DAN CAMERON

LIVING INSIDE THE GRID

Absalon
Douglas Blau
Roland Boden
Jennifer Bolande
Monica Bonvicini
José Damasceno
Michael Elmgreen & Ingar Dragset
Rico Gatson
Luisa Lambri
Langlands & Bell
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Living Inside the Grid

New Museum of Contemporary Art   Living Inside the Grid   Exhibition organized by Dan Cameron   Essay by Dan Cameron

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*This catalogue is dedicated
to
John Hatfield and Dennis Szakacs
with heartfelt thanks
for your trust and guidance.*

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It will surprise no one to learn that a project like this
one goes through a number of gestation stages before
it reaches the state where it finally morphs into a
catalogue and exhibition. Investigations based on the
work of younger artists invariably go through a number
of twists and turns, perhaps most noticeably when the
theme on which the research is based has not yet been
articulated within the critical literature. Needless to say,
although work on this project began more than three
years ago, everything from the exhibition title to the
list of artists has been revamped numerous times along
the way, to the point where the apparent clarity of
the final product comes almost as an unexpected bonus.

It would not have been possible to realize this
exhibition and catalogue without the encouragement
and support of my three principal New Museum
colleagues: Lisa Phillips, Dennis Szakacs, and John
Hatfield. Each of these individuals has spent numerous
hours working through the exhibition concepts and
helping me focus my ideas to make them more
effective, and have shown a great deal of confidence
in encouraging me to focus attention on artists not
widely known to the New York public. In addition,
Anne Barlow has been deeply engaged in developing
the innovative interpretive programs associated
with the exhibition, and Anne Shisler has been highly
successful in raising the necessary funds to complete
the project.

In terms of the actual development of the exhibition,
no individual has had a greater role than Melanie
Franklin, Curatorial Coordinator and Publications
Manager, who has shepherded the complex process of
editing, searching, delegating, mobilizing, and pestering
to make sure that this publication is everything we
wanted it to be. Designers Paul Carlos and Urshula
Barbour have, with their usual combination of visual
insight and conceptual pragmatism, created a book that
corresponds in visual terms to the fundamental ideas
in the project, and made sure that the artists' work
looked great in the process. Curatorial intern Nele
Brauner has been especially tireless in tracking down
reproduction rights for a vast array of historical and
contemporary images.

Peter Gould, Director of Exhibitions Management, has
been closely involved in this exhibition for more than
a year, and has been both insightful and practical in the
way he has nurtured the sometimes delicate process
of turning a diverse group of two dozen artists' works
into a fairly seamless visual presentation. Working
alongside Peter is a remarkable group of colleagues
that includes Keith Johnson overseeing the more
technically challenging installations and the exhibition
layout; Jennifer Ray juggling the multitude of lenders,
shippers, and travelling artists who are necessary to
make the exhibition happen; and Hakan Topal
supervising a complicated variety of media- and
technology-based works.

An exhibition as complex and involved as *Living Inside the Grid* requires, first of all, a great deal of resources to pull off properly, and we have been extremely fortunate to receive generous public and private funding. An early and generous grant by Eugenio Lopez made it possible to complete the preliminary research for the catalogue and checklist. Crucial project support from the Toby Devan Lewis Fund for Exhibitions of Emerging Artists, the British Council, and both the National Endowment for the Arts and the American Center Foundation have made it possible to bring the project to its full fruition.

The most important individuals in this entire process are, of course, the artists, who have been extremely generous with their time and energy, and who, in many cases, have taken the trouble to look into the exhibition theme quite deeply. Since it is their work that first inspired the investigation for which this catalogue serves as a kind of culmination, I am most deeply indebted to the many participating artists in this exhibition, who have helped inspire me to keep the artistic content of their work as my focus.

I am very thankful to Marianne Boesky, Stanley & Gail Hollander, Joseph Holtzman, The Progressive Corporation, Ninah & Michael Lynne, Thaddeus Stauber & Tracy O'Brien, the Speyer Family Collection, and Sherrie & Joel Mallin for trusting us with the handling and display of work from their collections, and of course to the many galleries who have provided invaluable assistance in the preparation of both the exhibition and catalogue.

Last but not least, I would like to include a personal note of gratitude to two friends, Oliver Kamm and Mauro Restiffe, who have sat patiently through numerous verbal exegeses of this concept, asked very good questions, and helped the project to take its shape.

Dan Cameron
Senior Curator

Living Inside the Grid is the first thematic exhibition organized by Dan Cameron for the New Museum since he assumed the position of Senior Curator six years ago. Dan has distinguished himself during this time by building a strong program of one person shows from Carolee Schneemann to David Wojnarowicz to Paul McCarthy. However, he has an earlier personal track record of creating landmark thematic exhibitions like *Art and Its Double* and *The Raw and the Cooked* for organizations like La Caixa de Pensiones in Madrid.

Living Inside the Grid follows in this tradition of a timely exhibition on a subject urgently in need of investigation and revision. As we work to reintegrate the thematic exhibition—an important mainstay of New Museum programming over the past twenty-six years—*Living Inside the Grid* is an important contribution. It is part of a series of exhibitions with the overarching theme of *Spatial Dynamics* which includes *Out of Site: Fictional Architectural Spaces* (presented last summer) and *Super-ficial: The Surface of Architecture in a Digital Age* (currently in the Zenith Media Lounge).

We are very pleased to present this new look at the impact of technology on a time revered trope—the grid—and to introduce new artists from around the globe, many of whom are having their US museum debut here. The New Museum is a destination for new ideas and new art and this exhibition combines the two.

We are pleased to continue to provide a forum for emerging artists to present their work and to encourage the creation of new projects. We are especially grateful to The American Center Foundation for supporting the exhibition and the creation of six new site-specific works by Rita McBride, Ana Maria Tavares, Michael Elmgreen & Ingar Dragset, Do-Ho Suh, Danica Phelps, and José Damasceno.

It is most gratifying to have the support of stalwart patrons of contemporary art, Eugenio Lopez and the NEA, which enabled this important project to be realized.

Lisa Phillips
The Henry Luce III Director

Several years ago, a change in the work of a number of younger artists living at great distances from one another became apparent. Whereas as recently as the early 1990s there was a marked distinction between artists whose work referred back to earlier generations of geometric abstraction and those whose approach to the human figure was closely bound to even earlier modes of representation, by the end of the decade this distinction was vanishing. In its place, a new hybrid genre of representation began to emerge, one in which the grid did not figure so much as a framework but as an inhabited space. This development, cutting through other distinctions of genre and medium, was not so much a movement as a new approach to representation, which appeared to have grown out of profound changes in society.

TRIUMPH OF THE GRID

In most of the world today, the grid is a constant presence in public and private life, a continuous reminder, visually and otherwise, of the growing triumph of rationalism, especially in the form of technology. Grid designs are inherent to maps, urban spaces, and agricultural tracts and the layouts of buildings, streets, and highways; the rectilinear shape of industrial products offer further evidence of the grid's ubiquitous presence. At the same time, networks of electrical power (called grids), plumbing and heat generators, and telephone, radio, television, data cable, and microwave systems riddle the physical world, often hidden from sight underground or as electromagnetic waves that human beings cannot directly sense.

Further refining the transformation of physical reality, the growth of cyberspace has created an additional means of communication for hundreds of millions of individuals, with the result that rectilinear systems of spatial division, based on the shape of monitor screens and the organization of information presented on them, also increasingly determine the visual environment. We do not fully understand the sociocultural implications of this transformation, yet the computerization of much of the world has resulted in momentous changes in how we perceive our physical surroundings. This digital remapping has meant a marked increase in the impact of grid-based systems on daily life. Although many of the connections taking place through information technology are invisible, they can nevertheless be visualized in terms of the pathways along which

information travels. Modem lines, cell phone signals, palm organizers, satellite navigation systems, and an array of other invisible circuits link groups and individuals via a seemingly infinite web of connections.

The motif of the inhabited grid, around which this exhibition is organized, is not unprecedented in recent art history, but its reemergence is a direct outgrowth of the transformation of the home, workplace, and public space due to the rise of the computer. A key aspect of this transformation has been the incredibly rapid growth of the Internet. In particular, the rise of cyberspace within the industrialized societies of the twenty-first century underscores more gradual and broader developments, from suburban sprawl to urban surveillance and beyond. Although these changes have been considered by a variety of philosophers, sociologists, fiction writers, psychologists, and even art critics, comparatively little effort has been made to connect these developments and related shifts in artistic activity.[1]

Simply put, the inhabited grid has become the irreducible sign of the world we live in today. From morning commutes—whether in a car moving along a highway, a high-speed train on a magnetic rail, or even a walk through the grid of city streets—all the way to the last check of our e-mails at night, we involve ourselves in a limitless, overlapping network of grids, which act in obvious or hidden ways to order our movements, our work, our thoughts, our leisure time, and probably our dreams. Since most people are not pleased to see themselves locked into overlapping systems of straight lines and right angles, many grids are hidden. In response to the rapid proliferation of rectilinear divisions of space, architects and urban designers, as well as industrial engineers and software programmers, have become adept at concealing the grid system beneath streets, in walls, and through the use of colorful and/or soft surfaces and containers. The development of invisible or camouflaged grids, which surround us but deflect attention to their presence, is an essential aspect of the information revolution. Nevertheless, the ubiquitousness of the grid has significantly transformed our sense of reality. Not surprisingly, much of the task of exploring the conditions that this state produces, commenting on its multiple meanings, and enabling us to enhance our understanding of it has fallen to contemporary artists. In keeping with its simultaneously omnipresent and clandestine nature, however, the treatment of the

1. An exception is the exhibition *[Ctrl] Space* organized by Thomas Y. Levin at Zentrun für Kunst und Mediatechnologie Karlsruhe, Germany (October 13, 2001 to February 24, 2002).

Giovanni Battista Piranesi, *The Well, Carceri, plate XIII of Second Edition*, 1749-60, etching, engraving, scratching, burnishing, lavis state V, 16 x 22 inches.

Michel Etienne Turgot, *Ille de la Cité, St. Germain des Près*, 1734-39, copper engraving, 19⁵/₈ x 31¹/₄ inches.

Jeremy Bentham, *Section of the Panopticon*, c. 1791. University College London Library Special Collections (Bentham Photograph 119a/122)

inhabited grid as an artistic motif is as varied as the ways in which we experience the grid in our visual surroundings. For this reason, the two dozen artists participating in the exhibition also employ a broad array of different styles, techniques, materials, and meanings.

RISE OF THE GRID

The grid has been with us in one form or another for centuries—some of the earliest examples being Roman forts or the layout of the imperial city of Peking. The word, originally meaning a grating or frame of spaced parallel bars, is a shortening of "gridiron," a framework of metal bars heated in a flame for use in broiling meat or for use as an instrument of torture. The first significant impact of the design of the grid on Western civilization took place during the early Italian Renaissance, with the introduction of perspectival illusion in the work of Florentine artists like Paolo Uccello. By developing the visual convention of one or two points located at an imaginary distance, from which all subsequent renderings of space would derive, artists in the fifteenth century did not merely consolidate a set of methods for representing space—they permanently changed our relationship to space itself. Once the grid was laid over the frontal picture plane, with objects and people located at a measurable distance between the viewer and the point on the distant horizon from which space appeared to move forward, the precise ordering of space according to tools of measurement was suddenly possible, and illusionistic perspective quickly became a universal convention. By the mid-eighteenth century, in fact, the lessons of perspective had become so culturally ingrained that the engravings of Giovanni Battista Piranesi achieved their great popularity by bending these rules to such a degree that the spaces he rendered were an intricate hybrid of the real and the imaginary.

Had this development gone no further than painting, it would have been remarkable enough, but in fact the illusionistic rendering of space soon had a considerable impact on the fields of architecture, urban planning, and engineering. From the systematic layout of the Paris street plan in the early eighteenth century, to the early nineteenth century prison design known as the *panopticon*, to the growth of railroads and telegraphs through the 1800s, and culminating in the development of the assembly line in the early twentieth century, the grid slowly evolved from a device used to aid

Piet Mondrian, *Tableau No. 2/Composition No. VII*, 1913, oil on canvas, 41^{1}/$_{8}$ x 44^{3}/$_{4}$ inches. Solomon R. Guggenheim Museum, New York. ©2003 Mondrian/Holtzman Trust, c/o Beeldrecht/Artists Rights Society (ARS), New York. Photo: Robert E. Mates.

Pablo Picasso, *Le Joueur de Guitare (The Guitar Player)*, 1910, oil on canvas, 39^{3}/$_{8}$ x 28^{3}/$_{4}$ inches. Musee National d'Art Moderne, Centre Georges Pompidou, Paris. ©2003 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo: Jean-Claude Planchet.


Ludwig Mies van der Rohe, Illinois Institute of Technology, Chicago (Master plan for the campus, aerial view), 1939-41, photomontage: model superimposed on photograph of neighborhood. Digital image courtesy The Mies van der Rohe Archive, The Museum of Modern Art, New York. ©2003 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn.

in creating an illusion of space to a system imposed upon space itself. This distinction is a crucial one, if only because the universality of the grid was matched by its relative invisibility as a tool that imposed its own priorities and values. Michel Foucault, writing at the dawn of the information society in the 1970s, was one of the first philosophers to recognize that the grid's unique capacity for concealing its ideological imperatives was part of what made it so compelling as a tool for shaping human thought and behavior.

By the second decade of the twentieth century, three separate avant-garde movements, in Russia, the Netherlands, and France, focused on the grid stripped bare, so to speak, of its utilitarian function. In the years prior to World War I in particular, the grid was embraced as a symbol of the modern era, the vehicle for a new category of "pure" abstraction, whether in an implied form by artists such as Kasimir Malevich, or explicitly as in the nature-derived paintings of Piet Mondrian. Even cubism, with its elaborate distortion of the rules of Renaissance perspective, required making the grid visible, if only to fracture its all-over uniformity. Malevich, however, was first to pioneer this new mode of working, by literally developing a philosophy around the square, in which the proliferation of forms representing a kind of absolute rationality were converted into a nearly mystical system for depicting the unseen structures of the world. Although Malevich did not treat the grid as a motif on its own, his use of the forms of pure geometry had a strong impact on such contemporaries as El Lissitzky and Alexander Rodchenko, who in turn created more complex pictorial compositions in which the grid was more explicitly rendered. In Holland, Piet Mondrian pioneered the use of the grid in a way that stems from Pablo Picasso's and Georges Braque's early cubist works, the main difference being that Mondrian went much farther and superimposed the grid as a framework over all visual experience, leading to an austere approach to abstraction in which right angles and grids are the only discernible form.

The de-natured grid, removed from the context of spatial representation and transformed into a basis for artistic investigations into a new category of plastic, nonreferential space, defined the way most geometric abstraction was practiced during the twentieth century. This development was mirrored in early modernist architecture, especially the Bauhaus movement, which proposed that a simple, exposed geometry in building
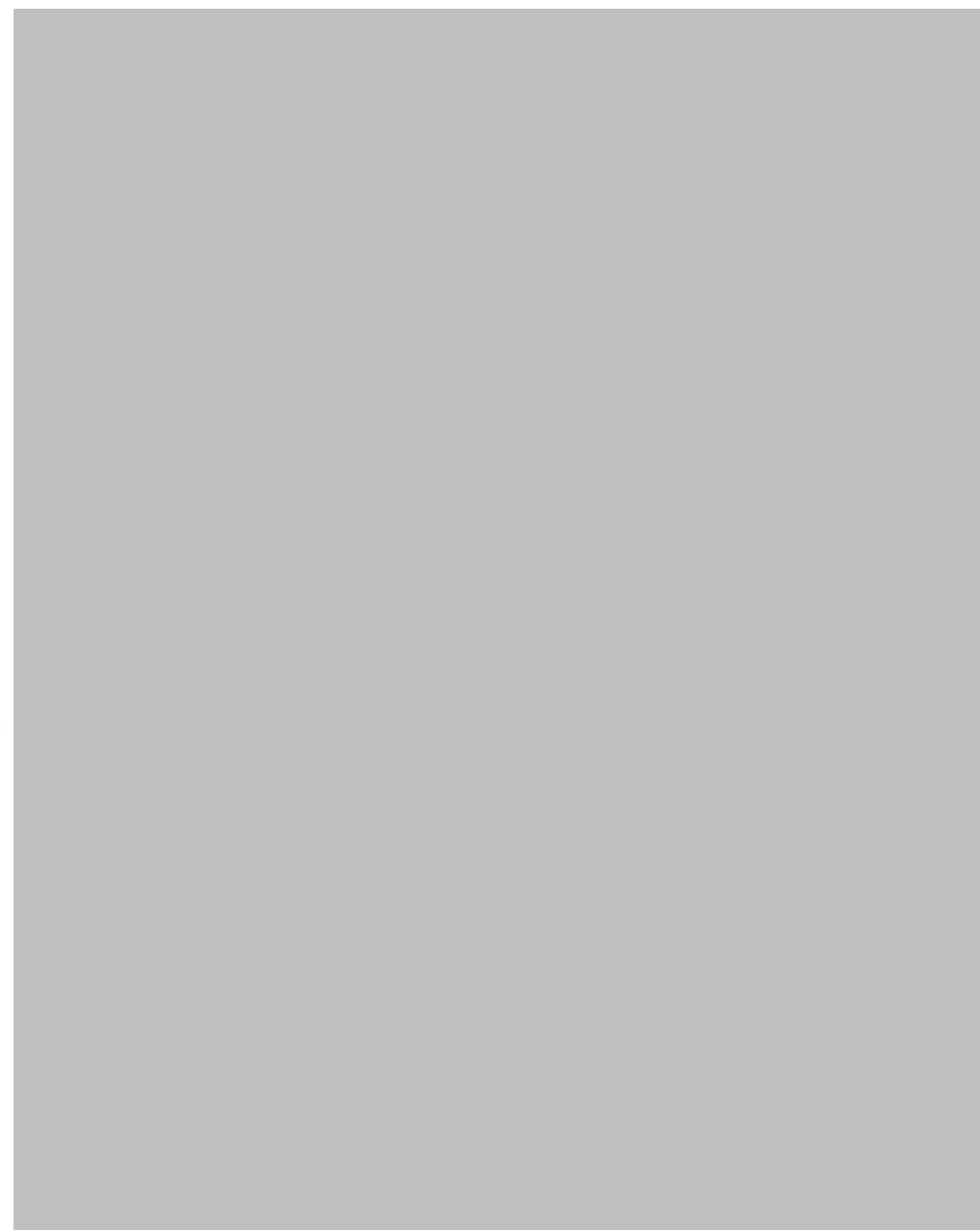
Paul Klee, *Zwitscher-Maschine (Twittering Machine)*, 1922, watercolor, pen and ink on oil transfer drawing on paper, mounted on cardboard, 25¼ x 19 inches. The Museum of Modern Art, New York. Digital image ©2002 The Museum of Modern Art, New York. ©2003 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn.
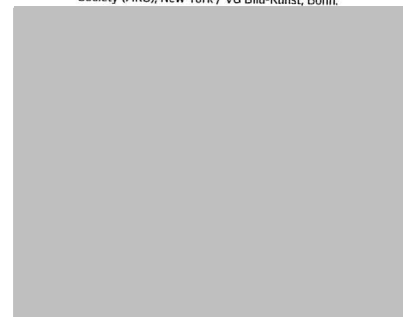
Charles Sheeler, *Church Street El*, 1920, oil on canvas, 16 1/8 x 19 1/8 inches. ©2002 The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 1977.43.

design was the most effective way to break free of the stranglehold of ornamentation and create a structural vocabulary based on simple, straight lines deployed with perfect transparency. Still, the relative severity of the visions of Mies van der Rohe and Walter Gropius, itself a direct outcome of the utopianism that marked the machine age, did not find an equivalent in painting and sculpture. Instead, a handful of artists working from the 1920s to the 1950s, found in the grid an image of the nightmare that the extreme rationalism of the age had created in the debacle of the two World Wars. Intriguingly, this rejection of the grid's triumphalist nature is behind efforts by artists as dissimilar as Paul Klee, Alberto Giacometti, Charles Sheeler, and Francis Bacon. For Klee, the grid was nearly always deployed as an image of entrapment, a maze or labyrinth that the subject tried to find its way around or out of, while for Giacometti it represented a kind of primordial swamp out of which human consciousness was laboriously pulled. Sheeler, a leading member of the precisionist generation of the 1920s, adapted the urban grid as the basis of his exploration of the city. It is hard to tell whether this predilection emerged from a special benevolence toward the machine or if, in fact, some deeper animosity was at work. In Bacon's grotesque explorations of the human figure in space, the exaggerated use of perspective suggests an apocalyptic view backward into history, evoking the lost humanist values once encapsulated by the Renaissance. Certainly one source of the despair in Bacon's paintings is the hitherto unthinkable carnage of World War II; his quoting of illusionistic tricks from five centuries before serves to underscore a rupture with history rather than maintain the illusion of continuity with the past.

In the mid-1960s, the grid again surfaced in a number of distinct modes of working. From pop art and minimalism through such late-decade strategies of conceptualism and process art, the grid was practically synonymous with art making during that tumultuous period, although in nearly every case its exploration took place within the broader context of abstraction. Several key artistic figures of that era embraced the grid indirectly as part of their working methodology. The untitled aluminum stacks of Donald Judd, the floor arrangements of Carl Andre, and the fluorescent light installations by Dan Flavin rely almost entirely on the grid for their dynamic reshaping of the physical space in which sculpture is

Eva Hesse, *Untitled*, c. 1966, ink on graph paper, 11 x 8½ inches. The LeWitt Collection, Wadsworth Atheneum, Hartford, CT. Photo: Joseph Szaszfai.

Constant, *New Babylon Nord (New Babylon North)*, 1960, watercolor and collage on paper, 39³/8 x 39³/8 inches. Gemeentemuseum, The Hague. © 2003 Artists Rights Society (ARS), New York / Beeldrecht, Amsterdam
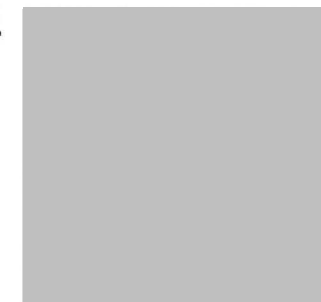
Archigram, *Plug-In City, Axonometric*, Peter Cook, 1964. Courtesy of Archigram Archives.

experienced. While Judd's industrially produced sculptures, which required a perfect serial arrangement of forms, kept the grid at arm's length in the finished stage of his work, Sol Lewitt's rule-based wall drawings often refer to the grid while still refuting its primacy. By comparison, artists like Eva Hesse or Agnes Martin pushed the grid to the foreground of their art, wholeheartedly embracing its symmetry and order while exploring how to derive unexpected degrees of meaning from its seemingly arid constraints.

Accordingly, the growing popularity of graph paper, which only architects and designers had shown much interest in previously, linked the drawings and project descriptions of a number of the period's important artistic figures, including, among others, Andre, Vito Acconci, Mel Bochner, Trisha Brown, and Douglas Huebler. A number of landmark exhibitions of the period, such as *Primary Structures* (Jewish Museum, 1966) and *Information* (Museum of Modern Art, 1970) sought to provide a conceptual framework for the rapid proliferation of an art which was either post-abstract (minimalism) or post-object (conceptual art), but in which the grid invariably became a key compositional tool. By the mid-1970s, the grid had diminished as a constant point of reference, although it would reemerge periodically in the work of artists associated with the earthworks movement, such as Walter de Maria, Robert Smithson, and Michael Heizer.

Another grid-related development occurred in tandem with minimal and conceptual art in the 1960s, but in the field of architectural design. From the hyper-futuristic imaginary worlds of Archigram and Constant to the utopian principles underlying Buckminster Fuller's geodesic domes, a handful of experimental architects began to envision a world in which the grid was both omnipresent and strangely liberating. Not surprisingly, however, such practices were considered far too radical to have much application to how cities and buildings were actually designed, so that their combined influence remains largely sequestered in the realm of the theoretical.

At the other end of the spectrum, Andy Warhol's arrangements of Campbell's Soup cans or separate portraits of Holly Solomon use the grid to refer explicitly to the assembly line and other techniques of industrial production. With Warhol, the shock value of seeing unique works of art that bluntly resemble industrial commodities necessitated the unbroken repetition of the grid to drive home the point that history was once more
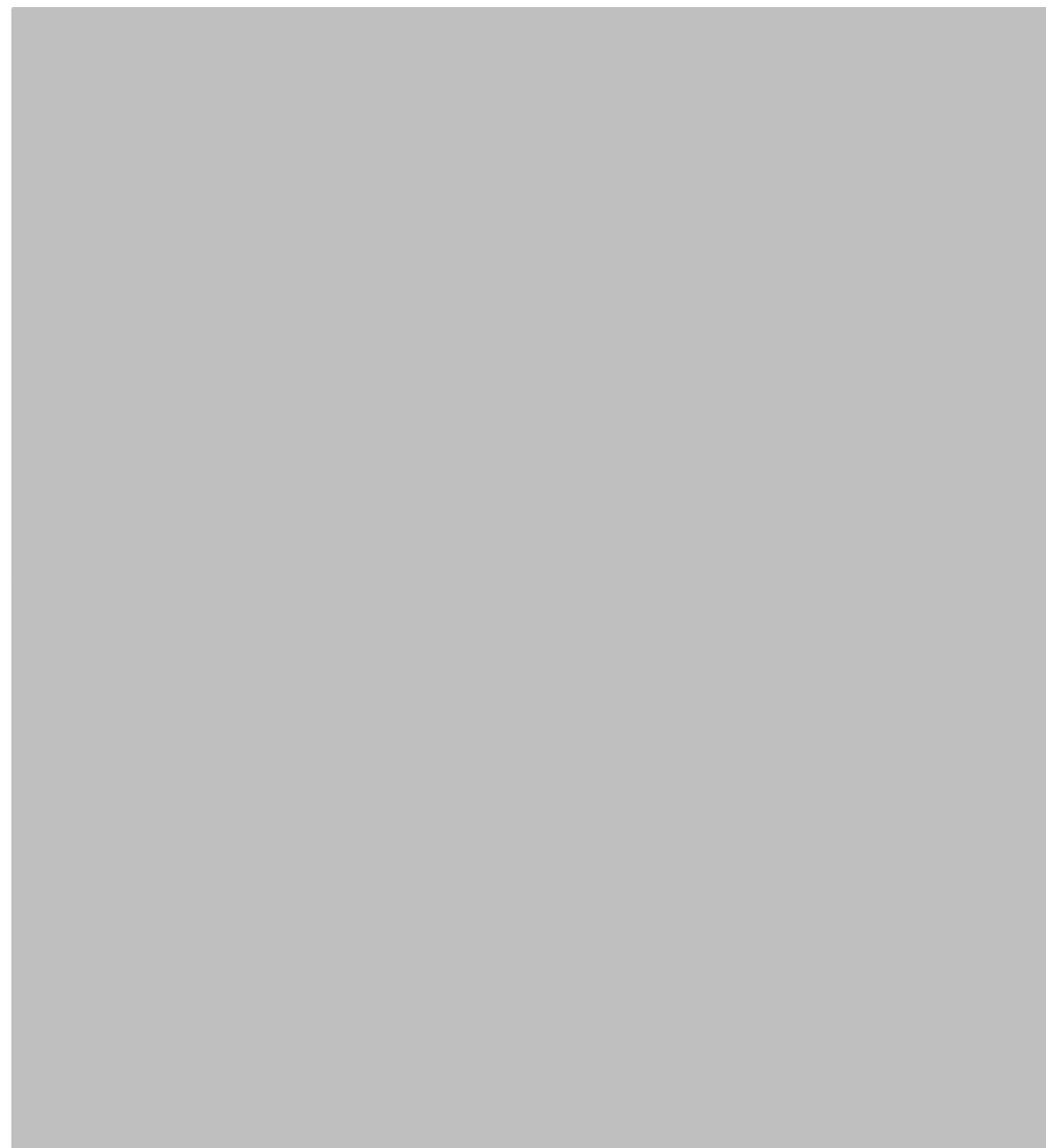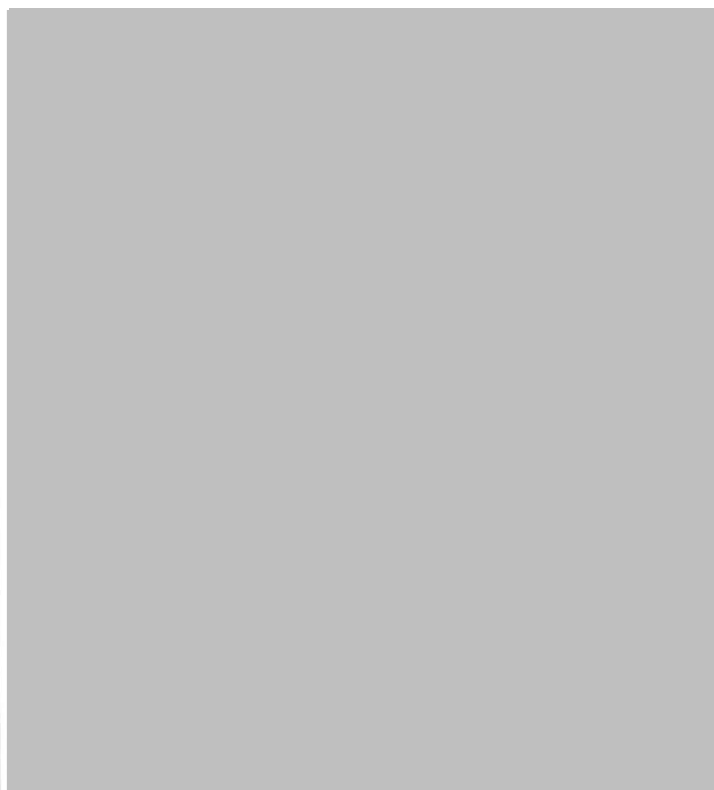
Peter Halley, *Double Elvis*, 1990.
Collection of Cooperfund, Inc., Oak Brook, IL.

