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WORKS AND ARTISTS

Nam June Paik and John Godfrey, *Global Groove*, video, 1973, 28'30''

"This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the earth, and TV Guide will be as fat as the Manhattan telephone book." So begins *Global Groove*, a seminal work in the history of video art. This radical manifesto on global communications in a media-saturated world is rendered as an electronic collage, a sound and image pastiche that subverts the language of television. With surreal visual wit and an antic neo-Dada sensibility, Paik brings together cross-cultural elements, artworld figures and Pop iconography.

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From EAI Online Catalogue: <http://www.eai.org>

Marcel Odenbach, *Das grosse fenster (The Big Window)*, video, 2001, 12'20''

Looking outside means looking inside. A guesthouse in the mountains, Obersalzberg, Germany: through the breathtaking panoramic view of Adolf Hitler's window unfolds the drama, the German national socialist history, as a neurotic vegetarian turns into the slaughterer of the century.

Joan Rabascall, *La voz de su amo (His Master's voice)*, photography (39,37 x 39,37 inches), 1973

Photography from the series: *Spain is different*

Joan Rabascall, *His Master's voice*, photography (39,37 x 39,37 inches), 1973

Photography from the series: *Spain is different*

Joan Rabascall, *Monumento a la televisión móvil (Monument to Mobile Television)*, model (1,96 x 2,75 x 5,11 inches), 1994

Small figure about television

Joan Rabascall, *Cuatro sistemas de comunicación a distancia (Four Systems of Distance Communication)*, object (16,53 x 16,53 x 1,96 inches), 1974

Four plastic tiny objects: a pen, a typewriter machine, a radio and a telephone, inside a wood box covered by methacrylate.

Chris Petit, *Content*, film, 2010, 76'

Content is a very personal, playful odyssey which explores lines of communication in both the digital and the real world. Thirty years ago Chris Petit directed *Radio On*, now considered a road movie cult classic. *Content* is a coda to that film, made in the shadow of the big crash of 2008: an ambient 21st century road movie, inspired by drift rather than destination, driven more by its music (by AGF) and driving's trancelike state of mind than by any linear unfolding of the road. Now with a silent young son in the back seat, Petit's meditation on the road takes in middle-age, mortality and landscape, other journeys (Poland, Texas), the seductiveness of new technology, email eroticism, the You Tube generation and the relevance of Pokemon cards to this strange new world. A film of different perspectives, from the historical curve of the cold war, genocide and political assassination to how life looks now to a six year-old from the back of a car.

Elena del Rivero, *Mended Flying Letters*, typewriter, silk thread and ink on collaged hand made abaca paper (82 x 82 inches), 2011

For the last twenty years, I have explored, in my work, the visual poetry of what is at hand and seldom unappreciated, the poetics of everyday life, the routine of repetitive work. I have paid attention to chaos, and to the wounds life inflicts on us and have tried to visually suture and mend those wounds. My intuition has helped me to capture the elusive nuances of life and I have tried to visually name them in a space where questions are raised without having, necessarily, to find answers.

I like materials that relate to home and enjoy manipulating them to achieve my goals. I started to use paper because it was inexpensive and throughout the years I have developed my own way to produce different thicknesses, surfaces and finishes. I mainly use abaca that resembles skin and suits my purposes to reflect upon how art and life collide in my work. I use thread as a metaphor and gold leaf to speak of transformation. This symbolic language incorporates mythology, traditional women chores, mending, stitching, geometry and correspondence. But I have continued to paint and use photography whenever

the script allowed or required that medium. I am not afraid of crossing boundaries and in fact it gives me great pleasure.

This series of works *Flying Letters* deal with the "creative flight" (Deleuze), impossibility of communication and the passage of time. I have used large sheets (60 x 40 and 40 x 40 inches) of hand-made abaca paper glued together to conform pieces 120 by 80 inches and 80 x 80 inches. These works were subsequently destroyed and the fragments of paper were then typewritten with red, black and blue ribbon cartridges with different typewriters I have been collecting throughout the years. Hebrew characters can be seen intermingling with cursive fonts in these tapestry-palimpsests. The words, if any, convey nothing: syllables and consonants layered on top of each other become an ocean of dark patterns where the message is impossible to decipher. The fragments of paper were finally sutured with silk thread in three different hues, blue, grey and black. To create this index of communication I have used very few materials: ink markings on abaca paper and silk.

Rafael Lozano-Hemmer, *Reporters With Borders*, video-installation ("shadow box" version (41,14 x 31,49 x 4,72 inches), 2008, 5'

A high resolution interactive display that simultaneously shows 864 video clips of news anchors taken from TV broadcasts in the United States and Mexico. As the viewer stands in front of the piece his or her silhouette is shown on the display and within it reporters begin to talk. Every 5 minutes the piece switches the video clips - from a database of 1600 - and classifies them along gender, race and country, so that for instance on the left there are only American reporters and on the right only Mexicans.

