

CCC#4 (COLLECTORS CURATORS COLLABORATIONS) MANKIND / MACHINEKIND

WORKS FROM THE COLLECTIONS OF ALAIN SERVAIS, HAMPUS LINDWALL, ROBERT BIELECKI AND LI ZHEN / EXHIBITION MAKER : DOMENICO QUARANTA

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AIDS-3D, JULIETTE BONNEVIOT, CHRISTOPHE BRUNO, TIANZHUO CHEN, IAN CHENG, PETRA CORTRIGHT, JOHN GERRARD, TAYLOR HOLLAND, JODI, LIGORANO/REESE, JEAN-BAPTISTÉ MICHEL, MANFRED MOHR, JON RAFMAN, EVAN ROTH, RAFAEL ROZENDAAL, UBERMORGEN

The fourth and last part of the CCC (Curators Collectors Collaborations), Mankind / Machinekind is an exhibition conceived by collectors Alain Servais and Hampus Lindwall, and involving curator Domenico Quaranta in the role of exhibition maker. Featuring a selection of works from the Servais and Lindwall collections, along with works from international lenders Robert Bielecki (USA) and Li Zhen (Asia), the exhibition focuses on the practice of collecting the digital.

Dear Collector,

I'm writing you a letter because what you do is very personal and what I have to say fits better to the form of a private conversation than an essay. Although this letter is open, I'd love to keep discussing with you in private, if you wish.

The show where you picked up this publication is about collecting digital media art, and that's the topic I'd like to discuss with you: not to tell you that you should collect it, but to tell you that you can, if you like. It's not that hard, as long as you have the "epiphany". I guess you know what I'm talking about. The epiphany is the realization that makes you address your collecting activity in a certain direction. All the collectors that offered pieces for this show had the epiphany at a certain stage in their life. The occasion may be trivial: you are using a business software tool, you are video-chatting with your girlfriend, watching Edward Snowden on YouTube or TV, running while listening to music, paying for a coffee with a credit card, when suddenly you realize to what extent digital means of communication have changed your life and the world over the last years, and this at all levels. You have never been a techno-enthusiast and never will be; but, for better or for worse, this has happened, IS happening. It's contemporary life, and contemporary art should relate to it somehow: by celebrating, portraying, criticizing or consciously refusing this change, and by using, abusing, perusing or consciously refusing the tools and languages introduced with the digital shift. This shift is both a culture, with its new set of topics, and a media shift introducing a new set of creation and communication tools; so we should expect contemporary art to respond to these topics and confront these tools, as it always has. Once you had the epiphany, what comes next is not as easy as buying an oil painting in a gallery or an art fair, but it's not that hard either; and it can be really beautiful and challenging. The first thing you have to realize is that there's no such a thing as digital media art, or whichever label is used to describe it. There are just artists responding at different levels to the topics of their time, and using at different levels the tools of their time. Look at this exhibition: you can find websites, software, 3D animations, interactive works, but also paintings, prints and sculptural works. New media enlarge the set of tools available to an artist, but they also enable us to figure out different uses for existing tools. A special focus on a specific medium is rare in art, even if possible and interesting in itself; most artists are committed to a set of concerns and topics, but are pretty unfaithful in terms of media, and feel uncomfortable with this kind of categorization. So, don't be surprised if, right after having the digital millennium epiphany, you buy... a painting.

The second thing you will soon realize is that what you are looking for is not easy to find in the usual venues where you go to look for art. Even if, in recent years, a number of artists, curators, gallery owners, collectors and institutions had your same epiphany, in the art market and the mainstream contemporary art world this number is still pretty small. It's one of the paradoxes of the weird time you are living in, my dear collector. In a world where politics, economics, social relationships and private life, and with them most cultural ecologies (think about books, music and cinema), have changed dramatically by the advent of new means of communication; in this world the art world that has always played the role of the cultural avant-garde, has become a sort of conservative, elitist niche. The art world, not art, which often flourishes outside the confines of the art world, in more experimental, borderline situations and, of course, online. This may make your quest more difficult, but also more exciting. If you are the kind of committed collector who likes to research the art he/she loves, you will enjoy this situation immensely. Think about it. Everything will probably start in a place you are familiar with: an art fair, an auction, an art gallery where you fall in love with the work of an artist you didn't know before. You'll talk with the artist, the gallery owner, a curator you met at the place, and they will direct you towards other artists and other galleries. They will suggest you books and magazines to read, and people to meet. Soon you will realize that what you can see in the art market is just the tip of the iceberg, and that many of the artists you love don't have a gallery

