



AWNJS (*All Women's Networked Jam Session*) (Founded 2018)

AWNJS (*All Women's Networked Jam Session*) was founded on 30th November, 2018 as a real-time audiovisual improvisation session inside a telecommunications portal, between NTNU's Department of Music, University of Oslo's Department of Musicology and University of the Arts Linz (streamed online via WONOMUTE channel). The group consisted of artists, scientists, philosophers, music/art students, technologists, activists, music visualists, indigenous researchers, vocalists and academics. Players: Alexandra Murray-Leslie, Tina Frank, Ximena Alarcón Díaz, Zane Cerpina, Anna Xambo, Sissel Vera Peterson, Amanda Fayant, Karolina Jawad, Mari Lesterberg, Mika Haykowsky, Johanna Brunner, Tone Åse, Michelle Teran, Sophia Efstathiou, Unnur Andrea Einarsdottir, Frida Blomberg Håvardstun and Ada Mathea Hoel.

Alexandra Murray-Leslie is an artistic researcher and co-founder of the art band Chicks on Speed. Her artistic research focuses on art and science collaborations in somatic, affective body-centric practices for theatrical audiovisual expression in film and performance art. She is currently invited artist as part of ARTEC (Art and Technology Task Force), NTNU, Norwegian University of Science and Technology.

Tina Frank is an Austrian designer, artist, and professor at the University of Art and Design, Linz (Department Visual Communication at the Institute for Media). Her work pioneers the field of music and data visualisation.

Ximena Alarcón is a sound artist researcher interested in listening to interstices: dreams, underground public transport, and the migratory context. Her research focuses on the creation of sonic telematic performances using Deep Listening, telematic improvisation, and interfaces for relational listening.

Zane Cerpina is Oslo based curator, organizer and artist working within experimental new media and electronic arts. Zane is educated in Art & Technology, Denmark and currently works as creative manager and editor at PNEK (Production Network for Electronic Art, Norway), project manager and curator at TEKS (Trondheim Electronic Arts Centre), editor and manager at EE: Experimental Emerging Art.

Anna Xambó, PhD, is an experimental electronic music producer and researcher. She is currently an associate professor in music technology at the department of music of the Norwegian University of Science and Technology (NTNU) and a visiting lecturer at Queen Mary University of London.

Sissel Vera Pettersen is a saxophonist and singer known for her extended and experimental vocal techniques, often paired with a creative use of live electronics.

Amanda Fayant is a Cree/Métis artist (B.F.A-film production) and University of Tromsø Master student based in Trondheim, Norway. Amanda is originally from Regina, Saskatchewan, Canada, Treaty 4 land. Amanda's art practice deals with dichotomies in identity construction and confronting the colonial history in Canada.



Tone Åse, associate professor at Institute of music NTNU and freelance performer, working with voice, electronics and improvisation.

Johanna Brunner is studying fine arts at Karlsruhe University of Arts and Design (HfG) and is currently on exchange at the academy of fine arts in Trondheim (KiT), Norway.

Dr. Sophia Efstathiou's research is on the philosophy of science, ethics of technology and art-based approaches to philosophy. She is currently Post Graduate researcher at Programme for Applied Ethics, NTNU, Norwegian university of Science and Technology.

Michelle Teran claims a hybrid practice that links political and social involvement to contemporary art actions. She critically engages media, connectivity and perception in the city, utilizing the language of surveillance, cartography and social networks.

Unnur Andrea Einarsdóttir is an Icelandic visual artist and musician. She graduated from the Icelandic Academy of the Arts in 2005, with a B.A. degree in Fine arts. Her first solo album under the artist name Prince Heka, a music project will be released in 2019.

Ada Hoel is an experimental performer, sound designer and composer. She's currently doing the Music Technology Master's program at NTNU, Trondheim, where she researches and develops software for cross-adaptive processing as a production and composition tool. Hoel is also active in the electronic improvisation duo Frö.

Mari Lesterberg is a student in the Department of Musicology and member of the progressive rock band Suburban Savages, where she plays keyboards.

Karolina Jawad is a master student and music technologist in Department of Music, NTNU, Norwegian University of Science and Technology.



Charles Lim (B. 1973)

Charles Lim Yi Yong was born in Singapore and developed an affinity to the ocean at a very young age. He began his maritime training as an adolescent and, after completing his secondary education, embarked on a career as a national sailor, reaching its pinnacle aged 23 when he was selected to represent his country at the Olympic Games. He subsequently traveled to London to attend a foundation course in Fine Art at the Chelsea College of Art and Design and thereafter remained in London to pursue a Bachelor's degree at the Central Saint Martin's School of Art and Design.

Around the time he concluded his artistic training in 2001, Lim formed a close collaborative relationship with Melvin Phua Yang Chien and Tien Wei Woon. Later that year, the trio established tsunamii.net, an artists' group devoted to creating conceptual installations outlining a deconstruction of the Internet. Their work received critical acclaim upon release, with exhibitions at prominent venues such as the Nokia Singapore Museum and the Singapore Art Museum. In 2002, they were invited to participate at documenta in Kassel, mounting a show that eventually traveled to Media City in Seoul and the Institute of Contemporary Art in London. Their contribution to the landscape of Net Art won a commission from the Walker Art Gallery in Liverpool the following year, after which they served as Artists-in-Residence at the Chiang Mai Art University in Thailand. Over the next two years, they became regular features at exhibitions focused on emerging tech-based art forms like the Computer Festival in Sofia and the Media Art Asia Pacific in Singapore.

In 2005, after tsunamii.net disbanded, Lim began work on an ongoing series titled "Sea State," named after the World Meteorological Organization's cipher for measuring the conditions of the ocean, ranging numerically from serene to phenomenal. It encompasses a variety of mediums such as sound, text, photography, video and sketching and aims to begin a dialogue about contemporary Singaporean culture and its disconnection from its island heritage. It explores the biophysical and psychic fracture between the South-Asian nation and its surrounding seas and the nine-part series has been exhibited at several historic festivals including Manifesta, the Venice Biennale and the Shanghai Biennale. In 2011, he received a Special Mention at the Venice Film Festival for "All the Lines Flow Out," the first Singaporean to have been given the honor.

The artist currently distributes his time between Singapore and Valencia.



Charles Lim (B. 1973)

EXHIBITIONS

- 2017 Stealing the Trapeze, Johann Jacobs Museum, Zurich, Switzerland
- 2016 SEA STATE, NTU Centre for Contemporary Art Singapore, Singapore
- 2015 SEA STATE, Singapore Pavilion, 56th Venice Biennale, Venice
- 2014 SEA STATE 3: inversion, Future Perfect, Singapore
- 2013 In search of Raffles' Light, NUS Museum, Singapore
- 2012 SEA STATE 2: as evil disappears, Future Perfect, Singapore
- 2002 *Bringing capitalism & democracy closer together*, The Premises Gallery, Johannesburg

SELECTED GROUP EXHIBITIONS

- 2019 Paralogical Machines: When Images Meet Us in Time and Space, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2017 Gridded Currents, Kukje Gallery, Seoul
- 2016 3rd Aichi Triennial, Aichi Prefecture, Japan 20th Biennale of Sydney, Sydney
EVA International Biennial, Limerick, Ireland
Sonsbeek '16: transaction
Museum Arnhem, Arnhem, Netherlands
- 2015 Open Sea Musée d'art contemporain de Lyon, Lyon, France
Moving Images, M+, Hong Kong
Prudential Singapore Eye, ArtScience Museum, Singapore
- 2014 SAFE SEA, National Museum, Singapore
Visions and Beyond, 2nd Shenzhen Independent Animation Biennial, Shenzhen, China
The Part in the Story Where a Part Becomes a Part of Something Else, Witte de With Center for Contemporary Art, Rotterdam, Netherlands
UNEARTHED, Singapore Art Museum, Singapore
- 2013 Rendez-vous 13, Institut d'art contemporain, Villeurbanne, France
Dojima River Biennale: Little Water, Dojima River Forum, Osaka
- 2012 The Singapore Show: Future Proof, Singapore Art Museum, Singapore

SELECTED FILM FESTIVALS

- Beijing Independent Film Festival
- Venice Film Festival
- Art of the Real : Lincoln Centre
- Rotterdam Film Festival
- Tribeca Film Festival
- AVIF Hong Kong

AWARDS

- Venice Film Festival Orizzonti Special Mention
- Beijing Independent Film Festival short film prize



ERIKA TAN (B. 1967)

Erika Tan (Born in Singapore, currently based in London) is an artist whose work has evolved from an interest in received narratives, contested heritage, subjugated voices and the transnational movements of ideas, people and things. Her work arising out of processes of research and responses to the unravelling of facts, fictions, and encounters related to events, locations, audiences and specifics that may already exist and manifests in multiple formats (moving image, publications, curatorial and participatory projects). Future projects point towards the digitization of collective cultural memory and cloud architecture through the prism of ruins, hauntings, and mnemonic collapse. Her work has been exhibited, collected and commissioned internationally including: The Diaspora Pavilion, (Venice Biennale 2017); Artist and Empire (Tate Touring, National Gallery Singapore 2016/7); The Samsung Digital Art Plus Prize (BFI London, 2011); There Is No Road (LABoral, Spain 2010); Thermocline of Art (ZKM, Germany 2007); Around The World in Eighty Days (South London Gallery / ICA 2007); The Singapore Biennale (2006); Cities on the Move (Hayward Gallery, London).