Terry Berkowitz, *We Like to Watch*, linoleum print on paper, 1989

This piece is a reflection on media, particularly television, and how its effects limit our ability to analyze and think

Terry Berkowitz, *Book Without End*, book-videoframe-video, 2011

They say the book is dead; I say long live the book.

Juan Carlos Robles, *Pensión Eternity*, diptych photography (175 x 65 cm; 68,89 x 25,59 inches each photo), 2010

This photography work is part of a researcher process under the generic title of Self-Denied. This work concludes that the critic and politic strength of each image consists in owning, within its symbolic power, an auto-negation factor. In *Pensión Eternity* converges two kind of strong denies. The first one is about the space and we perceive it in the humbleness of a room, similar as the cell of a monk, which refers us to the Spanish mysticism. The second negation in the diptych upholds a technological character: a television set broadcasts its interferences in the narrow room, with the glass of the window as the lonely witness. This artistic event disturbs us from that double emptiness that invites us to reflect about mass media and everyday life.

Juan Carlos Robles

Monika Fleischmann & Wolfgang Strauss, *Semantic Map*, Net_Art and video projection, 2010

Archives are conventionally organized on the basis of subject-specific systems. However, because no cross-subject system exists yet for the interdisciplinary field of media art, a new method of contextualizing and visualizing content was developed for *netzspannung.org*, a platform for interactive art and media art education, namely the *Semantic Map*.

The Semantic Map is an interface that structures and visualizes all the content of *netzspannung.org* according to semantic criteria. It provides the user with different possibilities for "rummaging through" the platform's databases to discover content and connections. The *Semantic Map* was specially developed so that the platform's heterogeneous content could be presented in a common frame of reference. The *netzspannung.org* database comprises documentations of media artworks, projects from IT research, design approaches, and themes connected with media theory and aesthetics/art history.

Technical Information: Since Semantic Map is based on the analysis of texts, *netzspannung.org* provides both a map showing the English and a map showing the German database entries. These maps are different because many database entries exist in only one language. You will need to have Java 1.4 or higher to use the semantic map. If you do not have Java installed, or if you are not sure, go to » <http://www.java.com> and click on "Get it now". This will download and install the latest version of Java (or it will tell you that you already have it

installed). Once the Java installation is finished, click on the link above to install the Semantic Map.

Note: Semantic Map only works in Safari web server.

Magdalena Pederin, *The Name is an Anagram*, video–installation (lightbox 39,37x39,37x19,68 inches) 2006

Installation of endlessly multiplying signs organized in a rhythmically blinking repetition of audio visual space, projected from a DVD. The viewer is literally drenched in this typographic bath.

Magdalena Pederin's enigmatic installation places the viewer in an aesthetic electronic continuum of ever changing numbers and letters. The words, fragmented into a number of basic elements, are programmed to sporadically, but sequentially, combine into new words thus creating patterns of new significations.

Using the 16 letters of the artist's name, the ASCII computer language is the device activated to create thousands of combinations – anagrams. This endless reiteration of sound and image, the letter puzzle of anagrammatic combinations has been arrested here, stopped as if by pressing the 'still' button, by placing three wooden cubes in the space. They contain three anagrams: engine drama pedal, a gender denial map and a rapid name legend. The cubes [boxes] house a system of glass panes and mirrors with letters and numbers fixed on them – looking into these boxes is like looking into a modern day bottomless well. 'Frozen', but infinite.

After deciphering the meaning of the letters, the 'images' in the boxes and the content of the DVD, we realize that the female mechanical voice is in fact enunciating the thousands of anagrams which are visually displayed, too. This is an infinite loop on several levels.

Note: For the Pratt Manhattan Gallery Exhibition there is only one wooden light box in the installation.

Martin Kohout, *Moonwalk*, video-installation, 2008, 2'20''

"Kohout's video evokes immaterial lightness of being digital. Its peculiar recursive nature questions so often unreflected duality of virtual/real and challenges the supposed immediacy of internet with the wittily suggested infinity of parallel time-flows."

Palo Fabuš

Com&Com, *Google Earth*, video, 2008, 5'

In collaboration with Google Switzerland, Com&Com applied the technology and aesthetics of Google Earth to develop the *Google Earth Art* project.

Com & Com programmed a virtual flight through a 3D model of the Swiss Alps created completely within Google Earth. The flight passes by a virtual artwork by Com & Com, likewise built in Google Earth: a text on the Rosenhorn peak in the Bernese Alps that reads, "It's so superficial, but it's true."

In a second step, medium transfer will be used to link traditional visual and artistic media (painting, print, sculpture) with the purely digital environment of Google Earth.