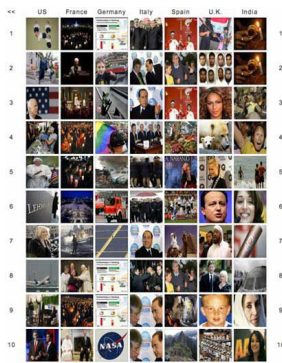
to represent them or a market at all, and that their work is mostly presented and discussed in specialized venues. You will meet them, and you will buy works directly from them. Or maybe you will realize that the work is not actually collectable in its present form, and you will start a discussion with them that will push them to find solutions to engage this new arena. You will help them to translate a purely digital work into a physical work when it makes sense; and the cultural value of their work into money value; to conceal scarcity and ubiquity. But you will also learn things from them: like the value of sharing, and the possibility to conceal private property and public access, uniqueness and easy replicability. You will be the collector, the researcher, the curator and the producer, the gallery owner, the teacher and the student, all in one. "That's what I already do", you may say me. "I'm not the kind of guy who only attends the VIP program at Art Basel and Frieze and buys over the phone at art auctions. I do research, I talk with artists and sometimes I find other ways to support their work beyond mere collecting. I even buy videos. There's nothing special in what you are describing to me." Fine. That's exactly what I wanted to say before I stop bothering you: collecting digital media art is not that different from collecting contemporary art. As I mentioned before, most artists concerned with the digital are working with traditional and more stable media as well, and often employ different solutions to materialize their digital work and make it more fitting to the space of the gallery and the requirements of the art market. Editioned digital prints and videos, 3D printed objects, installations with custom or commercial devices are all relatively stable, relatively accepted ways to display the digital. Software and other works based on code may require skills that are unusual to a restorer in order to be preserved on the long term, but these skills can be easily found today: the artist may help while she's still alive, and institutions like Rhizome and Electronic Arts Intermix are training a new breed of preservation experts that can be of help. The same can be said for technologically complex installations: maintenance may be difficult, but not impossible. And anyway, collecting has always been about buying the things you love and THEN worrying about how to save them from the injuries of time, not the other way around. Don't let your fears prevent you from supporting the art you think would better represent the time you live in.

The main challenge brought by the digital to the practice of collecting is not actually related to maintenance, but to uniqueness. Collecting is all about scarcity. Until the digital, the market found its own ways to deal with mechanical reproduction, inventing the artifice of the limited edition that often was not even an artifice: a photography or a polished steel sculpture may be easy to reproduce, but a Gursky photo or a Koons sculpture may be very expensive to copy, and can't be distributed to a mass audience. In this case, the limited edition works just fine. But what about a videotape? And even more: what about a website? Or an animated GIF? Or a webcam video? Or a 3D model? Or an artist 'ssoftware? Everything digital can be duplicated seamlessly, fastly and cheaply, and without any loss in the process: each copy is a perfect double of the "original" you bought on some storage device in the gallery, my dear. Everybody can have it. There are of course technologies meant to protect property, but they can be easily circumvented and hacked. Moreover, a website is usually online and can be accessed by anybody. If you buy it, what can you do to protect your property? Put it offline? Set it privately? And if you do it, is it still a website?

Of course, you can keep collecting in the good old way and just bookmark websites and download videos and GIFs to your hard drive if you like them. That's still an option. But if you understand collecting not just as a way to accumulate precious objects, but also as a responsibility toward your culture and society, other options are available too. Buying an artwork is not just a way to own it. It's also a way to support the artist and help her develop a sustainable economy and keep doing art. It's a way to assume responsibility toward the artwork, to take care of it and of the way it is presented and preserved. Let's assume you bought an animated GIF: as a unique, a limited edition, an unlimited edition, whatever. The same GIF is available on the artist's website. Anybody can go there and download it in a second. You and these other people will own the same thing; what's different, however, is your ownership. As you bought it, your ownership is certified. In the future, this certificate will prove, without any doubt, that this piece is an original work by that artist. You have been informed about the best way to present it, and you take care that curators follow your instructions when you lend it. You can influence the history of the piece, and if required, develop strategies for preserving it and make it available on new devices. None of the people who downloaded it from the web would probably care about it the way you do. If, in the future, it would become a permanent part of our cultural heritage, we would probably have to thank you, my dear collector. The same can be said for a website. Ask the artist to store it on a device and remove it from the web, and you'll be the owner of a bunch of files on a flash drive. Buy it within its own domain, and you'll be the owner of a work of public art on the web. Everybody can access it, because that's part of its nature; but as the owner, you are responsible for its online presence, its dissemination and its preservation. It's like owning a site specific work of Land Art, or offering a piece of your collection to a museum as a permanent loan – only different: because the internet is a different kind of public space and communication media.

