, Brussels

Ein Monat, ein Jahr, ein Jahrhundert. Werke von 1968 bis 1974, Kunstmuseum Basel, Basel; Stedelijk Museum, Amsterdam

1973 *Hanne Darboven*, Leo Castelli Gallery, New York, N.Y.

1969 *Hanne Darboven: Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968*, Städtisches Museum, Mönchengladbach

1967 *Hanne Darboven: Konstruktionen—Zeichnungen*, Galerie Konrad Fischer, Düsseldorf

Group exhibitions | Gruppenausstellungen

2000–01 *Beyond Preconceptions: The Sixties Experiment*, National Gallery, Prague

1999 *Chronos & Kairos: Die Zeit der Zeitgenössischen Kunst*, Museum Fridericianum, Kassel

1997–99 *Deep Storage: Collecting, Storing, and Archiving in Art*, Haus der Kunst, Munich; Sonderausstellungshalle am Kulturforum, Berlin; Kunstmuseum Düsseldorf im Ehrenhof, Düsseldorf; P.S. 1 Contemporary Art Center, Long Island City, N.Y.; Henry Art Gallery, Seattle, Wash.

1997 Biennale de Lyon d'art contemporain, Lyon

Die Epoche der Moderne. Kunst im 20. Jahrhundert, Martin-Gropius-Bau, Berlin

1994 *Chronicles*, Ydessa Hendeles Art Foundation, Toronto

1992–93 *Photography in Contemporary German Art, 1960 to the Present*, Walker Art Center, Minneapolis, Minn.; Louisiana Museum of Modern Art, Humlebaek; Museum Ludwig, Cologne

Das offene Bild: Aspekte der Moderne in Europa nach 1945, Westfälisches Landesmuseum, Münster

1989–90 *L'art conceptuel: une perspective*, ARC Musée d'Art Moderne de la Ville de Paris, Paris

1989 *Bilderstreit: Widerspruch, Einheit und Fragment in der Kunst seit 1960*, Museum Ludwig, Cologne

1984–85 *10th Anniversary exhibition*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.

1983 *Acquisition Priorities: Aspects of Postwar Painting Europe*, Solomon R. Guggenheim Museum, New York, N.Y.

1982 La Biennale di Venezia, Venice

documenta 7, Kassel

60/80 Attitudes, Concepts, Images, Stedelijk Museum, Amsterdam

1981 *Art Allemagne/Aujourd'hui*, ARC Musée d'Art Moderne de la Ville Paris, Paris

1979 *European Dialogue*, Biennale of Sydney, Sydney

1976 *Drawing Now*, The Museum of Modern Art, New York, N.Y.

1975 *Functions of Drawings*, Rijksmuseum Kröller-Müller, Otterlo

1974–75 *Eight Contemporary Artists*, The Museum of Modern Art, New York, N.Y.

1973 Bienal de São Paulo, São Paulo

Sammlung Dobermann, Westfälisches Landesmuseum, Münster

1972 documenta 5, Kassel

1971 Guggenheim International Exhibition, Solomon R. Guggenheim Museum, New York, N.Y.

1970 2ème Biennale de l'Estampe, ARC Musée d'Art Moderne de la Ville de Paris, Paris

Information, The Museum of Modern Art, New York, N.Y.

1969 *Sammlung 1968: Karl Ströher*, Kunstverein and Neue Nationalgalerie, Berlin; Städtische Kunsthalle, Düsseldorf; Kunsthalle Bern, Bern

Publications by | Publikationen von Hanne Darboven

Hanne Darboven, Milieu >80<: heute. Freiheit statt Strauss. Friede statt Krieg, Hamburg, 1980

Hanne Darboven, e.t.c. 2 = 1, 2; 1+1 = 1, 2, Hamburg, 1976

Hanne Darboven, Ein Jahrhundert, vol. 1, Hamburg, 1976

Hanne Darboven, 1975, Hamburg, 1976

Hanne Darboven, and Jean-Christophe Amman, *Atta Troll*, Kunstmuseum Luzern, Lucerne, 1975

Hanne Darboven: Diary N. Y. C., New York, N.Y., 1974

Hanne Darboven, "Words," *Avalanche*, no. 4, 1972

Hanne Darboven, "Hanne Darboven: Index for one Century; Index pour un siècle; Index für ein Jahrhundert," *Studio International*, vol. 180, no. 926, 1970

Monographs | Monographs

Bernhard Jussen (ed.), *Hanne Darboven – Schreibzeit*, Max-Planck-Institut für Geschichte – Cologne: Verlag der Buchhandlung Walther König, 1999

Hanne Darboven. Das Frühwerk (exh. cat.), Hamburg: Hamburger Kunsthalle, 1999

Reinhard Ermen, in: *Hanne Darboven: Kinder dieser Welt* (exh. cat.), by Ina Conzen, Staatsgalerie Stuttgart, and Ostfildern-Ruit: Hatje Cantz Verlag, 1997

Hanne Darboven: Evolution Leibnitz (exh. cat.), Sprengel Museum, Hanover, and Ostfildern-Ruit: Hatje Cantz Verlag, 1996

Burgbacher-Krupka, Ingrid, *Hanne Darboven. Konstruiert/Literarisch, Musikalisch / Constructed, Literary, Musical: The Sculpting of Time* (exh. cat.), London and Ostfildern-Ruit: Hatje Cantz Verlag, 1994

Elsa Longhauser (ed.), *Hanne Darboven: Primitive Zeit / Uhrzeit / Primitive Time / Clock Time* (exh. cat.) Goldie Paley Gallery, Philadelphia: Moore Collage of Art and Design, 1990

Suzanne Pagé (ed.), *Hanne Darboven: Histoire de la culture, 1880–1983* (exh. cat.), Paris: ARC Musée d'Art Moderne de la Ville de Paris, 1986

Articles | Artikel

Isabelle Graw, "Marking Time and Writing in the Work of Hanne Darboven," *Artscribe International*, no. 79, 1990

Jean-Pierre Bordaz, "Hanne Darboven, or the Dimensions of Time and Culture," *Parkett*, no. 10, 1986

Donald Kuspit, "System as Desire: Hanne Darboven," *Art in America*, vol. 68, no. 6, 1980

N. Frackman, "Hanne Darboven," *Flash Art*, vol. 51, no. 1, 1976

Lucy Lippard, "Hanne Darboven: Deep in Numbers," *Artforum*, vol. 12, no. 2, 1973

DESTINY DEACON

*1957 of KuKu (Far-North Queensland) & Erub/Mer (Torres Strait) peoples, Australia, lives in Melbourne, Australia | *1957 aus dem Volk der KuKu (Far-North Queensland) & Erub/Mer (Torres Strait), Australien, lebt in Melbourne, Australien

Solo exhibitions | Einzelausstellungen

2001 *Forced into Images*, Roslyn Oxley9 Gallery, Sydney

1998 *Postcards from Mummy* (with Brenda Croft's *In My Father's House*), Australian Centre for Photography, Sydney

It Won't Rub Off, Baby, Gallery Gabrielle Pizzi, Melbourne

1997 *No Fixed Dress* (Melbourne International Fashion Festival), Gallery Gabrielle Pizzi, Melbourne

1996 *We Iri – We Homeborn*, NAIDOC exhibition (with Lisa Belleair and Ellen Jose), Linden Gallery, Melbourne

Abstracts, New Aboriginalities (with Brenda Croft), Watershed Media Centre, Bristol; Cambridge Darkroom, Cambridge, Mass.; MAC, Birmingham

1994 *My Boomerang Won't Come Back*, Contemporary Art Centre of South Australia, Adelaide; Artspace, Auckland; CSA Gallery, Christchurch

1993 *Caste Offs* (with Brenda Croft), Australian Centre for Photography, Sydney

Group exhibitions | Gruppenausstellungen

2001 Yokohama Triennial of Contemporary Art, Yokohama

Lightness of Being, Contemporary Photographic Art from Australia, Monash University Gallery, Monash University, Melbourne

2000 *Zeitgenössische Fotokunst aus Australien*, Neuer Berliner Kunstverein, Berlin

Das Lied von der Erde, Museum Fridericianum, Kassel

Biennale of Sydney, Sydney

Adelaide Biennial of Australian Art, "Beyond the Pale – Contemporary Indigenous Art," Art Gallery of South Australia, Adelaide

1999 *Life Right Now—Perspecta 1999* (collaboration with Michael Riley), Art Gallery of New South Wales, Sydney

Melbourne International Biennial, "Signs of Life," Melbourne

Global Arts Link, Ipswich Regional Arts Gallery, Ipswich

1998 *Luna Park and the Art of Mass Delirium*, Heide Museum of Modern Art, Melbourne

Re-Take: Aboriginal and Torres Strait Islander Photography, National Gallery of Australia, Canberra

Adelaide Arts Festival, "Ceremony, Identity and Community," Flinders Art Museum, Adelaide

1997 *Lawyers, Guns and Money*, Experimental Art Foundation, Adelaide

A Face in the Crowd, National Portrait Gallery, Canberra

1996 *The Second Asia-Pacific Triennial*, Queensland Art Gallery, Brisbane

1995 *Mistaken Identities*, 1st Johannesburg Biennial, Johannesburg

1994 V Bienal de la Habana, Havana

An Eccentric Orbit: Electronic Media Art From Australia, The Museum of Modern Art, New York, N.Y.

Urban Focus: Aboriginal and Torres Strait Islander Art from the Urban Areas of Australia, National Gallery of Australia, Canberra

1991 *Aboriginal Women's Exhibition*, Art Gallery of New South Wales, Sydney

Articles | Artikel

"Destiny Deacon in conversation with Virginia Fraser," *Photofile*, no. 61, December 2000

"Destiny Deacon: Portfolio," *Photofile*, no. 61, December 2000

Vicki West and Lola Greeno, "Destiny Deacon," *Talking Together* (exh. cat.), University of Tasmania, Launceston, 2000

Destiny Deacon, "Artist's Statement," *Beyond the Pale* (exh. cat.), Adelaide Biennial of Australian Art, Adelaide, 2000

Virginia Fraser, "Force-fed: Food in the Art of Destiny Deacon," *Artlink*, vol. 19, no. 4, December 1999

Marcia Langton, "The Valley of the Dolls: Black humour and the art of Destiny Deacon," *Art and Australia*, vol. 35, no. 1, 1997

STAN DOUGLAS

*1960 in Vancouver, Canada, lives in Vancouver | *1960 in Vancouver, Kanada, lebt in Vancouver

Solo exhibitions | Einzelausstellungen

- 2002 *Stan Douglas*, The Serpentine Gallery, London
- 2001 *Stan Douglas: Le Détroit*, Kunsthalle Basel, Basel
Le Détroit, Hamburger Bahnhof, Berlin
- 2000 *Le Détroit*, The Art Institute of Chicago, Chicago, Ill.
- 1999 *Stan Douglas*, Vancouver Art Gallery, Vancouver;
Edmonton Art Gallery, Edmonton, Alberta; The Power Plant, Toronto; De Pont Museum, Tilburg; Museum of Contemporary Art, Los Angeles, Calif.
Double Vision, *Stan Douglas and Douglas Gordon*, Dia Center for the Arts, New York, N.Y.
Stan Douglas: Pursuit, Fear, Catastrophe: Ruskin, B.C., Fondation Cartier pour l'art contemporain, Paris
- 1997 *Evening*, Museum of Contemporary Art, Chicago, Ill.
Overture y Monodramas, Museo Alejandro Otero, Caracas
- 1996 *Stan Douglas*, Musée d'art contemporain Montréal, Montréal
Stan Douglas, Museum Haus Lange & Museum Haus Esters, Krefeld
- 1995 *Evening and Hors-champs*, The Renaissance Society at the University of Chicago, Chicago, Ill.
- 1994 *Currents 24: Pursuit, Fear, Catastrophe: Ruskin B.C.*, Milwaukee Art Museum, Milwaukee, Wisc.
Stan Douglas (with Diana Thater), Witte De With, center for contemporary art, Rotterdam
Stan Douglas, Institute of Contemporary Art, London
Stan Douglas, Musée national d'art moderne Centre Georges Pompidou, Paris; Museo Nacional Centro de Arte Reina Sofia, Madrid; Kunsthalle Zurich, Witte de With, center for contemporary art, Rotterdam; Marstall, DAAD-Galerie, Berlin
- 1993 *Hors-champs*, David Zwirner, New York, N.Y.
- 1991 *Monodramas*, Galerie Nationale du Jeu de Paume, Paris
- 1988 *Television Spots/Subject to a Film: Marnie (studies)*, Contemporary Art Gallery, Vancouver
- 1987 *Stan Douglas: Perspective '87*, Art Gallery of Ontario (with broadcast), Toronto
- 1981 *Two Hangars at the Jericho Beach Air Station*, Jericho Beach, Vancouver

Group exhibitions | Gruppenausstellungen

- 2001 La Biennale di Venezia, Venice
Contemporary Utopia, Latvian Center for Contemporary Art, Riga
- 2000 *Between Cinema and a Hard Place*, Tate Modern, London
Let's Entertain, Walker Art Center, Minneapolis, Minn.; Centre Georges Pompidou, Paris; Miami Art Museum, Miami, Fl.
Biennale of Sydney, Sydney
- 1999 *Enclosed and Enchanted*, Modern of Museum Art, Oxford
Liverpool Biennial of Contemporary Art, Liverpool
Notorious: Alfred Hitchcock and Contemporary Art, Museum of Modern Art, Oxford; Museum of Contemporary Art, Sydney; Art Gallery of Hamilton, Hamilton; Kunsthalle Brandts Klædefabrik, Odense; Centro Cultural de la Fundació "la Caixa" de Lleide and Centro Cultural de la Fundació "la Caixa" de Tarragona; Hiroshima City Museum of Contemporary Art and Tokyo Opera City Art Gallery, Hiroshima; Artsonje Center, Seoul
Searchlight: Consciousness at the Millenium, California College of Arts and Crafts, Oakland, Calif.
- 1998 Berlin Biennale, Berlin
Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm
Voice Over: Sound and Vision in Current Art (organized by the Hayward Gallery), Arnolfini Gallery, Bristol; Hatton Gallery, Newcastle; John Hansard Gallery, Southampton; Cornerhouse Gallery, Manchester; Castle Museum, Nottingham; Royal Botanic Garden, Edinburgh
- 1997 *Trade Routes: History and Geography*, 2nd Johannesburg Biennial, Johannesburg
documenta X, Kassel
Skulptur. Projekte in Münster, Münster
Sharon Lockhardt/Stan Douglas/Hiroshi Sugimoto, Museum Boijmans Van Beuningen, Rotterdam
Kwangju Biennale, Kwangju
- 1996 *NowHere*, Louisiana Museum of Modern Art, Humlebaek,
Biennale of Sydney, Sydney
1996 Hugo Boss Prize, Solomon R. Guggenheim Museum, New York, N.Y.
Hall of Mirrors: Art and Film Since 1945, Museum of

Contemporary Art, Los Angeles, Calif.; The Wexner Center for the Arts, Columbus, Ohio; Palazzo delle Esposizioni, Rome; Museum of Contemporary Art, Chicago, Ill.

- 1995 Whitney Biennial, The Whitney Museum of American Art, New York, N.Y.
Carnegie International, The Carnegie Museum of Art, Pittsburgh, Pa.
Public Information: Desire, Disaster, Document, Museum of Modern Art, San Francisco, Calif.
- 1992 DOCUMENTA IX, Kassel
- 1991 *The Projected Image*, San Francisco Museum of Modern Art, San Francisco, Calif.
- 1990 *Aperto '90*, La Biennale di Venezia, Venice
The Readymade Boomerang: Certain Relations in 20th Century Art, Biennale of Sydney, Sydney

Publications by | Publikationen von Stan Douglas

- Stan Douglas, *Television Talk*, Little Cockroach Press 1. Art Metropole, 1996
- Stan Douglas (ed.), *Vancouver Anthology: The Institutional Politics of Art*, Vancouver: Talonbooks, 1991
- Stan Douglas, "Public Art in a Nutshell," in *Politics of the Image*, New York, N.Y.: Dia Center for the Arts, 1990
- Stan Douglas (ed.), *Samuel Beckett: Teleplays*, Vancouver: Vancouver Art Gallery, 1988

Monographs | Monographien

- Stan Douglas* (exh. cat.), Basel: Kunsthalle Basel, 2001
- Double Vision*, *Stan Douglas and Douglas Gordon* (exh. cat.), New York, N.Y.: Dia Center for the Arts, 2000
- Diana Augaitis, George Wagner, and William Wood, *Stan Douglas* (exh. cat.), Vancouver: Vancouver Art Gallery, 1999
- Stan Douglas: Der Sandmann*, Chiado: Museu do Chiado, 2000
- Stan Douglas, Diana Thater, Scott Watson, Carol J. Clover, *Stan Douglas*, London: Phaidon Press, 1998
- Stan Douglas* (exh. cat.), Madrid: Museo Nacional Centro de Arte Reina Sofia, 1994
- Stan Douglas* (exh. cat.), Paris: Centre Georges Pompidou, 1993

Articles | Artikel

- Gordon Lebrecht, "Living the Drive," *Parachute #103*, October 2001
- Daniel Birnbaum, "Daily Double: The Art of Stan Douglas," *Artforum*, January 2000
- Robert Storr, "Stan Douglas: Alienation and Proximity," *Artpress*, November, 2000
- Thomas McEvelley, "Seeing Double," *Interview*, April 1999
- Elisabeth Frank-Groschebner and Georg Schöllhammer, "Win, Place or Show," *Springerin. Hefte für Gegenwartskunst*, September–November 1998
- Charles LaBelle, "Longing and Memory," *Art/Text*, no. 59, November–January 1997
- James Casebere, "Möbius Strip (Interview with Stan Douglas)," *Blind Spot*, no. 6, 1995
- Lynne Cooke, "Broadcast Views. Stan Douglas interviewed by Lynne Cooke," *Frieze*, September 1993
- Arne Zazlove, "Samuel Beckett's Teleplays," *C Magazine*, Fall 1989

CECILIA EDEFALK

*1954 in Norrköping, Sweden, lives in Stockholm, Sweden | *1954 in Norrköping, Schweden, lebt in Stockholm, Schweden

Solo exhibitions | Einzelausstellungen

- 2000 *Elevator – Untitled*, Malmö Konstmuseum, Malmö
- 1996 *In the Painting the Painting*, Galerie Johnen & Schöttle, Cologne
Kunsthalle Bern, Bern
Moderna Museet, Stockholm
- 1994 *Echo*, Künstlerhaus Bethanien, Berlin
- 1988 Galleri Wallner, Malmö

Group exhibitions | Gruppenausstellungen

- 2000/99 *Mirrors Edge*, BildMuseet, Umeå; Vancouver Art Gallery, Vancouver; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
Szenenwechsel XVII and XVIII, Museum für Moderne Kunst, Frankfurt am Main
- 1992 *Cecilia Edefalk / Jan Håfström*, Irish Museum of Modern Art, Dublin
Bienal de São Paulo, São Paulo
Szenenwechsel VIII, Museum für Moderne Kunst, Frankfurt am Main
Views from Abroad – European Perspectives on American Art 2, Whitney Museum of American Art, New York, N.Y.
Deposition: Swedish Art in Venice, Cinema Arsenale, La Biennale di Venezia, Venice
Nuit Blanche, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1988 AURORA 3, Atheneum, Helsinki

Articles | Artikel

- Daniel Birnbaum, "Late arrival," *Painting at the Edge of the World*, Walker Art Center, Minneapolis, Minn., 2001
- Jean Christophe Ammann, "At the Moment Untitled," *Szenenwechsel XVII*, Museum für Moderne Kunst, Frankfurt am Main, 2000
- Erik van der Heeg, "Feel the difference," *Nu: The Nordic Review*, no. 2, 1999
- Cecilia Widenheim, "A Post-Schript," *Cecilia Edefalk*, Kunsthalle Bern, Bern / Moderna Museet, Stockholm, 1998
- Kristin Kern, "Cecilia Edefalk," *DISPLAY. International Exhibition of Painting*, Charlottenborg, Copenhagen, 1997
- Gerrit Gohlke, "The Main Character Behind the Mirrors," *Paletten*, no. 1, 1997
- Jean-Christophe Ammann, "Cecilia Edefalk, Selfportrait," *Szenenwechsel VIII*, Museum für Moderne Kunst, Frankfurt am Main, 1995

WILLIAM EGGLESTON

*1939 in Memphis, Tennessee, USA, lives in Memphis | *1939 in Memphis, Tennessee, USA, lebt in Memphis

Solo exhibitions | Einzelausstellungen

- 2001 *William Eggleston*, Fondation Cartier pour l'art Contemporain, Paris
- 2000/99 *William Eggleston and the Color Tradition*, J. Paul Getty Museum, Los Angeles, Calif.
- 1999 *William Eggleston – 1998 Hasselblad Award Winner*, Hasselblad Center, Göteborg
- 1995 *Four Portfolios*, Art Museum of the University of Memphis, Memphis, Tenn.
- 1992 *Ancient and Modern*, Barbican Gallery, London, Louisiana Museum of Modern Art, Humlebaek; Folkwang Museum, Essen; Fotomuseum Winterthur, Zurich
- 1990 *Democratic Forest*, Corcoran Gallery, Washington, D.C.
- 1989 *New Orleans Museum of Art*, New Orleans, La.
- 1984 *William Eggleston*, Victoria and Albert Museum, London
Graceland and the South, The Art Institute of Chicago, Chicago, Ill.
William Eggleston's Early Black and White Photography, Memphis Brooks Museum, Memphis, Tenn.
- 1983 *William Eggleston: Colour Photographs from the American South*, Victoria and Albert Museum, London
- 1977 *William Eggleston. Color Photographs 1966–1977*, Castelli Gallery, New York, N.Y.
- 1975 The Museum of Modern Art, New York, N.Y.; Seattle Art Museum, Seattle, Wash.; Santa Barbara Museum of Art, Santa Barbara, Calif.; University of California at Los Angeles, Los Angeles, Calif.; Reed College, Portland, Oreg.; Art Gallery, University of Maryland, College Park, Md.
- 1974 Jefferson Place Gallery, Washington, D.C.

Group exhibitions | Gruppenausstellungen

- 2002–01 *Open City: Street Photographs since 1950*, Museum of Modern Art, Oxford; Museo de Bellas Artes, Bilbao, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
- 2001 *Settings & Players, Theatrical Ambiguity in American Photography*, White Cube, London
Ohne Zögern – Without Hesitation: Views of the Olbricht Collection, Neues Museum Weserburg, Bremen
- 2000 *How you look at it: Photographs of the 20th Century*, Sprengel Museum, Hanover
- 1999 *The American Century, Part II*, The Whitney Museum of American Art, New York, N.Y.
- 1995 3. Internationale Foto-Triennale Esslingen 1995, Galerie der Stadt Esslingen, Esslingen
- 1993 *In Camera*, Museum of New Mexico, Santa Fe, N. Mex.
- 1980 *Farbwerke: Eine Neue Generation*, Kunsthaus Zürich, Zurich
- 1979 *Auto-Icons*, Whitney Museum of American Art, New York, N.Y.
American Photography in the 70's, The Art Institute of Chicago, Chicago, Ill.
- 1975 *Color Photography: Inventors and Innovators 1850–1975*, Yale University Art Gallery, New Haven, Conn.
14 American Photographers, Baltimore Museum of Art, Baltimore, Md.; Newport Harbor Art Museum, Newport Beach, Calif; La Jolla Museum of Contemporary Art, Calif; Walker Art Center, Minneapolis, Minn; The Fort Worth Art Museum, Fort Worth, Tex.

Photo-Books by | Foto-Bücher von William Eggleston

- William Eggleston, *Wedgewood Blue*, 15 chromogenic coupler prints, edition of 20, New York, N.Y.: Caldecot Chubb, 1979
- William Eggleston, *Morals of Vision*, 8 color-coupler prints, edition of 15, New York, N.Y.: Caldecot Chubb, 1978
- William Eggleston, *Flowers*, 12 chromogenic coupler prints, edition of 20, New York, N.Y.: Caldecot Chubb, 1977
- William Eggleston, *Election Eve*, 100 color-coupler prints in two

volumes, edition of 5, published by Caldecot Chubb, New York, preface by Lloyd Fonvielle, 1977

Monographs | Monographien

William Eggleston (exh. cat.), Lousiana Museum of Modern Art, Humlebaek, 1992
Mark Holborn, William Eggleston, Ancient and Modern, New York: Random House, 1992
William Eggleston, The Democratic Forest, introduction by Eudora Welty, London and New York: Doubleday, 1987
William Eggleston's Guide, New York: The Museum of Modern Art, 1976

Articles | Artikel

Mark Haworth-Booth, "William Eggleston: An Interview," History of Photography, vol. 17, no. 1, Spring 1993
Charles Hagan, "An Interview with William Eggleston," Aperture 115, Summer 1989
J. Richard Gruber, "William Eggleston's Early Black and White Photography," Memphis, Tenn., Brooks Museum, 1986

MARIA EICHHORN

*1962 in Bamberg, Germany, lives in Berlin, Germany |
*1962 in Bamberg, Deutschland, lebt in Berlin, Deutschland

Solo exhibitions | Einzelausstellungen

2002 23 Kurzfilme / 23 Filmplakate, Galerie Hauser & Wirth & Presenhuber, Zurich
2001 Ausstellung vom 21. August bis 29. September 2001 / Ausstellung vom 4. September 1999 bis 16. Oktober 1999 / Ausstellung vom 9. September bis 7. November 1997 / Ausstellung vom 12. September bis 28. Oktober 1995, Galerie Barbara Weiss, Berlin
Das Geld der Kunsthalle Bern / Money at the Kunsthalle Bern, Kunsthalle Bern, Bern
2000 Wo das Ausstellen keinen Ort der Präsentation hat, Galerie Primo Piano, Rome
1999 Museumsstraße, Sprengel Museum, Hanover
1. Mai Film Medien Stadt, Portikus, Frankfurt am Main
1998 "The Artist's Reserved Rights Transfer and Sale Agreement" von Seth Siegelau und Bob Projansky, Salzburger Kunstverein, Salzburg
Curtain (Denim) / Lectures by Yuko Fujita, Mika Obayashi, Center of Contemporary Art, Kitakyushu
1997 Arbeit / Freizeit, EA-Generali Foundation, Vienna
Wandzeichnung / Wall Drawing, Kunstmuseum Zürich, Zurich
Curtain (Denim) / Lecture by Yuko Fujita, Masataka Hayakawa Gallery, Tokyo
1996 Abbildungen, Interviews, Texte, Maria Eichhorn 1989 – 1996, Kunstraum München, Munich
1995 Chair Events von George Brecht / 33 1/3 von John Cage / Flux Ping-Pong von George Maciunas, Galerie Susanne Ottesen, Copenhagen
Ausstellung vom 12. September bis 28. Oktober 1995, Galerie Barbara Weiss, Berlin
1994 Leinwand / Pinsel / Farbe, Martin-Gropius-Bau, Berlin
Filmprogramm Galerie René Block, Kino Arsenal, Berlin
1993 Nordwestturm, Museum of Contemporary Art, Warsaw
1992 Ausstellung der Kinderwerkstatt, Künstlerhaus Stuttgart, Stuttgart
1991 Meer. Salz. Wasser. Klima. Kammer. Nebel. Wolken. Luft. Staub. Atem. Küste. Brandung. Rauch., Wewerka & Weiss Galerie, Berlin

Group exhibitions | Gruppenausstellungen

2001 Yokohama Triennial of Contemporary Art, Yokohama
2000 Amateur / Eldsjäl – variabel research initiatives 1900 & 2000, Göteborgs Konstmuseum
Voilà, ARC Musée d'Art Moderne de la Ville de Paris, Paris
La Ville, le Jardin, la Mémoire, Villa Medici, Rome
ein I räumen, Hamburger Kunsthalle, Hamburg
1999 Pro Lidice, Museum Fridericianum, Kassel
Chronos & Kairos, Museum Fridericianum, Kassel
1997 Niemandsland, Krefelder Kunstmuseen, Haus Lange, Haus Esters
Skulptur.Projekte in Münster, Münster
1996 NowHere, Louisiana Museum of Modern Art, Humlebaek
White Cube / Black Box, EA-Generali Foundation, Vienna
1995 Leiblicher Logos, Staatsgalerie Stuttgart, Stuttgart
Kopfbahnhof / Terminal, Galerie für Zeitgenössische Kunst, Leipzig
Orient / Ation, International Istanbul Biennial, Istanbul
1994 Informationsdienst, Palais des Beaux-Arts, Brussels
when tekkno turns to sound of poetry, Shedhalle, Zurich
Das Jahrhundert des Multiple, Deichtorhallen, Hamburg
Cocido y Crudo, Centro de Arte Reina Sofia, Madrid
1993 Der zerbrochene Spiegel, Kunsthalle Wien, Deichtorhallen, Hamburg
Aperto 93, La Biennale di Venezia, Venedig
On Taking a Normal Situation ... , Museum van

Hedendaagse Kunst, Antwerp
1992 Fluxus da capo, Nassauischer Kunstverein, Wiesbaden
Gemischtes Doppel / Mixed Doubles, Wiener Secession, Vienna
Qui, Quoi, Où?, ARC Musée d'Art Moderne de la Ville de Paris, Paris
1991 Metropolis, Martin-Gropius-Bau, Berlin
Fundament / Firmament, Künstlerhaus Bethanien, Berlin

Monographs | Monographien

Maria Eichhorn, Das Geld der Kunsthalle Bern / Money at the Kunsthalle Bern (exh. cat.), vol. 1, Kunsthalle Bern, Bern, 2001
Maria Eichhorn. Curtain (Denim)/Lectures by Yuko Fujita, Mika Obayashi (1989/1997–1998) (exh. cat.), Kitakyushu: Center for Contemporary Art CCA, 2000
Maria Eichhorn, Wie entsteht eine Stadt? (exh. cat.), Westfälisches Landesmuseum Münster, Münster, 1997
Maria Eichhorn, Arbeit / Freizeit (exh. cat.), EA-Generali Foundation, Vienna, 1997
Abbildungen, Interviews, Texte. Maria Eichhorn, 1989–96, Munich: Silke Schreiber, 1996

TOUHAMI ENNADRE

*1953 in Casablanca, Morocco, lives in Paris, France |
*1953 in Casablanca, Marokko, lebt in Paris, Frankreich

Solo exhibitions | Einzelausstellungen

2001 Heiliggeistkirche Museen der Stadt Landshut, Landshut
Museum im Herzogschloss, Straubing
1999 Maison Européenne de la photographie, Paris
1997 Bienal de la Habana, Havana
1996 Nederlands Foto Institute, Rotterdam
Herculaneum, Staatliche Antikensammlung, Glyptothek, Munich
1994 Exit Art, New York, N.Y.
1993 Notre-Dame de Paris, FNAC and Caisse nationale des monuments historiques et des sites, FNAC-forum, Paris
1990 Retrospective exhibition, Institut du monde arabe, Paris
1987 Galerie l'Atelier, Rabat
1986 Galerie Michèle Chomette, Paris
FIAC, Grand Palais, Paris
1985 Maison de la culture, Grenoble
Galerie Karin Sachs, Munich
1984 Cité Internationale des Arts, Paris
1977 Photo art gallery, Pisa

Group exhibitions | Gruppenausstellungen

2001 The Short Century: Independence and Liberation Movements in Africa 1945–1994, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
2000 Partage d'exotismes, Biennale de Lyon d'art contemporain, Lyon
1998 Transatlantico, Museo de arte contemporaneo, Las Palmas
Bienal de São Paulo, São Paulo
1997 Die anderen Modernen, Haus der Kulturen der Welt, Berlin
2nd Johannesburg Biennial, Johannesburg
1996 African Photography, Guggenheim Museum, New York, N.Y.
1995 Vital: Three Contemporary African Artists, Tate Gallery, Liverpool, England
L'Alhambra, Haus der Kulturen der Welt, Berlin
1992 In Vitro, Fundació Joan Miró, Barcelona
TransVoices, Multimedia project. (posters exhibited in New York subway, Paris métro and Centre Beaubourg, Paris), American Center, Paris, and Whitney Museum of American Art, New York, N.Y.
1991 Photographie en liberté, I.C.P. New York, N.Y.; Museo de Arte Moderna, Mexico City; Kawasaki City Museum, Tokyo; M.A.C., New Orleans, La.
1989 Photographie en liberté, la photographie française, Fundação Calouste Gulbenkian, Lisbon
1988 Splendeurs et misères du corps, Museum für Kunst und Geschichte, Fribourg, ARC Musée d'art Moderne de la Ville de Paris, Paris
1987 Intensités nomades, Galerie Bab-Rouah, Rabat; Centre d'art vivant, Tunis
Baroques photographiques, Abbaye aux Dames, Saintes; Chambre claire, Paris
1985 Regards sur la villa Arson, Centre national d'art contemporain, Nice

Articles | Artikel

Lauri Firstenberg, "Human Face," Camera Austria, 76/2001, December 2001
Kathryn Marx, "Touhami Ennadre, L'ivresse du noir," Photographies Magazine, June 1996
Meddeb Abdelwaha, "Art et transe," Esprit, no. 220, April 1996

Jean-Loup Pivin, "Vodou in Benin," Revue noire, no.12, March–May 1994
Heiner Henninges, "Touhami Ennadre: Schwarzes Licht," Schwarzweiss, no. 4, September 1994

Photo-Essays by | Foto-Essays von Touhami Ennadre

Geist in Stein, photographs by Touhami Ennadre, texts by Bertram Stubenrauch and Eva Karcher, Regensburg: Verlag Schnell und Steiner, 2000
Black Light, photographs by Touhami Ennadre, text by François Aubral, Munich, New York: Prestel, 1996
Notre-Dame de Paris, photographs by Touhami Ennadre, text by Alain Jouffroy, Paris: Caisse des monuments historiques et des sites, 1992

CERITH WYN EVANS

*1958 in Llanelli, Wales, Great Britain, lives in London, Great Britain | *1958 in Llanelli, Wales, Großbritannien, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

2001 Cerith Wyn Evans, Galerie Daniel Buchholz, Cologne
Cerith Wyn Evans, Georg Kargl, Vienna
1998 Cerith Wyn Evans, Centre for Contemporary Art, Kitakyushu
1997 Cerith Wyn Evans, Deitch Projects, New York
1996 Inverse Reverse Perverse, White Cube/Jay Jopling, London
1990 Sense and Influence, Kijkhuis, The Hague
1981 Solo Project, London film Makers Co-op, London
A Certain Sensibility, ICA Cinematheque, London
1980 And Then I 'Woke Up', London Film Makers Co-op, London

Group exhibitions | Gruppenausstellungen

2002 Screen Memories, Contemporary Art Centre, Art Tower Mito, Tokyo
Iconoclash. Image Wars in Science, Religion and Art, ZKM Zentrum für Kunst- und Medientechnologie, Karlsruhe
2001 Yokohama Triennial of Contemporary Art, Yokohama
2000 Rumours, Arc en Reve Centre d'Architecture, Bordeaux
Out There, White Cube2, Hoxton, London
The British Art Show 5, The Scottish National Gallery of Modern Art, Edinburgh
The Greenhouse Effect, Serpentine Gallery, London (in collaboration with The Natural History Museum)
1998 From the Corner of the Eye, Stedelijk Museum, Amsterdam
View Four, Mary Boone, New York, N.Y.
Close Echos. Public Body and Artificial Space, City Art Gallery, Prague; Kunsthalle, Krems
1997 Sensation, Royal Academy of Arts, London; Hamburger Bahnhof, Berlin
Gothic, ICA, Boston, Mass.
Material Culture, Hayward Gallery, London
1996 Life / Live, ARC Musée d'Art Moderne de la Ville de Paris; Centro de Exposições do Centro Cultural de Belém, Lisbon
1995 Stoppage, FRAC Tours
General Release: Young British Artists, Scuola di San Pasquale, Venice
Faction Video, Royal Danish Academy of Fine Arts, Copenhagen
1994 Flux, Film Screening at Minema Cinema, London
1990 Sign of the Times, Museum of Modern Art, Oxford
Image and Object in Current British Art, Centre Georges Pompidou, Paris
1988 Degrees of Blindness, Edinburgh Film Festival, Scotland
The Melancholy Imaginary, in collaboration with Jean Mathee, London Film Makers Co-op, London
1985 Synchronisation of the Senses, ICA Cinematheque, London
The New Pluralism, Tate Gallery, London
1984 The Salon of 1984, ICA – Institute of Contemporary Art, London
Artist as Film Maker, National Film Theatre, London
1983 The New Art, Tate Gallery, London
1982 Riverside – Film excerpts, BBC2 Television, London

Articles | Artikel

Liam Gillick, Andreas Spiegl, and Mark Cousins. "Cerith Wyn Evans," Afterall, no. 4, 2001
Jennifer Higgie, "Cerith Wyn Evans," Frieze, no. 47, June/July/August 1999
Gregor Muir, "House of Fun," Dazed and Confused, no. 21, June, 1996
"Artist's Page," Vor der Information Magazine, Vienna, no.1/2 1994

FENG MENGBO

*1966 in Beijing, China, lives in Beijing |

*1966 in Peking, China, lebt in Peking

Solo exhibitions | Einzelausstellungen

- 2002 *Q4U*, The Renaissance Society at the University of Chicago, Chicago, Ill.
- 2001 *Paintings by Feng Mengbo*, Hanart TZ Gallery, Hong Kong
- 1998 *Feng Mengbo: Video Games*, The Patrick and Beatrice Haggerty Museum of Art, Milwaukee, Minn.
- Feng Mengbo*, Holly Solomon Gallery, New York, N.Y.
- 1994 *Game Over: Long March*, Hanart TZ Gallery, Hong Kong

Group exhibitions | Gruppenausstellungen

- 2001 Tirana Biennale 1, National Gallery; Chinese Pavilion, Tirana
- Living In Time*, Hamburger Bahnhof, Berlin
- Polypolis: Art From Asian Pacific Megacities*, Kunsthau, Hamburg
- 2000/99 *Zeitwenden*, Museum moderner Kunst Stiftung Ludwig Wien, Vienna; Kunstmuseum Bonn, Bonn
- 1999 *Asia Pacific Art Triennale/MAAP99*, Brisbane
- 1997 2nd Johannesburg Biennial, Johannesburg
- Biennale de Lyon d'art contemporain, Institut d'Art Contemporain, Villeurbanne
- documenta X, Kassel
- Kwangju Biennale, Kwangju
- Der Rest der Welt*, Haus der Kulturen der Welt, Berlin
- Remote Connections*, København Museum for Moderne Kunst, Copenhagen
- 1996 *Reckoning With The Past – Contemporary Chinese Painting*, The Fruitmarket Gallery, Edinburgh
- 1995 Kwangju Biennale, Kwangju
- 1993 La Biennale di Venezia, Venice

Monographs | Monographien

Feng Mengbo. Game Over: Long March, Hanart TZ Gallery, Hong Kong, 1994

CHOHREH FEYZDJOU

*1955 in Teheran, Iran, †1996 in Paris, France |

*1955 in Teheran, Iran, †1996 in Paris, Frankreich

Solo exhibitions | Einzelausstellungen

- 1996 Musée d'art Moderne de Saint-Etienne, Saint-Etienne
- La Boutique*, Galerie Le Monde de l'Art, Paris
- 1995 *Products of Chohreh Feyzjdjou*, Galerie Christine et Isy Brachot, Brussels
- Products of Chohreh Feyzjdjou*, Série B., Penninsula Foundation, Eindhoven
- 1994 Galerie National de Jeu de Paume, Paris
- 1993 Musée d'Art Moderne de Saint-Etienne, Saint-Etienne
- Produkte von Chohreh Feyzjdjou, 1988–1992*, Galerie Renate Schröder, Cologne
- Testen Sie die Produkte von Chohreh Feyzjdjou*, Ludwig Museum, Koblenz
- 1992 *Product of Chohreh Feyzjdjou, 1988–1992*, Galerie Patricia Dorfmann, Paris
- 1989 *Products of Chohreh Feyzjdjou*, 91 Quai de la Gare, Paris
- 1988 *Cires Noires sur Planches*, École des Hautes Études en Sciences Sociales, Paris
- 1987 *New Experiences in America*, Hourian Art Galleries, Oakland

Group exhibitions | Gruppenausstellungen

- 1997 *Parisien(ne)s*, Camden Arts Centre, London
- 1996 *Inclusion/Exclusion: Art in the Age of Post-Colonialism and Global Migration*, Steirischer Herbst 96, Graz
- 1995 *Shopping*, CAPC Musée d'Art Contemporain, Bordeaux
- Alhambra – Die rote Burg*, Haus der Kulturen der Welt, Berlin
- 1994 *Invitation*, Galerie National de Jeu de Paume, Paris
- Watt*, Witte de With, center for contemporary art, Rotterdam
- Heart of Darkness*, Kröller-Müller Museum, Otterloo
- 1993 *GAS (grandiose ambiteux silencieux)*, CAPC Musée d'Art Contemporain, Bordeaux
- In Fusion: New European Art*, Ikon Gallery, Birmingham

Monographs | Monographien

Product of Chohreh Feyzjdjou (exh. cat.), Eindhoven: Penninsula Foundation, 1995

Product of Chohreh Feyzjdjou (exh. cat.), Paris: Galerie Nationale de Jeu de Paume, 1994

Product of Chohreh Feyzjdjou (exh. cat.), Paris: Galerie Patricia Dorfmann, 1992

Articles | Artikel

Pennina Barnett, Lëili Echgli and Peter Foolen, "Interviews on Chohreh Feyzjdjou," in: Gavin Jantjes and Gilane Tawadros (ed.), *A Fruitful Incoherence: Dialogues with Artists on Internationalism*,

London: Institute of International Visual Arts, 1998

Pennina Barnett, "A Passage to the Possible: Reflections on Loss and Exile in the Products of Chohreh Feyzjdjou," *Issues in Architecture, Art and Design* (London), vol. 5, no. 1, Autumn–Winter 1997

Hou Hanru, "Chohreh Feyzjdjou," *Flash Art* (Milan), vol. 29, no. 189, Summer 1996

Harald Szeemann, "Chohreh Feyzjdjou," *Kunstforum International* (Germany), no. 127, July–September 1994

Nicolas Bourriaud, "Chohreh Feyzjdjou," *Documents*, no. 2, February 1993

Catherine David, "The Bazaars of Babel," *In Fusion: New European Art* (exh. cat.), London: South Bank Centre and Birmingham: Ikon Gallery, 1993

YONA FRIEDMAN

*1923 in Budapest, Hungary, lives in Paris, France |

*1923 in Budapest, Ungarn, lebt in Paris, Frankreich

Projects | Projekte

- 1994 *crumpled-sheets*, roof structure | Dachstruktur, Haram es Sharif, Jerusalem
- 1992 *2 Walls + 1 Roof*, housing project for homeless in Paris | Wohnprojekt für Obdachlose in Paris
- 1989 *Pavilion of Simple Hydrotechnology* (with Eda Schaur), La Villette Science Museum, Paris
- 1986 *Museum of Simple Technology*, constructed in Madras | gebaut in Madras
- 1980 *Manilla Squatter Settlement*, proposal for self-housing in urban slums | Vorschlag zum Eigenbau von Wohnungen in städtischen Elendsvierteln
- 1979 *Green Architecture*, proposal for multi-storey urban gardens | Vorschlag für mehrstöckige städtische Gärten
- 1977 *Survival Techniques*, proposal United Nations Educational, Scientific, and Cultural Organization
- 1973 *Architecture by Yourself*, design method using computer technology with "Yona" software | Gestaltungsmethode unter Zuhilfenahme eines Computers mit "Yona"-Software, Massachusetts Institute of Technology, Cambridge, Mass.
- 1970 *space-chain structure*, World Expo, Osaka
- 1969 *Umbrella*, proposal to retain central market buildings | Vorschlag zur Erhaltung von Markthallen, Les Halles, Paris
- 1967 *The Flatwriter*, system to design housing layouts using a typewriter | System zur Gestaltung von Bauplänen unter Zuhilfenahme einer Schreibmaschine
- 1963 *Urban Mechanisms*, method to explain effects of planning decisions to inhabitants | Methode zur Erläuterung der Wirkung planerischer Entscheidungen für Einwohner
- 1960 *Animated Cartoons*, animation films based on African tales | animierte Filme, die auf afrikanischen Märchen basieren
- 1958 *Cabins for the Sahara*, proposal for housing in North Africa | Vorschlag für ein Wohnprojekt in Nordafrika
- La Ville Spatiale*, flexible spatial arrangements within superstructure (ongoing project) | Flexible räumliche Anordnungen innerhalb einer Gesamtstruktur (weitergeführtes Projekt)
- 1956 *L'Architecture Mobile* (ongoing project | weitergeführtes Projekt)
- 1953 *Cylindrical Shelters*, proposal for immigrant housing | Vorschlag für Bauten für Immigranten

Group exhibitions | Gruppenausstellungen

- 2001 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
- Yokohama Triennial of Contemporary Art, Yokohama
- 1999 *Structures Serving the Unpredictable*, Netherlands Architecture Institute, Rotterdam
- 1998 *Made in France*, Centre Georges Pompidou, Paris
- Premises: French Cinema*, Guggenheim Museum Soho, New York, N.Y.
- 1997 *Mastering the City*, Netherlands Architecture Institute, Rotterdam
- 1986 *Vision der Moderne*, Deutsches Architektur Museum, Frankfurt am Main
- 1979 *Yona Friedman en de architectuur*, Stichting Wonen, Amsterdam
- 1975 *Une utopie réalisable*, ARC Musée d'Art Moderne de la Ville de Paris, Paris

Publications by | Publikationen von Yona Friedman

Yona Friedman, *Utopies Réalisables*, Nîmes: Éditions de l'éclat, 2000

Yona Friedman, *Capitalisme social*, Paris: Yona Friedman, 1994

Yona Friedman, *Roofs1 and Roofs2*, manuals for self-help buildings, Paris: United Nations Educational, Scientific, and

Cultural Organization Publications, 1991

Yona Friedman, *Alternatives energetiques*, Saint Jean de Braye: Éditions Dangles, 1982

Yona Friedman, *Popular Encyclopedia for Survival, Immediate Education for Survival*, local Indian press, 1980–1990

Yona Friedman, *L'Architecture de survie, ou s'invente aujourd'hui le monde de demain*, Paris: Éditions Casterman, 1978

Yona Friedman, *Pour une architecture scientifique*, Paris: Éditions Pierre Belfond, 1972

Yona Friedman, *L'Architecture Mobile*, Paris: Éditions Casterman, 1969

Monographs | Monographien

Sabine Lebesque and Helene Fentener van Vlissingen, Yona Friedman, *Structures Serving the Unpredictable*, Rotterdam: NAI Publishers, 1999

MESCHAC GABA

*1961 in Cotonou, Benin, lives in Amsterdam, The Netherlands |

*1961 in Cotonou, Benin, lebt in Amsterdam, Niederlande

Solo exhibitions | Einzelausstellungen

- 2002 Palais de Tokyo, Salon du Musée, Paris
- 2001 *Ensemble*, Lumen Travo Gallery, Amsterdam
- Museum of Contemporary African Art: The Library*, Witte de With, center for contemporary art, Rotterdam
- Der Inforaum /The Info-room*, Kunsthalle Bern, Bern
- 2000 *Meschac Gaba (Salle de Jeux du Musée d'Art Contemporain Africain)*, S.M.A.K. Gent
- Spielregeln/ Rules of the Game*, Galerie Gebauer, Berlin
- 1999 *Summer Collection (Défilée de Mode)*, Vrije Universiteit, Amsterdam
- Salle de Jeux du Musée d'Art Contemporain Africain*, Le Pavé Dans La Mare, Besançon
- Museum Restaurant*, W139, Amsterdam
- Vente en gros and détaille*, Lumen Travo Gallery, Amsterdam
- 1998 *Museum of Contemporary African Art*, De Nederlandsche Bank, Amsterdam
- Museum of Contemporary African Art*, Gate Foundation, Amsterdam
- Meschac Gaba*, SBK knsm-eiland, Amsterdam
- 1997 *Bazar Bizar*, Tropenmuseum, Amsterdam
- 1991 Centre Culturelle Français de Cotonou, Benin

Group exhibitions | Gruppenausstellungen

- 2001 *Réalité réalisée*, Albi, France
- Institute of Visual Arts, University of Wisconsin, Milw.
- Locus Focus*, Sonsbeek 9, Arnhem
- Red Ribbon Art*, Groninger Museum, Groningen
- 2000 *For Real*, Stedelijk Museum, Amsterdam
- Taipei Biennale*, *The Sky is the Limit* "Meschac Gaba Made in Taiwan", Fine Arts Museum, Taipei
- East/International*, Norwich Gallery, Norwich
- Play-use*, Witte de With, center for contemporary art, Rotterdam
- A Casa Di*, Cittadellarte Fondazione Pistoletto, Biella
- Continental Shift. A Voyage between Cultures*, Bonnefontenmuseum, Maastricht
- Dialogues*, ARCO, Madrid
- Worthless (invaluable). The Concept of Value in Contemporary Art*, Moderna Galerija, Ljubljana
- Chess Game*, Kunstmesse, Basel
- 99–2000 *Mirror's Edge*, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
- 1999 *South Meets West*, National Museum of Ghana; Historisches Museum, Bern
- Waardige Zaken. Wonderkamers*, De Nieuwe Vide, Haarlem
- Trafique*, S.M.A.K. Gent, Gent
- Museum Boijmans Van Beuningen, Rotterdam
- Meeting Point*, Lumen Travo Gallery, Amsterdam
- NICC, Antwerp
- 1997 *Open Ateliers*, Rijksakademie van beeldende kunsten, Amsterdam
- Blueprint*, De Appel, Amsterdam
- 1995 German Embassy, Cotonou
- 1994 Biennale d'Abidjan, Abidjan
- 1993 Centre Culturelle Americain, Cotonou
- 1992 Musée des Arts d'Afrique et d'Océanie, Paris

Monographs | Monographien

Meschac Gaba, *Library of the Museum*, vol. 1 (exh. cat.), Amsterdam: Artino Publications, 2001

Meschac Gaba, *For Real. Een voorstel tot Gemeentelijke Kunstaankopen / A Proposal for Municipal Art Acquisitions* (exh. cat.), Amsterdam: Stedelijk Museum, 2000

Meschac Gaba, *Unlimited.nl-2* (exh. cat.), De Appel, Amsterdam, 1999

Articles | Artikel

Sven Lütticken, *Unlimited. NL-2, Flash Art*, Summer 1999

Nina Folkersma, "Meschac Gaba's Museum on the Moon," *NKA: Journal of Contemporary African Art*, 9, 1998

Simon Njami, "Meschac Gaba," *Revue Noir*, 18, 1995

GIUSEPPE GABELLONE

*1973 in Brindisi, Italy, lives in Milan, Italy |

*1973 in Brindisi, Italien, lebt in Mailand, Italien

Solo exhibitions | Einzelausstellungen

2000 Fondazione Sandretto Re Rebaudengo per l'Arte, Guarene d'Alba

Greengrassi, London

1999 FRAC Limousin, Limoges

Studio Guenzani, Milan

1998 *Giuseppe Gabellone e Kcho*, Studio Guenzani, Milan

1997 Laure Genillard, London

1996 Studio Guenzani, Milan

Group exhibitions | Gruppenausstellungen

2001 *Squatters*, Museu de Arte Contemporânea - Fundação de Serralves, Porto, Portugal; Witte de With, center for contemporary art, Rotterdam

Chain of Visions, Hara Museum of Contemporary Art, Tokyo

Dinamiche della vita e dell'arte, Galleria d'Arte Moderna e Contemporanea, Bergamo

2000 *Quotidiana*, Castello di Rivoli, Museo d'Arte Contemporanea, Turin

1998 Biennale of Sydney, Sydney

1997 *Vertical Time*, Barbara Gladstone Gallery, New York, N.Y.

Delta, ARC Musée d'Art Moderne de la Ville de Paris, Paris

Truce: Echoes of Art in an Age of Endless Conclusion, SITE Santa Fe Biennial, Santa Fe, N.Mex.

Futuro, Presente, Passato, Corderie dell'Arsenale, La Biennale di Venezia, Venice

1996 *Campo 6. Il Villaggio a Spirale*, Galleria Civica d'Arte Moderna, Turin; Bonnefontenmuseum, Maastricht

1995 *Out of Order*, Aperto '95, Galleria d'Arte Moderna di Bologna, Bologna

Monographs | Monographien

Francesco Bonami, Frédéric Paul, *Giuseppe Gabellone*, FRAC Limousin, Limoges; Fondazione Sandretto Re Rebaudengo per l'Arte, Guarene d'Alba, 1999

Articles | Artikel

Giorgio Verzotti, "Giuseppe Gabellone," *Artforum*, no. 5, January 2001

Guido Curto, "Giuseppe Gabellone," *Flash Art Italia*, no. 225, December, 2000-January 2001

Philippe Piguet, "Gabellone, la sculpture mentale," *L'OEIL*, February 2000

Anne Kerner, "Giuseppe Gabellone. La sculpture en devenir," *Beaux Arts*, February 2000

Massimiliano Gioni, "Giuseppe Gabellone," *Flash Art*, no. 215, April-May 1999

Giorgio Verzotti, "It's Academic," *Artforum*, Summer 1998

Giacinto Di Pietrantonio, "Giuseppe Gabellone," (interview), *Flash Art Italia*, no. 200, October-November 1996

CARLOS GARAICOA

*1967 in Havana, Cuba, lives in Havana |

*1967 in Havanna, Kuba, lebt in Havanna

Solo exhibitions | Einzelausstellungen

2001 *The Last 10 Days of the Market*, Aarhus Festival, Image Gallery

About the Landscapes, The Agency Gallery, London

Carlos Garaicoa: The Ruin; The Utopia (Works 1990-2000), Alejandro Otero Museum, Caracas

2000 *Frames*, Jacobo Karpio Gallery, San José

Carlos Garaicoa: The Ruin; The Utopia (Works 1990-2000), Luis Angel Arango Library, Bank of the Republic, Bogotá; The Bronx Museum of the Arts, New York, N.Y.

1999 *Survia*, Gallery Center for Development of the Visual Arts, Havana

Landscape, Ars Teorética, San José

My First and Last Homage to the Architecture (and to the Marquis of Sade), Havana Gallery, Havana

1998 *The Beginning and End of the Fascination*, Centro de Arte Contemporaneo Wifredo Lam, Havana

1996 *El paisaje de los límites*, Fototeca de Cuba, Havana

Havana: A Survey, Carla Stellweg Gallery, New York, N.Y.

When Desire Resembles Nothing, Art in General, New York, N.Y.

1995 *The Beheading Space*, Centre PasquArt, Biel/Bienne

1989 *Childhood's Days*, Investigation Center of the Ministry of Education, Havana

Group exhibitions | Gruppenausstellungen

2001 *Sonsbeek 9*, Arnhem

Yokohama Triennial of Contemporary Art, Yokohama

Shifting Tides, Los Angeles County Museum, Los Angeles, Calif.; Grey Art Gallery, New York, N.Y.; Chicago

Museum of Contemporary Photography, Chicago, Ill.

2000 *Beyond the Document*, Museo Nacional Centro de Arte Reina Sofía, Madrid

Memorias Intimas. Marcas, Museum van Hedendaagse Kunst, Antwerp

1999 *Mirror's Edge*, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow;

Charlottenborg, Copenhagen

First International Biennale of Mexico, Image Center, Mexico City

Cuba - Maps of Desire, Kunsthalle Wien, Vienna

1998 *Isla Oscura: New Photography from Cuba*, Southeast Museum of Photography, Daytona Beach, Fl.

Bienal de São Paulo, Parque Ibirapuera, São Paulo

1997 *Memorias Intimas, Marcas*, Cuito Cuanavale, Portuguese Cultural Center, Luanda; The Castle of Good Hope, Cape Town

Utopian Territories: New Art from Cuba, Morris and Helen Belkin Art Gallery; Contemporary Art Gallery, Vancouver

1995 Johannesburg Biennial, Johannesburg

Monographs | Monographien

Carlos Garaicoa: *La ruina; la utopia* (exh. cat.), Havana: Biblioteca Luis Angel Arango, Casa de Moneda, 2000

Carlos Garaicoa. *When Desire Resembles Nothing* (exh. cat.), New York: Art in General, 1996

Articles | Artikel

Caridad Blanco, "Carlos Garaicoa. Jugar a la memoria entre la historia y la ficción," *Arte Cubano*, no. 2, 1998

Eduardo Alberto Santos, "Carlos Garaicoa. Un proyecto para Atlántica," *Atlántica Internacional*, no. 15, Winter 1996

Gerardo Mosquera, "Carlos Garaicoa," *Poliéster*, vol. 5, no. 15, Spring 1996

Octavio Zaya, "The Cuban Quagmire. Carlos Garaicoa, Kcho, and Osvaldo Yero," *Flash Art International*, vol. 28, no. 184, October 1995

Wolfgang Becker, "La Habana - Aachen," *Arte Cubano*, no. 1, 1995

Dan Cameron, "Cuba: Still not Libre," *Art and Auction*, vol. XVI, no. 8, March 1994

KENDELL GEERS

*1968 in Johannesburg, South Africa, lives in London, Great Britain, and Brussels, Belgium |

*1968 in Johannesburg,

Südafrika, lebt in London, Großbritannien, und Brüssel, Belgien

Solo exhibitions | Einzelausstellungen

2001 *Where Angels fear to tread*, Delfina Studios, London

Televisionaries, Württembergischer Kunstverein Stuttgart, Stuttgart

Timbuktu, MAK, Museum für Angewandte Kunst, Vienna

1999 *States of Emergency*, Wiener Secession, Vienna

Heart of Darkness, South African National Gallery

1998 *Guilty*, Fort Klapperkop, Pretoria

98.3, ArtPace, San Antonio, Tex.

1997 *Memento Mori*, de Vleeshal, Middelburg

1996 *Black on the Inside* (with Neil Goedhals), Galerie Metroplex, Johannesburg

1995 *We are Johannesburg Artists and Nothing More* (with Joachim Schonfeldt), Michaelis Art Gallery, Cape Town

1993 *Threshold: The Exhibition*, Everard Read Contemporary, Johannesburg

1988 *Box Theatre*, University of the Witwatersrand, Johannesburg

Group exhibitions | Gruppenausstellungen

2001 *Marking the Territory*, Irish Museum of Modern Art, Dublin

The Short Century: Independence and Liberation Movements in Africa 1945-1994, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.

Sonsbeek, Arnhem

Berlin Biennale, Berlin

2000 *The Sky is the Limit*, Taipei Biennial, Taipei

VideoBrasil International Electronic Art Festival, São Paulo

Positions Attitudes Actions, Foto Biennale Rotterdam, Rotterdam

Home, Art Gallery of Western Australia, Perth

Micropolitiques, Le Magasin, Grenoble

South Meets West, Kunsthalle Bern, Bern

1999 *Zeitwenden*, Kunstmuseum Bonn, Bonn

Traffique, SMAK, Stedelijk Museum voor Actuele Kunst, Gent

Power, Galerie für Zeitgenössische Kunst, Leipzig

Global Conceptualism: Points of Origin 1950s-1980s, Queens Museum of Art, New York, N.Y.

1998 *City Canibal*, Bienal de São Paulo, São Paulo

1997 *Alternating Currents*, 2nd Johannesburg Biennial, Johannesburg

1995 *Outside/Inside*, 1st Johannesburg Biennial, Johannesburg

Aperto, Corderie dell'Arsenale, La Biennale di Venezia, Venice

Articles by | Artikel von Kendell Geers

Kendell Geers, "The Horror, The Horror," *Stopping The Process? Contemporary Views on Art and Exhibitions*, Helsinki: NIFCA, 1998

Kendell Geers, "Third World Bites Back," *Art Ventilator*, Johannesburg, September 1994

Kendell Geers, "Art as Propaganda Inevitably Self-Destructs," *Art From South Africa*, Oxford: Museum of Modern Art, 1990

Articles | Artikel

Jerome Sans, "Landmines in the Gallery," (interview), *Trans>arts.cultures.media*, no. 8, 2001

Ruth Kerkham, "There's a Bomb in This Exhibition: Kendell Geers Charged," *Parachute*, no. 99, 2000

Okwui Enwezor, Octavio Zaya, "Moving In," *Flash Art*, January-February 1996

Candice Breitz, "Why Have There Been No Avant-Garde African Artists?," *Atlantica*, no. 11, 1996

Okwui Enwezor, "Occupied Territories: Power, Access, and African Art," *Frieze*, January 1996

ISA GENZKEN

*1948 in Bad Oldesloe, Germany, lives in Berlin, Germany |

*1948 in Bad Oldesloe, Deutschland, lebt in Berlin, Deutschland

Solo exhibitions | Einzelausstellungen

2001 Galerie Daniel Buchholz, Cologne

2000 *Urlaub*, Frankfurter Kunstverein, Frankfurt am Main

Sie sind mein Glück, Kunstverein Braunschweig, Braunschweig

Fuck the Bauhaus, AC Project Room, New York, N.Y.

1998 Museum Dhondt-Dhaenens (with Caroline van Damme), Deurle

1996 EA-Generali Foundation, Vienna

1994 Xavier Hufkens, Brussels

1993 Palais des Beaux-Arts, Brussels

Städtische Galerie im Lenbachhaus, Munich

1992 The Renaissance Society at the University of Chicago, Chicago, Ill.

Marian Goodman Gallery, New York, N.Y.