As an extension to her practice, Erika has also jointly curated and project managed art projects in association with Above:Below such as: The ICA in China; Imaginaria Digital Art Prize '99; HUB @The RiCHMiX, an urban regeneration project; Souvenirs, interventionist project in Museum Street, London. Erika has also had a long-standing interest and engagement with the Chinese Arts sector in Britain. Working as a Chinese Arts Worker and freelance research assistant/curator she has contributed to Half the Sky: Chinese Women in London, Museum of London, 1997. In Focus: Film and Video from the Chinese Diaspora: Britain and Another Province, Waterman Art Center, London, 1997. She was involved in the initial developments of CAS, an East Asian Art Space within the center of London and was part of the Chinese Art Centre's (Manchester) Leadership Network Training Scheme.

Erika studied Social Anthropology and Archaeology at Kings College, Cambridge; Film Directing at The Beijing Film Academy, followed by an M.A in Fine Art at Central Saint Martins School of Art, London. Awards have included: an NAC Singapore Arts Creation Award for new work (Repatriating the object With No Shadow), The Arts Council Black Arts Video Award. Firstbase, ACAVA Studio Award. Digital Arts Fellowship, The Arts Foundation. British Council Travel Grant to Japan. Arts Council Connections Fund to Singapore, 99/2000. ACME Live Work Studio Award, London, 2001-2004.

Erika is currently the Stanley Picker Fellow in Fine Art, and is a Visiting Artist at the Warburg Institute, London. She is a lecturer in Fine Art at Central Saint Martins College of Art, UAL and a founding member of Asia-Art-Activism Research Network currently based in Raven Row, London.



ERIKA TAN (B. 1967)

EDUCATION

- 1995-97 MA in Fine Art, Central Saint Martins College of Art, UAL
- 1994-95 Advanced Diploma in Film and Video, Central Saint Martins, UAL
- 1993-94 Film Directing, Beijing Film Academy, China
- 1987-91 B.A (Hons) Social Anthropology and Archaeology, Kings College, Cambridge

AWARDS

- 2018 Stanley Picker Fine Art Fellow, University of Kingston, London
- 2014 New Vision Award, He Xiangning Art Museum, Shenzhen, China
- 2012 Singapore National Arts Council New Creations Fund to R&D new work
- 2007 Visiting Arts Artists to Artist Award with Judy Freya Sibayan, Philippines
- 2006 British Council Travel/Exhibition Grant – Centre A, Vancouver, Canada
- 2004 Artist Links British Council Residency in Shanghai
- 2002 6 of the Best, winner of Best New Talent, East England Arts/Anglia TV Awards
- 2001-05 ACME Live Work Studio Award, London
- 2000 British Council Travel/Exhibition Grant – CAS Space, Osaka, Japan
- 1999 Arts Council Connections Fund, to attend Nokia'99 Singapore Art Symposium
- 1998 1998 Digital Arts Fellowship, The Arts Foundation
- 1997 Arts for Everyone Express, Lottery Award 1995 Firstbase, ACAVA Studio Award
- 1993 Black Arts Video Award, Arts Council of England
BBC Television Operations Bursary, 3 month Post Production training, BBC London.

SELECTED EXHIBITIONS/COMMISSIONS/PROJECTS

- 2020 Exhibition at Stanley Picker Gallery, London
- 2019 By All Estimates, Centre For Contemporary Asian Art, Sydney
The 'Forgotten' Weaver Project – undone. NUS Museum Prep Lab. Singapore
Paralogical Machines, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2018 The Stanley Picker Fine Art Fellow
UnAuthorised Medium, Framer Framed, Amsterdam
Diaspora Pavilion, Wolverhampton Art Gallery Jan – April
A Place in the World, Norwich University of the Arts Gallery
This is Water, MIMA, Middlesbrough
- 2017 Diaspora Pavilion, Venice May to November 2017
Apa Jika, The Mis-Placed Comma, commissioned for 'Unrealised', The National Gallery Singapore
On Attachments and Unknowns, SA SA BASSAC, Phnom Pen, Cambodia
The Forgotten Weaver – film production and publication Radio Malaya, NUS Museum, Singapore
The Making of an Institution, NTU CCA, Singapore. Screening program
China Remixed, curated by Videotage, held in Indiana University, USA
- 2016 Artist & Empire, National Gallery Singapore. New commission: The Weavers Lament.



- Come Cannibalise Us, Why Don't You? Artist book publication, launch, exhibition and symposium, Central Saint Martins School of Art, London.
- Repatriating Gestures, The Victorian Vitrine, CSM, Granary Place, London.
- Museological Mediums and Cannibalistic Methods, symposium convenor and speaker, including Marian Pastor Rocces, Judy Freya Sibayan, Pamela Corey, Alison Green, Piers Masterson, CSM/UAL, London.
- 2015 Erika Tan / Halimah-the-Empire-Exhibition-weaver-who-died-whilst-performing-her-craft. Exhibition and performance debate in Lab: Place/Labour/Capital, NTU NTU Centre for Contemporary Art Singapore. Curated by Ute Meta Bauer and Vera Mey "There are too many episodes of people coming here..." [projects 2008 – 2014], NUS Museum, Singapore.
- Art Rhetorics: Debating History, Nation, and Art. The Ontological status of the forgotten Malay Weaver.
- 2014 Exhibition and live performance debate in EX PARTE, Brick Lane Gallery, London.
- Double Visions, He Xiangning Museum of Art, Shenzhen, China.
- Come Cannibalise Us, Why Don't You? Artist book publication and launch. NUS Museum.
- 2013 Busan Biennale, Going, going, until I meet the tide, Special Exhibitions Project, Korea.
- Come Cannibalise Us, *Why Don't You?* / Sila Mengkanibalkan kami mahu tak? NUS Museum, Singapore. (solo).
- Head In The Clouds, Research & Development funding from the Wellcome Institute in association with Film & Video Umbrella, London.
- Film in Space, Camden Arts Centre. 16mm work shown as part of Anthology, compiled by Lucy Reynolds.
- 2012 Encounter, Experience and Environment, Gillman Barracks, Singapore. Curated by Eugene Tan. Samsung Art Plus Prize, shortlisted artist. Exhibition at BFI, London.
- Singapore Arts Council New Creations Funding 2012-14 to research and produce: Repatriating the Object with no shadow. The colonial museum: origins, re-incarnations and transnational recuperations. Sinopticon, newly commissioned work, Plymouth College of Art Gallery, Plymouth.
- EDSA, public art project, Manila.
- 2011 Sinopticon, V+A late, screening Shot Through
- 2010 murmur, Waterside Project Space, London. Curated by Eliza Tan.
- Persistent Visions, Vargas Museum, Quezon City, Philippines. Curated by Patrick D. Flores.
- 2009 Found & Lost, Osage Gallery Singapore. Curated by Tan Guo Liang [group].
- A Gift to Those Who Contemplate the Wonders of Cities and the Marvels of Travelling, BankART Gallery, Yokohama, Japan.
- Persistent Visions, NUS Gallery, Singapore. [solo] Curated by Ahmad Bin Mashadi.
- Free to Air, Video Screenings, Film & Video Umbrella, London. Curated by Melanie Keen.
- 2008 NO HAY CAMINO/There Is No Road, LABoral Centro de Arte y Creación Industria, Spain.



- Contemporary Chinoiserie, Collyer Bristow Gallery, London. Curated by Eliza Gluckman.
- Sites of Production, web publishing project in association with Manchester Corner House.
- A Gift to Those Who Contemplate the Wonders of Cities and the Marvels of Travelling, Northern Gallery of Contemporary Art, Sunderland & S/Lab-BankART 1929 Residency, Yokohama, Japan
- 2007 Thermocline of Art: New Asian Waves, ZKM, Karlsruhe, Germany. [group]
- 2006 BELIEF: Singapore Biennale, 2 new commissions. Curated by Fumio Nanjo, Roger MacDonald, Eugene Tan & Sharmini Pereira. [group]
- A Round the World in 80 Days, ICA / South London Gallery. Curated by Jens Hoffman. [group]
- Mining the Archive, Centre A, Vancouver. Curated by Alice Ming Wai Jim. [2 person show]
- Ghosting, a Picture This exhibition touring to: Angle Row Gallery, Nottingham. Chapter Gallery, Cardiff. Bristol, A Bond Space. Commissioned by Josephine Lanyon. [3 person show]
- 2005 CAST, new video work shown in Reassurance, Triangle Space, London & Chinese Arts Centre, Manchester. Curated by Yue Lai Mo.
- Waterloo Sunset, multilingual radio intervention/broadcast made while on residency with BBC Radio London Robert Elms Show. [solo project]
- Persistent Visions, Chinese Arts Centre, Manchester. Video Commission with Picture This and Empire and Commonwealth Film Archives, Bristol.
- TWELVE, year-long curatorial project with The Green Centre World Art Collection, Museum of Brighton in association with Brighton and Hove Chinese Community.
- 2004 Osawa Tsuyoshi: Answer with Yes or No, Mori Art Museum, Tokyo. Personalised Nasubi Gallery work. [group showing]
- The Bigger Picture, Erika Tan, Anne Charnock, Michael Cousins. Exchange Square, Manchester, UK. (Screening linked to Incommunicado, Cornerhouse)
- BEACON a live art participatory event on Margate sea front - commission for Margate Mementoes a Turner Centre project, Margate.
- Identities Versus Globalisation, Chiangmai Art Museum, Bangkok National Gallery, Dahlem Museum, Berlin. [South East Asian Group show]
- Ideas for a better place? Commissioned project with Melanie Keen, London.
- 2003 Strangers to Ourselves. Curated by Judith Stewart, Hastings Gallery & Museum, Canterbury and London.
- Incommunicado, Hayward Gallery Touring Show, Sainsbury Centre, Manchester Corner House, City Gallery, Edinburgh.
- Brighton Royal Pavilion Architecture Week Residency, collaboration with Anthony Lam.
- Science Fictions, The Esplanade, Singapore Art Festival. Curated by Earl Lu Gallery.
- In Situ, Forest of Dean Public Art Commission, permanent work in sculpture trail.
- 2002 East England Arts, Commission for a permanent work in Eden House, Cambridge.