Google Earth Art explores topics such as the representation and construction of reality in virtual space, questions of cartography, and ways of depicting the world. With the project, Com&Com is creating virtual Land Art in the largest possible virtual public space.

"A virtual journey through the mythical-auratic Swiss mountains and the authenticity, infinity, and Swiss identity that revolves around them."

Kornelia Imesch,
Shifting Identites catalog, Kunsthaus Zürich, 2008

Txuspo Poyo, *Control*, video, 1997, 9'47''

Txuspo Poyo sets a link between a radar airplane and three uniformed girls in different contexts. Firstly, the airplane suit in 1964 New York's Universal World Fair and its Sphere: a steel hollowed world. Secondly, an inside domestic environment in which an iron simulates to take off and land to build relations between the parts of an airplane as a place to fix and adjusting. Finally, a third place where chimneys looks like giant chess pieces which evoke the Brooklyn's

Industrial heritage lost as a result of real estate speculation.

This work sets a crossing of images between historic remainders and production devices belonged to cinema, architecture, art and pre-technology to examine initiation places and the missing of cultural models.

Ignacio Uriarte, *The Story of the Typewriter recited by Michael Winslow, video, 2009, 20'52''*

Video where the actor Michael Winslow reproduced a selection of 62 typewriters of different times, countries and technologies. These sounds in chronological order, tracing a temporary journey through almost 100 years of history and creating this way an homage to the sound qualities of the typewriter and its former presence in the office.

Michael Winslow is known as the "Man of 10,000 Sound Effects" for his ability to make realistic sound impersonations using only his voice and is mostly remembered for his role in the Police Academy movies. The main character in Ignacio Uriarte's new video work, "The History of the Typewriter recited by Michael Winslow", the actor re-enacts the clickety-clack of typing machines from the 1870s to the 1980s. After digitally recording the sounds of over three thousand typewriters from the "Scheibmaschinenmuseum" in Partschins, Switzerland and the "Deutsches Technikmuseum" in Berlin, the artist selected 68 models for Winslow to impersonate.

His most complete reflection on the dialectic between man and machine, this work shows the human struggle to imitate technology. As Winslow was only able to reproduce 32 models, it exposes the limitations of the human voice and from a position of ambiguity questions the role of the machine in modern society: does it celebrate it as a tool of human organization and a triumph over nature or is it critical of its quest to gradually replace the human brain and thus force people into automatic responses and rigid patterns.

The title of this work relates to a specific time period which spans between the invention and demise of the typewriter. The historical context is also referred to through a series of overlapping associations - 1984 was the year of the first Police Academy film as well as the year IBM launched its first PC for domestic use. The film was recorded in the studios of "Einstürzende Neubauten" a German industrial music band from the 1980s, whose sound technician worked closely with Michael Winslow in the overlapping of sounds over different

microphones. For Uriarte, making music with machines and re-creating a machine with voice are synonymous concepts.

Ignacio Uriarte, *1s y 0s*, 12 drawings (30x40 cm; 11,81 x 15,74 inches each one) , 2011

Babblings of type machines trying to be computers

Wolf Vostell, *Vietnam*, video, 1968-1971, 7'

Manipulated Film footage of a TV news about Vietnam

Wolfgang Plöger, *Google Image Search*, hardcover books, 2003 and ongoing

The books show all the outcomes searched by the Google image search for a precise concept and particular time. The series of images were registered in each book. (References were left out). Looking backwards the books are the main temporary documents which oppose the continuous changing of the screen images. To me, was crucial the composition, apparently arbitrary, of the images. The first searched concept was: "death row". Afterwards: me in front of / refugees / pearl harbor / team / nude / weapons / map / homeless / 9-11 / for sale / andy / eagle / thats me / gaza / the accused people.

Wolfgang Plöger

Google Image Search is a series of hardcover books that contain the collated results of some Internet probing. Each picture book is devoted to keywords searched at particular times and dates: including: nude, 9-11, weapons. There were no real surprises, because although it is constantly shifting, the Internet tends to give a lowest-common denominator view of life in the planet. "Nude" was particularly grim. "Someone has to do it", quipped a fellow critic in response to the series, and he is probably right, since search engines are almost certainly as common artistic tools as paintbrushes nowadays, and in some respects, found data is arguably the "new found object".

Dominic Eichler, Frieze Magazine.

BIOGRAPHIES

Nam June Paik (Seul, 1932 – Miami, 2006)

Korean-born artist Nam June Paik was a seminal figure in video art. His video sculptures, installations, performances and single-channel videos encompassed one of the most influential bodies of work in electronic media art. Merging global communications theories with an irreverent Fluxus sensibility, his work in music, performance and video explored the juncture of art, technology, and popular culture. Paik, who is recognized as a visionary artist of the international avant-garde.

