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CHAPTER 2.
RAFAEL LOZANO-HEMMER
DANIEL ROZIN
LINCOLN SCHATZ
BJÖRN SCHÜLKE

December 14, 2007 – February 16, 2008

Think.21 is pleased to present for the first time in Brussels the work of internationally acclaimed artists Rafael Lozano-Hemmer, Daniel Rozin, Lincoln Schatz and Björn Schülke. The exhibition will feature electronic, video and kinetic installations, which require the viewer's active participation in order to 'exist'.

The artists use in their practice new technologies, software, custom-made algorithms and video cameras to capture the physical presence of the viewer and his surrounding environment. Anyone who approaches the pieces in the exhibition will instantly discover that his presence instigates a set of chain reactions. Each piece responds to the viewer by watching him, recording him, following him and throwing back his image at him. Far from being surveillance devices that control individuals and urban spaces, the works of Lozano-Hemmer, Rozin, Schatz and Schülke are characterized by a playfulness that sets a more relaxed tone to the 'being watched' experience and invite the viewer to cultivate his fascination for self-observation.

Their work has been exhibited among others at the Venice Biennial, the Shanghai Biennial, the Museum of Modern Art in New York, the Israel Museum in Jerusalem, Taiwan National Museum of Fine Art, Museo de Arte Contemporáneo de Castilla y León, Ars Electronica and California Museum of Contemporary Art.

Rafael Lozano-Hemmer (b. 1967, Mexico) works in electronic media to produce interactive installations combining the languages of architecture and performance. His work is based on the appropriation and transformation of technologies such as robotics, surveillance and telematic networks to create platforms for audience participation and interactivity. His large-scale light and shadow installations are inspired by animatronics, carnivals and phantasmagoria, situating the spectator as a fundamental component to 'complete' the work.

Glories of accounting is an interactive installation with a surveillance system that detects the position of the public in the exhibition room. When someone walks into the room, large hands appear on the screen automatically. The hands rotate along their forearm axis, following the visitor with the open palms always facing him or her. As more people enter the room, more hands appear and each follows a member of the public. Ultimately the piece is a visualization of electronic detection, using a metaphor that signifies both distance (as in a "stop" gesture) and inclusion (as in the expression "show of hands").

Daniel Rozin (b. 1961, Israel) creates interactive installations and sculptures that have the unique ability to change and respond to the presence of a viewer. Although computers are often used, they are seldom visible. In most of his pieces the viewer takes part, actively and creatively, in the performance of his art. In his recent work, Rozin focalize on the concepts of mirrors and the mediated perception of the self. Rozin's mirrors are mechanical devices that are made of various materials but share the same behavior and interaction; any person standing in front of one of these pieces is instantly reflected on its

surface. For more than a decade Rozin's art has employed a wide range of materials including chrome

spheres, flat wood panels, and city trash from the streets of New York. Software art that links screen-based performance with real-time video processing has been another focus of Rozin's efforts since the mid- 1990s.

The *Snow Mirror* uses an artist-authored algorithm that floats site-specific visual imagery of the immediate past into the present. The piece is the first in a series of works that celebrate slowness in black and white. In this piece the image of the viewer is created by the congregation and accumulation of white snowflakes in areas of the image that are brighter. The result is projected on a transparent silk fabric, which creates a feeling of the flakes being suspended in space.

Lincoln Schatz (b.1964, United States) works in new media and sculpture. Since 2000, he has focused on the experience of place and the meanings produced by the collisions of nonlinear sections of time. Through his custom software, Schatz selectively records and displays video images culled from specific environments. Most recently Schatz has created generative video works that collect, store and display more than eight years of video memory. From its start date each piece collects video from its environment daily, amassing thin slices of video/time. On-screen those slices overlap and juxtapose with images from current time. Like the human mind, past and present events wash over one another resulting in new possibilities and impossibilities.

Cluster evolves over an extended period of time, daily accruing thin slices of video from its environment and storing them onto a computer. Saturated videos ebb and flow across the screen. Organic geometries are cut out of time and layered on top of each other, creating a new time-based sculpture, which is constantly in flux. Crisp and vibrant, *Cluster* creates a new reality in which history, time and place is compressed.

Björn Schülke (b. 1967, Germany) designs objects that playfully transform live spatial energy into active responses in sculptural form. Born from a world of spaceships, unusual scientific instruments and robots, some of these pieces also employ alternative energy sources—and speak powerfully to today's environmental concerns.

Observer #2 is a giant three-legged robot-like menacing structure that dominates the space it occupies. It seems to sense the spectators presence and starts observing: moving around its own axis, switching on its flashing lights, reviewing the images shot during its 360° pans. At once simple in its propellor-induced speed and complex in its registration of sound and image, its apparently observational functions give rise to an uncanny feeling with elements of paranoia and apprehension. But it is foremost an artful relative of the robots: one who combines strict technological functionalism with creative playfulness.

This exhibition is done in collaboration with bitforms gallery nyc.