Portikus, Frankfurt am Main

1990 Galleria Pieroni, Rome

1989 Kunstmuseum Winterthur, Winterthur

Museum Boymans Van Beuningen, Rotterdam

Galerie Daniel Buchholz, Cologne

Galerie Jack Shainman, New York, N.Y.

1988 Galerie Ghislaine Hussenot, Paris

Rheinisches Landesmuseum, Bonn

1987 Galerie Harald Behm, Hamburg

Galleria Pieroni, Rome

1986 Galerie Fred Jahn, Munich

Galerie Konrad Fischer, Düsseldorf

Galerie Jean Bernier, Athens

1985 Galerie Van Krimpen, Amsterdam

1983 Galleria Pieroni, Rome

1981 Galerie Konrad Fischer, Düsseldorf

1979 Museum Haus Lange, Krefeld

Galerie Van Krimpen, Amsterdam

1976 Galerie Konrad Fischer, Düsseldorf

Group exhibitions | Gruppenausstellungen

2002 *No Return*, Positionen aus der Sammlung Haubrok, Städtisches Museum Abteiberg, Mönchengladbach

2001 *Timewave Zero / The Politics of Ecstasy*, Grazer Kunstverein, Graz

7th International Istanbul Biennial, Istanbul

Zero Gravity, Kunstverein für die Rheinlande und Westfalen, Düsseldorf

1999 *Das Gedächtnis öffnet seine Tore*, Städtische Galerie im Lenbachhaus, Munich

Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland, Neue Nationalgalerie, Berlin

1998 *Fast Forward*, Kunstverein in Hamburg, Hamburg

1997 Skulptur.Projekte Münster, Münster

Broken Home, Greene Naftali Gallery, New York, N.Y.

1995 *Karo Dame*, Aargauer Kunsthhaus, Aarau

Ernstes Spiele, Haus der Kunst, Munich

1993 *Viaggio verso Citera*, La Biennale di Venezia, Venice
 1992 DOCUMENTA IX, Kassel
 1993 *Juxtaposition*, Charlottenborg Exhibition Hall, Copenhagen
 1989 *Zeitzeichen*, Museum der bildenden Künste, Leipzig;
 Wilhelm-Lehmbruck-Museum der Stadt, Duisburg
 1988 Biennale of Sydney, Sydney
 1987 *Mathematik in der Kunst der letzten dreißig Jahre. Von der magischen Zahl über das endlose Band zum Computerprogramm*, Wilhelm Hack Museum, Ludwigshafen
Juxtapositions: Recent Sculpture from England and Germany, P.S.1, Contemporary Art Center, New York, N.Y.
 Skulptur.Projekte Münster, Münster
 1985 *Kunst mit Eigen-Sinn*, Museum des 20. Jahrhunderts, Vienna
Trigon 85: Synonyme für Skulptur, Künstlerhaus und Neue Galerie, Graz
 1984 *Skulptur im 20. Jahrhundert*, Merianpark, Basel
Ein anderes Klima, Kunsthalle Düsseldorf, Düsseldorf
 1982 documenta 7, Kassel
Aperto 82, La Biennale di Venezia, Venice
 1981 *Art Allemagne Aujourd'hui*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
Westkunst, Zeitgenössische Kunst seit 1939, Messehallen Köln, Cologne
 1979 *Schlaglichter*, Rheinisches Landesmuseum Bonn, Bonn

Monographs | Monographien

Isa Genzken, *Urlaub*, New York, N.Y.: Lukas & Sternberg, 2000
Isa Genzken. MetLife (exh. cat.), ed. by Sabine Breitwieser, Vienna: EA-Generali Foundation, 1996
Isa Genzken. Jeder braucht mindestens ein Fenster (exh. cat.), The Renaissance Society at the University of Chicago, 1992;
 Portikus, Frankfurt am Main, 1992; Palais des Beaux-Arts, Brussels, 1993; Städtische Galerie im Lenbachhaus, Munich, 1993; Cologne: Verlag der Buchhandlung Walther König, 1992

Articles | Artikel

Astrid Wege, "Isa Genzken - Die (Un)Möglichkeit von Kommunikation," *Women Artists. Künstlerinnen im 20. und 21. Jahrhundert*, ed. by Uta Grosenick, Cologne, 2001
 Wolf-Günther Thiel, "Isa Genzken," in: Beat Wismer (ed.), *Karo Dame. Konstruktive, konkrete und radikale Kunst von Frauen von 1914 bis heute*, Baden: Verlag Lars Müller, 1995
 Birgit Pelzer, "Le Point de gravité. Les sculptures d' Isa Genzken," in: *Parachute*, no. 94, April-June 1994
 Buchloh, Benjamin H.D., "Isa Genzken. Vom Modell zum Fragment," in: *Isa Genzken. Jeder braucht mindestens ein Fenster* (exh. cat.), Cologne: Verlag der Buchhandlung Walther König, 1992
 Isabelle Graw, "Berufsbild Künstlerin. Die Arbeitswelt von Isa Genzken," in: *Texte zur Kunst*, no. 13, March, 1994
 "Isa Genzken," in: *Interfunktionen - Zeitschrift für neue Arbeiten und Vorstellungen* (Cologne), no. 11, ed. by Benjamin H.D. Buchloh, 1974

JEF GEYS

*1934 in Leopoldsburg, Belgium, lives in Balen, Belgium |
 *1934 in Leopoldsburg, Belgien, lebt in Balen, Belgien

DAVID GOLDBLATT

*1930 in Randfontein, South Africa, lives in Johannesburg, South Africa | *1930 in Randfontein, Südafrika, lebt in Johannesburg, Südafrika

Solo exhibitions | Einzelausstellungen

2001/02 *David Goldblatt Fifty-One Years*, Axa Gallery, New York, N.Y.; Museum d'Art Contemporani, Barcelona
 1999 South African National Gallery, Cape Town
 1998 Netherlands Architecture Institute, Rotterdam
 The Museum of Modern Art, New York, N.Y.
 1986 Photographers' Gallery, London
 1985 Side Gallery, Newcastle-upon-Tyne
 1983 Pretoria Art Gallery, Pretoria
 Johannesburg Art Gallery, Johannesburg
 S.A. National Gallery, Cape Town
 1978 Market Theatre Galleries, Johannesburg
 1977 Durban Art Gallery, Durban
 1975 National Gallery of Victoria, Melbourne
 Photography Place, Sydney
 1974 Photographers' Gallery, London

Group exhibitions | Gruppenausstellungen

2001/02 *The Short Century: Independence and Liberation Movements in Africa 1945-1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
Rhizomes of Memory. Three South African Photographers, Henie Onstad Kunstsenter, Oslo

Home, Art Gallery of Western Australia, Perth
 1999/98 *Blank_ Architecture, Apartheid and After*, Rotterdam and Berlin
 1996 *In/Sight, African Photographers, 1940 to the Present*, Guggenheim Museum, New York, N.Y.
 1995 1st Johannesburg Biennial, Johannesburg
 1986 *South Africa: The Cordoned Heart*, South Africa and the USA

Publications by | Publikationen von David Goldblatt

David Goldblatt and Nadine Gordimer, *On the Mines*, Cape Town: Struik, 1973
 David Goldblatt, *Some Afrikaners Photographed*, Johannesburg: Murray Crawford, 1975
 David Goldblatt, *In Boksburg*, Cape Town: The Gallery Press, 1982
 David Goldblatt and Nadine Gordimer, *Lifetimes: Under Apartheid*, New York: Knopf, 1986
 David Goldblatt, *The Transported of KwaNdebele: A South African Odyssey*, with texts by Brenda Goldblatt and Phillip Van Niekerk, New York: Aperture and Duke, 1989
 David Goldblatt, "A South African Archive," *Camera Austria*, no. 51/52, 1995
 David Goldblatt, *South Africa: The Structure of Things Then*, with an essay by Neville Dubow, Cape Town: Oxford University Press, and New York, N.Y.: Monacelli Press, 1998

Monographs | Monographien

David Goldblatt 55, with an essay by Lesley Lawson, London: Phaidon, 2001
David Goldblatt Fifty-One Years (exh. cat.), Barcelona: Actar and Museu d'Art Contemporani de Barcelona, 2001
David Goldblatt: Thirty-five Years of Photographs (exh. cat.), Cape Town: South African National Gallery, 1983
 Ian James (ed.), *David Goldblatt, Photography Year Book 1966*, London: Fountain Press, 1966

LEON GOLUB

*1922 in Chicago, Illinois, USA, lives in New York, USA |
 *1922 in Chicago, Illinois, USA, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

2002 Chicago Cultural Center, Chicago, Ill.
 2001 *Leon Golub: Paintings 1950-2000*, Albright-Knox Art Gallery, Buffalo, N.Y.; Brooklyn Museum of Art, Brooklyn, N.Y.
 2000 *Leon Golub*, Irish Museum of Modern Art, Dublin; South London Gallery, London
Leon Golub: Paintings, SMAK, Stedelijk Museum voor Actuele Kunst, Gent
 1998 *Leon Golub and Nancy Spero*, Museo Jacobo Borges, Caracas
 1996 *Leon Golub & Nancy Spero*, Hiroshima Museum of Contemporary Art, Hiroshima
Sanguinary, Hiroshima City Museum of Contemporary Art
Leon Golub and Nancy Spero: War and Memory, The Vancouver Art Gallery, Vancouver
Gigantomachies, The New York Kunsthalle, New York, N.Y.
 1995 *Violence Zone: The Weimar Installation*, Kunstfest Weimar, Orangerie Schloss Belvedere, Weimar
Leon Golub: New Work, Rice University Art Gallery, Houston, Tex.
War and Memory, The American Center, Paris; List Visual Arts Center, MIT, Mass.; Institute of Technology, Cambridge, Mass; Vancouver Art Gallery, Vancouver
 1993 *Violence Report: Prisoners*, Kunsthalle Barmen, Von der Heydt-Museum, Wuppertal; Kunstverein Ulm, Ulmer Museum, Ulm
Leon Golub: Retrospective, Malmö Konsthall, Malmö
 1992 *Leon Golub Paintings 1987-92*, The Institute of Contemporary Art, Philadelphia, Pa.; The Contemporary Museum, Honolulu; Akron Art Museum, Ohio
An Incident, Musée d'Art Contemporaine de Montreal, Quebec
 1991 *Worldwide*, The Brooklyn Museum, New York, N.Y.; Dickinson College, Carlisle, Pa.; University of California, San Diego, Calif.; Chicago Cultural Center, Chicago, Ill.; Lehigh University, Bethlehem, Pa.
 1988 The Saatchi Collection, London
 1987 Kunstmuseum Luzern, Lucerne; Kunstverein in Hamburg, Hamburg
 1985 *Currents*, The Institute of Contemporary Art, Boston, Mass.
 1984 *Golub: Retrospective Exhibition*, The New Museum of Contemporary Art, New York, N.Y.; La Jolla Museum of Contemporary Art, Calif.; Museum of Contemporary Art, Chicago, Ill.; The Montreal Museum of Fine Arts, Montreal; The Corcoran Gallery of Art, Washington, D.C.; The Museum of Fine Arts, Boston, Mass.
 1976 San Francisco Art Institute, San Francisco, Calif.
 1975 *Leon Golub: Retrospective Exhibition*, New York Cultural Center, New York, N.Y.
 1974 *Leon Golub: Retrospective Exhibition*, Museum of

Contemporary Art, Chicago, Ill.
 1971 National Gallery of Victoria, Melbourne
 1966 *Leon Golub: Retrospective Exhibition*, University of Chicago, Chicago, Ill.
 1958 *Leon Golub & Nancy Spero*, Indiana University, Ill.
 1950 Contemporary Gallery, Chicago, Ill.

Group exhibitions | Gruppenausstellungen

2000 *The Figure: Another Side of Modernism*, Newhouse Center for Contemporary Art, Snug Harbor Cultural Center, Staten Island, N.Y.
 1999 *Coming to Life: The Figure in American Art, 1955-1965*, Henry Art Gallery, University of Washington, Seattle, Wash.
 1997 *Views from Abroad - European Perspectives on American Art 3*, Whitney Museum of American Art, New York, N.Y.
 1996 *Thinking Print: Books to Billboards 1980-95*, The Museum of Modern Art, New York, N.Y.
Multiple Identity: Selections from the Whitney Museum of Art, Whitney Museum of American Art, New York, N.Y.; National Gallery of Art, Washington, D.C.; Alexandros Soutzos Museum, Athens; Museu d'Art Contemporani, Barcelona; Kunstmuseum Bonn, Bonn
Art in Chicago 1945-1995, Museum of Contemporary Art, Chicago, Ill.
In the Shadow of Storms: Art of the Postwar Era, Museum of Contemporary Art, Chicago, Ill.,
 1995 *4 x 1 im Albertinum*, Gemäldegalerie Neue Meister, Staatliche Kunstsammlungen, Dresden
 1994 *Welt-Moral*, Kunsthalle Basel, Basel
Black Male: Representation of Masculinity in Contemporary American Art, Whitney Museum of American Art, New York, N.Y.; UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, Calif.
 1992 *Parallel Visions: Modern Artists & Outsider Art*, Los Angeles County Museum of Art, Los Angeles, Calif.; Museo Nacional Centro de Arte Reina Sofía, Madrid; Kunsthalle Basel, Basel; Setagaya Art Museum, Tokyo
 1991 *16 Years of Social & Political Commentary*, The Alternative Museum, New York, N.Y.
 documenta 8, Kassel
 1985 *Artists Against Apartheid*, Royal Festival Hall, London
 1964 documenta III, Kassel
 1962 *The Figure*, The Museum of Modern Art, New York, N.Y.
 1954 *Expressionism, 1900-1950*, Walker Art Center, Minneapolis, Minn.

Monographs | Monographien

Leon Golub: Paintings 1950-2000 (exh. cat.), Albright-Knox Art Gallery, Buffalo, N.Y.; Brooklyn Museum of Art, Brooklyn, Buffalo, Brooklyn, N.Y., 2001
 Hans Ulrich Obrist (ed.), Ostfildern-Ruit: *Leon Golub: Do Paintings Bite?*, Hatje Cantz Verlag, 1997
War and Memory: Leon Golub/Nancy Spero Retrospective Exhibition 1950's-1994, The American Center, Paris, 1995
Leon Golub, Kunstmuseum Luzern, Kunstverein in Hamburg, Lucerne, Hamburg 1987
 Donald Kuspit, *Leon Golub: Existential/Activist Painter*, New Brunswick: Rutgers University Press, 1985
Leon Golub (exh. cat.), New York, N. Y.: The New Museum of Contemporary Art, 1984

Articles | Artikel

David Levi Strauss, "Where The Camera Cannot Go," *Aperture*, no. 162, 2001
 Richard Vine, "Where the Wild Things Were," *Art in America*, vol. 85, no. 5, May 1997
 David Frankel, "Leon Golub," *Artforum* XXXIV, no. 10, Summer 1996
 John Hutchinson, "In Conversation with Leon Golub & Nancy Spero," *Circa Art Magazine*, no. 36, September/October 1987
 Carter Ratcliff, "Theater of Power," *Art in America*, January 1984
 Jeanne Siegel, "Interview: Leon Golub/Hans Haacke: What Makes Art Political?," *Arts Magazine*, April, 1984
 Leon Golub, "What Works?," *Art Criticism* 1, 1979
 Leon Golub, "Art & Politics," *Artforum*, October 1974

DOMINIQUE GONZALEZ-FOERSTER

*1965 in Strasbourg, France, lives in Paris, France |
 *1965 in Strassburg, Frankreich, lebt in Paris, Frankreich

Solo exhibitions | Einzelausstellungen

2001 *Dominique Gonzalez-Foerster*, Portikus, Frankfurt am Main
Cosmodrome (with Jay Jay Johanson), Le Consortium Dijon, Dijon
 Galerie Schipper & Krome, Berlin
Ann Lee in Anzen Zone, Galerie Jennifer Flay, Paris
 1998 *Tropical Modernité*, Fundació Mies van der Rohe, Barcelona

- 1997 *88:88*, Kaiser Wilhelm Museum, Krefeld
Moment, Gallery Koyanagi, Tokyo
Dominique Gonzalez-Foerster, Institute of Visual Arts, University of Wisconsin, Milwaukee, Wis.
1996 *Zone de Tournage*, Kunsthalle Fri-Art, Centre d'Art Contemporain, Fribourg
1994 *Intérieurs*, Stedelijk Museum, Amsterdam
Dominique Gonzalez-Foerster/Eva Marisaldi – Film, Galerie Analix, Geneva
1993 *Numéro bleu*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
1992 *Et la Chambre Orange*, Villa Arson, Nice
1986 *Mouchoirs Abstraits*, Bibliothèque des Beaux-Arts, Grenoble

Group exhibitions | Gruppenausstellungen

- 2001 Yokohama Triennial of Contemporary Art, Yokohama
Double Life, EA-Generali Foundation, Vienna
2000 *Dominique Gonzalez-Foerster, Philippe Parreno, Pierre Huyghe*, Kunstverein in Hamburg, Hamburg
Voilà, Le monde dans la tête, ARC Musée d'Art Moderne de la Ville de Paris, Paris
Elysian Fields, Centre Georges Pompidou, Paris
1999 La Biennale di Venezia, Venice
1998 Berlin Biennale, Berlin
Manifesta 2, Luxembourg
Premises: Invested Spaces in Visual Arts, Architecture, and Design from France, 1958–98, Guggenheim Museum SoHo, New York, N.Y.
1997 *Cities on the Move*, Wiener Secession, Vienna; CAPC Musée d'art contemporain de Bordeaux, Bordeaux
Niemand'sland, Museum Haus Esters, Museum Haus Lange, Krefeld
It always jumps..., De Appel, Amsterdam
1996 *Traffic*, CAPC Musée d'art contemporain de Bordeaux, Bordeaux
1995 *The Moral Maze*, Le Consortium Dijon, Dijon
1994 *The Winter of Love*, P.S.1 Contemporary Art Center, New York, N.Y.
L'Hiver de l'Amour, ARC Musée d'Art Moderne de la Ville de Paris, Paris
1993 *Backstage*, Kunstverein in Hamburg, Hamburg
Aperto 93, La Biennale di Venezia, Venice
1992 *Exhibit A*, Serpentine Gallery, London

Monographs | Monographien

- Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno*, Paris: ARC Musée d'Art Moderne de la Ville de Paris, 1998
88:88. Dominique Gonzalez-Foerster, Krefeld: Kaiser Wilhelm Museum, 1998
Traffic, Bordeaux: CAPC Musée d'art contemporain de Bordeaux, 1996
Dominique Gonzalez-Foerster/Eva Marisaldi: Film, Geneva: Galerie Analix, 1994

Articles | Artikel

- Emmanuelle Lequeux, "Qu'est-ce qui fait tourner Dominique Gonzalez-Foerster?," *Aden*, no. 149, 2001
Jean-Christophe Royoux, "Cinéma d'exposition: l'espacement de la durée," *Art Press*, October 2000
Dominique Gonzalez-Foerster par Jennifer Flay, Documents sur l'art, Paris, 1994
Benjamin Weil, "Dominique Gonzalez-Foerster – A Broken Interview," *Flash Art*, no. 163, April, May 1992

RENÉE GREEN

*1959 in Cleveland, Ohio, USA, lives in New York, USA, and Vienna, Austria | *1959 in Cleveland, Ohio, USA, lebt in New York, USA, und Wien, Österreich

Solo exhibitions | Einzelausstellungen

- 2000 *Platform: Ongoing Conversations and Work*, Swiss Institute, New York, N.Y.
Returns: Tracing Lusitania, Centro Cultural de Belem, Lisbon
Shadows and Signals/Sombras y señales, Fundació Antoni Tàpies, Barcelona
1999 *Making History: Renée Green and Sam Durant*, Bard College, Center for Curatorial Studies, Annandale-on-Hudson, New York, N.Y.
Between and Including, Wiener Secession, Vienna
1996 *Certain Miscellanies*, De Appel Center for Contemporary Art, Amsterdam
Flow, Fri-Art, Centre d'art contemporain, Fribourg
The Digital Import/Export Funk Office, Kunstraum, Universität Lüneburg, Lüneburg
1995 *miscellaneous continued*, Neuger/Riemschneider, Berlin
miscellaneous, DAAD-Galerie, Berlin
1994 *Quest*, Galleria Emi Fontana, Milan
1993 *World Tour*, Museum of Contemporary Art, Los Angeles, Calif.

- 1992 *Import/Export Funk Office*, Galerie Christian Nagel, Cologne
1991 *VistaVision: Landscape of Desire*, Pat Hearn Gallery, New York, N.Y.
Bequest, Worcester Art Museum, Worcester, Mass.
1990 *Anatomies of Escape*, The Clocktower Gallery, Institute of Contemporary Art, New York, N.Y.

Group exhibitions / Festivals | Gruppenausstellungen / Festivals

- 2002 *Museum unserer Wünsche/Museum of our Wishes*, Museum Ludwig, Cologne
Sonic Process, MACBA, Barcelona; Centre Georges Pompidou, Paris
2001 *Ausgeträumt...*, Wiener Secession, Vienna
One Planet Under a Groove, Bronx Museum of the Arts, New York, N.Y.
Public Offerings, Museum of Contemporary Art, Los Angeles, Calif.
Love Supreme, La Criée, Centre d'art contemporain, Rennes
2000 *Voilà: le monde dans la tête*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
Das Gedächtnis der Kunst, Schirn Kunsthalle, Frankfurt am Main; Historisches Museum, Frankfurt am Main
1999 *Architecture of Resistance*, International Center for Urban Ecology, Detroit, Mich.
Screening Series, Harn Museum of Art, Gainesville, Fl.
Kunstwelten im Dialog/Global Art, Museum Ludwig, Cologne
1998 *Anticipation, Version 4*, Centre pour l'image contemporaine, Geneva
Sharawadgi, Felsenvilla, Baden
All Over the Map, Freewaves 6th Celebration of Independent Video & New Media, Los Angeles, Calif.
Artists/Author: Contemporary Artist's Books, Museum of Contemporary Art, Chicago, Ill.
44th International Short Film Festival, Oberhausen
1997 Kwangju Biennale, Kwangju
2nd Johannesburg Biennial, Johannesburg
1996 *Now/here*, Louisiana Museum of Art, Humlebaek
1995 *Mirage*, ICA - Institute of Contemporary Art, London
1994 *Installation: Selections from the Permanent Collection*, Museum of Contemporary Art, Los Angeles, Calif.
Temporary Translations, Deichtorhallen, Hamburg
Cocido y crudo/The Raw and the Cooked, Museo Nacional Centro de Arte Reina Sofia, Madrid
Kontext Kunst/Context Art, Neue Galerie am Landesmuseum Joanneum, Graz
1993 Whitney Biennial, New York, N.Y.
Aperto, La Biennale di Venezia, Venice
On taking a normal situation..., Museum van Hedendaagse Kunst, Antwerp
What Happened to the Institutional Critique?, American Fine Arts, New York, N.Y.
1992 *True Stories*, Institute of Contemporary Art, London
Dirty Data: Sammlung Schürmann, Ludwig Forum für internationale Kunst, Aachen
1991 *SiteSeeing: Travel & Tourism in Contemporary Art*, Whitney Museum of American Art, New York, N.Y.
1990 *Out of Site*, P.S.1 Contemporary Art Center, New York, N.Y.

Monographs / Monographien

- Renée Green, *Between and Including* (exh. cat.), Vienna: Wiener Secession, Cologne: DuMont, 2001
Renée Green, *Certain Miscellanies: Some Documents* (exh. cat.), Amsterdam: De Appel Center for Contemporary Art, and Berlin: DAAD-Galerie, 1996
Renée Green, *After the Ten Thousand Things/Na de tien duizend dingen* (exh. cat.), The Hague: Stroom, 1994
Camino Road, Madrid: Museo Nacional Centro de Arte Reina Sofia, New York: FAM, 1994

VICTOR GRIPPO

- *1936 in Junín, Argentina, †2001 in Buenos Aires, Argentina |
*1936 in Junín, Argentinien, †2001 in Buenos Aires, Argentinien

Solo exhibitions | Einzelausstellungen

- 2001 *Anonimos*, Galería Ruth Benzacar, Buenos Aires
1995 *Muestra Antológica*, Palais des Beaux-Arts, Brussels; Ikon Gallery, Birmingham
1994 Bienal de la Habana, Havana
1991 *La Comida del Artista*, Instituto de Cooperación Iberoamericana, Buenos Aires
1988 *Victor Grippo – Obras de 1965–1987*, Fundación San Telmo, Buenos Aires
1984 Gabinete de Arte Raquel Arnaud Babenco, São Paulo
1983 *Victor Grippo – Alegorias*, Fundación Arché, Buenos Aires
1982 *Encuentros entre un pintor y su memoria – Victor Grippo*, Unión Carbide, Buenos Aires
1953 Galería Colegio Nacional, Junín, Buenos Aires

Group exhibitions | Gruppenausstellungen

- 2001 *Antagonismos*, Museu d'Art Modern, Barcelona
Da Adversidade Vivemos, ARC Musée d'Art Moderne de la Ville de Paris, Paris
2000 *Beyond Preconceptions: The Sixties Experiment*, Independent Curators International (ICI), New York, N.Y.
1999 *Global Conceptualism: Points of Origin, 1950s–1980s*, Queens Museum of Art, New York, N.Y.
América Latina: De las vanguardias al fin del milenio, Centro Culturgest, Lisbon
1998 Bienal de São Paulo, São Paulo
Out of Actions: Between Performance and the Objects 1949–1979, Museum of Contemporary Art, Los Angeles, Calif.
Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm
1996 *Inclusion/Exclusion: Art in the Age of Post-Colonialism and Global Migration*, Steirischer Herbst 96, Graz
1994 *Arte de Argentina*, Museum of Modern Art, Oxford; Südwestdeutsche Landesbank, Stuttgart; Royal College of Art, London
1992 *Latin American Artists of the 20th Century*, The Museum of Modern Art, New York, N.Y.
1991 Bienal de la Habana, Havana
Bienal de São Paulo, São Paulo
1986 La Biennale di Venezia, Venice
1979 Bienal de São Paulo, São Paulo
1978 *Grupo CAYC*, Museo de Arte Moderno, Rio de Janeiro; Galería Artemúltiple, Buenos Aires

Monographs | Monographien

- Victor Grippo* (exh. cat.), Birmingham: Ikon Gallery Birmingham, and Brussels: Société des Expositions du Palais des Beaux-Arts Bruxelles, 1995
Victor Grippo – Obras de 1965–1987 (exh. cat.), Buenos Aires: Fundación San Telmo, Buenos, 1988
Encuentros entre un pintor y su memoria – Victor Grippo, Buenos Aires: Unión Carbide, 1982

LE GROUPE AMOS

founded | gegründet 1989 in Kinshasa, Democratic Republic of Congo, based | ansässig in Limite, Democratic Republic of Congo

Le Groupe Amos was founded in 1989 by a group of Christian academics as a reaction against the human rights violations in Zaire, Africa. Based in the religious belief of this collective, the name of Amos refers to the prophet Amos in the Old Testament, a prophet known for his struggle for social justice. The group's leaders, Flory Kayembe Shamba, José Mpundu, Thierry N'Landu, and Jos Das, are continuously engaged in setting up educational training and workshop sessions in the Democratic Republic of Congo, promoting and discussing ideas ranging from democratic values to non-violence, to social analysis. Various activities are organized by this group, usually on a grass-roots level within local and outside communities. To reach a broad and general public they create educational videos, theater plays, publications, and workshops (<http://www.ib.be/grip/afri/amos.html>).

Le Groupe Amos wurde 1989 von einer Gruppe christlicher Akademiker gegründet, um gegen Menschenrechtsverletzungen im damaligen Zaïre zu protestieren. Im Sinne ihres christlichen Glaubens benannten sie das Kollektiv nach dem alttestamentarischen Propheten Amos, der sich insbesondere für soziale Gerechtigkeit einsetzte. Die Leiter dieser Gruppe, Flory Kayembe Shamba, José Mpundu, Thierry N'Landu und Jos Das, organisieren Bildungsveranstaltungen und Workshops, in deren Zentrum demokratische Werte, gewaltfreies Handeln und sozialkritische Analysen stehen. Ein wesentlicher Teil dieser Aktivitäten findet basisnah in örtlichen, städtischen und ländlichen Gemeinden statt. Um ein breiteres Publikum zu erreichen, produziert die Gruppe pädagogische Videos und Theaterstücke, veranstaltet Konferenzen und veröffentlicht eine eigene Zeitschrift und andere Publikationen (<http://www.ib.be/grip/afri/amos.html>).

Videography / Videographie

- Congo Beyond Chaos*, documentary, 45 min., French
Trilogy: *The Two Sides of Congo*, 5 min., *Women with 1000 Arms*, 5 min., and *Youth from Congo*, 5 min., French, German
Your Violence Made me a Woman, in Lingala, a vernacular language from Kinshasa

Theatre | Theater

- Violence against Women by Women*, 45 min., Lingala
Elections, 45 min.
When African Women Talk Sexuality, 45 min., Lingala

Printed matter / Radio programs | Drucksachen / Radioprogramme

Various booklets and picture books are offered in French and in vernacular languages on various topics such as Free and Democratic Elections, Democracy, Non-violence, Army and Democracy, Light Weapons and Child Soldiers, etc.

The members of the group participate in various programs organized by the Catholic Radio Radio Elika on various issues both in French and vernacular languages.

Verschiedene Broschüren und Bilderbücher über verschiedene Themen wie freie und demokratische Wahlen, Demokratie, Gewaltlosigkeit, Armee und Demokratie, Feuerwaffen und Kindersoldaten usw. werden in Französisch und den Landessprachen angeboten.
Die Gruppenmitglieder nehmen sowohl auf Französisch wie auch in den Landessprachen an verschiedenen Sendungen zu unterschiedlichen Themen teil, die von dem katholischen Sender Radio Elika organisiert werden.

JENS HAANING

*1965 in Hørsholm, Denmark, lives in Copenhagen, Denmark |

*1965 in Hørsholm, Dänemark, lebt in Kopenhagen, Dänemark

Solo exhibitions | Einzelausstellungen

- 1998 La Fundació "la Caixa," Lleida
Demo 1998/2, Aarhus Kunstmuseum, Aarhus
1997 Gallery Mehdi Chouakri, Berlin
1996 de Vleeshal, Middelburg
1994 Galleri Nicolai Wallner, Copenhagen

Group exhibitions | Gruppenausstellungen

- 2001 *Parallel Structures*, David Pestorius, Brisbane
Milano: Europa 2001, Bovisa Art Centre, Milan
Ideologia: The Nordic Art Biennial, Göteborg
Efteraarsudstillingen, Charlottenborg, Copenhagen
2000 *Personal Brandscape*, Migros Museum, Zürich
I Believe in Dürer, Kunsthalle Nürnberg, Nuremberg
Organising Freedom, Moderna Museet, Stockholm
Plan B, De Appel, Amsterdam
Biennale des arts, Dakar, Senegal
Amateurs, Göteborg Art Museum, Göteborg
The Pyramids of Mars, The Fruitmarket, Edinburgh
My Home is Your Home—Your Home is My Home, Rodin Gallery, Seoul
I love Dijon, Le Consortium, Dijon
1999 *Module 2, LXX*, public art project, Aarhus
Welcome to the Art World, Badischer Kunstverein, Karlsruhe
Street Life, Project Row Houses, Houston, Tex.
Can you Hear Me? - 2nd Ars Baltica, Stadtgalerie Kiel, Kiel
New Life, Mizuma Art Gallery, Tokyo
1998 *Ontom*, Galerie für Zeitgenössische Kunst, Leipzig
Momentom, Moss
Secession: Das Jahrhundert der künstlerischen Freiheit, Secession, Vienna
Something Rotten, Museum Fridericianum, Kassel
1997 *Des histoires en formes*, Le Magasin, Grenoble
Louisiana Udstillingen 1997, Louisiana, Humlebaek
1996 *City Space*, Public Art Project, Copenhagen
Traffic, capc/Musée d'art contemporain, Bordeaux
Brexit bein—Ny dansk kunst, Kunsternes Hus, Oslo

Publications by | Publikationen von Jens Haaning

Jens Haaning, *The Refugee Calendar 2002*, Helsinki: NIFCA, 2001
Jens Haaning, *Remarks on Interventive Tendencies*, Cologne: Verlag der Buchhandlung Walther König, 2001

Articles | Artikel

Gianni Jetzer, "Jens Haaning: The Practical Politics of Art," *Flash Art*, May–June 2001
Nicolas Bourriaud, "Jens Haaning," *Documents sur l'art*, no. 12, 2000
Lars Bang Larsen, "25 Swiss francs and a coconut," *Arttext*, no. 66, August–October 1999
Peter Herbstreuth, "Jens Haaning–Mehdi Chouakri," *Flash Art*, no. 197, November–December 1997
Lars Bang Larsen, "Jens Haaning: de Vleeshal Middelburg," *Frieze*, no. 31, November–December 1996

MONA HATOUM

*1952 in Beirut, Lebanon, lives in London, Great Britain |
*1952 in Beirut, Libanon, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

- 2001 *Mona Hatoum*, Mass MOCA, North Adams, Ma.
Mona Hatoum, Sala Mendoza, Caracas
2000 *Mona Hatoum*, Le Collège, FRAC Champagne-Ardenne, Reims; Museum van Hedendaagse Kunst Antwerpen, Antwerp
The Entire World as a Foreign Land, Tate Gallery, London
Mona Hatoum, SITE Santa Fe, N.Mex.
1999 Castello Di Rivoli, Museo d'Arte Contemporanea, Turin
ArtPace Foundation, San Antonio, Tex.
1998 *Mona Hatoum*, Museum of Modern Art, Oxford; Scottish National Gallery of Modern Art, Edinburgh

- Mona Hatoum*, Kunsthalle Basel, Basel
1997 *Mona Hatoum*, Museum of Contemporary Art, Chicago, Ill.; The New Museum of Contemporary Art, New York, N.Y.
1996 *Mona Hatoum*, Stichting De Appel, Amsterdam
1995 *Mona Hatoum*, White Cube, London
1994 *Mona Hatoum*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
1993 *Positionings/Transpositions* (with Barbara Steinman), Art Gallery of Ontario, Toronto
1989 *The Light at the End*, The Showroom, London
1985 *Between the Lines*, The Orchard Gallery, Derry, Ireland
1983 *The Negotiating Table*, SAW Gallery, Ottawa, N.A.C.; St. Catherines, The Western Front, Vancouver

Group exhibitions | Gruppenausstellungen

- 2001 *New Palestinian Art*, IfA-Galerie Bonn; IfA-Galerie Stuttgart; IfA-Galerie Berlin
Cuerpo y Pecado, Body and Sin, Bienal de Valencia, Valencia
Field Day, Taipei Fine Arts Museum
2000 *Century of Innocence: The History of the White Monochrome*, Rooseum, Center for Contemporary Art, Malmö
Vision and Reality, Louisiana Museum of Modern Art, Humlebaek
Sense and Sensuality, Neues Museum Weserburg, Bremen
Between Cinema and a Hard Place, Tate Modern, London
1999 *Art Worlds in Dialogue – From Gauguin to the Global Present*, Museum Ludwig, Cologne
Minimal-Maximal, Staatliche Kunsthalle, Baden-Baden; Centro Galego de Arte Contemporánea, Santiago de Compostela
Real/Life: New British Art, Ashiya City Museum of Art History, Ashiya
1998 XXIV Biennial de São Paulo, São Paulo
Sensation, Hamburger Bahnhof, Museum für Gegenwart, Berlin
Echolat, Museum Fridericianum, Kassel
Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm
1997 *Material Culture: The Object in British Art of the 80s and 90s*, Hayward Gallery, London
1996 *Distemper: Dissonant Themes in the Art of the 1990s*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
FremdKörper/corps étranger/Foreign Body, Museum für Gegenwartskunst, Basel
1995 *Identity and Alterity*, La Biennale di Venezia, Venice
1994 *Sense and Sensibility: Women and Minimalism in the Nineties*, The Museum of Modern Art, New York, N.Y.
1990 *The Feminist Eye: Mapping the Subject*, Brooklyn Museum of Art, New York, N.Y.
1988 *The Essential Black Art*, Chisenhale Gallery, London
1981 *Gender Views*, London Film Makers Co-op, London

Monographs | Monographien

Mona Hatoum (exh. cat.), Caracas: Sala Mendoza, 2001
Mona Hatoum, Le Creux de l'Enfer (exh. cat.), Centre d'Art Contemporain, Thiers; Le Collège Éditions, FRAC Champagne-Ardenne, Reims; Museum van Hedendaagse Kunst Antwerpen, 2000
Mona Hatoum, The Entire World as a Foreign Land (exh. cat.), London: Tate Gallery, 2000
Mona Hatoum (exh. cat.), Chicago, Ill.: Museum of Contemporary Art, 1997
Contemporary Artists series: Mona Hatoum, London: Phaidon Press, 1997
Mona Hatoum (exh. cat.), Amsterdam: Stichting De Appel, 1996
Mona Hatoum (exh. cat.), Paris: Musée National d'Art Moderne, Centre Georges Pompidou, 1994

Articles | Artikel

Sarah Kent, "Identity Parade," *Time Out*, March 22–29, 2000
Paula Harper, "Visceral Geometry," *Art in America*, September, 1998
Angela Dimitrakaki, "Mona Hatoum: A Shock of a Different Kind," *Third Text*, 43, Summer 1998
Jennifer Fisher, "Relational Sense: Towards a Haptic Aesthetics," *Parachute*, July, August, September 1997
Renee Baert, "Desiring Daughters," *Screen*, vol. 34, no. 2, Summer 1993
Sara Diamond, "An Interview with Mona Hatoum," *Fuse* (Toronto), vol. 10, no. 5, April 1987

THOMAS HIRSCHHORN

*1957 in Bern, Switzerland, lives in Paris, France |
*1957 in Bern, Schweiz, lebt in Paris, Frankreich

Solo exhibitions | Einzelausstellungen

- 2001 *POLE-SELF, Prix Marcel Duchamp*, Centre Georges

- Pompidou, Paris
Archeology of Engagement, Museu de Arte Contemporani, Barcelona
Laundrette, Stephen Friedman Gallery, London
Wirtschaftslandschaft Davos, Kunsthhaus, Zurich
La Maison commune, La Salle de bains, Lyon
2000 *Focus*, The Art Institute of Chicago, Chicago, Ill.
World Airport, The Renaissance Society, Chicago, Ill.
1999 *Bernsteinzimmer*, Galerie Arndt & Partner, Berlin
Robert Walser Kiosk, University of Zurich, Zurich
World Corners, Musée d'Art Moderne de Saint-Étienne, Saint-Étienne
1998 *Swiss Army Knife*, Kunsthalle Bern, Bern
Rolex etc., Freundlich's Aufstieg, und Skulptur-Sortier-Station-Dokumentation, Museum Ludwig, Cologne
Swiss Converter, The Herzliya Museum of Art, Herzliya
Ein Kunstwerk, ein Problem, Portikus, Frankfurt am Main
World Corners, Chisenhale Gallery, London
1997 Galerie Chantal Crousel, Paris
Galerie im Künstlerhaus, Bremen
1996 The Hal, Antwerp
1995 Künstlerhaus Bethanien, Berlin
Centre Genevois de Gravure Contemporaine, Geneva
Fri-Art, Centre d'Art Contemporain, Fribourg
1994 APP Bruxelles, Brussels
1993 Raum für aktuelle Kunst, Lucerne
Galerie Susanna Kulli, St. Gallen
1992 L'Hôpital Ephémère, Paris
1991 Galerie Francesca Pia, Bern
1987 Kaos-Galerie, Cologne
1986 Bar Floréal, Paris

Group exhibitions | Gruppenausstellungen

- 2002 *Chronologie Immédiate*, Musée d'Art Moderne et Contemporain, Strasbourg
2001 *Economie de moyens*, MAC, Marseille, France
Hieronymus Bosch, Museum Boijmans van Beuningen, Rotterdam
2000 *Ein/räumen*, Hamburger Kunsthalle, Hamburg
La Beauté, Mission 2000 en France, Avignon
Protest & Survive, Whitechapel Art Gallery, London
1999 *Provisorium I*, Bonnefanten Museum, Maastricht
Space Place, Kunsthalle Tirol, Hall in Tirol
D'apertutto, 48^e Biennale di Venezia, Venice
Mirror's Edge, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
1998 Berlin Biennale, Berlin
Unfinished History, Walker Art Center, Minneapolis, Minn.
1997 *Parisien(ne)s*, Camden Arts Centre, London
Skulptur.Projekte Münster, Münster
Delta, Musée d'Art Moderne de la Ville de Paris, Paris
1996 *EV + A*, Limerick, Ireland
Actions urbaines, FRAC Lorraine, Metz
1995 1st Johannesburg Biennial, Johannesburg
Shopping, Bordeaux
1994 *Invitations*, Galerie Nationale du Jeu de Paume, Paris
1993 *Arrêt sur image 3*, La Zonmèée, Montreuil-sous-Bois
1991 *Salon d'Ephémère*, Fontenay-sous-Bois
1988 *Histoires d'Hôtes*, École des Beaux-Arts, Poitiers

Publications by | Publikationen von Thomas Hirschhorn

Thomas Hirschhorn, *Deleuze-Monument, les documents, La beauté*, Avignon 2000, Paris: 2000

Monographs | Monographien

Thomas Hirschhorn. Material: Public Works – The Bridge 2000, London: Book Works and Whitechapel Art Gallery, 2001
Thomas Hirschhorn. Jumbo Spoons and Big Cake (exh. cat.), Chicago, Ill.: The Art Institute of Chicago, 2000
Thomas Hirschhorn. World Airport (exh. cat.), Chicago, Ill.: The Renaissance Society and The University of Chicago, 2000
Alison Gingeras, *Thomas Hirschhorn – London Catalog* (exh. cat.), London: Chisenhale Gallery, 1998
Manuel Joseph, *Thomas Hirschhorn: Prospectus et Anthropographie I* (exh. cat.), Paris: Galerie Chantal Crousel, 1997
Thomas Hirschhorn (exh. cat.), Berlin: Künstlerhaus Bethanien, 1995
Catherine David, *Thomas Hirschhorn: Invitations* (exh. cat.), Paris: Galerie Nationale du Jeu de Paume, 1993

Articles | Artikel

Clare Manchester, "Thomas Hirschhorn," *Art Monthly*, July–August 2001
Alison Gingeras, "Grâce à la bêtise," *artpress* (Paris), no. 239, October 1998
François Dion, "Thomas Hirschhorn," *Parachute*, no. 88, October 1997
Hou Hanru, "Thomas Hirschhorn," *Flash Art*, no. 192, January–February 1997
Hans Rudolf Reust, "Thomas Hirschhorn," *Artforum International*,

no. 1, September 1996
 Jean-Yves Jouannais, "Le pari de la faiblesse," *artpress*, no. 195, October 1994

CANDIDA HÖFER

*1944 in Eberswalde, Germany, lives in Cologne, Germany |
 *1944 in Eberswalde, Deutschland, lebt in Köln, Deutschland

Solo exhibitions | Einzelausstellungen

- 2002 *Bibliotheksbilder*, Schirmer-Mosel Showroom, Munich
 Georg-Kolbe-Museum, Berlin
- 2001 *Zwölf*, Galerie Hauser & Wirth & Presenhuber, Zürich
photographs, Galleri K, Oslo
Douze, Musée des Beaux-Arts et de la Dentelles, Calais
- 2000 *Targeting Images, Objects + Ideas*, The Museum of Contemporary Photography, Columbia College, Chicago, Mass.
Orte: Jahre, Photographien 1968–1999, Kunsthalle Nürnberg, Nuremberg
 Gregorio Magnani Gallery, London
- 1999 *Orte: Jahre*, Die Photographische Sammlung - SK Stiftung Kultur, Cologne
Leseräume, Kunsthalle Basel, Basel
- 1998 *Photographie*, Kunstverein Wolfsburg, Wolfsburg
 Galerie Laage-Salomon, Paris
- 1997 Centre Photographique d'Ile de France (C.P.I.F.), Pontault-Combault
 Kunstverein Salzburg, Salzburg
- 1996 Rena Bransten Gallery, San Francisco, Calif.
 Sonnabend Gallery, New York, N.Y.
- 1994 Galerie Karlheinz Meyer, Karlsruhe
 Neuer Aachener Kunstverein, Aachen
- 1993 Kunsthalle Bern, Bern
Photographie II – Zoologische Gärten, Hamburger Kunsthalle, Hamburg
- 1992 *Räume/Spaces*, Portikus, Frankfurt am Main
- 1989 *Fotografien*, Kunstverein Bremerhaven, Bremerhaven
 Galerie Wilma Tolksdorf, Hamburg
- 1988 *Räume – Fotografien*, Galerie Johnen & Schöttle, Cologne
- 1985 *Räume*, Galerie Rüdiger Schöttle, Munich
Innenrau, Fotografien 1979–1984, Rheinisches Landesmuseum Bonn, Bonn
- 1982 *Öffentliche Innenräume 1979–82*, Museum Folkwang, Essen
- 1979 *Türken, in Deutschland/in der Türkei*, Galerie Arno Kohnen, Düsseldorf
- 1975 Galerie Konrad Fischer, Düsseldorf

Group exhibitions | Gruppenausstellungen

- 2001 *Museum as Subjects*, The National Museum of Art, Osaka
Minimalismos, un signo de los tiempos, Museo Nacional Centro de Arte Reina Sofia, Aldeasa
- 2000 *La Arquitectura Sin Sombra*, Centro Andaluz de Arte Contemporáneo, Sevilla
 Centro de Cultura Contemporanea, Barcelona
Rot Grau, Kunsthalle Basel, Basel
Zeitgenössische Positionen der Architekturphotographie, Museum Ludwig, Cologne
Shirley Wiltasalo, Candida Höfer, Christine Davis, The Power Plant, Contemporary Art Gallery, Toronto
- 1999 *The Museum As Muse: Artists Reflect*, The Museum of Modern Art, New York, N.Y.
Räume/Rooms, Kunsthau Bregenz, Bregenz
Reconstructing Space: Architecture in Recent German Photography, Architectural Association, London
Von Beuys bis Cindy Sherman. Sammlung Lothar Schirmer, Kunsthalle Bremen, Germany
Einerseits der Sterne wegen... Der Künstlerblick auf die Planeten, Staatliche Kunsthalle Baden-Baden, Baden-Baden
Insight out – Landschaft und Interieur als Themen zeitgenössischer Photographie, Kunstraum Innsbruck, Innsbruck
- 1997 *Espaces pour l'art – Espace de l'art*, Fondation Louis Moret, Martigny
shift e.V., Berlin
Erziehungskomplex, EA-Generali Foundation, Vienna
- 1996 *Höhepunkte zeitgenössischer Kunst aus der Sammlung Garnatz*, Städtische Galerie Karlsruhe im Prinz Max Palais, Karlsruhe
- 1995 *Surroundings*, Museum Fridericianum, Kassel
Zimmerdenkmäler, Blumenstraße, Bochum
- 1993 *Photographie in der deutschen Gegenwartskunst*, Museum Ludwig, Cologne
- 1992 *Humpty Dumpty's Kaleidoscope: A New Generation of German Artists*, Museum of Contemporary Art, Sydney
- 1991 *Aus der Distanz*, Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Typologies. Nine Contemporary Photographers, Newport Harbor Art Museum, Newport Beach, California

- 1990 *Günther Förg, Andreas Gursky, Candida Höfer, Thomas Ruff*, Kunstverein Ulm, Ulm
- 1989 *Shifting Focus*, Arnolfini Gallery, Bristol / Serpentine Gallery, London
- 1979 *In Deutschland – Aspekte gegenwärtiger Dokumentar fotografie*, Rheinisches Landesmuseum Bonn, Germany
- 1976 *Nachbarschaft*, Kunsthalle Düsseldorf, Düsseldorf

Monographs | Monographien

- Candida Höfer, Douze – Twelve*, Calais: Musée des Beaux Arts de Calais 2001, 2001
- Candida Höfer, Orte Jahre, Photographien 1968–1999*, Munich: Schirmer/Mosel, 1999
- Candida Höfer. Leseräume* (exh. cat.), Basel: Kunsthalle Basel 1999, Verlag Schwabe & Co. AG, 1999
- Candida Höfer. Zoologische Gärten* (exh. cat.), Munich: Schirmer/Mosel, 1993

CRAIGIE HORSFIELD

*1949 in Cambridge, Great Britain, lives in London, Great Britain |
 *1949 in Cambridge, Großbritannien, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

- 2000 Stedelijk Van Abbemuseum, Eindhoven
- 1997 Frith Street Gallery, London
 Monica de Cardenas, Milan
 Barbara Gladstone Gallery, New York, N.Y.
- 1996 Carnegie Museum of Art, Pittsburgh, Pa.
- 1994 Walker Art Center, Minneapolis, Minn.
- 1993 Kunsthalle Zürich, Zurich
 Stedelijk Museum, Amsterdam
 Irish Museum of Modern Art, Dublin
 Musée d'Art Moderne, St. Étienne
- 1991 ICA - Institute of Contemporary Art, London
- 1988 Cambridge Darkroom, Cambridge

Group exhibitions | Gruppenausstellungen

- 1997/96 *Face a l'histoire*, Centre Georges Pompidou, Paris
Viewing Matters: Upstairs, Museum Boijmans Van Beuningen, Rotterdam
- 1996 *Passions Privées*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1995 Carnegie International, Carnegie Museum of Art, Pittsburgh, Pa.
Call It Sleep, Witte de With, center for contemporary art, Rotterdam
- 1994 *The Epic and the Everyday: Contemporary Photography in Art*, Hayward Gallery, London
Beeld/Beeld, Museum van Hedendaagse Kunst, Gent
- 1992 *The Lectures*, Witte de With, center for contemporary art, Rotterdam
- 1991 *A Dialogue about Recent American and European Photography*, Museum of Contemporary Art, Los Angeles, Calif.
Lieux Communs, Figures Singulières, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1989 *Un Altra Obiettività*, Centro per l'Arte Contemporanea Luigi Pecci, Prato; Centre National des Arts Plastiques, Paris
Blasphemies, Ecstasies, Cries, Serpentine Gallery, London

Collaborative projects | Gemeinschaftsprojekte

- 2001–02 *El Hiero Project*, El Hiero, Canary Islands
- 2000 *Summer Project*, Palais des Beaux-Arts, Brussels
What Film May Be: A New Proposal for Film, The Royal Film Museum of Belgium, Brussels
The Ravenstein Conversation: Here. Now., The Royal Film Museum of Belgium, Brussels
- 1998 *The Stuttgart Soundwork*, Württembergischer Kunstverein, Stuttgart
- 1998–97 *The Rotterdam Conversation: City and Community*, Witte the With, center for contemporary art; A.I.R. Architectural Project; Hollandia Theater Group, and others, Rotterdam
- 1997 *Amnesia. Collaboration and Responsibility*, Palais des Beaux-Arts, Brussels
- 1996–97 *The Duerle Conversation*, Museum Dhondt-Dhaenens, Gent
- 1993–96 *The Barcelona Project: La Ciutat de la Gent*, Fundació Antoni Tàpies, Barcelona

Publications | Publicationen

- Craigie Horsfield, Tom Mulcaire, *Table Book*, Brussels: 2002
- Craigie Horsfield, Manuel Borja Vilel, *Museum Conversations*, Barcelona: Museu d'Art Contemporani de Barcelona, 2002
- Craigie Horsfield: *Im Gespräch / Conversation*, Württembergischer Kunstverein, Stuttgart, 1999
- Craigie Horsfield. *La Ciutat de la Gent* (exh. cat.), Fundació Antoni Tàpies, Barcelona, 1996
- Craigie Horsfield. *The Lectures* 1993, Witte de With, center for

contemporary art, Rotterdam, 1993
 Craigie Horsfield (exh. cat.), London: ICA – Institute of Contemporary Art, 1991
 Craigie Horsfield (exh. cat.), Cambridge: Cambridge Darkroom, 1988

HUIT FACETTES

founded | gegründet 1996 in Dakar, Senegal, current members are | gegenwärtige Mitglieder sind Abdoulaye N'Doye (*1951 in Dakar, Senegal), El Hadji Sy (*1954 in Dakar, Senegal), Fode Camara, Cheikh Niass (*1966 in Pikine-Dakar, Senegal), Jean Marie Bruce (*1965 in Mbuur, Senegal), Mor Lisa Ba, Amadou Kane Sy (*1961 in Kaolack, Senegal)

Huit Facettes was founded in Dakar, Senegal, in 1995, as collaboration between painters and sculptors to bridge the gap between Senegalese culture and development programs by setting up workshops in rural areas. Their aim is to enhance the visibility of local culture and establish a continuous engagement amongst village inhabitants through the means of artistic creation.

Die Künstlergruppe Huit Facettes wurde 1995 in Dakar, Senegal, gegründet, um die Kluft zwischen der senegalesischen Kultur und Entwicklungshilfeprogrammen zu überbrücken. Ihr Ziel ist es, mit Hilfe von Workshops in ländlichen Gebieten die lokale Kultur in den Blick zu rücken und die künstlerische Kreativität zum Ausgangspunkt weitergehender gemeinsamer Aktivitäten der DorfbewohnerInnen zu machen.

Collaborative projects | Gemeinschaftsprojekte

- 2000 *Africa Summit/USA*, Washington D.C.
 Exhibition at the Ronald Reagan International Trade Center and the Smithsonian Museum of African Art, Washington D.C.
- 1998 *Telefood*, a 24 hour fundraising campaign of FAO. At the official reception Huit Facettes artists performed a painting. This work was exhibited during the subsequent concert held the next day in Dakar
International Art Workshop at Joal Fadiuth April 20 – May 2, a workshop with French, Belgian, and Senegalese artists
- 1997 Benefit Concert in Dakar for refugees of the Great Lakes region
 Huit Facettes performed a fresco during concerts of artists such as Positive Black Soul, Daara-J, and others
- 1996 Ateliers d'Hamdallaye

In collaboration with a Belgian development organization operating in Senegal, Huit Facettes organized a workshop with the population of Hamdallaye, a village located at 450 km south-east of Dakar where Huit Facettes artists set up a space which villagers can use for creative activity.

In Zusammenarbeit mit einer belgischen Entwicklungshilfeorganisation, die im Senegal tätig ist, organisierte Huit Facettes einen Workshop mit den und für die BewohnerInnen von Hamdallaye, einem Dorf 450 Kilometer südöstlich von Dakar. Mitglieder von Huit Facettes halfen dort beim Aufbau eines Gemeinschaftszentrums, das den DorfbewohnerInnen Räume für kreative Aktivitäten bietet.

PIERRE HUYGHE

*1962 in Paris, France, lives in Paris |
 *1962 in Paris, Frankreich, lebt in Paris

Solo exhibitions | Einzelausstellungen

- 2001 *Le Château de Turing*, French Pavillon, La Biennale di Venezia, Venice
Interludes, Van Abbemuseum, Eindhoven
- 2000 Tramway, Glasgow
 Kunstverein in Hamburg, Hamburg
The Third Memory, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
 Museum of Contemporary Art, Chicago, Ill.
The Third Memory, The Renaissance Society at the University of Chicago, Ill.
 Kunsthalle Zürich, Zurich
- 1999 Museu de arte Contemporânea – Fundação de Serralves, Porto
Some Negotiations, Kunstverein München, Munich
Le procès du temps libre, Wiener Secession, Vienna
- 1998 ARC, Musée d'Art Moderne de la Ville de Paris, Paris
- 1997 *Storytellers*, Le Consortium, Dijon
- 1995 *L'usage de l'interprète*, Frac Languedoc Roussillon, Montpellier

Group exhibitions | Gruppenausstellungen

- 2002 *Shoot the Singer, Music on Video*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa.
- 2001 *In Many Ways the Exhibition Already Happened*, ICA –

	Institute of Contemporary Art, London <i>Forms Follow Fiction</i> , Castello di Rivoli, Turin <i>Animations</i> , P.S.1 Contemporary Art Center, New York, N.Y. International Istanbul Biennale, Istanbul Yokohama Triennial of Contemporary Art, Yokohama <i>Exploding Cinema / Cinéma Without Walls</i> , Museum Boijmans Van Beuningen, Rotterdam
2000	<i>Voilà</i> , ARC Musée d'Art Moderne de la Ville de Paris, Paris <i>Let's Entertain</i> , Walker Art Center, Minneapolis, Minn.; <i>Au-delà du spectacle</i> , Centre Georges Pompidou, Paris; Kunstmuseum Wolfsburg, Wolfsburg <i>Le jeu des 7 familles</i> , Mamco, Musée d'Art Moderne et Contemporain, Geneva <i>Hitchcock. Art, Cinema and Suspense</i> , Museum of Modern Art, Oxford <i>D'Apertutto</i> , 48. Internationale Exhibition of Art, La Biennale di Venezia, Venice <i>Liverpool Billboard Project</i> , Liverpool Biennial, Liverpool <i>Cinéma, Cinéma, Contemporary Art and the Cinematic Experience</i> , Van Abbemuseum, Eindhoven
1998	<i>Premises</i> , Guggenheim Museum, Soho, New York, N.Y. Biennale of Sydney, Sydney Manifesta 2, European Biennial of Contemporary Art, Luxemburg <i>Voices</i> , Witte de With, center for contemporary art, Rotterdam
1997	<i>Africus</i> , 2nd Johannesburg Biennial, Johannesburg <i>Court Circuit</i> , Le Nouveau Musée/Institut, Villeurbanne <i>Images, objets, scènes</i> , Le Magasin, Centre National d'Art Contemporain, Grenoble
1996	<i>City Space 1996 – Sculptures and Installations for Copenhagen</i> , European Cultural Capital 1996, Copenhagen
1995	<i>Trafic</i> , capc/Musée d'Art Contemporain, Bordeaux <i>Installation, Cinéma, Vidéo, Electronique</i> , Biennale de Lyon d'art contemporain, Lyon <i>Shift</i> , Stichting De Appel, Amsterdam <i>Cosmos</i> , Le Magasin – Centre National d'Art Contemporain, Grenoble

Monographs | Monographien

<i>Pierre Huyghe</i> (exh. cat.), Kunstverein München, Munich; Kunstthalle Zürich, Zurich; Wiener Secession, Vienna; Le Consortium, Dijon, 2000
<i>Pierre Huyghe: The Third Memory</i> (exh. cat.), Paris: Centre Georges Pompidou, and Chicago, Ill.: The Renaissance Society at the University of Chicago, 2000
<i>Dominique Gonzalez-Foerster, Pierre Huyghe, Philippe Parreno</i> (exh. cat.), Paris: ARC Musée d'Art Moderne de la Ville de Paris, 1998
<i>Pierre Huyghe: l'Ellipse</i> , Porto: Fundação de Serralves, 1998

IGLOOLIK ISUMA PRODUCTIONS

founded | gegründet 1990 in Igloolik, Canada, by Norman Cohn, Zacharias Kunuk, Pauloosiep Qulitalik, Paul Apak Angilirq, Emile Immaroitok, Natar Ungalaaq, Pakak Innuksuk, based | ansässig in Igloolik, Canada

Igloolik Isuma Productions Inc. was incorporated in January 1990 as Canada's first Inuit independent production company, producing community-based new media works – video, audio, TV, and Internet – to preserve and enhance Inuit culture and language, and to create jobs and needed economic development in Igloolik and Nunavut.

Zacharias Kunuk, president, producer, writer, and aboriginal filmmaker co-founded Igloolik Isuma Productions, following seven years as senior producer and station manager for IBC (Inuit Broadcasting Corporation). Kunuk's award-winning independent productions have been shown internationally since 1989, including personal presentations at The National Gallery of Canada, Ottawa, and The Museum of Modern Art, New York, and residencies at several Canadian museums and universities. Producer-director of *Atanarjuat* (1999), Canada's first dramatic feature film produced in an aboriginal language, Kunuk's previous credits include *Qaggiq* (Gathering Place, 1989), *Nunaqpa* (Going Inland, 1991), *Saputi* (Fish Traps, 1993), *Nunavut* (Our Land, 13 episodes, each 30 mins., 1995) and documentaries such as *Arvik* (Bowhead, 1998) and *Nipi* (Voice, 1999).

Pauloosiep Qulitalik is Canada's first unilingual (Inuktitut-only) Inuk filmmaker who has received a landmark Canada Council video production grant in 1992 as Isuma's producer for *Saputi*. As chairman and co-founder of Isuma, Qulitalik has played lead acting roles in every Isuma production such as the shaman Qulitalik in *Atanarjuat*.

Paul Apak Angilirq (1954–1998), vice-president and co-founder of Isuma, began his television career in 1978 as a trainee in the Inukshuk Project, Canada's first government initiative to train indigenous TV producers in remote aboriginal communities. When Inuit Broadcasting Corporation was created in 1981 Apak became one of IBC's first producers. An experienced arctic adventurer, Apak participated in and filmed two ground-breaking expeditions:

The Qidlarsuaq Expedition retracing by dogteam a 19th century migration of Igloolik Inuit to northern Greenland; and *Through Eskimo Country*, a voyage by walrus-hide boat from Siberia to Alaska following the pre-historic migratory route across the Bering Strait. Apak wrote the original story and Inuktitut screenplay for *Atanarjuat* based on interviews with local elders.