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Marcel Odenbach (Cologne, Germany, 1953)

In 1974–79 studied architecture, art history and semiotics at the Technische Hochschule, Aachen. In the late seventies he started video work with tapes and installations, performances and drawings. Between 1992–98 was professor at the Staatliche Hochschule für Gestaltung in Karlsruhe. In conjunction with Ulrike Rosenbach and Klaus vom Bruch, belongs to the most internationally established German video artists. In the 1970s they formed the producer group ATV. Odenbach's works paradigmatically criticize the specific conditions of the German society for which he usually finds literary titles referring to puns or traditional sayings. At present, lives and works in Cologne.

Joan Rabascall (Spain, 1935)

Between 1951 and 1957, Joan Rabascall studied in The Massana Superior School of Art and Design, Barcelona. In 1962 and 1963 he studied in the National School of Fine Arts in Paris where he settled up. Among others, he has participated in international exhibition such as: Paris Biennale, (1965 and 1969); Venice Biennale (1972 and 1976); *The City*, George Pompidou Centre, Paris, and Centre of Contemporary Culture of Barcelona (CCCB) (1992); *Logo Non Logo*, Thread Waxing Space, New York (1994); *The City in Europe*, Museum of Contemporary Art, Tokio (1996); *First Generation: Art and Image in movement (1963-1980)*, Reina Sofia Museum, Madrid (2006). *The Shadow of Speaking*, Museum of Modern Art, Seul (2010). In 2009 a retrospective exhibition was

presented in the Museum of Contemporary Art (MACBA), Barcelona, and in the Wesserburg New Museum, Bremen, in 2009.

Chris Petit (UK, 1949)

Chris Petit is a British journalist, filmmaker and novelist. He has directed eleven films for cinema and television, including underground classics like *Radio On* (1979) and *The Falconer* (1997). He has also directed documentaries such as *Win Wenders; flying fish over Hollywood* (C4, 1981), *JG Ballard* (BBC, 1990) and *The Carfax Fragment* (Netherlands, 2000). He has written six novels and participated in different installations for exhibitions.

Elena del Rivero (Spain)

Elena del Rivero was born in Spain and has lived in New York since 1991. Her work has been shown in Europe and in USA with major solo exhibitions at The New Museum, New York (2011); La Conservera, Murcia, Spain (2010); The Corcoran Gallery of Art, Washington (2008); IVAM, Valencia, Spain (2006), Reina Sofia Museum, Madrid (1998); and The Drawing Center, New York (2001); among others. She has been the recipient of the Prix de Rome in 1988 and of a Creative Capital Grant, two Pollock-Krasner Foundation, two New York Foundation for The Arts and The Rockefeller Residency at Bellagio (Italy). Her work is in the collection, among others, of MOMA, The National Gallery of Art in Washington, Harvard University and The Reina Sofia Museum in Madrid.

Rafael Lozano-Hemmer (Mexico City, 1967)

Rafael Lozano-Hemmer received in 1989 a B.Sc. in Physical Chemistry from Concordia University in Montréal, Canada. His main interest is in creating platforms for public participation, by perverting technologies such as robotics, computerized surveillance or telematic networks. Inspired by phantasmagoria, carnival and animatronics, his light and shadow works are "antimonuments for alien agency". His kinetic sculptures, responsive environments, video installations and photographs have been shown in museums in four dozen countries. In 2007 he was the first artist to officially represent Mexico at the Venice Biennale with a solo exhibition at Palazzo Soranzo Van Axel. He has also shown at Art Biennials in Sydney, Liverpool, Shanghai, Istanbul, Seville, Seoul, Havana and New Orleans. His work is in private and public collections such as

the Museum of Modern Art in New York, the Jumex collection in Mexico, the Museum of 21st Century Art in Kanazawa, the Daros Foundation in Zürich and TATE in London.

www.lozano-hemmer.com

Terry Berkowitz (USA)

Terry Berkowitz received an MFA from the School of the Art Institute of Chicago after completing her undergraduate work at the School of Visual Arts in New York. She is a Professor of Art at Baruch College/City University of New York. She has been a practicing visual artist for over 3 decades. Her installation, photography and video work is based primarily on social and political issues. One-person exhibitions include: Galeria Magda Bellotti, Madrid (2008); Metrònom, Barcelona (1999); Sculpture Center, New York (1994); the Whitney Museum of American Art, New York (1992) and the Contemporary Arts Museum, Houston (1990). Berkowitz's work has also been seen in group exhibitions in the US and abroad including *Trauma, interrupted* in Manila, Philippines (2007); *Cárcel de Amor* at the Reina Sofía Museum, Madrid (2005); *Dislocations/Transitions* at the Cleveland Center for Contemporary Art, Ohio (1996); *Construction in Process*, Lodz, Poland; and *El Sueño Imperativo*, Círculo de Bellas Artes, Madrid, Spain (both 1991). Her videos have been included in several art fairs: DIVA (Digital and Video Art Fair), LOOP and ARCO.