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RAFAEL LOZANO-HEMMER

Born in 1967 in Mexico City

Lives and works in Montreal and Madrid

SOLO EXHIBITIONS

- 2008 Madison Square Park, New York, USA
- 2007 PULSE FRONT: Relational Architecture 12, Luminato Festival, Toronto, Canada
Homographies, TD Centre Linkway, Toronto, Canada
Venice Biennale 52nd International Art Exhibition (Mexico), Venice, Italy
Art Unlimited, Basel, Switzerland
- 2006 Rafael Lozano-Hemmer, bitforms gallery, New York, USA
- 2005 Under Scan. Public art installation in five UK cities: Derby, Leicester, Lincoln, Northampton, Nottingham, UK
Subsculptures, Galerie Guy Bärtschi, Geneva, Switzerland
Subtitled Public, Sala de Arte Público Siqueiros, Mexico City, Mexico
- 2004 Rafael Lozano-Hemmer, OMR Gallery, Mexico City, Mexico
- 2003 Rafael Lozano-Hemmer, bitforms gallery, New York, USA
Amodal Suspension, Yamaguchi Center for Art and Media, Yamaguchi, Japan
Relational Architectures, Laboratorio Arte Alameda, Mexico City, Mexico
- 2002 Vectorial Elevation, Artium, Basque Museum of Contemporary Art Vitoria-Gasteiz, Spain
- 2001 Body Movies, V2_Organisatie, Rotterdam, The Netherlands
- 2000 Vectorial Elevation, Zócalo Square, Mexico City, Mexico

SELECTED GROUP EXHIBITIONS

- 2007 Auto Emotion: Autobiography, Emotion and Self-Fashioning, The Power Plant Contemporary Art Gallery, Toronto, Canada
Cultural Capital of Europe Festival, Luxemburg
Museum of Modern Art, New York, USA
- 2006 Cisneros Fontanals Foundation, Miami, USA
Plataforma 01, Puebla, Mexico
Museum of Art, Hong Kong, China
Microwave Festival, Hong Kong, China
Digital Kunstfestival, Aarhus Art Building, Denmark
National Arts Center in Mexico
Sydney Biennial, Art Gallery of New South Wales, Australia
- 2005 Scrabble Group, Centro Atlántico de Arte Moderno, Spain
Sala de Arte Público Siqueiros, Mexico City, Mexico
Dataspace, Conde Duque Art Center, Madrid, Spain
Literal Intervention at Centro Atlántico de Arte Moderno, Las Palmas, Canary Islands
- 2004 Subtitled Public, Subsculpture 5, Salón Bancomer, Museum of Modern Art, Mexico City, Mexico
Algorithmic Revolution, ZKM, Karlsruhe, Germany
Shanghai Biennial, Shanghai Art Museum, China

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- Frequency and Volume, Relational Architecture No. 9. Navigator exhibition, National Taiwan Museum of Fine Arts, Taichung, Taiwan
33 Questions per Minute, Relational Architecture No. 5, SAT, Montréal, Canada
Vectorial Elevation, Relational Architecture No. 4, EU expansion celebrations, O'Connell Street, Dublin, Ireland
- 2003 Literal Intervention, Paris Photo, Statement Project Room, Paris, France
The Radiant City Exhibition, Fundación Bancaja, Valencia, Spain
Open, New Designs for Open Space, Van Alen Institute, New York, USA
- Dundee Contemporary Art, Ill Communication, Dundee, Scotland, UK
Fête des Lumières, Place Bellecour, Lyon, France
Wood Street Gallery, Critical Conditions, Pittsburgh, PA, USA
- 2002 Place du Capitole, Printemps de Septembre Festival, Toulouse, France
Liverpool Biennial, Produced by FACT, Liverpool, UK
Ars Electronica Festival, Linz, Austria
E-phos Festival, Athens, Greece
Itau Cultural, Emoçao Art.ficial, Sao Paulo, Brazil
Conde Duque, Cibervisión 2, Madrid, Spain
Opening of Artium, Basque Contemporary Art Museum, Vitoria-Gasteiz, Spain
Observatori, Resonancias, Valencia, Spain
- 2001 Istanbul Biennial, Turkey
Inaguración del Centro-Museo Vasco de Arte Contemporáneo Artium, Vitoria-Gasteiz, Spain
Ifema, MAD, Madrid, Spain
Tokyo Metropolitan Museum of Photography, Tokyo, Japan
Museo de Arte Contemporaneo, Interactiva00 Mérida, México
- 2000 Bienal de la Habana, Havana, Cuba
Int. Festival for Architecture in Video, University of Florence, Italy
Fornos Center, Mediaterra, Athens, Greece
Splitiski Filmski Festival, Split, Croatia
Museum of Image and Sound, File, São Paulo, Brazil
Sala d'Exposicions de la Caixa de Sabadell, Art electrònica a Espanya, Sabadell, Spain
Vectorial Elevation, Relational Architecture No. 4, Ars Electronica Festival, OK Center, Linz, Austria
Re:Positioning Fear, Relational Architecture No.3, - Medienkunstpreis, ZKM, Karlsruhe, Germany
The Able Skin, immersive VR installation with robotic lighting, featuring impossible architecture by Emilio López-Galiacho. Next Festival, Karlstad, Sweden
- 1999 Re:Positioning Fear, Relational Architecture No.3, Interactive Urban Landscapes, Copenhagen, Denmark
The Able Skin, Immersive VR installation with robotic lighting, featuring impossible architecture by Emilio López-Galiacho. Futura, Sevilla, Spain
The Trace, Remote Insinuated Presence, Musée des Beaux Arts: Yo y mi Circunstancia, Montréal, Canada
- 1998 Image architettura in movimento, Re:Positioning Fear, Relational Architecture No.3, Turin, Italy
Re:Positioning Fear, Relational Architecture No.3: Festival de Video de Navarra, Pamplona, Spain
- 1997 Arte Virtual, Realidad Plural, Museo de Monterrey, Mexico
Re:Positioning Fear, Relational Architecture No.3. 3rd Internationale Biennale Film+Architektur. Graz, Austria
Displaced Emperors, Relational Architecture No. 2, Ars Electronica Festival, Remote Sensations, Linz, Austria
The Able Skin, MOPU, Festival Internacional de Info-arquitectura, Madrid, Spain

