

## click/shift/enter

click/shift/enter is a group exhibition to be held in 2 segments at Marcia wood gallery, September through November 2007, in conjunction with Atlanta Celebrates Photography (ACP), a month long, city wide, presentation of exhibitions, seminars, portfolio reviews and guest lectures.

click/shift/enter presents works by contemporary artists incorporating the spectrum of pre-photographic optical techniques to current state of the art video and digital technologies. Encompassing a range of sculptural, interactive and video works, the exhibit includes stereoscopic photography, anamorphic drawings assisted with computer technology, 3 dimensional mirror installation, video animations utilizing the zoetrope, hand-drawn computer animations and video works.

The thematic visual thread of these works, while ranging broadly in technique, is a sense of entering a private space. There is a palpable sense of intimacy, isolation and even voyeurism in the spaces these artists invite, or dare, us to enter. Frances Barth's audio narration strikes a bemused, intimate yet universal chord with her hand-drawn video animation of a couple's private conversation in their car as they make the daily commute up the Hudson River in post 911 NY to work and back, while the infinity of a darkened and mysterious landscape seen within a mirrored box by Tony Romano is rife with a sense of a lost and endless world to be entered with caution, and the utterly voyeuristic, peep show intimacy of Peter Bahouth's stereoscopic photographic sculptures beckons us to immerse ourselves in a 3 dimensional space that can only be ventured into alone. Amber Boardman distills the most intimate of pornographic acts into abstracted, minimalist, and charming cartoons of the ultimate private/voyeuristic act while Rebecca Hackemann invites us into a magical Alice in Wonderland world through a mirror of illusion. The "Living Pictures" videos of Monica Duncan and Lara Odell are classically composed contemporary 'paintings' that only belie the nuances of video subtly and sporadically through ambient sound and shifts in light or the slightest shift in movement. Finally, the collaboration of Peter Bahouth and Amber Boardman is a 3 dimensional stereoscopic video piece inviting a single viewer at a time into an interior space of many shifting dimensions to watch the private moments enacted therein.

peter bahouth / amber boardman



*I Shouldn't Be Here, 2007*  
Peter Bahouth/Amber Boardman  
stereoscopic photograph, video, viewer  
edition 3, running time 2 minutes 16 seconds  
12 x 12 x 14 inches

Both Peter Bahouth and Amber Boardman create contemporary images that address the physical, emotional and psychological aspects of space. Their collaboration stems from a desire to explore the potential that would result from marrying Bahouth's three-dimensional static images and Boardman's animated two-dimensional imagery.

"I Shouldn't Be Here" their first collaboration transports the viewer into a very personal and private environment. A specially designed viewing device focuses attention into a room where people seem to enter both the physical surroundings and the thoughts of the subject.

The piece was created using a combination of Bahouth's stereoscopic images and process, and Boardman's manipulated video, in a unique technology and specially designed viewer. The viewer removes all external visual input giving the effect of specific time and space.







peter bahouth / amber boardman



*I Shouldn't Be Here, 2007*  
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frances barth

Frances was born in the Bronx, in New York City, and studied painting at Hunter College. While an art student she also studied modern dance, and saw "The Mind is a Muscle" at the Anderson Theater in the East Village, which led her to take a workshop with Yvonne Rainer, and subsequently to perform in some of Yvonne's work at Lincoln Center and the Billy Rose Theater in 1968-9, and with Joan Jonas in dance and video in 1970. She lived in a loft on Grand Street and painted in a studio on John St. in lower Manhattan.

Around 1970, while in the John St. studio, Frances began working on large horizontal abstract paintings that were involved with ideas of gravity, slow painting time, indeterminate color, and trying to create a complex painting space that appeared geometric, but alternately shifted into a deeper space. The color acted simultaneously as atmosphere and object.

