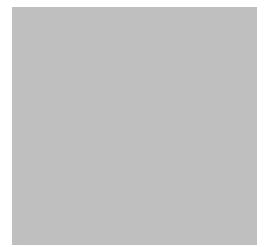


REFRACTION



AERNOUT MIK





Aernout Mik > Refraction

Exhibition organized by Dan Cameron

on Aernout

NEW MUSEUM

Mik > Refraction

With essays by
Dan Cameron
Andrea Inselmann

New Museum of Contemporary Art, New York
Hammer Museum, Los Angeles
Museum of Contemporary Art, Chicago

Aernout Mik>Refraction

New Museum of Contemporary Art, New York
June 23–September 10, 2005

Museum of Contemporary Art, Chicago
June 28–September 25, 2005

Hammer Museum, Los Angeles
Fall 2006

Aernout Mik>Refraction is part of the Three M Project, a series by the Museum of Contemporary Art, Chicago; the Hammer Museum, Los Angeles; and the New Museum of Contemporary Art, New York to commission, organize, and co-present new works of art. Generous support for the series has been provided by the Peter Norton Family Foundation and the American Center Foundation.

Aernout Mik>Refraction also received support from the Mondriaan Foundation, Amsterdam, and The Consulate General of The Netherlands in New York.



The New Museum of Contemporary Art receives general operating support from the Carnegie Corporation, the New York State Council on the Arts, the New York City Department of Cultural Affairs, JPMorgan Chase, and members of the New Museum.

The catalogue is made possible by the Penny McCall Publication Fund at the New Museum. Donors to the Penny McCall Publications Fund are James C. A. and Stephania McClennen, Jennifer McSweeney, Arthur and Carol Goldberg, Dorothy O. Mills, and the Mills Family Fund.

Copyright © 2005, New Museum of Contemporary Art, New York

All rights reserved. No part of this book may be reproduced in any form by electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the copyright holder.

LCCN: 2005920969
ISBN: 0-915557-89-4

The individual views expressed in the exhibition and publication are not necessarily those of the Museum.

NEW MUSEUM
New Museum of Contemporary Art
www.newmuseum.org

Production Manager: Melanie Cohn
Designer: Pure+Applied
Printer: SYL Creaciones Graficas Y Publicitarias, S.A.

Aernout Mik
Refraction, 2004
DVD; 3 projected images creating a single 4:1 ratio, panoramic image

Co-Direction: Marjoleine Boonstra
Photography: Benito Strangio
Steady-Cam Operator: Jo Vermaercke
Art Direction: Elsje de Bruijn
Production: Dirk Tolman, Jelier & Schaaf
Production Assistant: Anca Munteanu

Thanks to: Cam-A-Lot, Mark Gastkemper, Petro van Leeuwen (Ultimate), Laurens Meulenber, Saga Film (Bucharest), Traffic, Ynse Ijzenbrandt.

All images courtesy of the artist; carlier | gebauer, Berlin; and The Project, New York and Los Angeles.

6	Foreword	Lisa Phillips
7	Acknowledgments	Dan Cameron
9	I ♥ Rescue Worker	Dan Cameron
13	Parallel Worlds	Andrea Inselmann
19	Refraction	
55	Aernout Mik: Selected Exhibitions and Bibliography	
62	New Museum Staff and Trustees	

Foreword

We are extremely pleased to present Aernout Mik's **Refraction** (2004), an extraordinary and nuanced installation by a Dutch artist who has had significant recognition in Europe but whose work is just beginning to be seen in the U.S. The ambition of this project and the conceptual, spatial, and emotional complexity of this meditation on disaster testify to the artist's achievements and development over the past decade. We are gratified to help bring this superb new work to fruition as one of the first commissioned artworks jointly produced by the New Museum of Contemporary Art, the Museum of Contemporary Art, Chicago, and the Hammer Museum, Los Angeles, in an alliance known as the Three M Project.

The purpose of our institutional collaboration is to bring emerging international artists to center stage through touring exhibitions and accompanying publications. Each

initial project of Three M is directed by one of the institutions—Mik by the New Museum, Fiona Tan by the MCA, and Patty Chang by the Hammer Museum—and will be shown at all three venues over the next year. I would like to thank Dan Cameron, Senior Curator at Large, for proposing and overseeing **Aernout Mik > Refraction**.

For the presentation of **Refraction**, we are most grateful to the American Center Foundation; the Peter Norton Family Foundation; the Mondriaan Foundation, Amsterdam; and the Consulate General of The Netherlands, New York; their generous support made this extraordinary collaboration, commission, and publication possible.

Lisa Phillips
Henry Luce III Director

Acknowledgments

7

The idea of presenting an Aernout Mik exhibition at the New Museum had been percolating for years, and it is particularly gratifying that its realization takes the form of a newly commissioned work under the aegis of a collaborative initiative among the New Museum, the Museum of Contemporary Art, Chicago, and the Hammer Museum, Los Angeles. I feel confident that **Refraction** will tap into a new and expanded audience for Mik's remarkable work, and I am deeply indebted to the artist for giving us the opportunity to share this important new creation with viewers from coast to coast.

When the curatorial teams of our three museums began working on this unique collaboration, we were not quite sure how to proceed. I am grateful to Elizabeth Smith, James W. Alsdorf Chief Curator, at the MCA; and Russell Ferguson, Deputy Director for Exhibitions and Programs and Chief Curator, at the Hammer for providing a very supportive intellectual environment in which those initial discussions could take place. I would also like to acknowledge the creative initiative and drive of Lisa Phillips, Henry Luce III Director of the New Museum; Anne Philbin, Director of the Hammer; and Robert Fitzpatrick, Pritzker Director at the MCA, who have helped transform the idea into a reality.

This exhibition is practically tailor-made for the particular strengths of the New Museum curatorial team, and I am thankful to numerous colleagues for their eminent capabilities in meeting such challenges. Melanie Cohn, who oversees catalogue production for the Museum, has smoothly navigated and finessed every aspect of bringing about this handsome publication. Keith Johnson, whose exhibition layout and installation management are essential to the success of all our exhibitions, has keenly translated Mik's concepts into three dimensions. Hakan Topal has once again brought his special expertise in creating adaptive interfaces between artists and technology to the particular challenges of this installation. And we are thankful to ProAV of Helsinki for providing the equipment and computer interface for **Refraction**.

I would also like to acknowledge the visionary catalogue design of Paul Carlos, who wonderfully tailors his choices and materials to the particular philosophy of the artist with whom he is working.

Dan Cameron

Senior Curator at Large, New Museum of Contemporary Art



I ♥ Rescue Worker

Dan Cameron

9

Catastrophes are a fundamental part of the collective ecology of the human race. Without exactly waiting for the next major disaster to come along, we are, nonetheless, always subliminally aware that before long one will occur: manmade or natural, from the ocean or outer space, and with casualties measured in thousands or tens of thousands. According to the Big Bang theory, the origins of the universe and of life itself can be traced back to the crucible of a single, unimaginably powerful cataclysm. At the very least, one aspect of civilization as we know it is measured by our forebears' efforts to bolster themselves, after the fact, from the worst results of the most devastating events that have shaped human history.

By now, it has become a truism that disasters can also bring out the very best in human nature. We may not be putting much ongoing thought into how to conquer, in the long term, poverty and disease in the world's poorest countries, but whenever disaster hits on a monumental scale, we immediately transform into a culture of altruists, digging deeper into our pockets and pantries to provide for those who have been suddenly left without. The everyday limits of our empathy give way to genuine feelings of heartbreak over the fate of a nameless three-year-old orphan in a news photo, whose parents were swept away by the recent Indian Ocean tsunami. This outpouring of sympathy and charity, while inarguably a laudable response, nevertheless brings up an important question: Just what is it about a disaster that has the power to transform us into the idealized versions of ourselves that everyday life does not encourage or permit?