Sherrie Levine, *After Malevich*, 1984,
watercolor on paper, 14 x 11 inches.
Courtesy of the artist and Paula Cooper Gallery, New York.

2 In *October*, no. 18
(Fall 1981): 44–66.
Reprinted in Brian Wallis,
ed. *Art After Modernism:
Rethinking Representation.*
(New York: New Museum
of Contemporary Art,
1984), 22.

becoming a contested site. Unlike Bacon's contorted gaze backward in time, however, Warhol's view seamlessly embodied the conviction that resistance to a robotic future is ultimately hopeless.

The 1980s saw a resurgence of interest in the grid in the work of American artists such as Peter Halley and Sherrie Levine, who redefined the grid in terms of a model for representation, a manual for understanding reality that also defined cultural zones where abstraction and its opposite converged. The theories of French philosopher Jean Baudrillard, with their emphasis on the simulation of reality through the fusion of consumer culture and mass media, had a particularly strong impact on the work of Halley, who described his stripped-down Albers-like compositions with brightly-colored Day-Glo cells and conduits linking each unit as diagrams of the spaces in which we live and work. Levine, one of the leaders of the "appropriation" movement, devoted particular attention to the works of Malevich, Ivan Puny, and other early twentieth century pioneers in abstraction, believing that since the grid had already served as a kind of "readymade" for a previous generation of artists, it adapted most easily to an aesthetic strategy that depended on copying the work of her predecessors directly from books. Writing on Levine's work in her essay, "The Originality of the Avant-Garde," Rosalind Krauss described the grid as a representation of pictorial surface that deliberately negates the possibility of originality, by "locating the signifier of another, prior system of grids, which have beyond them, ...(an) even earlier system....of reproductions without an original."[2] These two examples, Halley and Levine, transformed the status of the grid, which was no longer treated as a "pure" tool of representation, but as a highly circumscribed social metaphor, so loaded with signification that it could hardly be thought of as abstraction at all.

THE LIVING GRID

Neither this text nor the exhibition it accompanies aspires to a definitive explanation of the impact on art of recent information-based technologies. Such an undertaking, because of its sheer scope, would require a very different scale of resources and expertise. Instead, the focus of this investigation is the emergence of a certain complexity of motif, the fusion of two separate strands of stylistic evolution into a single set of compatible

John Broughton, "The Bomb's-Eye View: Smart Weapons and Military T.V."
In Stanley Aronowitz and Barbara Martinsons, eds. Technoscience and
Cyberculture. New York: Routledge, 1996, p. 140, 141.

sensibilities. Nevertheless, if we single out the most important change in both everyday life and artistic expression between the 1970s and the 1980s, it is the appearance, beginning around 1984, of personal computers on the desks of scholars, artists, writers, architects, composers, and filmmakers in the industrialized world. The foundations of the information economy were laid much earlier, during the respective ages of the railways, telegraph system, interstate highway system, and, most crucially, television. But unlike these developments, the cultural primacy of the computer, in particular its visual mechanism of illuminated screen, symbolic language, and hand-eye interface, required an accelerated pace of development if technological innovation was to keep pace with society's profit-making strategies. Once this cycle was initiated, however, the role of the computer in the formation of a collective world-view, like the shift that took place after the development of Renaissance perspective, was at once all-pervasive and invisible, so that the very nature of the change remained elusive.

This elusiveness ended not so much with the first tentative explorations of cyberspace in the 1970s, but with its gradual flourishing as a communications medium from the late 1980s through the early 1990s. Like a chance encounter with a vast continent whose very existence had never been suspected, the critical difference about cyberspace as a cultural phenomenon is that it functioned very much like geographical space. Far from being a formal problem, this phenomenon has relatively serious implications for contemporary society, since the image of the world promoted by increased interaction through cyberspace aspires to place the individual at the nexus of an infinite maze of commercially or ideologically motivated arrangements. With aspirations for the future of the Net pointing to a society in which the integration of technology and human life will only intensify, the price being paid for such interdependence is a growing inability to distinguish between life and its virtual doppelganger. The Internet, which will soon permanently connect users through a global network of pocket computers, microcomputers in the home and workplace, and the convergence of television and computers all conjure up a world where the notion of living "off the grid" will no longer have meaning. Art, in its capacity as a tool for understanding and managing reality, is unique in its ability to articulate the distinctions inherent—
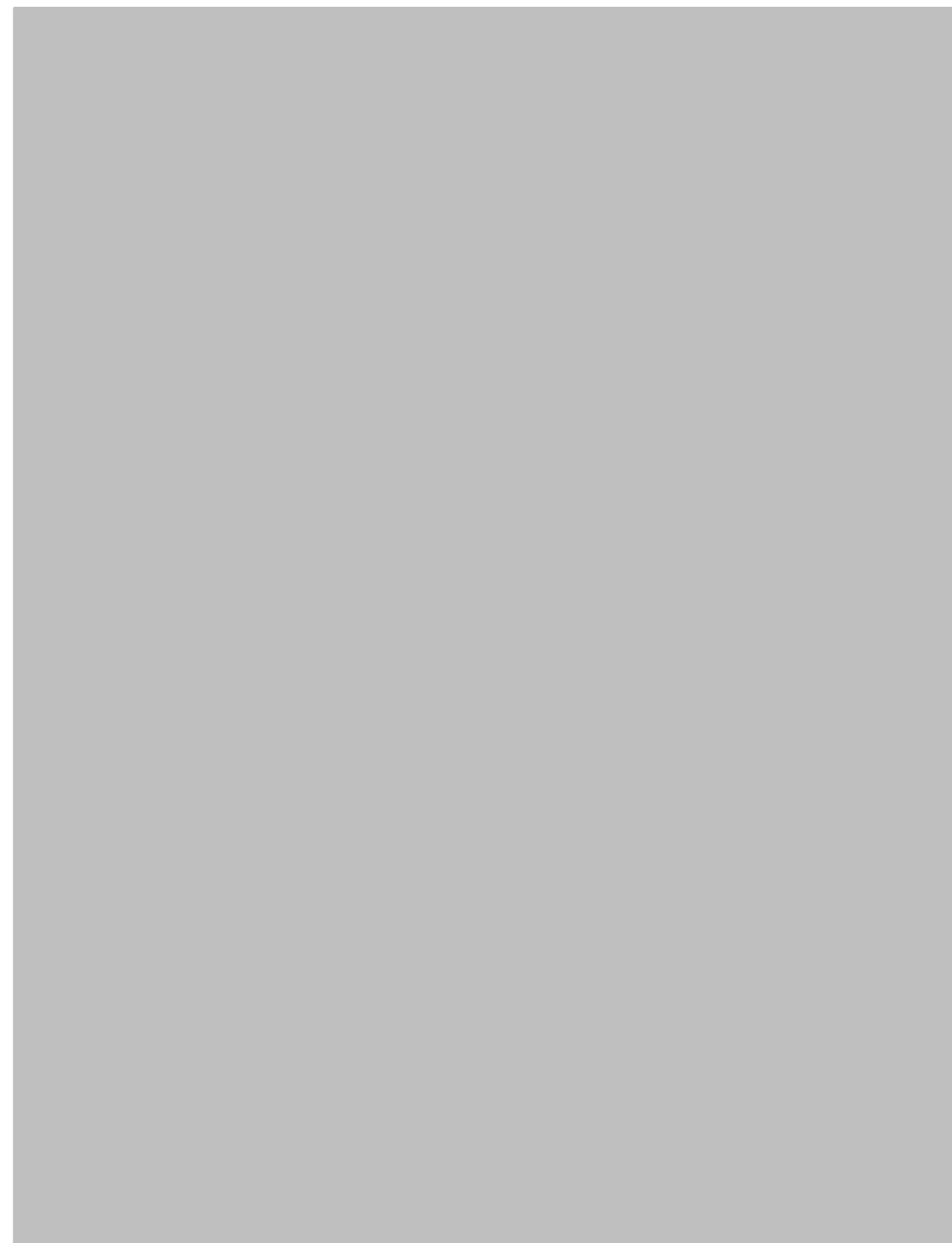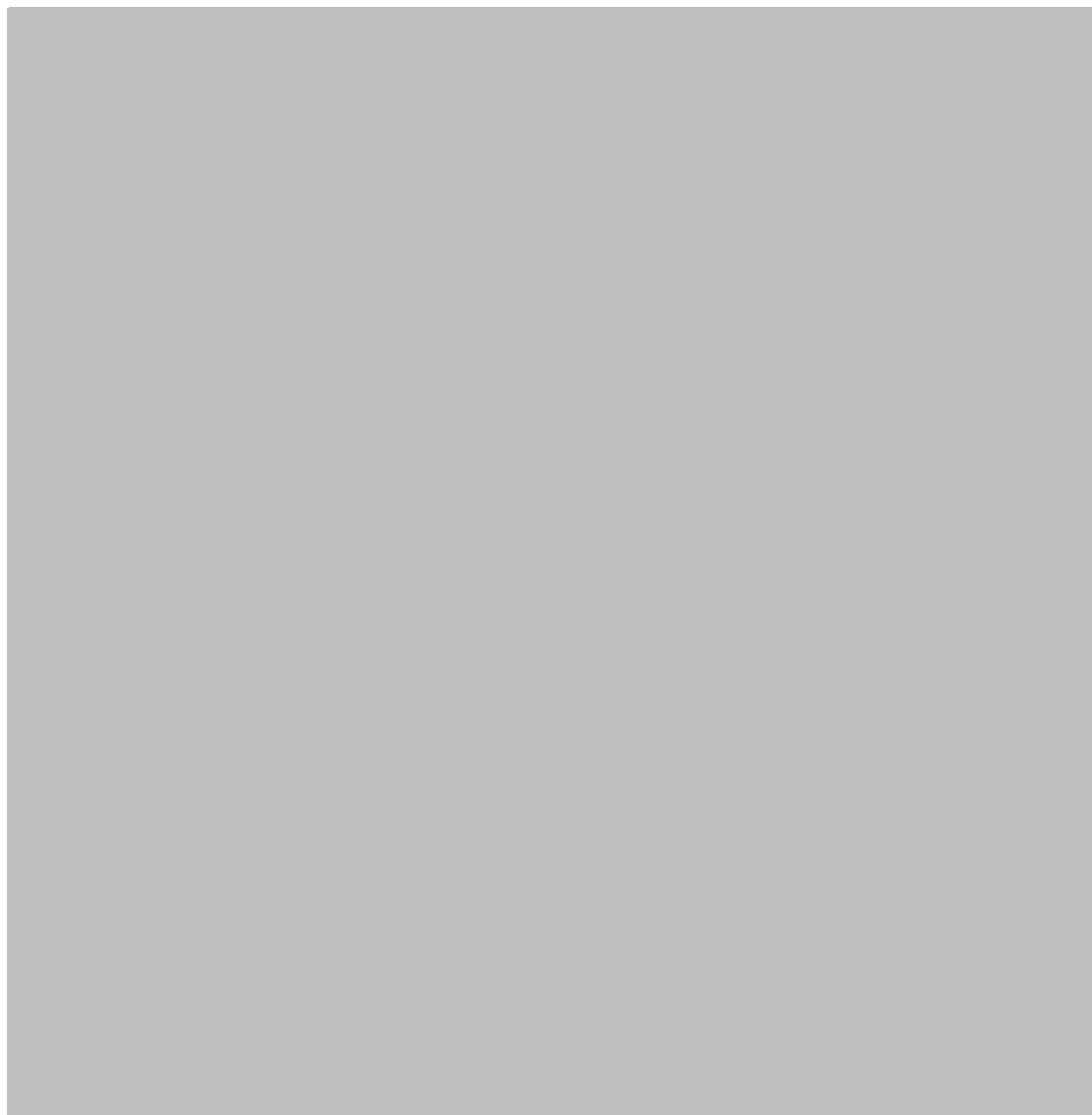

Andrea Zittel, *A to Z Management and Maintenance Unit: Model 003*, 1992.
Courtesy Andrea Rosen Gallery, New York.

Zittel

Andreas Gursky, *Tokyo, Stock Exchange*,
1990, c-print, 74 x 90^1/$_2$ inches.
Courtesy Matthew Marks Gallery, New York.

Mona Hatoum, *Current Disturbance*,
1996, wood, wire mesh, light bulbs, timed
dimmer unit, amplifiers, and four speakers,
Installation at Capp Street Project, 1996.
110 x 216^3/$_4$ x 198^1/$_2$ inches.
Courtesy Alexander and Bonin, New York.
Photo: Ben Blackwell.
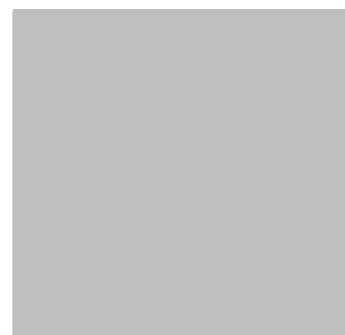
Guillermo Kuitca, *Untitled (Belt conveyors
with unclaimed luggage)*, 2000, oil
and pencil on canvas, 80^1/$_2$ x 79 inches.
Courtesy Sperone Westwater, New York.

Doug Aitken, *rise*, 2001, fujitran in
aluminum lightbox, 90 x 132 x 18 inches.
Courtesy 303 Gallery, New York; Galeril Hauser Wirth and
Presenhuber, Zürich; and Victoria Miro Gallery, London.

and options available—in the transformed experience of life that such a
major cultural shift represents.

If we cannot easily distinguish between art of the 1980s and 1990s in
terms of the gestation and emergence of the inhabited grid as a motif, we
can at least observe certain key differences that in hindsight seem closely
related in the works of many artists who first appeared in the early 1990s.
One of the most influential artists of the past ten years, the German
photographer Andreas Gursky, first began to present his hyperrational
images of public spaces at a moment in time, circa 1990, of resurgence of
critical interest in art's relation to social and cultural environments. By the
late 1980s, the Paris-based artist Absalon was constructing full-scale
inhabitable environments from maquettes, modular "cells" of habitation for
a bleakly futuristic limbo. In London, Langlands & Bell had begun honing
their sculptural investigations into prison designs, using chairs and other
furniture forms to describe the historical workings of power through
design. Mona Hatoum, a Palestinian artist also based in London, began
making works in performance and video (later sculpture) that redefined the
minimalist grid in starkly political terms. In her 1996 installation *Current
Disturbance*, for example, Hatoum employs the visual motif of a cage to
suggest interwoven, simultaneous references to two architectural
extremes: high-rise apartment buildings and refugee camps. Beginning in
the mid-1980s Guillermo Kuitca, working in Buenos Aires, initiated a body
of paintings based on maps of unidentifiable places and seating plans for
ghostly theaters and stadiums, sometimes evoking military coups and
genocide in his fusion of obsessive rationality (individually numbering each
seat) and obscure symbols of mass murder (stadiums, barbed wire, gas).

In the U.S., the early 1990s produced such developments as Andrea
Zittel's early experiments with fabricated planned living environments,
based on transforming the experience of technological submission into a
collective nostalgia for a modernist utopia. Media-based artist Julia Scher
began examining the labyrinthine proliferation of urban surveillance and
its subtle yet pervasive effects on our ways of seeing ourselves occupying
built environments. The lush photographs and video installations of Doug
Aitken, although not widely known before the mid-1990s, were already
developing his signature blend of hypnotically deconstructed spaces and
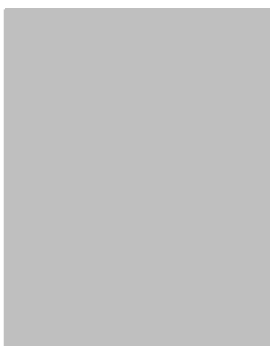
Absalon, *Cellule No. 6,* 1992, (prototype), wood, cardboard, white paint, 118 x 86 1/2 x 86 1/2 inches. Courtesy Galerie Chantal Crousel, Paris.
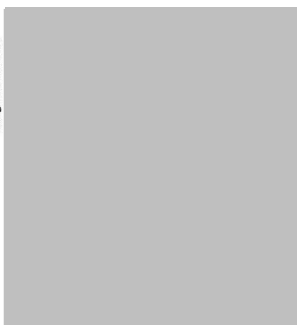
Langlands and Bell, *The Chateau of Chambord* (detail), 1993, wood, glass, and lacquer, 30 1/2 x 112 1/4 x 5 7/8 inches. Courtesy of the artists.

images that point to a futuristic world in which the individual consciousness is continuously dissolved into a spectral web of connections.

The highly restrained conceptual sculptures and works on paper of Felix Gonzalez-Torres may not have favored one compositional format over another, but in the occasional example where grids do appear, as in the Blood Chart drawings produced shortly before his death, his critical perspective is emphatic. These works represent a medical chart on which the white blood cell count of a patient with AIDS drops dramatically over an undetermined amount of time, thereby capturing the essence of mortality within the grid's rational confines.

Absalon (1964-1993) was born in Ashdod, Israel and was active in Paris from the mid-1980s until his death. Working primarily with architectural forms, he is best known for having created white life-sized enclosures that resemble compact single-occupant dwellings in futuristic spaces. His art is grounded in the recognition that privacy would become one of the prevailing values of the contemporary age, and that the public's need to be surrounded by an illusion of self-sufficiency would require the hidden deployment of advanced technology. Although he only realized a handful of full-scale enclosures during his lifetime, a number of extant videos documenting performances have helped to frame Absalon's ideas for a new generation. As a result of this combination of constructed and enacted works, Absalon's art continues to be important for artists today who explore ways of providing refuge from the grid, while continuing to operate within its parameters.

Langlands & Bell are London-based mixed media artists who for the last fifteen years have based their work on structural analyses of architectural and engineering forms, as part of a broader effort to convert systems of social control into objects of functional use or artistic contemplation. From their early efforts to transform prison designs into chairs and tables, Langlands & Bell have branched out in recent years to produce elaborate light boxes, wall paintings, and video installations based on air traffic patterns over Europe and other continents. These works invite the viewer to experience the use of three-letter airport codes as universal signifiers that help verify our presence within the world while emphasizing the abstract nature of place in a globalized society. Combining social analysis with unfailingly elegant modes of presentation

Mark Lombardi, *Neil Bush, Silverado, MDC, Walters & Good c.1974-90, 2nd Version* (detail), 1996, graphite on paper, 22 x 30 inches. Courtesy Pierogi Gallery, New York.

and display, Langlands & Bell's hybrid approach exemplifies the complex nature of the attempt to expose the hidden presence of the grid as part of daily life.

By the mid-1990s, the impact of the Internet on both the global economy and the cultural norms of industrialized societies was becoming clear even to the most casual observer. As vast sectors of new research and investment opened up in the technology and telecommunications sector, the rate at which individuals began to use the Internet to work, socialize, and otherwise communicate with each other was increasing at an exponential rate. A new generation of youth, brought up on video games, was mastering new technology at such an early age that by the time they reached post-adolescence and early adulthood, they possessed a facility with the Internet that matched the capabilities of the best-informed computer programmers of only five years earlier. The near-complete absence of a learning curve with respect to the new technology also indicated that questions about the relationship between real and virtual space, which had previously occupied a largely theoretical realm, were now a matter of everyday procedure for millions of people. Moving in and out of cyberspace rapidly, or functioning in both realms simulta-neously, became a badge of contemporaneity for a new generation of Internet users for whom the quintessential 1980s technology of fax, for example, became as quaintly anachronistic as the Pony Express.

Not surprisingly, the first noteworthy surge of new artists exploring the motif of the inhabited grid began to appear at this time. One of the most striking examples is the work of Mark Lombardi (1951-2000), an American artist who, prior to his death, created a unique body of drawings based on his extensive research into contemporary political conspiracies. His most extensive investigation dealt with the Iran Contra scandal of the late 1980s, which involved the White House and U.S. military's secre-tive rerouting of foreign payments to circumvent a law against arming paramilitaries operating against the Sandinista regime in Nicaragua. Lombardi's extensive graphs show hundreds of principal and secondary actors in that conspiracy, as well as the various offshore banking entities and dummy corporations set up to facilitate the illegal transfers of funds and weapons, not to mention the many legitimate banks and other businesses that acted as intermediaries. As a supremely graphic depiction

López Cuenca

Rogelio López Cuenca, *Unsere Sprache*, 2002, oil on canvas, 36 x 48 inches. Courtesy of the artist.

Peljhan

Marko Peljhan and Project Atol, *EMM - Electronic Media Monitoring Console*, 2000. Courtesy of the artist.

of the grid-like structure inherent to all large-scale logistical operations, Lombardi's work suggests the hidden complicity of government and crime, while suggesting that the flow of information from one part of society to another is not nearly as free as we permit ourselves to believe. Most important, however, Lombardi depicted links between units of information as art in a way that would have seemed coldly analytical twenty-years earlier, but which took on a distinctly handmade, almost craftsmanlike, quality in the peak years of the Internet revolution.

Rogelio López Cuenca, a conceptually based artist from Málaga, Spain, also bases his art on the flow of information within society. His work, which began in the early 1990s as an open-ended investigation into the semiotics of public signage, has evolved gradually into a broad exploration of the ways that visual language, especially advertising, reinforces negative cultural stereotypes based on poverty, ethnicity, race, and religion. While López Cuenca's art has dissected the ways that refugees, war victims, and the homeless are increasingly stigmatized by their depiction in the media, his work of recent years has increasingly focused on the culturally strained relations between Judeo-Christian and Islamic civilizations. Spain's close geographical, historical, and cultural proximity to North Africa has long been an important factor in López Cuenca's investigation of Islamic culture from the point of view of linguistic, urban, and cultural identity, and he frequently uses the results of this research within the format of a fictional timeline, subway map, or storyboard, deftly subverting the rational hierarchy of information built into the typically linear and/or grid-oriented organization of visual facts.

Another artist who has used informational structures in opposition to their original intent is Marko Peljhan, a Slovenian techno-whiz who has devoted his energies to tracking and analyzing the kinds of satellite transmissions that are used to route every kind of radio transmission imaginable, from phone calls and TV programs to aircraft and military technology. Peljhan's main interest is in articulating a brand of technological democracy, through which ordinary civilians can interact with and track the movements of advanced satellite technology, even if they cannot directly access it. Peljhan's most widely recognized undertaking has been Makrolab, a ten-year project (begun in 1997) which centers on the design and building of a mobile and ecologically sustainable
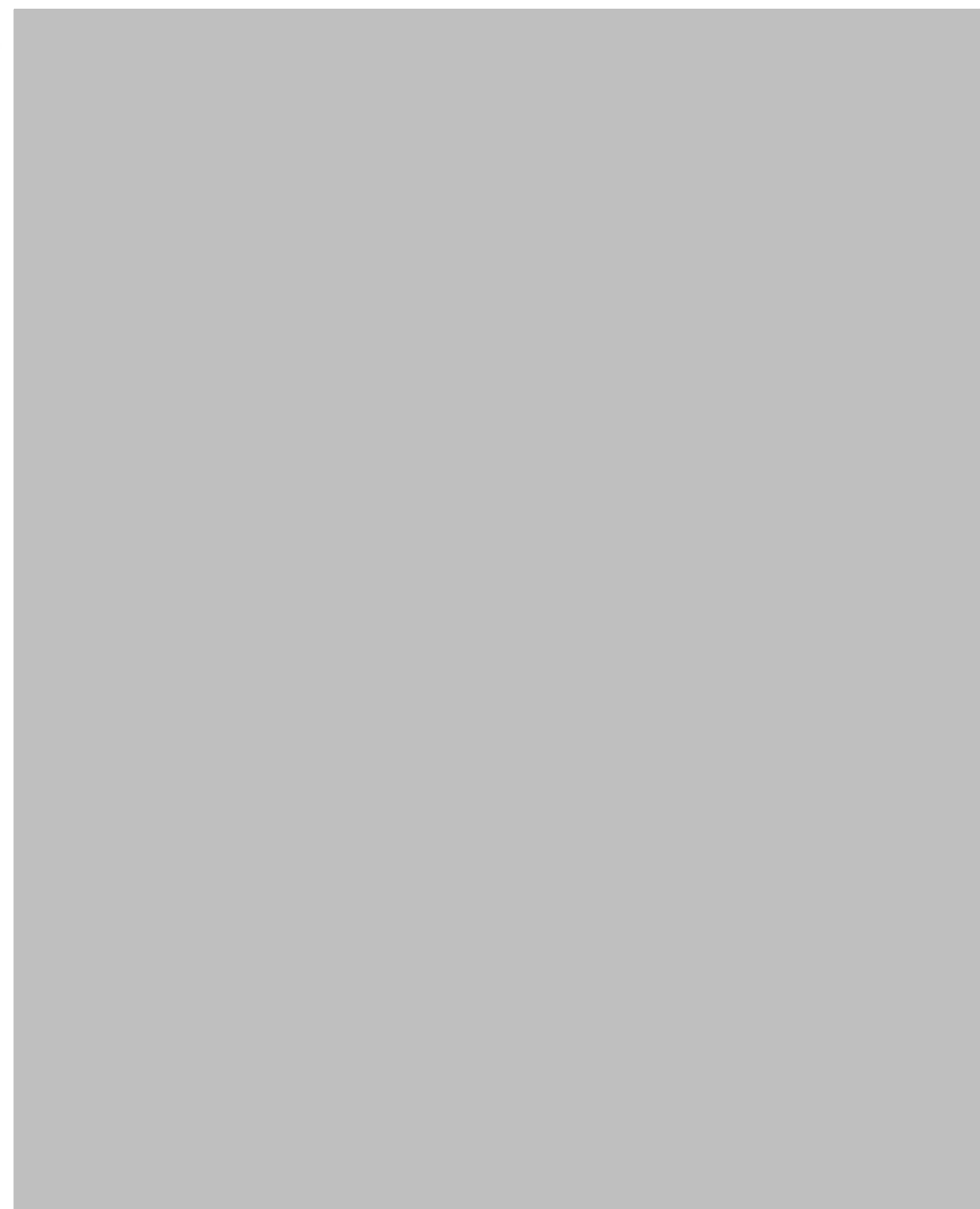
living, research, and communication unit. Currently located in northern
Australia, Makrolab's main function is to track and organize satellite radio
and data transmission, microwave, very high frequency and high frequency
links, transcribing the events taking place in the electromagnetic spectrum
into traditional, three-dimensional documents. By setting up tracking
stations within the context of museum exhibitions, his work makes a
strong case for understanding all informational-based work in terms of
the invisible grid of surveillance and warfare capability that constantly
encircles the globe.