In 1972 Marcia Tucker visited the studio and put Barth's painting "Henning" in the Whitney Museum Painting Annual, where Tony Smith and Doug Ohlson saw the painting, and suggested that Susan Caldwell see the work. Susan began representing Frances' painting in her gallery, first on Bedford St. and then for many years on West Broadway.

By 1980 her painting had shifted to include referential markers and moved to a more evident landscape/mapped space that has a geological narrative. Frances had studied geology and while on a trip to Hawaii heard a Maori "reading" of abstract patterning that chanted a retelling of their voyage. She began thinking of how abstraction could hold meanings and act metaphorically.

Since then she has focused her work to include a linear narrative, almost like a creation story, over a period of geological time. She has pushed her painting into a realm between landscape, mapping and abstraction. The light in the paintings acts as phenomenon, and at the same time the abstract color creates an experience of light and place.

Frances is married to the actor/director Ron Nakahara.

She is the Director of the Mt.Royal School of Art, Maryland Institute



**"End of the Day, End of the Day"**  
Directed by Frances Barth  
TRT 09:34/DVD/color and black & white

This animation/video is set just after 9/11 and involves the daily commute at the end of the day of a husband and wife. The car ride shows a passenger side view of New Jersey along the Hudson river with voice over dialogue. The animation is mostly hand drawn, with a digitally animated section that accompanies the opening monologue.

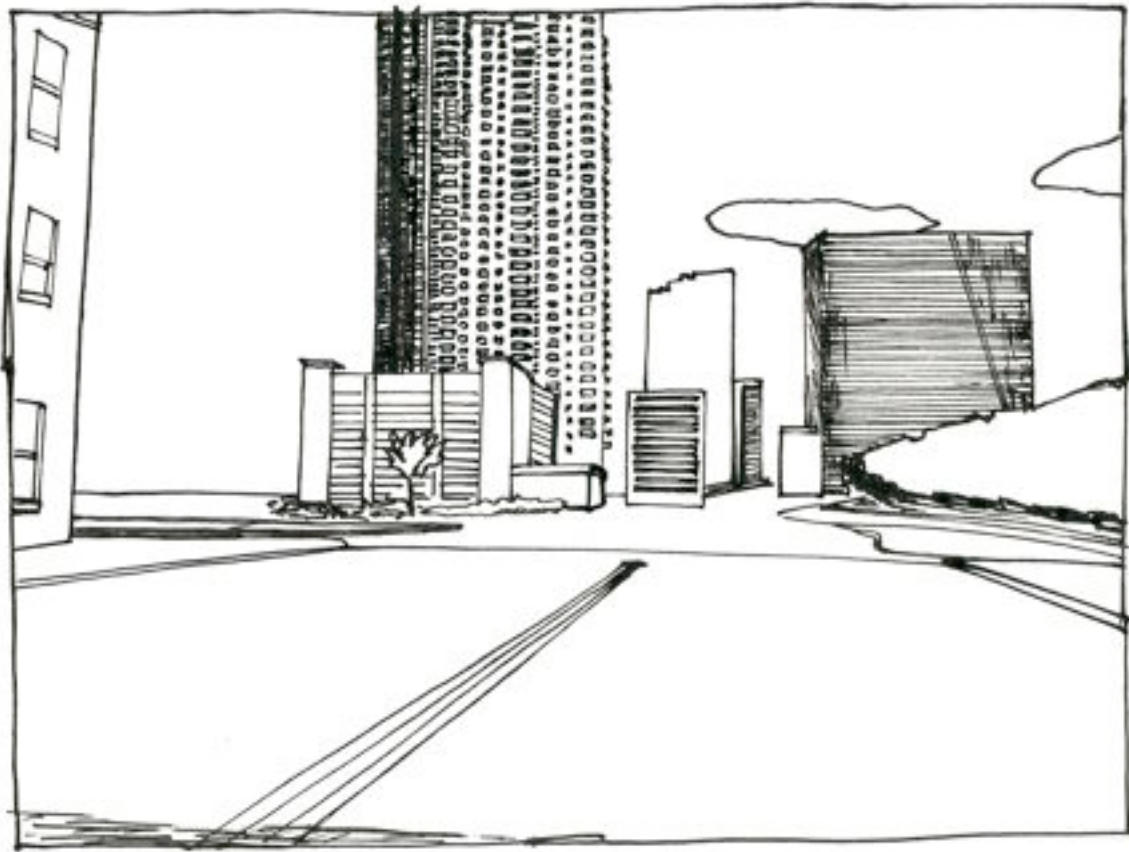
<b>Cast/ Crew</b>	
<b>Directed by</b>	Frances Barth
<b>Drawings</b>	Frances Barth
<b>Dialogue written by</b>	James Barth and Frances Barth
<b>Voices</b>	Ron Nakahara, Frances Barth
<b>Editing</b>	
<b>(video and sound)</b>	Frances Barth
<b>Technical Assistance</b>	
<b>&amp; Sound Recording</b>	Lindsey Lodhie
<b>Digital Imaging</b>	
<b>Assistance</b>	Sarah Hirzel