In Aernout Mik's newest work, **Refraction** (2004), all the trappings of the disaster scene appear to be present and accounted for. We are in a part of Romania where the landscape is flat and sparsely inhabited, and the horizon a scrag-

gly line set unnervingly high. Just prior to our arrival on the scene, a bus has flipped over on its side, and crews of police, medics, and other first responders are already diligently making their way through the crash site, digging at rubble and picking through the interior of the bus. It could well be a holiday weekend, judging from the long queue of cars backed up behind the bus and the lack of traffic headed in the opposite direction. At the front of the line, anxious drivers mull about, wearing concerned looks on their faces. Everyone has his or her assigned role to play, and as the minutes pass and the rescue drags on with no apparent change in status, even the ones who have nothing to do but wait are content to show just how good they are at it.

If at first we don't really take notice of the complete absence of victims from this accident, that might be because the work's machinations come as a kind of relief from the parade of carnage generated by an ordinary night's news and entertainment. Perhaps we automatically assume that the camera is just being discreet in the way it pokes through the wreckage, tracking the earnest "rescue" efforts while somehow managing to avoid having even a single smear of blood or pain-stricken face enter our field of vision. Or perhaps the victims have already been taken away, and they weren't really so badly hurt—there are, after all, some people seated on the ground with blue blankets thrown over their shoulders. Perhaps before we have singled out the gore-free dimension of the scene as being somehow peculiar, we might be starting to wonder about the muffled behavior of the performers themselves, who all seem to be wearing the appropriate uniforms and using the sort of body language one would expect from well-trained professionals, but who aren't really engaging with one another except through a shell of ritualized behavior.

By the time the sheep and pigs arrive on the scene, we aren't so preoccupied with the absent victims anymore. This being the open countryside, seeing a herd of sheep wander onto an accident scene is not in itself so strange; what is disconcerting is that no one among the throngs of people seems to be responsible for the herd. A man in military drab with a German shepherd is keeping his dog on a short leash, but the two of them seem engaged in checking the side of the road for something more lethal. In fact, not only is no one acting in any way to impede or drive the sheep, but it soon becomes apparent that no one is paying them much attention at all. The sheep are, for all intents and purposes, invisible to the whole rescue team, who seem to occupy another perceptual realm entirely. The pigs, for their part, also seem to treat this momentary lapse in their routine as something quite easily navigable, as they root through the roadside for their own edible treasures.

Were it not for the animals, we might find a way to rationalize the oddness of this victimless disaster and the disengaged attitude of the first responders. But the fact that not even the bizarre appearance of these animals is able to affect a response in the workers makes us wonder if their "detachment" is more than just professional. Mik is hoping that most of us will identify more with the sheep and pigs, who manifest a clear will and intent regardless of any obstacle, than with the humans in **Refraction**, who seem utterly passive, powerless, and ineffectual. The discrepancy of having these animals within the scene also begs the question of what symbolic meaning they might have in the artwork. It would no doubt be stretching the artist's intentions to suggest that these creatures are in fact the souls of our departed brethren from the accident, but such thoughts cannot be too far from the imaginings of a seasoned viewer of independent film. Whatever their symbolic intent in Mik's piece—and it is no doubt many things, and none of them—the animals are perfectly at home wherever they find themselves, adapting effortlessly to any circumstance.

The cognitive starting point for most of Mik's video installations is a premonition of impending social collapse. No sooner do we enter one of his sculptural spaces than we find ourselves confronted with persuasive evidence of a breakdown in order: an earthquake, a stock market collapse, the muddy aftermath of an outdoor rock concert. In most of these works, a limited attempt has been made to duplicate certain of the conditions surrounding the event, not so much to fool the spectator as to create a further disconnect between the event and its repercussions. Mik's staged moments of faux crisis, which tend to contain just enough reality to confound our disbelief, are composed in such a way as to draw our attention to the increasingly universal human experience of indifference toward one's fellow human beings.

Although Mik often develops narratives based on semi-imagined catastrophes, his work manifests a detachment driven in part by the artist's distrust of how special effects-based "realism" functions in most Hollywood movies, where the measure of success of an entertainment lies in the degree to which the action fully overshadows any portrayal of the participants' capacity to respond to it. By contrast, Mik is interested less in depicting the cataclysm that seems to be unfolding at the heart of a given narrative than in examining the effects such events have on human behavior. What most of the characters in Mik's previous videos have in common is the stricken, even shell-shocked look of people not yet able to fully absorb the impact of what has just befallen them. Their dazed, detached wanderings and their compulsion to pull a veil of normalcy over the face of chaos come across as all the more disturbing when considered in relation to the staged artificiality of the disasters themselves.

Things are a bit different in **Refraction**, if only because its scenario is so much more elaborate than its predecessors. Not only do all the vehicles and equipment in the film appear to be authentic, but the sheer number of actors onscreen at any given time creates a spectacle of human

solidarity whose realization is belied only by the strange ennui that hangs over everybody, from emergency personnel to stranded motorists. The action in **Refraction** takes place over a longer stretch of time (30 minutes) than is typical of Mik's work, and with the obtuse angling of the projection wall toward the viewer, which suggests the overall shape of the crashed vehicle onscreen, the effect of the interpersonal buffer zone between characters is dispersed, or delayed. Our engagement with this work is more akin to a conventional movie-going experience, although, like all new arrivals on an accident scene, we, too, want to get as close-up an inspection as the occasion permits.

As a society we have become so deeply accustomed to social barriers that, one could argue, we no longer know

how to participate in activities and events staged for us. This is not to say that respecting privacy in emergency situations is a bad thing, or that actually trying to assume control over an unmanned vehicle is a good thing. But by presenting us with the crisis situation in which nothing too terrible has occurred, Mik is also drawing our attention to what happens when faced with a sudden, unplanned void in space, when thrown out of a familiar context, not only relatively unprepared to be ourselves and to face our primal instincts. And so Mik's rescue workers go about their quietly heroic but staged tasks, shielding us from the full force of what has already happened, while their work serves as a nagging reminder that there is no one to protect us the next time a real disaster comes along.

how to participate in activities and events that are not staged for us. This is not to say that respecting civil authority in emergency situations is a bad thing, or that personally trying to assume control over an unmanageable crisis is a good thing. But by presenting us with the spectacle of a crisis situation in which nothing too terrible has actually occurred, Mik is also drawing our attention to the fact that, when faced with a sudden, unplanned void in our time and space, when thrown out of a familiar context, most of us are relatively unprepared to be ourselves and to follow our natural instincts. And so Mik's rescue workers go about their quietly heroic but staged tasks, shielding us from the worst of what has already happened, while their very presence serves as a nagging reminder that there is nothing to protect us the next time a real disaster comes along.