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- 1996 The Able Skin, Apple Computer, Cupertino, CA, USA
Idle Hands, Nova Scotia Community College, Halifax, Canada
The Trace, Remote Insinuated Presence, Actual, Logroño, Spain
- 1995 Idle Hands, Forskningscentrum fur Informatik, University of Karlstad, Sweden
European Media Art Festival, Osnabrück, Germany
The External Interior (Interactive Spectator), Galeria Cruce, Madrid, Spain
The Trace, Remote Insinuated Presence, Theater, Music, Dance and New Technologies,
Torino, Italy
The Trace, Remote Insinuated Presence, Museo Nacional Reina Sofia, Infografía en
España series, Madrid, Spain
Open Bridge, various venues in several countries
- 1993 Surface Tension, Akademie der Bildenden Künste, Nuremberg, Germany
Tomorrow's Realities, SIGGRAPH, Anaheim, CA, USA
2!M VR Exhibition, Comunidad de Madrid, Spain
Superficial Manifiesto, En-red-arte, Círculo de Bellas Artes, Madrid, Spain
- 1992 History is a Rolodex, photo installation
Memoires Vives, Infographie Canada, Montréal, Canada
- 1992 On the Same Hand but in a Different Vein. Galerie Stornaway, Montreal, Canada
- 1990 The Dancers Answer Questions, Banff National Park, Alberta, Canada

AWARDS

- 2005 BAFTA British Academy Award for Interactive Art, London, UK
- 2003 World Technology Network Award for the Arts, San Francisco, USA
Rockefeller-Ford Fellowship, New York, USA
Production grant from the Daniel Langlois Foundation, Montréal, Canada
Artist/Performer of the year, Wired Magazine Rave Awards, San Francisco, USA
Foreign Affairs ACA Grant, Canada
Trophée des Lumières, Lyon, France
Best Interactive Installation, HorizonZero, Banff, Canada
- 2002 International Bauhaus Award, 1st Prize, Dessau, Germany
BAFTA British Academy Award for Interactive Art, London, UK
Gold Award, Interactive Media Design Review, I.D. Magazine, USA
Ars Electronica, Interactive Art Distinction, Linz, Austria
- 2001 Media Arts Grant, Canada Council for the Arts, Canada
- 2000 Excellence Award, Media Arts Festival, CG Arts, Tokyo, Japan
Medienkunstpreis, Finalist, ZKM, Karlsruhe, Germany
Ars Electronica, Interactive Art Golden Nica, Linz, Austria
SFMOMA Webby Awards, Distinction, San Francisco, USA
- 1998 Ars Electronica, Interactive Art Honorable Mention, Linz, Austria
- 1996 Interactive Digital Media Awards, Best Installation, Toronto, Canada
- 1995 Cyberstar, 2nd Prize, Köln, Germany
Ars Electronica, Interactive Art Honorable Mention, Linz, Austria
- 1994 Canada Council Computer Integrated Media Grant, Canada
- 1993 ICEX España, Travel Grant, Spain
Communications Canada, Equipment Grant, Canada
- 1992 External Affairs Canada, Travel Grant, Canada
- 1991 Canada Council, Touring Office Grant, Canada
Canadian Consulate Grant, New York, USA
Ministère des Affaires Culturelles du Québec, Canada