- CURIO, site-specific interventionist works for Hanbury Street, London.
Identinet. Slotart Digital Commission, C4/ACE. www.identinet.net
PIDGIN Film & Video Umbrella Commission, touring Norwich Art Gallery, Aspex Gallery.
- 2001 Touring London, inIVA web project. www.touringlondon.org. Curated by Oliver Sumner.
- JUNCTURE, The Granary, Cape Town and Studio Voltaire London.
- 2000 Unframing Process, CAS, Osaka, Japan. Curated by Tomoko Kuriowa.
- EAST International, Norwich Art Gallery. Selected by Keith Piper & Sebastian Lopez.
- 1999 Cities On The Move, Hayward Gallery, London. Curated by Hou Hanru and Hans Ulrich Obrist.
- Empire & I, Pitshanger Manor, Ealing Broadway. Axiom Art Centre, Cheltenham.



KENNETH FEINSTEIN

Kenneth Feinstein is an artist, theorist, curator and writer. He has exhibited creative works internationally, including solo exhibitions at the Chelsea Art Museum, New York City, and the Jogja Nasional Museum, Jogjakarta, Indonesia and group exhibitions at the Millennium Museum in Beijing, the National Visual Art Gallery Malaysia, Kuala Lumpur, and the Museum of the World Ocean, Kaliningrad, Russia. His award winning films have been shown at major international film festivals including the Edinburgh International Film Festival, the Brooklyn Film Festival and the Oaxaca Film Festival. An early digital artist, his print *Try Me* was the first digital print in the New York Public Library print collection. In 2014, he was the first non-Malaysian curator at the National Visual Arts Gallery, Malaysia with the exhibition *Immaterial Frontiers 2.0*.

His writings focus on media theory and philosophy. He has published books, articles and given talks on issues surrounding the ethics of new media practice. He is the author of *The Image That Doesn't Want to Be Seen*, Apropos Press, 2010. He is an Associate Professor at the Centre for Research-Creation in Digital Media as well as Interim Head of Department for the BA Communications at the School of Arts, Sunway University.



KENNETH FEINSTEIN

EDUCATION

- 2009 **Ph.D.** (Magna Cum Laude) - Media Philosophy,
European Graduate School (EGS), Leukstadt, Switzerland.
- 2003 **MA** (Cum Laude) - Media & Communications,
European Graduate School (EGS), Leukstadt, Switzerland.
- 1981 **BA** - Film & Photography, Hampshire College Amherst, MA.

EXHIBITIONS & SCREENINGS

SOLO EXHIBITIONS

- 2009 *I Know What I See & I See What I Know*,
Yogya Nasional Museum, Yogyakarta, Indonesia
Telegeneric Realities
2902 Gallery, Singapore
- 2004 *Let a Thousand Videos Bloom*
Chelsea Art Museum, New York, NY
- 2000 *Recollections in Space*
Fredrieke Taylor / TZ' Art, New York, NY
- 1999 *Archaeology of the Near Future*,
Algerian American Cultural Center, New York, NY
- 1994 *Arrested Images*,
8 Greene St., New York, NY

SCREENINGS

A Garden of Pomegranates

LA Underground Film Forum, USA, 2018

Honourable Mention

Dislocation-Relocation

International Independent Film Awards, USA, 2018

Bronze Prize

Next to Cleanliness

The IndieFEST Film Awards, La Jolla, USA 2017

Directors Circle Festival Of Shorts, Erie, USA, 2017

Oaxaca Film Festival, Oaxaca, Mexico, 2017

An Echo of the Modern, Part 1

Berlin Experimental Film Festival, Berlin, Germany, 2016

Oaxaca Film Festival, Oaxaca, Mexico, 2016

Footwerk: Improvisations in Gender, Time and Space (Co-directed with Alex Murray-Leslie)

Citizen Sense, Whitechapel Gallery, London, UK 2017

A Shaded View On Fashion Film 8, Centre Pompidou, Paris, France, 2015

Closing ceremony, *Karl Lagerfeld. Modemethode*, Bundeskunsthalle, Bonn,
Germany, 2015



Wear It Festival, Berlin, Germany, 2015

Design Thinking: Experimental Practice, Griffith University Art Gallery,
Brisbane, Australia, 2015

Geek Girls, Queensland University of Technology, Brisbane, Australia, 2016

A Question Lingers

Edinburgh International Film Festival, Edinburgh, UK, 2015

Sponsored by the European Union

Brooklyn Film Festival, New York, USA, 2015

Austin International Short Film Festival, Austin, Texas, USA, 2015

Oaxaca Film Festival, Oaxaca, Mexico, 2015

Bienal Internacional de Video y Cine Contemporaneo, Baja, Mexico, 2016

Taking Care of the World

Oaxaca Film Festival, Oaxaca, Mexico, 2014

Best Experimental Short Film

Special Human Rights Prize

International Film Festival for Environment, Health and Culture,
Jakarta, Indonesia, 2015

Oregon Independent Film Festival, Eugene & Portland, Oregon, 2014

Bogotá Experimental Film Festival, Bogotá, Columbia, 2015.

Inside the Third Ring

Lucerne International Film Festival, Lucerne, Switzerland, 2014

Asian-Moroccan Festival of Short Films, Tissa Morocco, 2014

Oaxaca Film Festival, Oaxaca, Mexico, 2013

Best Experimental Film

Rujak

Edinburgh International Film Festival, Edinburgh, UK, 2012

International Film Festival of Environment, Health and Culture
Jakarta, Indonesia, 2012

Award of Excellence

International Film Festival of Peace, Inspiration and Equality
Jakarta, Indonesia, 2012

Award of Excellence

Verge Art Fair, Light Assembly: Shorts I: Physical Movements
Miami Beach, USA, 2012

GROUP EXHIBITIONS

2019 *Paralogical Machines*, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

Digital Design Weekend, Victoria & Albert Museum, London, UK

2018 *Centre for Research-Creation in Digital Media: A Retrospective*, digitalHERTIAGE
Expo, San Francisco, USA

Seen, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2017 *Transmedia: Stories in Media*, Sunway University, Kuala Lumpur, Malaysia

2015 Performance with Chicks on Speed & Ari Benjamin Meyers,



- 2014 *Shaded View On Fashion Film 8*, Centre Pompidou, Paris, France, 2015
Asian Network of Technology — Art Research & Aesthetics (ANTARA) Seoul, Korea & Kuala Lumpur, Malaysia
- 2013 *Plots & Motions*, maumau gallery, Istanbul, Turkey
- 2012 *Retroalimentacion: Digital Art from Southeast Asia*,
Galería Principal Facultad de Artes,
Universidad Autónoma del Estado de México, Teluca, México
- 2011 *Kingdom of Rebel #2*, National Art Gallery Malaysia, Kuala Lumpur, Malaysia
- 2010 *EAR2EYE*, Fete dela WSK!, Sabaw Media Art Kitchen, Manila, Philippines
Wiki-Sprint – Vjing, Mapping Festival, Geneva, Switzerland.
Centre to Periphery, Japan Creative Centre, Singapore
- 2009 *UPLOAD* (Multimedia performance), Sculpture Square, Singapore,
- 2008 *Demonstrations*, ISEA 2008, NTU, Singapore
- 2007 *Yogyakarta International Videoworks Festival*, Yogyakarta, Indonesia
Manifest, Makor/Steinhardt Center of 92nd St Y, New York, NY
- 2006 *The Salt of Water*, Museum of the World Ocean, Kaliningrad, Russia
- 2005 *WNDR*, Makor/Steinhardt Center of 92nd St Y, New York, NY
- 2004 *The First Beijing International New Media Arts Exhibition and Symposium*, China
Millennium Museum, Beijing, China.
- 2003 *Manipulated Identities*, Thienfeld Palias, Graz, Austria
Cinema-scope, Scope Int'l Art Fair, The Townhouse Hotel, Miami, FL
Williamsburg Bridges Asia, Cristine Wang Gallery, New York, NY
X/Fest, REMOTE, New York, NY
Scope Int'l Art Fair, Dylan Hotel, New York, NY
- 2002 *Video Art of the 90's – 2002*, (exhibited with Nam June Paik, Bill Viola & Peter Campus)
Longhouse Reserve, East Hampton, NY.
Scope Miami Int'l Art Fair, Town House Hotel, Miami FL
Unknown/Infinity, LegionArt, Cedar Rapids, IA
Digital Thaw 2002, University of Iowa, Iowa City, IA
- 2001 *Unknown/Infinity*, Chinese Information & Culture Center, Taipei Gallery,
New York, NY
Cross Overs, CrossPathCulture SA, Johannesburg, South Africa
- 1999 *COMTEC art '99*, Kunsthaus Dresden, Dresden, Germany.
- 1996 Galerie Brockstedt; Berlin, Germany
- 1995 Fukuya Art Gallery, Hiroshima, Japan
- 1994 494 Gallery Broadway, New York, NY
- 1990 Charles Lucien Gallery, New York, NY

CURATORIAL

- 2019 Curator, *Paralogical Machines*, Wei-Ling Contemporary,
Kuala Lumpur, Malaysia
- 2018 Curator, *Centre for Research-Creation in Digital Media: A Retrospective*,



	digitalHERTIAGE Expo, San Francisco, USA
2015 - present	Judge, The Undergraduate Awards, international academic awards programme, Dublin, Ireland.
2014	Curator, <i>Immaterial Frontiers 2.0</i> , National Visual Art Gallery, Kuala Lumpur, Malaysia
2013	Curator, <i>Immaterial Frontiers</i> , ADM Gallery, Nanyang Technological University, Singapore
2011	Reviewer, The International Journal of the Image, Urbana-Champaign, USA.
2010	Reviewer, Journal of Art in Society, Urbana-Champaign, USA.
2009	<i>UPLOAD</i> , Multimedia performance. Sculpture Square, Singapore