Parallel Worlds

Andrea Inselmann

13

A couple of years ago, I proposed one of Aernout Mik's video installations for acquisition,¹ and this led to discussions among me and my colleagues about why some artists who are already well established in Europe take longer to find an audience in the United States than others. Mik's work, for example, occupies a special place in this cross-Atlantic cultural exchange; its slow acceptance here has less to do with reasons related to representation and distribution channels than with varying attitudes about human agency deeply engrained within the different cultures. I came to this country from Germany twenty years ago, and the one thing I still find foreign is the American ideal that achievement is in the reach of anybody who puts his or her mind to it. Rehearsed over and over again by Hollywood's dream machine, the dishwasher-to-millionaire principle reflects this country's can-do attitude, which has at its core a steadfast belief in the power of human intentionality. Mik's videos, by contrast, present themes of chaos, insecurity, indifference, and violence, all in a nonlinear, cyclical timeframe that is not bound by cause-and-effect relationships. In doing so, the Dutch artist expresses a more deterministic worldview, one based in tangible historical experiences that cause people to get swept up in things bigger than themselves. Resulting from a conviction that "individuality is totally overvalued"² and a philosophy focused on group behavior, Mik's images might provoke resistance in viewers brought up on an ideology of free agency. Furthermore, in our media-saturated landscape, we are accustomed to giving the moving image our primary focus and expect it to be the primary carrier of meaning; yet overemphasizing the video images in Mik's installations tends to neglect other important aspects of his work. Rather than attach a nar-

rative to his videos per se, they are integrated into his work, after all, just one element

A striking characteristic of Mik's work is that they do not turn the gallery into a stage; they do not use traditional cinematic techniques like life-size projections and surround sound to envelop the viewer in a cinematic experience. Rather, his practice blurs the boundaries between sculpture, painting, and video, "aiming to connect the virtual with the actual space of the gallery."³ As a "video artist" limiting, preferring to work with a variety of shifting experiential spaces, Mik's installations, by turning up architectural and spatial elements, frustrate expectations vis-à-vis the moving image and bring exterior behavior from the screen into actions from reactions.

Since the early 1990s, Mik has been creating works featuring actors, animals, and objects, using video and video projections and animated props within installations that are deliberately designed to affect viewers on different levels simultaneously—visual, auditory, and physical. These spaces often feature curved walls, doors, walls placed at anything but 90-degree angles, and expanding corridors that seem to flow and change. They include floating floors, and mirrors. With their fluid, porous environments, rear-projected images seem to sink into temporary walls. Sl

rative to his videos per se, I will focus instead on how they are integrated into his environments, since video is, after all, just one element of Mik's larger scheme.

A striking characteristic of Mik's video installations is that they do not turn the gallery into a black box. He does not use traditional cinematic tropes such as larger-than-life-size projections and surround sound in dark rooms to envelop the viewer in a disembodied, purely visual experience. Rather, his practice straddles the boundaries between sculpture, performance, architecture, and video, "aiming to connect the moving image with the actual space of the gallery."³ Mik finds the moniker "video artist" limiting, preferring to be called "a sculptor who employs video along with other media to present a variety of shifting experiences."⁴ In addition to setting up architectural and spatial interventions within his video installations, Mik frustrates our preconditioned expectations vis-à-vis the moving image by disconnecting exterior behavior from interior motivations, and actions from reactions.

Since the early 1990s, Mik has mixed live performance featuring actors, animals, and puppets with live-feed video and video projections, moving screens, and animated props within installation architecture that is deliberately designed to address viewers on different levels simultaneously—conceptual, psychological, and physical. These spaces often feature rounded corners, walls placed at anything but right angles, tightening and expanding corridors, lowered ceilings, undulating floors, and mirrors. Within these tightly controlled environments, rear-projection screens are seamlessly sunk into temporary walls. Slightly smaller than life size, the projected images touch the floor, acquiring weight and thereby emphasizing the sculptural aspects of the installations. To further accentuate this dimension of the work, Mik's video loops are usually devoid of sound, creating a strong overlay between the fictional and the

actual physical space of the and light in the gallery infiltrate. By overlapping in this way actions into one expanded social and Mik sets up a physical relationship between the projection and the viewer. Into this complex environment, Mik introduces quasi-documentary behavior, which at first appears to be a slice of everyday life—a crowd at a rock festival in a garage, guards in a museum, a student, however, that the people are influenced by the framed image. His entrapment of people who are disconnected from the world they are involved in utterly isolates them from both ordinary and mysterious dialogue, and characterizations. It is difficult to distinguish between what is acted, while beginning and ending a stream of images. Extraneous characters and situations, without their own focus. Eschewing the conventional montage of Hollywood films, Mik's manner more reminiscent of cinema, when a static apparatus is used of capturing the action within a space, the correlation of what's happening in one frame and between the frames that the viewer engage with, and so he creates a world that happens in close contact with the viewer. At the same time almost touching us. *Reversal Room*, completed in 2001, is a good example of how these strategies link into a multilayered

Reversal Room is one of the most complex installations, similar in scope to his recent **Dispersion Room** (2008). **Reversal Room**, however, is different: it features different scenes: one taking place

Reversal Room, 2001.



viewer as ambient sound
the video projections.
actual and depicted spaces
psychological landscape,
between the viewer and
spatial arrangement he
y depictions of human
to be scenes from every-
al, men standing around
m. It soon becomes evi-
n Mik's videos are under
tion or event outside of
c scenes are filled with
from one another, as if
self-contained activities,

. Stripped of
the artist's scri
en what is real
end dissolve in
s and location
viewers left to
entions of narr
lik uses the ca
he early histo
was not alway
ts frame. It is
pening inside
ik wants his au
"a parallel wo

us, different but at the
Mik's **Reversal Room**,
example of how all these
id environment.

ist's more complex video
Lumber (2000) and the
4). What distinguishes
at it juxtaposes two dif-
in a Chinese restaurant

actual physical space of the viewer as ambient sound
and light in the gallery infiltrate the video projections.
By overlapping in this way actual and depicted spaces
into one expanded social and psychological landscape,
Mik sets up a physical relation between the viewer and
the projection. Into this complex spatial arrangement he
introduces quasi-documentary depictions of human
behavior, which at first appear to be scenes from every-
day life—a crowd at a rock festival, men standing around
in a garage, guards in a museum. It soon becomes evi-
dent, however, that the people in Mik's videos are under
the influence of some manipulation or event outside of
the framed image. His entropic scenes are filled with
people who are disconnected from one another, as if
they are involved in utterly self-contained activities,
both ordinary and mysterious. Stripped of narrative,
dialogue, and characterization, the artist's script makes
it difficult to distinguish between what is real and what
is acted, while beginning and end dissolve into a hyp-
notic stream of images. Extras and locations replace
characters and situations, with viewers left to find their
own focus. Eschewing the conventions of narrative and
montage of Hollywood films, Mik uses the camera in a
manner more reminiscent of the early history of cin-
ema, when a static apparatus was not always capable
of capturing the action within its frame. It is precisely
the correlation of what's happening inside, outside,
and between the frames that Mik wants his audience to
engage with, and so he creates "a parallel world which
happens in close contact with us, different but at the
same time almost touching us."⁵ Mik's **Reversal Room**,
completed in 2001, is a good example of how all these
strategies link into a multilayered environment.

Reversal Room, 2001.

Reversal Room is one of the artist's more complex video
installations, similar in scope to **Lumber** (2000) and the
recent **Dispersion Room** (2004). What distinguishes
Reversal Room, however, is that it juxtaposes two dif-
ferent scenes: one taking place in a Chinese restaurant

and the other
simultaneous
actors or ext
installation co
lessly incorpo
that are insta
this way **Reve**
with slowly rc
feel like we ar
Starting out ir
times between
lated kitchen.
suspended ov
bulbs make ac
the restaurant
kitchen sessio
in which peop
frames. For th
conceived the
of **Reversal R**
integral part, c
At Cornell, vi
passageway i
dead-end corr
entered and e
corridor. Com
are interdepe
try to integra
the 'fictional'
way that you c
the other beg
this relationst
era shot to the
kitchen seque
pan, in the re
out of one ar
shape of the c
circular to a s
ing organism.