www.terryberkowitz.com

Juan Carlos Robles (Spain)

After graduating from the University of Fine Arts of Barcelona, Juan Carlos Robles continued his studies in Berlin, where he lived from 1993 to 2001. He graduated from the HDK School of Art of Berlin and obtained Meisterschuler of Prof. Katharina Sieverding and was awarded the NaFöG and DAAD postgraduate grants with support of Prof. Lothar Baumgarten to work in New York City, where he obtained a Professional Certificate in Video Technology from New York University. Since 2000 he has worked with the Oliva Arauna Gallery, Madrid. He currently lives in Seville, and since 2007 he has been Associate Professor of fine art at the University of Malaga. His works have been exhibited at the Reina Sofía Museum, Madrid; La Caixa Foundation, Arts Sta. Mònica, Mies van Der Rohe Pavilion and in the Museum of Contemporary Art (MACBA), Barcelona; CAAC, Seville; CAAM in Las Palmas, Haus der Kulteren der Welt and the KunstBank Senate Hall in Berlin, the Royal College of Art in London, Art in

General in New York, Cultural Center of Spain in Miami, the 2nd Johannesburg Biennial in South Africa, III BIACS Biennale in Seville, Spain, to name a few.

<http://www.olivarauna.com/>

Monika Fleishmann (Karlsruhe, Germany)

Monika Fleischman is a German research artist. Her multidisciplinary background – fashion design, art and drama, computer graphics – made her an expert in the world of art, computer science, and media technology. Her research projects are based on interface design and new forms of communication. Since 2001 works as a Research Artist & Scientist, as Department- and Projectleader at [Fraunhofer](#) Society where she built up the internationally recognized [MARS - Exploratory Media Lab](#). In 2008 she was appointed Honorary Professor of Interactive Media Art & Science at University of Applied Sciences, Bremen. Since 1987 works in new media art on the concept of [interactivity](#), interactive [installations](#) and [knowledge discovery](#) tools in partnership with [Wolfgang Strauss](#). Today live in Bonn and [Gargnano](#).

www.fleischmann-strauss.de

Wolfgang Strauss (Nuremberg, Germany)

Wolfgang Strauss is a German architect, media artist and scientist. He studied and lived 22 years in [Berlin](#), today in [Bonn](#) and [Gargnano](#). He is a media artist and research scientist. Since 2009 he is Guest-Professor for Experimental Interaction in the HCI Master at [University Siegen](#), and Research Scientist at Fraunhofer IAIS, Sankt Augustin. Since 1987 Wolfgang Strauss works in partnership with [Monika Fleischmann](#) on [media art installations](#) and the concept of [interactivity](#).

www.fleischmann-strauss.de

Magdalena Pederin (Croatia, 1968)

Magdalena Pederin is a multimedia artist whose new media and interactive projects probe identity and communication. Exhibited at *Synthetic Times* N.A.M.O.C: Beijing; Transmediale, Berlin; Courtauld Institute of Art, London;

Palais Harrach i Art Lab, Vienna; Kibla Slovenia; Museum of the Contemporary Art, Croatia; File Electronic Language International Festival, Sao Paulo, Brasil, among others. Works and lives in Zagreb, Croatia.

<http://magdalenapederin.com/>

Martin Kohout (Prague, Czech Republic, 1984)

Martin Kohout graduated from Film Academy FAMU, Prague in 2007 and studied in University of the Arts in Berlin (UdK) in 2008. His latest solo exhibition include: *Glare Inland, Quiet Attachment, Exile*, Berlin [Solo Show, The Future Gallery](#), Berlin. He has participated in collective exhibition like [READ/WRITE, 319 Scholes](#), New York, *Als der Nachbar zum telefonieren kam*, [Galerie Petra Vankova](#), Berlin, *Liminal Work*, [Galerie Suvi Lehtinen](#), Berlin; *;-):-;-) Realizing Solutions To The Immaterial*, Gelman Gallery at the Chace Center, The Rhode Island School of Design Museum of Art in Providence and [Play Biennial](#), Guggenheim Museum, New York. Currently lives and works in [Berlin](#)

<http://www.martinkohout.com/>

Com&Com (Switzerland)