GRANTS

2016	Principle Investigator, <i>Post Box Cinema</i> , Sunway University Grant, RM10,000
2014	Principle Investigator, Temporal Chaos, Tier 1 Grant, S\$77,500.
2012	Co-Principle Investigator, Game Design for Entertainment (A Content Development Think Tank) Multi-pLatform Game Innovation Centre (MAGIC), NTU, GDE funding S\$4600,000
2011	Principle Investigator, <i>Ubermorgen.com & Conceptual Art</i> , Pro Helvetia, Switzerland, CHF 2,500
2010	Co-Principle Investigator, Virtual Pink Dolphins, Institute of Media Innovation Research Grant, NTU, S\$100,000
2009	Co-Investigator, <i>Replicating and Processing of Human Body Motion for Participatory Interaction in Co-Space</i> , Robotics Research Center (MAE) NRF Interactive Digital Media. S\$1.4 million
2007	Co- Principle Investigator, Virtual Playground, gameLAB, (NTU School of Computer Science) and MGX Studios Pte Ltd. S\$200,000.00
2004	Presentation Funds Grant, The Experimental Television Center (ETC), Newark Valley, NY, US\$5,000

COLLECTIONS

Museum of the City of New York
New York Public Library
Yogja Nasional Museum, Yogyakarta, Indonesia

RESIDENCIES

2013	Artist in Residence, maumau Residency, Istanbul, Turkey
2012	Artist in Residence, Red Gate Residencies, Beijing, China
2011	Artist in Residence, SABAW media kitchen, Manila, Philippines



- 2010 Artist in Residence, Diaprojects, Ho Chi Minh City, Vietnam
- 2010 Artist in Residence, Cellsbutton Festival, Yogyakarta, Indonesia
- 2009 Artist in Residence, Yogya Nasional Museum, Yogyakarta, Indonesia
Scholar in Residence, European Graduate School (EGS),
Saas-Fee Switzerland
- 2007 Artist in Residence, *Yogyakarta International Videoworks Festival #03*
The House of Natural Fiber (HONF), Yogyakarta, Indonesia
- 2004 Artist in Residence, Makor/Steinhardt Center of 92nd St Y, New York, NY
- 2001 Artist in Residence, CrossOvers Workshop, CrossPathCulture SA, Johannesburg,
South Africa
- 1998 Artist in Residence, Kala Institute, Berkeley, CA

GRANT REVIEWER

- 2014 Office of Research Administration and Development Research Cluster, NTU
- 2012 Office of Research Administration and Development Research Cluster, NTU
Development Seed Funding Peer Review Committee, NTU
University of Southern Maine, Portland, Maine, USA
NTURC Sub-Committee Reviewer to Evaluate MoE Proposals
and Nanyang Assistant Professorship (NAP)

SEMINARS, WORKSHOPS & PANELS

- 2018 Presentation, *From metaphor machine to a being-with Media*, XXIV International
Film Studies Conference: From Spectacle to Entertainment, Roma Tre University,
Rome, Italy
Presentation, *The Empty Image or the Lure of Photography*, Applied Baudrillard,
Oxford Brookes University Oxford, UK
Presentation, *Finding the Face of the Other in Photography*, OBSCURA Festival,
Georgetown, Malaysia
- 2017 Presentation, *Invisible Images*, Eighth Annual Art in Society Conference, Venice
International University, San Servolo, Venice, Italy.
Panelist, *When Art Confronts Ethical Concerns*, WLG Discussion Lab, Wei Ling
Gallery, Kuala Lumpur, Malaysia
Panelist, *Eng Hwee Chu: Beyond Iconography*, Suma Orientalis,
Petaling Jaya, Malaysia
Presentation, *Going beyond the screen: Moving images in physical spaces*, 23rd
International Conference on Virtual Systems & Multimedia, University College
Dublin, Dublin, Ireland
Technical Program Committee, 9th International Conference on Intelligent
Technologies for Interactive Entertainment, Funchal, Portugal
- 2016 Presentation, *Developing a Narrative Experience in a Post-Media Environment*,
22nd International Conference on Virtual Systems & Multimedia, Sunway
University, Kuala Lumpur, Malaysia
- 2015 Presentation, *Temporal Chaos - hybrid media as museum display*, Kulturforum



- Staatliche Museen zu Berlin, Germany, 2015
Presentation, Research, Teaching and Learning Conference, Ravensbourne, London, UK
- 2014 Presentation, 2nd Singapore Heritage Science Conference, NTU, Singapore
Session Chair & Presenter, Environmental Visions, School of Art Design & Media, NTU Singapore
Closing Speaker, Wearable Technologies & Design Innovation 2013 – Past, Present and Future, School of Art Design & Media, NTU Singapore
- 2013 Panelist, After|Thoughts, Curating Lab, National Arts Council, Singapore
Visual Music performance in Southeast Asia a Global Dialog, International Symposium on Visual Music Centre for Asian Art & Design School of Art Design & Media, NTU, Singapore
- 2011 Presentation, Ayala Museum, Manila, Philippines
Presentation, *Digital Interactive Media*, National Art Gallery, Kuala Lumpur, Malaysia.
- 2010 Workshop, Interactive Video, Royal Melbourne Institute of Technology, Vietnam, Ho Chi Minh City, Vietnam
Kafka, Blanchot & the Gaming Experience, Fifth Annual Art in Society Conference, University of Sydney, Sydney, Australia. Paper published.
The Separation of Value and from Wealth. In Pursuit of Luxury, University of Hertfordshire, London UK.
Workshop Member, invited. Wiki-Sprint. Mapping Festival, Geneva, Switzerland.
<http://wiki-sprint.ch/participants/>
- 2009 *Gaming and the Literary Novel*, Communications & New Media, National University of Singapore
History of Photography, 2902 Gallery, Singapore
Presentation/Seminar, *Speak Out For Red; Art & Advocacy*, AIESEC, Singapore
- 2008 Session Chair, *Theorizing Gaming*, ISEA 2008, Singapore
Seminar, Media Arts & Design, Chiang Mai University, Chiang Mai Thailand
Beyond the Simulacra, University of Maine, Orono, Maine, US.
- 2007 Presenter, X|Media|Lab Conference, Singapore.
Seminar, Gadjadara University, Jogjakarta, Indonesia
- 2006 Panelist, *Encounters 32: Belief*, Singapore Biennale/ADM, School of Art, Design & Media, NTU
- 2005 Panelist, *Introductions, Somewhere or In Between*, Chelsea Art Museum, New York, NY
- 2001 Panelist, *Unknown/Infinity*, Chinese Information & Culture Center, New York, NY.

PUBLICATIONS

BOOKS

Feinstein, K. *The Image That Doesn't Want to be Seen* (Atropos Press, New York, 2010)



BOOKS (CHAPTER CONTRIBUTIONS)

- Feinstein, K & Morris, J,
Temporal Chaos-an interactive installation for a maritime museum, in: Complexity Heritage, Nanetti A. And Cheong S. A. (Eds.), (World Scientific, Complexity Series, Singapore, 2016)
- Ramanathan, S & Feinstein, K,
'On the use of different presentation formats in an exhibit at a science center to communicate sea level rise,' in: Promoting Climate Change Awareness through Environmental Education, Wilson, L. & Stevenson, C. (eds.), (PP. 111-131), (IGI Global Publishing, New York, USA 2015)

ARTICLES

- Feinstein, K, *Beyond the Screen Moving images in Physical Spaces*, Proceedings of the 23rd Annual Virtual Systems & Multi Media conference, Dublin, Ireland, 2018 (IEEE publication)
- Feinstein, K & Morris, J, *Developing a Narrative Experience in a Post-Media Environment*, Proceedings of the 22nd Annual Virtual Systems & Multi Media conference, Kuala Lumpur, Malaysia, 2017 (IEEE publication)
- Feinstein, K, Untitled Essay in: *Left to Right*, Kang, G & Tay, K (eds.) (Left to Right Publishing, Singapore 2016)
- Morris, J & Feinstein, K, *Temporal Chaos: Hybrid Media as Museum Display*, (Proceedings EVA Berlin, Berliner Veranstaltung der internationalen EVA-Serie: 22, Berlin Germany, 2015)
- Feinstein, K. *Telegeneric Realities*, (The International Journal of the Image, Vol. 1 Num. 1, Urbana-Champaign, USA. 2011)
- Feinstein, K. *Kafka, Blanchot & Gaming*, (Journal of Art in Society, Vol. 5 Num. 2, Urbana-Champaign, USA. 2010)
- Feinstein, K. *Telegeneric Images*, (Semiotaphy: Journal of Pataphysics & Existential Semiotics, Volume II. Toronto, Canada. 2009)
- Feinstein, K. *On Belief*, (Semiotaphy: Journal of Pataphysics & Existential Semiotics, Volume I. Toronto, Canada 2008)
- Feinstein, K. *The Heretics of Information: The Death of Rhetoric*, (New York Studies in Media Philosophy, Volume 9. 2004)
- Feinstein, K. *İnsancıl Bir Tipolojiye Doğru İlerlemek*, (Sanatatak, Istanbul, Turkey, 2013)
<http://sanatatak.com/view/İnsancıl-Bir-Tipolojiye-Dogr-u-Ilerlemek/444>
- Feinstein, K. *Thinking Installation*, (Singapore Art Gallery Guide, Vol. 4, Number 9, Singapore. 2008)

EXHIBITION CATALOGUE (CONTRIBUTOR)

- Feinstein, K. *Photographing Publics*, Tell Me Something I Don't Know, (Grey Projects, Singapore, 2014)
- Feinstein, K. *The Pencil of Nature: Drawings by Pravathi Nayar*, in: I Sing the Body Electric, (Bombay Art Gallery, Bombay India. 2008)
- Feinstein, K. *Painting By Numbers*, in: Number Trance FACE. (Pace Gallery, Kuala Lumpur, Malaysia, 2008)
- N.S. Harsh- Cosmic Orphans (Bode Art, Singapore, 2006.) Photographer for monograph
- Feinstein, K. *Pure Salt is like Pure Reason They Both Dissolve in Water*, in: *The Salt of Water*, (Museum



of the World Ocean, Kaliningrad Russia, 2006)

Feinstein, K. *Recollections in Space*, Unknown Infinity: Culture and Identity in the Digital Age, (Taipei Galley, New York, 2001)

Feinstein, K. *Infinite Cinema*, COMTEC art '99, (Kulturamt der Landeshauptstadt Dresden, 1999)



NYE Thompson (B. 1966)

Nye Thompson is an artist turned software designer turned artist again. She studied Fine Art at Goldsmiths, before moving into software design with the emergence of web technologies.