SELECTED BIBLIOGRAPHY

2007

- Jonathan Turner, "Venice – The New War Zone", *Tableau Fine Arts*, no. 4, September/October 2007, p. 57-63.
- Randy Kennedy, "Venice Biennale: Turkey and Mexico Have Their Day," *New York Times*, June 9
- Christine Redfern, "Rafael Lozano-Hemmer," *Contemporary*, no. 91, pp. 56-59
- Christine Redfern, "Venetian Opera. Montreal's Rafael Lozano-Hemmer represents Mexico at the Venice Biennale", *Canadian Art*, vol. 24, no. 2, summer, pp. 68- 70.
- Xatziri Peña, "cuestionario LT – Rafael Lozano-Hemmer, Artista visual", *La Tempestad*, no. 53, vol. 8, Marzo-Abril, p.24.
- Omar-Pascual Castillo, "Report from Sydney. Remapping the Art World", *Art in America*, no. 3, March. pp. 59-63.
- Sandra Ban, "Rafael Lozano-Hemmer", *ARTnews*, vol. 106, no. 1, January, pp. 137.
- Ivonne Pini, "Fantasmagoría – Espectros de ausencia", *ArtNexus*, no. 65, Jan-Mar, vol. 6, p.104-106.

2006

- Janet Chan, "Body Movies", *JET Magazine*, vol. 52, December, pp. 248-249.
- Patricia Cordero, "Prende artista 100 focos con latidos. Roba corazones Lozano- Hemmer", *Reforma (México)*, Friday, October 27, sección Internacional, p. 13.
- David Walsh, "See who's coming out of the city's shadows", *Derby EveningTelegraph (UK)*, Thursday, February 23, front page and p. 12.
- Daniel Canogar, "Rafael Lozano-Hemmer – Homographies" in 2006 Biennale of Sydney – Zones of Contact. Exhibition catalogue. Seoul: Biennale of Sydney, 2006, p. 172-173.

2005

- Richard Clayton, "Rafael Lozano-Hemmer's interactive installations, using light and shadows, are designed to engage the public intimately", *Design Week (UK)*, Thursday, November 3, p. 12.
- Nilo Casares, "Spending Time in the Black Box", *ABC de Arco*, No. 4, February 13, pp. 12-13 ;
- Roberta Bosco, "La gran caja negra del arte digital," *El País*, February 5, p. 9
- Pat Binder and Gerhard Haupt, "Excerpt from an interview for Universe in Universe" in *SCRABBLE – vídeo, lenguaje y abstracción*. Exhibition catalogue. Gran Canaria: Centro Atlántico De Arte Moderno, pp. 66-75.
- Ery Cámara (translated by D.E. Cowan). "Mexican Artists in the International Arena" in *EXIT – México*. Special Edition. Spain: Olivares & Associates, cover page and pp.160-175.
- Fumihiko Sumitomo, "Rafael Lozano-Hemmer" in *Art meets Media: adventures in perception*, Tokyo: NTT Publishing, pp. 32-35.

2004

- Isabelle de Wavrin, "Bâle emballe", *Beaux Arts*, no. 243, Août, pp. 66-67.
- Daniel Canogar, "Illuminating Public Space - Light Shows in Contemporary Art", *Public Art Review*. Light, Fifteenth Anniversary Issue, vol. 15, no. 2, issue 30, Spring/Summer. pp. 9-13.
- Lev Manovich, "Pour une poétique de l'espace augmenté", *Parachute*, no. 113, Janvier-Février-Mars, pp. 46-49.
- José Luis Barrios, "arte/FACTOS" in *Salón De Arte Bancomer – armas y herramientas*. Exhibition catalogue. México: Fundación BBVA Bancomer, pp. 11 and 18.
- Andreas Broeckmann, "Public Spheres and Network Interfaces" in *The Cybercities reader*. New York: Routledge, p. 380-381.
- Margot Lovejoy, *Digital currents: art in the electronic age*. London: Routledge, pp. 222-223.
- Carlos Ordás, "Rafael Lozano-Hemmer" in *MUSAC – Museo de Arte Contemporáneo de Castilla Y León*. Exhibition catalogue. Barcelona: Museo de Arte Contemporáneo de Castilla Y León, pp. 416-417.
- Martin Schwander, "Rafael Lozano-Hemmer" in *Art I Unlimited*. Exhibition catalogue. Basel:

ProLitteris, pp. 102-103.

Fang Zengxian and Xu Jiang, "Rafael Lozano-Hemmer" in Shanghai Biennale – Techniques of the Visible, Exhibition catalogue. Shanghai: Shanghai Fine Art Publishers, pp. 164-167.

Brian Massumi, "Flash in Japan – Rafael Lozano-Hemmer's Amodal Suspension", Artforum, vol. XLII, no. 3, November, pp. 37-40.

Ozaki Tetsuya, "Amodal Suspension – relational architecture 8" in ANY – Ars Nova Yamaguchi, vol. 42, November / December, pp. 1-2.

Beryl Graham, Digital Media, Directions in Art series. Oxford: Heinemann, pp. 28-31.

Yuko Hasegawa, "Rafael Lozano-Hemmer", Cream 3. Contemporary Art in Culture. 10 curators -10 contemporary artists - 10 source artists. London: Phaidon Press Limited, pp.188-191.

Lev Manovich, "The poetics of augmented space" in New Media – Theories and practices of digitextuality, New York: Routledge, p. 87.