Artists in the mid-1990s also began to explore the grid in terms of its
reality as an actual place where people live, and one preferred mode of
investigation was in terms of the design of built spaces. Rita McBride,
an American sculptor who works primarily in sculpture and installation,
is drawn to the hidden design aspects of urban life; she often converts
the cold and impersonal public spaces of large cities into sculptures of a
modest and approachable scale. One of her best-known series of work
renders the designs of public parking garages as abstracted, even intimate
shapes, so that they become visually approachable as icons of design
without losing any of their identifiable aspects within a pre-existing, but
largely invisible, urban landscape. In recent years, McBride has become
increasingly involved in creating interventions in existing architectural
spaces, echoing certain functional details through such fragile or otherwise
impractical materials as glass, porcelain, or marble. While she readily
employs a grid structure in both types of work, her art communicates a
vivid sense that these structures, being manmade, can be reduced to a
kind of formal vocabulary that enables us to place ourselves at the center
of the perceptible world.

N55, a four-person artist collective based in Copenhagen, has been
engaged for nearly a decade in research on the design and production of
an ecologically self-sufficient environment. Beginning with simple objects
such as chairs and writing tables distributed through mail order plans,
their designs have expanded to encompass a broad spectrum of more
complex structures, including a house that can be folded up and carried
on the back of a small truck, and a collapsible public seating system that
can be adapted to a variety of uses. While N55 is unabashedly utopian
in their outlook, they also insist that their structures be an accessible and

Rita McBride, *Parking Ramps (North)*,
2000, bronze, 16^1/$_2$ x 15^3/$_4$ x 13^3/$_4$ inches.
Courtesy Alexander and Bonin, New York.

N55, *Public Things*, 2000, installation
view with bed in Toulouse, France,
dimensions variable. Courtesy of the artists.

Blau

Douglas Blau, *The Annunciation* (detail), 2002, mixed media assemblage, 36 x 216 inches. Courtesy of the artist.

Bolande

Jennifer Bolande, *Cast of Characters*, 1999, digital c-print on Sintra, 18 x 23³/₄ inches. Courtesy Alexander and Bonin, New York.

pleasurable substitute for the prefabricated containers in which most people spend their working and private lives. By offering a low-impact, high-design approach to the structuring of human activity, their work proposes an alternative to the image of the grid as a dominant, inflexible system controlling the public and private behavior of a largely unsuspecting populace.

By the waning years of the twentieth century, it had become clear that the imposition of the grid upon all aspects of human existence was an inescapable fact. Even the gradual collapse of information-technology stocks beginning in 1999 seemed to have little if any effect on the social transformation already underway for more than a decade. In terms of artistic production, the expansion of the notion of the grid as an icon began to clarify certain broader shifts in artistic activity. One example is the work of New York artist Douglas Blau, who assembles his complex pictorial accumulations from a vast iconographic archive that consists of tens of thousands of images culled from a multitude of narrative visual sources, especially postcards, art reproductions, and movie stills. The premise underlying Blau's work is that all culture- and genre-specific narratives follow roughly the same basic themes, so that a single narrative episode can be explored through the accumulation of hundreds of single images that may include several dozen variations on the same motif. In recent years, Blau has been absorbed in the large-scale project of mapping the range of human narrative, with each variant broken down into distinct subchapters, each of which is expostulated through a specific arrangement of images, with each arrangement connecting to other arrangements in endless narrative and iconological sequences and combinations.

Another New York artist whose work has found a new resonance as part of a renewed interest in the grid is Jennifer Bolande. Active since the late 1980s, Bolande works with photographic "fictions" that are first captured on film, then built into three-dimensional representations. Her best-known works develop out of explorations of urban skyscraper architecture, and its emphasis on repeated patterns, some of which she documents in a straightforward manner, using others to extend the visual construction into the realm of the imaginary. One of her skyscraper motifs is derived from a nighttime view of the second-story window of a neighborhood plumbing supply store, an idiosyncratic study in display

Nothing is ever obtained without a loss of something else. What will be gained from electronic

and electronic communication will necessarily result in a loss somewhere else. If we are not aware of this loss, and do not account for it, our gain will be of no value. This is the lesson to be had from the previous development of transport technologies. The realization of high velocity railway service has been possible only because engineers of the 19th century had invented the block system, that is a method to regulate traffic so that trains are speeded up without risk of railway catastrophes. But so far, traffic control engineering on the   (super)highways is conspicuous by its absence. | There is something else of great importance here: no information exists without dis-   . And now a new type of dis-   is raising its head, and it is totally different than voluntary censorship. It has to do with some kind of choking of the senses, a loss of control over reason of sorts. Here lies a new and major risk for humanity stemming from multimedia and computers. | Albert Einstein, in fact, had already prophesized as much in the 1950s, when

talking about "the second bomb". The electronic bomb, after the atomic one. A bomb whereby real-time interaction would be to   what radioactivity is to energy. The disintegration then will not merely affect the particles of matter, but also the very people of which our societies consist. This is precisely what can be seen at work with mass unemployment, wired jobs, and the rash of delocalizations of enterprises. | One may surmise that, just as the emergence of the atomic bomb made very quickly the elaboration of a policy of military dissuasion imperative in order to avoid a nuclear catastrophe, the   bomb will also need a new form of dissuasion adapted to the 21st century. This shall be a societal form of dissuasion to counter the damage caused by the explosion of unlimited   . This will be the great accident of the future, the one that comes after the succession of accidents that was specific to the industrial age (as ships, trains, planes or nuclear power plants were invented, shipwrecks, derailments, plane crashes and the meltdown at Chernobyl were invented at the same time too...)

Tomoko Takahashi, *Learning How to Drive*, 2000, mixed media installation, part of the Turner Prize shortlist exhibition at Tate Britain. Courtesy of Hales Gallery, London.
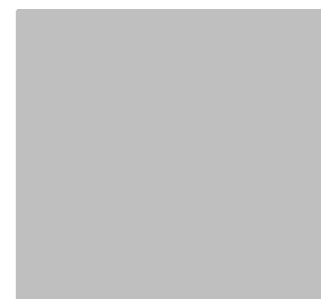
Ana Maria Tavares, *Coluna Com Retrovisor*, 1997, installation view of mirror at Museu de Arte da Paumpulha, Belo Horizonte, Brasil, 157 $1/2$ x 31 $1/2$ inches. Courtesy of the artist.

which Bolande repeats so many times that it takes on the anonymity of the façade of Mies van der Rohe's Seagram's building. In her most recent series, Bolande explores the grid obliquely, by accumulating images of windows with globes in them, then reassembling the "windows" to create a continuous, albeit imaginary, street-front façade.

The work of the Japanese-born, London-based artist Tomoko Takahashi has also demonstrated a latent interest in the inhabited grid, one which has become more pronounced as the current understanding of the grid's nature has expanded to include curved, hidden, and erratic possibilities. In the past five years, Takahashi has developed a formal vocabulary based loosely on the principle of massive accumulation of morphologically similar objects. One of her well-known installations involved a room-sized display of several hundred clocks of varying sizes and designs, and of accumulations of other random-seeming groupings of mechanisms and objects connected to the measurement of time and space. In Takahashi's work, there is always an implied system of rationalist order, often represented through linear elements such as cells, conduits, and broken lines, as well as the empty and/or occupied spaces between them. Because of this dynamic use of boundaries and transitional spaces, her work seems to represent an ongoing struggle between the human impulse to categorize and quantify, and the equally characteristic desire to permit the forces of entropy to engulf all of one's impulses and surroundings.

A similar dynamic exchange between order and chaos pervades the work of Brazilian artist Ana Maria Tavares, who is based in São Paulo. Best-known for creating room-scale installations that echo and loosely critique the forms and design principles of late modernist design, Tavares transforms found modernist architectural sites into fictional zones that appear to be grounded in actual use but are actually rendered inert, intended solely for enhancing the critical reflections of viewers, who are often invited to enter and explore the spaces as a kind of found environment. Sometimes using animated videos along with stainless steel and mirrored objects that convey an entirely functional identity, Tavares's work directly engages the grid and even amplifies its sensorial impact, while directing our attention to the unsettling subtext of social control underpinning architectural space as seen through the utopian mirror of modernism. Inserting itself between the disciplines of art and architecture,

Michael Elmgreen and Ingar Dragset, *Prison Breaking/Powerless Structures*, Fig. 333, 2002, cellular concrete, cement, steel, installation view from the 25th São Paulo Biennial, 147⁵/₈ x 216¹/₂ x 295¹/₄ inches. Courtesy Tanya Bonakdar Gallery, New York; Klosterfelde, Berlin; Galleri Nicolai Wallner, Copenhagen. Photo: Juan Carlos Guerra
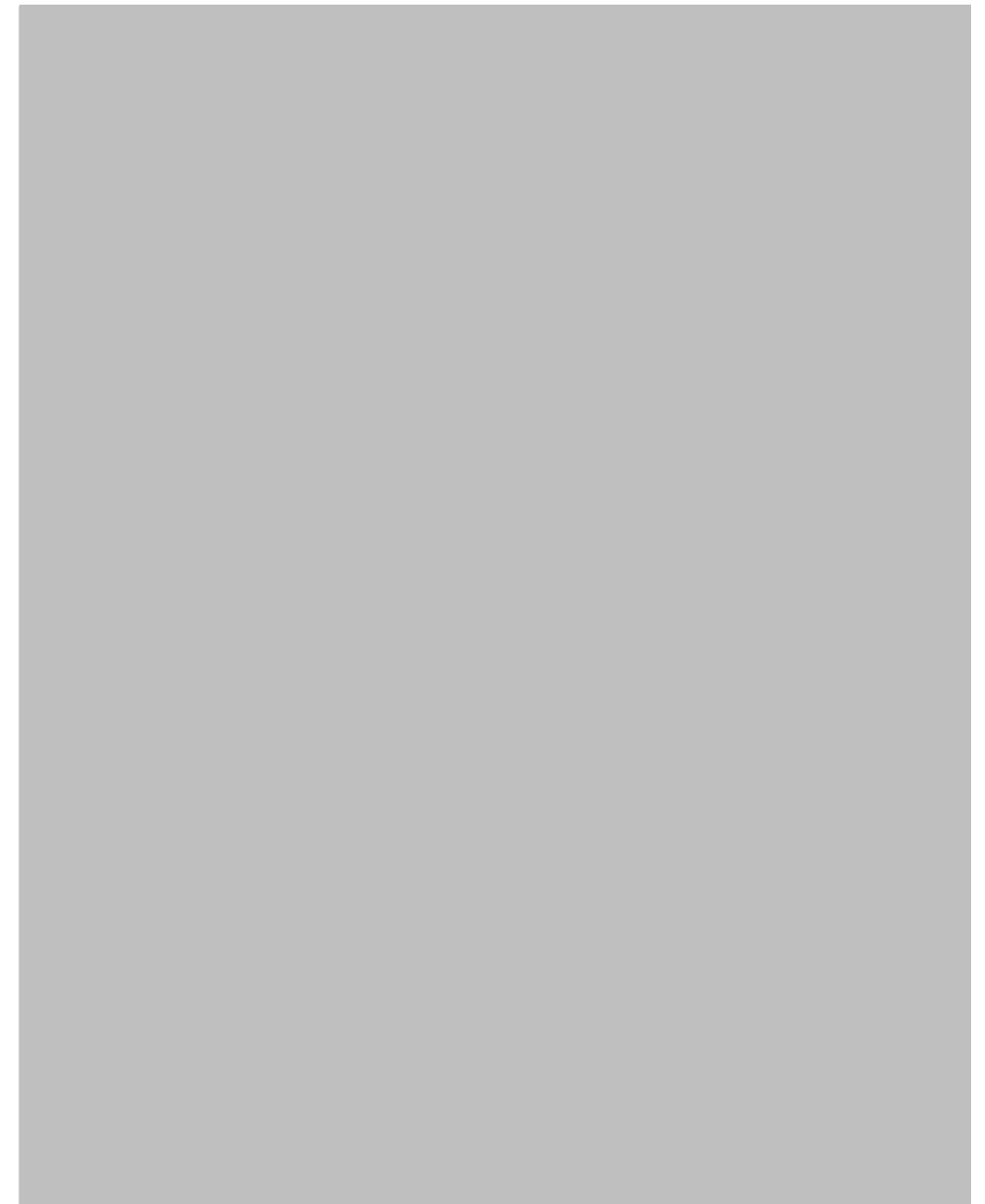
Monica Bonvicini, *Turning Walls*, 2001, wooden metal and plastic fencing over a wood armature, plants, 98¹/₂ x 275¹/₂ x 236¹/₄ inches. Courtesy of the artist; Anton Kern Gallery, New York; and Chouakri/Brahams Gallery, Berlin.

Tavares's work can be understood as an urgent call for visual artists to take the initiative in proposing new public environments that are not exclusively dictated by the priorities of business or the state.

The majority of the artists participating in this exhibition are presenting their work for the first time in a museum in the U.S., and many have come to public attention only in the last few years. Even for those who have already exhibited in a broader context, however, the connection between their work and the theme of the inhabited grid will not necessarily have been made. The work of the Danish collaborative team Michael Elmgreen and Ingar Dragset, for example, is well-known in Europe, but not as widely known in the U.S. Elmgreen & Dragset create sculptural installations and environments that explore the notion of futility of purpose. A diving board installed half-inside and half-outside the picture window of a museum gallery suggests the desire and inability to escape, while their creation of a room with an enormous swelling in its floor indicates a struggle for purpose and meaning between the cube and an organic archetype. Even when their work is object-oriented, as in the case of recent sculptures designed to look like art packing crates that have been mishandled and their contents accidentally ruined, their work transforms its environment in subtle and often ironic ways. The principle of "Powerless Structures," which has not only informed, but acted as a title for much of their work in recent years, derives from minimalist principles applied to objects and situations from everyday life, but where the representation of stability and power is carefully and wittily undermined.

Like Ana Maria Tavares and Elmgreen and Dragset, many of the artists in the exhibition create works that are either inhabitable or else incorporate the spaces or materials of livable structures to comment on these spaces. Monica Bonvicini is an Italian installation and video artist whose work centers on architecture, with a particular interest in the ways that class differences, temporarily suspended during the construction phase of a building, are reinstated once it is finished. Her art takes a diverse number of forms, from video installations to floor constructions that are inadvertently destroyed by visitors to published surveys of construction workers' wives and girlfriends that are distributed to crews at local construction sites. Combining humor with a harsh critique of architecture's craven relation to the fetishized images of capitalism, Bonvicini's reading of current modes of

Ollivier Dyens, Metal and Flesh: The Evolution of Man: Technology Takes Over.
Cambridge, MA: The MIT Press, 2001, p. 38.
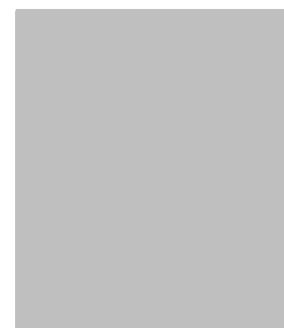
Do-Ho Suh, *Seoul Home/L.A. Home:
Bathroom*, (detail), 1999, silk, ed. 3,
110 x 76 x 24 inches.
Courtesy of Lehmann Maupin, New York.

Paul Noble, *uh oh*, 1998, pencil on paper,
33 x 39³/₄ inches. Private collection, New York.

architecture and construction offers a stinging update on contemporary art's occasionally naïve infatuation with design. Like many younger artists working in Europe today, Bonvicini successfully combines a critical stance on social issues with a desire to produce work that invites a strongly visceral response from the viewer. Her prolonged attack on the normally hidden ideology of the grid represents an important development in the spread of new attempts to deconstruct the symbolic content of a grid-based society.

Do-Hoh Suh is a Korean-born artist based in New York who for the past several years has used a variety of approaches to attempt a reconciliation between the American notion of individuality and a more Asia-based principle of group identity. From using wallpaper on which thousands of individual faces are reproduced on such a small scale as to be almost invisible, to building large architectural platforms supported by thousands of miniscule figures, Suh investigates the means by which these contrasting cultural paradigms might coexist. In one of his most recent works, replicas of 1950s Korean War dog-tags have been fabricated and deployed to create a full-standing life-size traditional fighting robe that appears to form itself directly out of the floor. As in the example of his project for the New Museum—a life-size replica of a wardrobe made from soft, translucent scrim—the grid appears as an almost subliminal constant in Do-Ho Suh's work, usually experienced within the confines of a larger social impetus towards order and control.

For other artists participating in the exhibition, issues of representation appear to supercede those of use or function. In the case of English artist Paul Noble, who works primarily in drawing, the subject is the fusion of habitable zones and written language, so that on first encountering one of his elaborate pencil works, it is difficult to separate the representations of human figures from the block letter structures that surround them. Quite often, Noble's imaginary structures are intended to be understood as microcosms for the society at large, where language is a kind of predetermined system of graphic representation that dominates contemporary existence without ever quite being decoded by the people who make use of it everyday. As such, it serves as an apt metaphor for the built environment that surrounds us constantly despite our only partial awareness of its presence. By simultaneously making use of the grid on

Sean Snyder, *Shanghai Links, Hua Xia Trip*, 2002, color photograph. Courtesy Galerie Chantal Crousel, Paris and Galerie Neu, Berlin.

Uri Tzaig, *Revolving Doors*, 2002-2003, site-specific installation with video projection, dimensions variable. Courtesy of the artist.

Roland Boden, *Urban Shelter Units*, 2000. Courtesy of the artist.

both an intimate (linguistic) and social (architectural) level, Noble focuses our attention on the adaptability of both systems to the very human needs that provide the occasion for their use.

American artist Sean Snyder, who is based in Berlin, is best-known for his photographs of modern or utopian architectural environments that have conspicuously failed to live up to their expectations. From sprawling apartment complexes to more contained spaces such as schools or factories, Snyder's photographs probe the ways in which many of the underlying precepts of modernism failed to address the needs of the individual. Seeking to present these images within a contemporary aesthetic framework that overglamorizes the field of architecture and design, Snyder's art further explores the ways in which these buildings' very existence reinforces the premise that postmodern architecture's overriding preoccupation with use and structure threatens to duplicate the failings of preceding generations. In his most recent installation of photographs, video, and architectural maquettes, Snyder took the image of the character J.R.'s mansion from the TV show *Dallas* as the starting-point for a biting critique of how American media's relentless exportation of dubious cultural values ends up obliterating the collective identities and traditions of societies on the receiving end.

How the grid is structured and constituted in a complex urban environment is at the core of many artists' investigations. Uri Tzaig is a mixed-media artist from Israel who has spent the past several years creating works that question the principle of competition as it relates to sports and games. From devising variations of basketball that either use two balls or three teams to thwart the binary opposition of most athletic spectacles, Tzaig has moved on to develop board games in which two or more players interact without the imposition of any rules. In each of these works, Tzaig exposes the controlling impulse within the hidden grid design of most group activity, subjecting it to a process of deconstruction whereby the structure remains only rendered as a semicomic version of itself. As a critique in the form of subtle substitutions to existing structures, Tzaig's analysis of competitive behavior suggests that it is possible for human ingenuity to develop new forms of interaction and acculturation that do not challenge either parties' desire to persevere.

Roland Boden is a young German multimedia artist who has spent

José Damasceno, *Untitled*, 1994, Letraset on paper, 22^1/$_2$ x 25 inches. Collection Véronique Jaeger, Paris. Photo: Pedro Oswaldo Cruz.

Danica Phelps, *Artist, Collector, Curator, Spy (European Edition) #74*, 2002, pencil, watercolor, and recycled US currency on paper on wood, dimensions variable. Courtesy of LFL Gallery, New York. Photo credit: Herman Feldhaus.

the last few years investigating the potential development of portable urban dwelling units on an industrial scale. This investigation has emerged from Boden's extensive involvement with issues related to public art, in particular those interventions into public spaces which are not always identifiable as art. Discreetly designed to resemble futuristic garden sheds or portable toilets, Boden's dwelling units play a somewhat subversive double game, in the sense that they offer individuals who, for whatever reasons, do not have access to stable housing the possibility of sleeping without danger in a potentially threatening urban environment. The system as Boden has designed it protects the user's belongings, even when it is not being occupied, while taking on an anonymous urban look that avoids drawing unwanted attention to itself.

For many artists, the problem of the grid is approached in more oblique ways, through highly personalized systems of representation that gradually unfold within the passage of time. José Damasceno is a young sculptor from Brasil who creates complex, site-specific arrangements often comprised of hundreds of individual elements. From elaborate 'maps' created in the wall using pushpins, pencils, or other devices, to interwoven sculptures incorporating found furniture, Damasceno's work undertakes the difficult task of visualizing the world according to strict systems of order that are nonetheless based primarily on intuition. Despite its strong material presence, much of his art is both site-specific and ephemeral, suggesting a strong element of improvisation within an order that is largely comprehensible to him alone. By exploring the grid-determined properties of complexity and order from a perspective that is unmistakably subjecti-fied, Damasceno's art proposes a future solution to the problems of an increasingly grid-dominated society, in which our abilities to recognize and manipulate complex systems will be counterbalanced by a need to describe the world in terms of chaotic or otherwise nonrelational structures.

Danica Phelps is an American artist based in New York, whose work is predicated on the constant self-monitoring of her own patterns of earning and spending money, movement from place to place, and collecting other artists' work. Her system of art-making enables her to incorporate each professional or personal transaction (the sale of a work, buying groceries) into sometimes elaborate graph-like paintings and drawings, whose codes are nevertheless simple and easy to decipher. Although her art is quite

Rico Gatson, *Jungle Jungle*, 2001, video on DVD, ed. 5, 2:40 minutes. Courtesy Ronald Feldman Fine Arts, New York.

Egbert Trogemann, *Hast Du Töne*, 2001, photograph, 68⁷/₈ x 94¹/₂ inches. Courtesy of the artist.

loosely rendered and accompanied by a highly subjective explanation of her own activities and rules, Phelps is exacting in her determination to expand the principles of self-monitored activity into a visual system whose complexity is largely a reflection of the sum of complex calculations and choices that each of us makes in the course of a single day. Unlike many artists who incorporate the grid in a rigid fashion, Phelps's work proposes that adapting human behavior to a grid system can involve an extremely open-ended and fluid approach that is as organic as the user desires.

For every artist whose approach to the grid is personal, malleable, and ultimately liberating, others see its social and cultural predominance as a form of collective entrapment, in which individuals can barely discern the restraints on their behavior, much less find a way to escape from its confines. Rico Gatson is a New York-based U.S. artist who works in a number of different media. In recent years he has created a series of video works that consist of re-edited fragments of well-known films that either explicitly or tacitly explore the issue of racism. Along with editing the sound and sequence of images, Gatson quadruples the image, transforming it into a shimmering kaleidoscopic spectacle that serves to amplify its emotional force. One of his works, based on a four to five minute fragment of a Johnny Weismuller *Tarzan* film, uses the repetitive pseudo-African drumming and the ersatz ceremony of preparations by "natives" for sacrificing their captors to underscore an unspoken assumption of the filmmakers—that unleashed black rage is a dangerous and frightening force. In his most recent video installation, which combines documentary and found footage, Gatson uses multiple frames within a larger projection surface to emphasize the proliferation of the grid across a broad range of cultural exchanges.

German artist Egbert Trogemann is a photographer who bases his work on a visual analysis of architecture and public behavior in game and variety TV shows. Working in collaboration with the producers of these programs, Trogemann stages a formal portrait of their studio audiences by coming out onto the set a minute before the program is to begin, setting his camera and tripod on the exact center of the stage, and shooting. The resulting photographs show a curiously docile public, patiently awaiting the beginning of a spectacle in which their participation is only slightly less passive than that of the viewers at home. Although Trogemann's work

Luisa Lambri, *Untitled*, 2002, ilfochrome print, ed. 5, 42¹/₂ x 50³/₈ inches. Courtesy Marc Foxx, Los Angeles.

Camille Utterback, *Composition*, 2000, interactive installation incorporating custom software, computer, video camera, and projector, dimensions variable. Courtesy of the artist and Caren Golden Gallery, New York.

is firmly grounded in historical principles of photographic objectivity, he delves into the sociological aspect of his subjects' passivity with an anthropologist's zeal, framing his audience's lack of agency as a metaphor for contemporary acquiescence to the grid's dictates.

Not surprisingly, even within an exhibition that explores the role of the grid in confining and dictating human behavior, there are important exceptions: artists who understand and explore the grid from an almost poetic vantage point. Luisa Lambri is a photographer from Italy who has spent the past several years photographing architectural spaces. She is particularly drawn to contemporary architecture, which she renders in nearly impressionistic tones and colors. Rather than photographing spaces in an effort to convey essential structural or design information, however, Lambri's work plays off subjective impressions that are often limited to details of materials, lighting, and form. To emphasize her own largely non-reportorial aspiration, she often installs her photographs in series that highlight the same viewpoints experienced at different moments in time, or from slightly different angles. In each image, the grid is invariably present, but it has been transformed by both the architect and the artist into an experience of visual engagement that softens the straight lines and right angles embedded below the surface. By playing off the ambiguity of the exhibition space and the photographic image—she often places images of windows across from actual windows—Lambri's photographs become documents of the ways in which architectural space is experienced, rather than how it has been designed.

American artist Camille Utterback is a young New York-based interactive new media artist who has developed a system of transferring the digitally mapped image of the human figure into an imaging program that transforms the projected image of the space that one is occupying into a dazzling system of vectors and colors. As one moves through space while being tracked by Utterback's machines, which locate the sources of heat in one's body, it is difficult to maintain one's habitual sense of spatial autonomy. Instead, the feeling of interdependence on people in one's immediate vicinity is reinforced using technology that has been developed for locating and tracking individuals in crowded or desolate environments. This use of technology to map and respond to changes within a social space, in which interconnections between persons are more heavily

Marina Abramovic, *The House with the Ocean View*, 2002, installation view at Sean Kelly Gallery. Courtesy Sean Kelly Gallery, New York. Photo: Steven P. Harris.

emphasized than the individual actors, seeks to actively undercut the authority of the grid by giving it a playful, generative role in configuring a startlingly re-humanized zone.

Within this diverse range of individual artistic endeavors, the motif of the inhabited grid appears in almost every conceivable variation. From confinement and exploitation through liberation and transcendence, the very effectiveness of the grid as a device for social organization depends on its adaptability to virtually any given situation. In bringing together so many artists from different media and cultural backgrounds, the intention has been to give long overdue visibility to a phenomenon that has affected virtually every aspect of private and public life. Living inside the grid is no longer a matter of choice for a growing portion of the world's population, and it is likely that this growth will only accelerate in the years to come. By exploring all the ways that we can identify, understand, and work within the grid, these artists make a very strong case for the argument that the consciousness of the next generation will automatically incorporate various modes of adaptation that are only beginning to be understood by us today. In the meantime, the ubiquitous nature of the grid suggests that, although it can be adapted, analyzed, critiqued, curved, bent, displaced, and disguised, it will continue to be the key to determining the nature and effectiveness of our interactions with the rest of the known universe.