Her work involves the creation of artist-software-systems in order to explore the impact of new technology paradigms. Thompson is particularly interested in the relationship between the embodied and the virtual; our evolving sense of what it is to be human and the social/psychological impact of living in a world of connected objects and nascent AIs.

She has exhibited around UK and Europe, including Tate Modern, The V&A, ZKM Karlsruhe and The Lowry. Her first solo show Backdoored.io became global clickbait and triggered a complaint by a major government. Her work has been featured on BBC, C4 News, CNN, the Guardian and Wired, and was guest presenter on BBC Radio 4's programme 'The Art of Now: Surveillance'. She was recently longlisted for the Lumen Prize 2018. Nye lives and works in London.



NYE Thompson (B. 1966)

SOLO EXHIBITIONS

- 2018 *The Seeker*, Digital Design showcase, The V&A, London
- 2016 *Backdoored.io*, Bank Gallery, The Cass School of Art & Architecture, London
- 2014 *Museum of the Shared Now*, London Metropolitan University, London
SLURP!, London Canal Museum, London

SELECTED GROUP EXHIBITIONS

- 2019 Paralogical Machines: When Images Meet Us in Time and Space, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2018 *Creative Machine 2*, Goldsmiths University of London, UK
Uncommon Natures, Brighton Digital Festival, UK
Artificially Intelligent, V&A Museum, London, UK
Open Codes, ZKM Karlsruhe, Germany
- 2017 *humansbeingdigital*, The Lowry, Manchester, UK
Digital Weekender, Watermans, London, UK
Instructions for Humans, BOM, Birmingham, UK
TERMINAL>_, Avalanche Lounge, London, UK
- 2016 *Fuzz*, Project Space Wapping, London, UK
The Internet Yami-Ichi, Tate Modern, London, UK
Splitting the Beam, Project Space Wapping, London, UK
- 2015 *Toys (Are Us)*, Crypt Gallery, London
Bow Arts Open 2015, STRUCTURE TEXTURE FUTURE, Nunnery Gallery, London, UK
Candid Spring Salon, Islington, London
- 2014 *30 Years of the Future*, Castlefield Gallery, Manchester, UK
- 2013 *Thought Atlas, The Cass MA Show '13*, Spring House, London, UK
M-INT, The Cass Gallery, London, UK
The strange impression of seeing things for the first time, Mile End Art Pavilion, London, UK

AWARDS

- 2014 Artist Award Islington Exhibits 2014

COLLECTIONS

UK and international private collections



RAJINDER SINGH (B.1964)

Rajinder Singh (B. 1964, Ipoh, Malaysia) is an artist and researcher who holds an enduring interest in South Asian magico-religious belief systems and the shape and space that they deny us. His practice is dedicated to the vulnerability of the body and its pain, hidden behind the gestures and movements of worship and the grace of dance. Through his multifaceted practice Rajinder explores the variety of ways the human body unfolds at the intersections of the world of the otherworldly and the dynamics of global modernity.

Rajinder graduated with a PhD in Engineering (UK) in 1993 and a Master's in Fine Arts (Singapore) in 2010. His recent performances and exhibitions include *Teh Tarik and the Flag*, National Visual Arts Gallery of Malaysia, Ex-Voto, Galway Arts Centre, Ireland (2018), *WoundBloom* (performance) Wei Ling Gallery, Kuala Lumpur (2017); *Cage of Deliverance*, Wei Ling Gallery, Kuala Lumpur (2016); *Common Ground*, Chan Hampe Gallery, Singapore (2015); *The ceiling floats away with a sigh*, Wei Ling gallery (2014); *Muestra Colectiva de Verano*, Isabel Anchorena Gallery, Buenos Aires (2014); *Fold*, ICA, Singapore (2012); *MOLC*, Chan Hampe Gallery (2012); *Ya-ad*, ICA, Singapore (2011); *Ellaline*, Stephanie Hoppen Gallery, London (2011).



RAJINDER SINGH (B.1964)

EDUCATION

- 2010 Master's Fine Arts (supervisor - Dr Ian Woo)- LASALLE, Singapore
1993 PhD (Engineering & Mathematics) - QUB, UK

SOLO EXHIBITIONS

- 2018 The Undiscovered Country - a reflection on mortality through performance art, Art Stage Singapore 2018, Marina Bay Sands Exhibition Centre, Singapore
- 2017 Woundbloom, performance art in collaboration with Dublin based German dancer and choreographer Alina.Maria.O. Wei-Ling Contemporary, Kuala Lumpur, Malaysia
Wound Bloom, Art Stage Singapore 2017, Marina Bay Sands Exhibition Centre, Singapore
- 2016 Cage of Deliverance; Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2014 '...the ceiling floats away with a sigh..', Essay by Rachel Jenagaratnam; Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2013 Number-Trance-Face; Curated by Isabel Anchorena(paintings); Isabel Anchorena Gallery, Buenos Aires, Argentina
- 2012 FOLD; Curated by Dr Charles Merewether (installation); Institute of Contemporary Arts, Singapore
M.O.L.C.; Curated by Ben Hampe (paintings); Chan Hampe Gallery@Raffles, Singapore
- 2011 Ya-ad; Curated by Jody Neal (installation); Institute of Contemporary Arts, Singapore
Ellaline; Curated by Charlotte G. (paintings); Stephanie Hoppen Gallery, London
Number-Trance-Face; Curated by Michele B. (paintings); Essay by Dr Kenneth Fernstein; Boscia Art Gallery, Melbourne, Australia
Assemblage- A mid career retrospective for artist Rajinder Singh; Curated by Nicolas Olivry (paintings); Nomu on Monu galleries, Singapore
- 2010 Cause & Defect; Curated by Jasdeep Sandhu (paintings); Essay by Lawrence Chin; Gajah Gallery, Singapore
Curio; Curated by Paul Manem (paintings); Essay by Rachael Jenagaratnam; Chinese House Gallery, Phnom Penh, Cambodia
Curio; Curated by N. Olivry (paintings); Hong Kong Expo Centre, Hong Kong
Curio; Curated by Yusof Majid (paintings); Essay by Rachael Jenagaratnam; PACE Gallery, Kuala Lumpur, Malaysia
Curio; Curated by N. Olivry (paintings); Fullerton Hotel for ParkerAsia event, Singapore
The Traumatized Body; Curated by Ian Woo (installation); Tri-Space, LASALLE School of Arts, Singapore
- 2008 Number-Trance-Face; Curated by SavaadFelich paintings); Essay by Dr Kenneth Fernstein; Yering Art Gallery, Melbourne, Australia
Number-Trance-Face; Curated by Yusof Majid (paintings); Essay by Dr Ian Woo; PACE Gallery, Kuala Lumpur, Malaysia



- Number-Trance-Face; Curated by N. Olivry (paintings); Hong Kong Expo Centre, Hong Kong
- Number-Trance-Face; Curated by J. Manuel (paintings); Essay by Milenko Prvacki; O.Fournier Galleries, Argentina
- 2007 Faces; Curated by N. Olivry (paintings); Tower Club Galleries, Singapore
- Faces; Curated by N. Olivry (paintings); The Universal gallery, Singapore
- Faces; Curated by N. Olivry (paintings); De Taillan Galleries, Bordeaux, France
- source_code; Curated by Yusof Majid (paintings); Essay by Dr Carmen Nge; DarlingMuse Art Gallery, Kuala Lumpur, Malaysia
- 2006 In the becoming; Curated by Joseph Benjamin (Sketches and Drawings); Tavolo@BoonTat Street, Singapore
- 2005 I coME from over tHERE; Curated by S. Swank (paintings); Essay by Rene Daniels; PPH Public Art Space, Singapore
- I can SMELL your BAD breath; Curated by David Clarke (illustrations); Merbau Gallery, Singapore
- Anthro (paintings); Anthropology Gallery, Singapore
- Gridlocked; Curated by James Holdsworth (paintings); Block43 Art Gallery, Singapore