Reversal Room, 2001.

and the other in a kitchen. Each scene was recorded simultaneously on five cameras and used untrained actors or extras and partially constructed sets. The installation consists of five transparent screens seamlessly incorporated within shoulder-high movable walls that are installed within a pentagonal construction; in this way **Reversal Room** completely surrounds viewers with slowly rotating, synchronized tableaux, making us feel like we are situated right in the middle of the events. Starting out in the restaurant, the projections switch six times between the dining room and the seemingly unrelated kitchen. In sync with the video sequences, lights suspended over the enclosed space switch as well. Yellow bulbs make actual corridors visible during the scenes in the restaurant, while a central blue light is paired with the kitchen sessions, turning them into a panoramic tableau in which people move in a circle, passing in and out of frames. For the installation at the Johnson Museum, Mik conceived the piece differently from previous versions of **Reversal Room**, in which one-way mirrors played an integral part, complicating spatial relations even further. At Cornell, viewers were led through a narrow, angled passageway into a central enclosure, from which two dead-end corridors of different depths branched off. One entered and exited the viewing space through the same corridor. Commenting on how images and architecture are interdependent in his installations, Mik has noted: "I try to integrate the experience of the actual space and the 'fictional' experience of the video projection in such a way that you cannot tell exactly where the one stops and the other begins."⁶ In **Reversal Room** he accomplishes this relationship by linking the construction of the camera shot to that of the installation architecture. While the kitchen sequence was shot exclusively in a 360-degree pan, in the restaurant the camera slowly zooms in and out of one area of the dining room. Consequently, the shape of the enclosure itself appears to change from a circular to a star pattern, seeming to become a breathing organism.

In this way space of the lery, making tionship to don't mean artist has a the idea of who can be and other p action on fi into an inte convention. structure re us privileger body experi here, immer 16bodies are a matter what

Andrea Inselm; Herbert F. Johr organized num porary art.

1 In 2003, the was the first installations,
2 Aernout Mik, (Cleveland: C
3 Mik, in an int (Barcelona: F
4 Mik, in a publ Herbert F. Jc York, on Febr
5 Gili interview
6 Mik, in an int exhibition **Gr Spaces of Id** Esposizioni, l arte/testi/gr
7 Mik, quoted i **Reversal Ro**

Reversal Room coalesces the fictitious with the real, physical space of the gallery, making viewers more aware of their bodies in relationship to their environment and to other viewers. "I don't mean to dismiss self-awareness altogether," the artist has admitted, "just the part of it that promotes the idea of an individual as an independent creation who can be looked at as separate from his environment and other people and objects in space."⁷ Mik combines action on film, camera work, and spatial construction into an interlocking system. He thus destabilizes the conventional cinematic techniques spectators use to structure reality, reversing our idea that vision grants us privileged access to the world. Mik proposes a whole-body experience in highly conceptualized environments; here, immersed in representations of simultaneity, our bodies are able to connect across different realms, no matter what cultural background we bring to them.

curator of modern and contemporary art at the Herbert F. Johnson Museum of Art at Cornell University, where she has organized numerous exhibitions of national and international contemporary art.

Herbert F. Johnson Museum of Art at Cornell University was the first American museum to add one of Aernout Mik's video installations, **Reversal Room**, to its permanent collection. Mik, quoted in Jeffrey D. Grove, **Aernout Mik**, exh. brochure (Cleveland: Cleveland Museum of Art, 2003), unpaginated. Mik, in an interview with Marta Gili in **Aernout Mik**, exh. cat. (Barcelona: Fundació "la Caixa," 2003), 89. Mik, in a public dialogue with the author that took place at the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, on February 5, 2004.

Mik, in an interview with Lorenzo Benedetti in conjunction with the exhibition **Gravità Zero/Zero Gravity: Art, Technology, and New Spaces of Identity**, Fondazione Adriano Olivetti, Palazzo delle Esposizioni, Rome, Italy, 2001, <http://televisione.leonardo.it/fnts/inglese/Mik-ingl.doc> (accessed March 29, 2005). Philip Monk, "Languages of Action," in **Aernout Mik: Reversal Room**, exh. cat. (Toronto: The Power Plant, 2002), 26.

In this way, **Reversal Room** coalesces the fictitious space of the film with the real, physical space of the gallery, making viewers more aware of their bodies in relationship to their environment and to other viewers. "I don't mean to dismiss self-awareness altogether," the artist has admitted, "just the part of it that promotes the idea of an individual as an independent creation who can be looked at as separate from his environment and other people and objects in space."⁷ Mik combines action on film, camera work, and spatial construction into an interlocking system. He thus destabilizes the conventional cinematic techniques spectators use to structure reality, reversing our idea that vision grants us privileged access to the world. Mik proposes a whole-body experience in highly conceptualized environments; here, immersed in representations of simultaneity, our bodies are able to connect across different realms, no matter what cultural background we bring to them.

Andrea Inselmann is curator of modern and contemporary art at the Herbert F. Johnson Museum of Art at Cornell University, where she has organized numerous exhibitions of national and international contemporary art.

In 2003, the Herbert F. Johnson Museum of Art at Cornell University was the first American museum to add one of Aernout Mik's video installations, **Reversal Room**, to its permanent collection.

- 1 Aernout Mik, quoted in Jeffrey D. Grove, **Aernout Mik**, exh. brochure (Cleveland: Cleveland Museum of Art, 2003), unpaginated.
- 2 Mik, in an interview with Marta Gili in **Aernout Mik**, exh. cat. (Barcelona: Fundació "la Caixa," 2003), 89.
- 3 Mik, in a public dialogue with the author that took place at the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York, on February 5, 2004.
- 4 Gili interview, 89.
- 5 Mik, in an interview with Lorenzo Benedetti in conjunction with the exhibition **Gravità Zero/Zero Gravity: Art, Technology, and New Spaces of Identity**, Fondazione Adriano Olivetti, Palazzo delle Esposizioni, Rome, Italy, 2001, <http://televisione.leonardo.it/fnts/arte/testi/gravita0/inglese/Mik-ingl.doc> (accessed March 29, 2005).
- 6 Mik, quoted in Philip Monk, "Languages of Action," in **Aernout Mik: Reversal Room**, exh. cat. (Toronto: The Power Plant, 2002), 26.

