



**TV/ARTS/TV\_**

**ANNEX\_BIOGRAPHIES\_**

## VITO ACCONCI

**Vito Acconci** was born in New York in 1940 and began his career as a poet. In 1969 the artist turned from poetry to the visual arts and began to produce performance pieces, bodyworks, installations, and videos using his own body as a subject. His performances in the 70's helped shift art from object to interactions between artist and viewer; his installations treated visitors to the gallery/museum not as viewers but as inhabitants of and participants in a public space. By the late 80's his work had crossed over, and he formed Acconci Studio; their operations come from computer-thinking, and mathematical and biological models -- they treat architecture as occasions for activity -- they make spaces fluid, changeable, portable. They have recently completed an artificial island in Graz, a clothing store in Tokyo, an elevated subway-station in Coney Island. About to be built is a building perimeter in Toronto and a street through a building in Indianapolis. They are currently working on a three-story building in Milan, a bridge-system and park near Delft, and an amphitheatre in Stavanger. Acconci's important one-person exhibitions include those held at the Sonnabend Gallery, New York (1971), San Francisco Museum of Modern Art (1978), Kunstmuseum, Lucerne (1978), Stedelijk Museum, Amsterdam (1978), Centre d'arts plastiques contemporains, Bordeaux (1979), Museum of Contemporary Art, Chicago (1980), Kölnischer Kunstverein, Cologne, and Kunsthaus Zürich (1981), Institute of Contemporary Art at the Virginia Museum of Fine Arts, Richmond (1982), Whitney Museum of American Art, New York (1983), Ackland Art Museum, University of North Carolina, Chapel Hill (1985), U.S.F. Art Galleries (1986), La Jolla Museum of Contemporary Art (1987), Museum of Modern Art, New York (1988), Gray Art Gallery, East Carolina University, Greenville (1989), and Landfall Press, New York (1990). (Fine/Corlett 1991, 141). The artist lives and work in New York.

## JUDITH BARRY/ KEN SAYLOR COLLABORATION:

**Judith Barry and Ken Saylor** have a long history of collaborating on exhibition designs for museums. While each maintains an individual practice, they have worked together on over 20 exhibition designs since 1988.

Judith Barry is an artist/writer whose work crosses a number of disciplines: performance, installation, film/video, sculpture, architecture, photography, and new media. She has exhibited in many exhibitions both nationally and internationally including the Berlin Biennale, several Venice Biennale(s) of Art/Architecture, Sao Paulo Biennale, Nagoya Biennale, Carnegie International, Whitney Biennale, Sydney Biennale and two InSites (San Diego/Tijuana), among many others. Her awards include the Kiesler Prize for Architecture and the Arts and "Best Pavilion" and "Audience Award" at the 8th Cairo Biennale. A survey of her work, *Judith Barry Body Without Limits*.

## DARA\_BIRNBAUM

**Dara Birnbaum** was born in 1947 in the United States. An urban architect trained at the Carnegie Institute of Technology and the San Francisco Art Institute, she began to use video in 1978 after teaching experience at the Nova Scotia College of Art and Design, where [Dan Graham](#) also worked. Dara Birnbaum is considered one of the most innovative figures in the contemporary discourse on art in relation to television. The medium has a strong presence in her video works and multimedia installations as she uses the technology to subvert and deconstruct the power of image in the media. In her early works, influenced by the current critical of the media towards the end of the 1970s, she uses a strategy of dismantling the codes of media representation, transforming them into a critique of stereotypes and the treatment of the essential values of entertainment. In the 1980s, she began a process of analysis of the metaphoric and expressive power of video technology. Birnbaum is a regular collaborator of the MTV independent television network, where she has produced many of her works. Dara Birnbaum has won awards and grants from a number of institutions and her artistic career has helped consolidate television art as one of the most important branches of [videoart](#)