Another way of dealing with the accessibility and copy-ability of digital information is, of course, to support the practice beyond collecting. Art did not always exist in a market economy, and if you believe in its social function, my dear collector, you will believe that it will keep existing in a sharing economy. This is more or less all I wanted to tell you, my dear. But I would be happy if we would be able to keep this conversation alive in some form. If you'd like to as well, just drop me an email.

My warm regards,
Domenico Quaranta



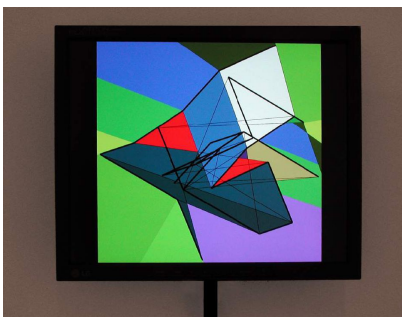
Christophe Bruno
Fascinum, 2001
internet installation,
2/5



John Gerrard
Grow Finish Unit (Eva, Oklahoma), 2013
realtime 3-D video, plasma screen, artist's corian
frame,
6/6



Jean-Baptiste Michel
I want to be your idea of perfect, 2014
wood, steel, of-the-shelf electronic, code, 7.5 x 97 x 5.5
cm
unique



Manfred Mohr
P-777m, 2004
computer, screen, software, 34 x 44 x 11 cm
unique



Jon Rafman

Calle de Osona, Santa Perpetua de Mogoda, Spain,
2010

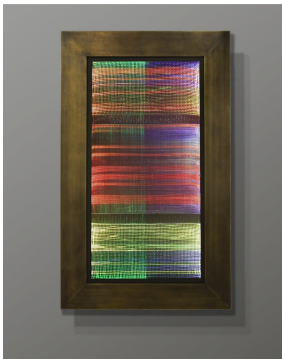
archival pigment print on Dibond,
101.6 x 162.6 cm



Jon Rafman

Mexico 45, Silao Guanajuato, Mexico, 2011

archival fine art pigment print on Dibond,
101.6 x 162.6 cm



Ligorano Reese

I AM I, 2013

woven fibre optic thread, Plexiglass, metal, custom
electronic and custom software,
243.84 x 147.32 cm



Aids-3D

Plato with Biometric Overlay, 2009

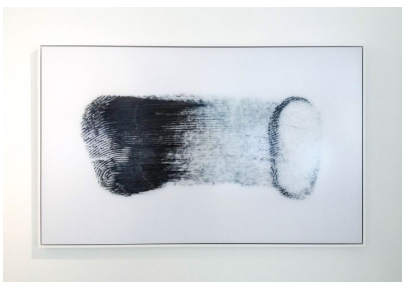
inkjet print on canvas, acrylic
150 x 100 cm



JoDi
GEO GOO, 2008
website,
unique



Taylor Holland
1840s German Neo-Rococo, 2012
gold leaf, wood, paint, composite, 34 x 42 x 4 cm
unique



Evan Roth
Slide to Unlock, 2013
Lambdaprint on acrylic glass on Dibond
73 x 117 cm



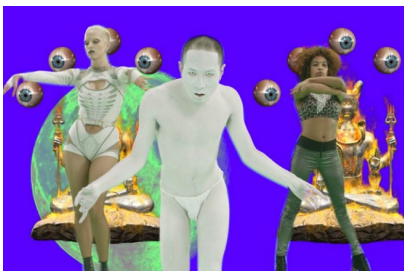
Rafael Rozendaal
fallingfalling.com, 2011
website,
unique



Petra Cortright
Arrows Krystel W Sounds, 2013
Flash animation video,



UBERMORGEN
Oldify Laiwa and Oldify Sarah, 2013
fine art pigment print on aluminium, CCTV Kamera,
Screen 4:3, 186 x 140 cm



Tianzhuo Chen
ADAHA II, 2015
4K video, 44"55"