Com&Com was founded in 1997 by Marcus Gossolt (1969) and Johannes M. Hedinger (1971). They live in Zurich and St.Gallen and work in situ. Com&Com achieved international recognition in 2001 with their film project with HR Giger, *C-Files: Tell Saga*, which was invited by Harald Szeemann to be shown at the Venice Biennial. Com&Com has more recently (re)discovered performance; classical media such as drawing, painting, and sculpture; and subjects such as folklore and tradition. In addition to individual exhibitions at the Kunsthau Zurich (2000) and the Kunstwerken Berlin (2003), Com& Com has participated in group shows at the ZKM Karlsruhe, Kunstmuseum Bern, Migros Museum Zurich, as well as six biennales. Their first retrospective was held in 2010 at CentrePasquArt in Biel. So far, Com&Com has taken part in more than 110 exhibitions in 17 countries, made 22 short films, issued eight CDs and seven books, and staged a musical.

www.com-com.ch

Txuspo Poyo (Alsasua-Navarra, Spain)

Txuspo Poyo studied in the Basque Country University (Bilbao), where he received his B.F.A. He then spent two years in Toronto-Canada with a grand to continue education. After that he moved 1991 to New York City with a grand from Basque Country where he is living and sharing place with Bilbao. His works has been showed in museums an art centers like Artium Museum, Vitoria, Spain; File Sao Paulo, Brasil; Les Recontres Internationales Paris, Madrid and Berlin; "Multitude", Artist Space, New York; Contemporary Museum of Art and Design. San José. Costa Rica; and Uppsala Konstmuseum, Slottet Uppsala-Suecia; among others.

<http://www.txuspo-poyo.com/>

Ignacio Uriarte (Krefeld, Germany, 1972)

Ignacio Uriarte studied Business Administration in Madrid and Mannheim from 1992 to 1995 and worked since then for corporations such as Siemens, Canon, Interlub and Agilent Technologies in Germany, Spain and Mexico. Parallel to his administrative work, from 1999 to 2001, he studied audiovisual arts at the Centro de Artes Audiovisuales in Guadalajara, Mexico. In November 2003 he quitted his last serious fulltime-job, dedicating himself since then to what he calls "office art". His recent exhibitions include *El dibujo por delante*, CGAC, Santiago de Compostela, Spain (2007); *Laboratorio987*, MUSAC, León, Spain (2008); *I am making art* (with Wilfredo Prieto), Taka Ishii gallery, Tokyo & Kyoto, Japan (2009). *Works on paper*, La Fábrica Galería, Madrid, Spain (2009); *Typologies*, Galerie Feinkost, Berlin, Germany, (2010). *Ignacio Uriarte, i8*, Reykjavik, Iceland, 2010. *The invention of letters*, Perth Institute of Contemporary Arts, Perth, Australia (2010). *The history of the typewriter recited by Michael Winslow*, Nogueras Blanchard, Barcelona, Spain (2010). Since 2007 he lives and works in Berlin

<http://www.ignaciouriarte.com/>

Wolf Vostell (Leverkusen 1932 – Berlin, 1998)

Wolf Vostell invented the Dé-coll/age technique, is considered the father of Happening movement in Europe and the beginner of Fluxus and videoart.

"Vostell was never primarily a video artist, nor did he have any aspirations to become one. From the early 1960s onwards, his happenings, actions and installations used a wide range of media, even if he did keep reverting to television and the other mass media, and in doing so he supplied some important and highly complex stimuli for the early days of video art discourse."

Sabrine Maria Schmidt

Text from *Wolf Vostell. Video Works*. Catalogue. Janos Gat Gallery, 2006

<http://www.museovostell.org/vostell.htm>

Wolfgang Plöger (Munster, Germany, 1971)

Wolfgang Ploger studied Fine Arts in the Muthesius Academy of Fine Arts and Design in Kiel. According to art critic, Elena Carlini: "Plöger's artwork has the rare quality of balancing enigma, poignancy, surprise, simplicity within a conceptual framework that brilliantly holds them together". His latest solo exhibitions were in Kunstverein Langenhagen (2011), Galerie Nelson-Freeman, Paris (2010) and Künstlerhaus Bremen (2010). And in group exhibitions like *Summer Show*, Konrad Fischer Galerie, Düsseldorf, D (2011), Galleria Tiziana Di Caro, Salerno (2011), "Fine Line", Georg Kargl Fine Arts, Vienna (2010), "Session_7_Words", Am Nuden Da, London (2009), "On the Scene": Jason Lazarus, Wolfgang Plöger, Zoe Strauss", The Art Institute of Chicago, Chicago (2009) and "Still/Moving/Still", Internationales Fotofestival, Knokke-Heist, Belgium (2009). At present, he lives and works in Berlin.

COURTESIES

All this courtesies must appear in all exhibition artists' labels, printing and web materials:

Nam June Paik and John Godfrey, *Global Groove*.