Christiane Paul, Digital Art., London: Thames & Hudson, pp. 72-77; 100.

2002

Steven Henry Madoff, "ARS Electronica", Artforum, Best of 2002 – A Special Issue, vol. XLI, no. 4, December, p. 135.

Roberta Bosco, "Lozano-Hemmer inauguró Artium. Alzado vectorial: de México a Vitoria", El Periodico del Arte (México), no. 55, May.

Gregory Volk, "Report from Istanbul. Back to the Bosphorus", Artforum, vol. 90, no. 3, March, p. 45.

Alex Adriaansens and Joke Brouwer, "Alien Relationships from Public Space" from the book TransUrbanism, p.138-158, NAI V2 publishers, Rotterdam.

Eddie Berg and Jo McGonigal, "Rafael Lozano-Hemmer" in International 2002 – Liverpool Biennial, Liverpool: Liverpool Biennial, 2002, pp. 88-91.

Marco Brizzi and Paola Giaconia, "Rafael Lozano-Hemmer" in Beyond Media – 6o Festival Internazionale di Architettura in Video. Exhibition catalogue. Bologna: Editrice Compositori, pp. 69.

Geert Lovink, "Real and Virtual Light of Relational Architecture – an interview with Rafael Lozano-Hemmer" in Uncanny Networks – Dialogues with the Virtual Intelligentsia. Cambridge: MIT Press, pp. 304-313.

Dietrich Neumann, Architecture of the Night, Munich: Prestel Verlag, 2002, p. 83.

Stephen Wilson, "Rafael Lozano-Hemmer" in Information Arts – Intersections of Art, Science, and Technology. Cambridge: MIT Press, pp. 540-542 and pp.737- 739.

2001

María Fernández, "Rafael Lozano-Hemmer" in egofugal – 7th international Istanbul biennial, exhibition catalogue. Istanbul: Istanbul Foundation for Culture & Arts, pp. 75-77.

Heimo Ranzenbacher, "Metaphors of Participation" in Takeover – who's doing the art of tomorrow. ARS Electronica 2001, Vienna: Springer, pp. 240-247.

2000

Geert Lovink, from Vectorial Elevation book, Conaculta, Mexico (english and spanish).Roberta Bosco and Stefano Caldana, "Lozano-Hemmer indaga con las palabras en la bienal de La Habana", El Pais (Madrid, España), no. 144, Thursday, December 7, p.14.

Yukiko Shikata, "Rafael Lozano-Hemmer", BT - Bijutsu Techno, vol. 52, no. 795, November, pp. 90-91

Nelson Herrera Ysla, "Rafael Lozano-Hemmer" in Séptima Bienal de La Habana. Exhibition catalogue. Madrid: Centro de Arte Contemporáneo Wilfredo Lam, pp. 234-235.

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DANIEL ROZIN

Born in 1961 in Jerusalem, Israel

Lives and works in New York

SOLO EXHIBITIONS

- 2007 bitforms gallery, New York, USA
- 2006 Daniel Rozin, bitforms gallery, Seoul, Korea
- 2005 Sculpture & Software Art Installations, bitforms gallery, New York, USA
- 2004 Mirror Image, John Michael Kohler Art Center, Wisconsin, USA
- 2003 Mirrors, Liquid Spaces, Israel Museum, Jerusalem, Israel
- 2001 Mirrors, bitforms gallery, New York, USA

GROUP EXHIBITIONS

- 2008 Reina Sofia National Museum, Madrid, Spain
Milwaukee Art Museum, Milwaukee, USA
- 2006 Emoção Art.ificial 3, Itaú Cultural Institute, Sao Paulo, Brazil
- 2005 Inaugural Show, bitforms gallery, Seoul, Korea
Subject, MUSAK, Spain
Taiwan National Museum of Fine Arts, Taipei, Taiwan
Live Pictures, Jamaica Center for Arts, New York, USA
ARCO, Madrid Spain
Mosaics, Zman Laomanut, Tel Aviv, Israel
- 2003 Body Double, Art Interactive, Cambridge, Massachusetts, USA
- 2002 American Museum of Moving Image, Queens, New York, USA
- 2001 Inaugural exhibition, Markle Foundation Rockefeller Center, New York, USA
Dynamic Spatial Abstractions. MIT Media Laboratory. Cambridge, MA., USA
Collision. MIT. Cambridge, MA., USA
Workspheres. Museum of Modern Art. New York, USA
- 2000 New Media New Face - New York, ICC, Tokyo Japan
SIGGRAPH, Siggraph Art Gallery, New Orleans, Louisiana, USA
Media_City Seoul 2000, Seoul, Korea
Tisch School of the Arts 35th Anniversary Gala, Lincoln Center, New York, USA
New York Digital Salon. New York, USA
New Work from the MIT ACG. Cooper Union. New York, USA
Print on Screen. Ars Electronica Center. Linz, Austria.
MIT Media Lab. Sega Joypolis. Tokyo, Japan
Creative Play. American Museum of the Moving Image, New York, USA
- 1999 Interaction-99, Ogaki City, Japan
Ars Electronica, Linz, Austria
More and Less, ITP New York University, New York, USA
Organic Information. Art Directors Club, New York, USA