Juliette Bonneviot
Telepathic Jah a Rize, 2011
oil on canvas,
120 x 160 cm

Aids-3D, Daniel Keller born 1986 in Detroit (US), lives and works in Berlin & Nik Komars born 1985 in Minneapolis (US), lives and works in Berlin. Important solo exhibitions among others: Absolute Vitality Inc., NAK Neuer Aachener Kunstverein, Aachen (2012); Avoid, Control, Accept, Transfer, Kraupa-Tuskany, Berlin (2012); New Innovations, NIMK Nederlands Instituut voor Mediakunst, Amsterdam (2011); Ideal Works (Creative Solutions), Autocenter, Berlin (2010); And The Seasons, 0047, Oslo (2010); Speculations on Cosmic Culture, Montgomery, Berlin (2009); Aids-3D @ 3's Company, 3's Company, New York (2009), Magnitude, YAMA, Istanbul 8 (2009); Digital Awakening, K44, Athens (2008). Selected group exhibitions: New Group Materialism, Online Exhibition, tank.tv (2015); Co-Workers – The Network As Artist, Musée d'Art Moderne de la Ville de Paris, Paris (2015); Art Post-Internet, Ullens Center for Contemporary Art, Beijing (2014); Mythologies Online, Polytechnical Museum, Moscow (2013); 3rd Moscow International Biennale for Young Art, Moscow Museum of Modern Art, Moscow (2012); Soundworks, ICA, London (2012); A Painting Show, Autocenter, Berlin (2011); Smart Frrridge, Kunstverein Medienturm, Graz (2010); The World is Flat – Rhizome @ No Soul for Sale, X Initiative, New York (2009); The Generational: Younger Than Jesus, The New Museum of Contemporary Art, New York (2009);

Juliette Bonneviot, born 1983 in Paris, lives and works in Berlin. Important solo exhibitions among others: Minimal Jeune Fille, Wilkinson Gallery, London (2014); Shanghai Gesture 2, Wilkinson Gallery, London (2012); Pumping Dancers, CEO, Malmö (2012); Pink Pink Stink Nice Drink, Circus, Berlin (2011); Shanghai Gesture, Mark & Kyoko, Berlin (2011); Succubus, Juliette Bonneviot & Aude Pariset, PMgalerie, Berlin (2010). Selected group exhibitions: Les Oracles, curated by Marisa Olson, XPO Gallery, Paris (2015); IMMUNITY (chorus), Vault, Berlin (2015); Uplifting of Destruction, curated by Eloïse Bonneviot and Anne de Boer, Jupiter Woods, London (2014); Call Me On Sunday, Krinzinger Projekte, Vienna (2014); BASIC ZONE, curated by Alessandro Bava, Casamadre Arte Contemporanea, Naples (2014); Art Post-Internet, curated by Karen Archey and Robin Peckham, UCCA, Beijing (2014); They Live, Shanaynay, Paris (2014); Entre-temps..., Brusquement, Et ensuite, 12e Biennale de Lyon, Lyon (2013); Where Narrative Stops, Wilkinson Gallery, London (2013); Surface Tension, Galerie Andreas Huber, Vienna (2013); Sallie Gardner: A Group Exhibition, Michael Thibault Gallery, Los Angeles (2013); How Many Eyeballs Tame Complexity, curated by Ben Vickers, BiennaleOnline (2013); The Dark Cube, curated by Francesca Gavin, Palais de Tokyo, Paris (2012); Very abstract and really figurative, Galerie Emanuel Layr, Vienna (2012); Venus in a shell, Fluxia, Milan (2011); BYOB, curated by Anne de Vries & Rafaël Rozendaal, Bureau Friederich projectstudio, Berlin (2010); Domestica II, curated by Antoni Hervas Cortes, Barcelona (2010); Domestica, curated by Antoni Hervas Cortes, Barcelona (2009);

Christophe Bruno, born 1964 in Bayonne, lives and works in Paris. Important solo and group exhibitions among others: Global Snapshot, La Panacée, Montpellier (2015); Post-digital research, Transmediale, Berlin (2014); Lab City Art Gallery, Ljubljana (2014); Post-digital research, Transmediale, Berlin (2014); Show-Off, Paris (2013); His Master's Voice at HMKV, Dortmund (2013); Institut National de l'Audiovisuel, Paris (2013); Show Off, Paris (2012); DEAF Festival (2012); Lafiac.com, ceci n'est pas la fiac (2011); _USER_FRIENDLY_, Plateforme, Paris (2011); Rencontres Internationales, Centre Pompidou (2010); Share Festival / Les Capucins, Torino (2010); Human Browser at NIMK, Amsterdam (2010); Exhibition at Ars Longa, Paris (2010); National Museum of Contemporary Art, Athens (2009); Aeroplastics Contemporary, Brussels (2008); HMKV, Dortmund (2008); Biennale of Sydney (2008); Amorph!08, Paris-Helsinki, part I (2008); Logo.Hallucination in Paris-Art.com (2007); ZONE V2_ at MOCA, Taipei (2007); ARCO Art Fair, Madrid (2007); Piemonte Share Festival, Torino (2007); ArtCologne Fair (2006); Fiac 2006, Paris (2006); File Festival 2006, Sao Paulo (2006); Empyre / Documenta 12 (2006); Neterotopia, Palais de Tokyo, NICC and Careof (2006); Art meets Media, ICC, Tokyo (2005); Piemonte Share Festival, Torino (2005); File Festival 2004, Sao Paulo (2004); Modern Art Museum of the City of Paris (2004); Tirana Biennale 02: "U-Topos" (2003); Honorary mention at the Prix Ars Electronica (2003); Microwave International Media Art, Honk-Kong (2002); Freebiennial.org, New-York (2002); Whitneybiennial.com, New-York (2002)