Norman Cohn is secretary-treasurer and co-founder of Isuma, the only non-Inuk on Isuma's collective production team. Living in Igloolik since 1985, Cohn is Isuma's director of photography, in a fifteen year collaboration with Zacharias Kunuk and Paul Apak that has created Isuma's authentic style of 're-lived' cultural drama. Before coming to Igloolik Cohn was a widely-exhibited video artist producing, among others, *In My End is My Beginning* (1983), featured in the solo exhibition, *Norman Cohn: Portraits*, at the Art Gallery of Ontario, National Gallery of Canada, Vancouver Art Gallery and other Canadian museums; his *Quartet for Deafblind* (1987) was selected for Documenta 7, Kassel, Germany. Winner of seven Canada Council video production grants, three Senior A Awards and a 1990 Guggenheim Fellowship, Cohn was co-winner with Kunuk of the 1994 Bell Canada Award for Outstanding Achievement in Video Art.

Emile Immaroitok, one of Nunavut's foremost experts in the Inuktitut language and widely recognized teacher of traditional Inuktitut, is author of Canada's first Inuktitut dictionary.

Natar Ungalaaq is an actor, filmmaker, and Inuit sculptor whose carvings are in most major collections of Inuit art worldwide. Ungalaaq played the lead role of Atanarjuat in *Atanarjuat*, and has acted major roles in Canadian and American films such as *Kabloonak*, *Glory and Honor* and *Frostfire*. Ungalaaq is currently Isuma's producer-director of *Inuusiq* (Life), a TV production on Inuit youth suicide prevention, and heads Channel 24, Igloolik's local broadcast station.

Pakak Innuksuk was a founding member of Pond Inlet's Toonooniq Theatre Group which performed local theatre pieces in Ottawa, Vancouver, and Greenland in the 1980s. An experienced actor, Innuksuk played a major role in Isuma's dramatic production, *Atanarjuat*, and with Canada Council support he is writing and producing new live theatre work in Igloolik.

Igloolik Isuma Productions, Inc., die erste unabhängige, auf lokaler Ebene tätige Produktionsfirma der kanadischen Inuit für neue Medien – Video, Audio, Fernsehen und Internet –, wurde 1990 gegründet, um die Inuit-Kultur und ihre Sprache zu bewahren und zu fördern, neue Arbeitsplätze zu schaffen und die ökonomische Entwicklung in Igloolik und der Region Nuvanut zu stützen.

Zacharias Kunuk, Präsident von Igloolik Isuma Productions, Produzent, Autor und Filmemacher, arbeitete sieben Jahre als Produzent und Studioleiter für IBC (Inuit Broadcasting Corporation), bevor er sich 1990 an der Gründung von Igloolik Isuma beteiligte. Kunuks preisgekrönte unabhängige Filmproduktionen sind seit 1989 einem internationalen Publikum bekannt gemacht worden, unter anderem in Solo-Präsentationen in der National Gallery of Canada, Ottawa, und im Museum of Modern Art, New York, und durch Kunuks Berufung als Artist-in-Residence an kanadische Museen und Universitäten. Kunuk ist Produzent und Regisseur von *Atanarjuat* (1999), dem ersten kanadischen Spielfilm, der vollständig in einer Ureinwohner-Sprache gedreht wurde. Unter seinen früheren Produktionen sind *Qaggiq* (»Sammelplatz«, 1989), *Nunaqpa* (»Der Weg ins Inland«, 1991), *Saputi* (»Fischreusen«, 1993), *Nunavut* (»Unser Land«, 13 Fernsehfolgen, jeweils 30 Minuten, 1995) und Dokumentarfilme wie *Arvik* (»Grönlandwal«, 1998) und *Nipi* (»Stimme«, 1999).

Pauloosiep Qulitalik ist der erste einsprachig, nur in Inuktitut arbeitende kanadische Filmemacher. 1992 gewann er ein bedeutendes Förderstipendium des Canada Council für Igloolik Isumas Videoproduktion *Saputi*. Qulitalik, Direktor und Mitbegründer von Igloolik Isuma Productions, ist zudem in allen Produktionen als Schauspieler in Hauptrollen beteiligt; u. a. spielt er in *Atanarjuat* den Medizinmann Qulitalik.

Paul Apak Angilirq (1954–1998), Vizepräsident und Mitbegründer von Igloolik Isuma, begann seine Fernsehlaufbahn 1978 als Trainee im Inukshuk Project, der ersten von der kanadischen Regierung geförderten Initiative zur Ausbildung einheimischer Fernsehproduzenten in den entlegenen Wohngebieten der kanadischen Ureinwohner. Nach der Gründung der Inuit Broadcasting Corporation 1981 wurde Apak einer ihrer ersten Produzenten. Der erfahrene Arktisreisende nahm als Dokumentarfilmer an zwei bahnbrechenden Expeditionen teil: *The Qidlarsuaq Expedition* rekonstruierte einen Wanderzug von Inuit aus Igloolik nach Nordgrönland mit Hundeschlitten als Transportmittel; *Through Eskimo Country* war eine Fahrt in Walroßhaut-Booten von Sibirien nach Alaska entlang der prähistorischen Route über die Beringstraße. Auf der Grundlage von Interviews mit einheimischen Ältesten schrieb Apak die Originalgeschichte und das in Inuktitut verfaßte Drehbuch für *Atanarjuat*.

Norman Cohn ist Finanzdirektor und Mitbegründer von Igloolik Isuma und der einzige Nicht-Inuk im Produktionsteam. Cohn, der seit 1985 in Igloolik lebt, hat in der fünfzehnjährigen Zusammenarbeit mit Zacharias Kunuk und Paul Apak als Kameramann seinen Beitrag zur Entwicklung von Igloolik Isumas

authentischem Stil des Kulturfilms mit »nachgelebter« Spielfilmhandlung geleistet. Bevor er nach Igloolik übersiedelte, war Cohn als Videokünstler tätig. Sein Videofilm *In My End is My Beginning* (1983) war ein Höhepunkt seiner Einzelausstellung *Norman Cohn: Portraits* in der Art Gallery of Ontario, National Gallery of Canada, Vancouver Art Gallery und anderen kanadischen Museen; *Quartet for Deafblind* (1987) wurde u. a. auf der Documenta 7 gezeigt. Cohn gewann sieben Förderstipendien des Canada Council für Videoproduktionen, drei Senior A Awards, ein Guggenheim-Stipendium (1990) und gemeinsam mit Kunuk den Bell Canada Award for Outstanding Achievement in Video Art (1994).

Emile Immaroitok, einer der führenden Experten für die Inuktitut-Sprache und hoch angesehener Lehrer des traditionellen Inuktitut, ist der Autor des ersten kanadischen Inuktitut-Wörterbuchs.

Natar Ungalaaq ist Schauspieler, Filmemacher und bildender Künstler. Seine Schnitzarbeiten finden sich in vielen bedeutenden Sammlungen von Inuit-Kunst. Ungalaaq spielte die Hauptrolle des Atanarjuat in dem gleichnamigen Film sowie Hauptrollen in anderen kanadischen und amerikanischen Filmen, u. a. in *Kabloonak*, *Glory and Honor* und *Frostfire*. Ungalaaq ist Produzent und Regisseur des Fernsehfilms *Inuusiq* (»Leben«) über Selbstmordprävention bei jugendlichen Inuit, und er leitet den lokalen Fernsehsender Channel 24.

Pakak Innuksuk war Gründungsmitglied der Toonooniq Theatre Group aus Pond Inlet (Nuvanut, Kanada), die in den achtziger Jahren mit lokalen Theaterstücken nach Ottawa, Vancouver und Grönland tourte. Innuksuk spielte eine Hauptrolle in dem Spielfilm *Atanarjuat*. Derzeit schreibt und produziert er mit finanzieller Unterstützung des Canada Council neue Theaterstücke für Aufführungen in Igloolik.

SANJA IVEKOVIC

*1949 in Zagreb, Croatia, lives in Zagreb |

*1949 in Zagreb, Kroatien, lebt in Zagreb

Solo exhibitions | Einzelausstellungen

2001	<i>True Stories</i> , Soros Center for Contemporary Art, Bratislava <i>Works of Heart</i> , Josip Racic Gallery, Zagreb <i>Personal Cuts</i> , Galerie im Taxispalais, Innsbruck
2000	<i>S.O.S. Nada Dimic</i> , Karas Gallery, Zagreb
1999	<i>Repetitio est Mater</i> , ARL, Dubrovnik <i>Blind Date</i> , SKUC Gallery, Zagreb
1997	<i>Video Retrospective</i> , Meeting Point, SCCA, Sarajevo
1996	<i>Sanja Iveković: Ne-stabilne slike / imagini in-stabili</i> , Galerija Rigo, Novigrad-Cittanova
1994	<i>Mother's Tongue</i> , Galerija 21, St. Petersburg <i>Frozen Images</i> , Long Beach Museum of Art, Long Beach, Calif. <i>Video by Sanja Iveković</i> , Ace Art, Winnipeg
1990	<i>Video by Sanja Iveković and Dalibor Martinis</i> , Art Gallery of Ontario, Toronto <i>Sanja Iveković: Video Retrospektive</i> , Kölnischer Kunstverein, Cologne
1984	<i>Video Viewpoints</i> (with Dalibor Martinis), The Museum of Modern Art, New York, N.Y.
1983	<i>Video Retrospective</i> (with Dalibor Martinis), Institute of Contemporary Art, London
1982	<i>Praxis Makes a Master</i> , Künstlerhaus Bethanien, Berlin
1970	Untitled, SC Gallery, Zagreb

Group exhibitions | Gruppenausstellungen

2001	<i>Televisions</i> , Kunstthalle Wien, Vienna <i>Double Life</i> , EA-Generali Foundation, Vienna <i>Body and the East</i> , Exit Art, New York, N.Y.
2000	<i>After the Wall. Art and Culture in Post-Communist Europe</i> , Hamburger Bahnhof - Museum für Gegenwart Berlin, Berlin <i>Aspects Positions – 50 Years of Art in Central Europe. 1949–1999</i> , Ludwig Museum of Contemporary Art, Budapest
1999	<i>Split Film Festival</i> , Multimedia Center, Split
1998	<i>The Century of Artistic Freedom</i> , Wiener Secession, Vienna Manifesta 2, Luxembourg
1996	<i>Real Life</i> , IfA-Galerie, Stuttgart <i>(Un)Faithful Sights, Krieg</i> , Kärntner Landesgalerie, Klagenfurt <i>Europa-Europa</i> , Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn <i>Words and Images</i> , Museum of Contemporary Art, Zagreb
1993	La Biennale di Venezia (within the project <i>Xenographia</i>), Venice
1987	documenta 8, Kassel <i>Arts for Television</i> , Stedelijk Museum, Amsterdam
1984	<i>New Narrative</i> , The Museum of Modern Art, New York, N.Y.
1981	Bienal de São Paulo, São Paulo

Monographs | Monographien

Personal Cuts (exh. cat.), Innsbruck: Galerie im Taxispalais, 2001
Sanja Iveković: Is This My True Face (exh. cat.), Zagreb: Museum of Contemporary Art, 1998
Sanja Iveković: Video Retrospektive (exh. cat.), Cologne: Kölnerischer Kunstverein, 1990
Sanja Iveković: Dokumenti 1949–1976 (exh. cat.), Zagreb: Gallery of Contemporary Art, 1976

Articles | Artikel

"Translocation," *Springerin. Hefte für Gegenwartskunst*, vol. 5, no 1, 1999
Janka Vukmir, "Issues of Intimacy and Femininity," *SIKSI*, no. 4, 1997
"Frozen Images," *Long Beach Museum Art Quarterly*, Winter 1995
"Sanja Iveković / Dalibor Martinis – Interview," *Video Guide*, Vancouver, 1979

ALFREDO JAAR

*1956 in Santiago de Chile, Chile, lives in New York, USA | *1956 in Santiago de Chile, Chile, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

2001 Badischer Kunstverein, Karlsruhe
2000 Museum of the International Red Cross, Geneva
BildMuseum, Umeå
1999 MIT – List Visual Arts Center, Cambridge, Mass.
1998 Centre d'Art Santa Monica, Barcelona
Stedelijk Museum Het Domein, Sittard
1995 The Museum of Contemporary Photography, Chicago, Ill.
1994 Fotografiska Museet and Moderna Museet, Stockholm
IfA, Institut für Auslandsbeziehungen, Stuttgart
Frankfurter Kunstverein, Frankfurt am Main
1993 Gesellschaft für Aktuelle Kunst, Bremen
Tramway, Glasgow
1992 The New Museum of Contemporary Art, New York, N.Y.
Whitechapel Art Gallery, London
The Museum of Contemporary Art, Chicago, Ill.
1991 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
1989 Brooklyn Museum of Art, New York, N.Y.
1988 Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa.
1979 Galería CAL, Santiago de Chile

Public projects | Projekte im öffentlichen Raum

2001 *The Spectacle of Life*, Fukuroi
2000 *Culture Box*, Echigo-Tsumari Triennial, Niigata
The Cloud, inSITE2000, Tijuana, San Diego, Calif.
1999 *Lights in the City, Mois de la Photo*, Montreal
Playground, Sant Boi, Barcelona
Rwanda, 5 Years Later, Wereldwijd, Antwerp
1998 *The Gift*, Stockholm 98, Cultural Capital of Europe, Stockholm
1996 *Shelter (Please Close Your Eyes)*, Campus of the University of Washington, Seattle, Wash.

Group exhibitions | Gruppenausstellungen

2001 *O Espirito da Nossa Epoca*, Museu de Arte Moderna de São Paulo, São Paulo
2000 Kwangju Biennale, Kwangju
Mas Allá del Documento, Museo Nacional Centro de Arte Reina Sofia, Madrid
The Space of Silence, Canadian Museum of Contemporary Photography, Ottawa
Photography Now, Contemporary Arts Center, New Orleans
1999 *Ghost in the Shell: Photography and the Human Soul, 1850–2000*, Los Angeles County Museum of Art, Los Angeles, Calif.
Rattling the Frame: The Photographic Space 1974–1999, San Francisco Camerawork, San Francisco, Calif.
War Zones, Presentation House Gallery, Vancouver
1998 *Do All Oceans have Walls?*, Gesellschaft für Aktuelle Kunst, Bremen
Fotografie als Konzept, 4. Internationale Foto-Triennale, Esslingen
Waterproof, Centro Cultural de Belém, Expo 98, Lisbon
Exiles, National Gallery of Canada, Ottawa
Unthinkable Tenderness: The Art of Human Rights, Art Department Gallery, San Francisco State University, San Francisco, Calif.
The Garden of the Forking Paths, Kunstforeningen, Copenhagen
Photography's multiple roles: art, document, market, science, The Museum of Contemporary Photography, Chicago, Ill.
1997 2nd Johannesburg Biennale, Johannesburg
Absolute Landscape, Yokohama Museum of Art, Yokohama
1996 *Blurring the Boundaries. Installation Art: 1969–1996*, Museum of Contemporary Art, San Diego, Calif.

Macht/Ohnmacht, Museum van Hedendaagse Kunst Antwerpen, Antwerp
Islands, National Gallery of Australia, Canberra
Los Limites de la Fotografía, Museo Nacional de Bellas Artes, Santiago de Chile; Fundacion Banco Patricios, Buenos Aires
Act/Language: Power and Display, The Institute for Research on the African Diaspora in the Americas and the Caribbean, City University of New York, N.Y.
1993 *Latin American Artists of the Twentieth Century*, The Museum of Modern Art, New York, N.Y.
1987 documenta 8, Kassel
Bienal de São Paulo, São Paulo
1986 *Aperto*, la Biennale di Venezia, Venice

Monographs | Monographien

Let there be Light, The Rwanda Project 1994–1998 (exh. cat.), Barcelona: ACTAR and Centro d'Art Santa Monica, 1998
Alfredo Jaar, *The Eyes of Gutete Emerita* (exh. cat.), Raleigh: City Gallery of Contemporary Art, 1996
Alfredo Jaar, *A Hundred Times Nguyen* (exh. cat.), Stockholm: Fotografiska Museet, Moderna Museet, 1994
Alfredo Jaar (exh. cat.), Gesellschaft für Aktuelle Kunst, Bremen, 1993
Alfredo Jaar (exh. cat.), Miami, Fl.: Miami Center for the Fine Arts, 1993
Alfredo Jaar, *Two or Three Things I Imagine About Them* (exh. cat.), London: Whitechapel Art Gallery, 1992
Alfredo Jaar, The Pergamon Project: The Aesthetics of Resistance (exh. cat.), DAAD-Galerie, NGBK Neue Gesellschaft für Bildende Kunst, Berlin, 1992
1+1+1: Works by Alfredo Jaar, The New Museum of Contemporary Art, New York, N.Y., 1992

Articles | Artikel

Alfredo Jaar, "A propos de Paysage," *Cinémas d'Amérique Latine*, Spring 2001
David Levi Strauss, "The Art of Alfredo Jaar," *Transition*, no. 84, 2000
David Levi Strauss, "A Sea of Griets is Not a Proscenium: On the Rwanda Projects of Alfredo Jaar," *NKA: Journal of Contemporary African Art*, no. 9, 1999
Okwui Enwezor, "Moments of Violence," *The Edge of Awareness* (exh. cat.), World Health Organization, Geneva, 1998

JOAN JONAS

*1936 in New York, USA, lives in New York | *1936 in New York, USA, lebt in New York

Exhibitions | Ausstellungen

2001 *Joan Jonas: Performance, Video, Installation*, Neue Gesellschaft für Bildende Kunst NGBK, Berlin
Into the Light, The Whitney Museum of American Art, New York, N.Y.
2000 *Joan Jonas: Performance, Video, Installation*, Galerie der Stadt Stuttgart, Stuttgart
Electronic Images: Videokunst 1965–2000, Villa Merkel, Esslingen, 1999
The American Century: Art and Culture 1900–2000. Part II: 1950–2000, The Whitney Museum of American Art, New York, N.Y.
1998 *Out of Actions: Between Performance and the Object, 1949–1979*, The Museum of Contemporary Art, Los Angeles, Calif.; MAK – Österreichisches Museum für Angewandte Kunst, Vienna; Museu d'Art Contemporani, Barcelona; Museum of Contemporary Art, Tokyo
World Wide Video Festival, Stedelijk Museum, Amsterdam
1995 *Reconsidering the Object of Art: 1965–1975*, The Museum of Contemporary Art, Los Angeles, Calif.
1994 Biennale de Lyon d'art contemporain, Lyon
Joan Jonas: Works 1968–1994, Stedelijk Museum, Amsterdam
Volcano Saga, The Cleveland Center for Contemporary Arts, Cleveland, Ohio
1992 *Revolted by the Thought of Known Places...Sweeney Astray*, Kunst-Werke Berlin; International Artists' Museum, Lodz
1984 *Joan Jonas: He Saw Her Burning*, DAAD-Galerie, Berlin
1982 *Upside Down and Backwards*, P.S. 1 Contemporary Art Center, New York, N.Y.
documenta 7, Kassel
1981 *Other Realities – Installations for Performance*, Contemporary Arts Museum, Houston, Tex.
1980 *Upside Down and Backwards*, Montreal Museum of Fine Arts; Kunstmuseum Bern, Bern
1979 *Joan Jonas: The Juniper Tree*, Stedelijk van Abbemuseum, Eindhoven; Whitechapel Art Gallery, London
1977 documenta 6, Kassel

1976 *Stage Sets*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa.

Performances | Performances

2001 *Circular Revisions* (video performance), Künstlerhaus Bethanien, Berlin
2000 *In the Shadows a Shadow* (video performance), International Artists' Museum, Bydgoszcz
1998 *If I Could Remember, It Would Be Simple Things* (video performance within the installation by Rita McBride, *Arena & National Chain*), Witte de With, center for contemporary art, Rotterdam
Tangle (video performance), Performance Festival, Los Angeles, Calif.
1993 *Variations on a Scene* (outdoor performance), Podewil, Berlin
1988 *Brooklyn Bridge* (video performance), Festival Electronique, Rennes
1987 *Volcano Saga* (video performance), The Institute of Contemporary Art, Boston, Mass.; The Museum of Modern Art, New York, N.Y.; Contemporary Art Museum, Winnipeg Art Gallery, Winnipeg
1986 *Volcano Saga* (video performance), Schouwburg, Maastricht; Carnegie Museum of Art, Pittsburgh, Pa.; The San Francisco Art Institute, San Francisco, Calif.
1982 *He Saw Her Burning* (video performance), DAAD-Galerie, Berlin
Double Lunar Dogs (video performance) documenta 7, Kassel
1980 *Organic Honey's Vertical Roll, Funnel, Mirage, Upside Down and Backwards, Double Lunar Dogs*, Berkeley University Art Museum, University of California in Berkeley, Calif.
1976 *Twilight (& Native Dance)* (video performance), San Francisco Museum of Modern Art, Calif.
1972 *Delay Delay* (outdoor performance), Lower West Side, Manhattan, New York, N.Y.
1969 *Mirror Piece I*, Loeb Student Center, New York University, New York, N.Y.
1968 *Oad Lau*, Saint Peter's Church, New York, N.Y.

Filmography | Videography | Filmographie / Videographie

2000 *Woman in the Well*
1999 *My New Theater III: In the Shadows a Shadow*
1998 *My New Theater II: In the Shadows a Shadow, Big Mirror*
1997 *My New Theater I*
1992 *Revolted by the Thought of Known Places...Sweeney Astray* (video performance), Kunst-Werke, Berlin
1989 *Volcano Saga*, 28 min., video
1988 *Brooklyn Bridge*, 6,12 min., video
1984 *Big Market*, 23,4 min., video
Double Lunar Dogs, 24,4 min., video
1983 *He Saw Her Burning*, 19,3 min., video
1977/76 *I Want to Live in the Country (And Other Romances)*, 24, 6 min., video
1976 *May Windows*, 13,6 min., video
1974 *Disturbances*, 11 min., video
Two Women, 20 min., video
Barking, 2,2 min., video
1973 *Songdelay*, 18,3 min., 16mm
1972 *Left Side Right Side*, 8,5 min., video
Organic Honey's Vertical Roll, 19,3 min.
1970–74 *Mirror Check*, 6 min., video
1968 *Wind*, 5,3 min., 16mm

Monographs | Monographien

Joan Jonas: Works 1968–1994 (exh. cat.), Amsterdam: Stedelijk Museum Amsterdam, 1994
Joan Jonas: He Saw Her Burning, Video Installation (exh. cat.), DAAD-Galerie, Berlin, 1984
Douglas Crimp (ed.), *Joan Jonas, Scripts and Descriptions 1968–1982* (exh. cat.), Berkeley, Calif.: University Art Museum Berkeley and Eindhoven: Stedelijk van Abbemuseum, Lancaster, 1983

Articles | Artikel

Joan Simon, "Scenes and Variations: An Interview with Joan Jonas," *Art in America*, 7, July 1995
Nick Kaye, "Mask, Role and Narrative: An Interview with Joan Jonas," *Performance*, 65–66, Spring 1992
Lisa Leibmann, "Joan Jonas: Wave Hill," *Artforum*, 29, November 3, 1990
John Howell, "Joan Jonas," *High Performance*, 5, 1, Spring/Summer 1982
Douglas Crimp, "Joan Jonas' Performance Works," *Studio International*, July–August 1976
Joan Jonas, "Organic Honey's Visual Telepathy (script)," *The Drama Review*, 16, June 2, 1972

ISAAC JULIEN

*1960 in London, Great Britain, lives in London, Great Britain |
*1960 in London, Großbritannien, lebt in London, Großbritannien

Solo exhibitions | Einzelausstellungen

- 2001 *Isaac Julien*, Fabric Workshop, Philadelphia, Pa.
MIT – List Visual Arts Center, Mass.
- 2001/00 *Vagabondia*, Studio Museum, Harlem, N.Y.
The Long Road to Mazatlan, Museum of Contemporary Art, Chicago, Ill.
The Film Art of Isaac Julien, Bard Curatorial College, Annandale-on-Hudson, N.Y.; Museum of Contemporary Art, Sydney; BildMuseet, Umeå; Henie Onstad Kunstsenter, Høvikodden, San Francisco, Calif.
- 2000 *After Mazatlan*, Victoria Miro Gallery, London
- 1999 *The Long Road to Mazatlan*, Art Pace, San Antonio, Tex.
Three, Victoria Miro Gallery, London

Group exhibitions | Gruppenausstellungen

- 2002/01 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
Enduring Love, Klemens Gasser & Tanja Grunert Inc., New York, N.Y.
- Umeå Film Festival, BildMuseet, Umeå
- 2000 *Strength and Diversity: African American Artists*, Harvard University, Cambridge, Mass.
- 2000/99 *Retrace Your Steps*, Sir John Soane Museum, London
- 1999 *Rhapsodies in Black*, Museum of Fine Arts, Houston, Tex.
- 1998 *Rhapsodies in Black*, The Corcoran Gallery of Art, Washington D.C.;
The California Palace of the Legion of Honour, Fine Arts Museum of San Francisco, Calif.
- 1997 *Rhapsodies in Black*, The Hayward Gallery, London
Scream and Scream Again, The Irish Museum of Modern Art, Dublin; Helsinki Museum of Contemporary Art, Helsinki
2nd Johannesburg Biennale, Johannesburg
- 1996 *Scream and Scream Again*, Museum of Modern Art, Oxford
AIDS World, Centre d'Art Contemporain Genève, Geneva
- 1995 *Mirage: Enigma of Race, Difference and Desire*, ICA – Institute of Contemporary Art, London
- 1993 *Abject Art: Repulsion and Desire in American Art*, Whitney Museum of American Art, New York, N.Y.

Filmography | Filmographie

- 2000 *The Long Road to Mazatlan*, 16mm, 15 min.
- 1999 *Three*, 16mm, sepia/color film, 14 min.
- 1996 *Frantz Fanon, Black Skin White Mask*, 35mm, 73 min.
- 1995 *That Rush!*, 16mm, 7 min.
- 1994 *The Darker Side of Black*, 16mm, 59 min.
- 1993 *The Attendant*, 35mm, 10 min.
- 1991 *Young Soul Rebels*, 35mm, 105 min.
- 1989 *Looking For Langston*, 16mm, 40 min.
- 1987 *This is Not an AIDS Advertisement*, Super 8 color film, 14 min.
- 1986 *The Passion of Remembrance*, 16mm, 95 min.
Territories, 1984, 16mm, 25 min.
- 1983 *Who killed Colin Roach*, video, 35 min.

Articles | Artikel

Manthia Diawara, "Moving Company – 2nd Johannesburg Biennale," *Artforum*, vol. 36, March 1998
Isaac Julien & Kobena Mercer, "De Margin and De Centre," *Black British Cultural Studies*, 1996
Kobena Mercer, "Busy in the Ruins of a Wretched Phantasia," *Mirage: Enigmas of Race, Difference and Desire*, ICA – Institute of Contemporary Art, London: 1995
Bruce Morrow, "The Isaac Julien Interview," *Callaloo*, vol 18, no. 2, 1995

AMAR KANWAR

*1964 in India, lives in New Delhi, India |
*1964 in Indien, lebt in Neu Delhi, Indien

Amar Kanwar holds a Master's degree in Film and Television from the Mass Communication Research Center, Jamia Millia University, Delhi. He is an independent documentary filmmaker whose films are devoted to themes of ecology, politics, art, and philosophy within the context of India's ecological, social, and political abyss. His documentaries have received several international awards and have been widely broadcast and screened.

Amar Kanwar studierte Film und Fernsehen am Mass Communication Research Center der Jamia Millia University in Delhi und arbeitet als unabhängiger Dokumentarfilmer. In seinen Filmen erforscht er ökologische, politische, künstlerische und philosophische Themen vor dem Hintergrund der ökologischen,

sozialen und politischen Krise Indiens. Seine Dokumentationen, durch zahlreiche Fernsehausstrahlungen und Kinovorführungen verbreitet, sind mehrfach mit internationalen Preisen ausgezeichnet worden.

Filmography | Filmographie

- 2001 *King of Dreams*, India, 30 min., English
Freedom ...!, India, 58 min., English
- 2000 *The Many Faces of Madness*, India, 30 min., English, Hindi
Baphlimali 173, India, 28 min., English, Hindi, Oriya
A Season Outside, India, 30 min., English
- 1998 *Marubhumi*, India, 52 min., Hindi and subtitled in English
- 1995 *Talash*, India, 60 min., Hindi and subtitled in English
- 1994 *Earth as Witness*, India, 40 min., English
- 1993 *Lal Hara Lehrake*, India, 40 min., Hindi

ON KAWARA

* in Japan, lives in New York, USA |
*in Japan, lebt in New York, USA
On Kawara is 25,373 days old as of June 8, 2002 |
On Kawara ist mit 8. Juni, 2002, 25, 373 Tage alt.

WILLIAM KENTRIDGE

*1955 in Johannesburg, South Africa, lives in Johannesburg |
*1955 in Johannesburg, Südafrika, lebt in Johannesburg

Solo exhibitions | Einzelausstellungen

- 2001 Hirshhorn Museum and Sculpture Garden, Washington, D.C.; The New Museum of Contemporary Art, New York, N.Y.; Museum of Contemporary Art, Chicago, Ill.
- 2000 *Vertical Painting*, P.S.1 Contemporary Art Center, New York, N.Y.
- 1999 *Projects 68: William Kentridge*, The Museum of Modern Art, New York, N.Y.
Museu d'Arte Contemporani de Barcelona, Barcelona
Serpentine Gallery, London
- 1998 Museum of Contemporary Art San Diego, San Diego, Calif.
Palais des Beaux-Arts, Brussels; Kunstverein München, Munich; Neue Galerie Graz am Landesmuseum Joanneum, Graz
- 1997 *Applied Drawings*, Goodman Gallery, Johannesburg
- 1992 *Drawings for Projection*, Goodman Gallery, Johannesburg
- 1981 *Domestic Scenes*, The Market Gallery, Johannesburg

Group exhibitions | Gruppenausstellungen

- 2001 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
Yokohama Triennial of Contemporary Art, Yokohama
Animations exhibition, P.S.1 Contemporary Art Center, New York, N.Y.
Rotterdam is Many Cities, Museum Boijmans Van Beuningen, Rotterdam
ARS 01, Museum of Contemporary Art Kiasma, Helsinki
Ich ist ein Anderes, Kunstsammlung Nordrhein-Westfalen, Düsseldorf
A Double View: Three Exhibitions, Tel Aviv Museum of Art, Tel Aviv
Outbound: Passages from the 90's, Contemporary Arts Museum, Houston, Tex.
Kwangju Biennale, Kwangju
Closer to One Another, VII Bienal de la Habana, Havana
Umedalen Skulptur, BildMuseet, Umeå
Das Lied von der Erde, Museum Fridericianum, Kassel
- La Biennale di Venezia, Venice
- Istanbul Biennial, Istanbul
- Unfinished History*, Museum of Contemporary Art, Chicago, Ill.
Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig
Kunstwelten im Dialog, Museum Ludwig, Cologne
- 1998 XXIV Bienal de São Paulo, São Paulo
Shoot at the Chaos, SPIRAL/Wacoal Art Centre, Tokyo
- 1997 *El individuo y su memoria*, VI Bienal de la Habana, Havana
documenta X, Kassel
Truce: Echoes of Art in an Age of Endless Conclusions, Site Santa Fé, N.Mex.
2nd Johannesburg Biennale, Johannesburg
- 1996 *Jurassic Technologies Revenant*, Biennale of Sydney, Sydney
- 1995 1st Johannesburg Biennale, Johannesburg
- 1993 La Biennale di Venezia, Venice
- 1985 Cape Town Triennial '85, Cape Town

Monographs | Monographien

Neal Benezra, Staci Boris, Dan Cameron, Lynne Cooke, Ari Sitas, *William Kentridge*, Museum of Contemporary Art, Chicago; The New Museum of Contemporary Art, New York; N.Y.: Harry N. Abrams, Inc., 2001
Carolyn Christov-Bakargiev, Dan Cameron, J. M. Coetzee, *William Kentridge*, London: Phaidon Press, 1999
Carolyn Christov-Bakargiev, *William Kentridge* (exh. cat.), Brussels: Palais des Beaux-Arts de Bruxelles, 1998
Rory Doepel, *Ubu ±101: William Kentridge, Robert Hodgins, Deborah Bell*, Grahamstown: Observatory Museum, Standard Bank National Festival of the Arts, 1997

Articles | Artikel

Rosalind Krauss, "The Rock': William Kentridge's Drawings for Projection," *October*, no. 92, Spring 2000
Leah Ollman, "William Kentridge: Ghosts and Erasures," *Art in America*, January 1999
Okwui Enwezor, "Truth and Responsibility: A Conversation with William Kentridge," *Parkett*, no. 54, 1998/99
Michael Godby, "William Kentridge's History of the Main Complaint: Narrative, Memory, Truth," in: Sarah Nuttal and Carli Coetzee, *Negotiating the Past: the Making of Memory in South Africa*, Cape Town: Oxford University Press, 1998

JOHAN VAN DER KEUKEN

*1938 in Amsterdam, The Netherlands, †2001 in Amsterdam |
*1938 in Amsterdam, Niederlande, †2001 in Amsterdam

Solo exhibitions | Einzelausstellungen

- 2001 Galerie Paul Andriess, Amsterdam
- 1999 *One Eye at the Camera, the Other on the World: Photographs and Films*, Berkeley Art Museum, Berkeley, Calif.
- 1998 *Lichaam en Stad*, exhibition, installations and film retrospective; De Balie, Amsterdam; Maison Européenne de la Photographie, Paris; Institut Néerlandais, Paris; Maison de L'Amérique Latine, Paris; Galerie Nationale du Jeu de Paume, Paris; Studio national des arts contemporains, Le Fresnoy, Tourcoing; Centre de Cultura Contemporània de Barcelona, Barcelona
- 1997 documenta X, Kassel
- 1996 *Lichaam en Stad / part 1: Een dag in La Paz*, Stedelijk Museum, Amsterdam
- 1993 *Johan van der Keuken: Fotograaf en Filmer*, Amsterdams Historisch Museum, Amsterdam
- 1988 *Johan van der Keuken: foto's 1953–1988*, Centraal Museum Utrecht, Utrecht
- 1987 *Fotografie 1953–1986*, Centre Georges Pompidou, Paris
- 1980 *Fotografie 1955–1980*, Stedelijk Museum, Amsterdam

Filmography | Filmographie

- 2000 *De Grote Vakantie*, 35mm, 145 min.
- 1998 *Laatste Woorden – Mijn Zusje Joke (1935–1997)*, video, 50 min.
- 1997 *Amsterdam Afterbeat*, 16 min.
To Sang Fotostudio, 35 min.
- 1996 *Amsterdam Global Village*, 245 min.
- 1994 *Teun's Verjaardag*, 9 min.
On Animal Locomotion, 15 min.
Lucebert, Tijd en Afscheid, 52 min.
Sarajevo Film Festival Film, 14 min.
- 1993/90 *Face Value*, 120 min.
- 1990/89 *Het Masker*, 55 min.
- 1988 *Het Oog boven de Put*, 90 min.
- 1986 *Natte Voeten in Hongkong*, 5 min.
The Unanswered Question, 18 min.
I love \$, 145 min.
- 1982 *De Beeldenstorm*, 85 min.
- 1981/80 *De Weg naar het Zuiden*, 143 min.
- 1980 *De Meester en de Reus*, 70 min.
- 1978 *De Platte Jungle*, 90 min.
- 1977 *Maarten en de Contrabas*, 30 min.
- 1976 *Voorjaar*, 80 min.
- 1975 *De Palestijnen*, 45 min.
- 1974 *De Nieuwe IJstijd*, 80 min., Tryptich North – South, Part 3
- 1973 *Het Witte Kasteel*, 78 min., Tryptich North – South, Part 2
Vietnam Opera, 11 min.
- 1972 *Dagboek*, 80 min., Tryptich North – South, Part 1
- 1970 *De Snelheid: 40–70*, 25 min.
Beauty, 25 min.
- 1968 *De Tijd Geest*, 42 min.
- 1967 *Een Film voor Lucebert*, 22 min.
Big Ben/Ben Webster in Europe, 32 min.
- 1966 *Herman Slobbe/Blind Kind 2*, 29 min.
- 1965 *Beppie*, 38 min.
- 1964 *Indische Jongen*, 40 min.
Blind Kind, 24 min.
- 1962 Four films on Dutch artists: *Yrrah*, 5 min.; *Tajiri*, 10 min.; *Opland*, 12 min.; *Lucebert, Dichter-Schilder*, 16 min.
- 1960/57 *Paris à l'Aube*, 10 min.

Johan van der Keuken, *Aventures d'un regard* (photographs, films, texts and interviews), Cahiers du Cinéma (ed.), Paris: 1998

Johan van der Keuken, *Abenteuer eines Auges*, Hamburg, Frankfurt am Main: 1987

Johan van der Keuken, *Zien, Kijken, Filmen*, 1980

Johan van der Keuken, *Wij zijn 17*, 1955

BODYS ISEK KINGELEZ

*1948 in Kimbembele Ihunga, Democratic Republic of Congo (Zaire), lives in Kinshasa, Democratic Republic of Congo I

*1948 in Kimbembele Ihunga, Demokratische Republik Kongo (Zaire), lebt in Kinshasa, Demokratische Republik Kongo

Solo exhibitions I Einzelausstellungen

2002 *Bodys Isek Kingelez – Extreme Modelle*, Museum Villa Stuck, Munich

2001 *Bodys Isek Kingelez*, Kunstverein in Hamburg, Hamburg

1996 *D'autres Ajouts d'Été, Bodys Isek Kingelez*, Musée d'Art Moderne et Contemporain, Geneva

Bodys Isek Kingelez' Architectural Visions, Øksnehallen, Copenhagen

1995 *Bodys Isek Kingelez*, Fondation Cartier pour l'Art Contemporain, Paris

1993 *Home and the World. Architectural Sculpture by Two African Artists*, The Museum for African Art, New York, N.Y.

1992 *Bodys Isek Kingelez*, Haus der Kulturen der Welt, Berlin

Group exhibitions I Gruppenausstellungen

2002 Bienal de São Paulo, São Paulo

2002/01 *The Short Century. Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill. ; P.S. 1 Center for Contemporary Art, New York, N.Y.

2000/99 *Mirror's Edge*, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen

Biennale of Sydney, Sydney

Visions du Futur: Une Histoire des Peurs et des Espoirs de l'Humanité, Galerie Nationales du Grand Palais, Paris

Kunstwelten im Dialog: Von Gauguin zur globalen Gegenwart, Museum Ludwig, Cologne

Zeitwenden – Rückblick / Ausblick, Kunstmuseum Bonn, Bonn

1998 *Africa Africa*, Tobu Museum of Art, Tokyo

Unfinished Story, Walker Art Center, Minneapolis, Minn.; Museum of Contemporary Art of Chicago, Chicago, Ill.

1997 *Unmapping the Earth*, Kwangju Biennale, Kwangju

Projects 59: Architecture as Metaphor, Museum of Modern Art, New York, N.Y.

Trade Routes: History and Geography, 2nd Johannesburg Biennale, Johannesburg

Veilleurs du monde, Musée des Arts d'Afrique et d'Océanie, Cotonou

1995 *Dialogues de Paix*, Palais des Nations, Geneva

Big City, Serpentine Gallery, London

1994 *Crudo y Cocido*, Museo Nacional Centro de Arte Reina Sofia, Madrid

1993 *La Grande Verité, Les Astres Africains*, Musée des Beaux Arts, Nantes, France

1992 *Out of Africa*, Saatchi Gallery, London

1989 *Magiciens de la Terre*, Centre Georges Pompidou, Paris

Monographs I Monographien

Yilmaz Dziewior (ed.), *Bodys Isek Kingelez*, Ostfildern-Ruit: Hatje Cantz Verlag, 2001

AC/DC. Thomas Bayrle/Bodys Isek Kingelez, Cologne: Verlag der Buchhandlung Walther König, 2001

André Magnin, Bodys Isek Kingelez, and Ettore Sottsass, *Bodys Isek Kingelez* (exh. cat.), Paris: Fondation Cartier pour l'art contemporain, 1995

Articles I Artikel

Francesco Bonami, "Invisibleville: The Work of Bodys Isek Kingelez," *NKA: Journal of Contemporary African Art*, no. 10, Spring–Summer 1999

André Magnin, "African Art: World, Frontier, Territory, Bodys Isek Kingelez," *Visual Arts & Cultures*, 1998

Jonathan Jones, "Bodys Isek Kingelez: Kimbéville – City of Tomorrow," *Art & Design*, vol. 11, no. 9–10, September–October 1996

Ettore Sottsass, "Bodys Isek Kingelez," *Contemporary Art of Africa*, New York, N.Y., 1996

Rajvinder Singh and André Magnin, "Bodys Isek Kingelez," *Kunstforum International*, no. 122, 1993

Christian Girard, "Les extrêmes architectures de Bodys Kingelez," *Art Press*, no. 136, May 1989

BEN KINMONT

*1963 in Burlington, Vermont, USA, lives in New York, USA I

*1963 in Burlington, Vermont, USA, lebt in New York, USA

Projects I Projekte

2000 *Sometimes*, Restaurant le Petit Diable, Les Abattoirs, Toulouse

The Third Sculpture; Or, An Exhibition Concerning Spaces In Between, Documents sur l'art, Dijon: Le Consortium, no. 12, 2000.

1998 *Vietnam War Ads; or, Your Bibliography Is Our Sculpture* (exhibition and brochure), the reprinting of artists' ads against the Vietnam War, Nordiska Museum, Stockholm

Parasite, a collaborative discursive project with 17 other artists in various host organizations and homes, New York, N.Y.

Promised Relations; or, Thoughts on a few Artists' Contracts, AC Project Room, New York, N.Y.

It's Easier to Talk About Art While Washing Dirty Dishes (cat.), Wadsworth Athenaeum, Conn. and Sunderland Arts Centre, Sunderland

Invite a Stranger to your Home for Breakfast, part of the home section of Do It

The Materialization of Life into Alternative Economies, Printed Matter, New York, N.Y.

1996 *Self-Published*, an on-going exhibition-as-publication project concerning current and past artists' projects

1995 *Exchange* (cat.), agnès b., New York, N.Y.

We Both Belong, <http://adaweb.com> (Walker Art Center, Minneapolis, Minn.) and in various homes

Somebody's SoHo (flyer), on the street and with various community health organizations, New York, N.Y.

Beautiful, in a friend's home, New York, N.Y.

Help, in a collector's home, Portland, Oreg.

Forse, Perhaps (cat., flyer), on the street and in two homes, Venice

1994 *Ich werde schmutziges Geschirr waschen/I will Wash Your Dirty Dishes* (catalogue, flyer), on the street and in people's homes in Munich

Bed Service, Phoenix Hotel, San Francisco, Calif.

1992 *I Need You*, on the street, New York, N.Y.

1991 *Waffles for an Opening*, White Columns and in my home, New York, N.Y.

1990 *I am For You, Ich bin für Sie* (flyer), on the street, New York, N.Y., and Cologne

1989 *Kitchen Table*, in my home, New York, N.Y.

Printed matter by I Drucksachen von Ben Kinmont

Touching the Other to Pace the Space In Between, from "Promised Relations; or, Thoughts on a Few Artists' Contracts," New York: Antinomian Press, 1996

Let us Be Known by What We Believe In, from "Prospectus," New York, N.Y.: Antinomian Press, 1996

We Both Belong. Thank You For Entering this Shared Space, Our Third Sculpture, from "We Both Belong" on www.adaweb.com., 1995

We are the social sculpture!...This moment is for you, from "I am for you, Ich bin für Sie," New York, N.Y., and Cologne: Ben Kinmont, 1992

Articles I Artikel

"On Insertions: A Dialogue Between Carlos Basualdo & Ben Kinmont," in *Produit d'entretiens*, 0 Issue, *Documents sur l'Art*, no. 12, 2000

Laura Trippi, "Untitled Artists Projects by Janine Antoni, Ben Kinmont, Rirkrit Tiravanija," in Scapp and Seitz (eds.), *Eating Culture*, New York, N.Y.: SUNY Press, 1998

Carlos Basualdo, "Ben Kinmont," in *Cream*, London: Phaidon Press, 1998

Benjamin Weil, "Ouverture: Ben Kinmont," *Flash Art*, Summer 1994

IGOR & SVETLANA KOPYSTIANSKY

*in Woronezh, Russia; *in Lvov, Ukraine, live in Berlin, Germany, and New York, USA I

*in Woronezh, Russland; *in Lvov, Ukraine, leben in Berlin, Deutschland, und New York, USA

Solo exhibition I Einzelausstellungen

2002 *Fog*, Sprengel Museum, Hanover

Lisson Gallery, London

2000 *Incidents*, Kunstmuseum Düsseldorf, Düsseldorf

Igor & Svetlana Kopystiansky, Muzeum Sztuki, Lodz

Svetlana Kopystiansky, Akademie der Künste, Berlin (SK)

1999 *The Play in Seven Acts. International Reading Room*, Central Library, 1st Liverpool Biennial, Liverpool (SK)

The Garden (El Jard), The Old Botanical Garden, Barcelona (SK)

1998 *Dialogue*, IfA-Gallery Berlin, Berlin

1997 *Frank+Schulte Gallery*, Berlin

Workers Library, 2nd Johannesburg Biennale, Johannesburg (SK)

2nd Johannesburg Biennale, Johannesburg (IK)

1996 *Some Assembly Required*, The Art Institute of Chicago, Chicago, Ill. (SK)

1994 *The Library*, Kunsthalle Düsseldorf, Düsseldorf (SK)

The Museum, *Kunsthalle Düsseldorf, Düsseldorf (IK)*

Universal Space, XXII Bienal de São Paulo, São Paulo (SK)

The Golden Age of Painting, XXII Bienal de São Paulo, São Paulo (IK)

Peripatheticos, Kunsthalle, Helsinki (SK)

Svetlana Kopystiansky, Oulu Art Museum (SK)

1991 *Igor & Svetlana Kopystiansky*, DAAD-Galerie / Martin-Gropius-Bau, Berlin

Group exhibitions I Gruppenausstellungen

2000 *Shot in a Head*, Lisson Gallery, London

Children of Berlin, Folkwang Museum, Essen

1999 *Szenewechsel*, Museum für Moderne Kunst, Frankfurt am Main

Examining Pictures, the Whitechapel Art Gallery, London, The Museum of Contemporary Art, Chicago, Ill.

Chronos & Kairos, Museum Fridericianum, Kassel

Trace the Tate Gallery, Liverpool Biennial, Liverpool

Wait, Kunst-Werke, Berlin

1998 *Contemporary Sculpture, 7. Triennale der Kleinplastik* 1998, Stuttgart

1997 Skulptur. Projekte in Münster, Münster

2nd Johannesburg Biennale, Johannesburg

Autre, Biennale de Lyon d'art contemporain, Lyon

In Medias Res, Dolmabahce Palace, Istanbul

From the Permanent Collection, Metropolitan Museum, New York, N.Y.

Kabinet, Stedelijk Museum, Amsterdam

1995 *ORIENTATION*, Istanbul Biennial, Istanbul

Materials for Art, Kunsthalle Düsseldorf, Düsseldorf

1994 *Cocido y Crudo*, Museo Nacional Centro de Arte Reina Sofia, Madrid

Jetztzeit, Kunsthalle Vienna, De Appel, Amsterdam (SK)

Biennale Balticum 94, Rauma Museum, Finland (SK)

1993 *Future perfect*, Heiligerkreuzerhof, Hochschule für Angewandte Kunst, Vienna (SK)

The Discover, FAE Museum of Contemporary Art, Pully, Lausanne

1992 *Head through the Wall*, Steaten Museum for Kunst, Copenhagen (SK)

1992 *The Boundary Rider*, Biennale of Sydney, Sydney

Rooms, Kunst-Werke, Berlin

1991 *Anni Novanta/ Nineties*, Galleria Comunale d'Arte Moderna, Bologna (IK)

Binazionale 1991, Kunsthalle Düsseldorf; The Israeli Museum, Jerusalem, and the Central Artists House, Moscow

Ostkunst/Westkunst, Ludwig Forum for International Art, Aachen

1990 *Adaptation and Negation of Socialist Realism*, The Aldrich Museum of Contemporary Art, Aldrich, Conn.

Contemporary Russian Artists, Center for Contemporary Art, Prato; Centro Atlantico d'Arte Moderna, Las Palmas

1989 *What is Contemporary Art? Rooseum*, Malmö (IK)

Art of 10 Recent Years, Museum Moderner Kunst, Vienna

Novostroika: Culture in the Soviet Union Today, ICA – Institute of Contemporary Art, London

Russian art from Ludwig collection, Art Museum Luzern, Lucerne; Musée d'Art moderne de St. Étienne, Luzern

Cable Gallery, New York, N.Y. (SK)

Aperto, XLII Biennale di Venezia, Venice (IK)

Monographs I Monographien

Svetlana Kopystiansky, A Play in Seven Acts, Berlin: Käthe-Kollwitz-Preis, 2000

Svetlana Kopystiansky, Workers Library, Johannesburg: 2nd Johannesburg Biennale, 1997

Igor Kopystiansky, Exhibition of Paintings, Johannesburg: 2nd Johannesburg Biennale, 1997

Igor Kopystiansky. The Museum, Düsseldorf: Kunsthalle Düsseldorf, 1994

Svetlana Kopystiansky, The Library, Düsseldorf: Kunsthalle Düsseldorf, 1994

Igor & Svetlana Kopystiansky, Berlin: DAAD-Galerie, 1991

Articles I Artikel

Helena Kontova, "An Interview with Igor and Svetlana Kopystiansky. Through the Past Darkly," *Flash Art International*, October, 1993

Gavin Jantjes: "An Interview with Svetlana Kopystiansky. A Fruitful Incoherence," *Institute of International Visual Arts*, London, 1997

Babias, Marius, "Distant Echoes. Igor & Svetlana Kopystiansky," *Artscribe International*, February–March 1992

IVAN KOZARIC

*1921 in Petrinja, Croatia, lives in Zagreb, Croatia I

*1921 in Petrinja, Kroatien, lebt in Zagreb, Kroatien

Ivan Kožarić began exhibiting in Croatia in 1953. His first one man show followed in 1955, and in the next three years he exhibited with Ivo Dulcic in Zagreb (1956), Ljubljana (1957) and in Belgrade (1958). An integral part of Gorgona (1951–66) – the Zagreb-based collective of visual artists that included Dimitrije Basiccevic Mangelos, Miljenko Horvat, Marijan Jevsovar, Julije Knifer, Matko Mestrovic, Radoslav Putar, and Josip Vanista – he has participated at various exhibitions that represented Croatian art at home and abroad. Through his participation at the Venice Biennial in 1976, and the São Paulo Biennial in 1979, and more recently, in an exhibition of Croatian contemporary sculpture entitled *Skulptur in Kroatien 1950–1990* (Sculpture in Croatia 1950–1990) at the Wilhelm-Lehmbruck-Museum, Duisburg, he has gained international recognition. Several of his sculptures have been installed in public places including *Grounded Sun*, which was set up in Zagreb in 1994. His most recent award was The Vjesnik Annual Josip Racic Award, which he received in 1994 for the Kožarić *Studio* exhibition in Zagreb's Zvonimir Gallery. He is a campaigning member of the initiating committee for the setting up of a Croatian Museum of Contemporary Art, and from 1991 to 1996 he was the President of the Croatian Society of Fine Artists.

Ivan Kožarić stellt seit 1953 in Kroatien aus. Seine erste Einzelausstellung hatte er 1955; es folgten gemeinsame Ausstellungen mit Ivo Dulcic in Zagreb (1956), Ljubljana (1957) und Belgrad (1958). Mit dem Zagreber Künstlerkollektiv Gorgona (1951–1966) – dem außer Kožarić auch Dimitrije Basiccevic Mangelos, Miljenko Horvat, Marijan Jevsovar, Julije Knifer, Matko Mestrovic, Radoslav Putar und Josip Vanista angehörten – nahm er an mehreren repräsentativen Ausstellungen kroatischer Kunst im In- und Ausland teil. Mit seiner Teilnahme an der Venedig-Biennale 1976, an der São Paulo-Biennale 1979 und in jüngerer Zeit an der Ausstellung *Skulptur in Kroatien 1950–1990* im Wilhelm-Lehmbruck-Museum Duisburg hat er auch international Anerkennung erfahren. Mehrere seiner Arbeiten sind auf öffentlichen Plätzen installiert, unter anderem die Skulptur *Grounded Sun* (1994) in Zagreb. 1994 wurde er für die Ausstellung Kožarić *Studio* in der Zvonimir-Galerie, Zagreb, mit dem Josip-Racic-Preis der Zeitung *Vjesnik* ausgezeichnet. Kožarić ist aktives Mitglied des Initiativ-Komitees für die Gründung eines Kroatischen Museums für Gegenwartskunst und war von 1991 bis 1996 Vorsitzender des Kroatischen Künstlerbunds.

Monographs | Monographien

Antun Maračić, and Evelina Turković, *The Kožarić Studio*, Zagreb: Ideaimago, 1996
Želimir Košćević, *Kožarić*, Zagreb: 1996
Antun Maračić, and Evelina Turković, *Atelijer Kožarić*, Zagreb: Idea Imago, 1995

ANDREJA KULUNČIĆ

*1968 in Subotica, Yugoslavia, lives in Zagreb, Croatia | *1968 in Subotica, Yugoslawien, lebt in Zagreb, Kroatien

Solo exhibitions | Einzelausstellungen

2001 Gallery Multimedia Cultural Center, Split
2000 *Closed Reality-Embryo*, Gallery Miroslav Kraljevic, Zagreb
1996 Intermedia Arts, Minneapolis, Minn.
Man Constructor, SC Gallery, Zagreb
1994 *About Space*, Gallery Tam Tam, Budapest
Abdul H. Shoman Foundation; Gallery Darat Al Funun, Amman

Group exhibitions | Gruppenausstellungen

2001 *Model Citizen*, Visual Artspace, Sydney
To Tell a Story, Museum of Contemporary Art, Zagreb
Devenirs/Becomings, Gallery Nationales des Artes, Tirana
What, How & For Whom, Kunsthalle Exnergasse, Vienna
Double Life, EA-Generali Foundation, Vienna
The Alternative Museum, New York, N.Y.
10th Triennial-India, New Delhi
2000 *A Small Country for a Big Vacation*, SKUC Gallery, Ljubljana
1999 Biennale of Young Artists of Europe and the Mediterranean, Rome
1998 *Post 68*, Kunsthalle Exnergasse, Vienna
Internet Galaxis '98, Museum of Applied Art, Budapest

Festivals | Festivals

2001 *VIDEOLISBOA*, International video festival, Lisbon
SeaFair '01, Skopje
2000 5th International Festival of New Film, Split
FILE Electronic Language International Festival, São Paulo
EMAF, European Media Art Festival 2000, Osnabrück
1999 VIPER, International Film Video and Media Festival, Lucerne
Mediaterra '99 Festival, Athens

Monographs | Monographien

Andreja Kulunčić, *Closed Reality – Embryo* (exh. cat.), Gallery Miroslav Kraljevic, Zagreb, 2000

GLENN LIGON

*1960 in the Bronx, New York, USA, lives in New York |
*1960 in der Bronx, New York, USA, lebt in New York

Solo exhibitions | Einzelausstellungen

2001 *Portraits and Not-Portraits*, Kunstverein München, Munich
Stranger, The Studio Museum in Harlem, N.Y.
2000 *Coloring: New Work*, Walker Art Center, Minneapolis, Minn.
1998 *Glenn Ligon: Unbecoming*, Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pa.
Glenn Ligon, ArtPace, San Antonio, Tex.
1996 *The Evidence of Things Not Seen: Drawings by Glenn Ligon*, Brooklyn Museum of Art, Brooklyn, N.Y.
Glenn Ligon: New Work, San Francisco Museum of Modern Art, Calif.
1995 *Skin Tight*, MIT – List Visual Arts Center, Cambridge, Ma.
1994 Project Room, Ruth Bloom Gallery, Santa Monica, Calif.
1993 *Glenn Ligon: To Disembark*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Williams College Museum of Art, Williamstown, Mass.; Davidson College Art Gallery, Davidson, N.C.; Spencer Museum of Art, Lawrence, Kans.; Detroit Institute of the Arts, Detroit, Mich.
1992 *Good Mirrors Are Not Cheap*, Whitney Museum of American Art at Phillip Morris, New York, N. Y.; Museum of Fine Arts, Boston, Mass.
1991 *Glenn Ligon*, Max Protetch Gallery, New York, N.Y.
Glenn Ligon/Matrix 120, Wadsworth Atheneum, Hartford, Conn.
1990 *Glenn Ligon*, White Columns, New York, N.Y.
Project Room, Jack Tilton Gallery, New York, N.Y.

Group exhibitions | Gruppenausstellungen

2001 *Pollock to Today: Selections from the Permanent Collection*, Whitney Museum of American Art, New York, N.Y.
2000 *Age of Influence: Reflections in the Mirror of American Culture*, Museum of Contemporary Art, Chicago, Ill.
The Marriage of Reason and Squalor, Museum of Modern Art, New York, N.Y.
Good Business Is the Best Art, The Bronx Museum of the Arts, New York, N.Y.
Man + Space, Kwangju Biennale, Kwangju
Points of Reference: Frederick Hayes, Glenn Ligon, Gary Simmons and Kara Walker, Addison Gallery of American Art, Phillips Academy, Andover, Mass.
Strength and Diversity: A Celebration of African American Artists, Harvard University, Carpenter Center for the Visual Arts, Cambridge, Mass.
1999 *The American Century: Art and Culture 1900–2000*, Whitney Museum of American Art, New York, N.Y.
Contemporary Narratives in American Prints, Whitney Museum of American Art at Champion, Stamford, Conn.
Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig.
Kara Walker/Glenn Ligon, Brent Sikkema Gallery, New York, N.Y.
1998 *Núcleo Histórico*, XXIV Bienal de São Paulo, São Paulo
Heart, Mind, Body, Soul: Whitney Museum of American Art, New York, N.Y.
100 Years of Sculpture: From Pedestal to Social; Walker Art Center, Minneapolis, Minn.
Hindsight: Selections from the Permanent Collection, Whitney Museum of American Art, New York, N.Y.
1997 La Biennale di Venezia, Venice
Coming of Age, White Columns, New York, N.Y.
Identity Crisis: Self Portraiture at the End of the Century, Milwaukee Art Museum, Milwaukee, Wis.; Aspen Art Museum, Aspen, Colo.
1996 *Jurassic Technologies Revenant*, Biennale of Sydney, Sydney
Prospect '96, Frankfurter Kunstverein, Frankfurt am Main
Inclusion/Exclusion: Art in the Age of Post-Colonialism and Global Migration, Steirischer Herbst 96, Graz
An American Story, Whitney Museum of American Art, New York, N.Y.
1995 *Mirage: Enigmas of Race, Difference and Desire*, Institute of Contemporary Arts, London
1994 *Duchamp's Leg*, Walker Art Center, Minneapolis, Minn.; Center for the Fine Arts, Miami, Fl.
The Magic Magic Book, Whitney Museum of American Art, New York, N.Y.
New Paintings, Max Protetch Gallery, New York, N.Y.
Black Male: Representations of Masculinity in Contemporary Art, Whitney Museum of American Art,

New York, N.Y.; UCLA Hammer Museum, Los Angeles, Calif.

1993 *Don't Look Now*, Thread Waxing Space, New York, N.Y.
The Return of the "Cadavre Exquis", The Drawing Center, New York, N.Y.; Corcoran Gallery of Art, Washington D.C.
Markets of Resistance, White Columns, New York, N.Y.
Drawing the Line Against AIDS, La Biennale di Venezia, Venice

Glenn Ligon/Byron Kim, A/C Project Room, New York, N.Y.
Whitney Biennial, Whitney Museum of American Art, New York, N.Y.; National Museum of Contemporary Art, Seoul

1992 *Malcolm X: Man, Ideal, Icon*, Walker Art Center, Minneapolis, Minn.; Institute of Contemporary Art, Boston, Mass.; The Valentine, The Museum of Life and History of Richmond, Va.; Anacostia Museum, Washington D.C.; Nexus Contemporary Art Center, Atlanta, Ga.; Center for the Arts, Yerba Buena Gardens, San Francisco, Calif.

Mistaken Identities, University Art Museum, University of California at Santa Barbara, Calif. Museum Folkwang, Essen; Forum Stadtpark, Graz; Neues Museum Weserburg Bremen; Forum Langenstrasse, Bremen; Louisiana Museum of Modern Art, Humlebaek
Slow Art: Painting in New York, P.S.1 Contemporary Art Center, New York, N.Y.

Allegories of Modernism: Contemporary Drawings, Museum of Modern Art, New York, N.Y.
Doubletake: Collective Memory and Current Art, Hayward Gallery, The South Bank Centre, London; Kunsthalle Wien, Vienna

1991 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.

We Interrupt Your Regularly Scheduled Programming, White Columns, New York, N.Y.
Interrogating Identity, Grey Art Gallery and Study Center, New York, N.Y.; Museum of Fine Arts, Boston, Mass.; Walker Art Center, Minneapolis, Minn.; Madison Art Center, Wis.; Center for the Fine Arts, Miami, Fl; Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio
Positions of Authority, Art in General, New York, N.Y.
1990 *Public Mirror, Art against Racism*, The Clocktower Gallery, New York, N.Y.
1989 *Selections 46*, The Drawing Center, New York, N.Y.
1985 *Open Studio*, Whitney Museum Independent Study Program, New York, N.Y.

1984 *Artists in the Marketplace*, Bronx Museum of the Arts, Bronx, N.Y.