## canecapovolto

**canecapovolto** nasce a Catania nel 1992, ne fanno parte Alessandro Aiello, Enrico Aresu, Alessandro De Filippo,

In una continua sperimentazione, supportata dall'uso di vari mezzi quali film acustici, video, installazioni, happening, collages, canecapovolto sviluppa un'indagine sulle possibilità espressive della visione e sulle dinamiche della percezione, adoperando tecniche originali di trattamento e manipolazione dell'immagine. Partendo dal cinema, da esperimenti visivi e sonori inizialmente legati al cortometraggio in super-8, il gruppo ricorre a diverse pratiche di produzione audio-video, "sabotando" l'immagine mediatica di partenza con l'intento di attuare strategie di spiazzamento. Grande attenzione è rivolta ad indagare la matrice scientifica della comunicazione e la sua risposta nello spettatore; le tematiche affrontate nei video fanno dunque riferimento ad un universo sociale in continuo mutamento, con una considerazione particolare per la società dello spettacolo, che rinsalda il legame già esistente con alcune pratiche del Situazionismo francese. Più recentemente, canecapovolto ha realizzato progetti multisensoriali, quali *Helmut Doppel*, *Uomo Massa* e *Presente Continuo*. Con il progetto *Stereo\_Verso Infinito*, sta perfezionando un sistema di catalogazione e classificazione audiovisiva secondo una metodologia affine alla creazione di un "metalinguaggio". Una sua retrospettiva è stata presentata nel 2009 al Museo Nazionale del Cinema di Torino. Nel 2005 alla 41ª Mostra Internazionale del Nuovo Cinema di Pesaro e nel 2000, una personale all' Anthology Film Archive, New York .

[www.canecapovolto.it/](http://www.canecapovolto.it/) distribuzione home video e proiezioni festival / *malastrada.film*

## DAN GRAHAM

**Dan Graham** was born in 1942 in Urbana, Illinois (USA) and lives and works in New York City.

Since the mid-1960s, Dan Graham has produced an important body of art and theory that engages in a highly analytical discourse on the historical, social and ideological functions of contemporary cultural systems. Architecture, popular music, video and television are among the focuses of his provocative investigations, which are articulated in essays, performances, installations, videotapes and architectural/sculptural designs. Graham began using film and video in the 1970s, creating installation and performance works that actively engage the viewer in a perceptual and psychological inquiry into public and private, audience and performer, objectivity and subjectivity. Restructuring space, time and spectatorship in a deconstruction of the phenomenology of viewing, his early installations often incorporate closed-circuit video systems within architectural spaces.

Dan Graham has had retrospective exhibitions at The Museum of Contemporary Art, Los Angeles (2009), The Renaissance Society, University of Chicago (1981); Kunsthalle Berne (1983); the Art Gallery of Western Australia, Perth (1985), Van Abbemuseum, Eindhoven (1993); and Museum of Modern Art, Oxford (1997). He has participated in Documenta V (1972), VI (1977), VII (1982), IX (1992), and X (1997). In 2001, a major retrospective, "Dan Graham, Works 1965-2000," opened at the Museu Serralves, Porto, Portugal, and traveled to the ARC/Musée d'Art Moderne de la Ville de Paris in Paris; the Kröller-Müller Museum, Otterlo; and the Kunsthalle Düsseldorf. In 2009, Graham was honored with the first North American retrospective of his work at the Museum of Contemporary Art (MOCA), Los Angeles.

## GARY HILL

**Gary Hill** was born in 1951. He studied at the Arts Student League in Woodstock, New York. Hill has been the recipient of numerous awards and honors, most notably the prestigious Leone d'Oro Prize for Sculpture at the Venice Biennale in 1995 and the John D. and Catherine T. MacArthur Foundation Grant in 1998. Hill has taught at the Center for Media Study, Buffalo; Bard College, Annandale-on-Hudson, New York; and the Cornish College of the Arts, Seattle. Hill's installations and videos have been seen throughout the world, in group exhibitions at The Museum of Modern Art, New York; Documenta 8, Kassel, Germany; Long Beach Museum of Art, California; and Stedelijk Museum, Amsterdam; among other festivals and institutions. His work has also been the subject of retrospectives and one-person shows at the Fondation Cartier pour l'art contemporain, and Centre Georges Pompidou in Paris; Whitney Museum of American Art, New York; San Francisco Museum of Modern Art; Guggenheim Museum SoHo, New York; Museum für Gegenwartskunst, Basel; Museu d'Art Contemporani, Barcelona; Kunstmuseum Wolfsburg; and The Museum of Modern Art, New York; among others. Hill lives and works in Seattle.