Tianzhuo Chen, born 1985 in Beijing, lives and works in Beijing and Shanghai. Important solo exhibitions among others: Tianzhuo Chen, Palais De Tokyo, Paris (2015); PICNIC PARADISE BITCH, BANK, Shanghai (2014); Tianzhuo's Acid Club, Star gallery, Beijing (2013); Gas Station, Soloshow of Tianzhuo Chen and Rongrong Bi, Vanguard gallery, Shanghai (2012); The Great exhibition, Solo show of Tianzhuo Chen and Xinyi Liu, curated by Wei Guo & Chloe Hipeau (2011). Selected group exhibitions: Observer-Creator, CAFA Art Museum, Beijing (2015); Tomorrow's Party, Ullens Center for Contemporary Art, Beijing (2014); MEMOIRS OF AMNESIAC-I, MAISON POPULAIRE, Paris (2014); SANKUANZ FW2015 Collection. London Fashion Week, London (2014); Eric Cartman's Loser Club, Art Beijing, Beijing (2013); Existence – +Follow, Shanghai MOCA, Shanghai (2013); The Graduals, Traffic, Dubai (2012); First Issue, SH Contemporary, Shanghai (2012); The Halo Effect, V Art Center, Shanghai (2012); UK CHINA Art&Design Festival-The catalyst, Great western studios, London (2011); Parallax Art Fair, La Galleria, Royal Opera Arcade, London (2011); Royal Academy summer exhibition, 14Jun-22 Aug, Royal Academy, London (2010); China Design now, V&A Museum, London (2008); Tiger Translate, X-Change Gallery, New York, Berlin and Beijing (2007); Chinese shadow, Shanghai Biennale, Shanghai (2006);

Ian Cheng, born 1984 in Los Angeles, lives and works in New York. Important solo exhibitions among others: Ian Cheng, curated by Filipa Ramos, organized by Edoardo Bonaspetti, Triennale di Milano, Milan, Italy (2014); Frieze Frame, Formalist Sidewalk Poetry Club, Frieze Art Fair, London (2013); TOO HUMANS ALL TOO HUMANS, The Vanity, Los Angeles (2013). Selected group exhibitions: 12th Lyon Biennial: Meanwhile...Suddenly and Then, curated by Gunnar Kvaran, Lyon (2013); ProBio, curated by Josh Kline, EXPO 1, MoMA PS1, New York (2013); HMV, curated by Alexander Shulan, Foxy Production, New York (2013); A Programming Language, organized by Kari Rittenbach, Primary Work Surface, London (2012); How To Download a Boyfriend, curated by Badlands Unlimited, Apple iTunes (2012);

Petra Cortright, born 1986 in Santa Barbara, lives and works in Los Angeles. Important solo exhibitions among others: Petra Cortright (2015); Farm to Table (2014). Her works have been shown at the New Museum in New York, Rhizome, the Venice Biennale, the 2010 O1SJ Biennial in San Jose, California, and the 12ième Biennale d'art contemporain de Lyon.