Articles | Artikel

Lauri Firstenberg, "Neo-Archival and Textual Strategies: An Interview with Glenn Ligon," *Art Journal*, vol. 60, no. 1, Spring 2001
Robert C. Morgan, "Glenn Ligon," *Tema Celeste*, vol. 90, no. 86, Summer 2001
Hilton Als, "Interview with Glenn Ligon," *Stranger* (exh. cat.), New York, N.Y.: Studio Museum in Harlem, 2001
Lynne Cooke, "Memento Vivere," *Life Cycles* (exh. cat.), Leipzig: Galerie für Zeitgenössische Kunst, 1999
Thelma Golden, "Everynight," *Unbecoming* (exh. cat.), Philadelphia, Pa.: Institute of Contemporary Art, 1998
Richard Meyer, "Borrowed Voices: Glenn Ligon and the Force of Language," *Unbecoming* (exh. cat.), Philadelphia, Pa.: Institute of Contemporary Art, 1998

KEN LUM

*1956 in Vancouver, Canada, lives in Vancouver |
*1956 in Vancouver, Kanada, lebt in Vancouver

Solo exhibitions | Einzelausstellungen

2001 *Ken Lum*, Centre for Contemporary Art, Kitakyushu
Ken Lum, Contemporary Art Gallery, Vancouver
Galerie im Taxispalais, Innsbruck
2000 *There is no place like home*, Museum in Progress, Vienna
The Gate Foundation, Amsterdam
1998 The Agency Contemporary Art, London
1997 *Ken Lum*, FRAC de Haute-Normandie, Rouen; Galerie Duchamp, Yvetot
1995 *Ken Lum Recent Works*, Camden Arts Centre, London
San Francisco Art Institute Galleries, San Francisco, Calif.
1994 Oakville Galleries, Oakville
1993 *Ken Lum*, Städtische Galerie im Lenbachhaus, Munich
Neue Galerie am Landesmuseum Joanneum, Graz
1991 *Ken Lum*, Kunstmuseum Luzern, Lucerne
1990 *Ken Lum*, Witte de With, center for contemporary art, Rotterdam
1988 *Ken Lum*, Musée d'Art Contemporain, Montreal
1978 *Sculpture for Livingroom/Public Lounge*, Ian Wallace Studio, 303 Abbot Street, Vancouver

Group exhibitions | Gruppenausstellungen

2001 *Unpacking Europe*, Museum Boijmans Van Beuningen,

- Rotterdam; Haus der Kulturen der Welt, Berlin
 Bienal de la Habana, Havana
- 2000 *Contemporary Photography II: Anti-Memory*, Yokohama Museum of Art, Yokohama
 Shanghai Spirit: Shanghai Biennale 2000, Shanghai Art Museum, Shanghai
- 1999 *Babel*, Ikon Gallery, Birmingham
Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig
Face to Face: Four Centuries of Portraits, Vancouver Art Gallery, Vancouver
Cities on the Move, Louisiana Museum of Modern Art, Humlebaek, Denmark; Museum of Contemporary Art Kiasma, Helsinki; P.S.1 Contemporary Art Center, New York, N.Y.; CAPC Musée d'Art Contemporain, Bordeaux; Hayward Gallery, London
- 1998 XXIV Bienal de São Paulo, São Paulo
Photography as Concept, 4. Internationale Foto-Triennale Esslingen, Esslingen, Germany
The Art of Memory: Ken Lum, Liisa Roberts, Bill Viola, Judi Werthein, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, N.Y.
- 1997 *Heaven – Private View*, P.S.1 Contemporary Art Center, New York, N.Y.
 2nd Johannesburg Biennale, Johannesburg
Foto Text Text Foto, Fotomuseum Winterthur, Winterthur
Synthese von Fotografie und Text in der Gegenwartskunst, Frankfurter Kunstverein, Frankfurt am Main
- 1996 *a/drift*, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, N.Y.
- 1995 *Der zweite Blick*, Haus der Kunst, Munich
- 1994 *Gewalt/Geschäfte*, NGBK Neue Gesellschaft für bildende Kunst, Berlin
- 1992 Biennale of Sydney, Sydney
1968, Le Consortium, Dijon
- 1989 *The Play of the Unsayable: Ludwig Wittgenstein and the Art of the 20th Century*, Wiener Secession, Vienna; Palais des Beaux-Arts, Brussels

Monographs | Monographien

- Ken Lum* (exh. cat.), Kitakyushu: Centre for Contemporary Art, 2001
Ken Lum (exh. cat.), Vancouver: Contemporary Art Gallery, 2001
Ken Lum (exh. cat.), Rouen: FRAC de Haute-Normandie, 1997
Ken Lum (exh. cat.), Munich: Städtische Galerie im Lenbachhaus, 1993
Ken Lum (exh. cat.), Lucerne: Kunstmuseum Luzern, 1991
Ken Lum (exh. cat.), Rotterdam: Witte de With, center for contemporary art, 1990

Articles | Artikel

- Cathy Busby, "Interview: Ken Lum," *National Gallery of Canada Magazine*, Ottawa, 2001
 Ken Lum, "The Artist as Travelling Ministrel," *Art & Collection*, 9, no. 36, 2000
 Ken Lum, "Considerations of Race, Sex and Multiple Identities aboard the Raft of the Medusa," *NKA: Journal of Contemporary African Art*, no. 10, Spring/Summer 1999
 Christine Frisinghelli, "Ken Lum," *Camera Austria*, nos. 51/52, 1995

MARK MANDERS

- *1968 in Volkel, The Netherlands, lives in Arnhem, The Netherlands |
 *1968 in Volkel, Niederlande, lebt in Arnhem, Niederlande

Solo exhibitions | Einzelausstellungen

- 2002 Art Gallery of York University, Toronto
- 2000 *Reduced November Room (Fragment from "Selfportrait as a Building," reduced to 88%)*, Greene Naftali Gallery, New York, N.Y.
Nachttekeningen uit "Zelfportret als Gebouw"/Night Drawings from "Selfportrait as a Building," Stedelijk Museum, Museum Overholland, Amsterdam
Mark Manders: Room with Several Night Drawings and One Reduced Night Scene, The Drawing Center, New York, N.Y.
- 1999 Galerie Friedrich, Bern
- 1998 *14 Fragments from "Selfportrait as a Building,"* Staatliche Kunsthalle Baden-Baden
- 1997 *Black Bird Dead Bird Current Thought*, Stichting De Appel, Amsterdam; The Douglas Hyde Gallery, Dublin
- 1994 *Mark Manders Shows Some Fragments of his "Selfportrait as a Building,"* MUHKA, Museum voor Hedendaagse Kunst, Antwerp
Zes projecten, Van Abbemuseum, Eindhoven
 Zeno X Gallery, Antwerp
- 1990 Zeppelin, Amsterdam

Group exhibitions | Gruppenausstellungen

- 2002 The Museum of Modern Art, New York, N.Y.
- 2001 *Squatters*, Museu de Arte Contemporanea - Fundação de Serralves, Porto
 La Biennale di Venezia, Venice
Sonsbeek 2001, Arnhem

- Stedelijk Museum Amsterdam, Museum Overholland, Amsterdam
- 2000 *Territory: Contemporary Art from the Netherlands*, Tokyo City Opera Art Gallery, Tokyo; Museum voor Moderne Kunst, Oostende
Dutch Glory, Stedelijk Museum Amsterdam, Museum Overholland, Amsterdam
- 1999 *Het betoverde plein*, Zeeuws Museum, Middelburg
Transmitter, Bonner Kunstverein, Bonn
 Fondazione Sandretto Re Rebaudengo per l'Arte, Turin
De Opening, SMAK Stedelijk Museum voor Actuele Kunst, Gent
 XXIV Bienal de São Paulo, São Paulo
- 1998 *Entr'Acte*, Van Abbemuseum, Eindhoven
- 1997 Fondazione Sandretto Re Rebaudengo per l'Arte, Turin
 ICA – Institute of Contemporary Art, London
- 1996 *Fabrice Hybert, Mark Manders, ManfreDu Shu*, Museum van Hedendaagse Kunst, Gent
 Snug Harbor Cultural Center, New York, N.Y.
- 1994 *Du concept à l'image: Art Pays-Bas XXe siècle*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1993 La Biennale di Venezia, Venice
Sonsbeek 93, Arnhem

Monographs | Monographien

- Mark Manders: Room with Several Night Drawings and one Reduced Night Scene*, The Drawing Center, New York, N.Y., 2000
14 Fragments from "Selfportrait as a Building," Staatliche Kunsthalle Baden-Baden, Baden-Baden, 1998
Mark Manders – Fragments from Selfportrait as a Building, Stichting De Appel, Amsterdam, The Douglas Hyde Gallery, Dublin, 1997
De afwezigheid van Mark Manders, Museum voor Hedendaagse Kunst, Antwerp, 1994

FABIAN MARCACCIO

- *1963 in Rosario, Argentina, lives in New York, USA |
 *1963 in Rosario, Argentinien, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2002 Joan Prats Gallery, Barcelona
 Gorney Bravin + Lee, New York, N.Y.
- 2001 Galerie Thaddaeus Ropac (with Peter Halley), Salzburg
Greg Lynn/Fabian Marcaccio: Predator, Wexner Center for the Arts, Columbus, Ohio; University Gallery, University of California, Irvine, Calif.
- 2000 Kölnischer Kunstverein, Cologne
 Württembergischer Kunstverein, Stuttgart
- 1999 *Greg Lynn/Fabian Marcaccio*, Wiener Secession, Vienna
- 1998 *Fabian Marcaccio – Jessica Stockholder*, Sammlung Goetz, Munich
Fabian Marcaccio, Orlando Museum of Art, Orlando, Fl.
- 1996 Galeria Camargo Vilaça, São Paulo
- 1995 *Use of Evidence* (two person show), Contemporary Art Museum, University of South Florida, Tampa, Fl.
- 1993 *The Altered Genetics of Painting*, John Post Lee Gallery, New York, N.Y.
- 1992 *Inter-Painting*, Jason Rubell Gallery, Palm Beach, Fl.

Group exhibitions | Gruppenausstellungen

- 2001 Istanbul Biennial, Istanbul
Hybrids, Tate Liverpool, Liverpool
The Beauty of Intimacy, Haager Gemeentemuseum, The Hague
- 2000 *Good Business is the Best Art*, The Bronx Museum of the Arts, N.Y.
Working Digitally, Atrium Gallery, University of Connecticut, Stamford, Conn.
bit_by_bit: painting & digital culture, Numark Gallery, Washington, D.C.
- 1999 *Macro-Micro*, Jack S. Blanton Museum of Art, University of Texas at Austin, Tex.
Unprivileged Space, Borås Konstmuseum, Borås; BildMuseet, Umeå; Edsvik Konst och Kultur, Sollentuna
- 1998 *Sick of Photography: A Painting Show*, Santa Barbara Museum of Art, Santa Barbara, Calif.
 The Forty-Fifth Biennial, The Corcoran Gallery of Art, Washington, D.C.
Abstract Painting Once Removed, Contemporary Arts Museum, Houston, Tex.; Kemper Museum of Contemporary Art, Kansas City, N.Mex.
- 1997 *New York Abstraction*, Macdonald Stewart Art Centre, Guelph, Ontario
Ca-Ca Poo-Poo, Kölnischer Kunstverein, Cologne
Grito, Museu Nacional de Belas Artes, Rio de Janeiro
After the Fall, Snug Harbor Cultural Center, Staten Island, N.Y.
Vertical Painting, P.S.1 Contemporary Art Center, New York, N.Y.
- * 1996 *New Abstract Practices*, MIT – List Visual Arts Center, Cambridge, Mass.

- Transformat*, Wiener Secession, Vienna
Without Frontiers, Museo Alejandro Otero, Caracas
- 1995 *The Adventure of Painting*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf; Württembergischer Kunstverein, Stuttgart
New York Abstract, Contemporary Arts Center, New Orleans, La.
- 1989 *Ideas and Images From Argentina*, The Bronx Museum of the Arts, N.Y.

Monographs | Monographien

- Fabian Marcaccio* (exh. cat.), Orlando, Fl.: Orlando Museum of Art, 1998
With-ject Spain – Con-Jecto España – Fabian Marcaccio (exh. cat.), Barcelona: Galeria Salvador Diaz, Madrid; Galeria Juan Prats, 1998
Fabian Marcaccio – Jessica Stockholder (exh. cat.), Munich: Sammlung Goetz, 1998
Fabian Marcaccio: The Altered Genetics of Painting (exh. cat.), New York, N.Y.: John Post Lee Gallery, 1993

Articles | Artikel

- Martin Seidel, "Fabian Marcaccio: Paintant Stories," *Kunstforum International*, June–July 2001
 Gregory Volk, "Fabian Marcaccio," *Art in America*, April 2000
 Hilarie M. Sheets, "Fabian Marcaccio," *Artnews*, February 2000
 Saul Anton, "Painting after Minimalism," *Trans>arts.cultures.media*, no. 6, 1999
 Marin Medina, "Fabian Marcaccio, Pintura en Expansion," *ABC de las Artes*, April 1998
 Raphael Rubenstein, "Abstraction out of Bounds," *Art in America*, no. 11, November 1997

STEVE MCQUEEN

- *1969 in London, Great Britain, lives in Amsterdam, The Netherlands and London | *1969 in London, Großbritannien, lebt in Amsterdam, Niederlande

Solo exhibitions | Einzelausstellungen

- 2001 Neue Nationalgalerie, Berlin
 ARC Musée d'Art Moderne de la Ville de Paris, Paris
 Kunsthalle Wien, Vienna
- 2000 Sala Mendoza, Caracas, Venezuela; Institute for Contemporary Art, Cape Town; Museu de Arte Moderna de São Paulo, São Paulo; Museo Rufino Tamayo, Mexico City
- 1999 *Steve McQueen*, Institute of Contemporary Arts, London; Kunsthalle Zürich, Zurich
- 1998 *Four Projected Images*, San Francisco Museum of Modern Art, San Francisco, Calif.
- 1997 *Deadpan*, The Museum of Modern Art, Project Room, New York, N.Y.
 Portikus, Frankfurt am Main
 Stedelijk Van Abbemuseum, Eindhoven
- 1996 Museum of Contemporary Art, Chicago, Ill.

Group exhibitions | Gruppenausstellungen

- 2001 *Public Offerings*, The Museum of Contemporary Art, Los Angeles, Calif.
Double Vision, Galerie für Zeitgenössische Kunst Leipzig, Leipzig
- 2000 *Mirror's Edge*, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
- 1999 *Geschichten des Augenblicks*, Städtische Galerie im Lenbachhaus, Kunstbau, Munich
infra-slim spaces, Birmingham Museum of Art, Birmingham, Al.
Retrace your Steps: Remember Tomorrow, Sir John Soane's Museum, London
- 1998 *Ironisch/Ironic*, Migros Museum für Gegenwartskunst, Zurich
- 1997 documenta X, Kassel
 2nd Johannesburg Biennale, Johannesburg
- 1996 *Spellbound*, Hayward Gallery, London
Timing, Stichting De Appel Amsterdam
Life/Live, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1995 *Mirage: Enigma of Race, Difference and Desire*, Institute of Contemporary Arts, London
X/Y, Musée National d'Art Moderne-Centre Georges Pompidou, Paris
- 1994 *Acting Out: The Body in Video, Then and Now*, Royal College of Art, London

Monographs | Monographien

- Steve McQueen* (exh. cat.), Sala Mendoza, Caracas; Institute of Contemporary Art, Cape Town; Museu de Arte Moderna de São Paulo, São Paulo, 2000
Steve McQueen (exh. cat.), London: Institute of Contemporary Arts and Zurich: Kunsthalle Zürich

Steve McQueen (exh. cat.), Stedelijk Van Abbemuseum, Eindhoven, 1997

Articles | Artikel

Andrew Gellatly, "Steve McQueen," *Frieze*, no. 46, May 1999

Michael O'Pray, "Cinephilia," *Art Monthly*, March 1999

Patricia Bickers, "Let's Get Physical," (interview) *Art Monthly*, January–December 1996–1997

CILDO MEIRELES

*1948 in Rio de Janeiro, Brazil, lives in Rio de Janeiro |

*1948 in Rio de Janeiro, Brasilien, lebt in Rio de Janeiro

Solo exhibitions | Einzelausstellungen

- 2000 Museu Moderna Arte de São Paulo, São Paulo
Museu de Arte Moderna do Rio de Janeiro, Rio de Janeiro
- 1999 The New Museum of Contemporary Art, New York, N.Y.
Kiasma Museum of Modern Art, Helsinki
- 1997 Institute for Contemporary Art, Boston
- 1996 Fundação de Serralves, Porto
Le Creux de l'Enfer, Centre d'Art Contemporain, Thiers
- 1995 IVAM, Centro Julio Gonzalez, Valencia
- 1990 *Projects*, The Museum of Modern Art, New York, N.Y.
Institute of Contemporary Art, London
- 1986 *Red Shift*, Museu de Arte Contemporanea, São Paulo
- 1983 *Eureka/Blindhotland*, Installation at Rio Arte Humaita, Rio de Janeiro
- 1979 *The Sermon of the Mountain: Fiat Lux*, Centro Cultural Candido Mendes, Rio de Janeiro
- 1978 *Cildo Meireles Drawings*, Pinacoteca do Estado, São Paulo, São Paulo
- 1977 *Casos de Sacos*, Museu de Arte e Cultura Popular, Cuiabá
- 1975 *Eureka/Blindhotland*, Museu de Arte Moderna, Rio de Janeiro
- 1967 Museu de Arte Moderna; El Salvador

Group exhibitions | Gruppenausstellungen

- 2001 *Shopping*, EA-Generali Foundation, Vienna
Marking Time / Making Memory, Miami University Art Museum, Miami, Fl.
- 2000 *No es sólo lo que ves: pervirtiendo el minimalismo*, Museo Nacional Centro de Arte Reina Sofia, Madrid
Worthless (Invaluable), Moderna Galleria, Ljubljana
Vivências (Life Experiences), EA-Generali Foundation, Vienna
- 1999 *Global Conceptualism: Points of Origin, 1950s–1980s*, Queens Museum of Art, New York; Walker Art Center, Minneapolis, Minn.; Miami Art Museum, Miami, Fl.
- 1998 *Puntos Cardinales*, Museo Alejandro Otero, Caracas
XXIV Bienal de São Paulo, São Paulo
Out of Actions: Between Performance and the Object 1949–1979, The Museum of Contemporary Art, Los Angeles, Calif.; Museu d'Art Contemporani, Barcelona; Museum für Angewandte Kunst, Vienna
- 1997 *Aligning Vision: Alternative Currents in South American Drawing*, El Museo del Barrio, New York, N.Y.
2nd Johannesburg Biennale, Johannesburg
You are Here, Royal College of Art, London
- 1996 *Face à l'Histoire*, Centre Georges Pompidou, Mnam – Grande Galerie, Paris
Sin Fronteras-Arte Latinoamericano Actual, Museo Alejandro Otero, Caracas
- 1994 *Bienal Brasil Sculo XX*, Bienal de São Paulo, São Paulo
20 Anos de Arte Brasileira, Museu de Arte de São Paulo, São Paulo
- 1993 *Body to Earth*, Fischer Gallery, University of Southern California, Los Angeles, Calif.
- 1992 DOCUMENTA IX, Kassel
Pour la Suite du Monde, Musée d'Art Contemporain de Montreal, Montreal
America, Bride of the Sun, Royal Museum of Fine Arts, Antwerp
Latin American Artists of the Twentieth Century, Plaza de las Armas
- 1991 *Denonciation*, École d'Architecture de Normandie, Darnetal
- 1990 *The Rhetorical Image*, The New Museum of Contemporary Art, New York, N.Y.
- 1989 *Les Magiciens de la Terre*, Centre Georges Pompidou / Mnam – Grande Galerie, Paris
XX Bienal de São Paulo, São Paulo
- 1988 *Eureka/Blindhotland* at Brazil Projects, P.S. 1 Contemporary Art Center, New York, N.Y.
The Latin American Spirit, The Bronx Museum of the Arts, New York, N.Y.
- 1987 *Modernidade – Art Brésilien du 20 Siècle*, ARC Musée d'Art Moderne de la Ville de Paris, Paris; Museu de Arte Moderna de São Paulo, São Paulo
- 1984 *Private Symbol: Social Metaphor*, Biennale of Sydney, Sydney

- 1981 *From Modern Art to Contemporary Art*, Museu de Arte Moderna, Rio de Janeiro
XVI Bienal de São Paulo, São Paulo
- 1979 *Escala: Aquila*, Núcleo de Arte Contemporânea – UFPB
Fundação Cultural de João Pessoa, Paraíba
- 1976 *International Actuality*, La Biennale di Venezia, Venice
- 1970 *Information*, Museum of Modern Art, New York, N.Y.
From Body to Earth, Palacio das Artes, Belo Horizonte

Monographs | Monographien

Paulo Herkenhoff, Gerardo Mosquera, Dan Cameron, *Cildo Meireles*, London: Phaidon, 1999

Articles | Artikel

- John Alan Farmer, "Through the Labyrinth: An Interview with Cildo Meireles," *Art Journal*, no. 59, 3, Fall 2000
- Monica Amor, "Liminalities: Discussions on the Global and the Local," *Art Journal*, no. 57, 4, Winter 1998
- Charles, Merewether, "Cildo Meireles: Memory of the Sense," *Grand Street*, vol. 64, March 1998
- Carlos, Basualdo, "Maxima Moralia," *Artforum*, February 1997

JONAS MEKAS

*1922 in Semeniškiai, Lithuania, lives in New York, USA |

*1922 in Semeniškiai, Littauen, lebt in New York, USA

Jonas Mekas studied philosophy at the University of Mainz from 1946 to 1948 and relocated to the United States on October 29, 1949, after imprisonment in a forced labour camp in Nazi Germany. Mekas was the film critic for the *Village Voice*, New York, from 1958 to 1975 and film curator of the Jewish Museum from 1968 to 1971. He has taught film at higher education centers including Cooper Union, International Center of Photography, M.I.T., New School for Social Research, and New York University. He has been Program Director and President of Anthology Film Archives since 1970.

Nach der Befreiung aus der Gefangenschaft in einem Zwangsarbeiterlager in Nazideutschland studierte Mekas 1946–1948 Philosophie an der Universität Mainz, bevor er im Oktober 1949 in die Vereinigten Staaten übersiedelte. Von 1958 bis 1975 war er Filmkritiker für die *Village Voice*, von 1968 bis 1971 zudem Kurator für Film am Jewish Museum in New York. Er lehrte Filmwissenschaft u. a. am Cooper Union, am International Center of Photography, am M.I.T., an der New School for Social Research und an der New York University. Seit 1970 ist er Programmdirektor und Präsident der Anthology Film Archives.

Filmography | Filmografie

- 2000 *As I was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty*, 320 min.
Song of Avignon, 8 min.
- 1999 *Autobiography of a Man Whose Memory Was In his Eyes This Side of Paradise: Fragments of an Unfinished Biography*, 25 min.
- 1997 *Birth of a Nation*, 80 min.
Scenes from Allen's Last Three Days on Earth as a Spirit, video, 67 min.
- 1996 *Cinema Is Not 100 Years Old*, video, 5 min.
- 1995 *Happy Birthday to John*, 18 min.
- 1993 *Mob of Angels*, video
- 1992 *The Education of Sebastian or Egypt Regained*, video
Zefiro Torna or Scenes from the Life of George Maciunas, 35 min.
- 65–82/91 *Scenes from the Life of Andy Warhol: Friendships and Intersections*, 36 min.
- 1969–85 *He Stands In a Desert Counting the Seconds of His Life*, 160 min.
- 1983 *Erick Hawkins: Excerpts From Here and Now With...*, 6 min.
- 1966/83 *Street Songs*, 11 min.
- 1965/83 *Cup/Saucer/Two Dancers/Radio*, 23 min.
- 1979 *Paradise Not Yet Lost (also Oona's Third Year)*, 97 min.
- 1971–72 *Reminiscences of a Journey to Lithuania*, 82 min.
- 1966–78 *Notes for Jerome*, 45 min.
- 1969 *Walden*, 180 min.
- 1967 *The Italian Notebook*, 15 min.
- 1966 *Cassis*, 4 min.
Notes On the Circus, 12 min.
- 1965–66 *Report from Millbrook*, 12 min.
- 1964 *The Brig*, 68 min.
Award Presentation To Andy Warhol, 12 min.
- 1963 *Film Magazine of the Arts*, 20 min.
- 1962 *Guns of the Tree*, 75 min.

Publications by | Publikationen von Jonas Mekas

Jonas Mekas, *I Had Nowhere To Go*, New York: Black Thistle Press, 1991

Jonas Mekas and P. Adams Sitney, *The Pleasure Dome: American Experimental Film 1939–1979*, Stockholm: Moderna Museet, 1980

Jonas Mekas, *Jonas Movie Journal: The Rise of a New American Cinema, 1959–1971*, New York: The Macmillan Company, 1972

Monographs | Monographien

D. E. James (ed.), *To Free the Cinema: Jonas Mekas and the New York Underground*, Princeton, N.J.: Princeton University Press, 1992

H. Currie and M. Forte (eds.), *Cinema Now: Brakhage, Cage, Mekas, Vanderbeek*, Cincinnati: University of Cincinnati, Ohio, 1968

ANNETTE MESSEGER

*1943 in Berck, France, lives in Malakoff, France |

*1943 in Berck, Frankreich, lebt in Malakoff, Frankreich

Solo exhibitions | Einzelausstellungen

- 1999 *Les messagers de l'été*, Écuries de Saint-Hugues, Cluny, New York, N.Y.
En balance, Museo de Arte Moderna de la Ciudad de Buenos Aires, Buenos Aires
La procesion va por dentro, Museo Nacional Centro de Arte Reina Sofia, Madrid
- 1998 *C'est pas au vieux singe qu'on apprend à faire la grimace*, Musée National des Arts d'Afrique et d'Océanie, Paris
- 1996 *Dépendance Indépendance*, CAPC Musée d'Art Contemporain, Bordeaux
The Art Institute of Chicago, Chicago, Ill.
- 1995 The Museum of Modern Art, New York, N.Y.
Los Angeles County Museum of Art, Los Angeles, Calif.
Faire Parade, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1992 *Annette Messenger – Mes ouvrages 1988–1992*, Salzburger Kunstverein, Salzburg
Annette Messenger – Telling Tales, Arnolfini, Bristol; Cornerhouse Publications, Manchester; Douglas Hyde Gallery, Dublin; Camden Arts Centre, London
- 1991 *Annette Messenger – Making up Stories / Faire des histoires*, Mercer Union, Centre for Contemporary Visual Art, and Cold City Gallery, Toronto; Contemporary Art Gallery, Vancouver
- 1990 *Contes d'été* (with Christian Boltanski), Musée Départemental d'Art Contemporain de Rochechouart, Rochechouart
Annette Messenger – Comédie-Tragédie de 1971–1989, Bonner Kunstverein, Bonn; Musée de La Roche-sur-Yon, La Roche-sur-Yon; Kunstverein für die Rheinlande und Westfalen, Düsseldorf
- 1988 *Mes enluminures*, Le Consortium, Dijon
- 1984 *Annette Messenger – Les pièges à chimères*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1973 *Annette Messenger Sammlerin – Annette Messenger Künstlerin*, Städtische Galerie im Lenbachhaus, Munich

Group exhibitions | Gruppenausstellungen

- 2001 *Flash DVD*, Whitechapel Art Gallery, London
- 2000 *The Anagrammatical Body*, ZKM Zentrum für Kunst- und Medientechnologie, Karlsruhe
Partage d'exotisme, Biennale de Lyon d'art contemporain, Lyon
Bienal de la Habana, Havana
Le Monde dans la Tête, ARC Musée d'Art Moderne de la Ville de Paris, Paris
Ich ist etwas Anderes, Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Zeitwenden, Kunstmuseum Bonn, Bonn
- 1997 *Deep Storage, Arsenale der Erinnerung*, Haus der Kunst, Munich; Nationalgalerie, Berlin
- 1995 *Féminin/Masculin, le sexe de l'art*, Centre Georges Pompidou, Paris
Passions Privée, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1993 La Biennale di Venezia, Venice
Et tous ils changent le monde, Biennale de Lyon d'art contemporain, Lyon
- 1992 *Corporal Politics*, MIT – List Visual Arts Center, Cambridge, Mass.
Parallel Visions: Modern Artists and Outsider Art, Los Angeles County Museum of Art, Los Angeles, Calif.; Museo Nacional Centro de Arte Reina Sofia, Madrid; Kunsthalle Basel, Basel; The Setagaya Art Museum, Tokyo
- 1991 *L'Excès et le retrait*, XXI Bienal de São Paulo, São Paulo
- 1990 Biennale of Sydney, Sydney
- 1980 *L'Arte degli anni settanta*, La Biennale di Venezia, Venice
- 1977 documenta 6, Kassel
- 1975 La Biennale di Venezia, Venice | Venedig

Monographs | Monographien

Annette Messenger, *En balance* (exh. cat.), Buenos Aires: Museo de Arte Moderna de la Ciudad de Buenos Aires, 1999

Dépendance Indépendance (exh. cat.), Bordeaux: CAPC Musée d'Art Contemporain, 1996

Annette Messenger (exh. cat.), New York, N.Y.: The Museum of Modern Art, 1995

Annette Messenger (exh. cat.), Los Angeles, Calif.: Los Angeles

County Museum of Art, 1995

Annette Messenger. *Comédie – Tragédie* (exh. cat.). Grenoble: Musée de Peinture et de Sculpture, 1989

Annette Messenger *Sammlerin – Annette Messenger Künstlerin*(exh. cat.), Munich: Städtische Galerie im Lenbachhaus, 1973

RYUJI MIYAMOTO

*1947 in Tokyo, Japan, lives in Tokyo l

*1947 in Tokio, Japan, lebt in Tokio

Solo exhibitions | Einzelausstellungen

2001 *New York—Vancouver 1975–76*, Place M, Tokyo

Up-side-down, In-side-out, Akiyama Gallery, Tokyo

2000 *Masterplan Museumsinsel – Ein europäisches Projekt*, Neues Museum, Berlin

Urban Apocalypse, The Brno House of Arts, Brno

Pinhole House, Akiyama Gallery, Tokyo

1999 *Ryuji Miyamoto*, The Box Gallery, Torino

Urban Apocalypse, Künstlerhaus Bethanien, Berlin

KOBE 1995 After the Earthquake, Museum für Moderne Kunst, Frankfurt am Main

1998 *Ryuji Miyamoto*, Centre national de la photographie, Paris

KOBE 1995 After the Earthquake, Form Zero, Santa Monica, Calif.

Cardboard House, Gilles Peyroulet & Cie, Paris

Architectural Apokalypse, The Japan Foundation, Rome

1994 *Cardboard House*, Yokohama Portside Gallery, Yokohama

1992 *Eastern Bazaar*, Gallery Verita, Tokyo

1991 *Ruins*, Silk Gallery, Seoul

1990 *Architectural Apocalypse*, Min Lowinsky Gallery, New York, N.Y.

1989 *Architectural Apocalypse*, Minolta Photo Space, Tokyo

1988 *Kowloon Walled City*, INAX Gallery, Tokyo

1986 *Architectural Apocalypse*, Hillside Gallery, Tokyo

1977 *Vancouver*, Shimizu Gallery, Tokyo

Group exhibitions | Gruppenausstellungen

2001 *Facts of Life: Contemporary Japanese Art*, Hayward Gallery, London

Perception Seeing, Setagaya Museum, Tokyo

Wenn Berlin Biarritz wäre ..., Folkwang Museum, Essen

Strategies – Fotokunst der 90er Jahre aus der Sammlung Sandretto Re Rebaudengo, Turin, Rupertinum, Salzburg: Museum für Moderne Kunst, Bozen; Kunsthalle zu Kiel, Kiel

Szenenwechsel XIX, Museum für Moderne Kunst, Frankfurt am Main

2000 *Genealogy of Contemporary Photography*, Nikon Salon, Tokyo

Art Forum Berlin, Messe Berlin, Berlin

City of Architecture of the City, Neues Museum, Berlin

1999 *5. Internationale Fototage Herten*, Herten

Attack! Holland Festival, Amsterdam

Cities on the Move, Hayward Gallery, London

1998 *AIR Exhibition*, Tokyo Gallery, Tokyo

Invisible Cities, Hong Kong Arts Centre, Hong Kong

1997 *On Hong Kong*, The Photographer's Gallery, London

New Japanese Photography in 1990s. The Resonance of Unconsciousness, Yokohama Civic Art Gallery, Yokohama

1996 Japanese Pavilion, 6th Mostra Internazionale d'Architettura, La Biennale di Venezia, Venice

1995 *GINZABOUT*, The Ginza Art Space, Tokyo

Tokyo City of Photos, Tokyo Metropolitan Museum of Photography, Tokyo

1994 *Kawasaki Monument*, Kawasaki City Museum, Kawasaki

Liquid Crystal Future, Fruit Market Gallery, Edinburgh

1993 *Yokohama Portside Gallery Exhibition Ryuji Miyamoto + Toshio Shibata*, Pacifico Yokohama, Yokohama

About Big Cities, Neue Gesellschaft für Bildende Kunst, Berlin

1992 *My Home Sweet Home in Ruins*, The Urban Environment and Art in Japan, Setagaya Art Museum, Tokyo

1991 *Beyond Japan*, Barbican Art Gallery, London

1990 *50 Peoples Eyes*, Tama Art University Gallery, Tokyo

1989 *New Age Photography*, Ikebukuro Seibu art Vivant, Tokyo

1987 *Icons in Contemporary Art*, The Museum of Modern Art Saitama, Urawa

1985 *4th 15 Contemporary Photographic Expressions*, Tama Art University Gallery, Tokyo

Monographs | Monographien

Ryuji Miyamoto, Göttingen: Steidl Verlag, 1999

Ryuji Miyamoto, *Kowloon Walled City*, Tokyo: Heibonsha Co., 1997

Ryuji Miyamoto, *KOBE 1995 After the Earthquake*, Workshop for Architecture and Urbanism, Tokyo, 1995

Ryuji Miyamoto, *Angkor*, Tokyo: Treville Co. Ltd.

Ryuji Miyamoto, *Kau Lung Shing Chai – Kowloon Walled City*, Tokyo: Atelier Peyotl Inc., 1988

SANTU MOFOKENG

*1956 in Johannesburg, South Africa, lives in Johannesburg l

*1956 in Johannesburg, Südafrika, lebt in Johannesburg

Solo exhibitions | Einzelausstellungen

2000 *Sad Landscapes*, Camouflage Gallery, Johannesburg

1999 *Chasing Shadows*, Haus der Kulturen der Welt, Berlin

The Black Photo Album – Johannesburg, 1890–1950, L'Atelier de Visu, Marseille

1994 *Rumours/The Bloemhof Portfolio*, Market Gallery, Johannesburg

1990 *Like Shifting Sand*, Market Gallery, Johannesburg

Group exhibitions | Gruppenausstellungen

2001 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill; P.S.1 Contemporary Art Center, New York, N.Y.

2000 *The Song of the Earth*, Museum Fridericianum, Kassel

1997 2nd Johannesburg Biennale, Johannesburg

1996 *Colours – Kunst aus Südafrika*, Haus der Kulturen der Welt, Berlin

Drum, 40 Years of Photography in Africa, Guggenheim Museum, New York, N.Y.

1996/95 *Distorting Mirror/Townships Imagined*, Worker's Library, Resource Centre and Museum, Johannesburg

1995 *Südafrikanische Fotografie*, IfA-Galerie, Bonn

1995/94 *A Shifting Landscape*, Photo International, Rotterdam

1993 *In Transit*, New Museum of Contemporary Art, New York, N.Y.

1991 *Schwarz Weiß*, Neue Gesellschaft für Bildende Kunst, Berlin

1987 *Human Rights*, Market Galleries, Johannesburg

Monographs | Monographien

Santu Mofokeng, Johannesburg: David Krut Publishing, 2001

Rhizomes of Memory: Three South African Photographers (exh. cat.), Oslo: Henie Onstad Kunstsenter, 2000

Articles | Artikel

Santu Mofokeng, "Trajectory of a Street Photographer," *NKA: Journal of Contemporary African Art*, no. 11/12, 2000

Santu Mofokeng, "The Black Photo Album/Look At Me," *NKA: Journal of Contemporary African Art*, no. 4, 1996

MULTIPLICITY

founded | gegründet 2000 in Milan, Italy, by Stefano Boeri, Maddalena Bregani, Francisca Insulza, Francesco Jodice, Giovanni La Varra, John Palmesino, based | ansässig in Milan, Italy

Multiplicity, an agency for territorial investigation based in Milan, explores the physical environment, researching for the clues and traces produced by new social behaviors. Multiplicity promotes and organizes projects in various parts of the world as an ever-changing network recruited in the actual geographical area of intervention. The network is formed by architects, geographers, artists, urban planners, photographers, sociologists, economists, filmmakers, etc. Multiplicity projects and produces installations, intervention strategies, workshops and books about the recent and hidden processes of transformation of the urban condition. About eighty researchers have been involved in two major projects: *USE – Uncertain States of Europe* (Bordeaux 2000, Brussels 2001, Tokyo 2001, Perth 2002, Milan 2002), and *Tokyo Voids* (Tokyo 2002); other recent projects include *The Chinese Connection* (Perth International Arts Festival 2002) and *Space World – A Void Workshop* (CCA Kitakyushu 2002). Publications include "USE – Uncertain States of Europe," in: *Mutations* (2000–1), and *USE. The Future of City Europe* (2002).

Stefano Boeri, *1956 in Milan. He is an architect and teaches Urban Design at the University of Venice (Istituto Universitario di Architettura di Venezia) and at the Berlage Institute of Rotterdam. Boeri has organized several interdisciplinary events (among others for the 6th and 7th Venice Biennial of Architecture, for documenta X, and for the XIX Milan Triennial); his publications include *Il territorio che cambia. Ambienti, paesaggi e immagini della regione Milanese* (with A. Lanzani and E. Marini, 1993); *Italy, Cross Sections of a Country* (with G. Basilio, 1998); *Mutations* (with R. Koolhaas, S. K. Winter, H.-U. Obrist, N. Tazi, 2000–1). His professional activity – Boeri Studio – operates in the sector of urban architecture and landscape planning.

Maddalena Bregani, *1957 in Milan. Graduate of Communication Studies in Bologna and curator of multimedia events, she has been the editor, author, and producer of numerous television programs on cultural and actual themes. In partnership with the national Italian networks Raidue, Raitre, MTV, Canale 5 and Italia 1, she co-authored from 1996 to 1998 the TV programme *Le notti dell'angelo*, one of the first Italian broadcasts dedicated to contemporary art.

Francisca Insulza, *born 1970 in Ann Arbor, Michigan. After graduating in architecture at the Universidad Central in Santiago de Chile and a Master's degree at Berlage Institute, Rotterdam, Insulza has worked in architectural practices in Santiago de Chile and New York and taught at the Universidad Central and at the Berlage Institute. Focusing on the elaboration of alternative tools and descriptive techniques for the urban transformation, a section of her work has been published in the magazine *Hunch* and has been displayed at NAI, Rotterdam.

Francesco Jodice, *1967 in Naples. Photographer/architect. His artistic research examines the relations between new trends of social behavior and the urban landscape of the world's major cities. His works include *Cartoline dagli altri spazi* (1997), *Abitudini temporanee* (1999), *What We Want* (2001–2), *The Secret Traces*, and *100 Stories*. He presently is working on a medium length 35mm film, called *The Gift*.

Giovanni La Varra, *1967 in Milan. An architect and PhD graduate (Territorial Planning), he teaches urban planning in the faculty of Architecture at Milan Polytechnic. Associated in an architecture studio in Milan with Stefano Boeri and Gianandrea Barreca, he has written articles for *Casabella*, *Abitare*, and *Urbanistica*, orienting his research activities toward public space transformation and the evolution of architecture in areas dedicated to commerce and entertainment.

John Palmesino, *1970 in Lugano. He has carried out research studies into the contemporary urban condition in Europe, with particular attention to the changes in Swiss urban structure. He has participated in several workshops and seminars and has lectured in Milan, Rotterdam, Amsterdam, Zurich, Bordeaux, Porto, and Lausanne. He teaches at the EPFL in Lausanne. He is co-author of *Lessico Postfordista, dizionario di idee della mutazione* (2001), an interdisciplinary book on the connections between knowledge, modes of production, culture, and cities in the contemporary society.

Multiplicity, eine Agentur für territoriale Forschungen mit Sitz in Mailand, erkundet die physische Umgebung auf der Suche nach Anhaltspunkten und Spuren neuer sozialer Verhaltensformen. Multiplicity fördert und organisiert Projekte in verschiedenen Ländern und Kontinenten durch ein laufend umgeformtes Netzwerk, dessen MitarbeiterInnen – ArchitektInnen, GeographInnen, KünstlerInnen, StadtplanerInnen, Fotografinnen, SoziologInnen, ÖkonomInnen, FilmemacherInnen etc. – in der geographischen Region der jeweiligen Intervention rekrutiert werden. Multiplicity entwirft und produziert Installationen, Interventionsstrategien, Workshops und Bücher über neue und verborgene Transformationsprozesse des urbanen Gefüges. Ungefähr achtzig ForscherInnen waren an zwei Großprojekten beteiligt: *USE – Uncertain States of Europe* (Bordeaux 2000, Brüssel 2001, Tokyo 2001, Perth 2002, Mailand 2002) und *Tokyo Voids* (Tokyo 2002); andere aktuelle Projekte sind u. a. *The Chinese Connection* (Perth International Arts Festival 2002) und *Space World – A Void Workshop* (CCA Kitakyushu 2002). Veröffentlichungen (u. a.): »USE – Uncertain States of Europe«, in: *Mutations* (2000–2001), *USE. The Future of City Europe* (2002).

Stefano Boeri, *1956 in Mailand, ist Architekt und lehrt Stadtgestaltung am Istituto Universitario di Architettura di Venezia und am Berlage Instituut, Rotterdam. Er organisierte interdisziplinäre Veranstaltungen, u. a. für die sechste und siebte Architekturbienale in Venedig, für documenta X und für die 19. Mailänder Triennale. Veröffentlichungen (in Auswahl): *Il territorio che cambia. Ambienti, paesaggi e immagini della regione Milanese* (mit A. Lanzani und E. Marini, 1993); *Italy, Cross Sections of a Country* (mit G. Basilio, 1998); *Mutations* (mit R. Koolhaas, S. K. Winter, H.-U. Obrist, N. Tazi, 2000–2001). Sein Architekturbüro Boeri Studio arbeitet in den Bereichen von urbaner Architektur und Landschaftsplanung.

Maddalena Bregani, *1957 in Mailand, studierte Kommunikationswissenschaft in Bologna. Sie kuratiert multimediale Veranstaltungen und hat als Redakteurin, Autorin und Produzentin an zahlreichen Fernsehsendungen über kulturelle und aktuelle Themen mitgewirkt. Von 1996 bis 1998 arbeitete sie als Ko-Autorin für *Le notti dell'angelo*, eine Gemeinschaftsproduktion der Sender Raidue, Raitre, MTV, Canale 5 und Italia 1, eine der ersten italienischen Fernsehproduktionen zum Thema der Gegenwartskunst.

Francisca Insulza, *1970 in Ann Arbor, Michigan, USA, studierte Architektur an der Universidad Central von Santiago de Chile und am Berlage Instituut, Rotterdam. seither hat sie für Architekturbüros in Santiago de Chile und New York gearbeitet und an der Universidad Central von Santiago de Chile und am Berlage Instituut gelehrt. Schwerpunkt ihrer Forschungsarbeit ist die Entwicklung von alternativen Werkzeugen und Techniken zur Beschreibung von Veränderungen im urbanen Raum. Auszüge daraus erschienen in der Zeitschrift *Hunch* und in einer Ausstellung im NAI, Rotterdam.

Francesco Jodice, *1967 in Neapel, ist Fotograf und Architekt. In seiner künstlerischen Forschung befaßt er sich mit dem Verhältnis zwischen neuen Trends im sozialen Verhalten und der Stadtlandschaft metropolitaner Städte. Arbeiten (in Auswahl): *Cartoline dagli altri spazi* (1997), *Abitudini temporanee* (1999), *What We Want* (2001–2), *The Secret Traces*, *100 Stories*. Derzeit arbeitet

er an einem mittellangen 35-mm-Film unter dem Titel *The Gift*.
Giovanni La Varra, *1967 in Mailand, studierte Architektur und Territorialplanung und lehrt Stadtplanung an der architektonischen Fakultät der Polytechnischen Universität von Mailand. Er ist Partner eines Architekturbüros in Mailand, gemeinsam mit Stefano Boeri und Gianandrea Barreca, und schreibt für die Zeitschriften *Casabella*, *Abitare* und *Urbanistica*. Im Zentrum seiner Forschung steht die Veränderung des öffentlichen Raums und die Entwicklung der Architektur in von Handel und Entertainment geprägten Stadtbezirken.

John Palmesino, *1970 in Lugano, erforscht die Entwicklung urbaner Räume in Europa und insbesondere die Veränderung städtischer Strukturen in der Schweiz. Er hat als eingeladener Gast an Workshops und Seminaren teilgenommen und in Mailand, Rotterdam, Amsterdam, Zürich, Bordeaux, Porto und Lausanne Vorträge präsentiert. Derzeit lehrt er an der Eidgenössischen Technischen Hochschule Lausanne. Er ist Ko-Autor von *Lessico Postfordista, dizionario di idee della mutazione* (2001), einem interdisziplinären Buch über die Zusammenhänge zwischen Wissen, Produktionsweisen, Kulturen und Städten in der heutigen Gesellschaft.

JUAN MUÑOZ

*1953 in Madrid, Spain, †2001 on Ibiza, Spain I
 *1953 in Madrid, Spanien, † 2001 auf Ibiza, Spanien

Solo exhibitions | Einzelausstellungen

- 2003/02 *Juan Muñoz*, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Museum of Contemporary Art, Los Angeles, Calif.; The Art Institute of Chicago, Chicago, Ill.; Contemporary Art Museum, Houston, Tex.
- 2000 *Juan Muñoz: The Nature of Visual Illusion*, Louisiana Museum of Modern Art, Humlebaek
Juan Muñoz, Tate Modern, London
- 1999 Dia Center for the Arts, New York, N.Y.
- 1997 Migros Museum für Gegenwartskunst, Zurich
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- 1996 *Juan Muñoz: monólogos y diálogos*, Museo Nacional Centro de Arte Reina Sofia, Madrid
A Place Called Abroad, Dia Center for the Arts, New York, N.Y.
Silence Please! Stories after the works of Juan Muñoz, Irish Museum of Modern Art, Dublin
- 1995 *Juan Muñoz: A Portrait of a Turkish Man Drawing*, Isabella Stuart Gardner Museum, Boston, Mass.
 Kunstverein in Hamburg, Hamburg
- 1994 Carée d'Art-Musée d'Art Contemporain, Nîmes
Juan Muñoz: Sculpture, Drawing and Installation, Irish Museum of Modern Art, Dublin
- 1993 Castello di Rivoli Museo d'Arte Contemporanea, Turin
- 1991 *Skulpturen, installaties en tekeningen*, Stedelijk Van Abbemuseum, Eindhoven
 Centre d'art Contemporain, Geneva
Juan Muñoz: Arbeiten 1988 bis 1990, Museum Haus Lange, Krefeld
- 1990 *Juan Muñoz: Segment*, The Renaissance Society at the University of Chicago, Chicago, Ill.
Juan Muñoz: Segment, Centre d'Art Contemporain, Geneva
- 1987 *Juan Muñoz: Sculptures de 1985 à 1987*, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux
- 1984 *Juan Muñoz: Últimos Trabajos*, Galería Fernando Vjande, Madrid

Group exhibitions | Gruppenausstellungen

- 2001 *Dialogue Ininterrompu*, Musée des Beaux-Arts de Nantes, Nantes
Animations, P.S.1 Contemporary Art Center, New York, N.Y.
- 2000 Biennale of Sydney, Sydney
- 1999 Istanbul Biennial, Istanbul
North-South. Transcultural Visions, Mediterranean Foundation and the National Museum in Warsaw, Warsaw
Liverpool Biennial of Contemporary Art, "Trace," Liverpool
Vergiss den Ball und spiel' weiter, Kunsthalle Nürnberg, Nuremberg
Zeitwenden, Kunstmuseum Bonn, Bonn
- 1998 *Wounds Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm
SITE Santa Fe, Santa Fe, N. Mex.
- 1997 La Biennale di Venezia, Venice
Tableaux, Contemporary Arts Museum, Houston, Tex.
Hip, Migros Museum für Gegenwartskunst, Zurich
 Biennale de Lyon d'art contemporain, Lyon
- 1995 *Artistes/Architects*, Institut d'Art Contemporain, Villeurbanne
- 1994 *Weltmoral: Moralvorstellungen in der Kunst heute*, Kunsthalle Basel, Basel
- 1993 La Biennale di Venezia, *Art against AIDS Venezia*:

- Drawing the Line*, Peggy Guggenheim Museum, Venice
- 1992 DOCUMENTA IX, Kassel
- 1986 *Chambres d'Amis*, Museum Van Hedendaagse Kunst, Gent

Monographs | Monographien

- Juan Muñoz: monólogos y diálogos*, Madrid: Museo Nacional Centro de Arte Reina Sofia, 1997
- Silence Please, Stories After the Works of Juan Muñoz*, Dublin: Irish Museum of Modern Art, 1996
- Skulpturen, installaties en tekeningen*, Eindhoven: Stedelijk Van Abbemuseum, 1991
- Juan Muñoz: Sculptures de 1985 à 1987*, Bordeaux: CAPC Musée d'Art Contemporain de Bordeaux, 1987
- Juan Muñoz: Últimos Trabajos*, Madrid: Galería Fernando Vjande, 1984

Articles | Artikel

- Antonio Perelló, "Juan Muñoz," *Papers d'Art-Museu d'Art Contemporani de Barcelona*, April–June 1994
- Octavio Zaya, "Juan Muñoz: A Theater of Appearances (Between Transit and Inertia)," *Balcon*, no. 10, 1993

SHIRIN NESHAT

*1957 in Qazvin, Iran, lives in New York, USA I
 *1957 in Qazvin, Iran, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2002 Castello di Rivoli, Turin
- 2001 Musée d'Art Contemporain de Montréal, Montreal
 Irish Museum of Art, Dublin
 Kanazawa Contemporary Art Museum, Kanazawa
 Hamburger Kunsthalle, Hamburg
- 2000 Serpentine Gallery, London
 Kunsthalle Wien, Vienna
 Dallas Museum of Art, Dallas, Tex.
 Matrix, Berkeley Art Museum, Berkeley, Calif.
 Wexner Center for the Arts, Ohio State University, Columbus, Ohio
- 1999 Malmö Konsthall, Malmö
 The Art Institute of Chicago, Chicago, Ill.
 Henie Onstad Kunstsenter, Hovikodden
- 1998 Tate Gallery, London
 Whitney Museum of American Art, Philip Morris Branch, New York, N.Y.
 Maison Européenne de la Photographie, Paris
- 1997 Moderna Galerija, Ljubljana, Slovenia
- 1996 Fri-Art, Centre d'Art Contemporain, Fribourg
- 1993 Franklin Furnace, New York, N.Y.

Group exhibitions | Gruppenausstellungen

- 2001 Fondation Beyeler, Basel-Riehen
 Biennial de Valencia, Valencia
- 2000 *Photography Now: An International Survey of Contemporary Photography*, Contemporary Arts Center, New Orleans, La.
 Biennale de Lyon d'art contemporain, Lyon
Continental Shift, Ludwig Forum für internationale Kunst, Aachen
 Biennale of Sydney, Sydney
 Kwangju Biennale, Kwangju
 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
Greater New York. New Art in New York Now, P.S.1 Contemporary Art Center, New York, N.Y.
- 1999 *Heaven: An Exhibition That Will Break Your Heart*, Tate Gallery Liverpool, Liverpool
Zeitwenden, Kunstmuseum Bonn, Bonn
Shirin Neshat: Rapture/Pipilotti Rist: Sip My Ocean, The Fabric Workshop & Museum, Philadelphia, Pa.
Project 70: Shirin Neshat, Simon Patterson, Xu Bing, The Museum of Modern Art, New York, N.Y.
 Carnegie International, Carnegie Museum of Art, Pittsburgh, Pa.
My Culture – My Self, Lee Friedlander, Gerhard Richter, Christian Boltanski, Shirin Neshat, Ydessa Hendeles Art Foundation, Toronto
 La Biennale di Venezia, Venice
Exploding Cinema, Rotterdam Film Festival, Museum Boijmans Van Beuningen, Rotterdam
Unfinished History, Museum of Contemporary Art, Chicago, Ill.
Video Cultures, ZKM Zentrum für Kunst- und Medientechnologie, Karlsruhe
SITE Santa Fe: Looking For A Place, Santa Fe, N. Mex.
- 1998 *Vanessa Beecroft & Shirin Neshat*, Galleria d'Arte Moderna, Bologna
Echolot, Museum Fridercianum, Kassel
Genders and Nations: Reflections on Women in Revolution, Johnson Museum, Cornell University, Ithaca, N.Y.
 Istanbul Biennial, Istanbul

- 2nd Johannesburg Biennale 1997, Johannesburg
Der Rest der Welt, Haus der Kulturen der Welt, Berlin
- 1995 La Biennale di Venezia, Venice

GABRIEL OROZCO

*1962 in Jalapa, Veracruz, Mexico, lives in New York, USA I
 *1962 in Jalapa, Veracruz, Mexiko, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2001/00 *Gabriel Orozco*, Museum of Contemporary Art, Los Angeles, Calif.; Museo de Arte Contemporaneo Internacional Rufino Tamayo, Mexico City; Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico
- 1999 Portikus, Frankfurt am Main
 Centre pour l'Image Contemporain St. Gervais, Geneva
Gabriel Orozco: Photogravity, Philadelphia Museum of Art, Philadelphia, Pa.
- 1998 Centro Fotográfico Alvarez Bravo, Oaxaca
 ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1997 Stedelijk Museum, Amsterdam
- 1996 Kunsthalle Zürich, Zurich
 Institute of Contemporary Art, London
The Empty Club, The Art Angel Project, London
- 1995 DAAD-Galerie, Berlin
Migrateurs, ARC Musée d'Art Moderne de la Ville de Paris, Paris
- 1994 Museum of Contemporary Art, Chicago, Ill.
- 1993 *Projects 41*, The Museum of Modern Art, New York, N.Y.
 Kanaal Art Foundation, Kortrijk

Group exhibitions | Gruppenausstellungen

- 2002–01 *ARS 01*, Museum of Contemporary Art Kiasma, Helsinki
- 2001 Yokohama Triennial of Contemporary Art, Yokohama
Dévoler, Vivent les Frac (suite), Institut d'Art Contemporain, Villeurbanne
- 2001–00 *Versiones del Sur: Cinco Propuestas en Torno al Arte en America*, Museo Nacional Centro de Arte Reina Sofia, Madrid
- 2000 *Let's Entertain*, Walker Art Center, Minneapolis, Minn.
- 1999 *Looking for a Place*, SITE Sante Fe Biennial, Sante Fe, N. Mex.
La Casa, il corpo, il cuore, Museum moderner Kunst Stiftung Ludwig Wien, Vienna
- 1998 Berlin Biennale, Berlin
 XXIV Bienal de São Paulo, São Paulo
- 1997 Skulptur. Projekte in Münster, Münster
 documenta X, Kassel
 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
- 1996 *Gabriel Orozco, Rirkrit Tiravanija*, The Living Art Museum, Reykjavik
Inside – Out, Museum of Contemporary Art San Diego, La Jolla, Calif.
- 1994 *Watt*, Witte de With, center for contemporary art, and Kunsthall Rotterdam, Rotterdam
The Epic and the Everyday: Contemporary Photographic Art, Hayward Gallery, London
- 1993 *Aperto '93*, La Biennale di Venezia, Venice

Monographs | Monographien

- Gabriel Orozco* (exh. cat.), Los Angeles, Calif.: Museum of Contemporary Art, 2000
- Photogravity* (exh. cat.), Philadelphia, Pa.: Philadelphia Museum of Art, 1999
- Gabriel Orozco* (exh. cat.), Kunsthalle, Zürich; Institute of Contemporary Art, London; DAAD-Galerie, Berlin, 1996

Articles / Artikel

- Tim Griffin, "Gabriel Orozco's Game Gets Real," *Art on Paper*, January–February 2000
- Daniel Birnbaum, "Gabriel Orozco Talks about His Recent Films," *Artforum International*, Summer 1998
- Francesco Bonami, "Sudden Death. Roughs, Fairways and the Game of Awareness," *Parachute*, April–June 1998
- Catherine De Zegher, "The Os of Orozco," *Parkett*, no. 48, 1996
- Jérôme Sans, "Gabriel Orozco: L'Expérience comme attitude," *Galleries Magazine*, January 1994

'MUYIWA OSIFUYE

*1960 in Lagos, Nigeria, lives in Lagos I
 *1960 in Lagos, Nigeria, lebt in Lagos

After having studied optometry at the University of Lagos (1979–1984), and practiced as an optometrist in eyecare until 1996, Osifuye's self-taught photographic skills have lead him into commercial photography. As a freelance photographer he works for international and American online agencies such as The International Library of Photography. For his most recent assignment as official photographer for the multinational American oil company ChevronTexaco Nigeria Ltd. Assignments, he executed

a documentary research project on Nigerian dance from the various geopolitical zones of Nigeria that resulted in the publication of the Chevron 2002 Calendar. Being commissioned by corporations such as The Lion of Africa Insurance, Lagos, and documenting sports and cultural events such as the International POLO sports tournament in Abraka, Nigeria in 2000, Osifuye records Nigeria's social as well as its political, corporate reality.

Osifuye studierte Augenheilkunde an der University of Lagos (1979–1984) und praktizierte bis 1996 als Augenarzt, bevor seine autodidaktische fotografische Praxis zu einer zweiten Laufbahn als kommerzieller Fotograf führte. Seither arbeitet er als freier Mitarbeiter für internationale und amerikanische Online-Agenturen, u. a. für die International Library of Photography. Für seinen jüngsten Auftrag als offizieller Fotograf der multinationalen amerikanischen Ölgesellschaft Chevrontexaco Nigeria Ltd. Assignments erforschte und dokumentierte er nigerianische Tänze in verschiedenen geopolitischen Zonen des Landes; die Resultate dieser Arbeit wurden im Chevron-Kalender 2002 veröffentlicht. In Auftragsarbeiten für Firmen, wie The Lion of Africa Insurance, Lagos, und in Fotografien von sportlichen und kulturellen Veranstaltungen, wie dem International POLO Turnier in Abraka, Nigeria (2000), dokumentiert Osifuye die soziale, politische und kommerzielle Situation in Nigeria.