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1998 FUSELAB at FUSE98. San Francisco, USA
1997 Elsewhere, Threadwaxing Space, New York, USA

AWARDS

2001 80th Annual Art Directors Club Awards. Silver Medal
Chrysler Innovation In Design Award, New Media category
2000 I.D. Magazine Interactive Media Design Review, Silver Prize
IBM Research Fellow, MIT Media Laboratory
Tokyo Type Directors Club, Honorable Mention
1999 Prix Ars Electronica, Linz, Austria, Honorary Mention

BIBLIOGRAPHY

2006

Reena Jana. "New Media Collectors: Getting Connected", Art + Auction, June
You-mee Hwang. "Cutting-edge Art Experiments with New Media", The Korea Herald, Oct. 17.
CNN, June 10

2005

Exhibition catalog, Daniel Rozin, bitforms gallery, New York
Andy Cameron, The Art of Experimental Interaction Design, IDN
"Artistas sin reparos" Blanco y Negro Cultural, Madrid, February 12, p. 34
ABC de Arco, Cover (Wooden Mirror), No. 4, February 13
Dana Plautz, "New Ideas Emerge When Collaboration Occurs", Leonardo, Vol. 38, Issue No. 4, MIT Press, August (cover story)
Tom Vanderbilt, "The King of Digital Art", Wired Magazine, September
R.C. Baker, "Voice Choices: Pick," The Villiage Voice, New York, Sep 28 - Oct 4, p. 86

2004

John Maeda, Creative Code, Thames & Hudson, New York
Slavko Kacunko, Closed Circuit Video Installations, Logos Verlag
Sari Raz, Israel IBN TV Weekly Art Review Magazine
Kyeong-hye Choi, "Daniel Rozin", Maru Interior Design, Korea, September, pp. 57-59
"Danny Rozin's Wooden Mirror", Prestige Living, September

2003

Haim Handwerker, "Liquid Spaces," Harraetz Daily Newspaper

2002

Chrysler Design Awards, 10-year catalog
Ann M. Mack, "What's a Dot-Gonner to Do?", Adweek, November 4

2001

Nathan Shedroff, Experience Design, New Riders
Steve Bodow, "High-Performance Design," Wired Magazine, November
William L. Hamilton, "With the World Redesigned, What Role for Designers?" New York Times, October 25
Stephen Cass, "Electronic Realism," IEEE Spectrum, Tomorrow's Tech Today, March

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2000

"Interactive Media Design Review," I.D. Magazine, Review June 2000 New York Times, July 30

Mike Snider, "Artists getting into digital expression" USA Today, Tech Report, July 31

"SIGGRAPH Photo Gallery," MacWeek, July 16

Karen Sullivan, "Between Analogue and Digital," Computer Graphics, Aug (cover story)

1999

CyberArts 99, Springer Verlag, Wien

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LINCOLN SCHATZ

Born in 1963

Lives and works in Chicago

SOLO EXHIBITIONS

- 2007 bitforms gallery, Seoul, Korea
Generative Video Installations, bitforms gallery, New York
- 2006 Lincoln Schatz, Catharine Clark Gallery, San Francisco
- 2005 Collision, Quint Contemporary Art, La Jolla, CA
- 2004 Convergence of Memory, bitforms gallery, New York
- 2002 Lincoln Schatz, Galeria Ferran Cano, Barcelona, Spain
Lincoln Schatz, Galeria Ferran Cano, Palma de Mallorca, Spain
Fluid Forms, bitforms gallery, New York
- 2001 Lincoln Schatz, Recent Work, Monika Burian Fine Arts, Prague, Czech Republic
- 1999 Translucido, Galeria Ferran Cano, Barcelona, Spain
Translucence, Vedanta Gallery, Chicago
- 1996 Esculturas, Dibujos y Grabados, Galeria Ferran Cano, Palma de Mallorca, Spain
- 1994 Lincoln Schatz - Sculpture, Drawings and New Edition Prints, Alexa Lee Gallery, Ann Arbor, MI