Absalon
LAST NAME

–
FIRST NAME

Ashdod
PLACE OF BIRTH

Israel
COUNTRY OF BIRTH

1964   1993
YEAR OF BIRTH   YEAR OF DEATH

M
SEX

Solutions
1992
Color video
7:50 minutes

following page
Proposition d'Habitation
1991
Color video
3:30 minutes
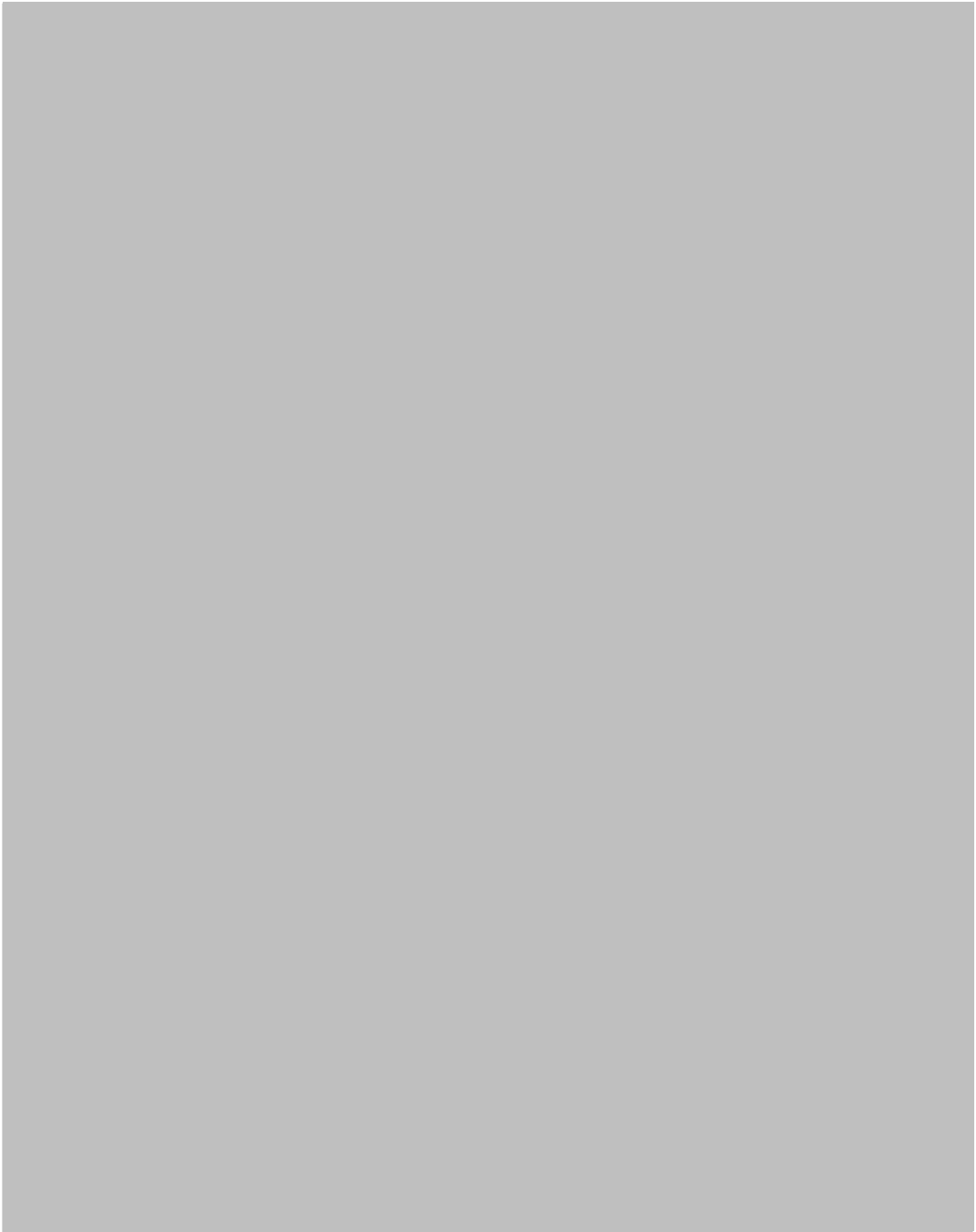
Cellule No.1 (prototype)
1992
Wood, cardboard, white paint
96$\frac{1}{2}$ x 165$\frac{3}{8}$ x 86$\frac{5}{8}$ inches
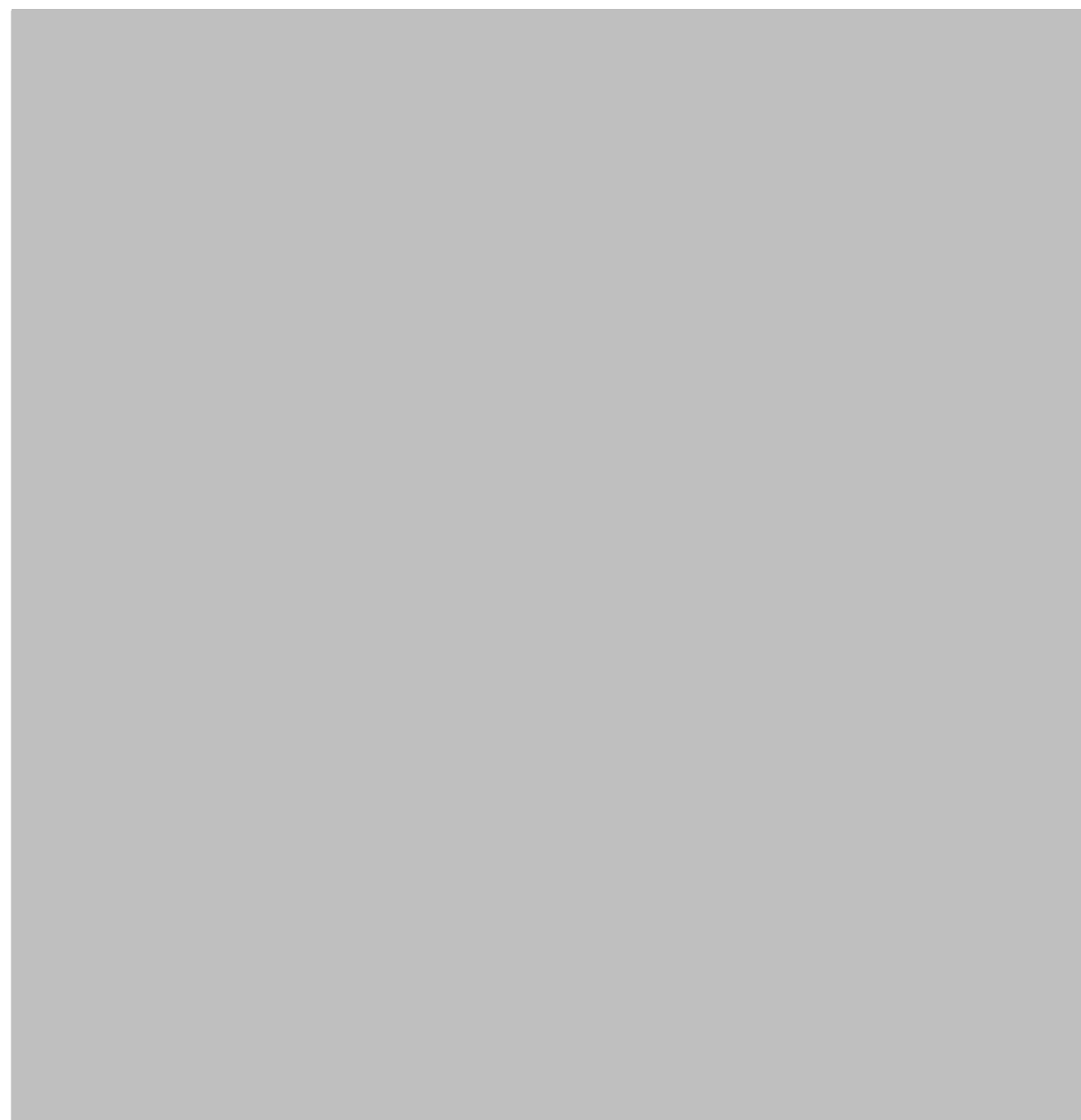
Blau
LAST NAME
Douglas
FIRST NAME
New York, NY
PLACE OF RESIDENCE
USA
COUNTRY OF BIRTH
1955
YEAR OF BIRTH
M
SEX

The Annunciation (detail)
2002
Mixed media assemblage
36 x 216 inches

following spread
The Annunciation (studio view)
2002
Mixed media assemblage
36 x 216 inches

Boden
LAST NAME

Roland
FIRST NAME

Berlin
PLACE OF RESIDENCE

Germany
COUNTRY OF BIRTH

1962
YEAR OF BIRTH

M
SEX

Urban Shelter Units
2000

following spread
Urban Shelter Units
2000

Bolande
Jennifer
New York, NY
USA
1957
F

previous page
Appliance House (detail)
1998–99
Two duratrans photographs
in light boxes with stainless
steel frame and columns
91 x 59 x 5 inches

Appliance House
1998–99
Two duratrans photographs
in light boxes with stainless
steel frame and columns
91 x 59 x 5 inches

UNtitled Speaker
2002
C-print and fabric with concrete and
wood frame on rubber base, ed. 6
25 x 20 x 31 inches
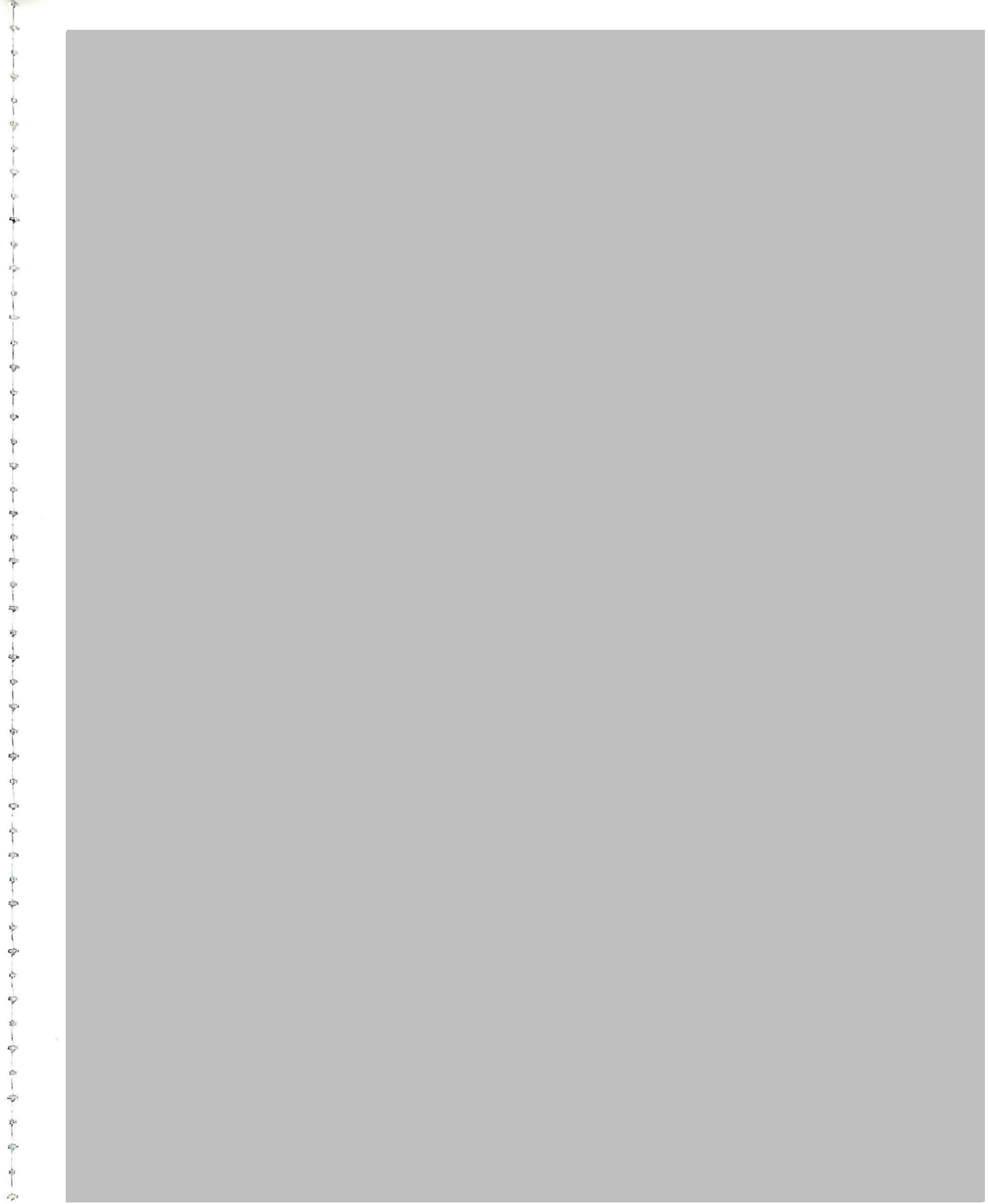
Topology House
2002
Color photographs on plywood
39$\frac{1}{2}$ x 45 x 20 inches

Bonvicini
LAST NAME
Monica
FIRST NAME
Berlin/Los Angeles
PLACE OF RESIDENCE
Italy
COUNTRY OF BIRTH
1965
YEAR OF BIRTH
F
SEX
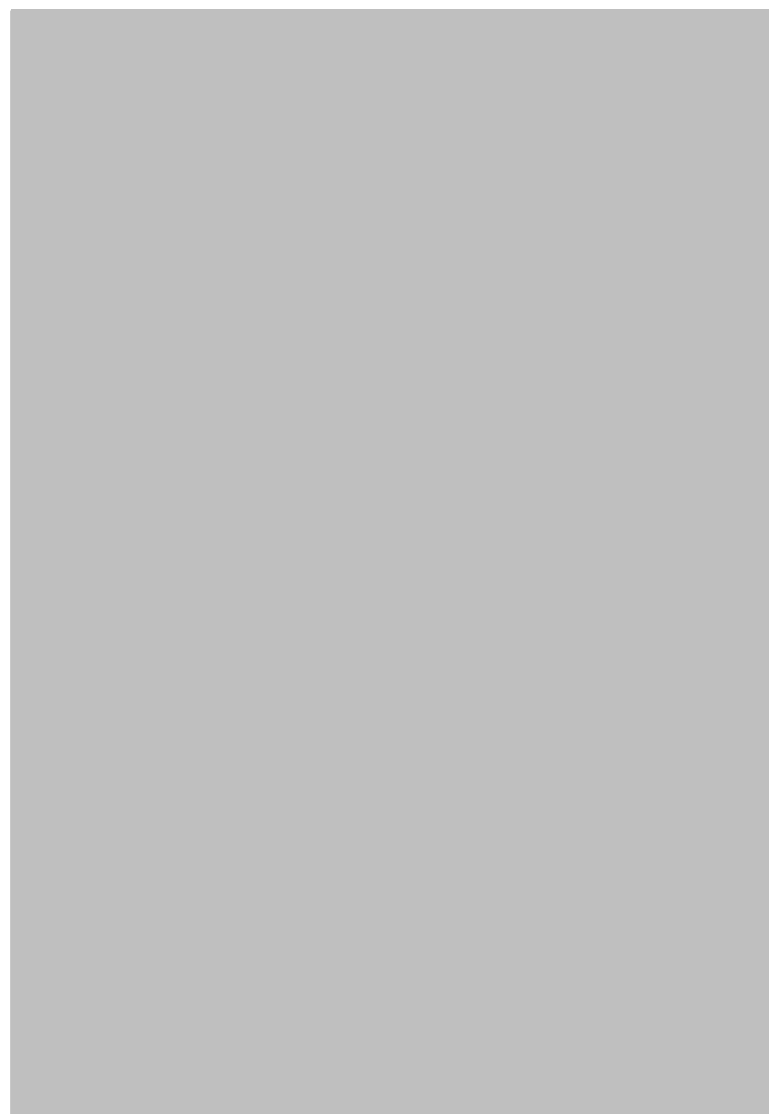
Hausfrau Swinging
(top: videostill
bottom: installation view)
1997
Installation with video

Fetishism of Commodity
2002
Leather, aluminum, Plexiglas, chains, rubber
Installation view at Anton Kern Gallery, New York
3 panels: 82 x 197 inches; 82 x 175 inches; and
82 x 234 inches.

following spread
Turning Walls
2001
Wooden, metal, and plastic fencing
over a wood armature, plants
98^{1}/$_{2}$ x 275^{1}/$_{2}$ x 236^{1}/$_{4}$ inches

Damasceno
LAST NAME

José
FIRST NAME

Rio de Janeiro
PLACE OF RESIDENCE

Brasil
COUNTRY OF BIRTH

1968
YEAR OF BIRTH

M
SEX

Cartograma
1999
Iron and compasses
59 x 74⁷/₈ x 59 inches

opposite page
Organograma
1999
Stamp on wall
Dimensions variable
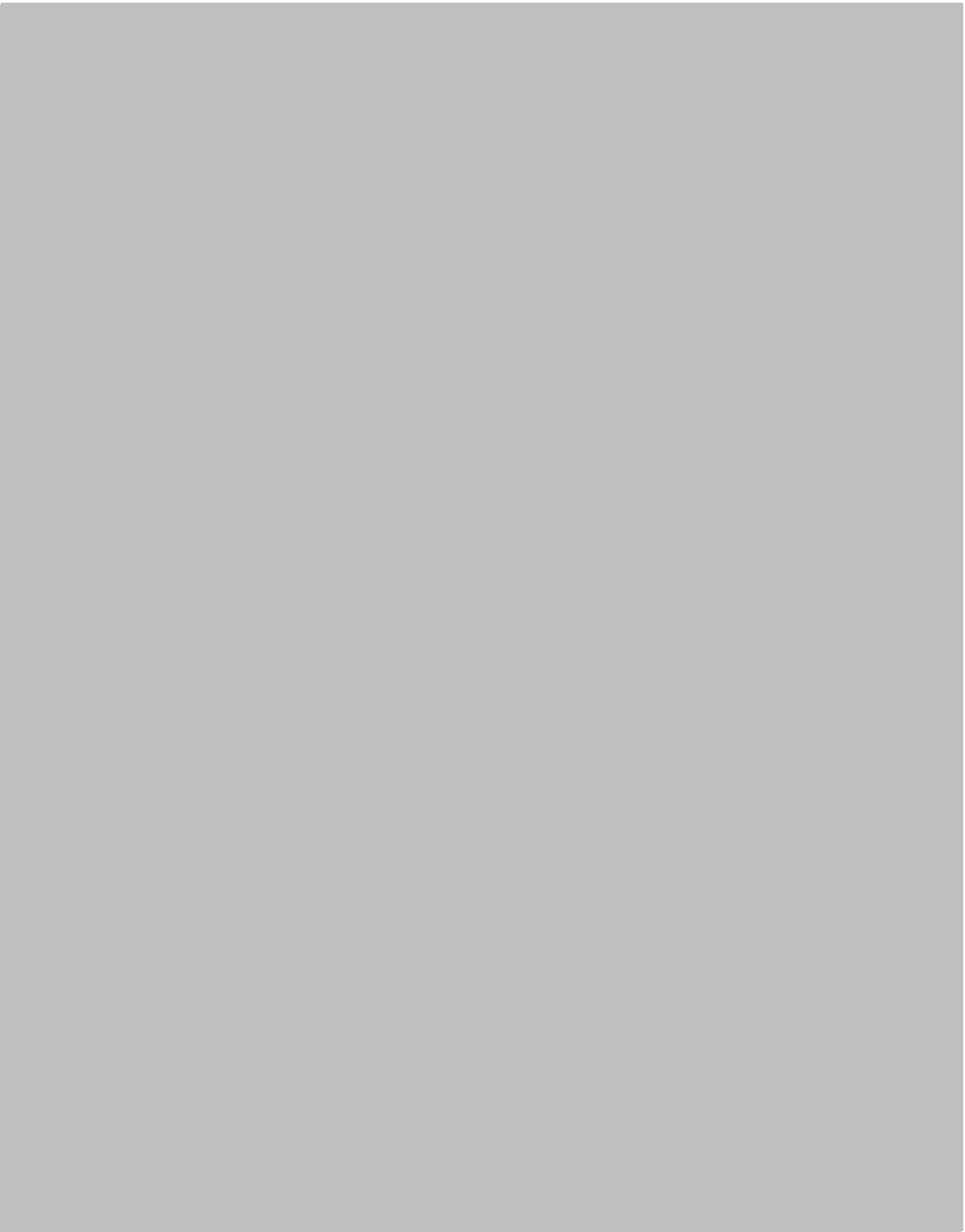
Motim (Mutiny)
1998/2000
Chess pieces
Dimensions variable

Sonic Foam I
2002
Painted iron
78 x 71 x 75 inches
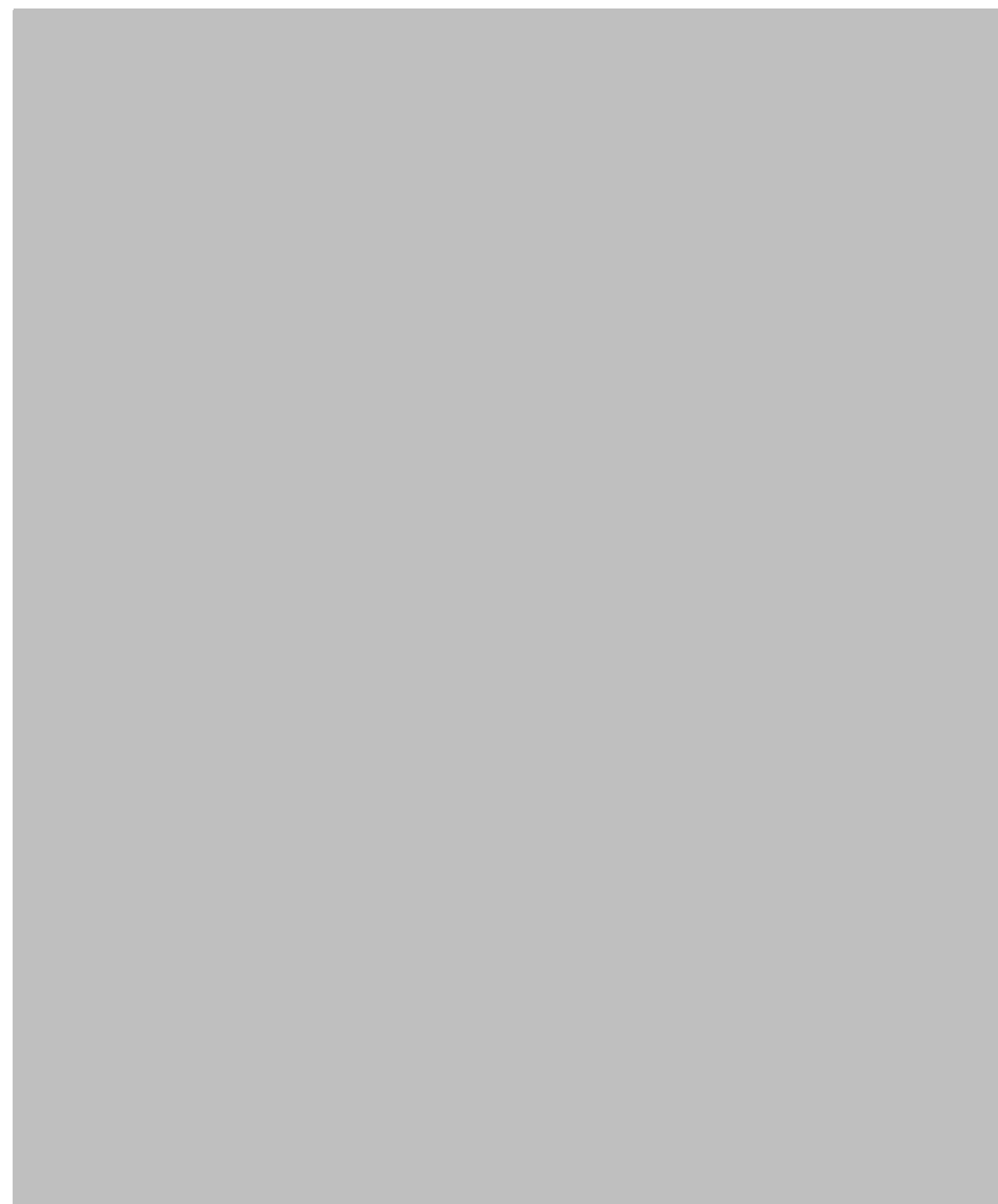
Elmgreen	Dragset
LAST NAME	LAST NAME
Michael	Ingar
FIRST NAME	FIRST NAME
Berlin	Berlin
PLACE OF RESIDENCE	PLACE OF RESIDENCE
Denmark	Norway
COUNTRY OF BIRTH	COUNTRY OF BIRTH
1961	1969
YEAR OF BIRTH	YEAR OF BIRTH
M	M
SEX	SEX

Traces of a Never Existing History/
Powerless Structures, Fig. 222
2001
Installation view from the
7th International Istanbul Biennial
122 x 169 x 307 inches
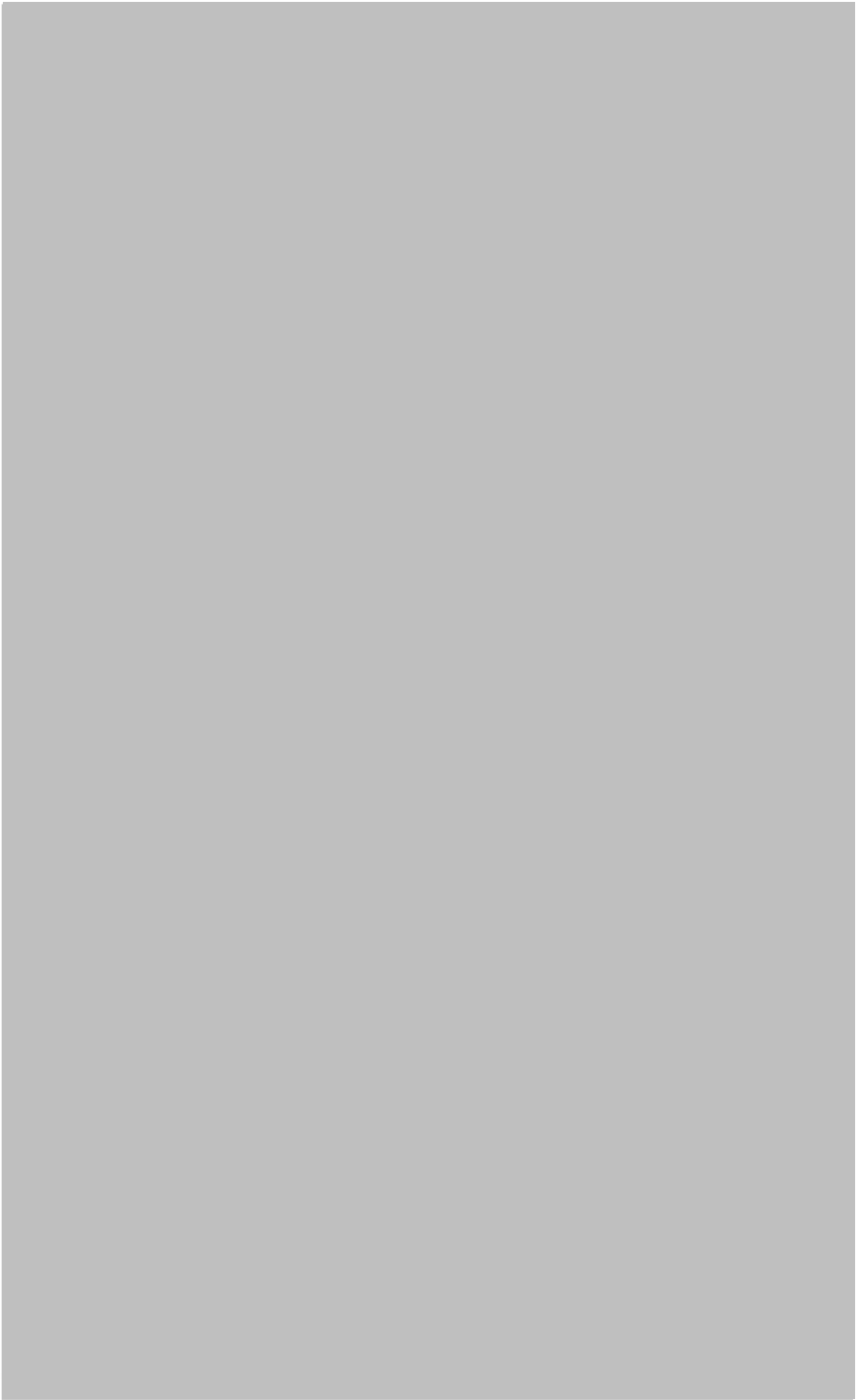
Powerless Structures,
Fig. 45 (Dug Down Gallery)
1998
Wood, epoxy paint, halogen spots,
table, and chair
Installation view, Reykjavik, Iceland
118 1/8 x 196 7/8 x 88 1/2 inches

*Prison Breaking/Powerless
Structures, Fig. 333*
2002
Cellular concrete, cement, steel
Installation view from
the 25th São Paulo Biennial
$147^5/_8$ x $216^1/_2$ x $295^1/_4$ inches