## NAM JUNE PAIK

**Nam June Paik** was born in Seoul, Korea in 1932, and died in 2006. He studied music and art history at the University of Tokyo, producing a thesis on Arnold Schoenberg, and graduated in 1956 with a degree in aesthetics. Paik's studies continued in Germany at the Universities of Munich and Cologne, and the Conservatory of Music in Freiburg. From 1958-63, Paik worked with Karlheinz Stockhausen at the WDR Studio für elektronische Musik in Cologne. After meeting Fluxus founder George Maciunas in 1961, he participated in numerous European Fluxus performances, actions and events.

From his **Fluxus**-based performances and altered television sets of the early 1960s, to his ground-breaking videotapes and multi-media installations of the 1970s, '80s and '90s, Paik has made an enormous contribution to the history and development of video as an art form and revolutionized the technological grammar of the medium... Paik's tapes often take the form of collaborations with or tributes to the avant-garde artists who were his friends and colleagues, including John Cage, Merce Cunningham, Allen Ginsberg and Allan Kaprow, Julien Beck and Judith Malina.

Paik's experiments with satellite technology began in 1977 at Documenta 6 in Kassel, Germany, where he collaborated on a live telecast with Joseph Beuys and Douglas Davis. His "live" international satellite broadcasts of the 1980s, including *Good Morning Mr. Orwell* (1984), *Bye Bye Kipling* (1986), and *Wrap Around the World* (1988), are global video installations that conjoin disparate spatial, contextual and temporal elements.

Paik is the recipient of numerous awards, including a Rockefeller Foundation grant, the American Film Institute's Maya Deren Award for Independent Film and Video, The New York State Governor's Art Award, and The New York City Mayor's Award to Distinguished Immigrants. He won 1st Prize/Best Pavilion at the 1993 Venice Biennale for *Artist as Nomad* in the German Pavilion. In 1998 he was honored with the Kyoto Award in Japan, and in 1999 he was named among "The Century's 25 Most Influential Artists" by *ARTnews*. He was given the National Arts Club Artists Award in 2000.

In recent years, his installations have been widely exhibited internationally, including one-man shows at institutions including Tokyo Metropolitan Art Museum; Centre Georges Pompidou, Paris; Hayward Gallery in London and Holly Solomon Gallery, New York, among many others.

## IVÁN MARINO

**Iván Marino** nació en Rosario (Argentina), en 1968. Estudió cine en su país natal, donde se dedicó a los formatos experimentales. Sus trabajos empezaron a obtener reconocimiento internacional a principios de la década de 1990, cuando recibió apoyos de las fundaciones Antorchas, Rockefeller y MacArthur, y obtuvo primeros premios en festivales internacionales (*Up-Un-Coming*, Hannover, Alemania; *Videobrasil*, São Paulo, Brasil; entre otros). Inició así una extensa carrera que lo llevó a estudiar y producir proyectos en la UCLA/University of California at Los Angeles (Estados Unidos), la UDK/Universität der Künste (Berlín, Alemania), el ZKM/Center for Art and Media (Karlsruhe, Alemania), el KHM/Academy of Media Art (Colonia, Alemania) y el MECAD, Media Centre d'Art i Disseny (Barcelona, España). Desde el año 2000 se

encuentra radicado en Barcelona, dedicado a la producción artística, la investigación y la docencia en el ámbito universitario iberoamericano. En los últimos años se ha volcado especialmente a la exploración, a través de videoinstalaciones de imágenes programadas, de los fundamentos del lenguaje audiovisual, las reglas formales del aparato fílmico y el marco ideológico que ellas implican.. La obra de Iván Marino se ha exhibido en las principales ferias de arte de Europa (ARCO Madrid, Art Cologne, Art Brussels) y forma parte de acervos de reconocidos museos, instituciones culturales y festivales internacionales de arte.