John Gerrard Born 1974 in Dublin, lives and works in Dublin and Vienna. Important solo exhibitions among others: Farm, Thomas Dane Gallery, London (2015); Dialogue (John Gerrard / David Claerbout), MuHKA, Antwerp (2014); Exercise, Borusan Contemporary, Istanbul (2014); Pulp Press, Kistefos Museet, Norway (permanent install) (2013); John Gerrard, mima, Middlesbrough / AV Festival (2012); Live Fire Exercise (in collaboration with Wayne McGregor) Royal Ballet, Royal Opera House, London (2011); John Gerrard, Ivorypress, Madrid (2011); John Gerrard, Thomas Dane Gallery, London (2010); Sow Farm: What You See is Where You're At/Scottish National Gallery of Modern Art, Edinburgh, Scotland (2010); John Gerrard, Animated Scene, 53rd International Art Exhibition, La Biennale di Venezia (2009); Oil Stick Work, Simon Preston Gallery, New York (2009); Dark Portraits, hilger contemporary, Vienna (2007); Dark Portraits, RHA Gallagher Gallery, Dublin (2006). Selected group exhibitions: Art Unlimited, Art Basel, Basel (2015); Open Source, Art at the Eclipse of Capitalism, Galerie Max Hetzler, Berlin (2015); Sow Farm, Walk Through British Art, Tate Britain, London (2015); Creating Realities. Encounters between Art and Cinema, Pinakothek der Moderne, Munich (2015); The Space Where I Am, Blain Southern Gallery, London (2014); The Everyday Experience, Irish Museum of Modern Art, Dublin (2013); Marking Time, MCA Sydney (2012); Junge Akademie, Berlin (2012); Fragments in Time and Space, Hirshhorn Museum and Sculpture Garden, Washington DC (2011); 20/20, Irish Museum of Modern Art (2011); The Real Thing, Tate Britain, UK (2010); The Fifth Genre, Gallery Lelong, New York (2010); Huésped. Colección MUSAC en Rosario - Museo de Arte Contemporáneo de Rosario (MACRo), Rosario (2009); 10,000 to 50, Irish Museum of Modern Art, Dublin (2008); On a Clear Day You Can See Forever, hilger contemporary, Vienna (2008); Equal, That Is, To The Real Itself (curated by Linda Norden) Marian Goodman Gallery, New York (2007); Present Future, Artissima, Turin (2006); 4th Seoul International Media Art Biennale, Seoul Museum of Art, Seoul (2006); Code Blue, Millennium Art Museum, Beijing (2006); Climax, National Taiwan Museum of Fine Arts, Taichung (2005); Liverpool Biennial, Liverpool (2004);

Taylor Holland Born 1971 in the USA lives and works in Paris. Important solo and group exhibitions among others: Neverland Space, Zurich (2015); Videoformes Festival, Clermont-Ferrand, France (2015); White Screen et Net Art, Jeune Création, Centquatre-Paris, Paris (2014); Okay Mountain, Project Space, Austin, Texas (2009); Parsons-Paris School of Art + Design, Paris (2008);

JoDi was formed in 1994 by Joan Heemskerk, born 1968 in Kaatsheue (The Netherlands), lives and works in The Netherlands, & by Dirk Paesmans, born 1965 in Brussels, lives and works in the Netherlands.

JoDi's works are typically seen online. Their recent solo exhibitions include *INSTALL.EXE* at Eyebeam, New York, which toured to [plug-in], Basel, and BuroFriedrich, Berlin; and *Computing 101B* at FACT Centre, Liverpool, England. Their works have also been exhibited at Centre for Contemporary Art, Glasgow; Kunstverein Bonn; Stedelijk Museum, Amsterdam; Zentrum für Kunst und Medientechnologie, Karlsruhe, Germany, and Documenta X, Kassel, Germany, among others.

Ligorano/Reese is a collaboration of two artists, that exists since the early 1980s. The artists are Nora Ligorano, born 1956 in Gettysburg, PA & Marshall Reese, born 1955 in Washington D.C.; Important solo exhibitions among others: If You Lived Here, Mass College of Art, Boston MA (2013); 50 Different Minds, Portland Art Museum, Portland OR (2012); Iced, Jim Kempner Fine Art, New York (2011); Crater Bay Area, San Jose ICA, San Jose CA (2008); Crater NY, Location One, New York (2007); Happy Hour, San Jose Institute of Contemporary Art, San Jose CA (2006); Line Up, The Kitchen, New York (2004); In Memory of Truth, eyewash gallery, Brooklyn NY (2003); The Turned Measure, Cristinerose Gallery, New York (1998); Steel Nipples, Cristinerose Gallery, New York (1996); The Bible Belt, Renee Fotouhi Fine Art East, East Hampton (1993). Selected group exhibitions: First Biennial of International Contemporary Art, Cartagena, Colombia (2014); Miami Project, Art Basel/Miami, Catharine Clark Gallery, Miami (2013); "In God We Trust," Zacheta National Gallery of Art, Warsaw (2013); "San Francisco ArtMRKT," Catherine Clark Gallery, San Francisco CA (2011); "Labyrinth," Exit Art, New York (2009); "Party HQ," Pratt Institute of Art, New York (2008); "New Prints - Silkscreen," International Print Center, New York (2007); "New Media When," Neuberger Museum, SUNY Purchase (2007); "Please Touch," GASP, Boston MA (2006); "multiplo _3, words, only words, words between us," N.O. Gallery, Milan (2005-6); "Desire," Kent Gallery, New York (2005); "30th Anniversary Exhibition," Center for Book Arts, New York (2005); "Corporal Identity" (Traveling Show), Museum of Arts and Design, New York and the Museum of Applied Arts, Frankfurt (2003); "ID/entity," (Group Show), MIT Media Lab, Cambridge, Massachusetts & The Kitchen, New York (2001); "The Next Word," The Neuberger Museum, SUNY Purchase, New York (1998); "Breaking Up Is Hard To Do," Fifth Annual New York Video Festival, Lincoln (1996); "Home Video Redefined: Media, Sculpture and Domesticity," Center of Contemporary Art, N. Miami (1994);