ULRIKE OTTINGER

*1942 in Konstanz, Germany, lives in Berlin, Germany |
*1942 in Konstanz, Deutschland, lebt in Berlin, Deutschland

Filmography | Filmographie

2002	<i>Südostpassage</i>
1997	<i>Exil Shanghai</i>
1992	<i>Taiga. Eine Reise ins nördliche Land der Mongolen</i>
1990	<i>Countdown</i> <i>Johanna d’Arc of Mongolia</i>
1987	<i>Usinimage</i>
1986	<i>Superbia – Der Stolz</i> <i>China. Die Künste – Der Alltag</i>
1983–84	<i>Dorian Gray im Spiegel der Boulevardpresse</i>
1982	<i>Freak Orlando</i>
1979	<i>Bildnis einer Trinkerin</i>
1978	<i>Madame X – Eine absolute Herrscherin</i>
1976	<i>Die Betörung der Blauen Matrosen</i>
1974	<i>Berlinfieber – Wolf Vostell. Happeningdokumentation</i>
1972–73	<i>Laokoon & Söhne</i>

Monographs | Monographien

Eva Meyer, <i>Ulrike Ottinger – Texte und Dokumente</i> , Berlin: Kinemathek 86, Freunde der Deutschen Kinemathek e.V., 2nd edition, 2001
Ulrike Ottinger, <i>Taiga. Eine Reise ins nördliche Land der Mongolen</i> , Berlin: 1993
Hanne Bergius, <i>Freak Orlando. Eine künstlerische Gesamtkonzeption</i> (exh. cat.), Berlin: DAAD-Galerie, 1981

Articles | Artikel

Laurence Rickels, “Real Time Travel. Talks with Ulrike Ottinger,” <i>Artforum International</i> , February 1993
Ruth Perlmutter “German Grotesque: Two Films By Sander and Ottinger,” in Sandra Frieden (ed.), <i>Gender and German Cinema: Feminist Interventions</i> , vol. 1, Providence: 1993
Annette Kuhn, “Encounter Between Two Cultures. Discussion with Ulrike Ottinger,” in <i>Screen</i> , vol. 28, no. 4, Fall 1987

OUATTARA WATTS

*1957 in Abidjan, Ivory Coast, lives in New York, USA |
*1957 in Abidjan, Elfenbeinküste, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

1999	Magazzino d’Arte Moderna, Rome
1998	Baldwin Gallery, Aspen
1996	The Kemper Museum, Kansas City, Kans.
1995	Gagosian Gallery, New York
1994	University Art Museum, Berkeley, Calif.
1993	Galerie Boulakia, Paris
1992	Vrej Baghoomian Gallery, New York, N.Y.
1990	Galerie Boulakia, Paris Akira Ikeda Gallery, Nagoya Vrej Baghoomian Gallery, New York
1989	Marilyn Butler Gallery, Los Angeles, Calif. Vrej Baghoomian, New York
1986	Centre Culturel de La Rochelle, La Rochelle

Group exhibitions | Gruppenausstellungen

2002	Whitney Biennial, Whitney Museum of American Art, New York, N.Y. <i>The Short Century: Independence and Liberation Movements in Africa 1945–1994</i> , Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill; P.S.1 Contemporary Art Center, New York, N.Y.
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2001	Gorney Bravin & Lee, New York, N.Y.
1998	Fukui Fine Arts Museum, Fukui Kurashiki Art City Museum, Kurashiki Museum Atorion, Akita
1997	Setagaya Art Museum, Tokyo Chiba Museum of Art, Chiba
1995	Vrej Baghoomian Gallery, New York, N.Y. <i>Un Altre Pais</i> , Centro Atlantico de Arte Moderno, Las Palmas Fundacion La Caixa, Palma de Mallorca, La Virreina Exposiciones, Barcelona
1994	Museum of Contemporary African Art, New York, N.Y.
1993	La Biennale di Venezia, Venice
1992	<i>Other Drums: Visionary Works</i> , Cavin Morris Gallery, New York, N.Y. <i>Haessle, Ouattara, Ray Smith</i> , Navara Gallery, New York, N.Y.
1991	<i>Syncretism: The Art of the XX Century</i> , The Alternative Museum, New York, N.Y. <i>African Explores: New and Renewed Forms in the 20th Century Art</i> , The New Museum of Contemporary Art, New York University, New York, N.Y. Art Museum, Berkeley, Calif.; Dallas Museum of Art, Dallas; St Louis Art Museum; Mint Museum of Art, Charlotte; The Carnegie Museum of Art, Pittsburgh, Pa.; The Corcoran Gallery of Art, Washington D.C.; The Center of Fine Arts, Miami, Fl.; Ludwig Forum, Aachen; Antoni Tapies Fondation, Barcelona; Espace Lyonnais d’Art Contemporain, Lyons; Tate Gallery, Liverpool
1988	Vrej Baghoomian Gallery, New York, N.Y.
1986	Galerie Georges Lavrov, Paris
1985	Musée National des Arts Africains et Oceaniens, Paris

Monographs | Monographien

<i>Ouattara</i> (exh. cat.), New York, N.Y.: Vrej Baghoomian Gallery, 1990
<i>Ouattara</i> , New York, N.Y.: Harry Abrams, 1990
<i>Ouattara</i> (exh. cat.), Paris: Galerie Boulakia, 1990
Ben Michel Warren, <i>Ouattara</i> , Kyoto: Art Random, 1989

Articles | Artikel

Eleonor Heartney, <i>Art in America</i> , January 1996
Okwui Enwezor, “Beyong Shamanism,” <i>NKA: Journal of Contemporary Art</i> , Spring/Summer, no. 2, 1995
Gianfranco Mantegna, “Interview with Ouattara,” <i>Journal of Contemporary Art</i> , New York, Fall / Winter 1992

PARK FICTION

founded | gegründet 1994 in Hamburg, Germany | Deutschland, current members are | gegenwärtige Mitglieder sind Christoph Schäfer, Margit Czenki, Günther Greis, Dirk Mescher, Thomas Ortmann, Klaus Petersen, Sabine Stoevesand, Axel Wiest

“One day the desires will leave the apartment and walk along the street. They will put an end to the reign of boredom and bureaucratically managed misery.” This slogan voiced the intentions of a group of artists and musicians who in 1994 joined a citizens' initiative in the harbor area of St. Pauli, Hamburg's red-light district and one of the city's poorest quarters. Their goal was to stop plans for construction on the last remaining open space and to reserve the area for a collectively designed public park. The campaign and the planning process that followed brought together and enriched art, subculture, and politics in unique ways. Infotainment – lectures, actions, concerts, raves, open-air film screenings, and exhibitions – formed the basis for the planning process, reflecting the social, historical, and political importance of gardens and parks and the construction of public spaces. In order to make it possible for people to articulate their wishes Park Fiction developed various tools for the initiative: a wish archive, a garden library, a clay modeling office, a wish hotline, a planning container, and an action kit (mobile planning briefcase). Without resorting to normative voting practices, the open planning process allowed participants to filter and combine aesthetic and practical desires with political achievement. The planned construction was stopped. After eight years of innovative, democratic urban planning and negotiations, *Park Fiction* (www.parkfiction.org) is now being realized.

•Eines Tages werden die Wünsche die Wohnung verlassen und auf und die Straße gehen, um die Herrschaft der Langeweile und des bürokratisch verwalteten Elends zu beenden.◀ Dies war das Leitmotiv einer Gruppe von KünstlerInnen und MusikerInnen, die sich 1994 einer Bürgerinitiative im Hafenrandgebiet von St. Pauli, einem der ärmsten Stadtteile von Hamburg, anschlossen. Ihr Ziel war es, Pläne für die Bebauung der letzten freien Flächen am Hafenrand zu kippen und auf dem Gelände einen kollektiv gestalteten öffentlichen Park anzulegen. Die Kampagne und der folgende Planungsprozeß führten zu einzigartigen Begegnungen und zur gegenseitigen Bereicherung von Kunst, Subkultur und Politik. Infotainment – Vorträge, Aktionen, Konzerte, Raves, Open-Air-Filmvorführungen und Ausstellungen – bildete die Grundlage

für einen Planungsprozeß, in dem die soziale, historische und politische Bedeutung von Gärten und Parks hervorgehoben und die Konstruktion öffentlicher Räume analysiert wurde. Um den Menschen Gelegenheit zu geben, ihre Wünsche zu artikulieren, entwickelte Park Fiction eine Reihe verschiedener Werkzeuge: ein Planungscontainer mit Wunschartiv, Gartenbibliothek, Knetbüro (in dem Modelle aus Knetmasse gefertigt wurden), Wunschhotline und ein Action Kit (ein Planungskoffer für mobile Einsätze). Der offene Planungsprozeß, in dem auf normative Abstimmungspraktiken verzichtet wurde, ermöglichte es den TeilnehmerInnen, ästhetische und praktische Wünsche zu filtern und mit politischem Engagement zu verbinden. Die Baupläne wurden schließlich gestoppt. Nach acht Jahren innovativer, demokratischer Stadtplanung und Verhandlungen wird jetzt *Park Fiction* (www.parkfiction.org) verwirklicht.

Project Presentations | Projektpräsentationen

2001	Parkhaus, Berlin Schule Friedrichstrasse, St. Pauli, Hamburg Cittadellarte Fondazione Pistoletto, Biella
1996	<i>Park Fiction 4</i> , Kinderhaus am Pinnsberg, Hamburg (in collaboration with, among others, Ania Corcilus, Hans Christian DaN.Y., Stephan Dillmuth, Dan Graham, Florian Hüttner, Fatimah Ingramhan, Claudia Pegel, Marion von Osten, Daniel Richter, and Andreas Siekmann)
1995	<i>Park Fiction auf St. Pauli – Beatbomben auf Berlin</i> , a rave event in St. Pauli, Hamburg
1994	<i>Objektive Begierden der Epoche – Vorschläge zum Umgang mit Architekturen</i> , Kunstverein Hamburg, Hamburg <i>No Hesitation, No Repitition, No Deviation</i> , Munich

Printed matter / Film | Drucksachen / Film

<i>Park-Fiction – die Wünsche werden die Wohnung verlassen und auf die Straße gehen</i> , a film by Margit Czenki, Germany, 70 min., 1998
Cathy Skene and Christoph Schäfer, “Aufruhr auf Ebene p,” in: <i>Die Kunst des Öffentlichen</i> , Achim Köneke (ed.): Amsterdam, Dresden: 1998
Marius Bab, <i>100% Park für St. Pauli-Süd</i> , AG Parkfiction, c/o GWA St. Pauli-Süd (ed.), Hamburg: 1997

MANFRED PERNICE

*1963 in Hildesheim, Germany, lives in Berlin, Germany |
*1963 in Hildesheim, Deutschland, lebt in Berlin, Deutschland

Solo exhibitions | Einzelausstellungen

2001	<i>Interventionen 26</i> , Sprengel Museum Hannover, Hanover
2000	Witte de With, center for contemporary art, Rotterdam <i>1a-Dosenfeld '00</i> , Portikus, Frankfurt am Main Kunsthalle Zürich, Zurich <i>Werkraum 2</i> , Hamburger Bahnhof, Museum für Gegenwart, Berlin
1999	<i>Infrastructure</i> , Institute of Visual Arts, University of Wisconsin-Milwaukee, Wisc.
1998	<i>E-Welten (maritim)</i> , Kunstverein Bremerhaven, Bremerhaven <i>Mélancolie hermétique</i> , ARC Musée d’Art Moderne de la Ville de Paris, Paris
1997	<i>Verkranzlerung</i> , Kabinett für aktuelle Kunst, Bremerhaven
1995	<i>Zeichnungen + Modelle</i> , Galerie NEU, Berlin

Group exhibitions | Gruppenausstellungen

2001	<i>Archisculptures</i> , Kunstverein Hannover, Hanover <i>Strategies Against Architecture II</i> , Laboratorio per l’Arte Contemporanea, Stabilimento Teseco, Pisa <i>Ein gut platzierter Helm ist wie ein beruhigender Blick</i> , Kunsthalle Nürnberg, Nuremberg La Biennale di Venezia, Venice
2000	<i>Deutsche Kunst in Moskau</i> , Central House of Artists, Moscow <i>Skulptur 2000</i> , Kunsthalle Wilhelmshaven, Wilhelmshaven <i>Cruce de Caminos</i> , Comunidad de Madrid, Madrid <i>einräumen</i> , Hamburger Kunsthalle, Hamburg <i>Außendienst – Kunst in öffentlichen Räumen Hamburgs</i> , Kunstverein Hamburg und Kulturbehörde Hamburg, Hamburg <i>HausSchau – Das Haus in der Kunst</i> , Deichtorhallen, Hamburg Manifesta 3, Ljubljana
1999	<i>The Space Here is Everywhere – Kunst mit Architektur</i> , Villa Merkel, Esslingen <i>German Open</i> , Kunstmuseum Wolfsburg, Wolfsburg <i>Children of Berlin</i> , P.S.1 Contemporary Art Center, New York, N.Y. <i>Konstruktionszeichnungen</i> , Kunst-Werke Berlin, Berlin
1998	<i>Site Construction</i> , South London Gallery, London <i>Surfacing</i> , ICA - Institute of Contemporary Art, London Berlin Biennale, Berlin <i>Ferien – Utopie – Alltag</i> , Künstlerwerkstatt Lothringer Straße, Munich

Brytningstider, Norrköpings Konstmuseum, Norrköping
1997 Biennale de Lyon d'art contemporain, Lyon

Monographs | Monographien

Manfred Pernice: Anarrations (exh. cat.), Rotterdam: Witte de With, center for contemporary art, 2001
Manfred Pernice (exh. cat.), Frankfurt am Main: Portikus, 2000
Manfred Pernice: Skulptur (exh. cat.), Zurich: Kunsthalle Zürich, 2000
Manfred Pernice: Migrateurs (exh. cat.), Paris: ARC Musée d'Art Moderne de la Ville de Paris, 1998
Franz Ackermann, Manfred Pernice, Ursula Rogg (exh. cat.), Munich: Künstlerwerkstatt Lothringer Straße, 1998

Articles | Artikel

N., Smolik, "Manfred Pernice – Konrad Fischer Galerie, Düsseldorf," *Kunstforum International*, nr. 143, 2000
J., Schenk-Sorge, "Manfred Pernice – Piepenbrock-Nachwuchspreis für Bildhauerei 2000," *Kunstforum International*, nr. 152, 2000

RAYMOND PETTIBON

*1957 in Tucson, Arizona, USA, lives in Hermosa Beach, California, USA | *1957 in Tucson, Arizona, USA, lebt in Hermosas Beach, Kalifornien, USA

Solo exhibitions | Einzelaustellungen

2002–01 *Raymond Pettibon: Wolfgang-Hahn-Preis 2001*, Museum Ludwig, Cologne
2001 *Raymond Pettibon*, Whitechapel Art Gallery, London
Raymond Pettibon: Wall Drawing, MAK – Österreichisches Museum für Angewandte Kunst, Vienna
2001–00 *Raymond Pettibon: The Books*, Contemporary Fine Arts, Berlin; MAK Österreichisches Museum für Angewandte Kunst, Vienna; David Zwirner Gallery, New York, N.Y.; Santa Monica Museum of Art, Santa Monica, Calif.
2000–99 *Raymond Pettibon*, The Drawing Center, New York, N.Y.; Philadelphia Museum of Art, Philadelphia, PA; Museum of Contemporary Art, Los Angeles, Calif.
1998 *Raymond Pettibon*, The Renaissance Society at the University of Chicago, Chicago, Ill.
1996 Tramway, Glasgow
1995 Kunsthalle Bern, Bern
1993 University Galleries, Illinois State University, Normal, Ill. Matrix Gallery, University Art Museum, University of California Berkeley, Berkeley, Calif.
1986 Semaphore Gallery, New York, N.Y.

Group exhibitions | Gruppenausstellungen

2000 *Art on Paper 2000*, Weatherspoon Art Gallery, Greensboro, N.C.
Made in California, Los Angeles County Museum of Art, Los Angeles, Calif.
L.A. ex, Museum Villa Stuck and Marstall, Munich
1999 *The American Century: Art and Culture, 1900–2000*, Whitney Museum of American Art, New York, N.Y.
Mirror's Edge, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
Stop the Violence, Akademie der bildenden Künste Wien, Vienna
Life/Boat, MAK Center for Art and Architecture, Los Angeles, Calif.; MAK Österreichisches Museum für Angewandte Kunst, Vienna
1998 *Otto Dix/Raymond Pettibon*, Kunsthalle zu Kiel, Kiel
1997 *Heart, Mind, Body, Soul*, Whitney Museum of American Art, New York, N.Y.
Heaven: Public View, Private View, P.S.1 Contemporary Art Center, New York, N.Y.
Michael Craig-Martin und Raymond Pettibon Wandzeichnungen, Kunstverein für die Rheinlande und Westfalen, Düsseldorf
Angel, Angel, Kunsthalle Wien, Vienna
Sunshine & Noir: Art in LA 1960–1997, Louisiana Museum, Humlebaek; Kunstmuseum Wolfsburg, Wolfsburg; Castello di Rivoli Turin; UCLA Hammer Museum, Los Angeles, Calif.
Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
1996 *NowHere: Work in Progress*, Louisiana Museum of Modern Art, Humlebaek
Sex and Crime. On Human Relationships, Sprengel Museum Hannover, Hannover
1994 *Mapping*, The Museum of Modern Art, New York, N.Y.
1993 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
Drawing the Line Against AIDS, Peggy Guggenheim Collection, Venice; Guggenheim Museum SoHo, New York, N.Y.
1992 *Helter Skelter: L.A. Art in the 1990's*, Museum of Contemporary Art, Los Angeles, Calif.

Videography | Videographie

1992 *Museum in Progress*, 16 min.
1990–89 *Citizen Tania: As told to Raymond Pettibon*, 88 min.
Judgement Day Theater: The Book of Manson, 117 min.
Sir Drone: A New Film About the New Beatles, 57 min.
The Whole World is Watching: Weatherman '69, 118 min.

Monographs | Monographien

Roberto Ohrt (ed.), *Raymond Pettibon: The Books 1978–98*, Cologne: Verlag der Buchhandlung Walther König, and New York, N.Y.: D.A.P./ Distributed Art Publishers, 2000
Ann Temkin, Hamza Walker (eds.), *Raymond Pettibon: A Reader* (exh. cat.), Philadelphia, Pa.: Philadelphia Museum of Art, and Chicago, Ill.: The Renaissance Society at the University of Chicago, 1998
Michael Craig-Martin und Raymond Pettibon Wandzeichnungen (exh. cat.), Düsseldorf: Kunstverein für die Rheinlande und Westfalen, 1997

Articles | Artikel

Jim Lewis, "Blue Notes," *Frieze*, May 2001
Boris Groys, "The Drawing Rescues Poetry," *Parkett*, no. 47, September 1996
Ulrich Loock, "Raymond Pettibon: 'Das musikalische Element in meiner Arbeit hat nichts mit Rock-Musik zu tun,'" *Kunstforum International*, vol. 134, May–September 1996
David Deitcher, "The Library in Your Good Hands: Raymond Pettibon," *Artforum*, October 1996
Diederich Diederichsen, "Archäologie amerikanischer Anarchismen," *Texte zur Kunst*, Spring 1996

ADRIAN PIPER

*1948 in New York, USA, lives in New York, and Cape Cod, Massachusetts, USA | *1948 in New York, USA, lebt in New York, und Cape Cod, Massachusetts, USA

Solo exhibitions | Einzelausstellungen

2001–00 *MEDI(t)ations: Adrian Piper's Videos, Installations, Performances and Soundworks, 1968–1992*, Weatherspoon Art Gallery, Greensboro, N.C.; The Contemporary Arts Center, Cincinnati, Ohio; The Andy Warhol Museum, Pittsburgh, Pa.; The New Museum of Contemporary Art, New York, N.Y.; Los Angeles Museum of Contemporary Art, Los Angeles, Calif.
1992–91 *Political Drawings and Installations, 1975–1991*, Women & Their Work, Austin, Tex.; Herron Gallery, Indianapolis Center for Contemporary Art, Indianapolis, Ind.; Carver Center, San Antonio, Tex.; Cleveland Center for Contemporary Art, Cleveland, Ohio
Adrian Piper, Kunstverein München, Munich; Kettle's Yard, Cambridge; Cartwright Hall, Bradford; Cornerhouse, Manchester; Ikon Gallery, Birmingham
1991 *What It's Like, What It Is, #2*, Hirshhorn Museum and Sculpture Garden, Washington, D.C.
1991–87 *Adrian Piper: Reflections 1967–1987*, Washington Project for the Arts, Washington, D.C.; Santa Monica Museum of Contemporary Art, Calif.; Lowe Art Museum, Coral Gables, Fl.; Wooster Art Museum, Wooster, Ohio; Power Plant Gallery, Toronto; University of Colorado Art Gallery, Boulder, Colo.; Goldie Paley Gallery, Philadelphia, Penn.; Nexus Contemporary Art Center, Atlanta, Ga; The Alternative Museum, New York, N.Y.
1990 *Out of the Corner*, Whitney Museum of American Art, New York, N.Y.
1971 *One Man (sic), One Work*, New York Cultural Center, New York, N.Y.

Group exhibitions | Gruppenausstellungen

2002–01 *One Planet Under a Groove*, Bronx Museum of the Arts, Bronx, N.Y.
2001 *Conception: Conceptual Documents 1968–1972*, City Arts Gallery, Leeds
2001–99 *Global Conceptualism: Points of Origin 1950's–1980's*, Vancouver Art Gallery, Vancouver; MIT – List Visual Arts Center, Cambridge, Mass.; Walker Art Center, Minneapolis, Minn.; Queens Museum of Art, Queens, N.Y.
2000 *Around 1984: A Look at Art in the 80's*, P.S.1 Contemporary Art Center, New York, N.Y.
2000–99 *The American Century: Art and Culture, 1900–2000*, Whitney Museum of American Art, New York, N.Y.
1999 *Re-Righting History: Counternarratives by Contemporary African/American Artists*, Katonah Museum of Art, Katonah, N.Y.
1999–98 *Out of Actions: Between Performance and the Object, 1949–1979*, National Museum of Art, Osaka; Museum of Contemporary Art, Tokyo; Museu d'Art Contemporani, Barcelona; MAK Österreichisches Museum für Angewandte Kunst, Vienna; The Museum of Contemporary Art, Los Angeles, Calif.
1996 *Thinking Print: Books to Billboards 1980–95*, The Museum of Modern Art, New York, N.Y.

NowHere, Louisiana Museum of Modern Art, Humlebaek
1995 1st Johannesburg Biennale, Johannesburg
1995–94 *Black Male: Representations of Masculinity in Contemporary American Art*, Whitney Museum of American Art, New York, N.Y.
1994 *Mappings*, The Museum of Modern Art, New York, N.Y.
1993 *The Theater of Black Refusal: Black Art and Mainstream Criticism*, University of California, Irvine, Fine Arts Gallery, Irvine, Calif.
1992 *The Boundary Rider*, Biennale of Sydney, Sydney
1989 *L'Art Conceptuel: Une Perspective*, ARC Musée d'Art Moderne de la Ville de Paris, Paris

Monographs | Monographien

Maurice Berger, *Adrian Piper: A Retrospective* (exh. cat.), Baltimore: University of Maryland Baltimore County Press, 1999
Adrian Piper, *OUT OF ORDER, OUT OF SIGHT: Volume I: Selected Writings in Meta-Art 1968–1992; Volume II: Selected Writings in Art Criticism 1967–1992*, Cambridge, Mass.: MIT Press, 1996
Adrian Piper (exh. cat.), Birmingham: Ikon Gallery, 1991
Adrian Piper: Reflections 1967–1987 (exh. cat.), New York, N.Y.: The Alternative Museum, 1987

Articles | Artikel

Franklin Sirmans, "Interview with Adrian Piper," *NKA: Journal of Contemporary African Art*, no. 8, Spring/Summer 1998
Linda Nochlin, "Learning from 'Black Male,'" *Art in America*, vol. 83, no. 3, March 1995
Laura Cottingham, "Adrian Piper," *Journal of Contemporary Art*, vol. 5, no. 1, Spring 1992
Judith Wilson, "'In Memory of the News and of Ourselves': The Art of Adrian Piper," *Third Text*, nos. 16/17, Autumn/Winter 1991
Donald Kuspit, "Adrian Piper: Self-Healing Through Meta-Art," *Art Criticism*, vol. 3, no. 3, September 1987

LISL PONGER

*1947 in Nürnberg, Germany, lives in Vienna, Austria | *1947 in Nürnberg, Deutschland, lebt in Wien, Österreich

Photo-books | Fotobücher

Lisl Ponger, *Xenographische Ansichten*, Klagenfurt: Wieserverlag, 1995
Lisl Ponger, *Fremdes Wien*, Klagenfurt: Wieserverlag, 1993
Lisl Ponger, *Doppleranarchie – Wien 1967–1972*, Vienna: Falterverlag, 1990

Exhibitions | Ausstellungen

2001 "Du bist die Welt," Künstlerhaus Wien, Vienna
AK Galerie / Fotoarbeiten, Vienna
1999 Ethnographisches Museum, Geneva
1998 Central Saint Martins Art School, London
1996 Museum für Völkerkunde, Vienna
1993 Kunsthalle Exnergasse, Vienna

Filmography | Filmographie

1999 *Déjà-Vu*
1996 *Passagen*
1990 *Semiotic Ghosts*
1988 *Train of Recollection*
1987 *Substantial Shadows*
1986 *Sound of Space*
1985 *Container-Contained*
1984 *Tendencies to Exist*
1983 *Film-An exercise in Illusion II*
1982 *Souvenirs*
1981 *The Four Corners of the World*
1980 *Film-an Exercise in Illusion I*
Lichtblitze
1979 *Space Equals Time-far Freaking Out*

Screenings | Vorführungen

2001 Museum of Modern Art, New York, N.Y.
2000 Dokumentarfilmfestival München
Dokumentarfilmfestival Duisburg
Filmfestival Rotterdam
1999 *visions du réel*, New York, N.Y. (Retrospective)

PERE PORTABELLA

*1927 in Figueras, Spain, lives in Barcelona, Spain | *1927 in Figueras, Spanien, lebt in Barcelona, Spanien

Filmography | Filmographie

1992 *Art a Catalunya*, 31 min.
1989 *Puente de Varsovia*, 85 min.
1976 *Informe general sobre algunas cuestiones de interés para una proyección Pública*, 170 min.
1973 *Miró forja*, 40 min.
Acció Santos, 12 min.
Miró tapis, 30 min.
1971–72 *Umbracle*, 85 min.

1970 *Play-Back*, 10 min.
Cuadecuc-Vampir, 75 min
Poetes catalans, 30 min
1969 *Premios Nacionales*, 9 min.
Miró l'altre, 15 min.
1968 *Nocturn 29*, 19 min.
1967 *No compteu amb els dits*, 30 min.

RAQS MEDIA COLLECTIVE

founded | gegründet 1991 in New Delhi, India, by Monica Narula (*1969), Jeebesh Bagchi (*1965), and Shuddhabrata Sengupta (*1968), based | ansässig in New Delhi, India

Raqs Media Collective is a collective of media practitioners that works in new media and digital art practice, documentary filmmaking, photography, media theory and research, writing, criticism, and curating. Raqs is the initiator of Sarai: The New Media Initiative (www.sarai.net), a programme for interdisciplinary research and practice on media, city space, and urban culture based at the Centre for the Study of Developing Societies, Delhi.

Raqs Media Collective ist ein Kollektiv von MedienpraktikerInnen, die im Bereich von neuen Medien, digitalen Kunstpraktiken, Dokumentarfilm, Fotografie, Medientheorie und -forschung, Publizistik und Kritik sowie als AusstellungskuratorInnen arbeiten. Das Raqs-Kollektiv zählt zu den Mitbegründern von Sarai: The New Media Initiative (www.sarai.net), einem Zentrum für interdisziplinäre Forschung und Praxis im Schnittfeld von Medien, städtischem Raum und urbaner Kultur, angesiedelt am Centre for the Study of Developing Societies, Delhi.

Web-based projects | Web-basierte Projekte

2001–02 *The OPUS Project (Open Platform for Unlimited Signification)*
<http://www.sarai.net/compositions/opus/opus.htm>
A Concise Lexicon of/for the Digital Commons
<http://www.sarai.net/compositions/texts/works/lexicon.htm>
Oxygen, a performance/interactive multimedia and video installation project developed by Monica Narula
<http://www.sarai.net/oxygen.html>

Research projects | Forschungsprojekte

1998–99 *Indo-European Cross Cultural Collaboration Project*
Together with the Development Education for Youth, Dublin, and Fractal Film - Réseaux Actions, Paris
1995 *Camera working: Materials for the History of Cinematic Practice in India*
Documentation and research project in collaboration with cinematographer C. K. Muraleedharan, supported by the India Foundation for the Arts, Bangalore
<http://www.sarai.net/cinematography/camera.htm>

Independent video work | Unabhängige Video Arbeiten

1997 *In the Eye of the Fish*, documentary, Betacam, 34 min.
1995–96 *Growing Up...*, 13 episode documentary series for television, Betacam, 30 min. each
Vision of Our Lady, documentary, Betacam, 15 min.
1996 *A Day at the Taj*, documentary, Betacam, 30 min., 1996, in collaboration with Andreas Voigt, commissioned as part of the series *Children of the World* shown on 3-SAT/ZDF.

Exhibitions / Festivals | Ausstellungen / Festivals

2001 *Mouseclicks in the Consciousness*, curated by Raqs, The Queen's Gallery, The British Council, New Delhi
First Story: Women Building: New Narratives for the 21st Century, Galeria do Palacio Cristal, Biblioteca Municipal Almeida Garrett, Porto
(Screening of *In the Eye of the Fish*, photographs by Monica Narula)
2000 *Print.Com*, curated by Amit Mukhopadhyay, Goethe Institute Max Mueller Bhavan, New Delhi
1999 *Film South Asia*, Himal Festival of South Asian Documentary Films, Kathmandu
(Screening of *In the Eye of the Fish*)
1998 Mumbai International Festival of Documentary, Animation and Short Film & Video, Mumbai
(Screening of *In the Eye of the Fish*, *Vision of Our Lady*)
1997 Festival and Seminar *Images/Identities: Indian Cinema 1947–1997*
Deutsches Filmmuseum, Frankfurt am Main

Publications by | Publikationen von Raqs

The Sarai Reader 02: The Cities of Everyday Life, published by Sarai, CSDS, Delhi and The Society for Old and New Media, de Waag, Amsterdam, 2002
<http://www.sarai.net/journal/reader2.html>
The Sarai Reader 01: The Public Domain, published by Sarai, CSDS, Delhi and The Society for Old and New Media, de Waag, Amsterdam, 2001
<http://www.sarai.net/journal/reader1.html>

Double Take: Looking at the Documentary, edited by Raqs, Public Service Broadcasting Trust, New Delhi, 2000

ALEJANDRA RIERA WITH | MIT DOINA PETRESCU

*1965 in Buenos Aires, Argentina, lives in Paris, France;
*1960 in Ramicu Valcea, Romania, lives in Paris, France, and Sheffield, Great Britain |
*1965 in Buenos Aires, Argentina, lebt in Paris;
*1960 in Ramicu Valcea, Rumänien, lebt in Paris, Frankreich, und Sheffield, Großbritannien

Alejandra Riera

After studying art and sociology in Buenos Aires, Alejandra Riera attended the École des Hautes Études en Arts Plastiques, Paris (from 1989), where she worked on topics such as "From Sheiter to Utopia and Vice Versa." After completing a course in curatorial studies at the Magasin – Centre National d'art contemporain de Grenoble, she became involved in cross-cultural issues related to the politics of representation. Since 1995 Riera has worked on *An Unresolved Problem: Leyla Zana – Hiam Abbass – the photographer, 1995–...*, a sociologically and semiologically oriented art project that researches the conditions of the everyday conflict between Kurdish and Turkish people. Her potentially unfinished works are regarded as zones of activity, as works-in-progress, and have taken place mostly outside traditional exhibition contexts.

Doina Petrescu

Doina Petrescu studied philosophy at the École des Hautes Études en Sciences Sociales, and comparative literature at the Université Paris VIII–Vincennes. She is now an architect and researcher at the Centre d'Études Féminines at the Université Paris VIII–Vincennes. Her research work focuses on the question of feminine practice in relation to contemporary politics and the poetics of space, technologies, and emergent practices in transitional socio-geopolitical contexts. Since 1994 she has been developing "transformative pedagogics" (bell hooks) throughout her teaching practice. Organizer of the international conference *Altérités: Interdisciplinarité et pratiques "féminines" de l'espace* (Paris, 1999), and joint founder with Constantin Petcou of ReDesign (alias Radical Design), she currently teaches at the University of Sheffield and at the Architectural Association, London.

Alejandra Riera studierte Kunst und Soziologie in Buenos Aires sowie ab 1989 an der École des Hautes Études en Arts Plastiques in Paris, wo sie vorzugsweise über Themen arbeitete wie z. B. »Von der Geborgenheit zur Utopie und umgekehrt«. Nach einer kuratorischen Ausbildung am Magasin – Centre National d'art contemporain in Grenoble beschäftigte sie sich mit transkulturellen Problemen, insbesondere hinsichtlich der Politik der Repräsentation. Seit 1995 arbeitet sie an *Leyla Zana – Hiam Abbass – la photographe, 1995–..., un problème non résolu*, einem soziologisch und semiologisch orientierten Kunstprojekt, indem sie alltägliche Dimensionen des kurdisch-türkischen Konflikts untersucht. Ihre potentiell unvollendeten Arbeiten, die größtenteils außerhalb traditioneller Ausstellungskontexte stattfinden, betrachtet sie als Aktivitätszonen und Work-in-progress.

Doina Petrescu studierte Philosophie an der École des Hautes Études en Sciences Sociales und Komparatistik an der Université Paris VIII–Vincennes und arbeitet als Architektin und Wissenschaftlerin am Centre d'Études Féminines der Université Paris VIII–Vincennes. Schwerpunktthema ihrer Forschung sind feminine Praktiken im Kontext der gegenwärtigen Politik und Poesie des Raums, neue Technologien sowie neue Praktiken in sozio-geopolitischen Umbruchsituationen. Seit 1994 arbeitet sie im Rahmen ihrer Tätigkeit als Dozentin an der Entwicklung einer »transformativen Pädagogik« (bell hooks). Sie organisierte die Konferenz *Altérités: Interdisciplinarité et pratiques »féminines« de l'espace*, Paris 1999, und gründete gemeinsam mit Constantin Petcou das Büro ReDesign (alias Radical Design). Gegenwärtig lehrt sie an der University of Sheffield und an der Architectural Association in London.

L'association des pas

Created in January 2001, the *L'association (des pas)* between Alejandra Riera and Doina Petrescu is a place for research and praxis lying somewhere between art and architecture, understood as forms of questioning socio-political contexts. Die im Januar 2001 gegründete *L'Association (des pas)* von Alejandra Riera und Doina Petrescu ist ein Ort der Forschung und Praxis im Schnittfeld zwischen Kunst und Architektur als Formen einer kritischen Hinterfragung sozio-politischer Kontexte.

Exhibitions | Ausstellungen

2002 *First Story: Women Building New Narratives for the 21st Century*, Galeria do Palácio Cristal, Porto
2001 *Paris pour Escale*, ARC Musée d'Art Moderne de la Ville de Paris, with a special presentation at La Bibliothèque de l'Institut Kurde de Paris, Paris
L'Atelier d'Architecture Autogéré initiated by Constantin Petcou in cooperation with l'Association du quartier La Chapelle, Paris

Publications | Publikationen

L'association (des pas) is the author of the exhibition and the book *L'association (des pas) notes – photographs – questions*, Guise: Édition du Syndicat Mixte, 2001

DIETER ROTH

*1930 in Hanover, Germany, †1998 in Basel, Switzerland |
*1930 in Hannover, Deutschland, †1998 in Basel, Schweiz

Solo exhibitions | Einzelausstellungen

2001 *Dieter Roth: Die Haut der Welt + einige andere Dinge*, Museu d'Art Contemporani de Barcelona, Barcelona
2000 *Die Haut der Welt*, Staatsgalerie Stuttgart, Stuttgart
1998 *Bücher*, Graphische Sammlung der ETH Zürich, Zürich
Gedrucktes, Gebundenes, Gepresstes, Graphische Sammlung Albertina, Vienna
1997 Musée d'Art Contemporain, Marseille
1995 Wiener Secession, Vienna
Dieter Roth – Werke 1951–1961 und das Solothurner Wandbild, Kunstmuseum Solothurn, Solothurn
1994 The Living Arts Museum, Reykjavik
Dieter Roth, Berner Oberland- & Blumenstrauss-Drucke, Graphische Sammlung der ETH Zürich, Zürich
Musée d'Art et d'Histoire, Cabinet des Estampes, Geneva
1988 Staatsgalerie Stuttgart, Graphische Sammlung, Stuttgart
Hamburger Kunsthalle, Hamburg
1987 *Publiziertes und Unpubliziertes*, Portikus, Frankfurt am Main
Zeichnungen, Hamburger Kunsthalle, Hamburg
1986 *Dieter Roth Press*, Rhode Island School of Design, Providence, R.I.
Tränenmeer, Museum für Gegenwartskunst, Basel
1985 *Arbeiten auf Papier 1974–1984*, Herzog Anton Ulrich-Museum, Braunschweig
1982 Kunstmuseum Basel, Basel
Swiss Pavilion, La Biennale di Venezia, Venice
1980 *Graphik, Bücher u.a.m.*, Kunstmuseum Luzern, Lucerne
1977 *Collaborations*, ICA – Institute of Contemporary Art, London
1973 *Books and Graphics*, Hayward Gallery, London
1971 *Rieselndes und Zerfallendes*, Eat Art Gallery, Düsseldorf
1967 *MUNDUNCULUM 4-Stunden-Ausstellung*, Galerie Zwirner, Cologne
1958 *Silkiprent*, Mokka Kaffi, Reykjavik

Group exhibitions | Gruppenausstellungen

2001 *Du sollst Dir ein Bild machen – die fremden Ebenbilder in der Kunst. Teil I: Big Nothing*, Staatliche Kunsthalle Baden-Baden, Baden-Baden
2001–00 *Aller Anfang ist MERZ. Von Kurt Schwitters bis heute*, Haus der Kunst, Munich; Kunstsammlung Nordrhein Westfalen, Düsseldorf; Sprengel Museum, Hanover
2000 *Voilà – le monde dans la tête*, ARC Musée d'Art Moderne de la Ville de Paris, Paris
Biennale of Sydney, Sydney
Norden. Zeitgenössische Kunst aus Nordeuropa, Kunsthalle Wien, Vienna
Haus in der Kunst, Deichtorhallen Hamburg, Hamburg
1999 *Das XX. Jahrhundert. Ein Jahrhundert Kunst in Deutschland*, Altes Museum, Neue Nationalgalerie, Hamburger Bahnhof, Berlin
1998 *Freie Sicht aufs Mittelmeer. Junge Schweizer Kunst ... mit Gästen und Gastmahl*, Kunsthaus Zürich, Zurich
1991 *The Miracle of Fluxus: How it saves the World*, Oldenburger Kunstverein, Oldenburg
1985 *1945–1985 Kunst in der Bundesrepublik Deutschland*, Nationalgalerie, Berlin
Livres d'Artist, Centre Georges Pompidou, Paris
1982 *'60 '80 Attitudes Concepts Images*, Stedelijk Museum, Amsterdam
1981 *Westkunst*, Rheinhallen, Cologne
1979 Biennale of Sydney, Sydney
1978 *Das Bild des Künstlers – Selbstdarstellungen*, Hamburger Kunsthalle, Hamburg
1977 *Words at Liberty*, Museum of Contemporary Art, Chicago, Ill. documenta 6, Kassel
1974 *Christo – Roth – Ulrichs*, Kaiser Wilhelm-Museum, Krefeld
1972 *Amsterdam – Paris – Düsseldorf*, Guggenheim Museum, New York, N.Y.
1971 *Konkrete Poesie, akustische Texte, visuelle Texte*, Württembergischer Kunstverein, Stuttgart
1964 *ZERO*, New Vision Center, London
1961 *Internationale Manuskript-Ausstellung Konkrete Poesie*, Werkkunstschule, Wuppertal

Monographs | Monographien

Ina Conzen (ed.), *Dieter Roth. Die Haut der Welt (Sohm Dossier 2)*, Cologne: Verlag der Buchhandlung Walther König, 2000

Articles | Artikel

Wilson Andrew, "Order v Chaos," *Art Monthly*, London, October 2000

Christiane Fricke, "Wounded Time. Avantgarde zwischen Euphorie und Depression," *Kunstforum International*, no.151, July–September 2000

Felicitas Thun, "Dieter Roth – mehr ist nicht zu machen," in: Weibel, Peter (ed.), *Kunst ohne Unikat. Multiple und Sampling als Medium: Techno-Transformationen der Kunst*, Cologne: Verlag der Buchhandlung Walther König, 1999

DORIS SALCEDO

*1958 in Bogotá, Colombia, lives in Bogotá |

*1958 in Bogota, Kolumbien, lebt in Bogota

Solo exhibitions | Einzelausstellungen

- 2001 *Doris Salcedo*, Camden Arts Centre, London
- 2000 *Doris Salcedo, Tenebrae: Noviembre 7, 1985*, Alexander and Bonin, New York, N.Y.
- 1999 *Doris Salcedo: Unland*, Tate Gallery, London
Unland/Doris Salcedo: New Work, San Francisco Museum of Modern Art, Calif.
- 1998 *Unland/Doris Salcedo*, The New Museum of Contemporary Art, New York, N.Y.; Site Santa Fe, Santa Fe, N. Mex.
- 1996 *Doris Salcedo*, Le Creux de L'Enfer, Thiers
- 1992 *Doris Salcedo*, Shedhalle, Zurich
- 1985 *Nuevos Nombres*, Casa de la Moneda, Bogotá

Group exhibitions | Gruppenausstellungen

- 2001 *ARS 01-Unfolding Perspectives*, Museum of Contemporary Art Kiasma, Helsinki
Lugares de la Memoria, Espai d'Art Contemporani de Castelló
- 2000 *Eztetyka del Sueño*, Palacio de Velasquez, Museo Nacional Centro de Arte Reina Sofia, Madrid
History/Memory/Society, Tate Modern, London
Age of Influence: Reflections in the Mirror of American Culture, Museum of Contemporary Art, Chicago, Ill.
Making Choices: In the Marriage of Reason and Squalor, The Museum of Modern Art, New York, N.Y.
- 1999 *Modern Starts: Places*, The Museum of Modern Art, New York, N.Y.
Trace, The Liverpool Biennial of Contemporary Art, Liverpool
- 1998 Roteiros. Roteiros. Roteiros...., XXIV Bienal de São Paulo, São Paulo
Displacements: Miroslaw Balka, Doris Salcedo, Rachel Whiteread, The Art Gallery of Ontario, Toronto
From Head to Toe: Concepts of the Body in Twentieth-Century Art, Los Angeles County Museum of Art, Los Angeles, Calif.
Wounds: Between Democracy and Redemption in Contemporary Art, Moderna Museet, Stockholm
- 1997 *Así esta la Cosa*, Centro Cultural/Arte Contemporáneo A.C., Mexico City
Body, The Art Gallery of New South Wales, Sydney
Joseph Beuys, Doris Salcedo, Edward Lee Hendricks, The Edwin A. Ulrich Museum of Art, Wichita State University, Wichita, Kans.
Words & Images, Miami Art Museum, Miami, Fl.
- 1996 *The Visible & the Invisible: Re-presenting the Body in Contemporary Art and Society*, Institute of International Visual Arts at St. Pancras Church, London
Distemper: Dissonant Themes in the Art of the 1990s, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Dissonant Wounds: Zones of Display/Metaphors of Atrophy, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York, N.Y.
- 1995 *Sleeper: Katharina Fritsch, Robert Gober, Guillermo Kuitca, Doris Salcedo*, Museum of Contemporary Art San Diego, San Diego, Calif.
About Place: Recent Art of the Americas, The Art Institute of Chicago, Chicago, Ill.
- 1994 *Cocido y Crudo*, Museo Nacional Centro de Arte Reina Sofia, Madrid
The Spine, Stichting De Appel, Amsterdam
- 1993 *Aperto 93*, La Biennale di Venezia, Venice
- 1992 *The Boundary Rider*, Biennale of Sydney, Sydney
Ante América, Biblioteca Luis-Angel Arango, Bogotá; Museo Alejandro Otero, Caracas; Center for the Arts at Yerba Buena Gardens, San Francisco, Calif.
The Absent Body, Institute of Contemporary Art, Boston, Mass.

Monographs | Monographien

Carlos Basualdo, Andreas Huyssen, Nancy Princenthal, *Doris Salcedo*, London: Phaidon Press, 2000
artnow 18: Doris Salcedo (exh. cat.), London: Tate Gallery, 1999
Unland/Doris Salcedo: New Work (exh. cat.), San Francisco, Calif.: San Francisco Museum of Modern Art, 1999

Displacements: Miroslaw Balka, Doris Salcedo, Rachel Whiteread (exh. cat.), The Art Gallery of Ontario, Toronto, 1998

Dan Cameron, Charles Merewether, *Doris Salcedo* (exh. cat.), The New Museum of Contemporary Art, New York; SITE Santa Fe, N. Mex. 1998

Doris Salcedo Atrabiliarios (exh. cat.), Wichita, Wisc.: The Edwin A. Ulrich Museum of Art, Wichita State University, 1997

Articles | Artikel

- Carlos Jiménez, "Los duelos ocultos del silencio," *Lapiz*, no. 174, 2001
- Maite Lorés, "Eztetyka del Sueño (The 'Aesthetics' of Dreams)," *Contemporary Visual Arts*, no. 34, Summer 2001
- Audrey Walen, "New York: Doris Salcedo," *Sculpture*, vol. 20, no. 4, May 2001
- Doris Salcedo, "Memoirs From Beyond the Grave," *Tate: The Art Magazine*, no. 21, 2000
- Charles Reeve, "Displacements," *Parachute* 93, January–March 1999
- Dan Cameron, "Unland: Doris Salcedo," *Grand Street*, vol. 16, no. 1, 1997
- Natalia Gutierrez, "Conversation with Doris Salcedo," *Art Nexus*, no. 19, January–March 1996

SEIFOLLAH SAMADIAN

*1954 in Orumieh, Iran, lives in Tehran, Iran |

*1954 in Orumieh, Iran, lebt in Teheran, Iran

Solo exhibitions | Einzelausstellungen

- 2001 *Iranian Metaphors*, Seifollah Samadian, FNAC Montparnasse, Paris

Group exhibitions | Gruppenausstellungen

- 2001 *Regards, Persans, Iran, une revolution photographique*, Espace Electra, Paris
Where Continents Collide, Walker Art Center, Minneapolis, Minn.
Fereydoun Ave, Sadegh Tirafkan, Bahman Jalali, Seifollah Samadian, Shadi Ghadirian, Abbas Kiarostami, Mehran Mohajer, Malakeh Nayini, Silk Road Gallery, Tehran
A Frame, A Photographer, Iranian Photographers' Center, Tehran
Carte Blanche, ABC Africa, IVème Rencontres de la Photographie Africaine, La Galerie Chab, Bamako
Iran Through the Looking Glass, FNAC, Paris

Filmography | Filmographie

- 2001 *ABC Africa*, 2001 (in collaboration with Abbas Kiarostami)
- 1999 *The White Station*, 35mm
Tehran, the 25th Hour

Festivals | Festivals

- 2001 Vera Filmfestival, Åland (*The White Station*)
Thessaloniki Documentary Festival, Thessaloniki (*The White Station*)
Beirut Film Festival, 4th Edition, Beirut
44th San Francisco International Film Festival, San Francisco, Calif. (*The White Station*)
- 2000 Middle East Studies Association Film Festival, University of Arizona, Ariz. (*The White Station*)
International Documentary Film Festival Amsterdam, Amsterdam (*The White Station*)
23. Leipziger Dokumentarfestival, Leipzig (*The White Station*)
Tehran Documentary Film Week, Tehran (*The White Station*)
- 1999 Festival International Du Documentaire, Marseille (*Tehran, the 25th Hour*)
Yamagata International Documentary Film Festival, Yamagata (*Tehran, the 25th Hour*)

GILLES SAUSSIER

*1965 in Les Hauts-de-Seine à Suresnes, France, lives in Paris and Les Andelys, France | *1965 in Les Hauts-de-Seine à Suresnes, Frankreich, lebt in Paris und Les Andelys, Frankreich

Solo exhibitions | Einzelausstellungen

- 2001 *Des Territoires*, École Nationale Supérieure des Beaux-Arts, Paris
- 1999 *Lauréats du Prix Motherjones de la photographie documentaire*, Gallery 66, San Francisco, Calif.
- 1997–98 *Living in the fringe*, Museographic Complex, Waterland, Neeltje Jans, and Webbar, Paris
- 1996 *Faces of Shankhari Bazar*, Kalpana Boarding and Hotel Shankhari Bazar, Dhaka
Old Dakha Matters, Dhaka City Museum

Group exhibitions | Gruppenausstellungen

- 1994 *Panorama of Young European Photography*, Rencontres Internationales de la Photographie, Arles

Living Together, Testimony of a Demographical Revolution, International Commission for the Quality of Life, Grande Arche de la Défense, UNESCO and The Cairo Conference, Paris

1993 *Populations in Danger*, Médecins Sans Frontières, FNAC Montparnasse, Paris and Botanica, Brussels

1992 *Forests of Hope for the French Critas*, Galerie municipale du Château d'eau, Toulouse

Publications by | Publikationen von Gilles Saussier

Gilles Saussier, "Situations de reportage, actualité d'une alternative documentaire," *Communications*, École des Hautes Études en Sciences Sociales (Paris), no. 71, 2001

Gilles Saussier, "Chatou / Shakari Bazar," *des territoires en revue* 5/5, École Nationale Supérieure Des Beaux-Arts, 2001

Gilles Saussier (photographs) / Victoria Murphy, "A Mission for Madame," *TIME Magazine, International Edition*, August 2, 1999

Gilles Saussiers, *Living in the Fringe*, The Netherlands: Van De Ridder Printers, 1998

Gilles Saussier, "Bangladesh, terre mouvante," *Le Monde Diplomatique* (Paris), December 1998

"Face à la folie des eaux: Bangladesh, vivre avec la mousson," *Terre Sauvage* (Paris), no. 121, October 1997

ALLAN SEKULA

*1951 in Erie, Pennsylvania, USA, lives in Los Angeles, California, USA | *1951 in Erie, Pennsylvania, USA, lebt in Los Angeles, Kalifornien, USA

Solo exhibitions | Einzelausstellungen

- 2002 *Waiting for Tear Gas*, Centrum för Fotografi, Stockholm
Irrational Exuberance, Christopher Grimes Gallery, Santa Monica, Calif.
- 2001 *Titanic's Wake*, Galerie Michel Rein, Paris
Titanic's Wake, Project Room, Centro Cultural de Belém, Lisbon,
School Is a Factory 1978/80, École Régionale des Beaux-Arts, Valence
- 2000 *Titanic's Wake*, Christopher Grimes Gallery, Santa Monica
Titanic's Wake, C.C.C., Centre de Création Contemporaine, Tours
- 1999 *Fish Story*, Henry Art Gallery, Seattle, Wash.
- 1998 *Dead Letter Office*, Palais des Beaux Arts, Brussels
Deep Six/Passer au bleu, Musée des Beaux Arts et de la Dentelle, Calais
Dead Letter Office, Galerie Michel Rein, Tours
- 1996 *Dismal Science: Photo Works 1972–1996*, University Galleries, Illinois State University, Normal, Ill; Palmer Museum, Pennsylvania State University, State College, Pa.; DAAD-Galerie, Berlin; Camerawork, London; Nederlands Foto Instituut, Rotterdam; Kunstverein München, Munich; Curtin University Art Gallery, Perth; Atlanta College of Art, Atlanta, Ga.
Middle Passage, Museum Boymans van Beuningen, Rotterdam
- 1995 *Fish Story*, Witte de With, center for contemporary art, Rotterdam; Moderna Museet, Stockholm; Tramway, Glasgow; Le Channel and Musée des Beaux-Arts, Calais; Santa Monica Museum of Art, Santa Monica, Calif.
- 1993 *Fish Story: Work in Progress*, University Art Museum, Berkeley, Calif.
- 1991 *Aerospace Folktales and Canadian Notes*, Vancouver Art Gallery, Vancouver
- 1987 *Sketch for a Geography Lesson*, Forum Stadtpark, Graz
- 1986 *Geography Lesson: Canadian Notes*, Institute of Contemporary Art, Boston. Mass.; Los Angeles Contemporary Exhibitions, Los Angeles, Calif.; A Space, Toronto; P.S. 1, New York, N.Y.; Amelie Wallace Gallery, State University of New York, N.Y.; Washington Project for the Arts, Washington, D.C.; Mendel Art Gallery; Saskatoon, Saskatchewan; Art Gallery of Windsor, Windsor, Ontario; Western Front, Vancouver
- 1984 *Photography Against the Grain*, Folkwang Museum, Essen; Werkstatt für Fotografie, Berlin; Fotoforum im Künstlerhaus, Stuttgart; Hochschule für Bildende Kunst, Hamburg
- 1974 *Aerospace Folktales*, Brand Library Art Center, Glendale, Calif.

Group exhibitions | Gruppenausstellungen

- 2002 *The Politics of Place*, BildMuseet, Umeå
- 2001 *Fin de la classe ouvrière?* Centre régional de Cherbourg-Octeville, Cherbourg
Yokohama Triennial of Contemporary Art, Yokohama
Antagonisms, Museo d'Art Contemporani de Barcelona, Barcelona
Documentary Processes, Museo d'Art Contemporani de Barcelona, Barcelona
Trade, Fotomuseum Winterthur, Winterthur
Open City: Street Photography Since 1950, Museum of Modern Art Oxford, Oxford

2000 *Flight Patterns*, Museum of Contemporary Art, Los Angeles, Calif.
Desert and Transit, Kunsthalle zu Kiel, Kiel
Governmentality, Alte Kestner Gessellschaft, Hanover
Rotterdam Foto Biennial, Museum Boymans van Beuningen, Rotterdam

1999 *Trace*, Liverpool Biennial, Liverpool
InSite 97, San Diego/Tijuana, Centro Cultural Tijuana, Tijuana

1996 *Face à l'histoire*, Centre Pompidou, Paris

1993 Whitney Biennial, Whitney Museum of American Art, New York. N.Y.

1991 *A Dialogue about Recent American and European Photography*, Museum of Contemporary Art, Los Angeles, Calif.

1984 *Art and Ideology*, New Museum of Contemporary Art, New York, N.Y.

1981 *Absage an das Einzelbild*, Folkwang Museum, Essen.

1976 *New American Filmmakers Series: Connell, Sekula and Torres*, Whitney Museum of American Art, New York, N.Y.

1975 *Video: Martha Rosler and Allan Sekula*, The Kitchen, New York, N.Y.

Books by | Bücher von Allan Sekula

Calais vu par Allan Sekula: Deep Six/Passer au bleu (exh. cat.), Calais: Musée des Beaux Arts, 2001

Allan Sekula, *Five Days that Shook the World: Seattle and Beyond*, London: Verso, 2000

Allan Sekula, *Dismal Science: Photo Works 1972–1996*, Normal, Ill.: University Galleries, Illinois State University, 1999

Allan Sekula: *Dead Letter Office* (exh. cat.), Rotterdam: Netherlands Foto Instituut, 1997

Allan Sekula, *Geography Lesson: Canadian Notes*, Vancouver: Vancouver Art Gallery, and Cambridge, Mass., MIT Press, 1995

Allan Sekula, *Fish Story*, Witte de With, center for contemporary art and Richter Verlag, Rotterdam and Düsseldorf: 1996.

Articles by | Artikel von Allan Sekula

Allan Sekula, "Between the Net and the Deep Blue Sea," *Archive Cultures*, Salamanca, Spain: University of Salamanca, 2002

Allan Sekula, "Michael Asher, Down to Earth," *Afterall* 1, 1999

"Allan Sekula: réalisme critique/The Critical Realism of Allan Sekula," interview with Pascal Beausse, *Art Press*, November 1998

Allan Sekula, "On Fish Story: The Coffin Learns to Dance," *Camera Austria* 59/60, 1997

Allan Sekula, "Gone Fishing," *Cahiers* 4, Rotterdam: Witte de With, center for contemporary art, a conversation with Hal Foster, 1992

"Walker Evans and the Police," in Jean-François Chevrier, Allan Sekula, and Benjamin H.D. Buchloh, *Walker Evans and Dan Graham*, Rotterdam: Witte de With, center for contemporary art, 1986

Allan Sekula, "The Body and the Archive," *October* 39, Winter. German trans. in Herta Wolf, ed. *Diskurse der Fotografie*, Frankfurt am Main, Suhrkamp, 2002.

Allan Sekula, "Photography between Labour and Capital," in B. Buchloh and R. Wilkie, eds., *Mining Photographs and Other Pictures: A Selection from the Negative Archives of Shedden Studio, Glace Bay, Cape Breton, 1948–1968*, Halifax: Press of the Nova Scotia College of Art and Design, 1983

Allan Sekula, "On the Invention of Photographic Meaning," *Artforum*, vol. 13, no. 5, January 1975

YINKA SHONIBARE

*1962 in London, Great Britain, lives in London |
*1962 in London, Großbritannien, lebt in London

Solo exhibitions | Einzelausstellungen

2002 Studio Museum in Harlem, New York, N.Y.
Israel Museum, Jerusalem

2001 *Be-Muse*, The British School in Rome, Rome
Yinka Shonibare, The Andy Warhol Museum, Pittsburgh, Pa.
Camouflage, Centre of Contemporary Art of Southern Africa, Johannesburg

2000 *Effective, Defective, Creative*, permanent video installation, Wellcome Wing, Science Museum, London
Camden Arts Centre, London
Affectionate Men, Victoria and Albert Museum, London

1999 *Dressing Down*, Ikon Gallery, Birmingham; Henie Onstad Kunstsenter, Hovikodden; Northern Gallery for Contemporary Art, Sunderland; Mappin Art Gallery, Sheffield; Oriol Mostyn, Llandudno, Wales

1998 *Diary of a Victorian Dandy*, site-specific project on the London Underground, commissioned and produced by inIVA, London

Alien Obsessives, Mum, Dad and the Kids, Tablet, the Tabernacle, London; Norwich Art Gallery, Norwich

1997 *Present Tense*, Art Gallery of Ontario, Toronto

1989 Bedford Hill Gallery, London

Group exhibitions | Gruppenausstellungen

2001 *Authentic / Ex-centric: Africa in and Out Africa*, La Biennale di Venezia, Venice
Unpacking Europe, Museum Boijmans Van Beuningen, Rotterdam
The Short Century: Independence and Liberation Movements in Africa 1945–1994, Museum Villa Stuck, Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill; P.S.1 Contemporary Art Center, New York, N.Y.
Exchange, Serpentine Gallery and Victoria & Albert Museum, London
Vantage Point, Irish Museum of Modern Art, Dublin

2000 *Age of Influence: Reflections in the Mirror of American Culture*, Museum of Contemporary Art Chicago, Chicago, Ill.
New British Art 2000: Intelligence, Tate Britain, London

1999 *Kunstwelten im Dialog*, Museum Ludwig, Cologne
Missing Link, Kunstmuseum Bern, Bern
Heaven, Kunsthalle Düsseldorf, Düsseldorf; Tate Gallery Liverpool, Liverpool

Mirror's Edge, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen

Sensation, Brooklyn Museum of Art, New York, N.Y.

1998 *Ethno-antics*, Nordiska Museet, Stockholm
Liberating Tradition, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, N.Y.

1997 2nd Johannesburg Biennale, Johannesburg

1996 Biennale of Sydney, Sydney

Monographs | Monographien

Yinka Shonibare (exh. cat.), Pittsburgh, Pa.: The Andy Warhol Museum, 2001

Yinka Shonibare: Camouflage (exh. cat.), Johannesburg: Centre of Contemporary Art of Southern Africa, 2001

Yinka Shonibare: Dressing Down (exh. cat.), Birmingham: Ikon Gallery, 1999

Yinka Shonibare: Present Tense (exh. cat.), Toronto: Art Gallery of Ontario, 1997

Articles | Artikel

Olu Oguibe, *Art Journal*, Summer 1999

Okwui Enwezor, *Flash Art*, November/December, 1997

ANDREAS SIEKMANN

*1961 in Hamm, Germany, lives in Berlin, Germany |
*1961 in Hamm, Deutschland, lebt in Berlin, Deutschland

Solo exhibitions | Einzelausstellungen

2001 *"Hier baut die Firma Petit à Petit ...," Ein Projekt im Rahmen der Bundesgartenschau Potsdam*, Potsdam
Art Statement, Art 32 Basel, Basel

2000 *Welcome to the Site of...*, Galerie Barbara Weiss, Berlin

1999 *Andreas Siekmann. Aus: Gesellschaft mit beschränkter Haftung*, Portikus, Frankfurt am Main

1997 *Platz der permanenten Neugestaltung*, Neuer Aachener Kunstverein, Aachen

1995 *Wir fahren für Bakunin*, Artclub, Vienna

1991 *Für Thekla Seitz und Matthias Pinten*, Städtischer Außenraum Düsseldorf-Flingern, Düsseldorf

Group exhibitions | Gruppenausstellungen

2001 *Du bist die Welt*, Künstlerhaus Wien, Vienna
Expérimenter le réel, Art Center, Cimaise & Portique, Albi

2000 *Urban Neighbourhoods / Städtische Nachbarschaften*, Künstlerhaus Bremen
Gouvernementalität, Kunst in der Auseinandersetzung zwischen Hyperbourgeoisie und nationalem Kleinbürgertum, Ehem. Kestner-Gesellschaft, Hanover

1998 *Veilleurs du Monde*, Musée National des Arts d'Afrique et d'Océanie, Paris

Public Space, Salzburger Kunstverein, Salzburg

SuperMarkt, Shedhalle, Zurich

1996 *Bakunin – ein Denkmal?*, Neue Gesellschaft für Bildende Kunst, Berlin

1994 *Freundschaftsspiel*, Kunsthalle, Düsseldorf

1993 *Sonsbeek 93*, Arnhem

1993 *Malerei 2000*, Sprinkenhof, Hamburg; Malmö Konsthall, Malmö

Werkstatt, Karl Ernst Osthaus-Museum, Hagen

Articles | Artikel

Maurizio Lazzarato, "Ökonomie und die Produktion der Subjektivität," *Springerin. Hefte für Gegenwartskunst*, vol. 7, no. 2, 2001

"Das Empirische schlägt zurück. Ein Interview mit Andreas Siekmann von Susanne Leeb," *Texte zur Kunst*, no. 40, December, 2000

Stefan Römer, "Andreas Siekmann," *Kunstforum International*, vol. 147, 2000

Monographs | Monographien

Andreas Siekmann. Aus: Gesellschaft mit beschränkter Haftung (exh. cat.), Portikus, Frankfurt am Main, 1999

SIMPARCH

founded | gegründet 1996 in Las Cruces, New Mexico, USA,
current members are | gegenwärtige Mitglieder sind Steve Badgett,
lives | lebt in Chicago, Illinois, USA, and Matthew Lynch, lives | lebt in Macomb, Illinois, USA

Solo exhibitions | Einzelausstellungen

2001 *Spec*, The Renaissance Society at The University of Chicago, Chicago, Ill.

2000 *Free Basin*, Hyde Park Arts Center, Chicago, Ill.

1998 *Ship from the Desert*, The Moorings Project, Maschinenhalle, Potsdam
Simparch, Bemis Center for Contemporary Arts, Omaha, N.C.
L'Arche, École Nationale d'Art, Cergy

1997 *Rise Overrun*, Plan B Evolving Arts, Santa Fe, N. Mex.