Gatson
Rico
Brooklyn
USA
1966
M
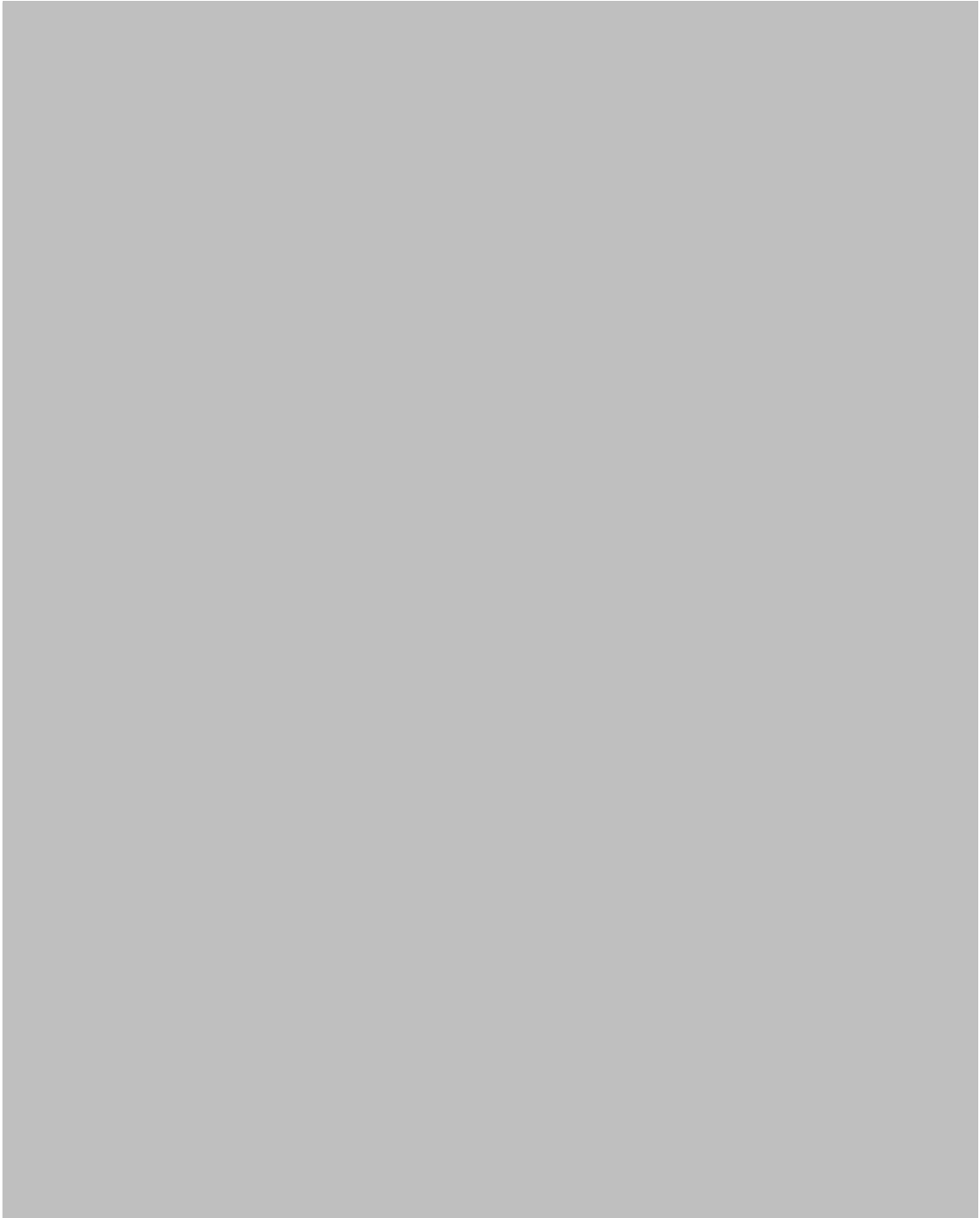
Gun Play
2001
Video on DVD, ed. 5
2:35 minutes

Evidence of All Things
2002
Two-channel video projection
with motion detectors
Dimensions variable

Lambri
Luisa
Milan/Berlin
Italy
1969
F

Untitled, 2002
Ilfochrome print, ed. 5
42¹/₂ x 50³/₈ inches

Untitled, 2002
Ilfochrome print, ed. 5
42¹/₂ x 50³/₈ inches

following spread
Untitled, 2002
Ilfochrome print, ed. 5
47¹/₄ x 56⁵/₈ inches

Langlands

LAST NAME

Ben

FIRST NAME

London

PLACE OF RESIDENCE

UK

COUNTRY OF BIRTH

1955

YEAR OF BIRTH

M

SEX

Bell

LAST NAME

Nikki

FIRST NAME

London

PLACE OF RESIDENCE

UK

COUNTRY OF BIRTH

1959

YEAR OF BIRTH

F

SEX

Frozen Sky
1999
Digitally controlled neon sculpture
97 x 97 x 6 inches

Air Routes of Britain (Night)
2000
Digital drawing
Dimensions variable

following spread
Frozen Sky
1999
Digital film, data projection with
digital artwork by Richard Wilding
6:00 minutes (approximate)

Lombardi
LAST NAME

Mark
FIRST NAME

Syracuse
PLACE OF BIRTH

USA
COUNTRY OF BIRTH

1951   2000
YEAR OF BIRTH   YEAR OF DEATH

M
SEX

Neil Bush, Silverado, MDC, Walters &
Good c.1974–90, 2nd Version (detail)
1996
Graphite on paper
22 x 30 inches

Neil Bush, Silverado, MDC, Walters &
Good c.1974–90, 2nd Version
1996
Graphite on paper
22 x 30 inches

López Cuenca
LAST NAME
Rogelio
FIRST NAME
Málaga
PLACE OF RESIDENCE
Spain
COUNTRY OF BIRTH
1959
YEAR OF BIRTH
M
SEX

Mashahat Tabihi (Landscape)
2000
Digital print
24 x 36 inches

opposite page
Any Time
2000
Printed vinyl
10 x 7 1/4 inches

previous page
Lines
2002
Printed vinyl
Dimensions variable

Linhas da mâo
2002
Digital print
24 x 30 inches

McBride
LAST NAME

Rita
FIRST NAME

New York
PLACE OF RESIDENCE

USA
COUNTRY OF BIRTH

1960
YEAR OF BIRTH

F
SEX

Glass Conduits
1999
Murano glass and steel
Installation view at
Annemarie Verna Galerie, Zürich
Dimensions variable; 15 section installation
Each section: 12 x 40 x 15 inches

Glass Conduits
1999
Frosted Murano glass and steel
Dimensions variable,
3 section installation
Each section 15 x 40 x $5^{1}/_{2}$ inches

N55: Luther
LAST NAME

Rikke
FIRST NAME

Copenhagen
PLACE OF RESIDENCE

Denmark
COUNTRY OF BIRTH

1970
YEAR OF BIRTH

M
SEX

Sørvin
LAST NAME

Jon
FIRST NAME

Copenhagen
PLACE OF RESIDENCE

Denmark
COUNTRY OF BIRTH

1964
YEAR OF BIRTH

M
SEX

Wendt
LAST NAME

Cecilia
FIRST NAME

Copenhagen
PLACE OF RESIDENCE

Sweden
COUNTRY OF BIRTH

1965
YEAR OF BIRTH

F
SEX

Aarbakke
LAST NAME

Ingvil H.
FIRST NAME

Copenhagen
PLACE OF RESIDENCE

The Netherlands
COUNTRY OF BIRTH

1970
YEAR OF BIRTH

F
SEX

Public Things
2000
Dimensions variable

Home Hydrophonic Unit
1997
Dimensions variable
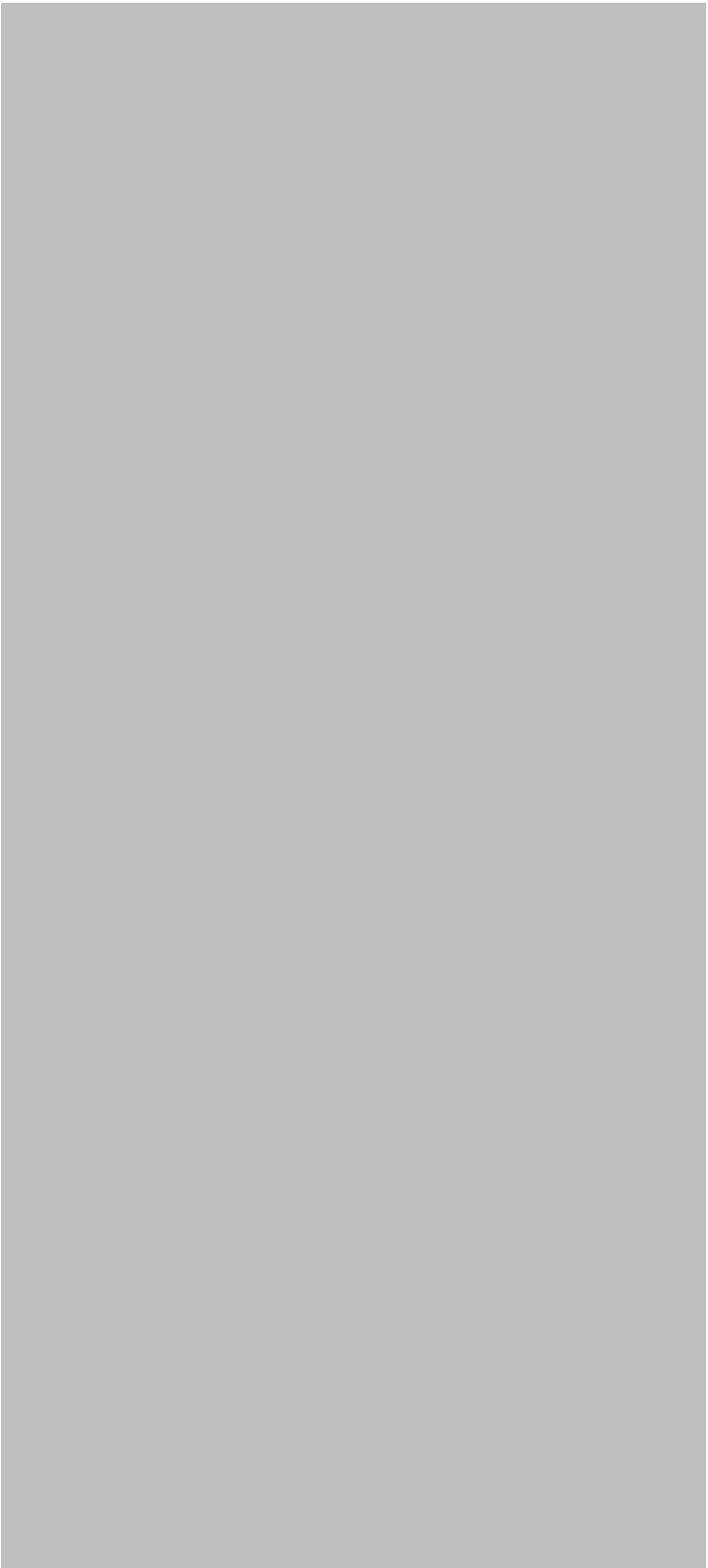
Public Things
2000
Dimensions variable

Noble
Paul
London
UK
1963
M

Nobwaste
1998
Pencil on paper
59 x 157$^1/_2$ inches

uh oh
1998
Pencil on paper
33 x 39$^3/_4$ inches

following spread
erm
1999
Pencil on paper
31$^1/_2$ x 39$^3/_8$ inches

Peljhan
LAST NAME
Marko
FIRST NAME
Ljublijana/

Santa Barbara
PLACE OF RESIDENCE
Slovenia
COUNTRY OF BIRTH
1969
YEAR OF BIRTH
M
SEX

Makrolab
2000

opposite page
*EMM - Electronic
Media Monitoring
Console*
2000

following spread
*EMM - Electronic
Media Monitoring
Console*
2000

Phelps
LAST NAME

Danica
FIRST NAME

Brooklyn
PLACE OF RESIDENCE

USA
COUNTRY OF BIRTH

1971
YEAR OF BIRTH

F
SEX

previous page
Artist, Collector, Curator, Spy,
(European Edition) (detail)
2002
Pencil, watercolor, and recycled
US currency on paper on wood
Dimensions variable

December 21, 2001–
February 2, 2002 (detail)
2001–2002
Pencil, watercolor, and tissue
on paper

following spread
Artist, Collector, Curator, Spy,
NYC: September 6–October 13, 2001
(installation view)
2001
Pencil, watercolor, and laser prints
on paper with show cards
44 x 80 inches

Snyder
LAST NAME
Sean
FIRST NAME
Berlin
PLACE OF RESIDENCE
USA
COUNTRY OF BIRTH
1972
YEAR OF BIRTH
M
SEX

Dallas Southfork in Hermes Land,
Slobovia, Romania
2001–2002
Installation of photographs, videos,
and architectural maquettes
Dimensions variable

following spread
Shanghai Links, Hua Xia Trip
2002
Color photographs

Who Am We? (detail)
1996
Wallpaper
Dimensions variable
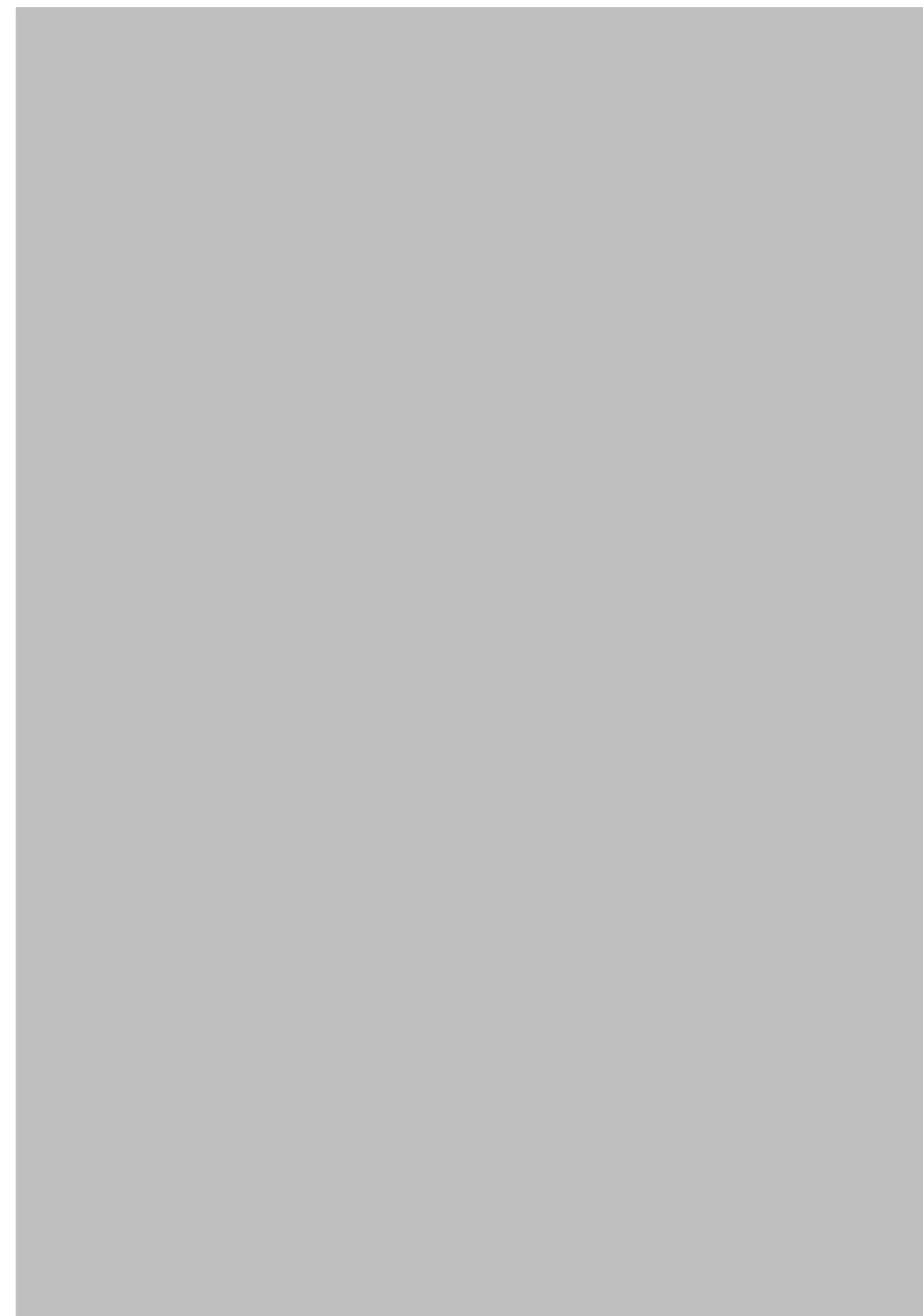
top
Floor (installation view)
1997–2000
PVC figures, glass plates,
phenolic sheets
Installation at Lehmann Maupin,
New York
$39^3/_8$ x $39^3/_8$ inches in 40 parts

bottom
Floor (detail)
1997–2000
PVC figures, glass plates,
phenolic sheets
Installation at Lehmann Maupin,
New York
$39^3/_8$ x $39^3/_8$ inches in 40 parts
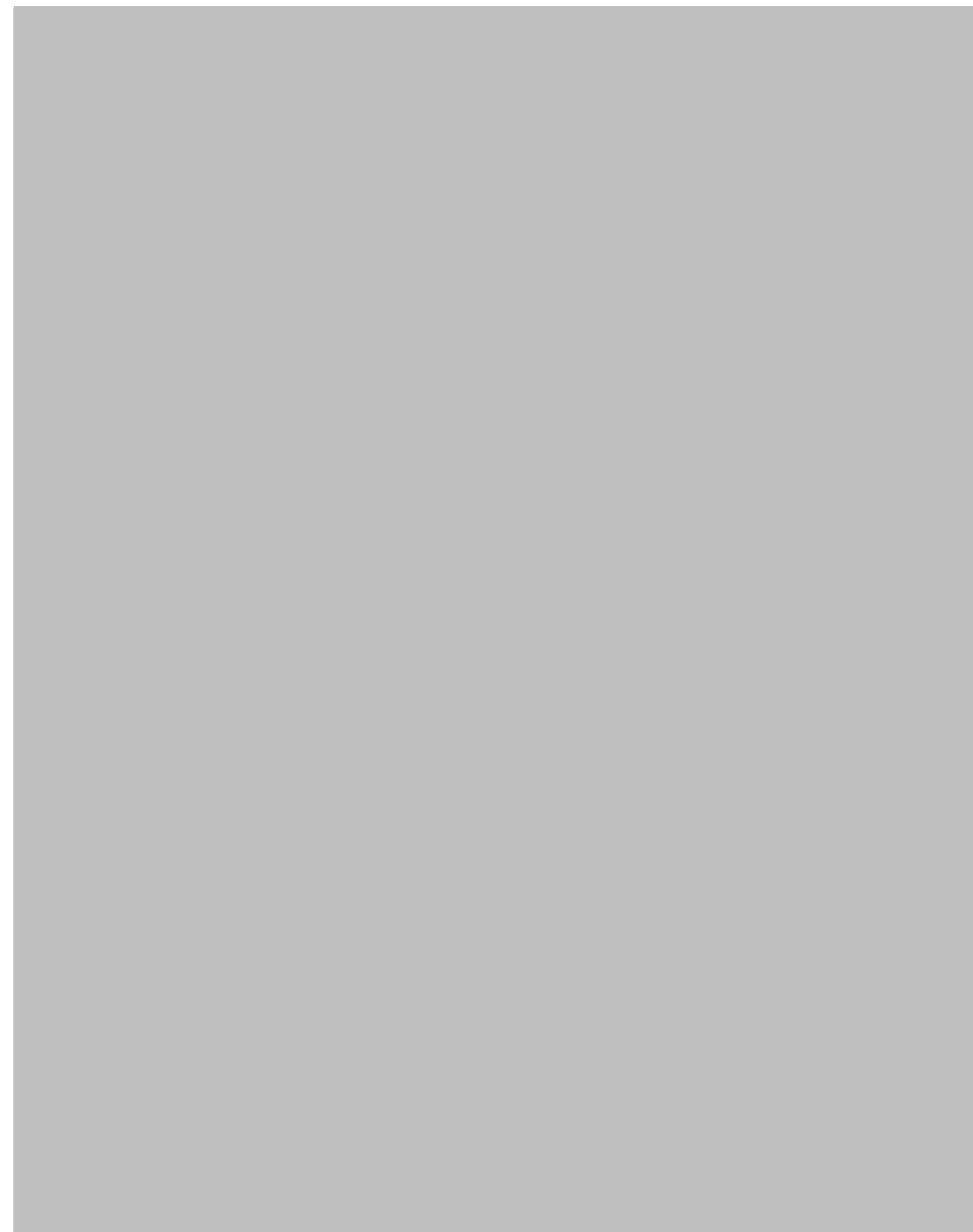
Takahashi
LAST NAME

Tomoko
FIRST NAME

London
PLACE OF RESIDENCE

Japan
COUNTRY OF BIRTH

1966
YEAR OF BIRTH

F
SEX

Drawing for *Site Work*
('99 @ Pedro Cera Lisbon)
2000
Twenty-four corners, with missing
two corners supported with two lines
each (or "Little Works Tool Set")
26 x 39³/₈ inches

opposite page
Tennis Court Piece (detail)
2000
Installation for "Parklight" at Clissold
Park, Stoke Newington, London
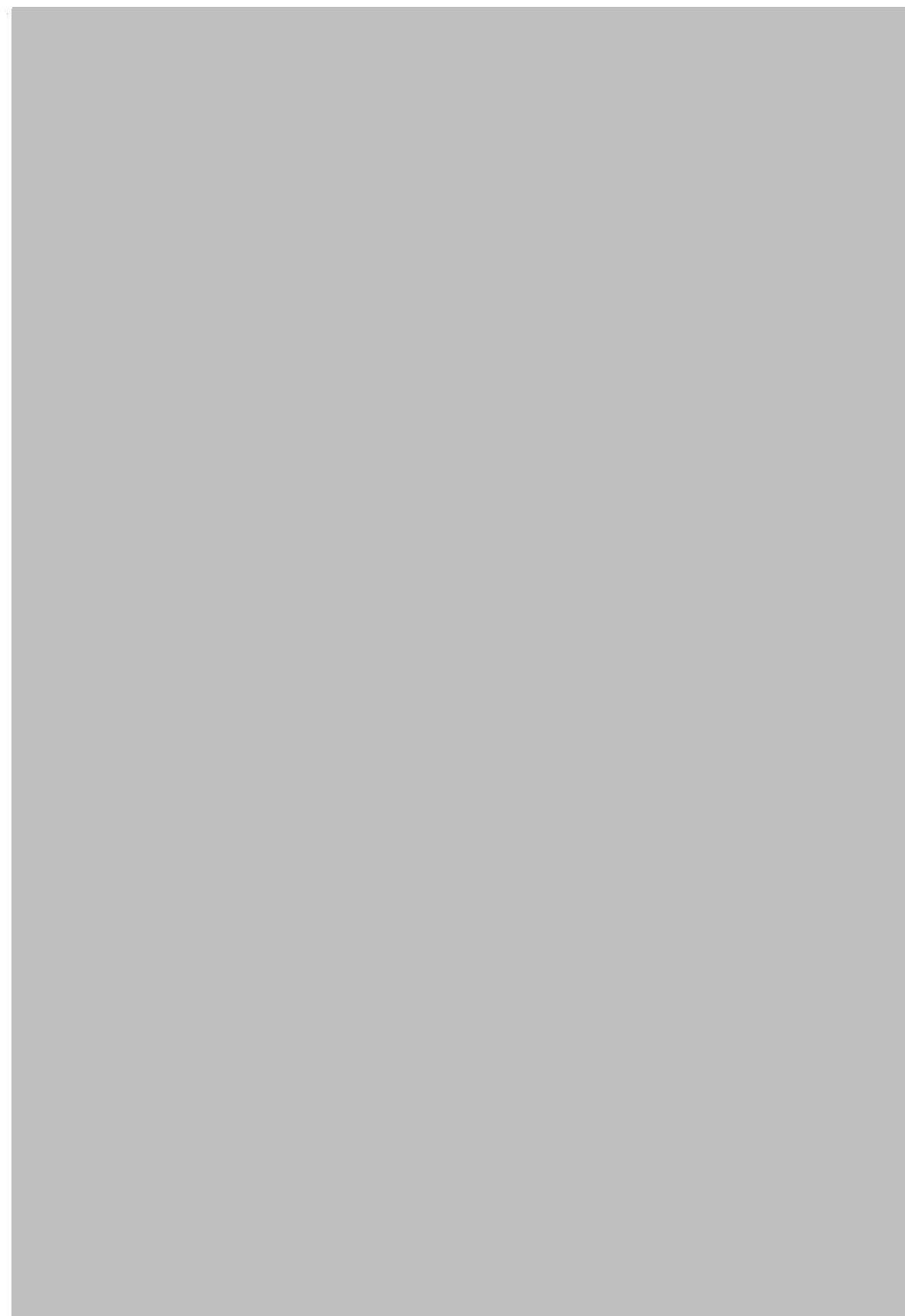
(Mono)Without a Parade
2001
Nine single-channel videos
on nine monitors
Dimensions variable
20:12 minutes running time

Tavares
LAST NAME

Ana Maria
FIRST NAME

São Paulo
PLACE OF RESIDENCE

Brasil
COUNTRY OF BIRTH

1958
YEAR OF BIRTH

F
SEX

previous page
Gambling II
2000
Stainless steel and mirror
Installation at Pavilhão
das Cavalariças, Parque Lage,
Rio de Janeiro, Brasil
171 square feet

*Middelburg Airport Lounge with
Parede Niemeyer (Middelburg Airport
Lounge with Niemeyer's Wall)*
2002
Stainless steel, mirror, glass,
leather, headphone, video projection,
and music piece
Installation at De Vleeshal –
Middelburg, The Netherlands
1,417 square feet

*Exit I com Parede Niemeyer
(Exit with Niemeyer's Wall)*
1999
Stainless steel, aluminum, mirror,
rubber, headphone, and audio
soundtrack "Jair Rafael: Exit"
Installation at Museu de Arte
Contemporânea de Niterói
Rio de Janeiro, Brasil
328 square feet

Relax'o'visions
1998
Stainless steel, mirror, glass, leather,
and ambient music
Installation at Museum Brasileiro
da Escultura, São Paulo, Brasil

Trogemann
LAST NAME
Egbert
FIRST NAME
Düsseldorf
PLACE OF RESIDENCE
Germany
COUNTRY OF BIRTH
1954
YEAR OF BIRTH
M
SEX