Jean-Baptiste Michel is a French-Mauritian

Exhibited in group shows including: 'Together', art:i:curate, New York (2015); 'Tu Dois Changer ta Vie', Tri Postal, Lille (2015); 'Spring/Break', Armory Satellite, New York (2014 and 2015);

Manfred Mohr, born 1938 in Pforzheim (Germany), lives and works in New York. Important solo exhibitions among others: Manfred Mohr: Artificiata II - works from 2012 – 2015 bitforms gallery, New York (2015); Manfred Mohr | Artificiata I + II, Persistent projects, open-ended (hi)stories - practices of four unrelated artists, - presentation/micro-exhibition, OEI Colour Project, Stockholm, Sweden (2014); Manfred Mohr | 1963 - 2013, Reflexions sur une esthétique programmée, Art Basel "Art Features" with bitforms gallery NY, Basel, Switzerland (2013); Manfred Mohr | The Algorithm of Manfred Mohr, 1963-now, Margit Rosen, Curator, ZKM | Media Museum, Karlsruhe, Germany (2013); Manfred Mohr | One and Zero, Installation Views, Carroll / Fletcher Gallery, London, UK (2012); Manfred Mohr | 1964 - 2011, Reflexions sur une esthétique programmée, bitforms gallery, New York (2011); Manfred Mohr | Klangfarben, SCOPE-BASEL / Galerie [DAM] Berlin, Germany (2009); Manfred Mohr | Visuell Zuhören | Retrospective 1963-2008, Kunstverein Pforzheim, Germany (2008); Manfred Mohr | Installations et autres tableaux, Galerie Lahumière, Paris, France (2008); Manfred Mohr | one artist show - Art Karlsruhe, Galerie Mueller-Roth, Stuttgart, Germany (2008); Manfred Mohr | broken symmetry (daa award) | computer works 1969-2007, Kunsthalle Bremen, Germany (2007); Manfred Mohr | Zeichnungen aus 30 Jahren, Museum im Kulturspeicher, Würzburg, Germany (2005);

Manfred Mohr | space.color.motion, Digital Art Museum, Berlin, Germany (2004); Manfred Mohr | Retrospective 1965 – 1999, The Rave Internet Webmuseum (2000); Manfred Mohr | Selected Works, Heinz Teufel, European Art Concrete, Berlin, Germany (1998); Manfred Mohr | Galerie Mathieu, Lyon, France (1997); Manfred Mohr | ACP Galerie, Zürich, Switzerland (1994); Manfred Mohr | Galerie Weiller / Chevalier, Paris, France (1992); Manfred Mohr | Computer-Related Geometric Works, Prakapas Gallery, New York, USA (1989); Manfred Mohr | Fractured Symmetry | Retrospective 1960-87, Wilhelm-Hack-Museum, Ludwigshafen, Germany (1987); Manfred Mohr | Selection of Important Works 1965-1985, Galerie Gilles Gheerbrant, Montreal, Canada (1985); Manfred Mohr | Werkübersicht von 1965-1980, Galerie Heinz Teufel, Köln, Germany (1980); Manfred Mohr | Dessins Génératifs, Galerie S:t Petri, Lund, Sweden (1978); Manfred Mohr | Dessins Génératifs, Galerie Disque Rouge, Bruxelles, Belgium (1976); Manfred Mohr | Computer Graphics - Une Esthétique Programmée, ARC, Musée d'Art Modern de la Ville de Paris, Paris, France (1971); Manfred Mohr | Galerie Obere Zäune (Anne-Marie Verna), Zürich, Switzerland (1969); Manfred Mohr | signes géométrique, Galerie Daniel Templon, Paris, France (1968);