SELECTED GROUP EXHIBITIONS

- 2019 Paralogical Machines, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2018 Teh Tarik with The Flag, curated by Wei-Ling Gallery, in association with The National Visual Arts Gallery, Kuala Lumpur, Malaysia
- Art Stage Singapore 2018, Marina Bay Sands Exhibition Centre, Singapore
- Ex-Voto the body + the institution, curated by Maeve Mulrenan, Galway Arts Centre, Galway, Ireland.
- 2017 Art Stage Singapore 2017, Marina Bay Sands Exhibition Centre, Singapore
- 2016 The Past Is Never Where You Think You Left It, curated by Gowri Balasegaran, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- 2015 18@8 Heirlooms, Wei-Ling Contemporary, Kuala Lumpur, Malaysia
- Common Ground; Curated by Samantha Segar (paintings); With Ahmad Abu Bakar, Alvin Ong, Belinda Fox, Chankerk, Dawn Ng, Esmond Loh, Eugene Soh, Green Zeng, Jason Lim, JS Rajinder, Kumari Nahappan, Michael Lee, Mike HJ Chang, Ruben Pang, Safaruddin Abdul Hamid (Dyn), and Sookoon Ang; Chan Hampe Gallery, Singapore
- 2014 Muestra Colectiva de Verano 2014; Curated by Isabel A. (paintings); With artists D'Arienzo, Hoffmann, Cuttica, Cetner, Bianchedi, Ronsino, Vega, Vattuone, Durmuller, Monferran, Aitala, Sanchez Fantino, Genovesi; Isabel Anchorena Gallery, Buenos Aires, Argentina
- 2013 Spice; Curated by Yusof Majid (paintings); Pace Gallery, Kuala Lumpur, Malaysia
- 2012 Timeless; Curated by Lim Wei Ling (paintings); Wei Ling Gallery, Kuala Lumpur, Malaysia
- Pace Gallery Anniversery 2012; Curated by Yusof Majid (paintings); Pace Gallery, Kuala Lumpur, Malaysia
- London Art Fair 2012 with Stephanie Hoppen Gallery, London



- 2011 18@8 Save the Planet; Curated by Lim Wei Ling (vinyl toy and paintings); Wei Ling Gallery, Kuala Lumpur, Malaysia
Interchange: The Tribute Edition; Curated by Gillian Nelson (installation and paintings); With Patrick Storey, Lynn Lu, Andy Yang and Rajinder Singh; Chan Hampe Galleries, Singapore
The Lasalle Show'11 Exhibition; Curated by Dr Charles Merewether (installation); ICA Galleries, Singapore
Spice(paintings); With Jailani Abu Hassan, IlhamFadzli, Yusof Majid, Regina Noakes, Stephen Menon, Ali Nurazmal; Curated by Yusof Majid; Pace Gallery, Kuala Lumpur, Malaysia
- 2010 4/12 ; Curated by Ian woo(installation); With Natacha Arena, Matthew Bax, Cui Liang, Igor Delic, Isabelle Desjeux, Lucinda Law, Steven Lim, Edith Podesta, Rubin Hashim, Tim Xie Ying and ZakiRazak; ICAS Galleries, Singapore
Trapolle; Curated by Daniella Beltrani(installation); With Ken Feinstein, Ezzam Rahman, Matt Bax and ZakiRazak; Curated by D.Beltrani; Art Trove gallery, Singapore
Object; Curated by Ian Woo (installation); Praxis Space, LASALLE School of Arts, Singapore
- 2009 pace gallery: anniversary 2009 (paintings); With Ahmad Zaki Anwar, Jaliani Abu Hassan, YusofMajid,Ivan Lam, Rajinder Singh, NurazmalYusoff, Husin Hourmain, Samsuddin Lappo, Samsudin Wahab, Faiz Sukor, Fauzin Mustafa, Daud Rahim; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia
Aliya and Farouk Khan Collection Show, Iskandar Malaysia; Contemporary Art Show 2009 (paintings); Curated by Shushi Shamsuddin; Danga City Mall, Johor Bahru, Malaysia
- 2008 Force of Nature (paintings); With Ahmad Shukri Mohamed, Ahmad Zakii Anwar, Annuar Rashid, Bayu Utomo Radiikin, Choy Chun Wei, Faiz Sukor, Fauzin Mustaffa, Hamidi Hadi, Ilham Fadhli, Ivan Lam, Khairina Khairuddin, Nurazmal Md Yusoff, Samsuddin Lappo, Yusof Majid and Zulkiflee Zainol Abidin; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia
pace gallery: anniversary2008(paintings); With Jaliani Abu Hassan, Yusof Majid, Annuar Rashid, Ahmad Shukri Mohamed, Umibaizurah Mahir Ismail, Daud Rahim, Ernesto Pujazon, Hamir Soib, Awang Damit Ahmad, FaizShukor, Fauzulyusri, Hamidi Hadi, Husin Hourmain, Ilham Fadhli, Masnoor Ramly, Mohd Hafiz, Yau Bee Ling, Zuraimi Daud; Curated by Yusof Majid; PACE Gallery, Kuala Lumpur, Malaysia
- 2007 pace gallery: the opening 2007 (paintings); With Ahmad Zaki Anwar, Jalaini Abu Hassan, Yusof Majid, Bayu Utomo Radjikin, Ivan Lam, Aswad Ameir,Ahmad Shukri Mohamed, Umibaizurah ahir Ismail, Daud Rahim, Ernesto Pujazon, Hamir Soib, Nelson Dominquez, joelcouloigner; Curated by Yusof Majid (paintings); PACE Gallery, Kuala Lumpur, Malaysia
What else is there? (paintings); With animator Chris Shaw; Curated by Christopher Shaw; Royal Plaza on Scott, Art Space, Singapore
- 2006 Symbiosis (paintings); With artists Donna Ong and ChngNai Wee; Curated by ChngNai Wee (paintings); Marina galleries, Singapore



- 2005 Racial Harmony; Curated by James Holdsworth (paintings); Bradell Heights CC Art Room, Singapore
- 2004 Chip Bee Artist Boheme; Curated by Ketna Patel (paintings); Michi Gallery, Singapore
- Batch No 3; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore
- Vision and Illusion- Reconstruction of a city; Curated by Michelle Lim (installations); Singapore Art Festival 2004 St James Power Station, Singapore
- Malcolm`s Chicken; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore
- 2003 Nascent: Beginning to be; Curated by James Holdsworth (paintings); Block 43 Art Gallery, Singapore

RESIDENCIES, FAIRS & AWARDS

- Sept 2014 Bologna Fiere SH Contemporary, Shanghai Exhibition Centre, China
- April 2013 2nd round selection finalist, BP Portrait Award, National Portrait Gallery, London
- Jan 2012 London Art Fair
- Sept 2011 Finalist in Summer Open Call, 3rd Ward, New York
- 2010 One of thousand world wide artists listed on the Amsterdam based biannual compendium of artist Thousand Living Painters
- July 2008 Three lithographs on plate and stone Residency at IDEM (former Mourlot Studios), Paris, France
- Nov 2007 Energy 20 artists of Asia, TT Awards, Hong Kong
- 2006/2009 Artist Ambassador for Capannelle Wine, Italy



TINTIN WULIA (B.1972)

Tintin Wulia (Born in Denpasar, lives and works in Brisbane, Australia and Gothenburg, Sweden) works with video, installation, drawings, sound, dance, performance and public interventions. Her works, addressing sociopolitical issues particularly of movements of border crossings, are often interactive and participatory. She has shown in major exhibitions including Istanbul Biennale (2005), Yokohama Triennale (2005), Jakarta Biennale (2009), Moscow Biennale (2011), Gwangju Biennale (2012), Asia Pacific Triennale (2012), Jogja Biennale (2013) and Sharjah Biennale (2013). Her work is collecting amongst others by Van Abbemuseum, Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art and He Xiangning Art Museum. Tintin represented Indonesia at the 57th Venice Biennale (2017).

Growing up a Chinese-Indonesian in a family silenced by Indonesia's 1965-66 mass killings, the 1998 riots alongside the fall of Suharto spurred Tintin's exploration and practice in 2000. Between 2001-2005 SBS TV Australia broadcast her short films. In 2002 she co-founded Minikino, an organisation employing short films to stimulate critical discussions in Indonesia. While working as a Video Production Specialist in an AusAID- funded education project in Flores, 2003, her Australian Skilled Migration visa was granted.

Tintin is a recipient of Australia Council for the Arts' Creative Australia Fellowship 2014-2016. She serves in editorial boards of GeoHumanities (American Association of Geographers) and PARSE/Platform for Artistic Research Sweden. Trained as a film composer (Berklee, 1997) and architect (Parahyangan, 1998) before her practice-based PhD in art (RMIT, 2014), Tintin's research currently concerns things/nonhuman agents that traverse borders and link humans, in her Postdoctoral Fellowship in Design, Crafts and Society with a Focus on Migration (Gothenburg, 2018-2020). She is also a Smithsonian Artist Research Fellow 2018 with the Walter Reed Biosystematics Unit/Walter Reed Army Institute of Research, National Museum of Natural History, Smithsonian Institution, Washington DC.