1996 *AleRT 1996*, Multi-venue art event in Albuquerque and Santa Fe, N. Mex.

Articles | Artikel

Kathryn Hixson, "Simparch," *New Art Examiner*, 2000

Jay Powers, "Simparch's Free Basin: A Skater's Perspective," *F News-The School of the Art Institute of Chicago*, 2000

Anthony Allen, "Skate-able Art," *Big Brother Skateboarding*, 2000

Henry Barendse, and Paul Polaro, "An Interview with Steve Badgett and Matt Lynch," *Weber State University Gallery Archive*, 1997

LORNA SIMPSON

*1960 in Brooklyn, New York, USA, lives in New York |
*1960 in Brooklyn, New York, USA, lebt in New York

Solo exhibitions | Einzelausstellungen

2002 *Lorna Simpson*, Fundació La Caixa, Salamanca

2001 *Scenarios: Recent Work by Lorna Simpson*, Museum of Art, University of Michigan, Ann Arbor, Mich.; The National Museum of Women in the Arts, Washington, D.C.

2000 *Scenarios: Recent Work by Lorna Simpson*, Walker Art Center, Minneapolis, Minn.

1998 *Call Waiting*, Art Gallery of Ontario, Toronto

1997 *Lorna Simpson: Interior/Exterior, Full/Empty*, Wexner Center for the Arts, Columbus, Ohio
Lorna Simpson: New Work Series, Miami Art Museum, Miami, Fl.

1995 *Standing in the Water*, Whitney Museum of American Art, New York, N.Y.; The Fabric Workshop, Philadelphia, Pa.

1993 *Works by Lorna Simpson*, Contemporary Arts Museum, Houston, Tex.

1992 *Lorna Simpson: For the Sake of the Viewer*, Museum of Contemporary Art, Chicago, Ill.; Henry Art Gallery, University of Washington, Seattle, Wash.; The Contemporary Museum, Honolulu, Hawaii; The Contemporary Arts Center, Cincinnati, Ohio

1990 *Lorna Simpson: Projects 23*, The Museum of Modern Art, New York, N.Y.

1985 *Gestures/Reenactments*, 5th St. Market, Alternative Gallery, San Diego, Calif.

Group exhibitions | Gruppenausstellungen

2002 *Camera: Women*, Princeton University Art Museum, Princeton, N.J.
Surrounding Interiors: Views Inside the Car, Davis Museum of Art, Wellesley College, Wellesley, Mass.

2001 *Red, Black, and Green*, The Studio Museum in Harlem, New York, N.Y.
Open Ends: Actual Size, The Museum of Modern Art, New York, N.Y.

2000 Corcoran Biennial 2000, The Corcoran Gallery of Art, Washington, D.C.
Photography Now, Contemporary Arts Center, New Orleans, La.

1999 *Kunstwelten im Dialog*, Museum Ludwig, Cologne
Regarding Beauty: A View of the Late Twentieth Century, The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Other Narratives, Contemporary Arts Museum, Houston, Tex
The American Century: Art and Culture, 1900–2000, Whitney Museum of American Art, New York, N.Y.
Mirror's Edge, BildMuseet, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen

1997 2nd Johannesburg Biennale, Johannesburg

1996 *Thinking Print*, The Museum of Modern Art, New York, N.Y.

1995 *Traces: The Body in Contemporary Photography*, The Bronx Museum of the Arts, Bronx, N.Y.

- Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
- 1994 *Black Male: Representations of Masculinity in Contemporary Art*, Whitney Museum of American Art, New York, N.Y.
- 1993 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
The Theater of Refusal: Black Art and Mainstream Criticism, University of California, Irvine, Calif.
- 1991 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
Schwarze Kunst: Konzepte zur Politik und Identität, NGBK Neue Gesellschaft für Bildende Kunst, Berlin
- 1990 Aperto '90, La Biennale di Venezia, Venice

Monographs | Monographien

Lorna Simpson: Standing in the Water (exh. cat.), Whitney Museum of American Art, New York, 1995

Lorna Simpson and "Wigs" (exh. cat.), Des Moines, Iowa: Des Moines Art Center, 1995

Articles | Artikel

Coco Fusco, "Lorna Simpson," *Bomb*, Fall 1997

Anne Barclay Morgan, "New Work: Lorna Simpson," *Camera Austria International*, issue 59/60, 1997

Maria Christina Villaseñor, "Lorna Simpson 'Nine Props': An Interview and Art Portfolio," *ParisReview*, Spring 1996

Andrew Wilkes, "Lorna Simpson," *Aperture*, no. 133, Fall 1993

Jutta Koether, "Lorna Simpson: Psychosoziale Forschungen," *Artis*, December–January 1991

EYAL SIVAN

*1964 in Haifa, Israel, lives in Paris, France |

*1964 in Haifa, Israel, lebt in Paris, Frankreich

Filmography | Filmographie

- 2001 *Au sommet de la descente* (*What gets up must come down*), fiction, 32 min.
- 1999–96 *The Specialist*, documentary, 123 min.; director and co-author with Rony Brauman
- 1997 *Burundi Under Terror*, documentary, 13 min.
- 1996 *Itsembatsemba – Rwanda, One Genocide Later*, documentary, 13 min.
- 1995 *Aqabat Jaber, Peace With No Return?*, documentary, 61 min.
- 1994 *Jerusalem's Borderline Syndrome*, docu-drama, 64 min.
- 1993 *Itgaber, He Will Overcome*, documentary, 2 x 85 min.
- 1991 *Israland*, documentary, 58 min.
- 1990 *Izkor, Slaves Of Memory*, documentary, 97 min.
- 1987 *Aqabat Jaber, Passing Through*, documentary, 81 min.

Television Programs | Programme fürs Fernsehen

- 2001–00 *Scalpel*, 12 episodes of 45 min. for *arte France*
- 1998–96 *Populations in Danger*, four documentaries of 13 min.; co-director with Alexis Cordesse
- 1994 *Jerusalem, Jerusalems*, four hour television program for *arte*

Publications by | Publikationen von Eyal Sivan

Eyal Sivan, Rony Brauman, *Eloge de la désobéissance (Praise of Disobedience)*, Paris: Le Pommier / Fayard Publishers, 1999

DAVID SMALL

*1965 in Manchester, Connecticut, USA, lives in Cambridge, Massachusetts, USA | *1965 in Manchester, Connecticut, USA, lebt in Cambridge, Massachusetts, USA

David Small, principal and founder of Small Design Firm, has designed interactive information environments for clients such as Asia Society, Chicago's Museum of Science and Industry, MoMA, IBM, LEGO, and Variagenics. Small's design work has appeared in *Scientific American*, *Print*, *Communication Arts*, *The Atlantic Monthly*, *ID* magazine's *42nd Annual Design Review*, the book *Information Architects* by Richard Saul Wurman, 1996, and *Martha Stewart Living*. A typographic animation designed for the *Brain Opera* in collaboration with Yin Yin Wong premiered in New York's Lincoln Center in the summer of 1996.

David Small, Gründer und Leiter von Small Design Firm, gestaltete interaktive Informationsplattformen u. a. für Asia Society, The Museum of Science and Industry (Chicago), The Museum of Modern Art, IBM, Lego und Variagenics. Smalls Designs erschienen in *Scientific American*, *Print*, *Communication Arts*, *The Atlantic Monthly*, im *42nd Annual Design Review* der Zeitschrift *ID*, in dem Buch *Information Architects* von Richard Saul Wurman (1996) und in *Martha Stewart Living*. Eine typographische Animation für Tod Machovers *Brain Opera* (in Zusammenarbeit mit Yin Yin Wong) wurde im Sommer 1996 im Lincoln Center, New York, uraufgeführt.

Group exhibitions | Gruppenausstellungen

- 2001 *American Center for Design's Annual 100 Show*, Chicago, Ill.
- 2000 *The National Design Triennial – Design Culture Now*, Cooper-Hewitt National Design Museum, Smithsonian Institution, New York
Ars Electronica Festival, Linz
- 1999 Interaction '99, Gifu
Imagina '99, Monaco

Publications by | Publikationen von David Small

David Small, *Rethinking the Book*, PhD thesis, Massachusetts Institute of Technology, Cambridge, Mass. 1999

David Small, "Navigating Large Bodies of Text," *IBM Systems Journal*, vol. 35, no. 3, 1996

FIONA TAN

*1966 in Indonesia, lives in Amsterdam, The Netherlands |

*1966 in Indonesia, lebt in Amsterdam, Niederlande

Solo exhibitions | Einzelausstellungen

- 2001 *Fiona Tan*, Wako Works of Art, Tokyo
Matrix 144, Wadsworth Atheneum Museum of Art, Hartford, Conn.
- 2000 *Carwreck Cinema*, "Außendienst," Kunstverein in Hamburg, Hamburg
Kingdom of Shadows, International Documentary Film Festival, Amsterdam
Scenario, Kunstverein in Hamburg, Hamburg
- 1999 *Roll I & II*, De Pont, Stichting voor Hedendaagse Kunst, Tilburg
- 1998 *J.C. Van Lanschot Prize*, SMAK Stedelijk Museum voor Actuele Kunst, Gent
Linnaeus' Flower Clock, Stedelijk Museum Het Domein, Sittard
- 1997 *Open Studio*, Rijksakademie van beeldende kunsten, Amsterdam
- 1995 *Inside Out*, Montevideo, Amsterdam

Group exhibitions | Gruppenausstellungen

- 2001 Yokohama Triennial of Contemporary Art, Yokohama
La Biennale di Venezia, Venice
Futureland, Museum Abteiberg, Mönchengladbach.;
Museum Van Bommel Van Dam,
Berlin Biennale, Berlin
- 2000 Shanghai Biennale, Shanghai Art Museum, Shanghai
<hers> *Video as a Female Terrain*, Steirischer Herbst 2000, Graz
Still/Moving, Museum of Modern Art Kyoto, Kyoto
Biennale de Lyon d'art contemporain, Institut d'Art Contemporain, Villeurbanne
Exploding Cinema, Museum Boijmans Van Beuningen, Rotterdam
- 1999 *Stimuli*, Witte de With, center for contemporary art, Rotterdam
Life Cycles, Galerie für Zeitgenössische Kunst, Leipzig
Go Away, Royal College of Art, London
- 1999/98 *Cities on the Move*, Louisiana Museum of Modern Art, Humlebaek; Museum of Contemporary Art Kiasma, Helsinki; P.S.1 Contemporary Art Center, New York, N.Y.;
CAPC Musée d'Art Contemporain, Bordeaux; Hayward Gallery, London
- 1998 World Wide Video Festival, Stedelijk Museum Amsterdam/De Melkweg
Rineke Dijkstra/Tracey Moffatt/Fiona Tan, Museum van Hedendaagse Kunst, Gent
unlimited.nl, Stichting De Appel, Amsterdam
- 1997 2nd Johannesburg Biennale, Johannesburg

Monographs | Monographien

Scenario – Fiona Tan (exh. cat.), Amsterdam, 2000
Stephan Schmidt-Wulffen, *Fiona Tan* (exh. cat.), Rotterdam: 2000
Fiona Tan (exh. cat.), Hamburg: Kunstverein in Hamburg, 2000
Zugluft/Tocht – Fiona Tan (exh. cat.), Kleeve: Museum Kurhaus Kleeve, 1999

Articles | Artikel

L. Psibiliskis, "Gesichter in der Optik einer Fixkamera," *Kunst-Bulletin*, October 2001
Hou Hanru, "Fiona Tan," *Cream – Contemporary Art in Culture*, London: Phaidon Press, 1998

PASCALE MARTHINE TAYOU

*1967 in Cameroon, lives in Yaoundé, Cameroon, and Brussels, Belgium | *1967 in Kamerun, lebt in Yaounde, Kamerun, und Brüssel, Belgien

Group Exhibitions | Gruppenausstellungen

- 2002 *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, Museum Villa Stuck,

- Munich; Haus der Kulturen der Welt, Berlin; Museum of Contemporary Art, Chicago, Ill.; P.S.1 Contemporary Art Center, New York, N.Y.
Sonic City, Arc en Rêve, centre d'architecture, Bordeaux
Kunsthalle Bern, Bern
Biennial of São Paulo, São Paulo
Palais de Tokyo, Paris
Tutto Casino, Villa Medici, Rome
- 2001 *Mirror's Edge*, BildMuseum, Umeå; Vancouver Art Gallery; Castello di Rivoli, Turin; Tramway, Glasgow; Charlottenborg, Copenhagen
2nd Biennale of Berlin, Berlin
- 2000 Biennale de Lyon d'art contemporain, Lyon
Voilà, The Mind in Mind, ARC Musée d'art moderne de la ville, Paris
IASPIS, Connecting Cities, Stockholm
Somewhere, Berlin
The Sky is the Limit, Biennale Tapei
Trafique, S.M.A.K., Gent
Crazy Nomad, Lombard Freid, New York, N.Y.
Vancouver Art Gallery, Vancouver
New French Art, Setegaya Art Museum, Tokyo
Hiroshima City Museum of Art, Hiroshima
Nagoya City of Art, Nagoya
Liverpool Biennale, Liverpool
South Meets West, National Museum, Accra
Kunsthalle Bern, Bern
- 1998 *Cet été-là*, CRAC-Sète
Personal Touch, Presence and Absence, Art in General, New York, N.Y.
La ville dans tous ses états, Doual'Art, Douala
Tobu Museum of Art, Tokyo
Biennale of Sydney, Sydney
- 1997 Performance Looobhy Doual'Art, Douala
De Rode Poort, Museum Van Hedendaagse Kunst, Gent
Bonenfanten Museum, Maastricht
Bienal de la Habana, Havana
2nd Biennale de Santa Fe, N. Mex.
Kwangju Biennale, Kwangju
2nd Johannesburg Biennial, Johannesburg
Galerie du jour, agnès b, Paris
Biennale de l'Art contemporain Africain, Dakar
Neue Kunst aus Afrika, Haus der Kulturen der Welt, Berlin
"Détractions," Centre Culturel français, Yaoundé
Setegaya Art Museum, Tokyo
Tokushima Modern Art Museum, Tokyo
Museum of Fine Art, Gifu
- 1995 *Africa, Art of our Time*, Setegaya Art Museum, Tokyo
Kwangju Biennale, Kwangju
- 1994 "Les Artistes africains et le Sida," Émotions Profondes Avec Titi, Doual'Art, Douala
Festival des Arts et de la culture, Douala

JEAN-MARIE TENO

*1954 in Famleng, Cameroon, lives in Chantillion, France |

*1954 in Famleng, Kamerun, lebt in Chantilliom, Frankreich

Filmography | Filmographie

- 2000 *A Trip to the Country*, documentary, video and 35mm, 75 min.
- 1999 *Chief!*, documentary, video and 16mm, 61 min.
- 1996 *Clandestine*, fiction, 35mm, 98 min.
- 1994 *Head in the Clouds*, documentary, 16mm, 37 min.
- 1992 *Africa: I Will Fleece You*, documentary, 16mm, 88 min.
- 1991 *Mister Foot*, documentary, 16mm, 22 min.
- 1990 *Le Dernier Voyage (The Last Trip)*, fiction, 16mm, 19 min.
- 1988 *Bikutsi Water Blues*, documentary, 35mm, 93 min.
- 1987 *La Gifle et la caresse*, fiction, 35mm, 20 min.
- 1985 *Yellow Fever Taximan*, fiction, 16mm, 30 min.
- 1985 *Hommage*, documentary, 16mm, 15 min.
- 1983 *Schubbah*, documentary, 16mm, 15 min.

TRINH T. MINH-HA

*1952 in Vietnam, lives in Berkeley, California, USA |

*1952 in Vietnam, lebt in Berkeley, California

Filmography | Filmographie

- 2001 *Night Passage*, USA
- 2000 *Fourth Dimension*, USA, digital video, 87 min.
- 1995 *A Tale of Love*, USA, 35mm, 108 min.
- 1991 *Shoot for The Contents*, China/USA, 102 min.
- 1989 *Surname Viet Given Name Nam*, 108 min.
- 1989 *Naked Spaces – Living is Round*, West Africa, 135 min.
- 1982 *Reassemblage*, Senegal, 40 min.

One-Artist Screenings | Ein-Personen Vorführungen

- 2001 Wiener Secession, Vienna
- 1999 Haus der Kulturen der Welt, Berlin
- 1998 Castle Gallery, New York, N.Y.

- 32 1997 Asian Art Museum, San Francisco, Calif.
Brooklyn Museum of Art, New York, N.Y.
Wexner Center for Visual Arts, Columbus, Ohio
Harvard Film Archive, Cambridge, Mass.
The Museum of Modern Art, New York, N.Y.
Film Center, The Art Institute of Chicago, Chicago, Ill.
- 1995 Shedhalle, Zurich
Filmmuseum im Stadtmuseum; Kunstverein München, Munich
- 1992 Walker Art Center, Minneapolis, Minn.
ICA – Institute of Contemporary Art, London
- 1990 Museum of Kyoto, Kyoto
Hong Kong Arts Center, Hong Kong
- 1988 Museum of Moving Images, New York, N.Y.
- 1987 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
Carnegie Museum of Art, Pittsburgh, Pa.
- 1986 *Politics, Knowledge and Consumer Society*, Stanford University Conference, Stanford University, Calif.

Books by | Bücher von Trinh T. Minh-ha

- Trinh T. Minh-ha, *Cinema Interval*, New York: Routledge, 1999
Trinh T. Minh-ha, Jean-Paul Bourdier, *Drawn From African Dwellings*, Bloomington: Indiana University Press, 1996
Trinh T. Minh-ha, *Framer Framed*, New York: Routledge, 1992
Trinh T. Minh-ha, *When the Moon Waxes Red: Representation, Gender & Cultural Politics*, New York: Routledge, 1991
Trinh T. Minh-ha, *Woman, Native, Other. Writing Postcoloniality and Feminism*, Bloomington: Indiana University Press, 1989
Trinh T. Minh-ha, Jean-Paul Bourdier, *African Spaces. Designs for Living in Upper Volta*, New York, London: Holmes & Meier, 1985

TSUNAMII.NET

founded | gegründet 2001 in Singapore, Rep. of Singapore, by Woon Tien Wei (*1975 in Singapore) and Charles Lim Yi Young (*1973 in Singapore)

Group exhibitions | Gruppenausstellungen

- 2001 *Nokia Singapore Art*, Singapore Art Museum, Singapore
Digiframe, Focus Galerie, Cologne
alpha 3.0: web walkabout, Earl Lu Gallery, Singapore
New Millennium, Is DM changing?, Goldsmith College, London
Spending Time With Raffles, Singapore High Commission, London
- 2000 *Einsperren Aussperren Aufsperrern / Log In Log Out Log Off*, lothringer13/LADEN, Munich
AIM(Artists Investigating Monuments), Raffles Landing Site, Singapore
Blue Boy Shop, London Biennale 2000, London
- 1999 *The Dream Plan Project*, Kwanhoon Gallery and Fusion Gallery, Seoul
Super Luxury Art Machine, Plastique Kinetic Worms Gallery, Singapore
The Mongolian Camel Show, Cardiff's Art on Time Festival, Cardiff; Telegraph Hill Arts Festival, London
- 1998 *The 1998 Danger Museum Collection*, The Substation, Singapore
Shell Gallery I and II: Goldsmiths College, London
- 1994 *The Artificial Dreams of Urban Coke: Searching for Yoko in the Midst of the Concrete Jungle*, Substation Garden, The Substation, Singapore

Articles | Artikel

- May Yip, "alpha 3.0: GPS Piece – A Web Walkabout by tsunamii.net," Plastique Kinetic Worms Gallery, Singapore, 2001
"Between Journeys: An Interview with Lee Wen," in: Claire McDonald (ed.), *Performance Research 6 (1): Departures*, London: Routledge, 2001
Lim Kok Boon, "The Danger Museum: A Publication from the Danger Museum Archives," *Art World*, April, 2000
"Why Not Go Shopping Instead," *Artists-Initiative Art Magazine*, The Plastique Kinetic Worms Collective, Singapore, 1999

JOËLLE TUERLINCKX

- *1958 in Brussels, Belgium, lives in Brussels |
*1958 in Brüssel, Belgien, lebt in Brüssel

Solo exhibitions | Einzelausstellungen

- 2002 South London Gallery, London
Drawings, Stella Lohaus Gallery, Antwerp
Joëlle Tuerlinckx, Hyper Space, Brussels
- 2001 *A Stretch Museum Scale 1:1*
Bonnenfantenmuseum, Maastricht
- 2000 *Audio and Visual Days – Journal de jours*, argos, Brussels
- 1999 *Ronds-de-langage, RONDs, ronds-de-visionronds, doubles Ronds, grandRONDs et grandronds + RONDs de journal*, Stella Lohaus Gallery, Antwerp
this book, LIKE A BOOK - Exposition, FRAC Champagne-

- Ardenne, Reims, France; Stedelijk Museum voor Actuele Kunst, Gent
Nieuwe Projecten D.D., Museum Dhondt-Dhaenens, Deurle
- 1997 *Joëlle Tuerlinckx Exhibition/Stella Lohaus Gallery*, Stella Lohaus Gallery, Antwerp
Museum Open 24/24, Provinciaal Museum, Hasselt
- 1996 *Joëlle Tuerlinckx*, Galerie des Beaux-Arts, Brussels
- 1995 *A-exposition*, Opus Operandi, Gent
Tekeningen en tekeningen, Galerie van Gelder, Amsterdam
- 1994 *pas d'histoire pas d'histoire*, Witte de With, center for contemporary art, Rotterdam
- 1991 *27 mai 1991 28 mai 1991... (la date du jour)*, Centre d'Art Contemporain, Lausanne

Group exhibitions | Gruppenausstellungen

- 2002 *Sculpture / Triple Base* (selected by Joëlle Tuerlinckx, Tobias Rehberger and Keith Wilson), Henry Moore Foundation, Leeds
- 2001 *Sous les ponts, le long de la rivière*, Casino Luxembourg, Luxembourg
- 2000 Manifesta 3, Ljubljana, Slovenia
Mo(ve)ments, Koninklijk Museum voor Schone Kunsten, Antwerp
Orbis Terrarum / Ways of Worldmaking, Museum Plantijn Moretus, Antwerp
Chantal Akerman, Delphine Bedel, Ben Cain, Joëlle Tuerlinckx, Marres, Maastricht
- 1999 *Small Stuff*, Nicole Klagsburn Gallery, New York, N.Y.
Trouble Spot: Painting, MUHKA, Antwerp
- 1998 *Aspects de l'Art Actuel en Belgique*, FRAC Nord-Pas de Calais, Dunkerque
Skulpturale Ideen, Galerie Martina Detterer, Frankfurt am Main
The Fascinating Faces of Flanders, Centro Cultural de Belém, Lisbon
Standort Berlin - Places to Stay n° 2, BüroFriedrich, Berlin
- 1997 *Inside the Visible*, The Art Gallery of Western Australia, Perth, Australia; Whitechapel Art Gallery, London; Institute of Contemporary Art, Boston; National Museum of Woman of the Arts, Washington, D.C.
Willem Oorebeek (project participation), Museum Boijmans Van Beuningen, Rotterdam
Lost in Space, Kunstmuseum, Lucerne
- 1996 *Doppelbindung-linke Maschen*, Kunstverein, Munich
NowHere, Louisiana Museum, Humlebaek
Joëlle Tuerlinckx - Gottfried Hundsbichler, Salzburger Kunstverein, Salzburg
- 1995 *Géometrie Sacrée*, Galerie des Beaux-Arts, Brussels
- 1994 *Cel Crabeels, Johanna Roderburg, Andreas Sansoni, Joëlle Tuerlinckx*, Ludwig Forum für Internationale Kunst, Aachen
WATT, Witte de With, center for contemporary art, and Kunsthall, Rotterdam
- 1993 *L. Bianconi, J-P. Deridder, S. Eyberg, J. Tuerlinckx, C. Vandamme*, Antichambres Société des Expositions du Palais des Beaux-Arts, Brussels
- 1992 *30-11*, Galerie des Archives, Paris
- 1990 *Bouziid, Orlac, Tuerlinckx, Zagari*, Centre Régional d'Art Contemporain Midi-Pyrénées, Toulouse
- 1988 *La Jeune Peinture Belge*, Palais des Beaux-Arts, Brussels

Publications by | Publikationen von Joëlle Tuerlinckx

- Joëlle Tuerlinckx, "quand la frontière est épaisse, ou: quand la frontière est un passage....," in *Manifesta 3: Borderline Syndrome, Energies of Defence*, Ljubljana: Igor Zabel and Cankarjev Dom, 2000
Joëlle Tuerlinckx, *Fascinerende Facetten van Vlaanderen. 58/98 Twee uur breed of twee uur lang* with texts by Barbara Vanderlinden, Ilse Kuijken, Antwerp: Stad Antwerpen, 1998
"l'ESPACE: vu depuis ses bordures et à partir du fait qu'il augmente et diminue de volume," in *Lost in Space*, Lucerne: Kunstmuseum, 1997
Joëlle Tuerlinckx, "pas d'histoire pas d'histoire - notes d'exposition," (translated in English) in Witte de With, center for contemporary art, *Cahier # 3*, Düsseldorf: Richter Verlag, 1994
Joëlle Tuerlinckx, "Description of 8 exhibitions as a legend of the actual work....," in *Loredana Bianconi, Jean-Paul Deridder, Sylvie Eyberg, Joëlle Tuerlinckx, Caroline Van Damme*, Brussels: La société des expositions du Palais des Beaux-Arts, 1993

Monographs | Monographien

- Joëlle Tuerlinckx, *autour de film. cinéma – EXPOSITIONS. PROJECTIONS* (exh. cat.), Brussels: argos and Gent: Merz, 2000
Joëlle Tuerlinckx, *A Stretch Museum Scale 1:1 Invitation to a stretched walk 1:1 in a compact museum* (exh. cat.), Maastricht: Bonnenfantenmuseum, 2001
Joëlle Tuerlinckx, *this book, LIKE A BOOK* (exh. cat.), vol. 0, Gent: SDZ, 1999
Joëlle Tuerlinckx (exh. cat.), Lausanne: Espace d'Art Contemporain, 1991
Joëlle Tuerlinckx (exh. cat.), Arpaj: CRAC, Midi-Pyrénées: 1990

Articles | Artikel

- Frank Vande Veire, "Something about a Tuerlinckx Machine Traverses the Exhibition Machine," in: *Inside the Visible*, edited by Catherine De Zegher, Cambridge, Mass.: MIT Press, 1996
Mark Kremer, "A Sweet Iconoclasm, the Work of Joëlle Tuerlinckx," in Witte de With, center for contemporary art, *Cahier # 3*, Düsseldorf: Richter Verlag, 1994

LUC TUYMANS

- *1958 in Mortsel, Belgium, lives in Antwerp, Belgium |
*1958 in Mortsel, Belgien, lebt in Antwerpen, Belgien

Solo exhibitions | Einzelausstellungen

- 2001 *The Rumour*, White Cube, London
Hamburger Bahnhof, Berlin
Luc Tuymans, Belgian Pavilion, La Biennale di Venezia, Venice
- 2000 *Undetermined*, Wako Works of Art, Tokyo
Luc Tuymans Sincerely, Tokyo Opera City Art Gallery, Tokyo
Splendid Isolation, White Cube, London
The Purge, Paintings/1991–1998, Kunstmuseum Wolfsburg, Wolfsburg
- 1999 *Privacy: Luc Tuymans, Miroslav Balka*, Fundação de Serralves, Porto
Premonition: Works on Paper, Musée d'art contemporain de Bordeaux, Bordeaux
- 1995 *Superstition*, The Renaissance Society at the University of Chicago, Chicago, Ill.
Luc Tuymans. Paintings, 1978–1993, Goldie Paley Gallery, Moore College of Art & Design, Philadelphia, Pa.
Heimat, Musée des Beaux-Arts de Nantes, Nantes
Le Verdict, Centre Genevois de gravure contemporaine, Geneva
- 1993 *Luc Tuymans*, Museum Haus Lange, Krefeld
- 1992 *Luc Tuymans*, Kunsthalle Bern, Bern
- 1990 Provinciaal Museum voor Moderne Kunst, Oostende
Vereniging voor het Museum van Hedendaagse Kunst, Gent
- 1989 *Zimmer Frei*, Ruimte Morguen, Antwerp
A Place in the Sun, Ruimte Morguen, Antwerp
- 1985 *Belgian Art Review*, Palais des Thermes, Oostende

Group exhibitions | Gruppenausstellungen

- 2001 *The Beauty of Intimacy*, Haager Gemeentemuseum, Den Haag
SMAK, Stedelijk Museum voor Actuele Kunst, Gent
- 2000 *Open Ends*, The Museum of Modern Art, New York, N.Y.
Biennale of Sydney, Sydney
Apocalypse, The Royal Academy of Art, London
- 1999 *Am Horizont*, Kaiser Wilhelm Museum, Krefeld
Examining Pictures, Museum of Contemporary Art, Chicago, Ill.
- 1998 *The Fascinating Faces of Flanders. Through Art and Society*, Centro Cultural de Belém, Lisbon
Verzachtende Omstandigheden, Museum Boymans Van Beuningen, Rotterdam
Artist's Proof, Kunsthalle Nürnberg, Nuremberg
La Biennale di Venezia, Venice
Painting – The Extended Field, Magasin 3 Konsthall, Stockholm
Reality Revisited: The Memory as Longing, Sala Montcada de la Fundació "la Caixa," Barcelona
John Currin, Elizabeth Peyton, Luc Tuymans, The Museum of Modern Art, New York, N.Y.
- 1996 *Face à l'Histoire*, Centre Georges Pompidou, Paris
Painting – The Extended Field, Rooseum Center for Contemporary Art, Malmö, Sweden
- 1995 *Szenenwechsel VII*, Museum für Moderne Kunst, Frankfurt am Main
- 1994 *Unbound*, Hayward Gallery, London
This is the Show and the Show is Many Things, Museum van Hedendaagse Kunst, Gent
- 1993 *Der Zerbrochene Spiegel*, Kunsthalle Wien, Vienna
Backstage, Kunstverein in Hamburg, Hamburg
- 1992 DOCUMENTA IX, Kassel
- 1991 *Kunst in Vlaanderen Nu*, Museum van Hedendaagse Kunst, Antwerp

Monographs | Monographien

- Luc Tuymans: Mwana Kitoko (Beautiful White Man)*, Gent: SMAK Stedelijk Museum voor Actuele Kunst, 2001
Luc Tuymans: Sincerely (exh. cat.), Tokyo: Opera City Art Gallery, 2000
Luc Tuymans: Undetermined, Tokyo: Wako Works of Art, 2000
Privacy: Luc Tuymans and Miroslav Balka (exh. cat.), Porto: Fundação de Serralves Porto, 1998
Premonition Zeichnungen, Drawings (exh. cat.), Bern: Kunstmuseum Bern, 1997
Luc Tuymans, London: Phaidon Press Ltd., 1996

Articles | Artikel

Gerardo Mosquera, "Painting on the Edge," *Parkett*, no. 60, December 2000

Luc Tuymans, Daniel Birnbaum, "A Thousand Words: Luc Tuymans talks about his 'Security Series,'" *Artforum*, October 1998
Luc Lambrecht, "Luc Tuymans," *Flash Art*, May–June 1996
Hans Rudolf Reust, "Silent Music: Confrontations with Lost Meaning in the Paintings of Luc Tuymans," *Parkett*, no. 37, 1993

NOMEDA & GEDIMINAS URBONAS

*1968 in Kaunas, Lithuania; *1966 in Vilnius, Lithuania, live in Vilnius | *1968 in Kaunas, Litauen; *1966 in Vilnius, Litauen, leben in Vilnius

In 1993 Nomeda and Gediminas Urbonas co-founded Jutempus interdisciplinary art programs—a model for social and artistic practice and the first independent artist-run initiative in Lithuania. Confined by the limitations of physical space, since 1996 they have been elaborating a "strategy of infiltration," invading institutionalized spaces by means of critical discourse. In 1998 they initiated *tvvv.plotas*—a live discussion platform built upon a broadcast by National Lithuanian Television, a webcast and chat room penetrating popular media. From 2000 onwards they developed *Transaction*, a collaborative framework tracing the script of life through the history of film. Since 1999 they have been the initiative behind Jutempus tmp (temporary media place) in the form of VILMA (Vilnius Interdisciplinary Lab for Media Arts).

Beide zählten zu den Gründern des 1993 ins Leben gerufenen interdisziplinären Kunstzentrums Jutempus, der ersten unabhängigen und selbstorganisierten Künstlerinitiative Litauens, die zu einem Modellfall für soziale und künstlerische Praxis werden sollte. Um die Grenzen des physischen Raums zu überwinden, entwickeln sie seit 1996 eine »Strategie der Infiltration«, um kritische Diskursen in institutionelle Räume zu tragen. 1998 gründeten sie *tvvv.plotas*, eine Live-Diskussionsplattform, die auf einer Sendung des nationalen litauischen Fernsehens aufbaut, mit den Techniken von Webcast und Chatroom in den Bereich der populären Medien eindringt. Seit dem Jahr 2000 entwickeln sie *Transaction*, eine kollaborative Struktur, die mit Hilfe der Geschichte des Films das Drehbuch des Lebens nachzeichnet. Seit 1999 führen sie Jutempus tmp (temporary media place) fort in Gestalt des VILMA (Vilnius Interdisciplinary Lab for Media Arts).

Solo exhibitions / Projects | Einzelausstellungen / Projekte

- 2002 *Transaction / Translation*, Ludwig Museum Budapest, Budapest
2001 *Transaction Unpacked*, IASPIS, Stockholm
2000 *Transaction*, haus.0, Künstlerhaus, Stuttgart
tvvv.plotas archive, Arnolfini, Bristol
1998–99 *tvvv.plotas*, an interdisciplinary project using television, videoconference, net-cast, Vilnius
1997 *Jutempus lounge*, Lithuanian Art97, Contemporary Art Center, Vilnius

Group exhibitions / Collaborations | Gruppenausstellungen / Gemeinschaftsprojekte

- 2002 Manifesta 4, Frankfurt am Main
Self-Esteem, Contemporary Art Centre, Vilnius
Out of Money, Kulturhuset, Stockholm
La Présence Balte, Ileana Tounta Contemporary Art Center, Athens; Metronom, Barcelona
The Power of Communication, The CUBE/KTH Royal Technical University, Stockholm
Art + Communication 3, a new media art festival at E-LAB, Riga
Minsk Connection, a new media art conference at CRAC, Stockholm
2000 *Innocent Life*, Contemporary Art Centre, Vilnius
Strangers and Paradise, Witte de With, center for contemporary art, Rotterdam
1999 *Lithuanian Art: 1989–1999*, Contemporary Art Centre, Vilnius
TEMP, a tactical media project at Kiasma Contemporary Art Museum, Helsinki
Changing the System?, symposium, The Netherlands Architectuur Instituut (NAI), Rotterdam
1998 *Twilight*, Contemporary Art Centre, Vilnius
1997 *Ground Control*, Beaconsfield, London, and Jutempus, Vilnius

Publications | Publikationen

Innocent Life (exh. cat.), Contemporary Art Centre, Vilnius, 2001
Transaction, a catalogue by Présence Balte, BAC, Sweden, 2001
Erika Grigoravičienė, *The Power of Indecision: Some Aspects of Contemporary Lithuanian Art*, Vilnius: Vilnius AICA, 2001

JEFF WALL

*1946 in Vancouver, Canada, lives in Vancouver |
*1946 in Vancouver, Kanada, lebt in Vancouver

Solo exhibitions | Einzelausstellungen

- 2001 *Jeff Wall: Figures & Places*, Museum für Moderne Kunst, Frankfurt am Main
1999 *Jeff Wall: Oeuvres 1990–1998*, Musée d'Art Contemporain, Montreal
1998 *Jeff Wall: Photographs of Modern Life*, Museum für Gegenwartskunst, Basel
1997 The Museum of Contemporary Art, Los Angeles, Calif.; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Art Tower Mito, Mito
1996 Whitechapel Art Gallery, London
Jeff Wall: Landscapes and Other Pictures, Kunstmuseum Wolfsburg, Wolfsburg
Jeff Wall – Space and Vision, Städtische Galerie im Lenbachhaus, Munich
1995 Museum of Contemporary Art, Chicago, Ill.
Galerie Nationale du Jeu de Paume, Paris
1994 Museo Nacional Centro de Arte Reina Sofia, Madrid
Deichtorhallen, Hamburg
1993 Kunstmuseum Luzern, Lucerne; Irish Museum of Modern Art, Dublin
The Children's Pavilion (a collaborative project with Dan Graham), Museum Boijmans Van Beuningen, Rotterdam
1992 Louisiana Museum of Modern Art, Humlebaek
Palais des Beaux-Arts, Brussels
1990 *Jeff Wall 1990*, Vancouver Art Gallery, Vancouver; Art Gallery of Ontario, Toronto
1988 Le Nouveau Musée, Villeurbanne
Westfälischer Kunstverein Münster, Münster
1987 *Young Workers*, Museum für Gegenwartskunst, Basel
1984 *Jeff Wall: Transparencies*, Institute of Contemporary Arts, London; Kunsthalle Basel, Basel
1983 The Renaissance Society, University of Chicago, Chicago, Ill.
1978 Nova Gallery, Vancouver

Group exhibitions | Gruppenausstellungen

- 2001 *Elusive Paradise*, National Gallery of Canada, Ottawa
2000 *Encounters: New Art from Old*, The National Gallery, London
Biennale of Sydney, Sydney
Art Gallery of Western Australia, Perth
1999 *The Museum as Muse: Artists Reflect*, The Museum of Modern Art, New York, N.Y.
Warten, Kunst-Werke Berlin, Berlin
The Time of Our Lives, The New Museum of Contemporary Art, New York, N.Y.
August Sander: Landschaftsfotografien/Jeff Wall: Bilder von Landschaften, Die Fotografische Sammlung/SK Stiftung Kultur, Cologne; Nederlands Foto Instituut, Rotterdam, The Netherlands
1998 XXIV Bienal de São Paulo, São Paulo, Brazil
Under/Exposed: The World's Greatest Photo Exhibition, Stockholm Metro, Stockholm
1997 documenta X, Kassel
Absolute Landscape: Between Illusion and Reality, Yokohama Museum of Art, Yokohama
1996 *Matthew Barney, Tony Oursler, Jeff Wall*, Sammlung Goetz, Munich
Prospect 96: Fotografie in der Gegenwartskunst, Frankfurter Kunstverein and Schirn Kunsthalle, Frankfurt am Main
1995 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
fémininmasculin: le sexe de l'art, Centre Georges Pompidou, Musée national d'art moderne, Paris
1993 *Post-Human*, Deichtorhallen, Hamburg
1988 *Utopia Post Utopia*, Institute of Contemporary Art, Boston, Mass.
1987 documenta 8, Kassel
1982 *documenta 7*, Kassel
1981 *Westkunst: Zeitgenössische Kunst seit 1939*, Rheinhallen Messegelände, Cologne

Monographs | Monographien

Jeff Wall Oeuvres 1990–1998, Musée d'art contemporain de Montréal, Québec, 1999
Jeff Wall: Landscapes and Other Pictures, Kunstmuseum Wolfsburg, Wolfsburg, 1996
Jeff Wall: Space and Vision, Städtische Galerie im Lenbachhaus, Munich, 1996
Thierry De Duve, Arielle Pelenc, Boris Groys, *Jeff Wall*, London: Phaidon Press, 1996
Jeff Wall, The Museum of Contemporary Art, Chicago, Galerie Nationale du Jeu de Paume, Paris; The Museum of Contemporary Art, Helsinki; Whitechapel Gallery, London, 1995–1996
Jeff Wall, Museo Nacional Centro de Arte Reina Sofia, Madrid, 1994
Jeff Wall, Louisiana Museum of Modern Art, Humlebaek, 1992
Jeff Wall: The Storyteller, Schriften zur Sammlung des Museums für Moderne Kunst, Frankfurt am Main, 1992

Dan Graham and Jeff Wall: Children's Pavilion, FRAC Rhone-Alpes, Lyon, 1989

Articles | Artikel

Jan Tumlir, "The Hole Truth: Jeff Wall About The Flooded Grave," *Artforum International*, March 2001
Norman Bryson, "Too Near, Too Far," *Parkett*, no. 49, May 1997
Chantal Pontbriand, "The Non-sites of Jeff Wall," *Parkett*, no. 49, May 1997
Collier Schorr, "The Pine on the Corner and Other Possibilities," *Parkett*, no. 49, May 1997
Thomas Crow, "Profane Illuminations, Social History and the Art of Jeff Wall," *Artforum International*, February 1993
T.J. Clark, Serge Guilbaut, and Anne Wagner, "Representations, Suspicions and Critical Transparency. Interview with Jeff Wall," *Parachute*, no. 59, July–August–September 1990
Dan Graham, "The Destroyed Room of Jeff Wall," *Real Life Magazine*, 1989

NARI WARD

*1963 in St. Andrews, Jamaica, lives in New York, USA |
*1963 in St. Andrews, Jamaika, lebt in New York, USA

Solo exhibitions | Einzelausstellungen

- 2001 *Arte all Arte*, Arte Continua, San Gimignano
Attractive Nuisance, Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin
1997 *Nari Ward*, Institute of Visual Arts, University of Wisconsin-Milwaukee, Milwaukee, Wis
1996 *Happy Smilers: Duty Free Shopping*, Deitch Projects, New York, N.Y.
1994 *Idle/Drift*, Le Magasin, Centre National d'Art Contemporain, Grenoble
1993 *Carpet Angel*, The New Museum of Contemporary Art, New York, N.Y.
AmazingGrace, Harlem Firehouse Space, New York, N.Y.

Group exhibitions | Gruppenausstellungen

- 2001 *Crossing the Line*, Queens Museum of Art, Queens, N.Y.
A Room Is a World, Kunsthalle Zürich, Zurich
2000 *Lobby Installation and Sculpture Garden Commission*, Walker Art Center, Minneapolis, Minn.
Quiet in the Land; Projecto Axe, Museu de Arte Moderna da Bahia, Salvador, Brazil
Emerald Necklace Project, Institute of Contemporary Art, Boston, Mass.
Geography; Tree, collaborative work with Ralph Lemon, performed at the Yale Repertory Co., New Haven, Conn.; Walker Art Center, Minneapolis, Minn.; Yerba Buena Center for the Arts, San Francisco, Calif.; Brooklyn Academy of Music, Brooklyn, N.Y.
1999 *Passages: Contemporary Art in Transition*, The Studio Museum in Harlem, New York, N.Y.
1998 *I Love New York; Crossover of Contemporary Art*, Museum Ludwig, Cologne
Arkipelag: From Crash Between Islands to In(ter)fection, Sjöhistoriska Museet, Stockholm
Edge of Awareness, World Health Organization, Geneva; United Nations Hall of Visitors, New York, N.Y.; P.S.1 Contemporary Art Center, New York, N.Y.; SESC de Pompeia, São Paulo
1997 *Projects: How to build and maintain the virgin fertility of our soul*, P.S.1 Contemporary Art Center, New York, N.Y.
Pursuit of the Sacred; Evocations of the Spiritual in Contemporary African American Art, Betty Rymer Gallery, School of the Art Institute of Chicago, Chicago, Ill.
1996 *The Listening Sky*, The Studio Museum in Harlem, New York, N.Y.
1995 Whitney Biennial, Whitney Museum of American Art, New York, N.Y.
1994 *Heart of Darkness*, Kröller-Müller Museum, Otterlo
1993 La Biennale di Venezia, Venice

Articles | Artikel

Olu Oguibe, "Studio Call Nari Ward," *NKA: Journal of Contemporary African Art*, Fall/Winter 1998
Milou Allerholm, "On Arkipelag 2," *The Nordic Art Review*, Summer 1998
Alessandra Pace, "Nari Ward, In the Inside of a Sunshower," *Flash Art*, October 1996
Jean-Marc Huitorel, "Nari Ward," *Art Press*, March 19, 1995
Marcia E. Vetroc, "Identity Crisis," *Art in America*, September 1993

YANG FUDONG

*1971 in Beijing, China, lives in Shanghai, China |
*1971 in Peking, China, lebt in Shanghai, China

Group exhibitions | Gruppenausstellungen

- 2002 *Art in General's, 4th Annual Video Marathon*, New York, N.Y.

34 2001 The First Valencia Biennial, Valencia
Psycho-Bobble, Galleria Raucci / Santamaria, Naples
Living in Time, Contemporary Artists from China,
Hamburger Bahnhof, Berlin
Yokohama Triennial of Contemporary Art, Yokohama
Istanbul Biennial, Istanbul
Homeport, Bizart, Shanghai
Mantic Ecstasy – Photography and Video, Hangzhou;
Shanghai; Beijing
2000 ARCO, Asian Party, Global Game; Madrid
Useful Life, DDM Warehouse, Shanghai
Uncooperative Approach, Eastlink Gallery, Shanghai
Our Chinese Friends, Bauhaus, Weimar
Home, Shanghai
Exit, Chinsenhale Gallery, London
Out of Desire, Painting Exhibition of Six Shanghai Young
Artists, Liu Hai Su Art Museum, Shanghai
1999 Tokyo Art Festival, Tokyo
Hanover Film Festival, Hanover
The Brilliance of City, Invitational Exhibition of Shanghai,
Shanghai University Arts Collage Gallery, Shanghai
The Same but Also Changed / Wu Shi Ren Fei,
Photography Exhibition, 859 Tian Yao Qiao Road,
Shanghai
Exhibition of Shanghai Young Artist Oil Painting, *Art for
Sale, Shanghai*
Post-Sense Sensibility Alien Bodies & Delusion, Beijing

Filmography | Filmographie

2001 *Backyard, hey! Sun is rising*, video
2000 *Tonight's Moon*, video installation
City lights, Video, video
1999 *I Love My Motherland*, video installation
1998 *After all, I didn't force you*, video
1997 *The Strange Heaven*, 35mm, black & white

LIST OF EXHIBITED WORKS | LISTE DER AUSGESTELLTEN WERKE

GEORGES ADÉAGBO

"L'explorateur et les explorateurs devant l'histoire de l'exploration"....! Le théâtre du monde | "Explorer and Explorers Confronting the History of Exploration"....! The Theater of the World, 2002
Installation, mixed media, dimensions variable | Installation, Mischtechnik, Größe variabel
Coordination | Koordination: Stephan Köhler
Courtesy the artist | der Künstler / jointadventures.org
Commissioned by | Im Auftrag von Documenta11
With the support of | Mit Unterstützung von Agence intergouvernementale de la Francophonie, Paris

RAVI AGARWAL

Rickshaw Puller, New Delhi, India, 1994
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Roadside Poster, New Delhi, India, 1995
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Roadside Graffiti, New Delhi, India, 1995
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Roadside Nationalistic Sign, New Delhi, India, 1999
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Street, Jaipur, India, 1994 p. 151
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Alleyway, Jaipur, India, 1994 p. 153
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Band Boys, New Delhi, India, 1994 p. 154
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

People on Lorry, Gujarat, India, 1996
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Strike, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Quarry Worker, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Agricultural Labourers in the Fields, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Train Journey, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Girl Wearing Tribal Makeup, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Stone Quarry, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Slum Dwellers in Front of Skyscraper, Gujarat, India, 1997
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Women Getting on the Bus, Gujarat, India, 1998
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

The Sex Worker, Gujarat, India, 1998
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Union Focusing on Dalit Workers, Gujarat, India, 1998
Color print on archival paper | Farbabzug auf Archivpapier, 40 x 60 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

EIJA-LIISA AHTILA

The House, 2002 pp. 159-159
Three-screen DVD projection, color, sound, 14 min. | DVD-Projektion auf 3 Screens, Farbe, Ton, 14 Min.
Written and directed by | Buch und Regie: Eija-Liisa Ahtila.
© Crystal Eye Ltd., Helsinki
Courtesy Klemens Gasser & Tanja Grunert, Inc., New York
Produced by | Produziert von Crystal Eye Ltd., Helsinki
With the support of | Mit Unterstützung von FRAME Finnish Fund for Art Exchange, Helsinki

CHANTAL AKERMAN

A Family in Brussels, 1998–2002
Radio play, based on the performance | Hörspiel, basierend auf der Performance *Une famille à Bruxelles*, 1998
Broadcasts hr2 | Sendetermine hr2:
Part 1: July 6, 2002, 1:05–2:00 p.m. | Teil 1: 6. Juli 2002, 13.05–14 Uhr
Part 2: July 13, 2002, 1:05–2:00 p.m. | Teil 2: 13. Juli 2002, 13.05–14 Uhr
Produced by | Produziert von Chantal Akerman, Documenta11 und I and Hessischer Rundfunk hr2, Frankfurt am Main

From the Other Side, 2002 pp. 160-163
Film installation for 18 monitors and 2 screens, real time video broadcast, Super16 and video transferred to DVD | Film-Installation für 18 Monitore und 2 Screens, Super16 und Video auf DVD, Echtzeit-Videoübertragung
Produced by | Produziert von Corto Pacific, Paris, and I und Chemah I.S.
With authorization of | Mit Auftrag von AMIP, Arte France, Paradise films and I und Carré noir RTBF-Liège

With the support of | mit Unterstützung von AFAA – Association Française d'Action Artistique, Ministère des Affaires Etrangères, Paris; Commissariat général aux Relations internationales de la Communauté Wallonie-Bruxelles, Brussels | Brüssel; Ministère de la Communauté française de Belgique, Brussels | Brüssel; DFN (Deutsches Forschungsnetz); Treistman Center for New Media, College of Fine Arts, University of Arizona; Universität Kassel

GASTON A. ANCELOVICI (COLECTIVO CINE OJO)
Memorias de una guerra cotidiana | Memoirs of an Everyday War, 1986 pp. 164-165
Film: 16mm transferred to DVD, color, sound, 29 min. 32 sec. | 16mm-Film übertragen auf DVD, Farbe, Ton, 29 Min. 32 Sek.
Director | Regie: Gaston Ancelovici. Photography | Camera: Jaime Reyes, Pablo Salas. Editor | Schnitt: Pedro Chaskel. Music | Musik: Rodrigo Villaseca. Sound | Ton: Mario Díaz
Produced by | Produziert von Gaston A. Ancelovici, Jaime Barrios (Colectivo Cine Ojo)
Co-produced by | Koproduziert von Amis de la Cinémathèque Chilienne and I und The National Film Board of Canada

FAREED ARMALY WITH RASHID MASHARAWI
From/To, 2002 pp. 166-167
Exhibition wall/floor sign system; three videos directed by Rashid Masharawi commissioned for *From/To, 2002*, including *Checkpoint, 2002* (color, sound, 50 min.), *Homemovie, 2002* (color, sound, loop duration 3 min. 20 sec.), *Waiting, 2002* (color, sound, 10 min.); screening room with Auguste and Louis Lumière's *Journey through Palestine, 1897*, and Tewik Salah's *The Dupes, 1972*; contributions including *On Thematic Cartography, 2002* (maps), *Dealing with the Past, Creating a Presence, Picture Postcards of Palestine, 1999* (series of postcards), e.a.; on-demand digitized film program; on site computer installation with selected websites; texts, e.a.
Wand/Boden-Zeichensystem; drei Videos, Regie: Rashid Masharawi im Auftrag für *From/To, 2002: Checkpoint, 2002* (Farbe, Ton, 50 Min.), *Homemovie 2002*, (Farbe, Ton, Endlosschleife 3 Min. 20 Sek.), *Waiting, 2002* (Farbe, Ton, 10 Min.); Projektionsraum mit Auguste und Louis Lumières Film *Palestina en 1896, 1897*, und Tewik Salahs *The Dupes, 1972*,

weitere Ausstellungsbeiträge unter anderen: *On Thematic Cartography, 2002* (Karten), *Dealing with the Past, Creating a Presence, Picture Postcards of Palestine, 1999* (Postkartenserie); digitales Filmprogramm auf Abruf; Computerinstallation mit ausgewählten Websites, Texten, etc.
Participants among others | TeilnehmerInnen unter anderen: Cinema Production Center, Ramallah; Sylvie Fouet, Jerusalem; Mai Masri, Beirut; Annelies Moors and I und Steven Wachlin, Amsterdam; Philippe Rekacewicz, Oslo
Video post production | Video-Postproduktion: Mark Thoma. Studio: Frank Belschner. Graphics | Grafik: Susanne Schwarz. Computer programming | Computerprogrammierung: Adolf Mathias. Website programming | Programmierung der Website: Tom Roscher. Research assistant | Mitarbeit Recherche: Christine Gloggenieser
With special thanks to | Mit besonderem Dank an Bartomeu Mari
Courtesy the artist | der Künstler and the participants | und die TeilnehmerInnen
Checkpoint is a co-production of Documenta11, Cinema Production Center, Ramallah and haus.0, Stuttgart

With the support of | mit Unterstützung von ZKM Karlsruhe; The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

MICHAEL ASHKIN

Proof Range, 1999 pp. 168-169
Video installation for 3 monitors, MiniDV transferred to DVD, 12 images: each 1 min. 50 sec., 22-minutes loop | Video-Installation mit 3 Monitoren, MiniDV übertragen auf DVD, 12 Einstellungen, jede 1 Min. 50 Sek., 22 Min. Endlosschleife
Collection | Sammlung Greg Allen, New York. Courtesy the artist | der Künstler / Andrea Rosen Gallery, New York.

Untitled (New Jersey Meadowlands Project), 2001–2002 pp. 170-171
133 gelatin silver prints on fiber paper | 133 Silbergelatine-Abzüge auf Faserpapier, each | je 10 x 25,5 cm, overall dimensions variable | Gesamtgröße variabel
Courtesy the artist | der Künstler / Andrea Rosen Gallery, New York

With the support of | Mit Unterstützung von The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

ASYMPTOTE

Hani Rashid, Lise Anne Couture

Flux 3.0/Mscapes, 2002
Vacuum formed plastic, 2 parts, each 160 x 160 x 900 cm, 5 LCD projection units, 3 amplifiers, 8 speakers, 5 DVD players, glass mirror walls | Vakuumgeformter Kunststoff, 2 Teile, je 160 x 160 x 900 cm, 5 LCD-Projektionseinheiten, 3 Amplifier, 8 Lautsprecher, 5 DVD-Player, Spiegelwände
Concept | Konzept: Hani Rashid, Lise Anne Couture. Project manager | Projektleitung: John Cleater. Assistants | Mitarbeit: Noboru Ota, Sebastian Huebner
Commissioned in part by | Im Teilauftrag von The Institute of Contemporary Art at the University of Pennsylvania, Philadelphia
With partial funding by | Teilfinanziert von The Pew Foundation for the Arts, and The National Endowment for the Arts
With the support of | Mit Unterstützung von Department of Foreign Affairs and International Trade of Canada, Ottawa; The Canada Council for the Arts, Ottawa; Embassy of Canada | Botschaft von Kanada, Berlin; The Fund for U.S. Artists at International Festivals and Exhibitions, New York Embassy of the United States, Berlin

KUTLUG ATAMAN

The 4 Seasons of Veronica Read, 2002 pp. 174-175
Four-screen DVD projection, MiniDV transferred onto DVD | DVD-Projektion auf 4 Screens, MiniDV übertragen auf DVD
Courtesy the artist | der Künstler / Lehmann Maupin Gallery, New York
Produced by | Produziert von Kutlug Ataman
With the support of | mit Unterstützung von Lehmann Maupin Gallery, New York

THE ATLAS GROUP

Walid Raad

Secrets in the Open Sea, 1975–1994
6 digital color prints, mounted on aluminum | 6 digitale Farbabzüge, aufgezogen auf Aluminium, each | je 119,4 x 185,4 cm

Missing Lebanese Wars, 1999 pp. 176-177
21 digital color prints, mounted on aluminum | 21 digitale Farbabzüge, aufgezogen auf Aluminium, each | je 55,9 x 43,2 cm

Already Been in a Lake of Fire, 1999 p. 182

9 digital color prints, mounted on aluminum | 9 digitale
Farbabzüge, aufgezogen auf Aluminium, each | je 144,8 x 109,2 cm

Miraculous Beginnings, 1999

DVD, 28 sec. | 28 Sek.

No. Illness Is Neither Here Nor There, 2000

DVD, 53 sec. | 53 Sek.

The Operator #17 File: I Think It Would Be Better If I Could Weep,
2000 p. 180

Video transferred to DVD, color, silent, 6 min. 28 sec. | Video
übertragen auf DVD, Farbe, ohne Ton, 6 Min. 28 Sek.

Hostage: The Bachar Tapes (English Version) #17 / #31,

2001 p. 181

Video transferred to DVD, color, sound, 18 min. 28 sec. | Video
übertragen auf DVD, Farbe, Ton, 18 Min. 28 Sek.

With the support of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

JULIE BARGMANN / STACY LEVY

Testing the Waters, 1998 p. 185

Six sandblasted glass panels in galvanized steel frames | Sechs
sandgestrahlte Glasplatten in galvanisierten Stahlrahmen, each | je
66 x 66 x 7,5 cm, containing | Inhalt *Coal* (coal | Kohle), *Bony*
(coal refuse | Kohleabfall), *AMD* (unstable aqueous solution |
instabile wässrige Lösung), *Yellow Boy* (iron oxide | Eisenoxid),
Limestone (limestone | Kalkstein), *Biomass* (wetland biomass |
Feuchtgebiets-Biomasse)
Courtesy the artists | die Künstlerinnen

ARTUR BARRIO

idéiaSituação: interRelacionamento SubjetivoObjetivo |

ideaSituation: SubjectiveObjective interRelationship, 2002

1000 pounds of coffee, olives, wine, rye bread, water tanks, shellac
lamellas, sea salt, photograph, paint, light bulbs | 500 kg Kaffee,
Oliven, Wein, Roggenbrot, Wassertanks, Schellack, Meersalz,
Fotografie, *Farbe*, *Glühbirnen*

With the support of | Mit Unterstützung von BrasilConnects, São
Paulo; Luisa Strina Gallery, São Paulo

BERND UND HILLA BECHER

Fachwerkhäuser des Siegener Industriegebiets | Half-timbered

Houses of the Siegen Industrial Zone, 1959–1978 p. 188, 189

183 black and white photographs | 183 Schwarz-Weiß-Fotografien,
each | je 45 x 55 cm (framed | gerahmt)

Courtesy the artists | die Künstler

Thanks to | Dank an das Museum für Gegenwartskunst, Siegen

Fachwerkhäuser des Siegener Industriegebiets (Abwicklungen) |

Half-timbered Houses of the Siegen Industrial Zone

(Developments), 1971–1972 p. 184, 195

4 x 8 black and white photographs | 4 x 8 Schwarz-Weiß-
Fotografien (framed | gerahmt)

Rheinisches Landesmuseum Bonn

ZARINA BHIMJI

Untitled, 2002

2 Cibachromes, mounted | aufgezogen, ca. 122 x 198 cm

Out of Blue, 2002

Film: 16mm, transferred to DVD, color, sound, 28 min. | 16mm-
Film übertragen auf DVD, Farbe, Ton, 28 Min.

Courtesy Talwar Gallery, New York

Commissioned by | Im Auftrag von Documenta11

Co-produced by | Koproduziert von Zarina Bhimji, Documenta11,
and | und Maya Vision

With the support of | mit Unterstützung von DAAD, Berlin; London
Artists' Film and Video Awards 2002, London; London Art, London

BLACK AUDIO FILM COLLECTIVE

John Akomfrah, Reece Auguste, Edward George, Lina Gopaul,
Avril Johnson, David Lawson, Trevor Mathison

Handsworth Songs, 1986 p. 201, 202

Film: 16mm, transferred to DVD, color, sound, 58 min. | 16mm-
Film übertragen auf DVD, Farbe, Ton, 58 Min.