Jon Rafman, born 1981 in Montreal, lives and works in Montreal. Important solo exhibitions among others: Zabłudowicz Collection, London (2015); Musée d'art contemporain de Montréal, Canada (2015); Field Vision, two-person exhibition with Christian Jankowski, Future Gallery, Berlin (2015); DISown, Installation in Red Bull Studios, Chelsea, curated by DIS Magazine, New York (2014); The End of the End of the End, Contemporary Art Museum, St. Louis MO (2014); Remember Carthage: New Online Art, The New Museum, New York (2013); A Man Digging, Seventeen Gallery, London (2013); Jon Rafman, Fondazione Pastificio Cerere, Rome (2013); Palais de Tokyo, Paris, France (2012); The Nine Eyes of Google Street View, Saatchi Gallery, London (2012); Brand New Paint Job Extended, PMgalerie in collaboration with Future Gallery, Berlin (2011); The Age Demanded, Golden Age, Chicago IL (2010). Selected group exhibitions: Image Objects, organized by Public Art Fund curated by Andrea Hickey, City Hall Park, New York (2015); Concentrations 59: Mirror Stage—Visualizing the Self After the Internet, Dallas Museum of Art, Dallas TX (2015); Private Settings, Museum of Modern Art in Warsaw (2014); AIRBNB Pavilion, 14th Venice Architecture Biennale, Venice (2014); Science Fiction: New Death, Foundation for Art and Technology, Liverpool (2014); Art Post-Internet, Ullens Center for Contemporary Art, Beijing (2014); What is a Photograph? International Centre for Photography, New York (2014); Speculations on Anonymous Materials, Fridericianum, Kassel, Germany (2013); Ed Ruscha Books & Co., Gagosian Gallery, New York (2013); Extravagant Features, C24 Gallery, New York (2013); Scope Creep, Yaffo23, Jerusalem, Israel (2012); Nine Eyes, Moscow Photobiennale, Central Exhibition Hall Manege, Moscow, Russia (2012); Public, CONTACT Photo Festival, Museum of Contemporary Canadian Art, Toronto (2012); *new jpegs*, Johan Berggren Gallery, Malmö, Sweden (2011); Offline, Temple Bar Gallery, Dublin (2011); Maps & Legends, Fotografia Festival Internazionale di Roma, Museum of Contemporary Art of Rome, Italy (2010); Avatar 4D, Noma Gallery, San Francisco (2010);

Evan Roth, born 1978 in the USA, lives and works in Paris.

Roth's work is in the permanent collection of the Museum of Modern Art NYC and has been exhibited at various institutions, including the Centre Pompidou, the Kunsthalle Wien, the Tate and the front page of Youtube.

Rafaël Rozendaal Born 1980, Dutch-Brazilian, lives and works in New York. Important solo and group exhibitions among others: Much Better Than This, Times Square New York (2015); Haiku2014 Rozendaal, Postmasters Gallery, New York (2015); Soft Focus, MU, The Netherlands (2015); BYOB, ongoing worldwide open exhibition series (2015); External Memory at Upstream, Amsterdam (2014); The World's Biggest Kiss at Seoul Square, Korea (2012); Into Time at Museu da Imagem e do Som, São Paulo (2012); Everything Dies at Kunstverein Arnsberg (2012); Popular Screen Sizes at Nordin Gallery, Stockholm (2011); Broken Self at Spencer Brownstone Gallery, New York (2010); Really Really Big at NP3, The Netherlands (2009); Much Better Than This at Stedelijk Museum, Amsterdam (2006);

Übermorgen founded in 1995 in Vienna. By Lizvlx, born 1973, lives and works in Vienna & Hans Bernhard, born 1973, lives and works in Vienna.

Exhibitions include Kasseler Kunstverein, Kassel; MUMOK Museum of Modern Art, Vienna; MACBA, Barcelona; ARS Electronica, Linz; SFMOMA, San Francisco; Witte de With,

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Rotterdam; Centre Pompidou, Paris; New Museum, New York; Malmö Konsthall; NTT ICC Museum, Tokyo; MoCA Taipei; Lentos Kunstmuseum, Linz; WRO Media Art Biennale, Wroclaw and Prague; Sydney and Gwangju biennales. Awards include ARCO Beep, Swiss Art, Ars Electronica and IBM New Media.