## ANTONI MUNTADAS

**Antoni Muntadas** was born in Barcelona in 1942 and lives in New York since 1971. Through his works he addresses social, political and communications issues such as the relationship between public and private space within social frameworks, and investigates channels of information and the ways they may be used to censor or promulgate ideas. His projects are presented in different media such as photography, video, publications, the Internet, installations and urban interventions. Muntadas has taught and directed seminars at diverse institutions throughout Europe and the United States. He has also been welcomed as a resident artist and consulting advisor by various research and education centres including the Visual Studies Workshop in Rochester, the Banff Centre in Alberta, Arteleku in San Sebastian, The National Studio for Contemporary Arts Le Fresnoy, and the University of Western Sydney. His work has been exhibited in numerous museums, including The Museum of Modern Art in New York, the Berkeley Art Museum in California, the Musée Contemporain de Montreal, the Museo Nacional Centro de Arte Reina Sofía in Madrid, the Museo de Arte Moderno in Buenos Aires, the Museu de Arte Moderna in Rio de Janeiro and the Museu d'Art Contemporani de Barcelona, Documenta VI and X in Kassel (1977, 1997), the Whitney Biennial of American Art (1991), the 51st Venice Biennial (2005) and those in São Paulo, Lyon, Taipei, Gwangju and Havana.

He is currently Visiting Professor at the Visual Arts Program in the School of Architecture at the MIT in Cambridge and the Instituto Universitario de Arquitectura del Veneto in Venice.

## JAMES TURRELL

**James Turrell** was born in 1943, in Los Angeles. He studied experimental psychology at Pomona College in Claremont, California, receiving a B.A. in 1965. Having become interested in art, he enrolled at the University of California and created his first light piece, *Afrum-Proto*, the next year, in which light projected into the corner of a room seemed to form a three-dimensional, illuminated floating cube. Turrell was given his first solo show at the Pasadena Art Museum in 1967. The following year, he began making constructions in which light shining out from behind one or more sides of a partition wall dissolved edges and changed the viewer's perception of space in a room. Studying in the Los Angeles County Museum's Art and Technology Program, he kept investigating perceptual phenomena with the artist Robert Irwin and psychologist Edward Wortz.

After receiving his M.A. in 1973, Turrell began to work on his first large *Skyspace*, an aperture cut into the roof of a building that causes the visible plane of the sky to appear flat at the level of the opening. In the UK, James Turrell has created a *Skyspace* at Kielder Forest in Northumberland. His latest *Skyspace*, at the Yorkshire Sculpture Park, was revealed in the Spring of 2006.

Retrospectives of Turrell's work were held in 1980 at the Whitney Museum of American Art, New York, and in 1985 at the Museum of Contemporary Art, Los Angeles. James Turrell's work can now be seen at the new MOMA - Museum of Modern Art - in New York. In 1974, Turrell located Roden Crater, in northern Arizona, where he has worked for the past thirty years, to refine the site into a monumental observatory for perceiving extraordinary qualities of natural light and celestial events.

## WOLF VOSTELL

**Wolf Vostell** was born in Leverskusen (Germany) in 1932. Trained as a photo-litographer at the la Kölner Werkschulen de Colonia, from 1954 Vostell later studied at the Werkkunstschule Wuppertal, at the École National Supérieur des Beaux-Arts in Paris and at the Kunstakademie in Düsseldorf. In 1958 he started realizing his first happenings and in early 1960s was co-founder of the Fluxus movement. In this context Vostell started producing intermedia actions and installations and developed the idea of 'De/Collage' as theoretical and formal principal. In 1963 he realized his first films and extension of the Dé-collage actions into the electronic sphere. Since then, Vostell's work extended through a variety of media and materials in his happenings, actions, and installations without being a media artist in the strict sense. His relation to media is above all a political concern and the television sets played a major role in his intermedia art. From 1962 to 1967 published seven numbers of the magazine *Dé-coll/age – Bulletin aktueller Ideen* (a bulletin of current ideas), an important forum for Intermedia art in that time.

Vostell's work has been exhibited internationally through several exhibitions, for instance at the Musée d'Art Moderne, Paris (1974), at the Berliner National Galerie in Berlin (1975), at the Fundación del Museo Vostell Malpartida (1976), Documenta 6 en Kassel (1977), at the Biennale in Venice (1990). He died in Berlin in 1998.