Directed by | Regie: John Akomfrah

Courtesy Smoking Dogs Films, London

JOHN BOCK

Gribbohm II b, 2002

Outdoor lectures | Vorträge draußen

In collaboration with | In Zusammenarbeit mit Jochem Dehn, Knut
Klaßen, Marc Aschenbrenner

Courtesy Galerie Klosterfelde, Berlin / Anton Kern Gallery, New York

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von Galerie Klosterfelde,
Berlin, and | und Anton Kern Gallery, New York

ECKE BONK

Buch der Wörter / Book of Words. Random Reading, 2002

p. 206, 207

428 installments of *Deutsches Wörterbuch* by Jacob and Wilhelm
Grimm (from 1852 up until now) | 428 Lieferungen des *Deutschen
Wörterbuchs* von Jacob und Wilhelm Grimm (von 1852 bis heute),
each | je 35,8 x 27,3 cm (framed | gerahmt)

73 installments by | Davon 73 Lieferungen: Berlin-

Brandenburgische Akademie der Wissenschaften, Berlin

Thanks to | Dank an Kompetenzzentrum für elektronische

Erschließungs- und Publikationsverfahren in den

Geisteswissenschaften an der Universität Trier; Project Manager |

Leitung: Dr. Thomas Burch, team | Team: Hans-Werner Bartz,

Thomas Burch, Ruth Christmann, Kurt Gärtner, Vera Hildenbrandt,

Thomas Schares, project | Projekt: "Deutsches Wörterbuch von

Jacob Grimm und Wilhelm Grimm", and | und Elke Barbara

Peschke, Bibliothek der Humboldt Universität, Berlin; Dr. Thomas

Schaber, Hirzel Verlag, Stuttgart; Dr. Michael Schläfer,

Arbeitsstelle Deutsches Wörterbuch, Göttingen; Dr. Peter Schmitt,

Arbeitsstelle Deutsches Wörterbuch, Berlin-Brandenburgische

Akademie der Wissenschaften, Berlin; Alan Kirkness, Wellington

University, New Zealand; Hanno Tietgens, Büro X, Hamburg; Peter

Weibel, ZKM, Karlsruhe; Jürgen Enge, ZKM, Karlsruhe; Iris Kadel,

Karlsruhe; Johanna von Rauch, Berlin; Dietmar Seiler,

Karlsruhe/Graz

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von Hirzel Verlag, Stuttgart

FRÉDÉRIC BRULY BOUABRÉ

Signes relevés sur des noix de cola, 1981–1992

Series of 70 drawings, colored pencil and ballpoint on cardboard |

70 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Connaissance du monde, 1982–1994 p. 211

Series of 300 drawings, colored pencil and ballpoint on cardboard |

300 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Poids Akan à peser l'or, 1989–1990 pp. 208–209

Series of 40 drawings, colored pencil and ballpoint on cardboard |

40 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Alphabet Bété, 1990–1991

Series of 448 drawings, colored pencil and ballpoint on cardboard |

448 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Signes relevés sur des nuages, 1990–1991

57 drawings, colored pencil and ballpoint on cardboard |

57 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Signes relevés sur des oranges, 1990–1992

48 drawings, colored pencil and ballpoint on cardboard |

48 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Le Musée du visage africain (Scarifications), 2nd version |

2. Version, 1991–1992 p. 200

Series of 162 drawings, colored pencil and ballpoint on cardboard |

162 Zeichnungen, Farbstift und Kugelschreiber auf kartoniertem

Papier, 9,5 x 15 cm and | und 15 x 9,5 cm, framed | gerahmt

C.A.A.C. – The Pigozzi Collection, Geneva | Genf

Manuscript books | Bücher mit den Manuskripten:

Le livre des lois divines révélées dans l'ordre des persécutés, 1963

325 pages, dactylography, drawings | 325 Seiten, Dactylographie,
Zeichnungen

Collection | Sammlung André Magnin

L'art et la ruse, 1964

270 pages (Bété writing) manuscripts | 270 Seiten Manuskripte (in
Bété-Schrift)

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Langage des symboles africains dans les musées, 1970

89 pages, manuscripts, drawings | 89 Seiten, Manuskripte,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Solution Bruly aux poids d'or, ou livre africain, 1972

134 pages, manuscripts, drawings | 134 Seiten, Manuskripte,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Un génie noir dans le musée ivoirien, 1972

275 pages, manuscripts, drawings | 275 Seiten, Manuskripte,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

*Discours de Léopold Sédar Senghor à l'Université d'Abidjan, traduit
en alphabet ivoirien*, 1972

404 pages (Bété writing) manuscripts | 404 Seiten Manuskripte (in
Bété-Schrift)

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Le Musée du visage africain (nouvelle version), 1976

110 pages, dactylography, drawings | 110 Seiten, Dactylographie,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Les sublimités de la race noire, 1977

471 pages, (Bété writing) manuscripts | 471 Seiten Manuskripte (in
Bété-Schrift)

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Poids à peser l'or ou écriture pictographique, 1980

98 pages, manuscripts, drawings | 98 Seiten, Manuskripte,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Le calendrier du "Monde Noir" d'origine Bété, 1982

15 pages, manuscripts, drawings | 15 Seiten, Manuskripte,
Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Les grands maîtres de la civilisation humaine, 1982

231 pages (French and Bété) manuscripts, drawings | 231 Seiten
Manuskripte (in Französisch und Bété), Zeichnungen

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

La science d'observation et le mystère de la vie, 1985

501 pages (Bété) manuscripts | 501 Seiten Manuskripte (in Bété-
Schrift)

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

L'araignée et l'éléphant ("Tout cruel se cache"), 1985

Manuscripts (French and Bété) | Manuskripte (in Französisch und
Bété)

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

L'argent est le Satan, 1986

14 pages, manuscripts | 14 Seiten Manuskripte

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

*"Sollicitation" – Protégez mon peuple Bété des ridicules traditions
émanant des erreurs horribles de l'Antiquité*, 1986

24 pages, manuscripts | 24 Seiten Manuskripte

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

*Les fonctions socio-économico-culturelles des "Cauris" en Afrique
Noire*, 1987

21 pages, manuscripts | 21 Seiten Manuskripte

Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |

Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Dégri – Fig. N°28 – (piège bété), not dated | undatiert
16 pages (Bété), manuscripts, drawings | 16 Seiten (in Bété),
Manuskripte, Zeichnungen
Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |
Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Kragbeu – Fig. N°23 – (Piège bété), not dated | undatiert
16 pages (Bété), manuscripts, drawings | 16 Seiten (in Bété),
Manuskripte, Zeichnungen
Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |
Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

Prou – Fig. N°33 – (Piège bété), not dated | undatiert
17 pages (Bété), manuscripts, drawings | 17 Seiten (in Bété),
Manuskripte, Zeichnungen
Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |
Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

OUEST AFRICAN ALPHABET (The Bété) Ivory Coast by Frédéric Bruly Bouabré, 1982
122 pages (English and Bété), manuscripts | 122 Seiten
Manuskripte (in English und Bété)
Fondation Frédéric Bruly Bouabré, Daloa, Ivory Coast |
Elfenbeinküste / Courtesy Frédéric Bruly Bouabré

With the support of | Mit Unterstützung von C.A.A.C. – The Pigozzi
Collection, Geneva | Genf; Agence intergouvernementale de la
Francophonie, Paris

LOUISE BOURGEOIS
Cell XXII (Portrait), 2000
Steel, fabric, wood, glass | Stahl, Stoff, Holz, Glas, 178 x 109 x
109 cm
Collection | Sammlung Hauser und Wirth, St. Gallen

Cell XII (Portrait), 2000
Steel, glass, brown fabric | Stahl, Glas, brauner Stoff, 178 x 106,5 x
117 cm
Collection | Sammlung Hauser und Wirth, St. Gallen

Cell XXIII (Portrait), 2000 p. 215
Steel, fabric, wood, glass | Stahl, Stoff, Holz, Glas, 178 x 109 x
109 cm
Collection | Sammlung Hauser und Wirth, St. Gallen

Cell XVIII (Portrait), 2000
Steel, glass, wood, fabric | Stahl, Glas, Holz, Stoff, 207 x 123 x
128 cm
Courtesy Cheim & Read, New York

The Insomnia Drawings, 1994–1995 pp. 212–213
220 drawings, mixed media, framed, various dimensions |
220 Zeichnungen, Mischtechnik, verschiedene Maße (framed |
gerahmt)
Daros Collection, Zürich

With the support of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

PAVEL BRĂILA
Shoes for Europe, 2002 pp. 216–217
MiniDV transferred to DVD, color, sound, 26 min. | MiniDV
übertragen auf DVD, Farbe, Ton, 26 Min.
Written and directed by | Buch und Regie: Pavel Brăila
Courtesy the artist | der Künstler
Commissioned by | Im Auftrag von Documenta11
Co-produced by | Koproduziert von Pavel Brăila and | und
Documenta11

TANIA BRUGUERA
Untitled (Kassel 2002), 2002
Installation and | und Performance, dimensions variable | Größe
variabel
Courtesy the artist | die Künstlerin | LiebmanMagnan Gallery, New
York
Commissioned by | Im Auftrag von Documenta11

LUIS CAMNITZER
The Uruguayan Torture Series, 1983 pp. 222–223
Four-plate color etchings, 35 parts | Vier-Farb-Fotoätzungen, 35
Teile, each | je 75 x 56 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

Untitled, 2001–2002
Installation, mixed media
Collection the artist | Besitz des Künstlers
Commissioned by | Im Auftrag von Documenta11

With the supported of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

JAMES COLEMAN
I N I T I A L S, 1993–1994 pp. 228–229
Projected images with synchronized audio narration, c. 240 slides |
Projizierte Bilder mit synchronisierter Tonspur, ca. 240 Dias
Courtesy James Coleman ●

Untitled, 2002
Slides transferred to DVD, plasma screen | Dias auf DVD
übertragen, Plasmascreen
Courtesy James Coleman ● / Marian Goodman Gallery, New York

With the support of | Mit Unterstützung von Department of Arts,
Heritage, Gaeltacht and the Islands, Dublin

CONSTANT
From the Project | Aus dem Projekt *New Babylon*:
Ambience of Play, 1956
Brass and oil on wood | Messing und Ölfarbe auf Holz, 12 x 155 x
155 cm
Private collection | Privatsammlung, long term loan to the |
Dauerleihgabe an das Gemeentemuseum Den Haag, The Hague

Design for a Gypsy Camp, 1957
Stainless steel, aluminum, plexiglass, oil on wood | Rostfreier Stahl,
Aluminium, Plexiglas, Öl auf Holz, height | Höhe 21 cm, diameter |
Durchmesser 130 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Orange Construction, 1958
Metal, ink on plexiglass, oil on wood | Metall, Tusche auf Plexiglas,
Öl auf Holz, 23 x 110 x 100 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Yellow Sector, 1958 p. 232
Metal (iron, aluminum, copper), ink on plexiglass, oil on wood |
Metall (Eisen, Aluminium, Kupfer), Tusche auf Plexiglas, Öl auf
Holz, 21 x 82,5 x 77,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Red Sector, 1958 p. 233
Metal (iron, steel, aluminum, copper), ink on plexiglass, oil on
wood | Metall (Eisen, Stahl, Aluminium, Kupfer), Tusche auf
Plexiglas, Öl auf Holz, 24 x 96,5 x 77,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Orient Sector, 1959
Metal, ink on plexiglass, oil on wood | Metall, Tusche auf Plexiglas,
Öl auf Holz, 17 x 77,5 x 60,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Ambience of Departure, 1959
Metal (iron, steel, copper), plexiglass, oil on wood | Metall (Eisen,
Stahl, Kupfer), Plexiglas, Öl auf Holz, 10 x 99 x 77,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Sectors Interior, 1959
Metal (iron, aluminum, zinc), plastics, wood, oil, ink | Metall (Eisen,
Aluminium, Zink), Kunststoff, Holz, Öl, Tusche, 20 x 60 x 60 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Industrial Landscape, 1959
Metal (iron, steel, aluminum, copper), plexiglass, oil on wood |
Metall (Eisen, Stahl, Aluminium, Kupfer), Plexiglas, Öl auf Holz,
5,5 x 65,5 x 53,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Space Eater, 1959 p. 235
Metal, ink on plexiglass, paint on wood | Metall, Tusche auf
Plexiglas, Farbe auf Holz, 64 x 95,7 x 122,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Group of Sectors, 1959
Metal (iron, copper), ink on plexiglass, oil on wood | Metall (Eisen,
Kupfer), Tusche auf Plexiglas, Öl auf Holz, 4,5 x 100 x 100 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon North, 1959 p. 234
Watercolor and Collage | Aquarellfarbe und Collage, 100 x 100 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Group of Sectors, 1959
Collotype and ink | Kollotypie und Tusche, 57 x 68 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

View of a Sector, 1960
Washed ink on paper | Tusche auf Papier, 32 x 46 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Hanging Sector, 1960
Metal (iron, steel, copper, aluminum), blind rivets, oil | Metall
(Eisen, Stahl, Kupfer, Aluminium), Blendnieten, Ölfarbe,
100 x 130 x 80 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Comparative Map New Babylon/Amsterdam Oorkmeer, 1962
Pencil, chalk, ink, collotype | Bleistift, Kreide, Tusche, Kollotypie,
99 x 106,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Labyratorium, 1962/63
Ink on paper | Tusche auf Papier, 48 x 69 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Rotterdam, 1963
Ink on map | Tusche auf Stadtplan, 48 x 61 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/South of Holland, 1963
Ink on map | Tusche auf Landkarte, 49 x 63 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Amsterdam, 1963 p. 232
Ink on map, 2 parts | Tusche auf Stadtplan, 2 Teile, each | je
200 x 150 cm
Amsterdams Historisch Museum, Amsterdam

New Babylon/Amsterdam, 1963
Ink on map | Tusche auf Stadtplan, 53 x 62 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Holland, 1963
Ink on map | Tusche auf Landkarte, 50 x 59 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Antwerpen, 1963
Ink on map | Tusche auf Stadtplan, 52 x 64 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Ruhrgebiet (Ruhr Region), 1963
Ink on map | Tusche auf Landkarte, 52,5 x 63,5 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Cologne, 1963/64
Ink on map | Tusche auf Stadtplan, 50 x 61 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Munich, 1963/64
Ink on map | Tusche auf Stadtplan, 48 x 58 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Paris, 1963/64
Ink on map | Tusche auf Stadtplan, 47 x 61 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Barcelona, 1963/64
Ink on map | Tusche auf Stadtplan, 47 x 63 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

New Babylon/Den Haag, 1963/64
Watercolor on paper | Aquarell auf Papier, 200 x 300 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Fiesta Gitana, 1964
Oil on canvas | Öl auf Leinwand, 162 x 186,5 cm, framed |
gerahmt
Centraal Museum, Utrecht

Sketch for a Sector, 1964
Pencil on paper | Bleistift auf Papier, 45 x 64 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Sketch for a Sector, 1964
Pencil on paper | Bleistift auf Papier, 43,5 x 65 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Sketch for Self-supporting Sector Construction, 1964
Pencil on paper | Bleistift auf Papier, 45 x 62 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Sketch for a Sector with Pavilion Roof, 1964
Pencil on paper | Bleistift auf Papier, 48 x 65 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague
Birdseye View Group of Sectors I, 1964
Ink, pencil and pen on paper | Tusche, Bleistift und Feder auf
Papier, 39,5 x 53 cm
Collection | Sammlung Gemeentemuseum Den Haag, The Hague

Birdseye View Group of Sectors II, 1964

Ink, pencil on paper | Tusche und Bleistift auf Papier, 38 x 56 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Birdseye View Group of Sectors III, 1964

Ink, pencil on paper | Tusche und Bleistift auf Papier, 50 x 65 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

New Babylon, 1966

Pencil on paper | Bleistift auf Papier, 102 x 147 cm
Museum Boijmans Van Beuningen, Rotterdam

Sectors around a Forest, 1966/67

Watercolor and collage on photograph | Aquarell und collagierte Fotografie, 99 x 80 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

New Babylon on the Historical Map of Middlesex, 1966/67

Watercolor on photograph | Aquarell auf Fotografie, 81 x 99 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Joy Riding, 1966

Pencil and colored pencil on paper | Bleistift und Farbstift auf Papier, 120 x 120 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Mobile Ladder Labyrinth, 1967

Pencil and watercolor on paper | Bleistift und Aquarell auf Papier, 99 x 100 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Ladder Labyrinth, 1967

Brass, plexiglass, wood | Messing, Plexiglas, Holz, 71,5 x 96,5 x 86 cm
Stiftung Wilhelm Lehmbruck Museum – Zentrum Internationaler Skulptur, Duisburg

Section for Large Yellow Sector, 1967

Collotype | Kollotypie, 62 x 145 cm
Private collection | Privatsammlung

Sectors in Mountain Landscape, 1967

Plexiglass, oil on wood | Plexiglas, Öl auf Holz, 7 x 63,5 x 86,3 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Large Yellow Sector, 1967 [p. 235](#)

Metal (iron, aluminum, copper), plexiglass, oil on wood | Metall (Eisen, Aluminium, Kupfer), Plexiglas, Öl auf Holz, 38 x 131 x 155 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Sketch for a Mobile Labyrinth, 1968

Pencil, watercolor and colored pencil on paper | Bleistift, Aquarell und Farbstift auf Papier, 104 x 129 cm, framed | gerahmt
Centraal Museum, Utrecht, on loan from Province of Utrecht | Leihgabe der Provinz Utrecht

Symbolic Representation of New Babylon, 1969 [p. 234](#)

Collage, 122 x 133 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Der Blaue Draufgänger, 1969

Oil on canvas | Öl auf Leinwand, 199 x 209 x 8 cm
Netherlands Institute for Cultural Heritage (ICN), Rijswijk/Amsterdam

Fragment of a Sector, 1969

Metal, plexiglass, wood | Metall, Plexiglas, Holz, 62 x 144 x 162 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Series of Sectors, 1969

Photocollage | Fotocollage, 120 x 132 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Ode à l'Odéon, 1969

Oil and aluminum paint on canvas | Öl und Aluminiumfarbe auf Leinwand, 190 x 200 cm
Private collection | Privatsammlung / Longterm loan to the | Dauerleihgabe an das Gemeentemuseum Den Haag, The Hague

View of New Babylon Sectors, 1971 [p. 230-231](#)

Pencil and watercolor on photomontage | Bleistift und Aquarell auf Fotomontage, 135 x 223 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Ladder Labyrinth, 1971

Oil on canvas | Öl auf Leinwand, 165 x 175 cm, framed | gerahmt
Petronella Kerkhoven, Amsterdam

Entrance of the Labyrinth, 1971

Oil on canvas | Öl auf Leinwand, 165,5 x 175 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

Labyrinth, 1972

Oil on canvas | Öl auf Leinwand, 170 x 180 cm, framed | gerahmt
Private collection | Privatsammlung, Amsterdam

Espace Labyrinthique, 1973

Oil on canvas | Öl auf Leinwand, 171 x 181 cm, framed | gerahmt
Collection | Sammling De Nederlandsche Bank, Amsterdam

Hall of Mirrors, 1973

Pencil and watercolor on canvas | Bleistift und Aquarell auf Leinwand, 122 x 133 cm
Private collection | Privatsammlung

Theory Collages for Hans Locher, 1974

Collage, mounted on metal, 8 parts | Collage, aufgezogen auf Metall, 8 Teile, 50 x 60 cm
Collection | Sammling Gemeentemuseum Den Haag, The Hague

With the support of | Mit Unterstützung der Mondriaan Foundation, Amsterdam

HANNE DARBOVEN

Wunschkonzert, 1984 [pp. 238-241](#)

8 files (opus 17 a and b, opus 18 a and b), each 215 loose sheets and confirmation greeting cards | 8 Ordner (Opus 17 a und b, Opus 18 a und b), je 215 lose Seiten und Konfirmations-Glückwunschkarten
Courtesy the artist | die Künstlerin

Sextett für Streicher, opus 44, 1998–1999

Concert, performed by | Konzert, Aufführung durch das Ensemble Moderne, Frankfurt am Main
Foyer Opernhaus, Kassel
August 16, 17, 18, 2002 | 16., 17., 18. August 2002

Kontrabasssolo, opus 45, 1998–2000 [pp. 236-237](#)

3898 drawings (unframed, 420 sheets, each 42 x 29,7 cm, 3478 sheets, each 29,7 x 21 cm), one crystal skull with pedestal, one black and white photograph, 42 x 29,7 cm | 3898 Zeichnungen (ungerahmt, 420 Blätter, je 42 x 29,7 cm, 3478 Blätter, je 29,7 x 21 cm), Kristallschädel mit Sockel, Schwarz-Weiß-Fotografie, 42 x 29,7 cm
Courtesy the artist | die Künstlerin

Films | Filme:

Film 1–6, 1968

Film: 16mm transferred to DVD, silent, 84 min. | 16mm-Film übertragen auf DVD, ohne Ton, 84 Min.
Collection the artist | Besitz der Künstlerin

42 x 100 / 100 x 42, 1970/71

Film: 16mm transferred to DVD, 140 min. | 16mm-Film übertragen auf DVD, 140 Min.
Collection the artist | Besitz der Künstlerin

Der Mond ist aufgegangen, 1983

Film: 16mm transferred to DVD, sound, 57 min. | 16mm-Film übertragen auf DVD, Ton, 57 Min.
Collection the artist | Besitz der Künstlerin

Am Burgberg, 1998

Video transferred to DVD, sound, 48 min. | Video übertragen auf DVD, Ton, 48 Min.
Collection the artist | Besitz der Künstlerin

DESTINY DEACON

Forced Into Images, 2001, with Virginia Fraser [pp. 241-242](#)

Film: Super8, finished on video, transferred to DVD, color, silent, 9 min. | Super8-Film auf Video fertiggestellt, übertragen auf DVD, Farbe, ohne Ton, 9 Min.
Courtesy the artist | die Künstlerin / Roslyn Oxley9 Gallery, Sydney

From the series | Aus der Serie *Postcards from Mummy*, 1998:

Postcard from Cooktown (1, 2)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,8 x 70,3 cm

Postcard from Cooktown (4, 5, 3)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 78 x 38,3 cm

Postcard from Cooktown (6, 7)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 54,5 x 38,2 cm

Postcard from Finch Bay (1, 2, 3, 4, 5, 6)

6 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 77,9 x 70,3 cm

Postcard from Black Mountain (A, B) [p. 242](#)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 54,5 x 38,1 cm

Postcard from Cedar Bay (1, 2, 3)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,8 x 102,4 cm

Postcard from Ayton (A, C, B) [p. 243](#)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 78 x 38,3 cm

Postcard from Bloomfield River (1, 2)

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 54,5 x 38,2 cm

Postcard from Ayton (1, 2, 3)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 78 x 38,2 cm

Postcard from Bloomfield River (4, 5, 6)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21,2 x 29,8 cm; mount size | montiert 30,6 x 102,4 cm

Postcard from Bloomfield Beach (A, B)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,6 x 70,2 cm

Postcard from Bloomfield River (3)

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 29,7 x 21 cm; mount size | montiert 39,2 x 29,7 cm

Postcard from Wujal Wujal

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 29,7 x 42,1 cm; mount size | montiert 38,2 x 50,7 cm

Postcard from Bloomfield Track (1)

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,7 x 38,1 cm

Postcard from Daintree (A, B, C)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21,2 x 29,8 cm; mount size | montiert 30,7 x 102,5 cm

Postcard from Daintree River (A, B)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,7 x 70,3 cm

Postcard from Mossman

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 29,7 x 42,2 cm; mount size | montiert 38,2 x 50,7 cm

Postcard from Mossman Gorge (1, 2, 3)

3 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,6 cm; mount size | montiert 85,5 x 38,2 cm

Postcard from Mossman

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 29,7 x 42,2 cm; mount size | montiert 38,1 x 50,7 cm

Postcard from Port Douglas

Color laser print | Farb-Laserdruck, paper size each | Papiergröße je 29,7 x 42,2 cm; mount size | montiert 38,2 x 50,7 cm

Postcard from Yarrabah (1, 2)

2 black and white laser prints | Schwarz-Weiß-Laserdrucke, paper size each | Papiergröße je 29,7 x 21 cm; mount size | montiert 39,2 x 53,2 cm

Postcard from Cairns (1, 2)

2 black and white laser prints | Schwarz-Weiß-Laserdrucke, paper size each | Papiergröße je 21 x 29,8 cm; mount size | montiert 54,5 x 38,2 cm

Postcard from Atherton Tablelands (A, B, C, D)

4 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je x 29,8 cm; mount size | montiert 62 x 38,9 cm

Postcard from Captain Cook Highway (A, B)

2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 30,8 x 71,5 cm

Postcard from Yungaburra (1, 2, 2a, 3, 4, 4a)

6 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 20,1 x 29,7 cm; mount size | montiert 54,5 x 101,3 cm
Postcard from Lake Barrine (1, 2)
2 color laser prints | Farb-Laserdrucke, paper size each | Papiergröße je 21 x 29,7 cm; mount size | montiert 54,4 x 38,2 cm

Postcard from Lake Barrine (3)
Color laser print | Farb-Laserdruck, paper size each | Papiergröße
je 29,7 x 42,2 cm; mount size | montiert 38,1 x 50,7 cm

Postcard from Lake Barrine (4, 5)
2 color laser prints | Farb-Laserdrucke, paper size each |
Papiergröße je 21 x 29,8 cm; mount size | montiert 54,5 x 38,2 cm

Postcard from Innisfall (1)
Black and white laser print | Schwarz-Weiß-Laserprint, paper size
each | Papiergröße je 29,7 x 21 cm; mount size | montiert 39,2 x
29,7 cm

Postcard from Innisfall (2, 3, 4)
3 color laser prints | Farb-Laserdrucke, paper size each |
Papiergröße je 21 x 29,7 cm; mount size | montiert 78 x 38,2 cm

Postcard from Innisfall (6, 5)
2 black and white laser prints | Schwarz-Weiß-Laserprints, paper
size each | Papiergröße je 21 x 29,7 cm; mount size | montiert
54,5 x 38,2 cm

Postcard from Townsville (1)
Black and white laser print | Schwarz-Weiß-Laserprint, paper size
each | Papiergröße je 21,2 x 29,7 cm; mount size | montiert 30,7 x
38,2 cm

Postcard from Urangan (2, 1, 3, 4)
4 color laser prints | Farb-Laserdrucke, paper size each |
Papiergröße je 20,1 x 29,67 cm; mount size | montiert 54,5 x 70,2 cm

Postcard from Urangan (5, 6)
2 color laser prints | Farb-Laserdrucke, paper size each |
Papiergröße je 21,2 x 29,8 cm; mount size | montiert 30,8 x 70,3 cm

Postcard from Maryborough
Color laser print | Farb-Laserdruck, paper size each | Papiergröße
je 29,7 x 42,2 cm; mount size | montiert 38,2 x 50,7 cm

Mummy's Mother: Emma Pitt Nain, 1940
Color laser prints | Farb-Laserdruck, paper size each | Papiergröße
je 42,1 x 29,7 cm; mount size | montiert 42,5 x 38,1 cm

Mummy's Grandfather: Edward Pitt
Color laser print | Farb-Laserdruck, paper size each | Papiergröße
je 42,2 x 29,7 cm; mount size | montiert 42,5 x 38,1 cm

Mummy at 6 Years Old – Darnley/Erub Island
Color laser print | Farb-Laserdruck, paper size each | Papiergröße
je 24,2 x 29,7 cm; mount size | montiert 42,6 x 38,1 cm

Mummy, About 13 Years Old at Hopevale
2 black and white laser print | Schwarz-Weiß-Laserprint, paper size
each | Papiergröße je 42,2 x 29,8 cm; mount size | montiert 42,5 x
38,3 cm

Mummy – Brisbane, 1950's
Color laser print | Farb-Laserdruck, paper size each | Papiergröße
je 42,2 x 29,8 cm; mount size | montiert 42,4 x 38,1 cm

3 tea towels, imprinted | 3 bedruckte Küchenhandtücher
Courtesy the artist | die Künstlerin / Roslyn Oxley9 Gallery, Sydney

With the support of | Mit Unterstützung von Australia Council for
the Arts, Sydney

STAN DOUGLAS
Suspiria, 2002
Video installation, surveillance cameras, plasma screen, real time
broadcast, computerized mixer | Videoinstallation,
Überwachungskameras, Plasmascreens, Echtzeit-Übertragung,
computergestützte Bildmischung
Courtesy the artist | der Künstler / David Zwirner Gallery, New York
Co-produced by | Koproduziert von Stan Douglas and | und
Documenta11
With the support of | Mit Unterstützung von David Zwirner Gallery,
New York; Department of Foreign Affairs and International Trade of
Canada, Ottawa; The Canada Council for the Arts, Ottawa
We acknowledge the support of the government of British
Columbia | Wir danken für die Unterstützung der Regierung von
British Columbia through | durch The British Columbia Arts
Council, Victoria; Canadian Embassy | Kanadische Botschaft, Berlin

CECILIA EDEFALK
To View the Painting from Within, 2000–2002
12 paintings, 2002, acryl and oil on linen | 12 Gemälde, 2002,
Acryl und Öl auf Leinwand, each | je 43 x 37 cm;
1 painting | 1 Gemälde, 2000, oil on canvas | Öl auf Leinwand,
10 x 7 cm, mounted on a thin board | aufgezogen auf ein dünnes
Brett, 20 x 30 cm;

Marble-mask | Marmormaske, 150 A. D., 22 x 17 x 11 cm,
Collection | Sammlung Malmö Konstmuseum, Malmö;
wooden pedestal | Holzsockel
Commissioned by | Im Auftrag von Documenta11
With the support of | Mit Unterstützung des Moderna Museet
International Programme, Stockholm

WILLIAM EGGLESTON
Untitled (Bourbon County, Kentucky), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Near Greenville, East Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Almost at Mississippi River, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Tobacco Barn, Kentucky), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Main Road to Greenville, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Atlanta), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Behind Main Street, Morristown, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Kingsport, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Main Street, Greenville, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled, ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Abbeville, Mississippi), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Water Valley, Tennessee), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Holly Springs, Mississippi), ca. 1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Library Reading Room, Murphreeboro, Tennessee), ca.
1986
C-Print, 50,8 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Silver Jesus, Orange County), 1999–2000
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Mary Statue, Orange County), 1999–2000 p. 204
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Open Door into Trailer, Arizona), 1999–2000
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Police Car, California), 1999–2000
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Windmill, Arizona), 1999–2000 p. 206
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Green Room with Beams of Sunlight, Kentucky), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Upside Down Chair, Mexico City), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Blue Tarp, San Diego, California), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Santa Barbara, California), 2001 p. 208
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Tinted Windows, Stop Lights, Memphis, Tennessee), 2001
Iris-Print, 55,9 x 76,2 cm p. 257
Courtesy Cheim & Read Gallery, New York

Untitled (No Parking, Los Angeles, California), 2001
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Fixtures Sign, Kentucky), 2001
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Blue Pinata, California), 1999–2000
Iris-Print, 76,2 x 61 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Red Jesus in Cemetery, Arizona), 1999–2000
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Mannequin, Berlin, Germany), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Open Suitcase on Ground, California), 1999–2000
Iris-Print, 76,2 x 55,9 cm

Untitled (Red Brick Wall Lollipops on Right, Mexico City), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Birthday Decorations, Memphis, Tennessee), 2001
Iris-Print, 55,9 x 76,2 cm p. 264
Courtesy Cheim & Read Gallery, New York

Untitled (Map with Pins, Memphis, Tennessee), 2001
Iris-Print, 76,2 x 55,9 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Fake Roses, Arizona), 2001
Iris-Print, 55,9 x 76,2 cm
Courtesy Cheim & Read Gallery, New York

Untitled (Flower Arrangement, Santa Monica, California), 2001
Iris-Print, 55,9 x 76,2 cm p. 266
Xavier Hufkens, Brussels | Brüssel

Untitled (No Loitering Allowed, Memphis, Tennessee), 2001
Iris-Print, 76,2 x 55,9 cm
Private collection | Privatsammlung / Courtesy Xavier Hufkens,
Brussels | Brüssel

With the support of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

MARIA EICHHORN
Maria Eichhorn Aktiengesellschaft | *Maria Eichhorn Public Limited
Company*, 2002
Photographs in lightboxes: incorporation deed, articles of
incorporation, minutes of the first session of the supervisory board,
report of the incorporator on the formation of the company, report
of the members of the managing board and the supervisory board
on their audit of the formation of the company, report of the
incorporation examiner, entry into the commercial register,
commercial register's file, public announcement of the entry into
the commercial register, contract to tranfer all stock to the
company; bank notes (pick up from and return to safe deposit box
in Berlin): 50.000; furniture: bench, pedestal; publication *Maria
Eichhorn Aktiengesellschaft*. |
Fotografien in Leuchtdisplays: Gründungsurkunde, Satzung,
Niederschrift über die erste Sitzung des Aufsichtsrats, Bericht der
Gründerin über den Hergang der Gründung, Bericht der Mitglieder
des Vorstands und des Aufsichtsrats über die Prüfung des
Gründungshergangs, Bericht des Gründungsprüfers, Anmeldung
der Gesellschaft zur Eintragung ins Handelsregister,
Handelsregisterkarte, Öffentliche Bekanntmachung der
Registereintragung, Vertrag zur Übertragung aller Aktien an die
Gesellschaft; Banknoten (Abholung von und Rücktransport nach
Bankschließfach in Berlin): 50.000; Mobiliar: Sitzbank, Konsole;
Publikation *Maria Eichhorn Aktiengesellschaft*.
Courtesy the artist | die Künstlerin / Galerie Barbara Weiss, Berlin
Commissioned by | Im Auftrag von Documenta11

TOUHAMI ENNADRE*New York City, September 11, 2001* pp. 264-267

26 black and white photographs, mounted on canvas | 26 Schwarz-Weiß-Fotografien, auf Leinwand montiert, each | je 60 x 80 cm (unframed | ungerahmt)
Collection the artist | Besitz des Künstlers

CERITH WYN EVANS*Cleave '02 (The Accursed Share), 2002*

Mirror ball, lamp, shutter, computer, text and plants, dimensions variable | Spiegelkugel, Lampe, Jalousien, Computer, Text und Pflanzen, Größe variabel
Courtesy Jay Jopling/White Cube, London
Commissioned by | Im Auftrag von Documenta11

FENG MENGBO*Q4U, 2001-2002* pp. 272-273

Interactive internet performance; three-screen data projections, 3 computer terminals | Interaktive Internet-Performance, Datenprojektionen auf 3 Screens, 3 Computerterminals.
<http://www.feng.documenta.de>
Commissioned and produced by | Im Auftrag und produziert von The Renaissance Society at The University of Chicago for | für Documenta11

CHOHREH FEYZDJOU*Boutique Product of Chohreh Feyzjdjou, 1973-1993*

Mixed media | verschiedene Materialien

FNAC, Fonds National d'Art Contemporain, Puteaux

With the support of | Mit Unterstützung von Bernard Blistène and | und Françoise Chatel / Délégation aux arts plastiques, Ministère de la Culture et de la Communication, Paris

YONA FRIEDMAN*La ville spatiale, 1960*

Model | Modell, 25 x 60 x 60 cm

Collection the artist | Besitz des Künstlers

Perspectives and Elevations, 1960-1999

Drawings | Zeichnungen, 42 x 29,7 cm and | und 29,7 x 21 cm

Collection the artist | Besitz des Künstlers

Church, 1990

Model | Modell, 80 x 60 x 60 cm

Collection the artist | Besitz des Künstlers

Crumpled Sheet (Home), 1992

Model | Modell, 45 x 55 x 55 cm

Collection the artist | Besitz des Künstlers

Manuals, 2000

Manuals | Handbücher, 29,7 x 21 cm

Collection the artist | Besitz des Künstlers

Merz-Structures, 2002

Model | Modell, 80 x 55 x 60 cm

Collection the artist | Besitz des Künstlers

Ville du Bois de Boulogne, Paris, 2002

Model | Modell, 45 x 60 x 80 cm

Collection the artist | Besitz des Künstlers

La ville spatiale, 2002

Model | Modell, 20 x 60 x 85 cm

Collection the artist | Besitz des Künstlers

Space-Wide (Macaroni), 2002

Model | Modell, 20 x 75 x 65 cm

Collection the artist | Besitz des Künstlers

Crumpled Sheet, 2002

Model | Modell, 20 x 45 x 40 cm

Collection the artist | Besitz des Künstlers

Moskito-Net, 2002

Model | Modell, 60 x 60 x 60 cm

Collection the artist | Besitz des Künstlers

Bridge-town on English Channel, 2002

Model | Modell, 35 x 110 x 60 cm

Collection the artist | Besitz des Künstlers

With the support of | Mit Unterstützung von AFAA – Association Française d'Action Artistique, Ministère des Affaires Etrangères, Paris

MESCHAC GABA*Museum of Contemporary African Art: The Library, 2001* p. 182

Installation, mixed media | Installation, verschiedene Materialien
Courtesy the artist | der Künstler / Lumen Travo Gallery, Amsterdam
/ Witte de With, center for contemporary art, Rotterdam / Carlier/Gebauer, Berlin

Museum of Contemporary African Art: The Museum Shop, 2001 p. 284

Installation, mixed media | Installation, verschiedene Materialien
Courtesy Carlier/Gebauer, Berlin

Museum of Contemporary African Art: Humanist Space, 2002

100 golden bicycles for rent to visitors during the 100 days of the exhibition of Documenta11. The profits will serve humanitarian projects in Africa | 100 goldene Leih-Fahrräder für die Ausstellungsbesucher während der 100 Tage der Ausstellung der Documenta11. Der Gewinn fließt in humanitäre Projekte in Afrika
Courtesy Carlier/Gebauer, Berlin
Commissioned by | Im Auftrag von Documenta11

www.museumofcontemporaryafricanart.com, 2002

Website, co-produced by | koproduziert von Documenta11 and | und Stichting Artimo, Amsterdam

With the support of | Mit Unterstützung von Agence intergouvernementale de la Francophonie, Paris; Mondriaan Foundation, Amsterdam

GIUSEPPE GABELLONE*Untitled, 2002*

Color photograph mounted on aluminum | Farbfotografie, auf Aluminium aufgezogen, 210 x 150 cm (framed | gerahmt)
Courtesy the artist | der Künstler / Studio Guenzani, Milan | Mailand

Untitled, 2002

Color photograph mounted on aluminum | Farbfotografie, auf Aluminium aufgezogen, 210 x 150 cm (framed | gerahmt)
Courtesy the artist | der Künstler / Studio Guenzani, Milan | Mailand

Untitled, 2002

Color photograph mounted on aluminum | Farbfotografie, auf Aluminium aufgezogen, 210 x 150 cm (framed | gerahmt)
Courtesy the artist | der Künstler / Studio Guenzani, Milan | Mailand

Untitled, 2002

Color photograph mounted on aluminum | Farbfotografie, auf Aluminium aufgezogen, 210 x 150 cm (framed | gerahmt)
Courtesy the artist | der Künstler / Studio Guenzani, Milan | Mailand

CARLOS GARAICOA*Continuity of Somebody's Architecture:**How Neoclassical Architecture Gave Birth to Socialist Architecture, 2002*

Installation with 2 black and white photographs | Installation mit 2 Schwarz-Weiß-Fotografien, each | je 122 x 183 cm, and clay model | und Tonmodell, 50 x 40 x 85 cm
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Public Building as Greek Agora, 2002

Installation with 3 black and white photographs | Installation mit 3 Schwarz-Weiß-Fotografien, 80 x 100 cm, 80 x 100 cm, 122 x 183 cm; model in wood, cardboard, plexiglass and mixed media | Modell aus Holz, Karton, Plexiglas, verschiedene Materialien, 80 x 35 x 100 cm
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Is the Human Body Identical to the Socialist Corpus?, 2002

Installation with 2 black and white photographs | Installation mit 2 Schwarz-Weiß-Fotografien, each | je 50 x 60 cm; 2 drawings in pencil and watercolor on paper | 2 Zeichnungen in Bleistift und Aquarellfarbe auf Papier, each | je 32 x 103 cm; studio model in cardboard and wood | Ateliermodell aus Karton und Holz, 20 x 7 x 100 cm
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Campus or the Babel of Knowledge, 2002

Black and white photograph in adhesive material | Schwarz-Weiß-Photographie in selbstklebender Folie; two drawings pencil and ink on paper | zwei Zeichnungen, Bleistift und Tusche auf Papier, each | je 80 x 300 cm; model in wood, plexiglass and photographs | Modell aus Holz, Plexiglas und Fotografien, diameter | Durchmesser: 160 cm, height | Höhe: 75 cm
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Somebody's Architecture, 2002

Installation with 16 black and white photographs | Installation mit 16 Schwarz-Weiß-Fotografien, each | je 30 x 40 cm, overall dimensions | Gesamtmaße 170 x 190 cm
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Video Displaying a 3D Recreation of Different Models – Buildings Present in the Room, 2002

3D-images and digital video animation | computergenerierte 3D-Bilder, digitale Videoanimation
Courtesy Lombard Freid Fine Arts, New York / Galleria Continua, St. Gimignano / Galerie Farideh Cadot, Paris

Commissioned by | Im Auftrag von Documenta11

KENDELL GEERS*Suburbia, 1999* pp. 294-295

36 C-Prints, each | je 33,5 x 43,5 cm (framed | gerahmt)
Courtesy the artist | der Künstler / Stephen Friedman Gallery, London

Shooting Gallery, 2000

Slide projection with 90 slides | Dia-Projektion mit 90 Diapositiven
Courtesy the artist | der Künstler / Stephen Friedman Gallery, London

With the support of | Mit Unterstützung des Flemish Minister of Culture, Brussels | Brüssel

ISA GENZKEN*Spiegel, 1991*

Collage on cardboard, 121 parts | Collage auf Karton, 121 Teile, each c. | je ca. 20 x 30 cm (framed | gerahmt)
Courtesy Galerie Daniel Buchholz, Cologne | Köln

New Buildings for Berlin 1, 2001 p. 296

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 22 x 14 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 2, 2001 p. 297

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 24,5 x 14,5 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 3, 2001 p. 298

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 18 x 15,5 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 4, 2001 p. 299

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 18 x 15,5 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 5, 2001

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 16 x 20 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 6, 2001

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 17 x 23 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 7, 2001

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 25 x 18 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

New Buildings for Berlin 8, 2001

Glass, tape, mirror, foil | Glas, Klebeband, Spiegel, Folie, 80 x 23 x 14 cm; pedestal | Sockel, 140 x 60 x 45 cm
Courtesy Galerie Daniel Buchholz, Cologne | Köln / neugerriemschneider, Berlin

JEF GEYS*Dag en Nacht en Dag en ... | Day and Night and Day and ..., 2002*

Film on harddisc | Film auf Festplatte, ca. 36 hours | Stunden
Courtesy the artist | der Künstler
With the support of | Mit Unterstützung des Flemish Minister of Culture, Brussels | Brüssel

DAVID GOLDBLATT*In Boksburg, 1979–1980*

22 black and white photographs | 22 Schwarz-Weiß-Fotografien, each | je ca. 40 x 50 cm (unframed | ungerahmt)

Courtesy the artist | der Künstler

Jo'burg Intersections, 1999–2002 pp. 306–311

49 C-Prints, each | je 42 x 29,5 cm (unframed | ungerahmt)

Courtesy the artist | der Künstler

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung des Flemish Minister of Culture, Brussels | Brüssel

LEON GOLUB*Prometheus / The Heretic's Forest / The Green World, 1999*

pp. 312–313

Acryl on linen | Acryl auf Leinen, 231 x 432 cm

Collection the artist | Besitz des Künstlers

Bite Your Tongue, 2001

Acryl on linen | Acryl auf Leinen, 221 x 388 cm

Collection the artist | Besitz des Künstlers

Disappear You, 2001 pp. 314–315

Acryl on linen | Acryl auf Leinen, 195,5 x 421,5 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #2, 2001

Acryl on linen | Acryl auf Leinen, 63 x 46 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #3, 2001

Acryl on linen | Acryl auf Leinen, 66 x 51 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #4, 2001

Acryl on linen | Acryl auf Leinen, 53,5 x 52 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #5, 2001

Acryl on linen | Acryl auf Leinen, 58,5 x 47 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #6, 2001

Acryl on linen | Acryl auf Leinen, 68,5 x 54,5 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #7, 2001

Acryl on linen | Acryl auf Leinen, 63,5 x 52 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #8, 2001

Acryl on linen | Acryl auf Leinen, 65 x 49,5 cm

Collection of the artist | Besitz des Künstlers

We Can Disappear You #10, 2001

Acryl on linen | Acryl auf Leinen, 54,5 x 47 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #11, 2001

Acryl on linen | Acryl auf Leinen, 47 x 60 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #13, 2001

Acryl on linen | Acryl auf Leinen, 48,5 x 60 cm

Collection the artist | Besitz des Künstlers

We Can Disappear You #14, 2001

Acryl on linen | Acryl auf Leinen, 46 x 66 cm

Collection the artist | Besitz des Künstlers

This Could Be You #1, 2001

Acryl on linen | Acryl auf Leinen, 60 x 49,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #2, 2001

Acryl on linen | Acryl auf Leinen, 61 x 50 cm

Collection the artist | Besitz des Künstlers

This Could Be You #4, 2001

Acryl on linen | Acryl auf Leinen, 53,5 x 53,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #5, 2001

Acryl on linen | Acryl auf Leinen, 48,5 x 48,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #6, 2001

Acryl on linen | Acryl auf Leinen, 56 x 48,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #7, 2001

Acryl on linen | Acryl auf Leinen, 60 x 53,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #11, 2001

Acryl on linen | Acryl auf Leinen, 60 x 49,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #12, 2001

Acryl on linen | Acryl auf Leinen, 71 x 48,5 cm

Collection the artist | Besitz des Künstlers

This Could Be You #13, 2001

Acryl on linen | Acryl auf Leinen, 74 x 57 cm

Collection the artist | Besitz des Künstlers

Our Future is Now, 2001

Acryl on linen | Acryl auf Leinen, 61 x 51 cm

Collection the artist | Besitz des Künstlers

Gotchal, 2001

Acryl on linen | Acryl auf Leinen, 63 x 54,5 cm

Collection the artist | Besitz des Künstlers

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

DOMINIQUE GONZALEZ-FOERSTER*Park – A Plan for Escape, 2002* pp. 316–317

Installation in public space | Arbeit im öffentlichen Raum. Pavilion

with video projection, video animation transferred to DVD, 45 min.

loop, phone booth, rose bush, chair, lava stone, lamp, chain of lights,

palm tree, stones, yucca, sand, tiles, net, radio, play ground | Pavillon

mit Video-Projektion, Video-Animation übertragen auf DVD,

Endlosschleife 45 Min., Telefonzelle, Rosenbusch, Stuhl, Lavastein,

Lampe, Lichterkette, Palme, Steine, Yucca, Sand, Ziegel, Netz, Radio,

Spielplatz. Video Animation | Video-Animation: Delphine Zampetti with

I mit Lune verte: Pierre-Yves Fave, Nanda Fernandez-Bredillard, Paris

With special thanks to | Mit besonderem Dank an Martial Galfione,

Paris (drawings and plans | Zeichnungen und Pläne); Jennifer Flay,

Paris (English translation | englische Übersetzung); Pamela

Echevarriá (Mexico City); Helmut Batista (Rio de Janeiro); Alka

Pande (Chandigarh); Vasif Kortun (Istanbul); Karl-Heinz Härtl,

Verwaltung der Staatlichen Schlösser und Gärten Hessen, Kassel

Courtesy Galerie Jennifer Flay, Paris

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von DAP, Délégation aux

arts plastiques/Ministère de la Culture et de la Communication,

Paris; CNAP, Centre National des Arts Plastiques au titre de la

commande publique/Ministère de la Culture et de la

Communication, Paris; AFAA – Association Française d'Action

Artistique, Ministère des Affaires Étrangères, Paris

RENÉE GREEN*Standardized Octagonal Units for Imagined and Existing Systems, 2002*

Installation in public space | Arbeit im öffentlichen Raum;

8 pavilions, mixed media, video projection and sound | 8 Pavillons,

verschiedene Materialien, Video-Projektion, Ton

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

VICTOR GRIPPO*Mesas de trabajo y reflexión | Tables of Work and Reflection, 1994*

7 wooden tables | 7 Tische aus Holz: 78 x 75 x 80 cm; 58 x 50 x

120 cm; 70 x 46 x 120 cm; 56 x 52 x 120 cm; 70 x 47 x 120 cm;

75 x 81 x 92 cm; 55 x 50 x 120 cm

Nidia Olmos de Grippo, Buenos Aires

Argentina 1978, 2001

Glass vitrine with various objects | Glasvitrine mit verschiedenen

Objekten, 58 x 69 x 33 cm

Nidia Olmos de Grippo, Buenos Aires

*Mesita del carpintero Bogado | The Little Table of Carpenter**Bogado, 2001*

Wooden table with tools | Holztisch mit Werkzeugen, 73 x 49 x 48 cm

Collection | Sammlung Ruben Mendez, Buenos Aires

Mesa escrita | Inscribed Table, 2001

Wooden table with inscriptions | Holztisch mit Inschriften, 79,5 x

80,5 x 50 cm

Nidia Olmos de Grippo, Buenos Aires

With special thanks to | Mit besonderem Dank an Nidia Olmos de

Grippo

Courtesy Galleria Benzacar, Buenos Aires

Commissioned by | Im Auftrag von Documenta11

LE GROUPE AMOS

Flory Kayembe Shamba, José Mpundu, Thierry N'Landu, Jos Das

Video tapes, transferred to DVD | Videobänder übertragen auf DVD:

*Au-delà du chaos, 1995**Congo aux deux visages. L'espérance têtue d'un peuple, 1997**Femme Congolaise. Femme aux milles bras, 1997**Au nom de ma foi, 1997**Mateya ma bomoi bwa bato / Lorsque femme africaine parle de la sexualité, 1998*

Audio tapes transferred to CD | Tonbänder übertragen auf CD:

Pour voir clair. Débat national (Thierry N'Landu), September 8,

1999, 10–11 a.m., 60 min. | 8. September, 1999, 10–11 Uhr,

60 Min.

*Pour voir clair. Les acteurs gouvernementaux et non**gouvernementaux de paix* (Flory Kayembe – Groupe Amos),

November 17, 1999, 10–11 a.m., 60 min. | 17. November 1999,

10–11 Uhr, 60 Min.

Pour voir clair. Le vagabondage des armes (Flory Kayembe), May

3, 1999, 1.30–2.30 p.m., 60 min. | 3. Mai 1999, 13.30 – 14.30

Uhr, 60 Min.

Pour voir clair. Au delà de Werrason et J. B. Mpiana (Thierry

N'Landu), February 14, 2000, 1.30–2.30 p.m., 60 min. |

14. Februar, 2000, 13.30–14.30 Uhr, 60 Min.

Pour voir clair. Le 16 Février 2000 (Flory Kayembe, Thierry

N'Landu), February 16, 2000, 60 min. | 16. Februar, 2000,

60 Min.

Dialogue intercongolais, (Thierry N'Landu), March 18, 2002,

60 min. | 18. März 2002, 60 Min.

JENS HAANING*Turkish Jokes, 1994–2002* p. 326

Sound installation in public space | Toninstallation im öffentlichen

Raum, Treppenstraße, city | Innenstadt, Kassel

Courtesy the artist | der Künstler / Galleri Nicolai Wallner,

Copenhagen | Kopenhagen

Kassel — Vietnam (Light Bulb Exchange), 2002

Light installation in public space | Lichtinstallation im öffentlichen

Raum, Treppenstraße and | und Friedrichsplatz/Randstraße, city |

Innenstadt, Kassel

Courtesy the artist | der Künstler / Galleri Nicolai Wallner,

Copenhagen | Kopenhagen

With the support of | Mit Unterstützung von DCA – Danish

Contemporary Art Foundation, Copenhagen | Kopenhagen

MONA HATOUM*Measures of Distance, 1988* p. 330

Video transferred to DVD, color, sound, 15 min. | Video übertragen

auf DVD, Farbe, Ton, 15 Min.

Homebound, 2000 pp. 334–335

Installation, mixed media, dimensions variable | Installation,

verschiedene Materialien, Größe variabel

Courtesy Jay Jopling/White Cube, London | Alexander and Bonin,

New York

THOMAS HIRSCHHORN*Bataille Monument, 2002*

Installation in public space | Arbeit im öffentlichen Raum,

Friedrich-Wöhler-Straße, Nord-Stadt, Kassel; 4 pavilions: library

Georges Bataille; Bataille exhibition; TV Studio; Turkish snack bar;

Bataille sculpture; Bataille Monument shuttle | 4 Pavillons:

Bibliothek Georges Bataille; Bataille-Ausstellung; Fernsehstudio;

Türkischer Imbiss; Bataille-Skulptur, Bataille-Monument-

Fahrdienst. <http://www.hirschhorn.documenta.de>

Courtesy the artist | der Künstler / Barbara Gladstone Gallery, New York

With special thanks to | Besonderer Dank an Julie Bataille, Marie-

Claire Beauchard, Lodovica Busini-Vici, Françoise Caratini, Pierre

Cardin, Ilona Caroli, Agnès Chevalier, Cyrille Clément, Robbin

Dannenberg, Monsieur Delafolie, François Durif, Christophe Fiat,

Michael Fischer, Uwe Fleckner, Barbara Gladstone, Mara Goldberg,

Frau Göx, Frau Hass, Frau Jansen, Manuel Joseph, Christine

Kaervazo, Lothar Kannenberg, Herrn Kelsch, Frau Knüppel, Olivier

Leuer, Grégoire Maisonneuve, Frau Martin, Ricardo Mason, Jean-

Charles Masséra, Anne Monginoux, Frau Moritz, Andreas Riehle,

Romain Pellas, Sophie Pulcani, Frau Puschke, Heidi Rühlmann,

Frau Rull, Herrn Saygin, Ulla Schröder, Herrn Schulte, Norbert

Sparkle, Roël Stassart, Gilles Stassart, Marcus Steinweg, Volkhardt

Strutwolf, Lisa Vollmer, Ute Wagner, Lukas Weber, Herrn Ziem

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von AFAA – Association

Française d'Action Artistique, Ministère des Affaires Étrangères,

Paris; Barbara Gladstone Gallery, New York; Pro Helvetia, Zürich;

Hessische Landesanstalt für privaten Rundfunk / Offener Kanal,

Kassel; Gerd Lühring, HNA, Kassel

CANDIDA HÖFER

Die Bürger von Calais | *The Burghers of Calais*:
Place de l'Hôtel de ville Calais II 2000 p. 338
C-Print, 152 x 160 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Place de l'Hôtel de ville Calais III 2000 p. 339
C-Print, 152 x 1152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Ny Carlsberg Glyptotek Copenhagen I 2000 p. 341
C-Print, 207 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Villa Medici Roma I 2001 p. 340
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Kunstmuseum Basel I 2000 p. 343
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Rodin Museum Philadelphia IV 2000 p. 342
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Musée Royal Mariemont I 2000
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

The National Museum of Western Art Tokyo II 2000
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Musée Rodin Paris I 2000
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Gardens of the House of Parliament London II 2000
C-Print, 152 x 160 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

The Metropolitan Museum of Art New York III 2000
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Hirshhorn Museum and Sculpture Garden Washington II 2000
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

Rodin Gallery Seoul I 2001
C-Print, 152 x 152 cm (framed | gerahmt)
Courtesy Galerie Johnen & Schöttle, Cologne | Köln

CRAIGIE HORSFIELD

El Hierro Conversation, 2002
Video/sound installation, mixed media | Video- und Toninstallation,
verschiedene Materialien
"Soundwork 4.1" in collaboration with | in Zusammenarbeit mit
Mark Ritsema, Reinier Rietveld, Camille Dings and | und Rutger
Wolfson
The work on the island in collaboration with | Die Arbeit auf der
Insel in Zusammenarbeit mit Maria Teresa González, Herika
González, Yenni González, Roc Laseca and | und Elba Benitez

HUIT FACETTES

Abdoulaye N'Doye, El Hadji Sy, Fode Camara, Cheikh Niass, Jean
Marie Bruce, Mor Lisa Ba, Amadou Kane Sy

Hamdallaye!, 1996–2002 pp. 348–349
Installation/documentation, photographs, slide, video projection,
workshops | Installation/Dokumentation, Fotografien, Dia- und
Video-Projektion, Workshops
With the support of | Mit Unterstützung von AFAA – Association
Française d'Action Artistique, Programme "Afrique en créations",
Paris; Agence intergouvernementale de la Francophonie, Paris

PIERRE HUYGHE

Future Amnesia, 2002
Video projection, S16 transferred to DVD, turntable and record,
speakers | Video-Projektion, S16 übertragen auf DVD,
Plattenspieler und Schallplatte, Lautsprecher
Courtesy Marian Goodman Gallery, Paris/New York
Produced by | Produziert von Anna Sanders Films
With the support of | Mit Unterstützung von Marian Goodman
Gallery, Paris/New York, AFAA – Association Française d'Action
Artistique, Ministère des Affaires Étrangères, Paris

IGLOOLIK ISUMA PRODUCTIONS

Norman Cohn, Zacharias Kunuk, Pauloosiep Qulitalik, Paul Apak
Angilirq, Emile Immaroitok, Natar Ungalaaq, Pakak Innuksuk

Nunavut (Our Land), 1994–1995
13 videos: color, sound, each 28 min. 50 sec. | 13 Videos, Farbe,
Ton, je 28 Min. 50 Sek.
Episode 1: *Qimuksik (Dogteam)*
Episode 2: *Avaja*
Episode 3: *Qamaq (Stone House)*
Episode 4: *Tugaliaq (Ice Blocks)*
Episode 5: *Angiraaq (Home)*
Episode 6: *Auriaq (Stalking)*
Episode 7: *Qulangisi (Seal Pups)*
Episode 8: *Avamuktulik (Fish Swimming Back and Forth)* p. 354
Episode 9: *Aiviaq (Walrus Hunt)*
Episode 10: *Qaisut*
Episode 11: *Tuktuliaq (Cariboo Hunt)*
Episode 12: *Unaaq (Harpoon)* p. 355
Episode 13: *Quviasukvik (Happy Day)*
Courtesy Igloolik Isuma Productions (Zacharias Kunuk and | und
Norman Cohn)

With the support of | Mit Unterstützung von Department of Foreign
Affairs and International Trade of Canada, Ottawa; The Canada
Council for the Arts, Ottawa; Embassy of Canada | Kanadische
Botschaft, Berlin

SANJA IVEKOVIC

Personal Cuts, 1982 pp. 356–357
Video: color, sound, 3 min. 40 sec. | Video, Farbe, Ton, 3 Min. 40 Sek.
Courtesy the artist | die Künstlerin

Searching for My Mother's Number, 2002
Research project; video projection, telephone/fax, slides audio
records and other materials | Recherche-Projekt; Video-Projektion,
Telefon/Fax, Dias, Tonaufzeichnungen und andere Materialien
Courtesy the artist | die Künstlerin
With the support of | Mit Unterstützung des Ministry of Culture of
the Republic of Croatia, Zagreb

ALFREDO JAAR

Lament of the Images, 2002
Installation; 3 plexiglass plates with inscriptions (each ca. 75 x 60 x
0,25 cm) on lightboxes, light wall, | Installation; 3 Schrifttafeln (je
ca. 75 x 60 x 0,25 cm) aus Plexiglas auf Leuchtkästen, Lichtwand
Courtesy the artist | der Künstler
Commissioned by Documenta11
With the support of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

JOAN JONAS

Lines in the Sand, 2002
Based on | Nach *Helen in Egypt* and | und *Tribute to Freud* by |
von H. D. (Hilda Doolittle); with an excerpt from | mit einem
Ausschnitt aus *The Tain: Pillow Talk*.
Video installation and Performance | Video-Installation und
Performance

Video installation | Video-Installation:
Video transferred to DVD, 3 projections | Video auf DVD
übertragen, 3 Projektionen
Direction, Camera | Regie, Kamera: Joan Jonas. Editors | Schnitt:
Joan Jonas, Pia Lindman, Erik Moskowitz. Performers | Darsteller:
Joan Jonas, Kirsten Weiner, Curtis Fairman. Project assistant |
Projektassistent: Astrid S. Klein. Sound arranged by | Ton
arrangiert von Joan Jonas with music by | unter Verwendung von
Musik von Harry Partch

Performance, Frizz Theater, Kassel
August 14, 15, 16, 17, 2002 | 14., 15., 16., 17. August 2002
Direction, Camera | Regie, Kamera: Joan Jonas. Editors | Schnitt:
Joan Jonas, Pia Lindman, Erik Moskowitz. Performers | Darsteller:
Ragani Haas, Henk Visch, Joan Jonas. Assistant director and
performer | Regieassistent und Darstellerin: Astrid S. Klein.
Assistant director | Regieassistent: Sung Hwan Kim. Music for the
performance in collaboration with | Musik für die Performance in
Zusammenarbeit mit Paul Miller aka D. J. Spooky
Commissioned by Documenta11
With the support of | Mit Unterstützung von The Fund for U.S.
Artists at International Festivals and Exhibitions, New York;
Embassy of the United States, Berlin

ISAAC JULIEN

Paradise Omeros, 2002
Triple DVD projection, 16mm-film transferred to DVD, black and
white, color, sound, 20–25 min. | Dreifache DVD Projektion, 16mm-
Film übertragen auf DVD, Schwarz-Weiß, Farbe, Ton, 20–25 Min.