Courtesy Electronic Arts Intermix

Marcel Odenbach, *Das grosse fenster (The Big Window)*

Courtesy of the artist

Joan Rabascall, *La voz de su amo (His Master's voice)*

Courtesy of the artist

Joan Rabascall, *His Master's voice*

Courtesy of the artist

Joan Rabascall, *Monumento a la televisión móvil (Monument to Mobile Television)*

Courtesy of the artist

Joan Rabascall, *Cuatro sistemas de comunicación a distancia (Four Systems of Distance Communication)*

Courtesy of the artist

Chris Petit, *Content*

Courtesy of ILLUMINATION FILMS

Elena del Rivero, *Mended Flying Letters*

Courtesy of the artist and Elvira González Gallery, Madrid

Rafael Lozano-Hemmer, *Reporters With Borders*

Courtesy of the artist and Paul Orwic

Terry Berkowitz, *We Like to Watch*

Courtesy of the artist

Terry Berkowitz, *Book Without End*

Courtesy of the artist

Juan Carlos Robles, *Pensión Eternity*

Courtesy of the artist and Oliva Arauna Gallery, Madrid

Monika Fleischmann & Wolfgang Strauss, *Semantic Map*

Courtesy of the artists; ZKM, Karlsruhe and Fraunhofer IAIS, Sankt Augustin, Germany

Magdalena Pederin, *The Name is an Anagram*

Courtesy of the artist

Martin Kohout, *Moonwalk*, video-installation

Courtesy of the artist and The Future Gallery, Berlin

Com&Com, *Google Earth*, video

Courtesy of the artist and Bernard Bischoff & Partner Gallery, Bern

Txuspo Poyo, *Control*, Video

Courtesy of the artist

Ignacio Uriarte, *The Story of the Typewriter recited by Michael Winslow*

Courtesy of the artist and Nogueras Blanchard Gallery, Barcelona

Ignacio Uriarte, *1s y 0s*

Courtesy of the artist and Nogueras Blanchard Gallery, Barcelona

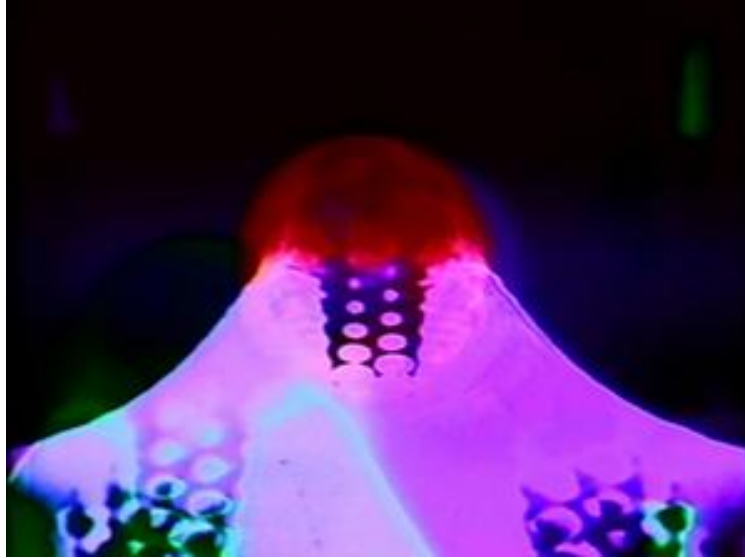
Wolf Vostell, *Vietnam*

Courtesy of The Wolf Vostell Estate, Berlin

Wolfgang Ploger, *Google Image Search*

Courtesy of the artist and Konrad Fischer Gallery, Berlin

IMAGES



Nam June Paik and John Godfrey, *Global Groove*, Video, 1973, 28'30''
Courtesy Electronic Arts Intermix



Marcel Odenbach, *Das grosse fenster (The Big Window)*, Video, 2001, 12'20''
Courtesy of the artist

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Joan Rabascall, *La voz de su amo*, photography (39,37 x 39,37 inches), 1973.
Courtesy of the artist



Joan Rabascall, *His Master's voice*, photography (39,37 x 39,37 inches), 1973.
Courtesy of the artist

RESONANCE: LOOKING FOR MR. McLUHAN



Joan Rabascall, *Monumento a la televisión móvil (Monument to Mobile Television)*,
model (1,97 x 2,7 x 5,1 inches), 1994
Courtesy of the artist



Joan Rabascall, *Cuatro sistemas de comunicación a distancia (Four Ways of Distance Communication)*,
object (16,5 x 15,5 x 1,9 inches), 1974
Courtesy of the artist



Chris Petit, *Content*, Film, 2010, 76'
Courtesy of ILLUMINATION FILMS



**Elena del Rivero, *Mended Flying Letters*,
typewriter, silk thread and ink on collaged hand made abaca paper (82 x 82 inches), 2011**
Courtesy of the artist and Elvira González Gallery, Madrid