Nur Die Live Zählt
2001
Photograph
68$^7/_8$ x 94$^1/_2$ inches

Cash
2001
Photograph
68$^7/_8$ x 94$^1/_2$ inches

following spread
Super Toy Club
2001
Photograph
68$^7/_8$ x 94$^1/_2$ inches
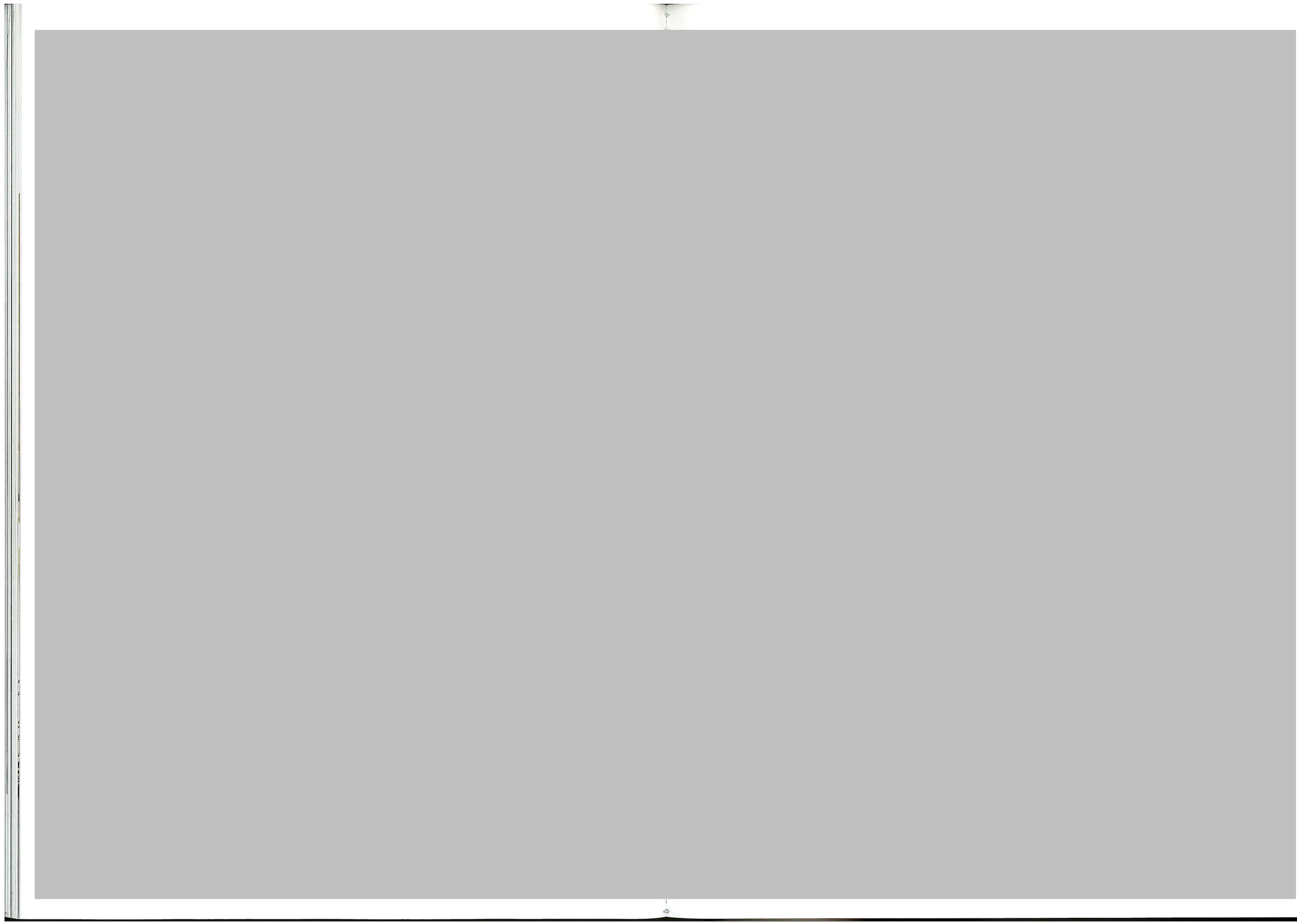
Tzaig
LAST NAME
Uri
FIRST NAME
Tel Aviv
PLACE OF RESIDENCE
Israel
COUNTRY OF BIRTH
1965
YEAR OF BIRTH
M
SEX

2 Balls
2002
Video

Infinity
1998
Video

Revolving Doors
2002–2003
Site-specific installation with
video projection
Dimensions variable

Utterback

LAST NAME

Camille

FIRST NAME

Brooklyn

PLACE OF RESIDENCE

USA

COUNTRY OF BIRTH

1970

YEAR OF BIRTH

F

SEX

Text Rain
1999
Interactive installation
incorporating custom software,
video camera, and projector
Dimensions variable

External Measures
2002
Interactive installation
incorporating custom software,
video camera, data projection,
and other equipment
Dimensions variable

following spread
Liquid Time Series - Tokyo
2001
Interactive installation
incorporating custom software,
computer, video camera, and projector
Dimensions variable

Absalon
Proposition d'Habitation
1991
Color video
3:30 minutes
Courtesy Galerie Chantal Crousel, Paris

Bataille
1993
Color video
62:24 minutes
Courtesy Galerie Chantal Crousel, Paris

Douglas Blau
The Annunciation
2002
Mixed media assemblage
36 x 216 inches
Courtesy the artist

Roland Boden
Urban Shelter Units
2000
Installation with video
2:00 minutes (approximate)
Courtesy the artist

Jennifer Bolande
Topology House
2002
Color photographs on plywood
39 1/2 x 45 x 20 inches
Courtesy Alexander and Bonin, New York

UNtitled Speaker
2002
C-print and fabric with concrete and
wood frame on rubber base, ed. 6
25 x 20 x 31 inches
Courtesy Alexander and Bonin, New York

Appliance House
1998-99
Two duratrans photographs
in lightboxes with stainless steel
frame and columns
91 x 59 x 5 inches
Courtesy Alexander and Bonin, New York

Monica Bonvicini
Turning Walls
2001
Wooden, metal, and plastic fencing
over wooden armature, plants
98 1/2 x 275 1/2 x 236 1/4 inches
Courtesy the artist and Anton Kern Gallery,
New York

José Damasceno
Abstract Slice
1999/2003
Painted aluminum
138 x 110 1/4 x 82 5/8 inches
Courtesy Galleria Fortes-Vilaca,
São Paulo, Brasil

Landscape Section
1994/2003
Vinyl adhesive
354 x 197 inches
Courtesy Galleria Fortes-Vilaca,
São Paulo, Brasil

**Michael Elmgreen &
Ingar Dragset**
Inside/Powerless Structure Fig. 334
2002-2003
Site specific installation
110 x 86 x 24 inches
Courtesy the artists and Tanya Bonakdar
Gallery, New York

Rico Gatson
Evidence of all Things
2002
Two-channel video projection with
motion detectors
Courtesy the artist and Ronald Feldman
Gallery, New York

Luisa Lambri
Untitled, 2002
Ilfochrome print, ed. 5
47 1/4 x 56 5/8 inches
Courtesy Studio Guenzani, Milano and
Marc Foxx, Los Angeles

Untitled , 2002
Ilfochrome print, ed. 5
41 1/4 x 52 inches
Courtesy Marc Foxx, Los Angeles;
The Progressive Corporation, Cleveland, OH;
Ninah and Michael Lynne, New York; Thaddeus
Stauber and Tracy O'Brien, Los Angeles

Langlands & Bell
Frozen Sky
2002
Digital film, data projection
6:00 minutes (approximate)
Courtesy the artists

Mark Lombardi
*Banca Nazionale del Lavoro, Bush,
Thatcher and the Arming of Iraq
c. 1979–90, 3rd Version*
1996
Graphite on paper
54 1/4 x 141 inches framed
Courtesy Pierogi Gallery, New York

*World Finance Corporation and
associates c.1970–84 Miami -
Ajman - Bogota - Caracas
(7th Version)*
1999
Graphite on paper
69 1/4 x 84 1/4 inches framed
Courtesy Pierogi Gallery, New York

*Neil Bush, Silverado, MDC, Walters &
Good c.1979–90, 2nd Version*
1996
Graphite on paper
30 x 38 inches framed
Courtesy Pierogi Gallery, New York

Rogelio López Cuenca
Yendo leyendo, dando lugar (NY)
2002–2003
Site-specific installation
incorporating timeline, photographs,
signage, banners, painting and video
Dimensions variable
Courtesy the artist and Galeria Juana de
Aizpuru, Madrid

Rita McBride
Glass Conduits
1999
Frosted Murano glass and steel,
site-specific installation connected to
museum's HVAC equipment
Dimensions variable, 3 section
installation
Each section 15 x 40 x 5 1/2 inches
Courtesy Alexander and Bonin, New York and
the Speyer Family Collection, New York

N55
Public Things
2000
Dimensions variable
Courtesy the artists

Paul Noble
Nobwaste
1998
Pencil on paper
59 x 157 1/2 inches
Courtesy Marianne Boesky, New York

uh oh
1998
Pencil on paper
33 x 39 3/4 inches
Private collection, New York

erm
1999
Pencil on paper
31 1/2 x 39 3/8 inches
Courtesy Stanley and Gail Hollander

huh huh
2002
Pencil on paper
33 x 86 1/4 inches
Courtesy the artist; Maureen Paley Interim
Art, London; and Gorney Bravin Lee, New York

Nobnest Zed
1999
Pencil on paper
31 1/2 x 39 3/8 inches
Courtesy Joseph Holtzman, New York

Marko Peljhan
*System 29 — Tactical Orientation
Order: A Work of the Resolution
Series* (with contributions from:
Konrad Becker, Brian Springer,
David Ransom, and the Makrolab
EMM operations)
2003
Three computers, monitors,
six DVD players, and sound system
Dimensions variable
Courtesy the artist

Danica Phelps
*Artist, Collector, Curator, Spy
(European Edition)*
2002
Pencil, watercolor, and recycled US
currency on paper on wood
Dimensions variable
Courtesy LFL Gallery, New York

Sean Snyder
*Dallas Southfork in Hermes Land,
Slobovia, Romania*
2001–2002
Installation of photographs, videos,
and architectural maquettes
Dimensions variable
Courtesy Galerie Chantal Crousel, Paris and
Galerie Neu, Berlin

Do-Ho Suh
Closet I
2003
Translucent nylon
96 1/2 x 20 x 55 inches
Courtesy the artist and Lehmann Maupin
Gallery, New York

Tomoko Takahashi
(Mono) Without a Parade
2001
Nine single-channel videos on nine
monitors
Dimensions variable, running time
20:12 minutes
Courtesy the artist and Hales Gallery, London

Ana Maria Tavares
Station 2003
2002-2003
Installation of architectural materials
with video projection
Dimensions variable.
Courtesy the artist and Galleria Brito Cimino,
São Paulo

Egbert Trogemann
Cash
2001
Photograph
68 7/8 x 94 1/2
Courtesy the artist

Ingo Appelt Show
2001
Photograph
68 7/8 x 94 1/2
Courtesy the artist

Die Millionen Show
2001
Photograph
68 7/8 x 94 1/2
Courtesy the artist

Uri Tzaig
Revolving Doors
2002-2003
Site-specific installation with video
projection
Dimensions variable
Courtesy the artist

Camille Utterback
External Measures
2002
Interactive installation incorporating
custom software, video camera, data
projection, and other equipment
Dimensions variable
Courtesy the artist and Caren Golden Gallery,
New York

Absalon
1964, Ashdod, Israel, died 1993

Selected Solo Exhibitions
1999 The Goldie Paley Gallery,
  Philadelphia, PA
1998 *Cells, Models & Drawings*,
  The Goldie Paley Gallery,
  Philadelphia, PA
  Kunsthalle Zürich, Switzerland
  Galerie Chantal Crousel, Paris, France
  Cellules, Douglas Hyde Gallery, Dublin,
  Ireland
  Akademie der Bildenden Künste,
  Vienna, Austria
  De Appel, Amsterdam, Holland
  Cellules, ARC, Musée d'Art Moderne,
  Paris, France
  Musée d'Art de Tel Aviv, Israel

**Selected Group
  Exhibitions**
2001 *Arrêt sur image –
  zeitgenössische Kunst aus
  Frankreich*, Kunst-Werke Berlin,
  Berlin, Germany
  Passage, Magasin 3, Stockholm
  Konsthall, Sweden
2000 *In the Beginning was Merz -
  From Kurt Schwitters to the
  Present Day*, Sprengel Museum,
  Hannover, Germany;
  Kunstsammlungen Nordrhein-
  Westfalen, Düsseldorf, Germany;
  Haus der Kunst, Munich, Germany
  Vision and Reality, Louisiana Museum,
  Denmark
  Future Perfect, Cornerhouse,
  Manchester, England
1998 *L'œil et l'esprit*, Museum of
  Modern Art, Gunma, Japan ;
  Museum of Modern Art, Iwaki,
  Japan; and Museum of Modern
  Art, Wakayama, Japan.
  Biennale de Sydney, Australia
  *Premises: Invested Spaces in Visual
  Arts & Architecture from France,
  1960's-1990's*, Guggenheim
  Museum, New York

1997 *La Collection de la Fondation
  Cartier pour l'art contemporain 1*,
  Fondation Cartier pour l'art
  contemporain, Paris, France
1992 *Documenta 9*, Kassel,
  Germany

Selected Bibliography
2000 Aliaga, Juan Vincente.
  "Against Architecture." *Frieze*,
  no.55 (November-December
  2000).
1999 Goldie Paley Gallery. *Cells,
  Models & Drawings*. Philadelphia:
  The Goldie Paley Gallery, 1999.
1996 Rian, Jeff. "Maisons
  cerveaux." *Frieze*, no. 27 (March-
  April 1996).
  Weh, Vitus H. "Absalon." *Kunstforum*,
  no. 133 (February 1996).
1995 Hall, James. "The white stuff."
  The Guardian (April 25, 1995).
  Searle, Adrian. "They're coming to
  take me away." *The Independent*
  (April 11, 1995).
  Manor, Dalia. "Absalon." *Art Monthly*,
  no. 186 (May 1995).

Douglas Blau
1955, Los Angeles, CA
Lives and works in New York, NY

Selected Solo Exhibitions
1994 *Stills*, Museum of Modern Art,
  New York, NY
  The World of Tomorrow, Thomas
  Solomon's Garage, Los Angeles,CA
1993 *Genre: The Conversation
  Piece*, Sperone Westwater, New
  York, NY
1992 *The Naturalist Gathers*,
  SteinGladstone, New York, NY
  (Nov/Dec)
  The Naturalist Gathers, Thomas
  Solomon's Garage, Los Angeles,
  CA (Jul/Aug)
1991 *The Library*, Josh Baer
  Gallery, New York, NY

1990 *The Times, The Chronicle &
  The Observer*, Kent Fine Art, New
  York, NY
1989 *The Observatory*, Thomas
  Solomon's Garage, Los Angeles, CA
1987 *Fictions: A Selection of
  Pictures from the 18th, 19th and
  20th Centuries*, Curt Marcus
  Gallery and Kent Fine Art,
  New York, NY

**Selected Group
  Exhibitions**
1997 *Biennial Exhibition*, Whitney
  Museum of American Art,
  New York, NY
  *Deep Storage/Arsenale der
  Erinnerung*, Haus der Kunst,
  Munich, Germany; Nationalgalerie,
  Berlin, Germany; Kunstmuseum,
  Düsseldorf, Germany; P.S. 1
  Contemporary Art Center, Long
  Island City, NY; and Henry Art
  Gallery, Seattle, WA
1996 *Art & Film Since 1945: Hall of
  Mirrors*, Museum of Contemporary
  Art, Los Angeles, CA; Wexner
  Center for the Arts, Columbus, OH;
  Palazzo delle Esposizioni, Rome,
  Italy; and Museum of
  Contemporary Art, Chicago, IL
  a/drift, Center for Curatorial Studies
  Museum, Bard College, Annandale-
  on-Hudson, NY
1994 *Douglas Blau, David Deutsch,
  James Welling*, Jay Gorney
  Modern Art, New York, NY

Selected Bibliography
1998 Gardner, Paul. "What Douglas
  Blau Has to Do." *On Paper*
  (January/February 1998): 24-26.
1997 Blau, Douglas. "The Studio."
  In *1997 Biennial Exhibition*.
  New York: Whitney Museum of
  American Art and Harry N.
  Abrams, 1997, 9-40.
  _____. "Index (from *The
  Naturalist Gathers*) (1992-)." In
  Deep Storage. Munich: Prestel,
  1997, 166-169.

Danto, Arthur C. "The 1997 Whitney Biennial." *The Nation* (June 2, 1997): 30-34.

Goldberg, Vicki. "Art and Science, the Ying and Yang of Culture." *The New York Times* (April 27, 1997): Sec. 2, pages 35, 38.

1994 Hagen, Charles. "Film Stills as Art in Their Own Right." *The New York Times* (August 19, 1994): C21.

Humphrey, David. "The Conversation Piece." *Art Issues* (January/February 1994): 32-33.

Pagel, David. "The World of Tomorrow." *Art Issues* (May/June 1994): 39.

1993 Blau, Douglas. "Clockwork." *Parkett*, no. 36 (1993): 24-33.

Decter, Joshua. "The Naturalist Gathers." *Artforum* (March 1993): 95.

Edelman, Robert G. "*Collections Naturalistes*." *Art Press* (March 1993): 76-77.

Heartney, Eleanor. "The Naturalist Gathers." *Art in America* (March 1993): 107.

Perl, Jed. "The Gatherers." *The New Criterion* (March 1993): 50-55.

_____. "A Closer Look." *Vogue* (October 1993): 236-238, 251.

1992 Blau, Douglas. "Clutter." *Bomb.* (Winter 1992): 75-80.

Kimmelman, Michael. "The Naturalist Gathers." *The New York Times* (November 27, 1992): C23.

1991 Blau, Douglas. "Consider the Sphere (1986)." In *The Library*. New York: Josh Baer Gallery, 1991.

Schjeldahl, Peter. "Past Perfect." *The Village Voice* (January 22, 1991): 80.

Smith, Roberta. "The Library." *The New York Times* (June 14, 1991): C24.

1990 Blau, Douglas. "The Observer." In *The Times, The Chronicle & The Observer.* New York: Kent Fine Art, 1990.

_____. "Joseph Wright of Derby." *Vogue* (September 1990): 424-428.

1989 Knight, Christopher. "A Photographic Observatory." *The Los Angeles Herald Examiner* (June 16, 1989): 34.

1988 Harbison, Robert. "Douglas Blau's Fictions." *C Magazine* (Summer 1988): 36-41.

Martin, Richard. "Fictions." *Arts Magazine* (February 1988): 97.

1987 Blau, Douglas. "Pictures." In *Fictions: A Selection of Pictures from the 18th, 19th and 20th Centuries.* New York: Curt Marcus Gallery/Kent Fine Art, 1987.

_____. "Where the Telephone Never Rings." *Parkett*, no. 13 (1987): 34-39.

Smith, Roberta. "Fictions, Views of the Future and the Past." *The New York Times* (December 11, 1987): C30.

1985 Blau, Douglas. "*Sic Transit Gloria Mundi*: Yourcenar's Piranesi." *Art & Auction* (May 1985): 34-37 (as Constance Swaye).

1984 Blau, Douglas. *LAICA Journal*, no. 39 (Spring 1984): 1-57. (Guest Editor)

_____. "*Discourse Six* by Joshua Reynolds (a translation)." *ZG/Art & Text* (Summer 1984): 15.

1981 Blau, Douglas. "Driftings (An Introduction by Way of a Preface)." *Real Life*, no. 7 (Autumn 1981): 22-24.

Roland Boden

1962, Dresden, Germany
Lives and works in Berlin, Germany

Selected Solo Exhibitions

2002 *Deep Space*, IASKA Art Gallery, Kellerberrin W.A., Australia

2001 *Waiting for the Alien*, Galerie Emil Filla, Usti nad Labem, Czech Republic

1999 *Plutonics // Boxes*, Dresdner Bank AG, Frankfurt, Germany

1998 *Futur 2*, Galerie Schuster, Frankfurt, Germany

1997 *Systeme höherer Vernunft*, Galerie Schuster & Scheuermann, Berlin, Germany

1996 *Feldtheorie*, Galerie Schuster, Frankfurt, Germany

Selected Group Exhibitions

2002 *Elvis Has Just Left The Building*, Perth Institute of Contemporary Arts, Perth, Australia and Künstlerhaus Bethanien, Berlin, Germany

ibid projects London, UK

split points, National Gallery Prague, Czech Republic

2001 *Berlin_London_01*, Institute of Contemporary Art, London, UK

plug in, Westfälisches Landesmuseum, Münster, Germany

Skulptur-Biennale Münsterland, Germany

revolving doors, Apex Art Gallery, New York, U.S.A.

2000 *Borderline Syndrome*, Manifesta 3, Ljubljana, Slovenia

Durchreise, Künstlerhaus Bethanien, Berlin, Germany

City Index, Kunsthaus, Dresden, Germany

1999 *Glück & Casino*, Galerie in der Alten Schule Adlershof, Berlin, Germany and Kunsthaus, Dresden, Germany

1997 *Vitale Module*, Städt. Galerie, Plauen, Germany; Galerie Rahnitzgasse, Dresden, Germany; Kunstverein, Ludwigshafen, Germany; and Galerie Avangarda, Wroclaw, Poland

1996 *Cluster Images*, 2, Werkleitz Biennale, Werkleitz, Germany

The Thing Between, Technische Sammlungen Dresden, Germany

Selected Bibliography

2002 Damrau, K. and A. M. Pasing, eds. *Uncertainty Principles*. Wiesbaden, Germany: Verlag H. M. Nelte, 2002, 3-6.

2001 Hartje, B. *Skulpturbiennale Münsterland*. Berlin, Germany: Vice VersaVerlag, 2001, 123-126.

Westheider, O. and M.Heinzelmann, eds. *Plug In*. Nuremberg, Germany: Verlag für moderne Kunst, 2001, 54-57.

2000 Tannert, C. *Plutonics // Boxes*. Frankfurt, Germany: Dresdner Bank AG, 2000.

Lang, P. *City Index*. Dresden, Germany: Verlag der Kunst, 2000, 76-81.

1997 Boden, R., ed. *The Thing Between*. Dresden, Germany: R. Boden, 1997.

Kunde, H; P. Lang; and R. Boden. *Systeme höherer Vernunft*. Berlin, Germany: Galerie Schuster, 1997.

Lang, P. *Vitale Module*. Dresden, Germany: Verlag der Kunst, 1997, 21-29.

Jennifer Bolande

1957, Cleveland, OH
Lives and works in New York, NY

Selected Solo Exhibitions

2001 Alexander and Bonin, New York

1999 P.S.1, Long Island City, NY

1998 *Forest Spirits*, Patricia Sweetow Gallery, San Francisco, CA

1997 *Forest Spirits*, Baron/Boisante Gallery, New York, NY

1995 Kunstraum Muenchen, Munich, Germany and Kunsthalle Palazzo, Liestal, Switzerland

1992 Metro Pictures, New York

1990 Urbi et Orbi, Paris, France and Galleri Nordanstad-Skarstedt, Stockholm, Sweden

Selected Group Exhibitions

2002 *The Photogenic: Photography Through Its Metaphors in Contemporary Art*, Institute of Contemporary Art, Philadelphia, PA

2001 *Big Nothing*, Staatliche Kunsthalle Baden-Baden, Germany

2000 *Insites: Interior Spaces In Contemporary Art*, Whitney Museum of American Art at Champion, Stamford, CT

Private Investigations, Presentation House Gallery, North Vancouver, British Columbia

1999 *The Anagrammatical Body*, Kunsthaus Muerz, Muerzzuschlag, Austria

1998 *The Cottingley Fairies and Other Apparitions*, Leslie Tonkonow Artworks & Projects, Memphis Brooks Museum of Art, TN

1997 *Deep Storage*, Haus der Kunst, Munich; Nationalgalerie, Berlin; Kunstmuseum, Dusseldorf; PS1, New York; and Henry Art Gallery, Seattle, WA

1994 *Synesthesia, Sound and Vision in Contemporary Art*, The San Antonio Museum of Art, San Antonio, TX

1992 *Sculpturen-Fragmente*, Weiner Secession, Vienna, Austria

1990 *The Readymade Boomerang*, Eighth Biennale of Sydney, Sydney, Australia

Selected Bibliography

2002 Nichols, Matthew Guy. "Jennifer Bolande." *Art on Paper* (March-April 2002): 88.

2000 Princenthal, Nancy. "Jennifer Bolande at Alexander and Bonin." *Art in America* (January 2000): 113.

Schmerler, Sarah. "Jennifer Bolande." *Art on Paper* 4, no. 3 (January-February 2000): 80-81.

1999 Fulcher, Dawn. "Jennifer Bolande." *Contemporary Visual Arts* 24 (Summer 1999): 82-83.

1998 Goldberg, Vicki. "Of Fairies, Free Spirits and Outright Frauds." *New York Times* (February 1, 1998).

Green, Charles. "Ada or Ardor." *Artforum* (April 1998).

1997 Kimmelman, Michael. "Jennifer Bolande, Forest Spirits." *New York Times* (April 18, 1997).

1995 Hoffmann, Justin and Philip Ursprung. *Jennifer Bolande*. Liestal, Switzerland: Kunstalle Palazzo, 1995.

1992 Salvioni, Daniela and Gurtrud Sandqvist. *Jennifer Bolande*. New York: Nordenstad-Skarstedt, 1992.

1990 Sans, Jerome. *Jennifer Bolande*. Paris: Urbi et Orbi, 1990.

Monica Bonvicini

1965, Venice, Italy
Lives and works in Berlin, Germany and Los Angeles, CA

Selected Solo Exhibitions

2002 Aarhus Kunstmuseum, Aarhus, Denmark

Anton Kern Gallery, New York, NY

Palais de Tokyo, Paris, France

Bonded Eternmale, Centre d'Edition Contemporaine, Geneva, Switzerland

2001 The Project, Los Angeles, CA

Scream & Shake, Le Magasin, Grenoble, France

Add Elegance to your Poverty, Chouakri Brahms Berlin, Berlin

2000 *Bad Bed Bud Pad Bet Pub*, Kunsthaus Glarus, Glarus, Switzerland

Wallfucking & Hausfrau Swinging, Oslo Kunsthall, Oslo, Norway

RUN, TAKE one SQUARE or two, Salzburger Kunstverein, Salzburg, Austria

1999 *BAU*, Galleria Civica d'Arte Moderna e Contemporanea di Torino, Torino, Italy

Selected Group Exhibitions
2002 *Out of Place*, Harn Museum, University of Florida, Gainesville, FL
Fourth Shanghai Biennale: Dushi Yingzao (Urban Management and Construction), Shanghai Art Museum, Shanghai, China
Video Lounge, Fondazione Olivetti, Rome, Italy
2001 *Public Affairs*, Kunsthaus Zürich, Zürich, Switzerland
24th International Biennial of Graphic Arts, Ljubljana, Slovenia
I Love NYC, Anton Kern Gallery, New York, NY
2000 *Projekt Fassade*, Wiener Secession, Vienna, Austria
The World is not Enough, Mehdi Choukri, Berlin
HausSchau – Das Haus in der Kunst, Deichtorhallen, Hamburg, Germany
1999 *Children of Berlin*, PS1, New York, NY
Looking For A Place: SITE Santa Fe's Third International Biennial, SITE Santa Fe, NM
dAPERTutto, Venice Biennial, Venice, Italy
Signs of Life: Melbourne International Biennial, Melbourne, Austria
1998 *Berlin/Berlin, Berlin Biennale*, Berlin, Germany

Selected Bibliography
2002 Canning, Susan. "Monica Bonvicini – Anton Kern Gallery." *Sculpture* (November 2002).
Del Vecchio, G. "Monica Bonvicini." *Tema Celeste International*, no.91 (May/June 2002): 105.
Kikuta M. "Monica Bonvicini." *Confort* (Japan Interior Magazine), no. 54 (2002): 108-111.

Berwick, Carly. "Fallen Angles." *ArtNews* (June 2002).
2001 Arning, Bill. *Inside Space: Experiments in Redefining Rooms*. Cambridge, MA: MIT Visual Arts Center, 2001.
Decter, J.; D. Dietrichsen; D. Petrescu; and A. Bowers. *Scream & Shake*. Grenoble, France: Le Magasi, 2001.
2000 Cameron, Dan and Susanne von Falkenhausen. *Monica Bonvicini: Bau*. Torino, Italy: Galleria Civica d'Arte Moderna e Contemporanea, 2000.
1999 Ralske, Jan. *Monica Bonvicini*. Amsterdam: De Appel Foundation, 1999.
Thiel, Wolf-Günter. *La Biennale di Venezia. 48. Esposizione internationale d'arte. dAPERTutto*. Venice, Italy: La Biennale di Venezia, 1999.
1996 Biesenbach, Klaus. *Nach Weimar*. Weimar, Germany: Kunstsammlungen zu Weimar, 1996.