out Mik > Refrac

Aernout Mik

Refraction, 2004

DVD; 3 projected images creating a single
4:1 ratio, panoramic image

Co-Direction: Marjoleine Boonstra

Photography: Benito Strangio

Steady-Cam Operator: Jo Vermaercke

Art Direction: Elsje de Bruijn

Production: Dirk Tolman, Jelier & Schaaf

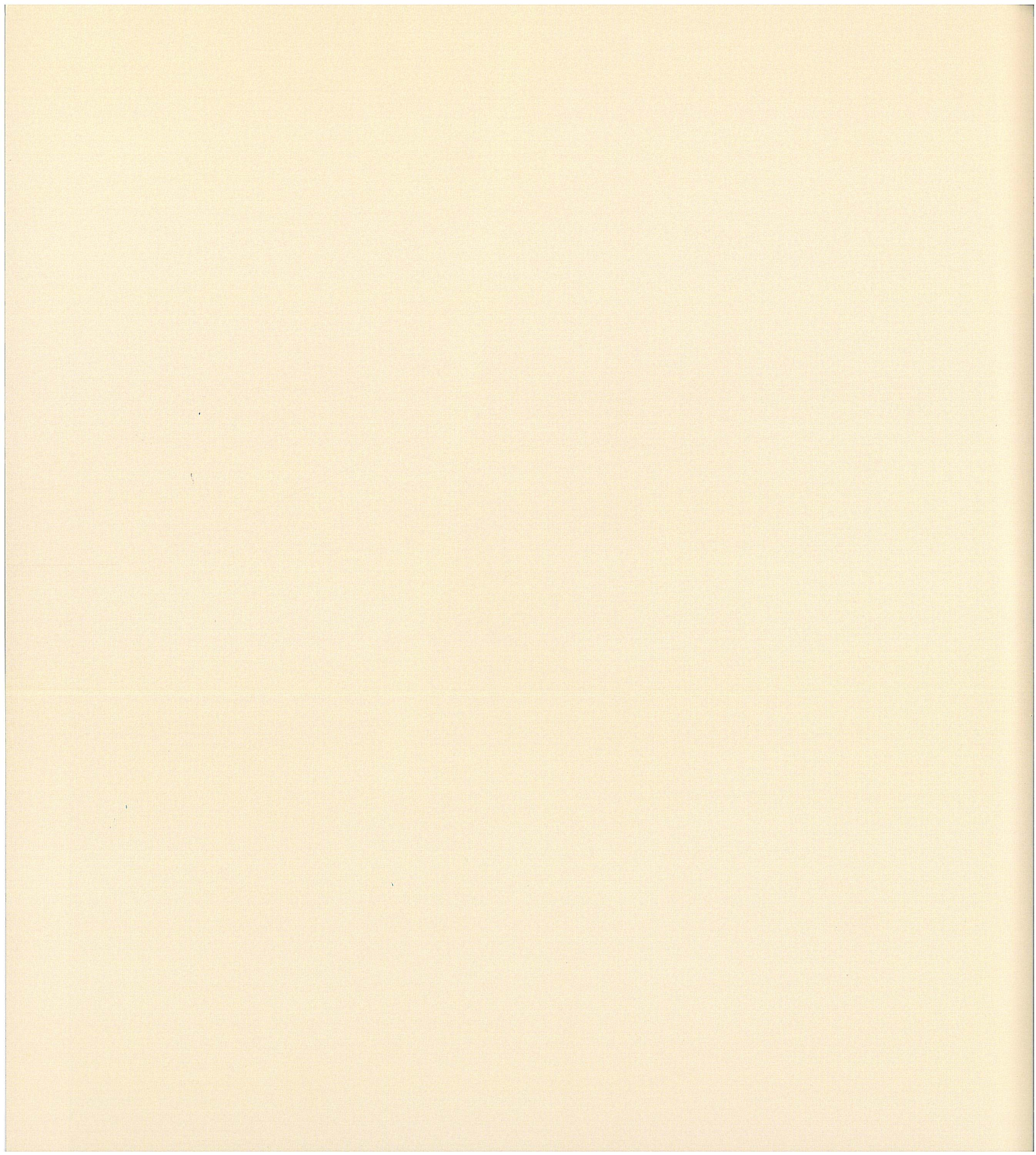
Production Assistant: Anca Munteanu

Thanks to: Cam-A-Lot, Mark Gastkemper,
Petro van Leeuwen (Ultimate), Laurens
Meulenberg, Saga Film (Bucharest),
Traffic, Ynse Ijzenbrandt.

Courtesy carlier | gebauer, Berlin, and
The Project, New York and Los Angeles.

tion

Aernout



AERNOUT MIK

Born 1962, Groningen, The Netherlands

Lives and works in Amsterdam

Selected One-Person Exhibitions

- 2005** Argos, Brussels, Belgium
Centre pour l'image contemporain, Geneva, Switzerland
- 2004** **Aernout Mik: Reversal Room**, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY
Dispersion Room, Haus der Kunst, Munich, Germany
Dispersion Room, Ludwig Museum, Cologne, Germany
Museo de Pasión, Valladolid, Spain
Parallel Corner, The Project, New York, NY
- 2003** BildMuseet, Umeå Universitet, Umeå, Sweden
The Cleveland Museum of Art, OH
Flock, Magasin 3, Stockholm Konsthall, Sweden
FRAC Champagne-Ardenne, Reims, France
Fundació "la Caixa," Barcelona, Spain
In Two Minds, Stedelijk Museum (in collaboration with Toneelgroep Amsterdam), Amsterdam, The Netherlands
Les Abattoirs, Toulouse, France
Porin Taidemuseo, Pori, Finland
The Project, Los Angeles, CA
Pulverous, carlier | gebauer, Berlin, Germany
- 2002** Contemporary Art Center, Vilnius, Lithuania
Fundació Joan Miró, Barcelona, Spain
Galleria Massimo de Carlo, Milan, Italy
The Living Art Museum, Reykjavik, Iceland
Reversal Room, Stedelijk Museum Bureau Amsterdam, The Netherlands
- 2001** Domaine de Kerguéhennec, Bignan, France
Middlemen, carlier | gebauer, Berlin, Germany
Reversal Room, The Powerplant, Toronto, Canada
- 2000** **3 Crowds**, Institute of Contemporary Arts, London, UK
Primal Gestures, Minor Roles, Van Abbemuseum, Eindhoven, The Netherlands
Simulantengang, Kasseler Kunstverein, Kassel, Germany
Tender Habitat, Jean Paul Slusser Gallery, University of Michigan, Ann Arbor, MI

- 1999** **Hanging Around**, Projektraum Museum Ludwig, Cologne, Germany
Small Disasters, Galerie Fons Welters, Amsterdam, The Netherlands
Softer Catwalk in Collapsing Rooms, Galerie Gebauer, Berlin, Germany
- 1998** Galerie Index, Stockholm, Sweden
- 1997** Dutch Pavillion (with Willem Oorebeek), **XLVII Venice Biennale**, Italy

Selected Group Exhibitions

- 2005** **inSite_05**, inSite: Art Practices in the Public Domain, San Diego, CA/Tijuana, Mexico
Irreducible: Contemporary Short Form Video, CCA Wattis Institute for Contemporary Arts, San Francisco, CA
Multiple Räume: Film, Staatliche Kunsthalle Baden-Baden, Germany
Trial of Power, Künstlerhaus Bethanien, Berlin, Germany
Whatever happened to social democracy?, Rooseum Center for Contemporary Art, Malmö, Sweden
- 2004** **26th São Paulo Biennial**, Fundação Bienal de São Paulo, Brazil
Doubtful, Université de Rennes, France
Fade In, Contemporary Arts Museum, Houston, TX
Firewall, Ausstellungshalle zeitgenössische Kunst, Münster, Germany
Suburban House Kit, Deitch Projects, New York, NY
The Ten Commandments, Deutsches Hygiene Museum, Dresden, Germany
That Bodies Speak Has Been Known for a Long Time, Generali Foundation, Vienna, Austria
This Much Is Certain, Royal College of Art, London, UK
Videodreams, Kunsthaus Graz, Austria
Who If Not We...?: Surfacing: Episode 1, Ludwig Museum Budapest–Museum of Contemporary Art, Hungary
World Wide Video Festival, Amsterdam, The Netherlands