TINTIN WULIA (B.1972)

EDUCATION

2007-2014

PhD (Art)

RMIT University, Australia

Recipient of Australian Postgraduate Award

Exegesis title: *Aleatoric Geopolitics: art, chance and critical play on the border*

1991-1998

Bachelor of Engineering (Architecture) – upper second class honours

Universitas Katolik Parahyangan, Indonesia

Undergraduate Thesis title: *Sequence of space in architecture: toward a compositional theory of architectural visual space*

1995-1997

Bachelor of Music (Film Scoring) – Magna Cum Laude Berklee

College of Music, USA

Recipient of Berklee Achievement Award; Dean's List; Soren Christensen Award

SELECTED SOLO EXHIBITIONS

2017

1001 Martian Homes, Indonesian Pavilion at 57th Venice Biennale, Italy

2015

Untold Movements, 4A Centre for Contemporary Asian Art, Australia

2010

Deconstruction of a Wall, Ark Galerie, Indonesia

2008

Invasion, Motive Gallery, Netherlands

SELECTED GROUP EXHIBITIONS / SCREENINGS / PERFORMANCES

2019

Paralogical Machines, Wei-Ling Contemporary, Kuala Lumpur, Malaysia

2018

Language is the only homeland, Nest, The Hague, Netherlands

Festival for the People, Philadelphia Contemporary, Philadelphia, USA

First Thursdays: Tintin Wulia, Institute of Modern Art, Australia (performance)

2017

After Darkness: Southeast Asian Art in the Wake of History, Asia Society Museum, USA

Material Politics, Institute of Modern Art, Brisbane, Australia

Beyond Boundaries: Globalisation and Identity, Liechtenstein National Museum, Liechtenstein

2016

Encounters and Film sector, Art Basel Hong Kong, Hong Kong

Seismograph: Sensing the City – Art in the Urban Age, Art Stage Singapore, Singapore

The United Nations Turn 70: Art and the Measure of Liberty, Permanent Mission of the Republic of



Korea to the United Nations, USA

2015

Global Imaginations, Museum de Lakenhal, Netherlands

Whose Game Is It?, Royal College of Art, United Kingdom

Border Cultures: Part Three (security, surveillance), Art Gallery of Windsor, Canada

2014

The Instrument Builders Project, National Gallery of Victoria, Australia

Infinite Challenge, National Museum of Modern and Contemporary Art, Korea

Concept Context Contestation: art and the collective in Southeast Asia, Bangkok Art and Culture Centre, Thailand

2013

ONCE UPON A TIME... The Collection Now, Van Abbemuseum, Netherlands

Biennale Jogja XII, Indonesia

11th Sharjah Biennale, UAE

2012

7th Asia Pacific Triennial of Contemporary Art, Australia

9th Gwangju Biennale: Roundtable, South Korea

What a Wonderful World: visions of contemporary Asian art of the world today, Hiroshima Museum of Contemporary Art, Japan

2011

The Global Contemporary: Art Worlds after 1989, ZKM Museum of Contemporary Art, Germany

4th Moscow Biennale: Rewriting Worlds, Russia

Transfigurations: Indonesian Mythologies, Espace culturel Louis Vuitton, France

2010

Manifesto of a New Aesthetics: Seven Artists from Indonesia, Institute of Contemporary Arts, Singapore

Last Words: Asian Traffic, 4A Centre for Contemporary Asian Art, Australia

The Problem of Asia, Para/Site Art Space at Chalk Horse, Australia

2009

Beyond the Dutch, Centraal Museum, Netherlands

38th International Film Festival Rotterdam, Netherlands (screening)

Jakarta Biennial XIII: Arena, Indonesia

2008

Coffee, Cigarettes and Pad Thai: Contemporary Art in Southeast Asia, Eslite Gallery, Taiwan

Be[com]ing Dutch, Stedelijk Van Abbemuseum, Netherlands

Landing Soon #5, Cemeti Art House, Indonesia

2007

Geopolitics of the Animation, Centro Andaluz de Arte Contemporáneo, Spain

WRO07, 12th International Media Art Biennale, Poland

Mapping the City, Stedelijk Museum Bureau Amsterdam, Netherlands (screening)

2005

2nd Yokohama Triennial: Art Circus (Jumping from the Ordinary) with Flying Circus Project, Japan



9th Istanbul Biennial: Istanbul, Turkey

SELECTED AWARDS / RESIDENCIES / PRODUCTIONS (COMMISSIONS)

2019

Smithsonian Artist Research Fellowship, *Mosquitoes in My Passports: Artistic Survey of Nonhuman Agents in Migration and Geopolitics*

2018-2020

Postdoctoral Fellowship in design, craft and society with a focus on migration, HDK/Academy of Design and Crafts in collaboration with the School of Global Studies and Centre on Global Migration, University of Gothenburg, Sweden

2017

Creative Economy Agency's Indonesian Pavilion at 57th Venice Biennale, *1001 Martian Homes*

2016

Jackman Goldwasser Residency, Hyde Park Art Center, Chicago, USA

Konneksi-Connectie residency, Rijksakademie, Amsterdam, Netherlands

2015

Visiting Lecturer/Artist-in-residence, Slade School of Fine Art, University College of London, UK

The Keir Foundation *Projects*, Australia, support for *Untold Movements*

2014

Australia Council for the Arts *Creative Australia Fellowship – Early Career 2014-2016*

Australia Council for the Arts *New Work – Mid Career* grant, for project *Trade/Trace/Transit* (2014-2016), Hong Kong

Arts Queensland *Individuals Fund*, Australia, for self-initiated residency series with Art Gallery of Windsor, Canada; Immigrant Movement International/Queens Museum, USA and La Galería de Comercio, Mexico

PUBLIC COLLECTION

Stedelijk Van Abbemuseum, Netherlands

Singapore Art Museum, Singapore

Queensland Art Gallery/Gallery of Modern Art, Australia

He Xiangning Art Museum, China

SELECTED REVIEWS / INTERVIEWS

Di'van: A Journal of Accounts, No. 3, December 2017, Emily Wakeling, *Learning from the Future: Tintin Wulia's '1001 Martian Homes'*

Art Monthly Australia, No. 304, Summer 2017-2018, Tess Maunder, *Crossing Boundaries and Calling Home*

Agence France-Presse (AFP) news agency, March 22, 2016, Laura Mannering, *Self-destruction and harsh realities at Art Basel Hong Kong*

Art Agenda, March 24, 2016, Aileen Burns and Johan Lundh, *Art Basel Hong Kong*

Art Asia Pacific, Web Review, August 2015, Michael Young, *Untold Movements: Tintin Wulia*



SELECTED CATALOGS

The Global Contemporary and the Rise of the New Art Worlds, 2013, MIT Press, ISBN 9-7802-6251-8345

Globos Sonda/Trial Balloons, 2006, ISBN (MUSAC) 84-935132-3-7

SELECTED PUBLICATIONS

Wulia, T. (2010). Pupae. *Gagarin: the artists in their own words*, 2010 (22), 74-104.

Wulia, T. (2008). The Name Game, or, the years of living with no one to blame. *Inside Indonesia*, 93 (July- September 2008). <http://insideindonesia.org>

EDITORIAL DUTIES

2015-

Editorial board member, *GeoHumanities: Space, Place and the Humanities*

2015-

Editorial board member, *PARSE – Platform for Artistic Research Sweden*



UBERMORGEN (Founded 1995)

UBERMORGEN is a Swiss-Austrian-American artist duo consisting of Lizvix and Hans Bernhard. Lizvix [AT, 1973] and Hans Bernhard [CH/USA, 1971] of UBERMORGEN (1995) were an integral part of the 1990s digital avant-garde. They are outstanding and quintessential contemporary digital artists with an impressive track-record of works using dark technology, pop-aesthetics and conceptual strength and a global following and a strong influence on young artists. The radical strength of UBERMORGEN is their visual language combined with a relative understanding of space and time, their obsessive curiosity and their merciless experimental research-methods.

UBERMORGEN own 175+ websites and their oeuvre is stored in military-grade high-security Data Vaults deep in the Swiss Alps. Their work has been featured in over 3000 articles, news segments, books and reviews. CNN described them as 'maverick Austrian business people' and the New York Times called them 'simply brilliant'.

Recently they have shown their work in major international institutions such as the Centre Pompidou, MoMA/PS1, Sydney Biennale, MACBA Barcelona, New Museum New York, SFMoma, ICC Tokyo and the Gwangju Biennale and at numerous Art Fairs. Commissions include the Serpentine Galleries and the Whitney Museum and their works are held in numerous public and private collections. UBERMORGEN have received prestigious awards including the Swiss Art Award, ARCO Beep Award, Transmediale Award, Ars Electronica Award and the IBM Award.



UBERMORGEN (Founded 1995)

SOLO EXHIBITIONS

- 2017 *Binary Primitivism (We Told You So!)*, Ditch Projects, Springfield
Chinese Gold & Chinese Coin, LIMA, Amsterdam
- 2015 *No Limit*, Kasseler Kunstverein
- 2013 *u s e r u n f r i e n d l y*, Carroll / Fletcher Gallery, London
Deephorizon, ArtScience Museum, Singapore
- 2012 *Kraft - School of Energy*, 3331, Tokyo
Kraft - Let's Go!, Goethe Institute, Johannesburg, South Africa
Daily Doodle, Fach & Asendorf Gallery, Online
- 2011 *Variation 1*, Centre Pompidou, Paris
BEING POLITICAL IS SUCH A HUGE TREND™, Gallery [DAM], Berlin
Asylabwehramt, De Wereld van Witte de With, Rotterdam
WOPPOW, Goethe Institut, Nairobi, Kenya
- 2010 *EKMRZ Trilogy*, City Gallery Ljubljana, Slovenja
Asylabwehramt, Das Weisse Haus, Vienna
- 2009 *EKMRZ Trilogy*, ARCO MADRID, Expanded Box *Superenhanced*, Fabio Paris Art Gallery, Brescia, Italy
Superenhanced, Cabaret Voltaire, Zurich
- 2007 *Seals*, EAF Experimental Arts Foundation, Adelaide
Chinese Gold, Rex Gallery, Belgrade
- 2006 *Lilly Controls My Foriginals*, Fabio Paris Art Gallery, Brescia, Italy
Foriginal ART FID, HMKV, Dortmund
Foriginal Seals, Overgaden Contemporary Art Institute, Copenhagen
Amazon Noir, Galerie Dana Charkasi, Vienna
- 2005 *BANKSTATEMENTGENERATOR*, [plug.in], Basel
GWEI - Google Will Eat Itself, The Premises Gallery, Johannesburg
- 2004 **The*Agency**, Kunsthaus Graz, Austria
- 2002 *Bringing capitalism & democracy closer together*, The Premises Gallery, Johannesburg