José Damasceno
1968, Rio de Janeiro, Brasil
Lives and works in Rio de Janeiro, Brasil

Selected Solo Exhibitions
2003 Palais de Tokyo, Paris, France
Culturgest, Porto, Portugal
2002 25 Bienal de São Paulo, São Paulo, Brasil
The Project, New York
2001 *Cinemagma* , Museu Ferroviário do Espírito Santo; Mam Rio de Janeiro; Mam da Bahia, Mamam Recife; Espacio Cultural Contemporâneo Venâncio, Brasil
2000 *Utopia Presente*, Galeria Presença, Porto, Portugal
1998 Galeria Camargo Vilaça, São Paulo, Brasil
1995 *Octopos*, Galeria Camargo Vilaça, São Paulo, Brasil

Selected Group Exhibitions
2002 *Big Sur*, The Project, Los Angeles, CA
Políticas de la diferencia. Arte Iberoamericano fin de siglo, Museo de Arte de Puerto Rico, San Juan, Puerto Rico
2001 *Experiment - Art in Brazil 1958 – 2000*, Museum of Modern Art, Oxford, UK
Em Busca da Identidade, Ursula Blickle Stiftung, Kraichtal, Germany; Rupertinum, Salzburg, Austria; and Galleria d´Art Moderna, Bolonga, Italy
Witte de With, Center for Contemporary Art, Rotterdam, The Netherlands
Políticas de la diferencia. Arte Iberoamericano fin de siglo, Pinacoteca do Estado de São Paulo, São Paulo, Brasil; Museu Nacional de Belas Artes. Buenos Aires, Argentina; Museo Sofia Imber, Caracas, Venezuela; Museo de Arte Contemporâneo de México, México

Bibliography
2000 Aguilar, Nelson. *Mostra do Redescobrimento: Arte Contemporânea*. São Paulo, Brasil; Fundação Bienal de, 2000.
Cavalcanti, Lauro, A. Niemeyer, C. Saldanha, Luiz Camillo, et al. *OS 90*, Rio de Janeiro, Brasil: Paço Imperial, 2000.
1998 Pedrosa, Adriano. *José Damasceno - Trabalhos 1992 – 1998*. São Paulo, Brasil: Galeria Camargo Vilaça, 1998.
1997 Block, Holly, C. Calirman, F. Cocchiarale, and N. Princenthal. *Suspended Instants*. New York, NY: Art in General, 1997.
1996 Cocchiarale, Fernando. *Mensa/Mensae*. Rio de Janeiro, Brasil: Ministério da Cultura/ Funarte, 1996.

1994 Genocchio, Benjamin, L. Lagnado, and Antony Bond. *Material Immaterial*. Sydney, Australia: The Art Gallery of New South Wales, 1994.

Michael Elmgreen & Ingar Dragset
Michael Elmgreen: 1961, Copenhagen, Denmark
Ingar Dragset: 1969, Trondheim, Norway
Both live and work in Berlin, Germany

Selected Solo Exhibitions
2002 *How Are You Today?*, Galleria Massimo de Carlo, Milan, Italy
Museum, Sala Montcada/Fondaciò La Caixa, Barcelona, Spain
2001 *Taking Place*, Kunsthalle Zürich, Zürich, Switzerland
Opening Soon, Tanya Bonakdar Gallery, New York, NY
A Room Defined by its Accessibility, Statens Museum for Kunst, Copenhagen, Denmark
Powerless Structures, fig. 111, Portikus, Frankfurt, Germany
2000 *Zwischen anderen Ereignissen*, Galerie für Zeitgenössische Kunst, Leipzig, Germany
1999 *Powerless Structures, Fig. 57-60*, The Project, New York, NY

Selected Group Exhibitions
2002 *XXV São Paulo Biennale*, São Paulo, Brasil
Preis der Nationalgalerie für Junge Kunst, Hamburger Bahnhof, Berlin
Pause, Gwangju Biennial, Gwangju, South Korea
2001 *EGOFUGAL, The 7th International Istanbul Biennial*, Istanbul, Turkey
Neue Welt, Frankfurter Kunstverein, Frankfurt, Germany
Hortus Conclusus, Witte de With, Rotterdam, The Netherlands

Inside Space, MIT List Visual Arts Center, Cambridge, MA
2000 *Manifesta 3*, Ljubljana, Slovenia
What If..., Moderna Museet, Stockholm, Sweden
Sporting Life, Museum of Contemporary Art, Sydney, Australia
Century of Innocence, Rooseum, Malmö, Sweden

Selected Bibliography
2002 Birnbaum, Daniel. "White on white: The Art of Michael Elmgreen & Ingar Dragset." *Artforum International*, no.8 (April 2002): 98-101.
Grosenick , U. and Riemschneider, B., eds. *Art Now*. Cologne: Taschen Verlag, 2002.
Hannula, Mika "Elmgreen &Dragset." *Metropolis M* (2002): 48-51.
Martinez, Chuz, ed. *Museum*. Barcelona: Fundacio La Caixa, 2002.
Ruf, Beatrix, ed. *Michael Elmgreen & Ingar Dragset: Taking Place*. Zürich, Switzerland: Kunsthalle Zürich/Hatje Cantz, 2002.
2001 Hoffmann, Jens. "Small Twists? Bigger Splashes! A conversation with Michael Elmgreen & Ingar Dragset." *Trans> Arts. Cultures.Media*, no. 9/10 (2001): 294-304.
Gingeras, Alison. "Queering the Cube." *Hugo Boss Prize 2000*. New York: Guggenheim Museum, 2000, 43-45.
Larsen, Lars Bang. "White Out." *Frieze*, no. 53 (2000): 100–103.
1999 Arning, Bill. "Powerless Structures." *Honcho* (August 1999): 73-74.
Sirmans, Franklin. "Signifying Structures." *NU: the Nordic Art Review*, no. 1/99 (1999): 76-81.

Rico Gatson
1966, Augusta, GA
Lives and works in Brooklyn, NY

Selected Solo Exhibitions
2001 Ronald Feldman Fine Arts, New York, NY
Serge Ziegler Galerie, Zürich, Switzerland
2000 *Fire*, Ronald Feldman Fine Arts, New York, NY
1999 *Home Sweet Home*, Pierogi 2000, Brooklyn, NY
1996 *Project Room*, Momenta Art, Brooklyn, NY

Selected Group Exhibitions
2002 *Spinning*, MIT List Visual Arts Center, Cambridge, MA
Americas Remixed, Comune di Milano, Milan, Italy
Paris Exchange, Momenta Art, Brooklyn, NY
Race in Digital Space, The Studio Museum in Harlem, New York, NY
2001 *Masking: Rico Gatson (Kindred) and Andres Serrano (Klansman)*, The Atlanta Contemporary Art Center, Atlanta, GA
A Painting for Over the Sofa (that's not necessarily a painting), Bernice Steinbaum Gallery, Miami, FL and Knoxville Museum of Art, Knoxville, TN
Race in Digital Space, MIT List Visual Arts Center, Boston, MA
FREESTYLE, The Studio Museum in Harlem, New York, NY and The Santa Monica Museum of Art, Santa Monica, CA
2000 *Light x Eight: The Hanukkah Project 2000*, The Jewish Museum, New York, NY
Videotheque Kunst Zurich 2000, Serge Ziegler Galerie, Zurich, Switzerland

1999 *Working In Brooklyn: Beyond Technology,* Brooklyn Museum of Art, Brooklyn, NY

Selected Bibliography
2002 Cash, Stephanie and David Ebony. "Artworld (Awards)." *Art in America* 90, no. 4 (April 2002): 168.
Gioni, Massimiliano. "I know what you did last summer." *Flash Art* XXXIV, no. 222 (January/February 2002): 66.
Kerr, Merrily. "Rico Gatson @ Ronald Feldman." *Flash Art* XXXIV, no. 222 (January/February 2002): 44.
Williams, Gregory. "Rico Gatson." *Artforum* XL, no. 6 (February 2002): 132.
2001 Cotter, Holland. "A Full Studio Museum Show Starts With 28 Young Artists and a Shoehorn." *The New York Times* (May 11, 2001): E36.
Valdez, Sarah. "Freestyling." *Art in America*, no. 9 (September 2001): 134-139, 162.
Golden, Thelma. *Freestyle*. New York, NY: The Studio Museum in Harlem, 2001.
1995 Denver Art Museum. *On & Off the Wall*. Denver, CO: Denver Art Museum, 1995.
1994 Odita, Donald. *Fire At Will*. Published in conjunction with *Fired: A Late Night Comedy Show,* 1994.

Luisa Lambri
1969, Como, Italy
Lives and works in Milan, Italy and Berlin, Germany

Selected One Person Exhibitions
2003 Menil Collection, Houston, TX Studio Guenzani, Milano, Italy
2002 Marc Foxx, Los Angeles, CA
2001 Gallery Koyanagi and Rice Gallery by G2, Tokyo, Japan

Palazzo Re Rebaudengo, Guarene d'Alba, Italy
2000 Studio Guenzani, Milano, Italy Kettle's Yard, Museum of Contemporary Art, Cambridge University, Cambridge, UK
1999 INOVA, Institute of Visual Arts, Milwaukee, WI Contemporary Art Center, Vilnius, Lithuania

Selected Group Exhibitions
2002 *The Secret of the Light,* Detsches Architektur Museum, Frankfurt, Germany (with Kazuyo Sejima + Ryue Nishizawa / Sanaa)
Sleeping, Dreaming, Awakening, Kawamura Memorial Museum of Art, Kawamura, Japan
2001 *Chain of Vision,* Hara Museum of Contemporary Art, Tokyo, Japan
The Escape, I Tirana Biennale, Tirana, Albania
Playing Amongst the Ruins, Royal College of Art Galleries, London, UK
2000 *Contemporary Photography II: Anti-Memory,* Yokohama Museum of Modern Art, Yokohama, Japan
1999 *dAPERTutto,* 48 Biennale Internazionale d'Arte, Venice, Italy
1998 *Yesterday begins Tomorrow: Ideals, Dreams and the Contemporary Awakening,* Bard College, Center for Curatorial Studies Museum, Annandale-on-Hudson, NY

Selected Bibliography
2003 Zabel, Igor. *Cream 3*. London: Phaidon, 2003.
2002 Kuraishi, Shino. *BLINK*. London: Phaidon, 2002, 184-188.
2001 Gioni, Massimiliano. "The Escape." *I Tirana Biennale*. Tirana, Albania: I Tirana Biennale, 2001, 21-23; 254-255.

Bonami, Francesco and Agnes Kohlmeyer. *Luisa Lambri*. Milan: Libri Scheiwiller, 2001.
Psilibskis, Liutauras. "Luisa Lambri: No sense of place." *Flash Art International*, no. 221 (November/December 2001): 82-84.
Exley, Roy. "Luisa Lambri: The Luminous and the Numinous." *Camera Austria*, no. 75 (September 2001): 84.
2000 Exley, Roy. "Into the Interior." *Portfolio: The Catalogue of Contemporary Photography in Britain*, no. 31 (June 2000): 4-11.
1999 Bonami, Francesco and Peter Doroshenko, *Luisa Lambri*, University of Wisconsin, Milwaukee: Trucatrice, 1999.

Langlands & Bell
Ben Langlands: 1955, London, UK
Nikki Bell: 1959, London, UK
Both live and work in London, UK

Selected Solo Exhibitions
2002 *Turner Studio Residency Exhibition*, Petworth House, West Sussex, UK
Alan Cristea Gallery, London, UK
2001 *Langlands & Bell + The Artists House* New Art Centre, Roche Court, UK
2000 *Architecture as Metaphor*, Central House of the Artist, Moscow, Russia
Volume, Volume, Rome, Italy
1999 *Opening / Capture*, Yale Center For British Art, New Haven, CT
1998 *TN Probe*, Tokyo, Japan
1997 *Frozen Sky*, Center for Contemporary Art, Kitakyushu, Japan
Koldo Mitxelena, San Sebastian, Spain

Selected Group Exhibitions
2002 *Cardinales*, MARCO Museo de Arte Contemporaneo, Vigo, Spain
2001 *CTRL [Space] - Rhetorics of Surveillance from Bentham to Big Brother*, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
Close Encounters of The Art Kind, Victoria and Albert Museum, London, UK
1999 *Graphic! British Art Now*, Yale Center For British Art, New Haven, CT
1998 *UK Maximum Diversity*, Benger Fabrik Bregenz & Akademie der Bildenden Künste, Vienna, Austria
1997 *Sensation*, Royal Academy of Arts, London, UK and Hamburger Bahnhof, Berlin, Germany
Futuro, Presente, Pasato 1967-1997, XLVII Esposizione Internationale D'Arte
Biennale di Venezia Corderie Dell' Arsenale, Venice, Italy
Architecture as Metaphor, The Museum of Modern Art, New York, NY
1996 *Double Room*, Modern Art Centre, Gulbenkian Foundation, Lisbon, Portugal

Selected Bibliography
2002 Livingstone, Marco. "Built Environments." *Tate Magazine* (Spring 2002): 39-49.
_____. *Langlands & Bell: Language of Places.* London: Alan Cristea Gallery, 2002.
Lyttelton, Celia. "Baroque to The Future." *Arts Review* (September 2002): 121-122.
2001 Warren de Matheus, Alyssa. "Modernism Undone." *Surface*, no. 30 (Summer 2001): 100-106.
Saatchi, Doris Lockhart. "Camera Obscura." *Blueprint* (July-August 1999): 26-29.

1998 Langlands and Bell. *Frozen Sky*. Kitakyushu, Japan: Center for Contemporary Art Kitakyushu and Korinsha Press, 1998.
1996 Beyler, Jerome. "Citations de Architectures." *Exposé,* no.2 (May 1995): 166-175.
Boudou, Dominique. "Langlands & Bell, L'Architecture Entre Objet D'Art et Objet De Reference." *Parachute*, no. 75 (August-September 1994): 4-9.
Celant, G. and H. M. Herzog. *Langlands & Bell*. London, UK: Serpentine Gallery, 1996.
Huitorel, Jean-Marc. "Langlands & Bell l'Impossible Representation." *Art Press*, no. 211 (March 1996): 26-29.

Mark Lombardi
1951, Syracuse, NY, died 2000

Selected Solo Exhibitions
2003 *Mark Lombardi: Global Networks*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY. Traveling exhibition
2000 *Mark Lombardi: Silent Partners*, Sorenson Center for the Arts, Babson Park, MA
Mark Lombardi: in memory, Gallery Joe, Philadelphia, PA
1999 *Vicious Circles: Drawings*, Deven Golden Fine Art, New York, NY.
1998 *Silent Partners*, Pierogi 2000, Brooklyn, NY.
Mark Lombardi, Crossing the Line: 1994–8, Museum of Contemporary Art, Washington, D.C.
1996 *Over The Line: Drawings 1994-6*, Lawndale Art and Performance Center, Houston, TX

Selected Group Exhibitions

2002 *Center of Attraction*, The 8th Baltic Triennial of International Art, Contemporary Art Centre, Vilnius, Lithuania
New Deal, Centre d'Art Contemporain GENEVE, Switzerland
Terra Incognita: Contemporary Artist's Maps and Other Visual Organizing Systems, Contemporary Art Museum, St. Louis, MO
Empire / State: Artists Engaging Globalization (Curated Exhibition, Whitney Museum Independent Study Program), Graduate Center of the City University of New York, NY
2001 *Brooklyn!*, Palm Beach Institute of Contemporary Art, Palm Beach, FLA
The Communications Department, curated by Alex Farquharson, Anthony Wilkinson Gallery, London
Fresh: The Altoids Curiously Strong Collection 1998-2000, The New Museum of Contemporary Art (Permanent Collection), New York, NY
2000 *Multiple Sensations: series, collections, obsessions*, Yerba Buena Center for the Arts, San Francisco, CA
Greater New York, P.S.1/ Contemporary Art Center, Long Island City, NY.

Selected Bibliography
2002 Holland Cotter. "Empire / State, Artists Engaging Globalism." *The New York Times* (July 5, 2002).
2001 F.R. "Art at the Edge of the Law." *Art Forum* (October 2001).
2000 Dominique Nahas. "Monumental Drawings at Exit Art." *Art on Paper* (January 2000): 84.
1999 Christian Viveros-Fauné. "Lombardi at Deven Golden." *New Yorker* (November 1, 1999): 35.

Raphael Rubenstein. "Lombardi at Pierogi 2000." *Art in America* (June 1999): 115.
Boris Moshkovits. "Lombardi at Pierogi 2000." *Flash Art* (May 1999): 115.
1998 Roberta Smith. "Review: Lombardi at Pierogi 2000." *New York Times* (December 25, 1998): 42E.
1997 Robin Utterback. "Mark Lombardi at Lawndale." *Artlies* (Houston) (Winter 1997): 31-33.

Rogelio López Cuenca
1959, Málaga, Spain
Lives and works in Málaga, Spain

Selected Solo Exhibitions
2002 *Astilhãografo,* Casa de América, Madrid, Spain
2001 *El Paraíso es de los Extraños,* Palacio de los Condes de Gabia, Granada, Spain
1998 *NO/W/HERE, Tecla Sala,* Hospitalet, Barcelona; Colegio de Arquitectos. Málaga; and Galería Juana de Aizpuru. Madrid, Spain
1997 *Read & Made,* Contemporary Art Museum, University of South Florida, Tampa, FL
1996 *Paso de Procesiones,* Galería Juana de Aizpuru, Sevilla, Spain Universidad Pública de Navarra, Pamplona, Spain
1995 *Disnest World,* Galería Tomás March, Valencia, Spain
1994 *Paradise Lots,* Galería Juana de Aizpuru, Madrid, Spain
Write or Wrong, Galería CAZ, Zaragoza, Spain
WORD$WORD$WORD$, Pabellón Mudéjar, Sevilla; and Palacio Episcopal, Málaga, Spain
1992 *Explicit Lyrics,* Galería Temple, Valencia, Spain
Alien Nation, Galería Juana de Aizpuru, Sevilla, Spain

1990 *Powertry,* Galería Juana de Aizpuru, Madrid; and Graeme Murray Gallery, Edinburg, Scotland
Do Not Cross Art Scene, Kunsthalle Basel, Basel, Switzerland
Real Zone, Marta Cervera Gallery, New York, NY

Selected Group Exhibitions
2002 XXV São Paulo Biennale, São Paulo, Brazil
2nd Bienal Iberoamericana de Lima, Peru
2001 *Ofelias y Ulises,* Venice Biennale, Italy
2000 *Home Abroad,* Sala 1, Rome, Italy
El Poder de Narrar, EACC, Castellón, Spain
1997 *Juntos Pero No Revueltos,* Instituto Superior Artes, Havana, Cuba
1996 1st Biennale "Manifesta," Amsterdam, Netherlands
Interzones, Kunstforeningen, Copenhague and Uppsala Konstmuseum, Uppasala, Sweden
1995 *Die Rote Burg,* Haus der Kulturen der Welt, Berlin, Germany
1994 *Welt – Moral,* Kunsthalle Basel, Basel, Switzerland
Artist's Select, Artists Space, New York, NY
1993 *Cocido y Crudo,* Centro de Arte Reina Sofía, Madrid, Spain
Vierkant, Museum van Hedendaagse Kunst, Gent, Belgium

Selected Bibliography
2002 López Cuenca, Rogelio. *Astilhãografo.* Madrid: Ministerio de Asuntos Exteriores, 2002.
2001 Ramírez, Juan Antonio. "Un neorrealismo pauperista (la contra-arqueología lingüística de Rogelio López Cuenca." In *Obras.* Granada: Diputación de Granada, 2001.

1997 Meloni, Lucilla. *Interferenze. Un percorso tra l'arte e la pubblicità.* Catanzaro: Vincenzo Ursini Editore, 1997, 54.
1995 Bernstein, Charles. "Rogelio López Cuenca and the Ordinary." *M/E/A/N/I/N/G/ Magazine,* no. 15 (May 1995): 50-52.
1994 López Cuenca, Rogelio. *WORD$WORD$WORD$.* Sevilla: Centro Andaluz de Arte Contemporáneo. 1994.
Torres, Francesca. "Conversación con Rogelio López Cuenca." *Lápiz,* no. 99/100/101 (February 1994): 202-209.
1993 Swartz, Jeffrey. "Rogelio López Cuenca." *Forum International,* no. 18 (May-August 1993): 129.
1992 Slaughter, Ann Marie. "Perils of Public Art." *Art in America* (January 1992): 142.
1991 Tager, Alisa. "Rogelio López Cuenca." *Art News* (April 1991): 175.
Cantor, Judy. "Rogelio Lopez Cuenca" *Artforum* (February 1991): 136.
1990 Cameron, Dan. "Signs and wonders: Rogelio López Cuenca's Postmodern Semantics." *Arts Magazine.* (November 1990): 72-74.
Kellein, Thomas. "Leben im Quartier Tatlin. Zur Kunst von Rogelio López Cuenca." In *Do Not Cross Art Scene.* Basel: Kunsthalle Basel, 1990, 21-24.

Rita McBride
1960, Des Moines, IA
Lives and works in New York, NY

Selected Solo Exhibitions
2002 *Servants and Slaves,* Annemarie Verna Galerie, Zürich, Switzerland

General Growth, Institut d'Art Contemporain, Villeurbanne, France
Naked Came the Stranger, Kunstmuseum Lichtenstein, Vaduz, Lichtenstein
2001 *472 New Positions,* De Pont Foundation for Contemporary Art, Tilburg, The Netherlands
White Elephant and Albatrosses, Alexander and Bonin, New York, NY
Machines, Mai 36 Galerie, Zurich, Switzerland
2000 *Secession Tower,* Wiener Secession, Vienna, Austria
Werkshow, Staatliche Kunsthalle Baden-Baden, Germany; Neuer Aachener Kunstverein, Aachen, Germany
Her House with the Upstairs in it, DAAD Galerie, Berlin, Germany
1999 *National Chain,* galerie deux, Tokyo, Japan
Rita McBride & To Be Announced, Kunstverein München, Münich, Germany (presented as part of the ongoing *Damenwahl* exhibition series, Siemens Kulturprogramm)
1997 *Arena & National Chain,* Witte de With, Rotterdam, The Netherlands
Hyperinclusion, OSMOS, Berlin, Germany

Selected Group Exhibitions
2002 *Taipei Biennial,* Taipei Fine Arts Museum, Taiwan
Building Structures, P.S.1 Contemporary Art Center, Long Island City, NY
Something We Talked About, in collaboration with Brooke Alexander, New York and Leo Castelli Gallery, New York
Group Effect, Frehrking Wiesehöfer, Cologne, Germany
Artists Imagine Architecture, Institute of Contemporary Art, Boston, MA

Through a Sequence of Space, Galerie Nordenhake, Berlin, Germany
2001 *Archisculptures,* Kunstverein Hannover, Germany
Crossing the Line, Queens Museum of Art, New York, NY
2000 *Rita McBride, Julius Schulman,* Adamski Frehrking Wiesehöfer, Cologne, Germany
HausSchau; das Haus in der Kunst, Deichtorhallen, Hamburg, Germany
What if; Art on the Verge of Architecture and Design, Moderna Museet, Stockholm, Sweden
Please Let my Affections Lead me into Danger, Galerie Bernd Klüser, Munich, Germany
Over The Edges-The Corners of Ghent, Stedelijk Museum Actuele Kunst, Ghent, Belgium
1999 *Urban Visions: Rita McBride, Marjetica Potrc, Sophie Tottie,* The Worcester Art Museum, Worcester, MA

Selected Bibliography
2002 Huitorel, Jean-Marc and Sugitra Gantner. *Rita McBride General Growth.* Villeurbanne, France: l'Institut d'art contemporain, 2002.
2001 Van Den Boogerd, Dominic. *Rita McBride: 472 New Positions.* Tilburg, Netherlands: DePont, 2001.
Israel, Nico. "Rita McBride." *Artforum* (September 2001): 194.
2000 Bartomeau, Marí, Margrit Brehm, Jessica Morgan, Dirk Snauwaert, Matthias Winzen. David Gray, ed. *Werskshow.* Baden-Baden, Germany: Staaliche Kunsthalle, 2000.
Blom, Ina. "What if." *Frieze 54* (September-October 2000): 120-121.
Mendoza, Jan. *Rita McBride: Secession Tower.* Vienna, Austria: Wiener Secession, 2000.

1999 Choon, Annette, Dirk Snauwaert, Matthias Winzen. *Rita McBride & To Be Announced.* Münich, Germany: Siemens Kulturprogramm, Kunstverein München, 1999.
Marí, Bartomeu, Cay Sophie Rabinowitz, Christian Rattemeyer. David Gray, ed. *Rita McBride.* Zürich: Annemarie Verna Galerie, Mai 36 Galerie, and Alexander and Bonin, 1999.
Morgan, Jessica. *Urban Visions.* Worcester, MA: The Worcester Art Museum, 1999.
Reust, Hans Rudolf. "Rita McBride" *Artforum* XXXVII, no. 10 (Summer 1999): 164.
1998 Ingraham, Catherine. "In the Arena of Curved and the Straight." *Witte de With Cahier,* no.7 (June 1998): 155–166.

N55
Rikke Luther: 1970, Denmark
Jon Sørvin: 1964, Denmark
Cecilia Wendt: 1965, Sweden
Ingvil H. Aarbakke: 1970, Netherlands
All live and work in Copenhagen, Denmark

Selected Exhibitions and Projects
2002 *SHOP,* Centre for Contemporary Art, Glasgow, Scotland
We are all sinners, Museo Tamayo, Mexico City, Mexico
N55, Kunsthalle St. Gallen, Switzerland
Critical Mass, Smart Museum of Art, Chicago, IL
To Actuality, Bolzano, Italy
SNAIL SHELL SYSTEM, Henry Moore Institute, Leeds, UK
Ideal Avalanche, The Pond, Chicago, IL
2001 *Utopien Heute?* Wilhelm-Hack-Museum, Ludwigshafen, Germany

Mobile Architecture, Werk Spoor, Amsterdam, Holland

LAND/Suspended Platform - Artificial Natural Networks, De Verbeelding, Zeewolde, Holland

3 Acres on the Lake: DuSable Park Proposal Project, Gallery 312, Chicago, IL

Waterproof, Fort Asperen, Holland

Days of Hope, 49th Venice Biennale, Italy

Public Things, Fukuroi City, Japan

LAND is expanded, The Suburban, Chicago, IL

2000 *KW (Leben, Kunst und Werk)*, Kunsthaus Bregenz, Austria

Echigo-Tsumari Art Triennial, Japan

Collective Art Works, Les Abattoirs, Toulouse, France

What If/Tänk Om, Moderna Museet, Stockholm, Sweden

N55, Casco Projects, Utrecht, The Netherlands

1999 *Mirror's Edge*, Bild Museet, Umeä, Sweden; Vancouver Art Gallery, Canada; Castello di Rivoli Museum of Contemporary Art, Torino, Italy; and Tramway, Glasgow, Scotland

N55 Spaceframe, Copenhagen, Denmark

New Life, P-House, Tokyo, Japan

1998 *COOL PLACES*, Baltic Young Artist Triennial, Contemporary Art Center, Vilnius, Lituania

Bicycle Thieves, TOUGH gallery, Chicago, IL

1996 *NowHere, Work in Progress*, Louisiana Museum of Modern Art, Humlebæk, Denmark

Selected Biography

2002 Smith, Courtenay and Sean Topham. *Xtreme Houses*. Berlin: Prestel Verlag, 2002.

2000 N55. "Cars and Furniture." *New Art Examiner* (October 2000): 18.

1999 Bianchi, Paolo. "Das Archivals Weltgarten (Garten, Gärtner, Gedächtnis)." *Kunstforum International*, no.146 (July/August 1999).

Ward, Frazer. "*Loving the Alien*." *Frieze*, no. 49 (November/ December 1999).

Arrhenius, Sara; Daniel Birnbaum; Ina Blom, et al. *Like Virginity, Once Lost - Five Views on Nordic Art Now*. New York: Phillip Galgiani, 1999.

1998 Phaidon Press. *Cream: Contemporary Art in Culture*. London: Phaidon Press, 1998.

1996 Louisiana Revy. *NowHere, #3*. Humlebæk, Denmark: Louisiana Museum of Modern Kunst, 1996.

Paul Noble
1963, Northumberland, UK
Lives and works in London, UK

Selected Solo Exhibitions
2002 Albright Knox Art Gallery, Buffalo, NY

2001 *Paul Noble: acumulus noblitatus*, Maureen Paley Interim Art, London, UK

MAMCO, Geneva, Switzerland

2000 *Nobson New Town*, Gorney Bravin + Lee, New York, NY

1999 *NOBSON*, Chisenhale Gallery, London, UK

1995 *Ye Olde Worke*, Cubitt Gallery, London, UK

1990 City Racing, London, UK

Selected Group Exhibitions
2002 *Eight Propositions in Contemporary Drawing*, The Museum of Modern Art, New York, NY

2001 *By Hand: Pattern, Precision and Repetition in Contemporary Drawing*, University Art Museum, California State University, Long Beach, CA

2000 *Manifesta* (European Biennal of Contemporary Art), Ljubljana, Slovenia

British Art Show 5, Hayward Gallery, London, UK

1999 *Britisk Samtidskunst: Keith Coventry & Paul Noble*, Trøndelag Senter for Samtidskunst, Trondheim, Norway

Abracadabra, Tate Gallery, London, UK

Carroll Dunham, Paul Noble, Daniel Oates, Peter Saul, Gorney Bravin + Lee, New York, NY

Slipstream, Centre for Contemporary Art, Glasgow, Scotland

Surfacing, contemporary drawing, Institute of Contemporary Art, London, UK

1996 *Semikolon: Joseph Grigely, Marko Lehanka Marijke van Warmerdam, Paul Noble, Roy Villvoye*, Portikus, Frankfurt, Germany.