Rafael Lozano Hemmer, *Reporters With Borders*,
video-installation ("shadow box" version (41,1 x 31,4 x 4,7 inches), 2008, 5'.
Courtesy of the artist and Paul Orwic



Terry Berkowitz, *We Like to Watch*, linoleum print on paper, 1989
Courtesy of the artist

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**Juan Carlos Robles, *Pensión Eternity*,
diptych photography (68,89 x 25,59 inches), 2010**
Courtesy of the artist and Oliva Arauna Gallery, Madrid

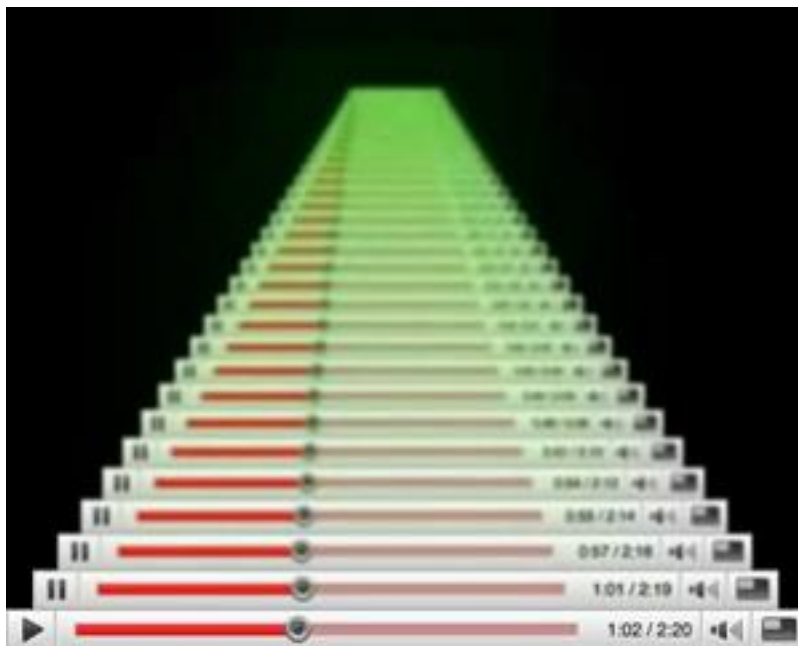


**Monika Fleischmann & Wolfgang Strauss, *Semantic Map*,
Net_Art and video projection, 2010**
Courtesy of the artists, ZKM and Fraunhofer IAIS

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Magdalena Pederin, *The Name is an Anagram*, video– installation, 2006
Courtesy of the artists



Martin Kohout, *Moonwalk*, video–installation, 2008, 2'20''
Courtesy of the artist and The Future Gallery, Berlin

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Com&Com, *Google Earth*, video, 2008, 5'

Courtesy of the artist and Bernard Bischoff & Partner Gallery, Bern



Txuspo Poyo, *Control*, video, 1997, 9'47''

Courtesy of the artist

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Ignacio Uriarte, *The Story of the Typewriter recited by Michael Winslow*, 2009, 20'52''
Courtesy of the artist and Nogueras Blanchard Gallery, Barcelona

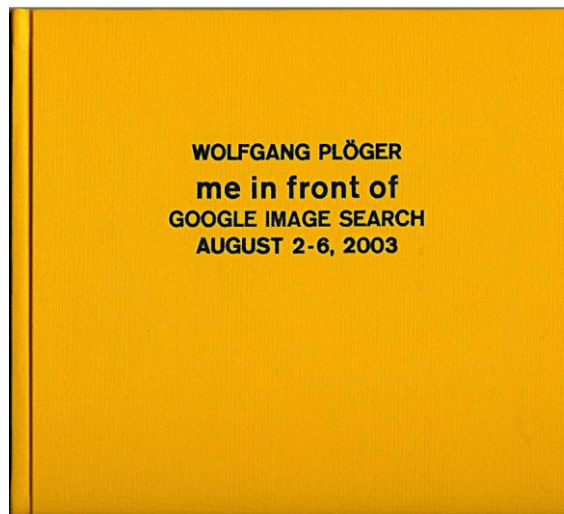


Ignacio Uriarte, *Is y Os*, 12 drawings (11,8 x 15,7 inches each one) , 2011
Courtesy of the artist and Nogueras Blanchard Gallery, Barcelona

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Wolf Vostell, *Vietnam*, video, 1968-1971, 7'
Courtesy of The Wolf Vostell Estate, Berlin



Wolfgang Plöger, *Google Image Search*, 2003 and ongoing
Courtesy of the artist and Konrad Fischer Gallery, Berlin

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Credits:

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Pratt Manhattan Gallery

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New York, NY 10011

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October 21 – December 21, 2011

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