Director | Regie: Isaac Julien. Written by | Buch: Grischa Duncker,
Isaac Julien; additional text by | weiterer Text von: Derek Walcott.
Cast | Darsteller: Hansil Jules, Thomas Baptiste, Kendell Hippolyte,
Sandra James-Young, Trevor Laird, Samantha McDonald, Oliver
Oxley, Derek Walcott, Gaby Agis, Steve Fajana, Wanjiru Gichigi,
Paul Gladstone-Reid, Ned Hughman, Jenny Lam, Alan Miller,
Martin Robinson and the Paddington Recreation Football Club.
Director of photography | Bildregie: Nina Kellgren, BSC. Editor |
Schnitt: Adam Finch. Sound | Ton: John Quinn. Music composed
and performed by | Musik, komponiert und aufgeführt von: Paul
Gladstone-Reid. Lyrics performed by | Gedichte vorgetragen von:
Hansil Jules. Additional music | Weitere Musik: Dan Jones.
Production manager | Produktionsleiterin: Heather Keenleyside.
Casting: Sam Jones, Larry Bain. Location manager (London):
James Grant. Location manager (St. Lucia): Danielle Devaux. First
assistant director | erste Regieassistent: Julia Waye. Camera
operators | Kamera: Mark Milsome, Ollie Tellett. Clapper loaders |
Klappe: John Adefarasin, Harry Bowers. Underwater camera |
Unterwasserkamera: Nina Kellgren, BSC, Xavier Vernantius. Grip |
Kulisse: John Robinson. Gaffer | Licht: Mark Thompson.
Production designer: Derek Brown. Construction manager |
Aufbau: Robin Thistlthwaite. Choreographer | Choreographie: Gaby
Agis. Costume designer | Kostüme: Annie Curtis Jones. Wardrobe
assistant | Assistentin Kostüme: Lisa Johnson. Hair design | Haar-
Stylisten: Vincenza Miele. Makeup artiste | Visagistinnen: Jane Hope
Kavanagh, Laurine Toulon, Debra Hawkins. Runner: Elina
Simonen. Colorist: Sonny Sheridan, The Farm. Sound design | Ton:
Ben Young. Film extracts | Filmausschnitte courtesy ITN Archive.
Poetry extracts | Gedichtzitate courtesy Derek Walcott, *Omeros*,
New York: Farrar, Straus and Giroux, 1990. "The Tide is High" by |
von John Holt, written by | komponiert von Holt/Evans/Barrett;
courtesy Sanctuary Records Group Ltd. and | und Sparta Florida
Music Group Ltd. Filmed on locations at | Gedreht in Anse
Chastanet Resort, St. Lucia, Brunswick Centre, London, Hanlon
Studios, London, Ladera Resort, St. Lucia, Westbourne Green
Sports Complex, London
With special thanks to | Mit besonderem Dank an Fred Henry,
Linda Pace, Fenna Williams, St. Lucia Tourist Board, Sean Kelley,
Grand Arts, Glenn Scott Wright, Okwui Enwezor, Mark Nash,
Françoise Vergès
Isaac Julien is represented by | wird vertreten von Victoria Miro
Gallery, London
Media Equipment courtesy Grand Arts, Kansas City
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Commissioned by | Im Auftrag von The Bohen Foundation
Produced by | Produziert von The Bohen Foundation and Paula
Jalton and Colin MacCabe for Minerva Picture Company Limited

AMAR KANWAR

A Season Outside, India | Indien, 1997 pp. 368–369
Video: Beta SP transferred to DVD, color, sound, 30 min. | Beta SP
übertragen auf DVD, Farbe, Ton, 30 Min.
Courtesy the artist | der Künstler

Of Poems and Prophecies (working title | Arbeitstitel), India |
Indien, 2002
DigiBeta and | und DV Cam
Commissioned by | Im Auftrag von Documenta11 and | und The
Renaissance Society at The University of Chicago
Co-produced by | Koproduziert von Amar Kanwar, Documenta11
and | und The Renaissance Society at The University of Chicago

ON KAWARA

Installation with live performances based on:
One Million Years – Past (998.031 BC to 1969 AD), 1970
pp. 370–371
Ten volumes in loose binders (leather, cloth, paper, iron,
aluminum, plastics, black powder, silver lead, xeroxed) | Zehn
Bände lose in Heftern (Leder, Stoff, Papier, Eisen, Aluminium,
Plastik, schwarzes Puder, Blei, fotokopiert), 29,7 x 23,5 x 8 cm
Courtesy Hiroko Kawahara and | und David Zwirner, New York
With the support of | mit Unterstützung von The Japan Foundation,
Tokyo | Tokio

One Million Years – Future (1999 AD to 1.001.998 AD), 1998
Ten volumes in loose binders (leather, cloth, paper, iron,
aluminum, plastics, black powder, silver lead, xeroxed) | Zehn
Bände lose in Heftern (Leder, Stoff, Papier, Eisen, Aluminium,
Plastik, schwarzes Puder, Blei, fotokopiert), 29,7 x 23,5 x 8 cm
Courtesy Hiroko Kawahara and | und David Zwirner, New York
With the support of | mit Unterstützung von The Japan Foundation,
Tokyo | Tokio

One Million Years, 2002
Past 9–25, Futur 9–25 recorded for radio broadcast |
Radioaufzeichnung
Broadcasts hr2 | Sendetermine hr2, during the program | im
Rahmen der Sendung "Aus Politik und Kultur":
June 10–September 13, 2002 | 10. Juni–13. September 2002
Monday to Friday, 12:00–12:30 p.m. | Montag bis Freitag

44 12.00–12.30 Uhr
CD Edition: *Past 9–25, Futur 9–25* (Edition I Auflage: 250, 32 CD's in wooden box)
Co-produced by I Koproduziert von Documenta11, Hessischer Rundfunk hr2 and I und Der Hörverlag, Munich I München

WILLIAM KENTRIDGE

Confessions of Zeno, 2002 pp. 372–373
Theater performance at I Theater-Performance im Staatstheater Kassel, Schauspielhaus
June 8 and 9, 2002, duration ca. 85 min. I 8. und 9. Juni 2002, Dauer ca. 85 Min.
Based on I Nach: Italo Svevo, *La Coscienza di Zeno*, 1923.
Direction, concept, animation I Regie, Konzept, Animation: William Kentridge. Text I Buch: Jane Taylor. Music I Musik Kevin Volans. String quartet I Streichquartett: The Sontonga Quartet. Actor I Darsteller: Dawid Minnaar (Zeno). Singers / Sänger: Otto Maudi (bass), Lwazi Ncube (soprano), Phumeza Matshikiza (soprano). Puppet design / Puppensdesign: William Kentridge. Puppet realization I Puppenmacher: Adrian Kohler. Costums I Kostüme: Mathilda Engelbrecht. Manipulators I Puppenspieler: Busi Zokufa, Tau Qwelane, Fourie Nyamande, Adrian Kohler, Basil Jones. Sound design I Ton: Simon Mahoney. Stage manager I Inspizient: Leigh Colombick. Company manager: Wesley France.
Produced by I Produziert von Handspring Puppet Company (South Africa I Südafrika); Schauspiel Frankfurt, Frankfurt am Main; Art Bureau, Munich I München
Co-produced by I Koproduziert von Kunstenfestival des Arts, Brussels I Brüssel; Berliner Festspiele, Berlin; Documenta11, Kassel; Festival d'Automne, Paris; Théâtre de Angoulême Scène nationale, Angoulême; Kampnagel, Hamburg; Ministero per i beni e le attività culturali/Direzione generale per l'architettura e le arti contemporanee/Centro nazionale per le arti contemporanee/Romaeuropa Festival and Salamanca 2002 – Ciudad Europea de la Cultura

Zeno Writing, 2002

Film installation, 16mm-film transferred on DVD, screen made from sheets of tracing paper I Filminstallation, 16mm-Film übertragen auf DVD, Projektionsfläche aus Durchschlagpapier gefertigt
Courtesy the artist I der Künstler / Marian Goodman Gallery, New York

With the support of I Mit Unterstützung des Flemish Minister of Culture, Brussels I Brüssel

JOHAN VAN DER KEUKEN

Het Oog Boven de Put I The Eye above the Well, 1988
pp. 376–377

Film: 16mm, transferred to DVD, color, sound, 94 min. I 16mm-Film, übertragen auf DVD, Farbe, Ton, 94 min.
Idéal Audience International, Paris

BODYS ISEK KINGELEZ

New Manhattan City 3021, 2001–2002
Balsa, cardboard, paper, plastic, inks I Balsaholz, Karton, Papier, Plastik, Tinte, 205 x 300 x 280 cm
C.A.A.C. – The Pigozzi Collection, Geneva I Genf
With the support of I Mit Unterstützung von C.A.A.C. – The Pigozzi Collection, Geneva I Genf; Agence intergouvernementale de la Francophonie, Paris

BEN KINMONT

Moveable Type No Documenta, 2002
Installation, community based work; backpack, laptop computer with rechargeable batteries, portable printer with rechargeable batteries, ink cartridges for the printer, embroidered project labels, digital camera, tape recorder, paper, rug; dimensions variable I Installation, Gemeinschafts-Werk; Rucksack, Laptop mit wiederaufladbaren Batterien, tragbarer Drucker mit wiederaufladbaren Batterien, Drucker-Tintenpatronen, Gestickte Projektschildchen, Digitalkamera, Kassettenrekorder, Papier, Teppich; Größe variabel. <http://www.kinmont.documenta.de>
Collection the artist I Besitz des Künstlers
With special thanks to I Mit besonderem Dank an Ilona Caroli, Irmgard Hasselmann, Jutta Krug and her class I und ihre Klasse, Matthias Meißner, Annika M. Mihr, Heike Reitz, Jörg Schuck, Hans-Jürgen Sonnenschein, Peter Stueckrath, Elvira Unrath, Kassel
Commissioned by I Im Auftrag von Documenta11
With the support of I Mit Unterstützung von The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

IGOR & SVETLANA KOPYSTIANSKY

Flow, 2002 pp. 382–383
Video installation for approx. 6 projections, video transferred to DVD I Video-Installation mit voraussichtl. 6 Projektionen, Video übertragen auf DVD
Courtesy the artists I die Künstler / Lisson Gallery, London

IVAN KOŽARIĆ

Atelier Kožarić 1930–2002 pp. 384–385
Installation: 897 sculptures I Skulpturen (various materials I verschiedene Materialien), 61 paintings I Gemälde (acryl on canvas I Acryl auf Leinwand), 373 prints I Graphiken (various techniques I verschiedene Techniken), 10 photographs I Fotografien, 5297 drawings I Zeichnungen, Displays I Auslagen
Courtesy the artist I der Künstler
With special thanks to I Mit besonderem Dank an Branco Cerovac, Antun Maračić, Ivica Župan, Evelina Turković
With the support of I Mit Unterstützung von Ministry of Culture of the Republic of Croatia, Zagreb; Nevena Tudor, Association of Croatian Artists, Zagreb

ANDREJA KULUNČIĆ

Distributive Justice, 2001 ongoing I fortlaufend p. 386
Multidisciplinary project: <http://www.distributive-justice.com>
Participants I TeilnehmerInnen: Tomislav Janović (philosopher I Philosoph), Zagreb; Neven Petrović (philosopher I Philosoph), Zagreb; Gabrijela Sabol (sociologist I Soziologin), Zagreb; Ivo Martinović (photographer I Fotograf), Zagreb; Dejan Janković (designer I Designer), Zagreb; Trudy Lane (designer I Designerin), New Zealand; Matija Pužar (programmer I Programmierer), Zagreb.
With special thanks to I Mit besonderem Dank an Nevena Tudor, Association of Croatian Artists, Zagreb
With the support of I Mit Unterstützung des Ministry of Culture of the Republic of Croatia, Zagreb

GLENN LIGON

Stranger (working title I Arbeitstitel), 2002
13 paintings, coal dust, printing ink, oil paint, acrylic and glue on canvas, dimensions variable I 13 Bilder, Kohlegrus, Druckerfarbe, Ölfarbe, Acryl und Klebstoff auf Leinwand, verschiedene Größen
Courtesy of the artist I der Künstler / D'Amelio Terras Gallery, New York
With the support of I Mit Unterstützung von The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

KEN LUM

Mirror Maze, 2002
Installation in public space I Arbeit im öffentlichen Raum
Courtesy the artist I der Künstler / Andrea Rosen Gallery, New York
With the support of I Mit Unterstützung von Department of Foreign Affairs and International Trade of Canada, Ottawa; The Canada Council for the Arts, Ottawa
We acknowledge the support of the government of British Columbia I Wir danken für die Unterstützung der Regierung von British Columbia through I durch The British Columbia Arts Council, Victoria; Embassy of Canada I Botschaft von Kanada, Berlin

MARK MANDERS

Reduced Rooms with Changing Arrest (Reduced to 88%):
Sand Room (Three Reconstructions on 88% of Three Consecutive Moments from May 15th, 1993), 1993/2002
Sand, iron, wood I Sand, Eisen, Holz, overall dimensions I Gesamtmaße 250 x 450 x 710 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

-/- chair (88%), -/- chair (100%), 1996–1998
Chair in glassvitrine I Stuhl in Glasvitrine, 90 x 85 x 160 cm
Collection I Sammlung Van Abbemuseum, Eindhoven

Reduced November Room, 2000
Installation, mixed media (painted aluminum, stainless steel, sugar, iron, wood, plastic) I Installation, verschiedene Materialien (bemaltes Aluminium, Edelstahl, Zucker, Eisen, Holz, Kunststoff), dimensions variable I Größe variabel
Collection I Sammlung Michael Black, New York / Courtesy Greene Naftali, New York

Staged Android, 2002
Iron, wooden chimney, rubber, wood, sand I Eisen, hölzerner Schornstein, Kautschuk, Holz, Sand, overall dimensions I Gesamtmaße 270 x 230 x 383 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

Machine to Provide Persistent Absence, 2002
Iron, bronze, acryl on canvas I Eisen, Bronze, Acryl auf Leinwand, overall dimensions I Gesamtmaße 800 x 200 x 110 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

Table with Model and Paper Walls, 2002
Wood, iron, paper I Holz, Eisen, Papier, overall dimensions I Gesamtmaße 185 x 105 x 92 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

Reduced Summer Garden Night Scene, 2002
Sand, porcelin, wood, iron, rope, glass I Sand, Porzellan, Holz, Eisen, Seil, Glas, overall dimensions I Gesamtmaße 202 x 470 x 200 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

Kitchen, 2002
Painted wood, canvas, stainless steel, water I Bemaltes Holz, Leinwand, rostfreier Stahl, Wasser, overall dimensions I Gesamtmaße 187 x 81 x 165 cm
Courtesy the artist I der Künstler / Zeno X Gallery, Antwerp I Antwerpen

With the support of I Mit Unterstützung der Mondriaan Foundation, Amsterdam

FABIAN MARCACCIO

Multiple-Site Paintant, 2001–2002 pp. 398–404
Pigmented inks on canvas, silicon, polyoptics, oil, wood and metal structure I Pigmentierte Tinten auf Leinwand, Silikon, Polymer-Schicht, Öl, Holz- und Metallgerüst, 3 x 70 m
Courtesy Gorney Bravin + Lee, New York
Commissioned by I Im Auftrag von Documenta11

STEVE MCQUEEN

Western Deep, 2002
Film: 8mm, transferred to DVD, color, sound, 25 min. I 8mm-Film übertragen auf DVD, Farbe, Ton, 25 Min.
Director of photography I Bildregie/Kamera: Sean Bobbitt. Sound recordist I Tonaufnahme: Themba Hlatwayo. Editor I Schnitt: Barbara Hin. Sound design I Ton: Mark Glynne. Location manager: Tom Mulcaire. Production manager I Produktionsleitung: Pinky Ghundale. Installation manager technician I Installationsaufbau: Sue MacDiarmid. Producers I Produzenten: Okwui Enwezor, Keith Griffiths, James Lingwood
Courtesy Marian Goodman Gallery, New York/Paris
Commissioned by I Im Auftrag von Artangel and I und Documenta11
With the support of I Mit Unterstützung von Heinz and I und Simone Ackermans
Produced by I Produziert von Artangel, Documenta11, and I und Illuminations Films
With thanks to I Dank an The Mill, London

Carib's Leap, 2002
Film: 8mm and 35mm transferred to DVD, color, sound, 25 min. I 8mm und 35mm-Film übertragen auf DVD, Farbe, Ton, 25 Min.
Director of photography I Bildregie/Kamera: Robby Müller. Camera assistants I Kameraassistenten Francesco Cavaliere, Jack Cole, Alex Howe. Editor I Schnitt: Barbara Hin; Effekts editor I Effekte: Angelina Short. Sound design I Ton: Michel Schoöpping. Production manager I Produktionsleitung: Pinky Ghundale. Installation manager technician I Installationsaufbau: Sue MacDiarmid. Producers I Produzenten: Okwui Enwezor, Keith Griffiths, James Lingwood.
Courtesy Marian Goodman Gallery, New York/Paris
Commissioned by I Im Auftrag von Artangel and I und Documenta11
With the support of I mit Unterstützung von Heinz and I und Simone Ackermans
Produced by I Produziert von Artangel, Documenta11, Illuminations Film
In association with I in Zusammenarbeit mit Fundació Antoni Tàpies, Barcelona and I und Museu Serralves, Porto
With thanks to I Dank an Effects Associates and The Mill, London
Developed with assistance from I Entwickelt mit Hilfe von The Elephant Trust and I und The Henry Moore Foundation

CILDO MEIRELES

Disappearing / Disappeared Element, 2002
Industrial poem in public space I Industrielles Gedicht im öffentlichen Raum
300.000 frozen water popsicles in three different forms with inscriptions on both sides of the stick (*Disappearing / Disappeared Element*), sticks in transparent, blue, and green; wrapped in paper: ten ice trolleys I 300.000 Wassereis am Stiel in drei verschiedenen

Formen mit Beschriftungen auf beiden Seiten
(*Verswindendes/Verschwundenes Element*), mit transparentem, blauem oder grünem Stiel, 10 Eiswagen; popsicles produced and distributed by I Eis am Stiel hergestellt und vertrieben durch Klinikum Kassel
With special thanks to I Mit besonderem Dank an H.-J. Schwarz and I und Frank Thaldorf
Commissioned by I Im Auftrag von Documenta11

JONAS MEKAS

As I Was Moving Ahead Occasionally I Saw Brief Glimpses of Beauty, 2000 pp. 410-411
Film: 16mm, color, sound, 288 min. I 16mm-Film, Farbe, Ton, 288 Min.
Courtesy the artist I der Künstler

ANNETTE MESSENGER

Articulés – Desarticulés I Articulated – Disarticulated, 2001–2002
Installation, computerized automatons in fabric, electric motors, roles, wood I Installation, computergesteuerte Automaten in Stoff, elektrische Motoren, Rollen, Holz, overall dimensions I Gesamtmaße 7 x 15 x 12 m
Courtesy the artist I die Künstlerin and I und Galerie Marian Goodman, Paris
Commissioned by I Im Auftrag von Documenta11
With the support of I Mit Unterstützung von AFAA – Association Française d'Action Artistique, Ministère des Affaires Étrangères, Paris; DAP, Délégation aux arts plastiques/Ministère de la Culture et de la Communication, Paris; CNAP, Centre National des Arts Plastiques au titre de la commande publique/Ministère de la Culture et de la Communication, Paris; Galerie Marian Goodman, Paris

RYUJI MIYAMOTO

Kobe – After the Earthquake, 1995/1998 pp. 416-419
14 black and white photographs, paper print I 14 Schwarz-Weiß-Fotografien, Papierabzug, ca. 51 x 61 cm and I und 61 x 51 cm (unframed I ungerahmt)
Museum für Moderne Kunst, Frankfurt am Main

Kobe – After the Earthquake, 1995/1998
9 black and white photographs, paper print I 9 Schwarz-Weiß-Fotografien, Papierabzug, ca. 51 x 61cm and I und c. 60,7 x 50,9 cm (unframed I ungerahmt)
Collection I Sammlung DZ Bank AG, Frankfurt am Main

Kobe – After the Earthquake, 1995/1998
21 black and white photographs, paper print I 21 Schwarz-Weiß-Fotografien, Papierabzug, 50 x 60 cm (unframed I ungerahmt)
Courtesy the artist I der Künstler / Kicken, Berlin

With the support of I Mit Unterstützung von The Japan Foundation, Tokyo I Tokio

SANTU MOFOKENG

The WineRoute. Western Cape, 2002
Malmesbury Slate Quarry. Robben Island, 2002
Asbestos Mine Landscape. Prieska, Northern Cape, 2002
Lime Quarry. Robben Island, 2002
4 black and white photographs I 4 Schwarz-Weiß-Fotografien, each I je 70 x 100 cm
Courtesy the artist I der Künstler

Self-portrait at KZ 1. Auschwitz, Poland, 1997
Prison Administration Block. Robben Island, 2002
The Wine Route. Western Cape, 2002
3 black and white photographs I 3 Schwarz-Weiß-Fotografien, each I je 100 x 150 cm
Courtesy the artist I der Künstler
Cattle Kraal Built by Prisoners. Robben Island, 2002
Political Prisoners Courtyard. Robben Island, 2002
Cattle Kraal Built by Prisoners. Robben Island, 2002
3 black and white photographs I 3 Schwarz-Weiß-Fotografien, each I je 100 x 150 cm
Courtesy the artist I der Künstler

Cricknet-lawn. Robben Island, 2002
Former Lepers Bath. Robben Island, 2002
Seagulls. Robben Island, 2002
View from Robben Island, 2002
Leaving Robben Island, 2002
5 black and white photographs I 5 Schwarz-Weiß-Fotografien, each I je 70 x 100 cm
Courtesy the artist I der Künstler

Beached Ship-wreck. Robben Island, 2002
Black and white photograph I Schwarz-Weiß-Fotografie, 100 x 150 cm

Courtesy the artist I der Künstler

Robben Island from Signal Hill. Cape Town, 1996
The Wine Route. Western Cape, 2002
2 black and white photographs I 2 Schwarz-Weiß-Fotografien, each I je 70 x 100 cm
Courtesy the artist I der Künstler

Commissioned by Documenta11
With the support of I Mit Unterstützung des Flemish Minister of Culture, Brussels I Brüssel

MULTIPLICITY

Stefano Boeri, Maddalena Bregani, Francisca Insulza, Francesco Jodice, Giovanni La Varra, John Palmesino

Solid Sea, 2002 pp. 424-427
A project by I Ein Projekt von multiplicity + Giovanni Maria Bellu, Massimiliano Gherzi, Paolo Vari
Video editing I Videoschnitt: Marco Carraro, Emiliana Poce; Out put: officina dell'immagine.
Underwater images produced by the Italian newspaper *La Repubblica* for the reportage "Naufragio Nave Fantasma 1996", 2001 I Unterwasseraufnahmen beauftragt von der italienischen Zeitung *La Repubblica* für die Reportage "Naufragio Nave Fantasma 1996", 2001, realized by I umgesetzt von Nautilus Coop., Vibo Valentia.
Interviews by I Interviews von Giuseppe Boeddu, Elisa Bolognini, Fabio Caramaschi, Silvia Dal Pane, Raffaella Di Rosa, Ruben Oliva, realized for the TV broadcast of "Elmo di Scipio" I umgesetzt für die Fernsehsendung "Elmo di Scipio" by I von Enrico Deaglio, Beppe Cremagnani, Andrea Salvatore; produced by I produziert von Palomar; broadcasted by I ausgestrahlt von RAITRE in June I im Juni 2001.
Thanks to I Dank an Enrico Deaglio, Palomar, La Repubblica, Metha Aravinthan Thureswamy, Comitato coordinatore Tamil d'Italia, Salvatore Lupo, Marco Cappelletti, Ahmed Mahfouz, Karl Hoffmann, Marc Wiese

JUAN MUÑOZ

A Registered Patent: A Drummer Inside a Rotating Box, 2001–2002
A radio piece I Eine Radioarbeit
Text by I Text von Juan Muñoz
Performed by I Gesprochen von John Malkovich
Music by I Musik von Alberto Iglesias
Broadcasts hr2 I Sendetermine hr2: June 10, 17, 24; July 1, 8, 15, 22, 29; August 5, 12, 19, 26; September 2, 9, 2002, at 11:30 p.m. I 10., 17., 24. Juni; 1., 8., 15., 22., 29. Juli; 5., 12., 19., 26. August; 2., 9. September, jeweils 23.30 Uhr
With special thanks to I Mit besonderem Dank an Cristina Iglesias
Co-produced by I Koproduziert von Documenta11, Hessischer Rundfunk hr2 and I und Alberto Iglesias
CD produced by I produziert von Der Hörverlag, Munich I München

SHIRIN NESHAT

Untitled, 2002 pp. 434-436
Film: 35mm, transferred to DVD, color, sound I 35mm-Film, übertragen auf DVD, Farbe, Ton
Director I Regie: Shirin Neshat. Director of photography I Bildregie/Kamera: Darius Khondji. Music I Musik: Sussan Deyhim. Co-writer I Koautorin: Shoja Azari. Art director: Shahram Karimi. Line producer I Dialoge: Alice Christov Moore. Production manager I Produktionsleiter: Sol Tryon. Editor I Schnitt: Sam Neave. Still photography I Standfotos: Larry Barns. Video installation I Video-Installation: Don Patrick.
Courtesy Barbara Gladstone Gallery, New York
Produced by I Produziert von Barbara Gladstone Gallery, New York

GABRIEL OROZCO

Untitled, 2002
Approx. 70 vessels of pottery, each ca. 40 cm in diameter, height 30–40 cm I Ca. 70 Keramikgefäße, Durchmesser je ca. 40 cm, Höhe 30–40 cm
Courtesy the artist I der Künstler / Galerie Chantal Crousel, Paris

'MUYIWA OSIFUYE

Selected Feature Photographs of Lagos, 2002:
Mile 12 – Food Stuff Market Depot, Nigeria
The Ojota Motor Park
Ebute – Metta Sawmill
Lagos Street
An Aerial View of Isale Eko
Wood Trading on the Lagoon
Stilt Houses
Oshodi in Its Splendour

Electronic Stalls
The "Wall Street" of Lagos
Balogun Market p. 438
Playing Russian
Aswani "Tuesday" Market
Warshipping God in Earnest
Scramble For Space
Color photographs, variable dimensions I Farbfotografien, verschiedene Formate

ULRIKE OTTINGER

Südostpassage. Eine Reise zu den neuen weißen Flecken auf der Landkarte Europas I Southeast Passage. A Journey to New Blank Spots on the Map of Europe, 2002
Film: DV-Cam / Digibeta, color and black and white, 360 min. I DV-Cam / Digibeta, Farbe und Schwarz-Weiß, 360 min.: 1st part I 1. Teil: 130 min., Wrocław–Varna; 2nd part I 2. Teil: 140 Min., Odessa; 3rd part I 3. Teil: 90 Min., Istanbul
Premier: June 6, 2002, Kassel I Uraufführung: 6. Juni 2002, Kassel
Script, Director, Camera, Editor I Buch, Regie, Kamera, Montage: Ulrike Ottinger. AVID-Schnitt I AVID-Editing: Bettina Blickwede. Sound I Tonmischung: Christian Wilmes. Production assistance I Produktionsassistent: Sean Runge
With special thanks to I Mit besonderem Dank an Rainer Herrn, Ada & Boris Raev, Katharina Sykora, Hanns Zischler
Thanks to I Mit Dank an Bettina Böhler, Eva Ebner, Susanne Enderwitz, Stefan Engelkamp, Thorsten Heidel, Dejan Jankovic, Oana Kitzu, Finbarr Morrin, Oskar Pastior, Gisela Pestalozza, Heidi von Plato, Helmut Schulte, Ulrich Ströhle, Sissi Tax, Cornelia Wenzel, Raymond Wolff und Filmmuseum Potsdam
© Ulrike Ottinger 2002
Produced by I Produziert von Ulrike Ottinger Filmproduktion
Commissioned by I Im Auftrag von Documenta11
With the support of I Gefördert mit Mitteln der Hessischen Filmförderung, Frankfurt am Main; Kulturelle Filmförderung des Landes Hessen, Frankfurt am Main

Goya Episode, 1981
Context I Kontext *Freak Orlando* (1981)
C-Prints, 40 x 60 cm and I und 60 x 90 cm
Courtesy Contemporary Fine Arts, Berlin

OUATTARA WATTS

Untitled, 1998 pp. 444-446
Mixed media (acrylic and oil) on canvas I Mischtechnik (Acryl und Öl) auf Leinwand, 260 x 400 cm
Private Collection I Privatsammlung, New York

The Love Tree, 2002
Mixed media on canvas (acrylic, oil, tooth paste and silk screen) I Mischtechnik auf Leinwand (Acryl, Öl, Zahncreme, Siebdruck), 300 x 420 cm
Private Collection I Privatsammlung, New York

Les maitres fous, 2002
Mixed media on canvas (acrylic, oil and silk screen) I Mischtechnik auf Leinwand (Acryl, Öl und Siebdruck auf Leinwand), 300 x 420 cm
Marc and Livia Straus Family Collection, New York / Courtesy Leo Koenig Gallery, New York

PARK FICTION pp. 446-449

Christoph Schäfer (artist I Künstler), Margit Czenki (filmmaker I Filmemacherin) and the current Parc Fiction core-group I und die aktuelle Park Fiction Kerngruppe: Günther Greis (architect I Architekt), Dirk Mescher (neighbor I Anwohner), Thomas Ortmann (Treasurer I Kassenwart Hafenrandverein), Klaus Petersen (Squat I Besetzer, Hafenstraße), Sabine Stoevesand (GWA-St. Pauli I Community Center), Axel Wiest (Sozialarbeiter, I social worker, local school, Schule Friedrichstraße)
<http://www.parkfiction.org>

Plotted diagram of the residents's network I Geplottetes Diagramm des AnrainerInnen-Netzwerks

Shelve with selected proposals from the *Archive of Desire* I Regal mit ausgewählten Entwürfen aus dem *Wunscharchiv*:
Hans Christian Dany, Christoph Schäfer
Modell für Baustellenschild I Model for a Construction Site Sign, 1996
Cardboard, wood, paint, chain of lights I Pappe, Holz, Farbe, Lichterkette
Children's House at Pinnaasberg: Hedge Labyrinth for Park Schauer mann I Kinderhaus am Pinnaasberg: Heckenlabyrinth für den Schauer mannspark, 1996
Acryl, glue on architectural cardboard I Acryl, Klebstoff auf Architektenpappe
Children's House at Pinnaasberg: Model for Strawberry Tree House I Kinderhaus am Pinnaasberg: Modell für Erdbeerbaumhaus, 1996
Red foil, crepe paper, glue, bough, paint, ylong I Rote Bastelfolie,

46 Krepppapier, Klebstoff, Ast, Farbe, Ytong
Nesrin Bigün
Entwurf eines Tartanfelds mit Tulpenornament | *Proposal of Tulip-patterned Tartan playing field*, 2000
Acryl on canvas, wire | Acryl auf Leinwand, Draht
Anne Bonny, Mary Read
Entwurf für einen Seeräuberinnenbrunnen aus Glas | *Proposal of a Women Pirate's Fountain made out of Glas*, 2000
Plexiglass, acryl, paint, color organ | Plexiglas, Acryl, Farbe, Lichtorgel, sound recording performed by | Tonaufnahme gesprochen von Angela Richter. Sound | Ton: Frank Will

Park Fiction – die Wünsche werden die Wohnung verlassen und auf die Strasse gehen | *Park Fiction – One Day the Desires Will Leave the Apartment and Walk Along the Street*, 1999–2002
Film: 16mm, color, sound, 60 min., transferred to DVD, new cut 2002 | 16mm-Film, Farbe, Ton, 60 Min., übertragen auf DVD, Neufassung 2002
Script, Director, Editor | Buch, Regie, Montage: Margit Czenki. Photography | Kamera: Martin Gressmann/Margit Czenki. Text, Collage, Background painting | Texte, Collagen, Hintergrundmalereien: Christoph Schäfer. Music, Sound Collage | Musik, Ton-Collage: Ted Gaier/Schorsch Kamerun. Sound | Ton: Kay Engelhardt. With | mit Park Fiction activists | Aktivisten, the Harborside Association | dem Hafenrandverein, and | und Eric Boateng, Simone Borgstede, Katrin Bredemeier, Renée Cura, Zina Dimitrioux, Bernd Ehemann, Sanah Masoud, Kudret Mike, Leonid Rossine, Christoph Schäfer, Ellen Schmeißer, Andreas Siekmann, Sabine Stövesand, Canan Topel, Annette Wehrmann, and others | und andere, and | sowie Schorsch Kamerun in the role of the sales representative | in der Rolle des Vertreters.

Park Fiction Archiv | *Park Fiction Archive*, 2002
5 tables entitled after the subjects of work – Interventionist Residents, Infotainment, Tools, Production of Desire, In Bed with Bureaucracy – displaying various Park Fiction materials, questionnaires, plans, proceedings, texts, drawings, photographs, slide projections, sound documents, photo viewers | 5 nach Arbeitsbegriffen betitelte Tische – Interventionistische AnrainerInnen, Infotainment, Tools, Wunschproduktion, In Bed with Bureaucracy –, mit Park Fiction Materialien, Fragebögen, Plänen, Protokollen, Texten, Zeichnungen, Fotos, Diaprojektoren, Tondokumenten, Fotoguckies; video films by | Videofilme von Margit Czenki, documentary photographs by | Dokumentarfotografien von Hinrich Schulze, and one photo series by | und einer Fotoserie von Marily Stroux. Concept | Konzept: Christoph Schäfer and | und Margit Czenki in collaboration with | in Zusammenarbeit mit Günther Greis, Dirk Mescher, Thomas Ortmann, Klaus Petersen, Sabine Stövesand, Axel Wiest.

MANFRED PERNICE
ESTREL; quattro stagione, 2002
Wooden sculpture | Holzskulptur, ca. 450 x 300 x 300 cm, 3 Videos
Courtesy of the artist | der Künstler / Galerie Neu, Berlin
Commissioned by | Im Auftrag von Documenta11

RAYMOND PETTIBON
Untitled, 2002
Ink, acrylic, drawings on paper and collage on wall | Tusche, Acryl, Zeichnungen auf Papier und Collage auf Wand
Courtesy the artist | der Künstler / Regen Projects, Los Angeles
With the support of | Mit Unterstützung von The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

ADRIAN PIPER
The Color Wheel Series, First Adhyasa: Annomayakosha #2, 2000
(Pantone #297 CVC, 1365 CVC, Cool Gray 4 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #4, 2000
(Pantone #493 CVC, 354 CVC, 451 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #16, 2000
(Pantone #3965 CVC, 475 CVC, 2727 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #5, 2000
(Pantone #583 CVC, 340 CVC, 298 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #18, 2000
(Pantone #1915 CVC, 1225 CVC, 306 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #7, 2000
(Pantone #Orange 021CVC, Process Yellow CVC, 391), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #19, 2000
(Pantone #1915 CVC, 1225 CVC, 30 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #20, 2000
(Pantone #606 CVC, 535 CVC, 3415 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #10, 2000
(Pantone #46515 CVC, 389 CVC, 2716 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #11, 2000
(Pantone #556 CVC, 528 CVC, Green CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Courtesy the artist | die Künstlerin and | und Paula Cooper Gallery, New York

The Color Wheel Series, First Adhyasa: Annomayakosha #12, 2000
(Pantone #332 CVC, 165 CVC, 582 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #21, 2000
(Pantone #3282 CVC, 704 CVC, 5435 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Collection the artist | Besitz der Künstlerin

The Color Wheel Series, First Adhyasa: Annomayakosha #14, 2000
(Pantone #143 CVC, 140 CVC, 1788 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Courtesy the artist | die Künstlerin and | und Paula Cooper Gallery, New York

The Color Wheel Series, First Adhyasa: Annomayakosha #25, 2000
pp. 460–461
(Pantone #355 CVC, 107 CVC, 231 CVC), light jet photographic print mounted on foamcore, luster surface laminate | Photographischer Laserdruck aufgezogen auf Schaumpappe, Glanzlaminierung, 142 x 91 cm
Courtesy the artist | die Künstlerin and | und Paula Cooper Gallery, New York

With the support of | Mit Unterstützung von The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

LISL PONGER
Sommer in Italien, Genua, August, 2001 | *Summer in Italy*, Genova, August, 2001:
Palazzo Ducale/G8 Gipfel | *G8 Summit* p. 462
Piazza Kennedy/Convention Center p. 464
Demonstrationsroute | *Demonstration route* p. 465

Diaz Schule | *Diaz School* p. 462
Pertini Schule/Indymedia Center | *Pertini Schoo/Indymedia Center Rote Zone* | *Red Zone* p. 463
Justizpalast/Haftprüfung | *court-building/review of remand in custody*
Bar/Blick auf Piazza Alimonda | *Bar/View of Piazza Alimonda Piazza Alimonda*
20 C-Prints, each | je 30 x 40 cm and | und 40 x 30 cm (unframed | ungerahmt)
Collection the artist | Besitz der Künstlerin
With the support of | Mit Unterstützung von Bundeskanzleramt, Sektion II – Kunstangelegenheiten, Vienna | Wien

PERE PORTABELLA
Informe general sobre algunas cuestiones de interés para una proyección pública | *General Report About Some Interesting Issues for a Public Projection*, 1975
Film: 35mm and BetaSP transferred to DVD, 153 min. | 35mm-Film und BetaSP übertragen auf DVD, 153 Min.
Courtesy the artist | der Künstler and | und MACBA, Museu d'Art Contemporani de Barcelona

RAQS MEDIA COLLECTIVE
Monica Narula, Shuddhabrata Sengupta, Jeebesh Bagchi

28°28'N / 77°15 E:: 2001/2002. An Installation on the Coordinates of Everyday Life—Delhi, 2002
Installation, mixed media | Installation, verschiedene Materialien
Courtesy the artists | die Künstler
Commissioned by | Im Auftrag von Documenta11 and | und Roomade, Brussels | Brüssel
Co-produced by | Koproduziert von Documenta11, Raqs Media Collective, New Delhi; Sarai: A New Media Initiative, a programme of the Centre for the Study of Developing Societies, Delhi (www.sarai.net); and Roomade, Brussels | Brüssel

ALEJANDRA RIERA WITH | MIT DOINA PETRESCU
L'association (des pas)

Filmek kû nikare bê avakirin. Un film non réalisable, 2002
pp. 472–477
4th draft of a work in progress | 4. Zustand eines Work in Progress
Foto/film/text installation, and other materials | Foto/Film/Text-Installation, und andere Materialien

Un problème non résolu: Leyla Zana – Hiam Abbass – la photographe –...., <1995–...> | An unresolved problem: Leyla Zana – Hiam Abass – the photographer –...., <1995–...>
Film: DV, 2 x 180 min.
Voices | Stimmen: Juan de Dios Yapita, Rushen Werdi, Roopak Faraj, Eren Keskin, Yusuf Alatas, Aseygul Dogan, Akin Birdal, Rukun Zana, Reyphan Yalcindag, Osman Baydemir, with the students | mit den Studenten Gulcan, Ozlem, Sidika, Dilber, Seval, an extract stolen from | ein Ausschnitt entnommen aus Samira Makhamalbal's film, the other | die andere Seval, Kimet, her little daughter | ihre kleine Tochter, women | Frauen, "nameless" but "colorful" men | "namenlose" aber "bunte" Männer, Ezmer, the silent woman | die stille Frau, Abdullah Keskin, Meral Danis Bestas, Fatma Karakas, Kendal Nezan, Hiam Abbass, Doina Petrescu, Alejandra Riera. Translations | Übersetzungen: Faruk Çeçen, Ibrahim Seydo Aydogan, Rose Meunier, Salih Yillik, Siwar Yalçin, Aseygul Dogan, Yakup Karademir. Proofreading | Korrekturleser: Jean Druon. Editing assistant | Redaktionsassistentz: Marianne Dupont. Set up | Einrichtung: Philippe Couteux. Editing | Redaktion: Alejandra Riera.
Thanks to | Dank an The Kurdish Institute of Paris, Sacha Yllick, Eusebio Serrano, Jorge Alyskeywycz, Yahel, Constantin Petcou, Audrey Maurion, Fulvia Carnevale, Hiam Abbass, Dean Inkster, Ruth Noack and | und Roger M. Buergerl.
This work-in-progress has been made possible by the careful listening of Catherine David | Diese im Prozess befindliche Arbeit wurde ermöglicht durch das aufmerksame Zuhören von Catherine David.
With the support of | Mit Unterstützung von Pascale Cassagnau; Culture Production (Jean Druon, Marie Claude Lelgoualc'h) and | und AFAA-Association Française d'Action Artistique, Ministère des Affaires Étrangères, Paris.

DIETER ROTH
Große Tischruine | *Large table ruin*, 1970–1998 pp. 478–479
Installation, mixed media | Installation, verschiedene Materialien, overall dimensions | Gesamtmaße ca. 12 x 6 m
Collection | Sammlung Hauser und Wirth, St. Gallen

A Diary, 1982

35 films, Super8, each approx. 30 min., sound and silent |
35 Filme, Super8, je ca. 30 Min., mit und ohne Ton
Collection | Sammlung MAC, galeries contemporaines des Musées
de Marseille

With the support of | Mit Unterstützung von Pro Helvetia, Zürich

DORIS SALCEDO

Tenebrae Noviembre 7, 1985, 1999–2000 pp. 480–481

Steel, lead | Stahl, Blei, 193 x 561,5 x 555 cm

Courtesy Alexander and Bonin, New York, / Jay Jopling/White
Cube, London

Noviembre 6, 2001 pp. 482–483

Stainless steel, lead, wood, resin and steel in 3 parts | Rostfreier
Stahl, Blei, Holz, Harz und 3-teiliger Stahl, dimensions variable |
variable Maße

Daros Latin America, Switzerland

THOU-LESS, 2001–2002

Stainless steel, 15 parts | Rostfreier Stahl, 15 Teile

Courtesy Alexander and Bonin, New York, / Jay Jopling/White
Cube, London

With special thanks to | Mit besonderem Dank an Felipe Arturo,
Sergio Calvijo, Joaquin Sanabria, Ramón Villamarin

With the support of | Mit Unterstützung von Alexander and Bonin,
New York

SEIFOLLAH SAMADIAN

The White Station, Iran, 1999 pp. 484–485

Film: 35mm transferred to DVD, color, sound (no dialogue), 9 min.
| 35mm-Film übertragen auf DVD, Farbe, Ton (kein Dialog), 9 Min.
Iranian Independents, Tehran | Teheran

GILLES SAUSSIER

*Vallée de l'Epte, Amenucourt, le Mauvérand, chasseur dans le
marais | Epte Valley: Amenucourt, le Mauvérand, Hunter in the
Swamp, 1999* p. 486

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

*Vallée de l'Epte, la Roche-Guyon, Bois de la Roche, chasseur dans
un taillis | Epte Valley: La Roche-Guyon, Forest of La Roche,
Hunter in a Bush, 1999*

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

*Vallée de l'Epte, Chaussy, les sablons, Patrick Vilain et son chien
"Fidji" | Epte Valley, Chaussy, les sablons, Patrick Vilain and his
dog "Fidji", 1999*

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

*Vallée de l'Epte, Amenucourt, garçons chassant dans la "côte aux
chiens" | Epte Valley, Amenucourt. Boys hunting in the "côte aux
chiens", 1999* p. 487

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

*Vallée de L'Epte, Amenucourt, ferme du Val Perron, Alain Huber et
son troupeau d'ânes | Epte valley, Amenucourt. Alain Huber,
architect and owner of the Val Perron farm with his donkeys, 1999*

p. 487

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

*Vallée de L'Epte, Copierres, Henri Blanc et son groupe de
randonneurs "chemin faisant" | Epte valley: Copierres, Henri Blanc
and his hiking group, 1999* p. 488

C-print mounted on aluminum | C-Print aufgezogen auf Aluminium,
242 x 90 cm (unframed | ungerahmt)

Collection the artist | Besitz des Künstlers

ALLAN SEKULA

Fish Story, 1987–1995 pp. 489–495

105 framed color photographs in 7 chapters | 105 gerahmte
Farbfotografien in 7 Kapiteln; 26 black and white text and graphic
panels | 26 Schwarz-Weiß-Text- und Grafik-Tafeln; frame sizes
between | Rahmengrößen zwischen 63 x 80 cm and | und 63 x
146 cm; text panels | Texttafeln 102 x 71 cm; 2 slide projections
(each 80 color transparencies, 17 minutes duration) with text
booklets and reading cubicles | 2 Dia-Projektionen (je 80

Farbdiapositive, Dauer 17 Min.) mit 2 Textheften und Leseräumen
Courtesy the artist | der Künstler, Christopher Grimes Gallery, Santa
Monica / Galerie Michel Rein, Paris

Fish Story (Chapter 1, Fish Story), Februar 1990

Collection FRAC Bretagne, Chateaugiron

Fish Story (Chapter 3, Middle Passage), 1993

Museum Boijmans Van Beuningen, Rotterdam

With special thanks to | Mit besonderem Dank an Chris Dercon;
Richter Verlag, Düsseldorf; Witte de With, center for contemporary
art, Rotterdam

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

YINKA SHONIBARE

Gallantry and Criminal Conversation, 2002

Installation/sculpture: one horse carriage, suitcase, 11 life-size
mannequins (without head), costumes | Installation/Skulptur: 1
Pferdekutsche, Koffer, 11 Puppen (ohne Kopf), Kostüme
Courtesy Stephen Friedman Gallery, London

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von The British Council,
London; Stephen Friedman Gallery, London

ANDREAS SIEKMANN

*Aus: Gesellschaft mit beschränkter Haftung | From: Limited Liability
Company*, 1996–2002 pp. 496–499

Series of 215–220 drawings (watercolor, acrylic paint, felt-pen and
touch-up stick), each 21 x 29,7 cm, tables, office chairs | 215–220
Zeichnungen (Aquarellfarbe, Filz- und Lackstift, Acrytfarbe), je 21 x
29,7 cm, Tische, Bürostühle
Courtesy the artist | der Künstler / Galerie Barbara Weiss, Berlin
11 drawings | 11 Zeichnungen: Walther König, Cologne | Köln
1 drawing | 1 Zeichnung: Collection | Sammlung Dr. Wolfgang
Strobel, Cologne | Köln

*Aus: Gesellschaft mit beschränkter Haftung | From: Limited Liability
Company*, 1996–2002

Posters, three motifs, on changing billboards in the public space of
Kassel | Plakate, 3 Motive, auf wechselnden Plakatwänden im
Stadtraum von Kassel

Commissioned by | Im Auftrag von Documenta11

SIMPARCH

Steve Badgett, Matthew Lynch

Free Basin, 2001–2002 pp. 500–501

Skate bowl, wood, mixed media | Skaterbahn, Holz, verschiedene
Materialien

Free Basin is a project by | ist ein Projekt von Simparch in
collaboration with | in Zusammenarbeit mit Peter Eng, Pat Finlay,
Chris Vorhees, Hamza Walker. It was first organized for | Es wurde
zuerst für The Hyde Part Art Center, Chicago organisiert by | von
Lia Alexopoulos and | und sponsored by | finanziell unterstützt von
Mesa Development Corporation and Girl Distribution.

Spec, 2001–2002 pp. 502–503

Wood, acoustic tiles, speakers, amplifiers | Holz, akustische
Dämmplatten, Lautsprecher, Verstärker

Commissioned and produced by | Im Auftrag und produziert von
The Renaissance Society at The University of Chicago for
Documenta11

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

LORNA SIMPSON

31, 2002

Video installation for 31 LCD monitors, audio equipment |

Videoinstallation mit 31 LCD-Monitore, Tonanlage

Courtesy the artist and Sean Kelly Gallery, New York

Commissioned by | Im Auftrag von Documenta11

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

EYAL SIVAN

Itsembatsemba, Rwanda One Genocide Later, France | Frankreich,
1996 pp. 508–509

Film: 35mm transferred to DVD, 13 min. | 35mm-Film übertragen
auf DVD, 13 Min.

Courtesy the artist | der Künstler

With the support of | Mit Unterstützung von AFAA – Association
Française d'Action Artistique, Ministère des Affaires Étrangères,
Paris

DAVID SMALL

The Illuminated Manuscript, 2002

Computer-driven installation, tracked stylus, hand-bound book,
66 x 43 cm, projector, custom electronics | Computergesteuerte
Installation, über ein Trackingsystem verfolgter Stift,
handgebundenes Buch, 66 x 43 cm, Projektor, Elektronik
Courtesy the artist | der Künstler

Commissioned by | Im Auftrag Documenta11

With the support of | Mit Unterstützung von The Fund for U.S.

Artists at International Festivals and Exhibitions, New York;

Embassy of the United States, Berlin

FIONA TAN

Countenance, 2002

Film installation, 4 film projectors with loop devices and mirror
construction, 4 screens, 4 speakers, 4 16mm black and white film
loops | Filminstallation, 4 Filmprojektoren mit Endlos-Aufsatz und
Spiegelkonstruktion, 4 Screens, 4Lautsprecher, 4 16mm-Schwarz-
Weiß-Film-Endlosschleifen

Concept, Direction, Production | Konzept, Regie, Produktion: Fiona
Tan; Production assistance | Produktionsassistent: Miriam Böhm.
Research: Miriam Böhm, Angelika Middendorf, Mandy Käding,
Fiona Tan. Camera | Kamera: Istvan Imreh. Camera Assistance |
Kameraassistent: Michael Kotschi, Jürgen Baum. Sound | Ton:
Hugo Dijkstal. Editing Assistance | Schnitthassistent: Vasil Hristov.
Editing Advice | Schnittberatung: Mario Steenbergen. Technical
Assistance | Technische Assistenz: Martin van Broekhoven,
Christopher Mondt. Graphic Design: Oliver Kleinschmidt. Negative
Cutter: Romy de Haan. Titles | Titel: Moser & Rosié. Film Stock:
Fuji Film. Film Lab | Labor: Geyer-Werke.

With thanks to all participants | Mit Dank an alle TeilnehmerInnen
Julia Ahmad, Waling Boers, Banu Davrak, Hugo Dijkstal, Prof. Dr.
Hartmut Häußermann, Rüdiger Lange, Ida Lohmann, Dr. Friedrich
Meschede, René Neuer, M. Claire Pijman, Berlin and its
inhabitants | und seine EinwohnerInnen..

With the support of | Mit Unterstützung von Mondriaan Foundation,
Amsterdam; DAAD, Berlin; The Dutch Film Fund; The Netherlands
Foundation of Visual Arts, Design and Architecture; Die
Photographische Sammlung / SK Stiftung Kultur, Cologne | Köln

PASCALE MARTHINE TAYOU

Game Station, 2002

Installation, mixed media | Installation, verschiedene Materialien

Courtesy the artist | der Künstler

Commissioned by | Im Auftrag von Documenta11

Co-produced by | Koproduziert von Pascale Marthine Tayou and |
und Documenta11

with the support of | mit Unterstützung von Ministère de la
Communauté française de Belgique, Brussels | Brüssel;
Commissariat général aux Relations internationales de la
Communauté Wallonie-Bruxelles, Brussels | Brüssel; and Agence
intergouvernementale de la Francophonie, Paris

JEAN-MARIE TENO

A Trip to the Country, 2000 pp. 518–519

Film: 35mm and Video, transferred to DVD, color, sound, 75 min. |
35mm-Film und Video, übertragen auf DVD, Farbe, Ton, 75 Min.
Courtesy the artist | der Künstler / Les Films du Raphia, Chatillon
Produced and directed by | Produktion und Regie: Jean-Marie
Teno

TRINH T. MINH-HA

Naked Spaces: Living is Round, 1985 p. 521

Film: 16mm transferred to DVD, color, sound, 135 min. | 16mm-
Film übertragen auf DVD, Farbe, Ton, 135 Min.

Collection the artist | Besitz der Künstlerin

Produced and directed by | Produktion und Regie: Trinh T. Minh-
ha

TSUNAMII.NET

Charles Lim, Tien Woon

alpha 3.4, 2002

Web-based installation, LCD screens, personal computers,
speakers, GPRS mobile phones, walkie talkie, and other materials |
Webgestützte Installation, LCD-Bildschirme, Computer,

Lautsprecher, GPRS Mobiltelefone, Walkie-Talkies und andere Materialien
With support of | Unter Mitarbeit von Tay Hak Peng, Charles Moy (programmers | Programmierer), and | und Melvin Phua, Tan Kok Yam (technical advisors | technische Beratung) -----
Commissioned by | Im Auftrag von Documenta11
With the support of | Mit Unterstützung von Fachgebiet Kommunikationstechnik im Fachbereich Elektrotechnik der Universität Kassel am Institut von Herrn Prof. David; National Arts Council, Singapore

JOËLLE TUERLINCKX
http://www.joelletuerlinckx.be

AQUI HAVIA HISTORIA-CULTURA AGORA O – a proposition for Documenta11, 2002
Installation, mixed media | verschiedene Materialien
A room of 15 min. 7 sec., in 22 steps, around a found sentence* | Ein Raum von 15 Min. 7 Sek., in 22 Schritten, um einen gefundenen Satz*
* *AQUI HAVIA HISTORIA-CULTURA AGORA O*, Lisbon | Lissabon, 1998
Video, color, 15 min. 7 sec. | Video, Farbe 15 Min. 7 Sek.
With thanks to | Dank an Vidi-Square, Zandhoven -----
With the support of | Mit Unterstützung von Ministère de la Communauté française de Belgique, Brussels | Brüssel; Commissariat général aux Relations internationales de la Communauté Wallonie-Bruxelles, Brussels | Brüssel

LUC TUYMANS
Portrait, 2000
Oil on canvas | Öl auf Leinwand, 56,5 x 30 cm
Collection | Sammlung de Bruin-Heijn, Wassenaar

Still Life, 2002
Oil on canvas | Öl auf Leinwand, 400 x 500 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen

Animation, 2002 p. 508
Oil on canvas | Öl auf Leinwand, 170 x 204 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen

Sunset, 2002 p. 531
Oil on canvas | Öl auf Leinwand, 170 x 132 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen

Dead Skull, 2002 p. 530
Oil on canvas | Öl auf Leinwand, 110 x 95 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen

Altar, 2002 p. 529
Oil on canvas | Öl auf Leinwand, 235 x 315 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen

Backyard, 2002
Oil on canvas | Öl auf Leinwand, 110 x 110 cm
Courtesy the artist | der Künstler / Zeno X Gallery, Antwerp | Antwerpen -----

Commissioned by | Im Auftrag von Documenta11
With the support of | Mit Unterstützung von Flemish Minister of Culture, Brussels | Brüssel

NOMEDA & GEDIMINAS URBONAS
Transaction, 2002 pp. 530-533
Interdisciplinary research project, including film archive, video projections, mixed media | Interdisziplinäres Research-Projekt mit Filmarchiv, Videoprojektionen, verschiedene Materialien -----
With the support of | Mit Unterstützung des Ministry of Culture, Vilnius

JEFF WALL
After Ralph Ellison, Invisible Man, the Preface, 2002 pp. 536-537
Cibachrome in light box | Cibachrome im Leuchtkasten, 190 x 265,5 x 26 cm
Courtesy Galerie Johnen & Schöttle, Cologne | Köln / Galerie Rudiger Schöttle, Munich | München -----
With the support of | Mit Unterstützung von Department of Foreign Affairs and International Trade of Canada, Ottawa; The Canada Council for the Arts, Ottawa
We acknowledge the support of the government of British Columbia | Wir bedanken uns für die Unterstützung der Regierung von British Columbia through | durch The British Columbia Arts

Council, Victoria; Embassy of Canada | Botschaft von Kanada, Berlin

NARI WARD
Landings, 2002
Steel, barrier cloth, found wheels, rubber, plexiglass, and hydraulic mechanics, audio recording | Stahl, undurchlässigen, dichtgewebten Stoff, gefundene Reifen, Gummi, Plexiglas, Hydraulik, Tonaufzeichnung, 457 x 61 x 61 cm and | und 122 x 122 x 122 cm
Courtesy the artist | der Künstler -----
Commissioned by | Im Auftrag von Documenta11
With the support of | Mit Unterstützung The Fund for U.S. Artists at International Festivals and Exhibitions, New York; Embassy of the United States, Berlin

YANG FUDONG
An Estranged Paradise, 1997-2002
Film: 35mm transferred to DVD, black and white, sound, 76 min. | 35mm-Film übertragen auf DVD, schwarz-weiß, Ton, 76 Min.
Courtesy the artist | der Künstler -----
Commissioned by | Im Auftrag von Documenta11
Co-produced by | Koproduziert von Yang Fudong and | und Documenta11

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278–281	Courtesy Yona Friedman.
282	Bob Goedewaagen. Courtesy Meschac Gaba, Lumen Travo Gallery, Amsterdam; Witte de With, Rotterdam.
283	Courtesy Meschac Gaba and und Carlier/Gebauer, Berlin.
284	Courtesy Carlier/Gebauer, Berlin.
286–287	Courtesy Studio Guenzani, Mailand Milan and GreenGrassi, London.
288–289	Courtesy Studio Guenzani, Mailand Milan and Raum aktueller Kunst, Vienna Wien
290–291	Courtesy Carlos Garaicoa.
292	Courtesy Lombard-Freid Fine Arts, New York.
293	Courtesy Carlos Garaicoa.
294–295	● Kendell Geers. Courtesy Stephen Friedman Gallery, London.
296/299	Galerie Daniel Buchholz, Cologne Köln and und Magnani, London.
300–305	Courtesy Jef Geys.
306–311	● David Goldblatt.
312–315	David Reynolds. Courtesy Ronald Feldman Fine Arts, New York.
316/317	Martial Galfione (drawings and plans Zeichnungen und Pläne), Courtesy Dominique Gonzalez-Foerster.
318–321	Courtesy Renée Green.
322/323	Courtesy Ruth Benzakar, Buenos Aires.
324/325	● Arc en Ciel Multimedia.
326	Courtesy Galleri Nicolai Wallner, Copenhagen Kopenhagen.
327	top oben: F. Delpech. Courtesy Galleri Nicolai Wallner, Copenhagen Kopenhagen; bottom unten: Andreas Johnsen. Courtesy Galleri Nicolai Wallner, Copenhagen Kopenhagen.
328/329	Jens Haaning, Christian Bretton-Meyer. Courtesy Galleri Nicolai Wallner, Copenhagen Kopenhagen.
330	● Mona Hatoum.
331	Corry Wyngaarden. ● Mona Hatoum.
332–333	Edward Woodman. Courtesy of Jay Jopling / White Cube, London and und Alexander and Bonin, New York.
334	Rolf Abraham, Frankfurt am Main. Courtesy Thomas Hirschhorn.
335–337	Courtesy Thomas Hirschhorn.
338–343	● Candida Höfer
344	Courtesy Craigie Horsfield.
345	Lluís Bovar. Courtesy Craigie Horsfield.
346–347	Manfred Jade.
348–349	● Huit Facettes.
350–351	● Galerie Marian Goodman, Paris; except p. 351 bottom left außer S. 351 unten links: ● M/M (Paris).
352	P. Cox. ● Galerie Marian Goodman, Paris
353	top left oben links: Pierre Fantys; top right oben rechts: Laurent Lecat; bottom left unten links: Pierre Fantys; all alle ● Galerie Marian Goodman, Paris.
354/355	● Igloolik Isuma Productions.
356–357	● Sanja Iveković.
358–361	Courtesy Alfredo Jaar.
362–363	Joan Jonas.

- 364-367 Courtesy Isaak Julien and I und Victoria Miro Gallery, London.
 368-369 © Amar Kanwar.
 370-371 David Zwirner, New York.
 372-373 Ruppert Coudryer (FFPSA).
 374-375 Courtesy William Kentridge.
 376-377 Courtesy Ideal Audience International, Paris.
 378 Claude Pissot, CAC - The Pigott Collection, Geneva I Genf.
 379 Fred Doh. © Kunstverein in Hamburg, Hamburg.
 380-381 Ben Kimmont, except p. 381 bottom I außer S. 381 unten: Naomi Hupert.
 382-383 Courtesy Igor & Svetlana Kopytskiy.
 384-385 Darko Banić.
 386-387 Andreja Kulunčić.
 388-391 Courtesy Glenn Ligon and I und D'Amelio Terras Gallery, New York.
 392-393 Orucul and Van Der Putten. Courtesy Andrea Rosen Gallery, New York. © Ken Lum.
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 410-411 © Jonas Mekas.
 412-413 Courtesy Musée national d'art moderne, Centre Georges Pompidou, Paris.
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 416-419 Axel Schneider, Frankfurt am Main. Courtesy Museum für Moderne Kunst, Frankfurt am Main.
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 426 Stephen White.
 429-430 Attilio Maranzano.
 431 Cathy Carver.
 432-435 © Shirin Neshat. Courtesy Barbara Gladstone Gallery, New York; 433 bottom I unten, 434, Larry Barrs.
 436-437 Courtesy Marian Goodman Gallery, New York.
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 440-441 Courtesy David Zwirner, New York. © Ulrike Ottinger.
 442-443 © Ulrike Ottinger.
 444-445 Jean Vong. © Ouattara Watts.
 446 Christoph Schaller.
 447 bottom I unten: Konzept: Park Fiction, Grafik: Katrin Bredenmeier.
 448-449 © Margit Czerki.
 450 Manfred Pernice. Courtesy Galerie Neu, Berlin.
 451 top I oben: Manfred Pernice;
 bottom I unten: Manfred Pernice.
 452 top I oben: Courtesy Anton Kern Gallery, New York.
 452-453 bottom I unten: Wolfgang Günzel.
 453 top I oben: Manfred Pernice.
 454-455, 457 Joshua White. Courtesy Regen Projects, Los Angeles, Calif.
 456 Courtesy Regen Projects, Los Angeles, Calif.
 458-461 Courtesy Adrian Piper and Paula Cooper Gallery, New York.
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 466-467 © Pere Portabella.
 468-471 Courtesy Raap Media Collective.
 472-477 Courtesy Alexandra Riera and I und Doña Petrescu.
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 488-493 © Alan Sekula.
 494-495 Courtesy Yinka Shonibare & Stephen Friedman Gallery, London.
 496-497 Wolfgang Günzel.
 498-499 Courtesy Andreas Siekmann & Galerie Barbara Weiss, Berlin.
 500-501 Chris Anderson, Tom Van Eynde and I und Simparch.
 502-503 Tom Van Eynde and I und Simparch.
 504-507 Courtesy Sean Kelly Gallery, New York.
 510-511 Courtesy David Small.
 512-513 © Fiona Tan.
 514 Courtesy Taipei Fine Arts Museum.
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 517 Anna Kriebelberg.
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 522 Foo.
 524-527 Courtesy Joëlle Tuerlinckx.
 528-531 Felix Tiry. Courtesy Zeno X Gallery, Antwerp I Antwerpen.
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 534-535 Axel Schneider. Courtesy Museum für Moderne Kunst, Frankfurt am Main.
 536-537 Courtesy Marian Goodman Gallery, New York.
 538-539 Fred Scruton. Courtesy Nari Ward.
 540-541 Courtesy Nari Ward.
 542-543 © Yang Fudong.