GROUP EXHIBITIONS

- 2007 A Model Building, Palo Alto Art Center, Palo Alto, CA
Breaking Ground Breaking, Catherine Clark Gallery, San Francisco
New Frontier, Sundance Film Festival, Park City, Utah
ARCO Art Fair in Madrid, Spain with bitforms gallery, New York
Pulse Art Fair in New York with bitforms gallery, New York
- 2006 Pulse Art Fair in Miami with bitforms gallery, New York
Heavy Light, Quint Contemporary Art, La Jolla, CA
ARCO Art Fair in Madrid, Spain with bitforms gallery, New York
artLA Art Fair in Los Angeles, CA with Quint Contemporary Art, La Jolla CA
- 2005 Art Basel Miami, DACRA Foundation with bitforms gallery, New York
Inaugural exhibition, bitforms gallery, Seoul, Korea
ARCO Art Fair in Madrid, Spain with bitforms gallery, New York
- 2004 Art Cologne in Cologne, Germany with bitforms gallery, New York
ARCO Art Fair in Madrid, Spain, Special Projects with bitforms gallery, New York
- 2003 Season Preview, bitforms gallery, New York
Catching Up With the Sun, Klein Artworks, Chicago
Art Chicago with Klein Artworks, Chicago
Full Frontal, Klein Artworks, Chicago
ARCO Art Fair in Madrid, Spain with Galeria Ferran Cano, Palma de Mallorca, Spain
- 2002 Art Basel Miami in Miami, FL with Vedanta Gallery, Chicago
Flatwork by Sculptors, Usdan Gallery, Bennington, Vermont
- 2001 MTV: The Real World 11 House, Chicago, Museum of Contemporary Art, Chicago
Art Chicago with Vedanta Gallery, Chicago

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- Paper View, Espacio Minimo, Madrid, Spain
ARCO Art Fair in Madrid, Spain with Galeria Ferran Cano, Palma de Mallorca, Spain
ArtMiami in Miami, FL with Vedanta Gallery, Chicago
2000 Art Forum Berlin in Berlin, Germany with Vedanta Gallery, Chicago
Sculpture on the Grounds, The Art Center of Waco, Texas
Art Chicago with Vedanta Gallery & Galeria Ferran Cano, Chicago
Out of Line, Drawings by Illinois Artists, Chicago Cultural Center, Catalog
Journey: Sculpture 2000, Public Sculpture Installation, Houston, TX
ARCO Art Fair in Madrid, Spain with Vedanta Gallery, Chicago
1999 Pier Walk 99, in conjunction with ART Chicago, Navy Pier, Chicago
1998 Pier Walk 98, in conjunction with ART Chicago, Navy Pier, Chicago
1997 Pier Walk 97, in conjunction with ART Chicago, Navy Pier, Chicago
1996 Pier Walk 96, in conjunction with ART Chicago, Navy Pier, Chicago
1996 Ospite, Galeria Cattani, Ferrara, Italy, Catalog
1992 Cafritz and Schatz, The Henri Gallery, Washington, DC
1991 Small Scale Sculpture, Sewall Art Gallery, Rice University, Houston, TX
Absolut Henri, The Henri Gallery, Washington, DC
1990 Sculpture: 30 days' work, work produced in a 30-day period with Anthony Cafritz,
Chicago
1989 LakeShore / Grand Outdoor Sculpture Expo, Chicago
1988 Diversity, Anne Plumb Gallery, New York

SELECTED PUBLIC COMMISSIONS

- 2007 McCormick Place West Expansion, Chicago
One Arts Plaza, Billingsley Company, Dallas
2006 600 North Fairbanks, Chicago
2005 Across Time, Spertus Institute of Jewish Studies, Chicago

COLLABORATIONS

- 2003 Ten Eight, Dance and Interactive Video Performance at the University of Chicago
and Dance Chicago, Choreographed by Julieann Graham, Performed by Julieann Graham and
Terry Cruz

BIBLIOGRAPHY

2007

- Weeks, Katie. "Public Domain," Contract, p. 134, June
Moreno, Shonquis. "Parallax Views: Lincoln Schatz," Surface, p. 99, Summer
Terranova, Charissa N. "Reflections in Our Own Image," The Dallas Morning News, May 2
Kotzin, Miriam N. Interview, Per Contra, Spring
Willis, Holly. "This Frontier Cannot Be Tamed", Daily Insider, Jan. 25
Renshaw, Scott. "Frontierland", Salt Lake City Weekly, Jan 18

2006

- Pincus, Robert. "Heavy Light Challenges Viewers", San Diego Union-Tribune, Dec. 7
Jana, Reena. "New Media Collectors: Getting Connected", Art + Auction, June

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2005

Pincus, Robert. "Portraits Retain Power to Dazzle the Eye," San Diego Union- Tribune, December 18
Lifson, Edward. "Three to See," WBEZ-FM, Chicago Public Radio, Dec. 14
Artner, Alan. "Images Extract Visions from Commonplace," Chicago Tribune, Oct. 21
Moran, Macu. "After Arco," ArtNet, April

2004

Jeremy Quittner. "Language of Art Written in Code," Crain's New York Business, November 29

2002

Littman, Margaret. "Artist Exhibits Hybrid Approach," Crain's Chicago Business, Jul. 8

2001

Mariano Navarro. "Los Papeles Prohibidos," El Cultural, Madrid, Spain, April 16
Tomas Bella. "Paperview," ABC Cultural, Madrid, Spain

2000

Alan Artner. "Out Of Line," Chicago Tribune, May 4
Catalog, "Out of Line, Drawings by Illinois Artists," essay by John Brunetti, Chicago Department of Cultural Affairs.