- 2003 Art Focus 4: International Biennial of Contemporary Art**, Museum of the Underground Prisoners, Jerusalem, Israel
- © **EUROPE EXISTS**, Macedonian Museum of Contemporary Art, Thessaloniki, Greece
- Fast Forward: Media Art/Sammlung Goetz**, Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany
- In or Out: Contemporary Art from The Netherlands**, National Museum of Contemporary Art, Seoul, South Korea
- Micropolíticas–Arte y Cotidianidad**, Espai d'Art Contemporani de Castelló, Valencia, Spain
- OUTLOOK: International Art Exhibition**, Athens, Greece
- Poetic Justice: 8th International Istanbul Biennial**, Istanbul Foundation for Culture and Arts, Turkey
- Post Nature**, Instituto Tomie Ohtake, São Paulo, Brazil
- [PRO] CMOTP Festival of Video Art**, State Hermitage and State Russian Museum, St. Petersburg, Russia
- Die Realität der Bilder–Zeitgenössische Kunst aus den Niederlanden**, Staatliches Museum Schwerin, Germany
- Die Realität der Bilder–Zeitgenössische Kunst aus den Niederlanden**, Stadtgalerie Kiel, Germany
- Rituale**, Akademie der Künste, Berlin, Germany
- Silent Wandering**, Postbahnhof am Ostbahnhof, Berlin, Germany
- Taktiken des Ego**, Stiftung Wilhelm Lehbruck Museum: Center of International Sculpture, Duisburg, Germany
- Turbulence**, Centre for Contemporary Art, Kiev, The Ukraine
- Turbulence**, Museum voor Moderne Kunst, Arnhem, The Netherlands
- Zones**, Art Gallery of Hamilton, Ontario, Canada
- 2002 Ce qui arrive: Unknown Quantity**, Fondation Cartier pour l'art contemporain, Paris, France
- Commitment**, Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst, Amsterdam, The Netherlands
- Das Museum, die Sammlung, der Direktor und seine Liebschaften**, Museum für Moderne Kunst, Frankfurt, Germany
- French Collection**, Musée d'Art Moderne et Contemporain, Geneva, Switzerland
- Geld und Wert, das letzte Tabu**, EXPO 02, Biel, Switzerland
- Récits**, Abbaye Saint-André, Centre d'Art Contemporain de Meymac, France
- Stories: Erzählstrukturen in der zeitgenössischen Kunst**, Haus der Kunst, Munich, Germany
- Tableaux vivants**, Kunsthalle Wien, Vienna, Austria
- 2001 Berlin Biennale 2**, Berlin Biennale für zeitgenössische Kunst, Berlin, Germany
- Blue Moon**, Groningen Museum, Groningen, The Netherlands
- Boxer**, Kunsthalle Tirol, Austria
- Exploding Cinema/Cinema without Walls**, Museum Boijmans van Beuningen, Rotterdam, The Netherlands
- Future land.com**, Museum Abteiberg, Mönchengladbach, Germany
- Gravitá Zero/Zero Gravity: Art, Technology, and New Spaces of Identity**, Fondazione Adriano Olivetti, Palazzo delle Esposizioni, Rome, Italy
- Loop-Alles auf Anfang**, Kunsthalle der Hypo-Kulturstiftung, Munich, Germany
- Loop-Alles auf Anfang**, P.S.1 Contemporary Art Center, New York
- Moving Pictures**, 5. Internationale Fototriennale Esslingen, Germany
- The People's Art / A Arte do Povo**, Porto 2001, Central Eléctrica do Freixo, Porto, Portugal
- The People's Art / A Arte do Povo**, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands

- Post-Nature**, Dutch Pavilion, **XLIX Venice Biennale**, Italy
Squatters, Fundação de Serralves, Porto, Portugal
WonderWorld, Helmhaus, Zurich, Switzerland
Yokohama 2001, International Triennale of Contemporary Art, Yokohama, Japan
- 2000** **Desperate Optimists**, Festival ann de Werf, Utrecht, The Netherlands
Still Moving: Contemporary Photography, Film, and Video from the Netherlands, The National Museum of Modern Art, Kyoto, Japan
Territory, Tokyo City Opera Gallery, Japan
- 1999** **EXTRAetORDINAIRE**, Le Printemps de Cahors, France
Glad ijs/Thin Ice, Stedelijk Museum, Amsterdam, The Netherlands
Holland Kindergarten Japan Bondage, De Vleeshal, Middelburg, The Netherlands
In All the Wrong Places, Ottawa Art Gallery, Canada
Nur Wasser läßt sich leichter schneiden, Hedrichsmühle, Neumühlen-Hamburg, Germany
Panorama 2000, Centraal Museum, Utrecht, The Netherlands
Posttragiko Mik, Palazzo-Delle Papese, Sienna, Italy
Spread, Galerie Index, Stockholm, Sweden
Tales of the Tip: Art on Garbage, Stichting Fundament, Voormalige Vuilstort Bij Bavel, Breda, The Netherlands
A Touch of Evil, Metrónom, Barcelona, Spain
- 1998** **Do All Oceans Have Walls?**, GAK and Künstler Haus, Bremen, Germany
NL, Van Abbemuseum, Eindhoven, The Netherlands
Zomer, ACHK De Paviljoens, Almere, The Netherlands
- 1997** **Identité**, Le nouveau Musée, Villeurbanne, France
Personal Absurdities, Galerie Gebauer, Berlin, Germany
Standort Berlin #1: Places to Stay, BüroFriedrich, Berlin, Germany
- 1996** **Gedraag je**, Stedelijk Museum Bureau Amsterdam, The Netherlands
ID, Van Abbemuseum, Eindhoven, The Netherlands
Making a Place, Snug Harbor Cultural Center, Staten Island, NY
The Scream, Arken Museum of Modern Art, Copenhagen, Denmark
Snowball, Deweer Art Gallery, Otegem, Belgium
Take 2, Centraal Museum, Utrecht, The Netherlands

Bibliography

2004

- "Ausstellungen–Videokunst: Alltag als absurder Film–Aernout Mik in Köln und München." **Art**, no. 6: 86.
- Breitwieser, Sabine, Hemma Schmutz, and Tanja Windmann. **Das die Körper sprechen, auch dass wissen wir seit langem / That Bodies Speak Has Been Known for a Long Time**. Vienna: Generali Foundation and Verlag der Buchhandlung Walther König.
- Dercon, Chris, Jim Drobnik, Stephanie Rosenthal, and Ralph Rugoff. **Aernout Mik: Dispersions**. Cologne: Du Mont Literatur und Kunst Verlag.
- Kerr, Merrily. "Aernout Mik." **Time Out New York**, May 27–June 3: 77.
- König, Kasper, Antje Von Graevenitz, and Gerhard Kolberg. **AC: Aernout Mik: Dispersion Room/Reversal Room**. Cologne: Ludwig Museum and Verlag der Buchhandlung Walther König.
- Levin, Kim. "Aernout Mik." **Village Voice**, May 26–June 1: 80–81.
- Seidel, Martin. "Aernout Mik: 'Dispersion Room: Museum Ludwig, Köln.'" **Kunstforum International**, no. 171 (July/August): 345–346.
- Van den Boogerd, Dominic. "Choreography of Chaos: Aernout Mik's In Two Minds." **Parkett** 70: 140–144.

2003

- Akademie der Künste. **Rituale**. Berlin: Akademie der Künste.
- Aliaga, Juan Vicente, Jose Miguel Cortes, and Maria de Corral. **Micropolíticas–Arte y cotidianidad**. Valencia: Espai d'Art Contemporani and Generalitat Galiciana.
- Birnbaum, Daniel. "Aernout Mik." **Flash Art** (January/February): 92.
- Bonnin, Anne. "État de monde/état de conscience." **Mouvement** (Summer).
- Cameron, Dan, and Jorge Wagensberg. **Aernout Mik**. Barcelona: Fundació "la Caixa."

Francklin, Catherine. "Aernout Mik: Retour au point mort." **Art Press France**, no. 290 (May): 40–44.

Groys, Boris. **Taktiken des Ego**. Duisburg, Germany: Stiftung Wilhelm Lehmbruck Museum.

Kielstra, Martijn, and Chegab Yun. **In or Out: Dutch Contemporary Art from The Netherlands**. Seoul: National Museum of Contemporary Art and Yellow Sea Publications.

Knight, Christopher. "Trapped Inside a Zoom Lens." **Los Angeles Times**, April 18, Section E, 26–27.

Landau, Suzanne, and Yigal Zalmona. **Art Focus 4: International Biennial of Contemporary Art**. Jerusalem: Museum of the Underground Prisoners.

Martínez, Rosa, Harald Szeemann, and Antonio Tabucchi. **© EUROPE EXISTS**. Thessaloniki, Greece: Macedonian Museum of Contemporary Art.

Miles, Christopher. "Aernout Mik: The Project." **Artforum International**, no. 9 (May): 176.

Paul, Frédéric. "Aernout Mik: Transes de Vie." **Beaux Arts Magazine France**, no. 225 (February): 64–69.