SELECTED GROUP EXHIBITIONS

- 2018 *Im Zweifel für den Zweifel - Weltverschwörung*, NRW-Forum, Düsseldorf (upcoming)
- 2017 *Open Codes*, ZKM, Karlsruhe (upcoming)
Looking at one thing and thinking of something else: United We Stand, Carroll/Fletcher, London
Neue Ehrlichkeit, Carroll/Fletcher
Onscreen Dadaclub, Galerie Charlot, Paris (upcoming)
Plastic Planet, Akzuna Zentao, Bilbao
City Interventions, Leeum, Samsung Museum of Art, Seoul
Polarized Medicine, DOCLAB, Hanoi



- Post-Internet*, Institut français de Maurice, Beau Bassin-Rose Hill
Post and Beyond, National Art Gallery, Sofia
How Much of This is Fiction, FACT, Liverpool
The Trickster in Tactical Media, Framer Framed, Amsterdam
Postfuture, ADAF, Athens
How Much of This is Fiction, HEK, Basel
ART, RESISTANCE AND REBELLION ON THE NET, EZLN Online Festival, Mexico
Whistleblower & Vigilantes, Kunsthall Charlottenburg, Denmark
Strange Ecologies, X and Beyond, Copenhagen
Modus Operandi, Societe, Brussels
Technostalgia, The Moving Museum
The Beep Electronic Art Collection: A Case Study, Polytechnic University of Valencia
- 2016
Fluidity, Kunstverein in Hamburg
Monochrome, Société Brussels
Whistleblower & Vigilantes, HMKV Dortmund
Before The Court, Nadežda Petrović Gallery, Serbia
Extravagant bodies - Crime and Punishment, Klovićevi dvori Gallery, Zagreb, Croatia
Extravagant bodies - Crime and Punishment, Museum of Contemporary Art Zagreb
Monster High, ARD Teletext
ReDada, swissnex, San Francisco
Skandal Normal, OK, Linz
Deephorizon, Plugin, Winnipeg
- 2015
Global Control and Censorship, ZKM Karlsruhe
CCC#4 - MANKIND / MACHINEKIND, Krinzinger Projekte, Wien
Open Call, ICA Miami
Short List, Swiss Art Awards, Messe Basel
Hamster, Hipster, Handy/Are You Still There, Museum für Angewandte Kunst, Frankfurt
Enhanced Vision, Siggraph, Los Angeles
Chinese Coin, Neon Festival, Dundee
Social Glitch, Kunstraum Niederösterreich, Wien
Psychos, Mahatma Ghandi Institute, Moka (Mauritius)
Group Therapy, Fact, Liverpool
- 2014
Extinction Marathon, Serpentine Galleries, London
Plug.in, Contemporary Istanbul
Christoph Schlingensief (NAZI~LINE), MoMA PS1, New York
This is not art, Pixelpoint Festival, Nova Gorica
Net.Art Painters and Poets, City Gallery, Ljubljana
- 2013
SYSTEMICS #2, Kunsthall, Aarhus
Money after Money, Gyre, Tokyo
Beyond Resolution, The Wrong Biennale, Online
Hardcore, Kasseler Kunstverein
Summer Splash 2, DAM Gallery, Berlin



- Teletext Art*, Ars Electronica Linz
The Wrong Biennale, Online
To Have and Have Not, Halle 14, Leipzig
To Have and Have Not, ACC, Weimar
Gaslightning, CMR, Cornwall
Teletext, Teletext Art Festival, CH/AT/DE
1:1, MoMA, Ljubljana
- 2012 *Re:Made*, MNAC - National Museum Bucarest, Romania
Transmediale, Haus der Kulturen der Welt, Berlin
Speedshow, Galway, Ireland
dOCUMENTA(13), Kassel (disinvited)
DVD Dead Drop, Museum of the Moving Image, New York
Province, Enav Center, Tel Aviv & Saraya, Jaffa, Israel
ZIP Show, Fach & B Asendorf Online Gallery, Kassel/Berlin
Public Space, Museum of Contemporary Art Badajoz, Spain
- 2011 *Named*, Gwangju Design Biennale, Korea
Alternative Now, WRO Media Art Biennale, Wroclaw, Poland
The Oil Show, HMKV, Dortmund
Is This Thing On?, Contemporary Arts Center (CAC), Cincinnati, Ohio
Friends, Fach & Asendorf Gallery, Online, Kassel
The Art of Hacking, NiMK, Amsterdam
BYOB, Island of San Servolo, Accademia Di Belle Arti, Venice
Twente Biennale, Twente, The Netherlands
Connect. Art between Media and Reality, Shedhalle, Zurich
ASAP, Amelie Gallery, Beijing
- 2010 *Abandon Normal Devices*, Manchester, UK
Les Rencontres Internationales, Centre Pompidou, Paris
Re:Group, Eyebeam, New York Young Art Biennale, Bukarest
Space Invaders, FACT, Liverpool
Article Biennale, Stavanger, Norway
Center for Contemporary Art CCA, Tel Aviv
Speed Show Vol. 2, Vienna
White, Yellow, Blue, and Black, one Coincidence, and one Object., Galerija Galzenica Kroatien
- 2009 *Prague Biennale 4*, Czech Republic
Celebration of the Consumer YOU_ser 2.0, ZKM, Karlsruhe, Germany
- 2008 *Revolutionsonline*, Biennale of Sidney
L'impresa dell'Arte, PAN, Napoli, Italy
Industrial Lies, Dispari & Dispari, Reggio Emilia, Italy
Holy Fire. Art of the Digital Age, iMAL Bruxelles
transmediale.08, Transmediale, Berlin
Anna Kournikova: Deleted By Memeright Trusted System, HMKV Dortmund
Renaissance, World Finance Center Courtyard Gallery, New York



- 2007 *My Own Private Reality*, Edith-Ruß-Haus für Medienkunst, Oldenburg, Germany
LABcyberspaces, Laboral Art Center, Gijon, Spain
Organic Living, Kunsthaus Dresden, Germany
ZONE V2_, MOCA Teipei
Free Radicals, Israeli Center for digital Art, Holon
Im-Polis, Laboradores Alameda, Mexico-City
Share Festival, Accademia Albertina, Turin
Les Rencontres Internationales, Circulo de Bellas Artes, Madrid
Google Art, or How to Hack Google, New Museum of Contemporary Art, New York
UN-Space, MAK Flakturm, Vienna
- 2006 *Arteast Collection 2000+23*, Moderna Galerija Ljubljana, Slovenja
Connected, Art Center Nabi, Seoul
Smile Machines, Akademie der Kuenste, Berlin
Derivatives, new art financial visions, La Casa Encendida, Madrid
Economy Class, Alliance Francaise, Nairobi, Kenya
Digital Transit, Museo Municipal de Arte Contemporáneo de Madrid
No Parachute, Art & Gallery, Milano
- 2005 *Just do it!*, Lentos Museum of Modern Art, Linz, Austria
Hybrid - Living in Paradox, Ars Electronica Festival, Linz, Austria
How do we want to be governed?, MACBA, Barcelona
Update, Kuenstlerhaus, Vienna
Open Nature, ICC, Tokyo
ABC, Neurotitan Gallery, Berlin
Biennale Ibicografica, Museu d'Art Contemporani de Eivissa
- 2004 *Electrohype*, Konsthall Malmö
Art meets Media, ICC, Tokyo
Wizards of Oz, Bcc Berlin
- 2003 *Online Actionism*, MUMOK Museum of Modern Art, Vienna
Soziale Technologien, Kokerei Essen, Germany
Kingdom of Piracy, Acer Digital Art Center, Taiwan 2002 *amj.ch*, expo.02
Switzerland
Noname, Madretor Gallery, Rotterdam
- 2001 *At the Edge of the Law*, Aldrich Contemporary Art Museum
010101 Art in Technological Times, SFMOMA, San Francisco
- 1999 *Videodrome*, New Museum of Contemporary Art, New York
etxtreme.ru, map.jodi.org (online)

AWARDS

- 2015 *Lifetime Achievement Award New Media*, City of Vienna / *Medienkunstpreis* der Stadt Wien
Swiss Art Award 2015 (nominated), The Ministry of Culture, Switzerland
Expo Residency, Mailand
Mauritius Residency, Flic En Flac, Pro Helvetia, Switzerland



2014	<i>12 Decades Residency</i> , Johannesburg
2013	<i>Tokyo Residency</i> , Austrian Embassy Japan
2012	<i>Sutherland Residency</i> , South Africa, Goethe Institut Johannesburg
2011	<i>Winner of the Swiss Art Award</i> , The Ministry of Culture, Switzerland
2009	<i>ARCO Beep Award</i> , ARCO Art Fair, Madrid <i>AND Award</i> , Abandon Normal Devices Festival, Northern England
2008	<i>Transmediale Award</i> , Transmediale Berlin <i>Rhizome Commission</i> , Rhizome.org, New York
2007	<i>IBM Award for New Media</i> , Stuttgarter Filmwinter
2006	<i>Transmediale Award (nominated)</i> , Transmediale, Berlin
2005	<i>Award of Distinction</i> , Ars Electronica, Linz <i>Honorary mention</i> , Ars Electronica, Linz, Austria <i>Rhizome Award</i> , Rhizome.org, New York
2003	<i>Honorary mention</i> , Ars Electronica, Linz, Austria
1996	<i>Goldene Nica</i> , Ars Electronica Linz, Austria

COLLECTIONS / COMMISSIONS

Serpentine Galleries London
Whitney Museum New York
ARCO Beep Collection, Madrid
Museum of Modern Art, Ljubljana
Center for Contemporary Art, Tel Aviv
Rhizome/New Museum New York
Abandon Normal Devices, UK
International Contemporary Art Museum, Napoli
MACBA, Buenos Aires
Haus für elektronische Künste Basel / Sammlung des Bundesamtes für Kultur Schweiz