1998

Sarah Downey. "Art is Larger Than Life at Navy Pier," Chicago Tribune, May 5

1996

Catalog, "Lincoln Schatz," essay by Achille Bonito Oliva, Galeria Ferran Cano, Palma de Mallorca, Spain
Ribal, Pilar. "Ecos y reflejos de la Ciudad," El Dia Del Mundo, Mallorca, Spain, Oct.
Amer, Biel. "La Opression Esencialista," Diario De Mallorca, Mallorca, Spain, Oct.

1992

Welzenbach, Michael. "Cafritz and Schatz at Henri," Washington Post, May
Mahin, Bill. "Getting to the Point," Crain's Chicago Business, April

1990

Gutierrez, Theresa. "Sculpture: 30 days work," ABC Chicago, February

BJÖRN SCHÜLKE

b. 1967
Lives and works in Cologne

SOLO EXHIBITIONS

- 2007 bitforms gallery, New York, USA
- 2003 Aerosalon, Galerie Rachel Haferkamp, Cologne, Germany
European Media Art Festival, Video & Soundsculptures, Gallery Anette Rohr, Osnabrueck, Germany
- 2001 Controlled Voltage, Galerie Rachel Haferkamp, Cologne, Germany
- 1999 Modulator#1 and other Installations, Circulo de Bellas Artes, Madrid, Spain
- 1998 Medieninstallationen, Gallery 68elf, Cologne, Germany
- 1996 Bar jedar Zeit, 10th International Photo Scene, Cologne, Germany
- 1995 Zoetrope and Other Works, Artists Unlimited Gallery, Bielefeld Germany
- 1994 In Progress, Exit Art, Cologne, Germany
Landung, KAOS-Gallery, Cologne, Germany

GROUP EXHIBITIONS

- 2007 Summer Show, bitforms gallery, New York, USA
- 2006 Björn Schülke and Peter Vogel, two-person exhibition, bitforms gallery, Seoul
Pulse art fair in Miami with bitforms gallery, New York, USA
Cybernetic Sensibility, Daelim Museum, Seoul, Korea
War in the World, Hunterdon Museum of Art, Clinton, NJ, USA
Sound of Music, Maison Eclésièrè 5, Toulouse, France
Björn Schülke and R. Luke Dubois, two-person exhibition, bitforms gallery, New York, USA
ARCO 06 in Madrid with bitforms gallery, New York, USA
- 2005 ArtCologne with Gallery Brigitte Schenk, Cologne, Germany
Artbots, Saint's Michael & John Church, Dublin, Ireland
Field Research, Gallery Brigitte Schenk, Cologne, Germany
- 2004 TAINMENT, NGBK, Berlin, Germany
Sequences, Peterborough Museum, Peterborough, UK
Biennale of Electronic Arts, Perth, Australia
Raima Biennale Balticum, Rauma, Finland
Der elektronische Raum, Skulpturenmuseum Glaskasten, Marl, Germany
Privatgruen, Kunstraum Fuhrwerkswaage, Cologne, Germany
Feel: tactile media art, Z33, Hasselt, Belgium
Cyclic Eye, Museu Paulista, São Paulo, Brazil
Monitoring, Kulturbahnhof, Kassel, Germany
- 2003 jeune création, Exposition Internationale d'Art Contemporain, Paris, France
- 2002 Sentient Cog, 5th Gallery, Dublin, Ireland
- 2001 Koeln Quartett 01, Kunstraum Fuhrwerkswaage, Cologne, Germany

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- 2000 Skif-5, Sergey Kuryokhin International Festival, St.Petersburg, Russia
Biennale Arte Emergente, Torino, Italy
Stein der Weisen, Bonn, Germany
- 1998 Edison-Station, Leipzig, Germany
Licht, Museum Jena, Germany
Brueckengang, Container-Project, Art Cologne, Germany
- 1997 Gute und Boese Maschinen, Cologne, Germany

AWARDS

- 2002 German Video Installation Award for Drone#2, Marl
2000 Torino Emerging Art Biennale, Amica award for Modulator#1

BIBLIOGRAPHY

2006

- Hwang, You-mee. "Cutting-edge Art Experiments with New Media", The Korea Herald, Oct. 17.
Listing, Time Out New York, July 13
bitforms gallery, New York and Seoul (catalogue)
Cybernetic Sensibility, Daelim Museum, Seoul, Korea (catalogue)

2003

- Juergen Kisters, "Liebenswerte Monster: Björn Schülke faehrt bei Haferkamp Fangarme aus",
Koelner Stadt Anzeiger, Oct. 31
Tom Bullmann, "Mit Spaß Realitaet zerhackt, Galerie Röhr: Vidoe-Sound-Objekte von Bjoern
Schuelke", Neue Osnabruecker Zeitung, Mar. 26

2002

- Daithi OhAnluain, "Man, Machine: Cab't We Get Along?", wired, Sept
"Sentient Cog", Arts, The Irish Times, Aug. 3

2001

- Juergen Kisters, "Zauber und Reiz der Maschine: Audio-visuelle und kinetische Skulpturen von
Björn Schülke", Koelner Stadt Anzeiger, Oct. 31.