Turkina, Alicia. **[PRO] CMOTP–Festival of Video Art**. St. Petersburg, Russia: State Hermitage, State Russian Museum, and PRO ARTE Institute.

Von Berswordt-Wallrabe, Kornelia. **Die Realität der Bilder–Zeitgenössische Kunst aus den Niederlanden**. Schwerin, Germany: Staatliches Museum; Kiel Germany: Stadtgalerie.

2002

- Birnbaum, Daniel. **Elastic**. Amsterdam: Koninklijke Nederlandse Akademie van Wetenschappen.
- Boers, Waling. "Mik's Action Jammin," in **Mediavla: Niederländische Medienkultur**. Berlin: Edition Stutstein.
- Borins, Daniel. "Aernout Mik: The Power Plant, Toronto." **Canadian Art**, no. 1 (Spring): 102.
- Folie, Sabine. **Tableaux vivants**. Vienna, Austria: Kunsthalle Wien.
- Hackett, Sophie. "Aernout Mik: The Power Plant, Toronto." **C: International Contemporary Art**, no. 72 (Winter): 42–43.

- Heather, Rosemary. "Aernout Mik." **Border Crossings**, no. 1 (February): 77-78.
- Kadel, Iris. **Ultime generazioni e new media**. Bologna: Edizioni Cooperativa Libreria Universitaria Editrice Bologna.
- Kitamura, Katie. "Aernout Mik." **Contemporary** (April): 113.
- Mik, Aernout. "Proposal for Public Plaiv," in **Public Plaiv: Art Contemporanea illa Plaiv**. Zurich: Hochschule für Gestaltung und Kunst.
- Monk, Philip. **Aernout Mik: Reversal Room**. Toronto: The Power Plant.
- Perra, Daniele. "Aernout Mik." **Tema Celeste**, no. 93 (September/October): 64-67.
- Rosenberg, Angela. "Stock-Market." **Flash Art**, no. 226 (October): 86-89.
- Rosenthal, Stephanie. **Stories: Erzählstrukturen in der zeitgenössischen Kunst**. Munich: Haus der Kunst.
- Stange, Raimar. "(T)raumatische Ortsbegehungen." **Kunst Bulletin** (March).
- Thély, Nicolas. "Aernout Mik: vers une choréographie du reel." **L'Oeil**, no. 539 (September): 34-35.
- Virilio, Paul. **Ce qui arrive: Unknown Quantity**. Paris: Fondation Cartier pour l'art contemporain.
- Wampler, Liberty. "Feeding into the Loop." **City Beat-Cincinnati** (October): 17-23.
- Boers, Waling. "Mik's Action Jamming," in **Loop-Alles auf Anfang**. Munich: Kunsthalle der Hypo-Kulturstiftung
- Boubounelle, Laurent. "Aernout Mik: Institute of Contemporary Art." **Art Press**, no. 265 (February): 71-72.
- Breitenfellner, Barbara. "Aernout Mik: 3 Crowds." **Springerin** (January).
- Ellis, Michael. "Aernout Mik: Institute of Contemporary Art, London." **Art Monthly**, no. 243 (February): 38-40.
- Fischer, Jennifer, and Jim Drobnick. "Ambient Communities and Association Complexes: Aernout Mik's Awry Socialities." **Parachute Canada**, no. 101 (January/March): 90-98.
- Koplos, Janet. "Laugh Lines: Henk Peeters, Aernout Mik, Willem Sanders and Paul de Reus: Humor in Modern Dutch Art." **Art in America** (May): 95-97.
- Mik, Aernout. "Middlemen," in **Yokohama 2001**. Yokohama, Japan: International Triennale of Contemporary Art.
- Museum Abteiberg. **Future land.com**. Mönchengladbach, Germany: Museum Abteiberg.
- Paul, Frédéric. **Post-Nature: Nine Dutch Artists**. Rotterdam: NAI Publishers.
- Rosenberg, Angela. "Aernout Mik." **Flash Art International**, no. 221 (November/December): 87.
- Scheutle, Rudolf. **Moving Pictures**. Esslingen, Germany: Hatje Cantz Verlag.

2001

- Allen, Jennifer. "Annika Strom/Aernout Mik." **NU: The Nordic Art Review**, no. 6: 67.
- Benedetti, Lorenzo. **Gravità Zero/Zero Gravity: Art, Technology, and New Spaces of Identity**. Rome: Palazzo delle Esposizioni and Fondazione Adriano Olivetti.
- Berrebi, Sophie. "Rat Race: Sophie Berrebi on Aernout Mik." **Frieze United Kingdom**, no. 52 (May): 90-91.
- Bers, Miriam. "Affect, Not Effect: Berlin Biennale." **Tema Celeste**, no. 86 (Summer): 82-87.
- Birnbaum, Daniel, Saskia Bos, Nicolas Bourriaud, and Charles Esche. **Berlin Biennale 2**. Berlin: Berlin Biennale für zeitgenössische Kunst.

2000

- Balkenhol, Bernhard. "Systemische Darmverschlingung." **Das Fridericianum Magazin**, no. 4 (Spring).
- Balkenhol, Bernhard, Tijs Goldschmidt, Jaap Guldemond, Mark Kremer, Maxine Kopsa, and Aernout Mik. **Primal Gestures, Minor Roles**. Eindhoven, The Netherlands: Art Pub Inc and Van Abbemuseum.
- Blomberg, Katja. "Der Schlaf der Vernunft gebiert Komik." **Frankfurter Allgemeine**, February 9: 54.
- Blotkamp, Carel. "De werkelijkheid van Mik en Mach." **De Volkskrant**, February 17.
- Frangenberg, Frank. "Aernout Mik: 'Primal Gestures, Minor Roles', Stedelijk Van Abbemuseum, Eindhoven." **Kunstforum International**, no. 150 (April/June): 433-434.

Hannula, Mika. "Obsessive Destruction: Pinata of Aernout Mik." **NU: The Nordic Art Review**, no. 17 (May).

Kataoka, Mami. **Territory**. Tokyo: Tokyo City Opera Gallery.

Koch, Corinna, and Christiane Mennicke. **After Work**. Tornitz/Werkleitz, Germany: Werkleitz Biennale.

Schwarze, Dirk. "Das Ende der Gemütlichkeit." **Das Fridericianum Magazin**, no. 5.

Searle, Adrian. "Like a Pop Festival on the Somme." **The Guardian**, November 28.

Van Nieuwenhuyzen, Martijn, Aernout Mik, and Anne Walsh. **3 Crowds**. London: Institute of Contemporary Art.

Walsh, Anne. **Tender Habitat**. Ann Arbor, Michigan: Jean Paul Slusser Gallery, The University of Michigan.

1999

Beausse, Pascal. **EXTRAetORDINAIRE**. Cahors, France: Actes Sud and Le Printemps de Cahors.

Berg, Ronald. "Laufsteg durch die Katastrophe." **Sonnabend**, October 30.

Denk, Andreas. "Nur Wasser lässt sich leichter schneiden." **Kunstforum International** (May): 341-343.

Dorn, Anja. "Hanging Around." **Frieze**, no. 49 (November/December).

Keijer, Kees. **Kamerschatten**. 's-Hertogenbosch, The Netherlands: Stichting Kw14.

Lesak, Franziska. "Aernout Mik: Der dreidimensionale Blick." **Eikon Internationale**, no. 30: 21-25.

Van Nieuwenhuyzen, Martijn. "Signs of Life," in **Hanging Around**. Cologne: Projektraum Museum Ludwig.

Visinet, Arnauld. "Déplacements." **Art Press**, no. 244 (March): 84-86.

1998

Andersson, Patrik. "Slow Dance." **Canadian Art** (Summer), no. 2: 72.