Selected Bibliography
2001 Cheng, Scarlet. "Look Ma, No Computers." *Los Angeles Times* (August 26, 2001): 84-85.

2000 Noble, Paul and Matthew Higgs. *Protest & Survive*. London: Whitechapel Art Gallery, 2000.

Noble, Paul. *Paul Noble*. Cologne, Germany: Verlag der Buchandlung Walther König and Maureen Paley, Interim Art, London, UK, 2000.

_____. *An Introduction to Nobson Newtown*. Cologne, Germany: Edition Separee, Salon Verlag, 2000.

Schwabsky, Barry. "Drawing on the New Town: Chad McCail and Paul Noble." *Art on Paper* (July-August 2000): 34-39.

1999 Riding, Alan. "Arts Abroad: A Light Look at the World in 'New Art' at The Tate ." *The New York Times* (September 1, 1999): E1-2.

1996 Kölle, Brigitte, ed. *Semikolon*. Frankfurt, Germany: Portikus, 1996.

Marko Peljhan
1969, Nova Gorica, Slovenia.
Lives and works in Ljublijana, Slovenia and Santa Barbara, CA

Selected Group Exhibitions
2002 *Terorizem*, Likovni Salon, Celje, Slovenia

broadcasting, Tehnical Museum, Zagreb, Slovenia

Contemporary Art of the Balkans, Museum of Contemporary Art, Thessaloniki, Greece

All You Need to Know, Laing Art Gallery, Newcastle, UK

World-Information Exhibition: World-C4U, World-Information.org, Amsterdam, The Netherlands

2001 *Sound in Art*, Galéria Priestor for Contemporary Arts, Bratislava, Slovakia

L'autre moitié de l'Europe, Jeu de Paume, Paris

World-information.org, Brussels, Belgium

1999 *Generation Z*, P.S.1, New York

1998 *ars electronica 98*, Linz, Austria

1997 *Documenta X*, Kassel, Gemany

Selected Bibliography
2000 Gioni, Massimiliano. "The Beach: Utopia 2000." *Flash Art*, no.213 (Summer 2000).

Millar, Jeremy. *Media City Seoul 2000*. Seoul, Korea: Seoul Museum of Art, 2000.

Misiano, Viktor. "Marko Peljhan." London: Phaidon Press, 2000.

1999 Brockhaus, Christoph, et. al. *Connected Cities*. Ostfildern, Germany: Hatje Cantz Verlag, 1999.

Pejic, Bojana and David Elliott, eds. *After the Wall. Art and culture in post-Communist Europe*. Stockholm: Moderna Museet, 1999.

1998 Birringer, Johannes. "Makrolab-heterotopia." *Performing Arts Journal*, no.60 (1998).

Stocker, Gerfried and Christine Schöpf, ed. *Infowar*. Vienna: Springer Vienna/New York, 1998.

1997 Higgs, Matthew. "Vive Les Sixties." *Art Monthly*, no. 209 (1997).

Danica Phelps
1971, New York, NY
Lives and works in Brooklyn, NY

Selected Solo Exhibitions
2002 *Walking 9-5*, Annet Gelink Gallery, Amsterdam, The Netherlands

Learning as I Go, Galerie Schoette, Essen, Germany

Artist, Collector, Curator, Spy, LFL Gallery, New York, NY

Buffalo, Buffalo Arts Studio, Buffalo, NY

2001 *Trade Two*, LFL Gallery, New York, NY

2000 *From Barcelona to Krems*, Galerie Stadpark, Krems, Austria

Bill Trip, Project Room, Roberts & Tilton, Los Angeles, CA

1999 *Funny Money*, Jack Tilton Gallery, New York, NY

Selected Group Exhibitions
2002 *Cabinet*, Gretels File, Zürich, Switzerland

Bootleg Identity, Caren Golden, New York, NY

Special Needs, Internationales Projekt für bildende Kunst 2002, Graz, Austria

2001 *Brooklyn!*, Institute of Contemporary Art at Palm Beach, Palm Beach, FL

Inside the City, Gallery 400, University of Illinois, Chicago, IL

Domestic Culture, Institute for Contemporary Art at Maine College of Art, Portland, ME

2000 *Vida Politica*, Sala Montcada 'la Caixa, Barcelona, Spain

1999 *100 Drawings*, PS 1, New York, NY

Time and Duration, Angels Gallery, Santa Monica, CA

Selected Bibliography
2002 Cotter, Holland. "Art in Review." *The New York Times* (April 26, 2002): E33.

Gioni, Massimiliano. "New York Cut Up." *Flash Art* (June 2002): 79.

Heartney, Eleanor. "Brooklyn! at Palm Beach ICA." *Art in America* (April 2002): 157.

Levin, Kim. "Voice Choice." *The Village Voice* (April 30, 2002).

Rosenberg, Karen. "Copy Cat." *The Village Voice* (May 7, 2002): 63.

2001 Caniglia, Julie. "Danica Phelps at LFL Gallery." *ArtForum* (May 2001).

Fels, Sophie. "Goings on About Town." *The New Yorker* (March 26, 2001): 22.

2000 Torres, David. *Danica Phelps, Aleksander Ilic, Ivana Keser*. Barcelona, Spain: Fundacio "la Caixa", 2000.

1999 Johnson, Ken. "Danica Phelps, Funny Money." *The New York Times* (December 11, 1999): E39.

Smith, Roberta. "Conceptual Art, Over, and Yet Everywhere." *The New York Times* (April 25, 1999): Section 2, p 1.

Volk, Gregory. "Danica Phelps at Jack Tilton Gallery." *Art in America* (July 1999): 96.

Sean Snyder
1972, Virginia Beach, VA
Lives and works in Berlin, Germany

Selected Solo Exhibitions
2002 Gallery Neu, Berlin, Germany

2001 Galerie Chantal Crousel, Paris, France

Selected Group Exhibitions

2003 *GPS: Global Positioning System*, Palais de Tokyo, Paris, France

2002 *Pause*,Gwangju Biennale, Gwangju, Korea

Centre of Attraction, Baltic Triennial of International Art, Contemporary Art, Lithuania

Haunted by Detail, De Appel, Amsterdam, Holland

2001 Tirana Biennale, Tirana, Albania

Vi - Intentional Communities, Rooseum Center for Contemporary Art, Malmö, Sweden

2000 *Another Place*, Tramway, Glasgow, Scotland

IASPIS Galleriet, Stockholm, Sweden

1999 *Cities on the Move*, Kiasma, Helsinki, Finland

Ars Viva 98/99 - Installation, Portikus, Frankfurt, Germany

1998 *Berlin/Berlin*, Berlin Biennale, Berlin, Germany

Junge Szene, Wiener Secession, Vienna, Austria

Manifesta 2, European Biennale of Contemporary Art, Luxembourg

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Do-Ho Suh
1962, Seoul, Korea
Lives and works in New York, NY

Selected Solo Exhibitions

2002 *The Perfect Home*, Kemper Contemporary Art Museum, Kansas City, MO

Seattle Art Museum, Seattle, WA

Serpentine Gallery, London, UK

2001 *Some/One*, Whitney Museum of American Art at Philip Morris, New York, NY

2000 Lehmann Maupin, New York, NY

Seoul Home/L.A. Home, Korean Cultural Center, Los Angeles, CA

Sight-Seeing, NTT InterCommunication Center, Tokyo, Japan

Selected Group Exhibitions

2002 *Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery, Brisbane, Australia

Biennale of Sydney, Sydney, Australia

Sculptura 02, Falkenberg, Sweden

International Contemporary Art, Museum of Modern Art, Mexico City, Mexico

2001 *Lunapark: Contemporary Art from Korea*, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany

Korean Pavilion, Venice Biennale, Venice, Italy

About Face, The Museum of Modern Art, New York, NY

2000 *Greater New York*, P.S. 1, Long Island City, NY

Koreamericakorea, Art Center Sonje, Seoul, Korea; Sonje Art Museum, Kyungjoo, Korea

My Home is Yours. Your Home is Mine. Rodin Gallery; Samsung Museum, Seoul, Korea; and Tokyo Opera City Art Gallery, Tokyo, Japan

1998 *Beyond the Monument*, MetroTech Center Commons, Brooklyn, NY

1997 *Do-Ho Suh/Royce Weatherly*, Gavin Brown's Enterprise, New York, NY

Promenade in Asia 1997, Shiseido Gallery, Tokyo, Japan

Techno/Seduction, The Cooper Union, New York, NY

1996 *Arcos da Lapa Project*, Arcos da Lapa, Rio de Janeiro, Brazil

1995 *6 Artists Now*, Gallery Hyundai, Seoul, Korea

Selected Bibliography

2002 Clifford, Katie. "A Soldier's Story." *ArtNews* (January 2002): 102-105.

Corrin, Lisa G. and Miwon Kwon. *Do-Ho Suh*. London: Serpentine Gallery/Seattle Art Museum, 2002.

Kee, Joan. "The Singular Pluralities of Do-Ho Suh." *Art AsiaPacific* (April/May/June 2002): 45-51.

Richard, Francis. "The Art of Do-Ho Suh: Home in the World." *Artforum* (January 2002): 114-118.

2001 Ellegood, Anne. "La Biennale de Venise (with English text)." *Art Press* (June 2001): 34-39.

Harper, Glenn. "Do-Ho Suh." *Sculpture* (January/February 2001): 62-63.

Liu, Jenny. "Do-Ho Suh." *Frieze* (January/February 2001): 118-19.

Malhotra, Priya. "Do-Ho Suh." *Tema Celeste* (January/February 2001): 52-55.

Sumiyoshi, Chie. "RT Gallery: Suh Do-Ho." *Ryuko Tsushin* 460 (November 2001): 138-141.

Walen, Audrey. "Do-Ho Suh/Whitney at Philip Morris." *Sculpture* (October 2001): 72-73.

2000 Bonami, Francesco, Maria Luisa Frisa, and Stefano Tonchi. *Uniform Order and Disorder*. Milan: Edizioni Charta, 2000.

Cotter, Holland. "Do-Ho Suh." *The New York Times* (September 29, 2000): E31.

1999 Yoon, Nan-Ji. "Emerging Artist: Do-Ho Suh - Wearing thin and opaque clothing." *Art Seoul*, Korea (December 1999): 74-77.

Kwon, Miwon. "Emerging Artist: Do-Ho Suh - Uniform Appearance." *Art Seoul*, Korea (December 1999): 78-80.

Tomoko Takahashi
1966, Tokyo, Japan
Lives and works in London, UK

Selected Solo Exhibitions

2002 Kunsthalle, Bern, Switzerland

2001 Charlotte Lund Galerie, Stockholm, Sweden

2000 *Word Perhect*, website project in collaboration with Jon Pollard, commissioned by Ch2 (Chisenhale Gallery and e-2)

1999 Entwistle Gallery, London, UK

Office Work, Century Center, Antwerp, Belgium

Dark Room at Stills (For Clifford Haynes), Stills Gallery, Edinburgh, Scotland

Site Work, Galeria Pedro Cera, Lisbon, Portugal

1998 The Drawing Center, New York, NY

Clockwork, Hales Gallery, London, UK

Selected Group Exhibitions

2002 *Auditorium Piece*, UCLA Hammer, Los Angeles, CA

2001 *A Record of Events*, collaborations with Tomoko Takahashi, Hales Gallery, London, UK

Ideal Home, Gimpel Fils, London, UK

2000 *Learning to Drive*, Turner Prize, Tate Britain, London, UK

Found Wanting, Atlanta Contemporary Art Center, Atlanta, GA

1999 *Generation Z*, PS1, New York, NY

Laboratorium, Antwerp, Belgium

1998 *A Product of Many Departments*, part of *The Campaign Against Living Miserably*, Royal College of Art, London, UK

A Table Piece, Mary Boone Gallery, New York, NY

Selected Bibliography

2001 Panting, Lisa. "Galleri Charlotte Lund." *Art Monthly*, no. 246 (May 2001).

Vendrame, Simona. "Sublime Garbarge." *Tema Celeste*, no.83 (2001).

2000 Bishop, Claire. "Tomoko Takahashi, Accumulation of Memories." *Flash Art* (March-April 2000): 94-5.

Buck, Louisa. "And They Don't Use Dead Animals." *Observer Magazine* (March 19, 2000).

Takahashi, Tomoko. *The One and Only User's Guide for Word Perhect* by for ch2, A5 booklet from web-site project collaboration with Chisenhale Gallery and e-2.

1999 Bradley, Alexandra. "Respect." *Metropolis M*, no. 6 (December 1999–January 2000).

Stallabrass, Julian. *High Art Lite*. London: Verso, 1999.

Gibbs, Ella. *The Booklet of Patience*. London: Tablet at the Tabernacle, 1999.

Ana Maria Tavares
1958, Belo Horizonte, MG, Brasil
Lives and works in São Paulo, Brasil

Selected Solo Exhibitions

2002 *Numinosum*, Galeria Brito Cimino, São Paulo, Brasil

Entrückte Körper GUR_TXL, Galerie Vostell, Berlin, Germany

2001 Middelburg Airport Lounge with Parede Niemeyer/Numinoso, De Vleeshal, Middelburg, Holland

2000 *Estação II*, Centro Universitário Maria Antonia, São Paulo, Brasil

Gambling II, Projeto Zona Instável - Parque Lage, Rio de Janeiro, Brasil

1998 *Relax'o'visions*, Museu Brasileiro da Escultura, São Paulo, Brazil

1997 *Porto Pampulha*, Museu de Arte da Pampulha, Belo Horizonte, Brasil

1996 *Untameable Pocket*, Superior Street Gallery, Chicago, IL

Selected Group Exhibitions

2002 *Estratégias para Deslumbrar*, Museu de Arte Contemporânea MAC/USP, São Paulo, Brasil

Artecidadezonaleste, SESC Belenzinho, São Paulo, Brasil

ArtUnlimited, Art Basel 33, Basel, Switzerland

Caminhos do Contemporâneo 1952–2002, Paço Imperial, Rio de Janeiro, Brasil

2001 *Políticas de la Diferencia: Arte Iberoamericano Fin de Siglo*, Museo de Arte Latinoamericano de Buenos Aires, Malba and Coleccion Constantini, Buenos Aires, Argentina

Côte à Côte, Art Contemporain du Brésil, capc Musée d'art contemporain de Bordeaux, Bordeaux, France

Ego Fugal, VII International Istanbul Biennial, Istanbul, Turkey

Em Busca da Identidade, Galleria Comunale d'Arte Moderna, Bologna, Italy

Rede de Tensão: Bienal 50 Anos, Fundação Bienal de São Paulo, Brasil

2000 XXVI Bienal de Arte de Pontevedra, Pontevedra, Spain

La Séptima Bienal de la Habana, Havana, Cuba

Selected Bibliography

2002 Gallán, Fernando Martín. "Obras Referenciales." *Sublime* (March/April 2002): 32-33.

Ramos, Fátima and Antônio Pinto Ribeiro. *Contemporary Art: The Caixa geral de Depósitos Collection: New Aquisitions*. Lisbon, Portugal: Culturgest, 2002, 132-133.

Tilroe, Anna. "The Promise." *The Thinking Matter: Looking for a New Utopian Vision*. Amsterdam: Querido Publishers, 2002.

2001 Aguilar, Nelson. "Paysage: comme on le forme." *Côte à Côte: Art Contemporain du Brésil*. Bordeaux, France: capc Musée dárt contemporain de Bordeaux, 2001, 11-18.

Hasegawa, Yuko. *VII International Istanbul Biennial*. Istanbul, Turkey: Istanbul Biennial, 2001, 9-10, 51-55.

2000 Grossmann, Martin. "El Arte en Permanente Transformación: La Obra de Ana Maria Tavares." *XXVI Bienal de Arte de Pontevedra*. Pontevedra, Spain: Pazo da Cultura de Pontevedra, 2000, 56-59.

Zaya, Octavio. "Potafolio de Ana Maria tavares para Atlántica." *Atlántica Revista de Arte y Pensamiento* (Summer 2000): 94-109.

1997 Hinchberger, Bill. "Ana Maria Tavares: Impractical Practices." *Art News* (June 1997): 103.

1993 Herkenhoff, Paulo. "Brazilian Contemporary Art: A Theorethical Construction." *Ultramodern: The Art of Contemporary Brazil*. Richmond, Virginia: Expert/Brown, 1993, 94-103.

Egbert Trogemann
1954, Düsseldorf, Germany
Lives and works in Düsseldorf, Germany

Selected Solo Exhibitions
2000 *Nur die Liebe zählt*, Obala Art Centar, Sarajevo, Bosnia

Selected Group Exhibitions
2002 *input*, Goethe Institut Internationes, Rotterdam, Netherlands
1999 *Publicdomain*, 3. Österreichische Triennale zur Fotografie, Graz, Austria

Selected Bibliography
2002 Wilkens, Katrin. "Zum Sehen geboren, zum Schauen bestellt." *Die Zeit*, no. 16 (2002): 63.
1999 Fenz, Dr.W. *Public Domain*. Graz, Austria: Österreichische Triennale zur Fotografie, 1999, 250-255.

Uri Tzaig
1965, Kiryat Gat, Israel
Lives and works in Tel Aviv, Israel

Selected Solo Exhibitions
2002 Unlimited Contemporary Art, Athens, Greece
Artconcept Gallery, Paris, France
Guinness Store House, Dublin, Ireland
2001 *The Other Hotel*, Kojimachi Gallery, Tokyo
2000 *Moonstruck*, FRAC Champagne-Ardennes, Reims, France
Duel, Artists Space, New York, NY
1999 Institute of Visual Arts, Milwaukee, WI
B/W, Migros Museum für Gegenwartskunst, Zürich, Switzerland
1998 *Infinity*, ateliers du FRAC Languedoc-Roussillon, Montpellier, France
1997 *Boats & Islands*, Gallery Erna Hecey, Luxembourg
Play, Museum of Modern Art, Ljubljana, Slovenia
1996 *Homeless*, University Art Museum, Berkeley, CA
1995 *Migrateurs*, Musee d'Art Moderne de la ville de Paris, Paris, France
Israeli Pavilion, Venice Biennale, Venice, Italy
1994 *The Earrings of Eva Braun*, Kunstlerhaus Bethanien, Berlin, Germany

Selected Group Exhibitions
2002 Moderna Museet, Stockholm, Sweden
Body Power/Power Play, Kunstverein Stuttgart, Germany
International Video Biennale, Herzelia Museum, Israel
2001 *International Triennale of Contemporary Art*, Yokohama, Japan
Game Show, Massachusetts Museum of Contemporary Art, North Adams, MA
2000 *Leder zijn voetbal*, Kunsthal, Rotterdam, The Netherlands
Sporting Life, Museum of Contemporary Art, Sidney, Australia
Micropolitiques, Le Magasin, Grenoble, France
Let's Entertain, Walker Art Center, Minneapolis, MI; Portland Museum, Portland, OR; and Centre Georges Pompidou, Paris, France
1999 *Warming*, The Project, New York, NY
Spiral T.V., Nanjo and Associates, Tokyo, Japan
Wienerkunstverein, Vienna, Austria
Wiener Festwochen, Vienna, Austria
1998 *Medialization*, Edsvik Konst och Kulture, Sollentuna, Sweden
La terre est ronde—Nouvelle Narration, Musée Départmental d'Art Contemporain, Rochechouart, France
1997 *Hip*, Museum fur Gegenwartskunst, Zurich, Switzerland
Documenta X, Kassel, Germany
Manifesta 1, Rotterdam, Holland
Unmapping the Earth, Kwangju Biennale, South Korea
1995 Israeli Pavilion, Venice Biennal, Venice, Italy

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1999 Migros Museum. *B/W*. Zurich: Migros Museum, 1999.
Verena, Kuni. "A game of two halves" *Frieze*, no. 49 (November-December 1999): 92-93.
1998 Ardenne, Paul. "La Terre est Ronde/ Nouvelle Narration" *Artpress* (September 1998): 72-73.
Nagoya, Satoru. "Kwangju Biennale, Unmapping the World." *Flash Art* 21, no. 198 (January-February 1998): 73.
1997 Deuelle-Luski, Aim. "Not Playing The Game." *Art Press*, no. 225 (June 1997): 28-33.
1996 Leguillon, Pierre. *Re-experience*. Paris: Éd. Sommaire, 1996.

Camille Utterback
1970, Bloomington, IN
Lives and works in Brooklyn, NY

Selected Solo Exhibitions
2002 *Engaging Space*, MassMoCA, KidSpace Gallery, North Adams, MA
2001 *External Measures*, Caren Golden Fine Arts, New York, NY
1996 *Dancing on the Edge*, The Dean's Gallery, M.I.T. Sloan School of Management, Cambridge, MA
1993 *Semaphore: icons and objects of a feminine identity*, Cornwall Gallery, Boston, MA
1991 *Stones, Twigs, Thoughts, Seeds, Leaves, Junk, Jewels*, Goodrich Gallery, Williamstown, MA

Selected Group Exhibitions
2002 *Interactive Legends*, The Kitchen, New York, NY

Time Share, The Art Interactive, Boston, MA
CODeDOC, The Whitney Museum's Artport Site, New York, NY
Are You Experienced, The Netherlands Media Art Institute (Montevideo), Amsterdam, The Netherlands
2001 *Labyrinths of Pleasure*, Museum of Contemporary Art, Taipei, Taiwan
Interaction '01, IAMAS, Ogaki City, Japan
Kiev International Media Art Festival, Center for Contemporary Art, Kiev, Ukraine
Microwave International Media Art Festival, Hong Kong City Hall, Hong Kong, China
Refrigerate After Opening, Cynthia Broan Gallery, New York, NY
The Genomic Revolution, The American Museum of Natural History, New York, NY
WRO Biennale, WRO Center for Media Art, Wroclaw, Poland
Interactive Domains, Wood Street Gallery, Pittsburgh, PA
2000 *Game_Over*, The Netherlands Media Art Institute (Montevideo), Amsterdam, The Netherlands.
Print on Screen, Ars Electronica Center, Linz, Austria
European Media Art Festival 2000, Osnabruck, Germany
New Media, New Faces, New York, NTT InterCommunication Center, Tokyo, Japan
Behind the Firewall, Postmasters Gallery, New York, NY

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Miapaul, Matthew. "Secrets of Digital Creativity Revealed in Miniatures." *The New York Times* (September 16, 2002).

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2001 Cotter, Holland. "Cool." *The New York Times* (July 27, 2001).
D'Amato, Jennie. "All the Right Moves, the Art of Camille Utterback." *Photo District News's PIX 7*, no. 1 (February/March 2001).
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McQuaid, Cate. "Poetry in virtual motion at cyberarts fest." *The Boston Globe* (May 3, 2001).
Mulvihill, Keith. "I dream of Gene - The Museum of Natural History tries to wake up the public in 'The Genomic Revolution'." *Time Out New York*, no. 296 (May 24-31, 2001): 53.
Wade, Nicholas. "The Genome Gets to Meet the Family." *The New York Times* (May 25, 2001).
2000 Baker , Kenneth . "Fears, Hopes - Address Unknown." *San Francisco Chronicle* (January 22, 2000).
Bollen, Christopher. "Graphic Language." *V-magazine* (November/December 2000).
Crawford, Ashley. "Brave New Womb." *Ars Electronica Festival by ArtByte* (December 2000).
Fifield, George. "Art/Tech - SIGGRAPH 2000." *Art New England* (October/November 2000).
Grey, Meg. "Annual Res 10 - Artist Pick." *Res Magazine* 3, no. 1 (2000).

Page 50-53: Courtesy Galerie Chantal Crousel, Paris. Pages 54-57: Courtesy of the artist. Page 58-61: Courtesy of the artist. Page 62, 63: Courtesy of the artist and Alexander and Bonin, New York. Page 64: Courtesy of the artist and Alexander and Bonin, New York, Photo: Orcutt & Van Der Putten. Page 65: Courtesy of the artist and Alexander and Bonin, New York, Photo: Jason Mandella. Page 66, 67: Courtesy Anton Kern Gallery, New York. Pages 68-69: Courtesy of the artist; Anton Kern Gallery, New York; and Chouakri/Brahams Gallery, Berlin. Page 70: Courtesy Galleria Fortes-Vilaca, São Paulo. Page 71: Courtesy Galleria Fortes-Vilaca, São Paulo, Photo: Vicente de Melo. Page 72: Collection Dráusio Gragnani, Photo: Rita Burmester. Page 73: Courtesy The Project, New York. Page 74, 75: Courtesy Tanya Bonakdar Gallery, New York; Klosterfelde, Berlin; Galleri Nicolai Wallner, Copenhagen. Page 76-77: Courtesy Tanya Bonakdar Gallery, New York; Klosterfelde, Berlin; Galleri Nicolai Wallner, Copenhagen, Photo: Roberto Caldeyro Stajano. Page 78-81: Courtesy Ronald Feldman Fine Arts, New York. Page 82-83: Courtesy Marc Foxx, Los Angeles. Page 84-85: Courtesy Studio Guenzani, Milano and Marc Foxx, Los Angeles. Page 86-89: Courtesy of the artists. Page 90-93: Courtesy Pierogi Gallery, New York. Page 94-97: Courtesy of the artist. Page 98: Courtesy of Alexander and Bonin, New York, Photo of *Parking Lot 1* and *LGA/JFK*: Orcutt & Van Der Putten. Page 99: Courtesy of Alexander and Bonin, New York. Page 100: Courtesy of Alexander and Bonin, New York, Photo: Thomas Cugini. Page 101: Courtesy of Alexander and Bonin, New York, Photo: Oren Slor. Page 102-105: Courtesy of the artists. Page 105: Courtesy of the artists. Page 106: Courtesy of Marianne Boesky, New York. Page 107: Private collection, New York. Page 108: Courtesy of Stanley and Gail Hollander. Page 110-113: Courtesy of the artist . Page 114-117: Courtesy of LFL Gallery, New York, Photo: Herman Feldhaus. Pages 118-121.: Courtesy Galerie Chantal Crousel, Paris and Galerie Neu, Berlin. Page 122-125: Courtesy of Lehmann Maupin, New York. Page 126-129: Courtesy Hales Gallery, London. Page 130-131: Courtesy Galeria Brito Cimino. Page 132: Courtesy Galeria Brito Cimino, Photo: Mauro Restiffe. Page 133: Courtesy Galeria Brito Cimino, Photo: Rubens Mano. Page 134-137: Courtesy of the artist. Page 138-141: Courtesy of the artist. Page 142-145: Courtesy of the artist and Caren Golden Gallery, New York.

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Kimball Augustus, *Security*

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Tom Brumley, *Director of Operations*

Geoffrey Burns, *Operations*

Torsten Z. Burns, *Security*

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Dan Cameron, *Senior Curator*

Ryan Cummings, *Accountant*

Elizabeth Edmund, *Development Assistant*

Anne Ellegood, *Associate Curator*

Melanie Franklin, *Curatorial Coordinator*

Peter Gould, *Director of Exhibitions Management*

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Monico Joseph, *Security*

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Herbert Pfostl, *Assistant Book Buyer*

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Toby Reyes, *Security*

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Anne Shisler, *Director of Development*

Dennis Szakacs, *Deputy Director*

Hakan Topal, *New Media Technical Coordinator*

Eugenie Tung, *Development Assistant*

Florence Madrid Umezaki, *Director of Finance & Administration*

Ben Whine, *Membership Programs Manager*

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