Braak, Lexter. "Willem Oorebeek, Aernout Mik: Reinventing Realities." **Flash Art International**, no. 203 (November/December): 94-95.

Griese, Horst. **Do All Oceans Have Walls?** Bremen, Germany: Gesellschaft für Aktuelle Kunst and Künstler Haus.

Guldemon, Jaap. **Contemporary Art from The Netherlands**. Eindhoven, The Netherlands: Van Abbemuseum.

———. "Hongkongoria. A Project by Aernout Mik and Marjoleine Boonstra," in **Ironisch/Ironic**. Zurich: Museum für Gegenwartskunst.

Stadler, Eva Maria. **Mise-en-Scène**. Graz, Austria: Kunstverein.

Van Adrichem, Jan. **René Magritte en de hedendaagse kunst**. Ostende, Belgium: PMMK Museum voor Moderne Kunst.

1997

Couke, Jo. **Positions / Posities <40**. Otegem, Belgium: Deweer Art Gallery.

Folkersma, Nina. "Los Zand," in **In de sloot ... uit de sloot**. Amsterdam: Stedelijk Museum.

Lind, Maria. "Stillsam och Iyrisk hollandsk surrealism." **Svenska Dagblad**, August 2.

Van Winkel, Camiel. "Excursions with Tennis Balls, Shiny Knees, and Green Slime," in **Aernout Mik/Willem Oorebeek**. Amsterdam: Stedelijk Museum and Mondriaan Foundation.

1996

Centraal Museum. **Take 2**. Utrecht: Centraal Museum.

Chodzko, Adam, Lynne Cooke, Jan Debbaut, Jean Fisher, Jaap Guldemon, Mark Kremer, Stephanie Moisdon, Gregor Muir, Michelle Nicol, Oliver Sacks, and Mats Stjernstedt. **ID**. Eindhoven, The Netherlands: Van Abbemuseum.

Kersting, Rita. "Aernout Mik. Langer oder liegender Affe Servatiplatz Munster," in **Abendland**. Munich: Städtische Ausstellungshalle am Hawerkamp.

———. **Snowball**. Otegem, Belgium: Deweer Art Gallery.

Levin, Kim, and Holger Reenberg. **The Scream**. Copenhagen: Arken Museum of Modern Art.

1995

- Coelewij, Leontine, and Martijn Van Nieuwenhuyzen. **Wild Walls**. Amsterdam: Stedelijk Museum.
- Couke, Jo. **Aernout Mik**. Otegem, Belgium: Deweer Art Gallery.
- De Vleeshal. **Mommy I Am Sorry**. Middelburg, The Netherlands: De Vleeshal.
- Foundation Clair Obscur. **La valise du célibataire/De Koffer vande celibatair**. Maastricht, The Netherlands: Foundation Clair Obscur.
- Kunstverein Hannover. **Wie die Räume gefüllt werden müssen**. Hannover: Kunstverein, Hannover.
- "The Life of a Repo Man Is Always Intense: Richard Hoeck, Aernout Mik, Joëlle Tuerlinckx." **Archis**, no. 6 (June): 70-80.

1994

- "Aernout Mik," in **L'Ecole d'Eloe. Le vent du nord X**. Paris: Institut Néerlandais.
- Beurs van Berlage. **Ik + de Ander**. Amsterdam: Beurs van Berlage.
- Kremer, Mark, and Camiel Van Winkel. "Interview with Aernout Mik." **Archis**, no. 1 (January): 68-74.

1993

- Bosma, Marja. **Peiling**. Utrecht: Centraal Museum.
- Institute of Contemporary Art, Amsterdam. **Recto/Verso Signalen III**. Amsterdam: Institute of Contemporary Art.
- Van Winkel, Camiel. "Aernout Mik, Adam Kalkin: The Philosophy of Furniture." **Archis**, no. 3 (March): 12-13.

1992

- Couke, Jo. **Für Nichts und Wieder Nichts / Stuffed, Weak, and Filthy**. Otegem, Belgium: Deweer Art Gallery.
- Stedelijk Museum. **Amsterdam koop kunst. Gemeentelijke Kunstaankopen**. Amsterdam: Stedelijk Museum.

1991

- Kalkin, Adam. **On Aernout Mik**. Eindhoven, The Netherlands: Van Abbemuseum.

1989

- Feoj, Emilie. **Mik-Leijenaar-Strik**. 's-Hertogenbosch, The Netherlands: Museum't Krithuis.

1988

- Poot, Jurrie. **Een Grote Activiteit / Great Activity**. Amsterdam: Stedelijk Museum.

New Museum of Contemporary Art

STAFF

Alice Arias, Director of Finance and Administration
Defne Ayas, Education and Media Programs Coordinator
Anne Barlow, Curator of Education and Media Programs
Tom Brumley, Director of Operations
Dan Cameron, Senior Curator at Large
Melanie Cohn, Curatorial Coordinator
Ryan Cummings, Accountant
Kellie Feltman, Registrar
Patrick Giglio, Bookkeeper
Rachel Greene, Adjunct Curator and Director of Rhizome.org
John Hatfield, Associate Director, Transitional Management
Jennifer Heslin, Museum Store Manager
Anne Shisler-Hughes, Director of Development
Francis Hwang, Director of Technology—Rhizome.org
Keith Johnson, Installation Coordinator
Allison Kalsched, Director of Marketing and Communications
Yukie Kamiya, Associate Curator
Annie Servino Kritzer, Marketing and Special Events Coordinator

Anya Lewis, Campaign Associate
Gerardo Mosquera, Adjunct Curator
Alpesh Patel, Executive Assistant, Director's Office
Herbert Pfohl, Assistant Book Buyer
Lisa Phillips, Henry Luce III Director
Tim Popa, Assistant Museum Store Manager
Peter Robinson, Information Systems Manager
Brett Rollins, Development Associate
Emily Rothschild, Joanne Leonhardt Cassullo Curatorial Fellow
Lisa Roumell, Deputy Director
Chelsea Scott, Press Officer
Trevor Smith, Curator
Li Sumpter, Associate Educator
Hakan Topal, New Media Project Manager
Eugenie Tung, Development Coordinator
Crystal Wei, Administrative Assistant
Ben Whine, Associate Development Director, Membership

**New Museum of Contemporary Art
BOARD OF TRUSTEES**

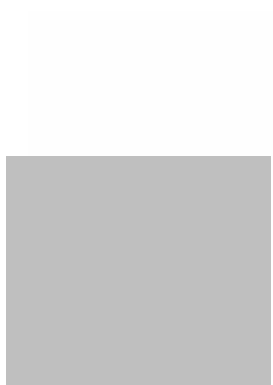
Dieter Bogner
James-Keith Brown
Saul Dennison, President
Jon Diamond
Mitzi Eisenberg
Susan Feinstein
William E. Ford
Stephanie French
John Friedman
Sunny Goldberg
Allen A. Goldring
Manuel E. Gonzalez
Ellie Gordon
Ruth Horowitz
Dakis Joannou
Michèle Gerber Klein
Joan Lazarus
Toby Devan Lewis
James C. A. McClennen, Vice President and Treasurer

Tim Nye
William A. Palmer
Steven M. Pesner
Nancy Portnoy
Ron Rosenzweig
Paul T. Schnell, Vice President
Laura Skoler, Vice President
Jerome L. Stern
Mark Tribe
Christopher E. Vroom
Dianne Wallace
John S. Wotowicz

Henry Luce III, Life Trustee

Marcia Tucker, Founding Director Emerita

Lisa Phillips, Henry Luce III Director, ex-officio



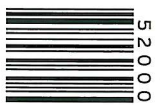




9 780915 557899



ISBN 0-915557-89-4



52000>