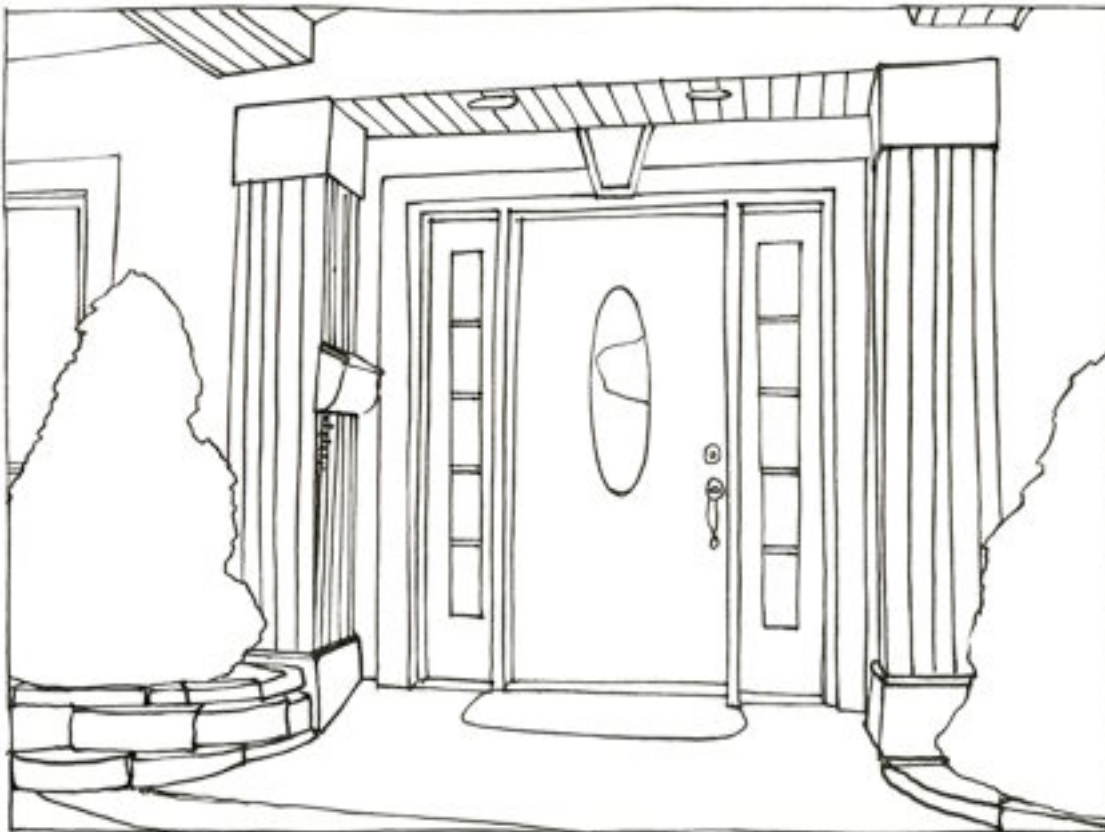


*End of the Day, End of the Day*  
2007  
graphite on paper

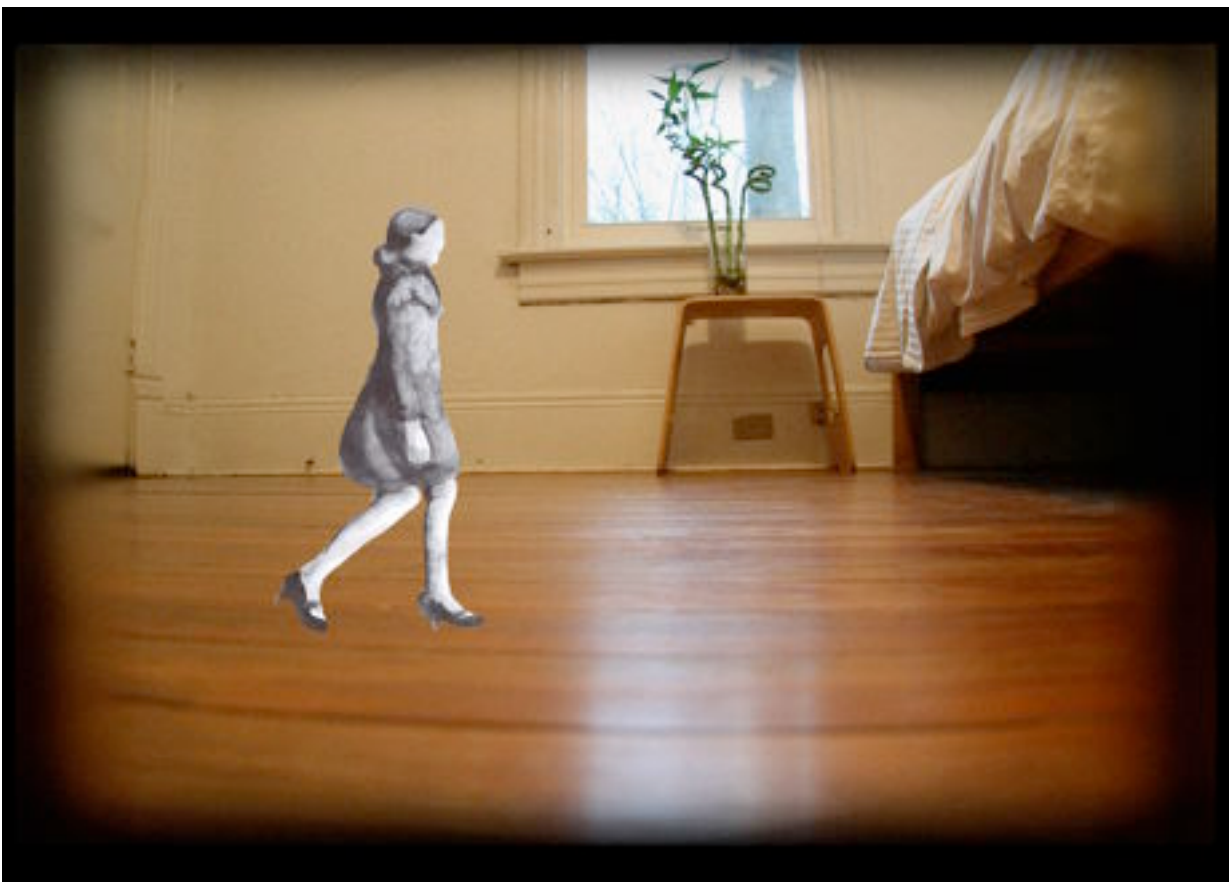




*End of the Day, End of the Day*  
2007  
graphite on paper



*End of the Day, End of the Day*  
2007  
graphite on paper



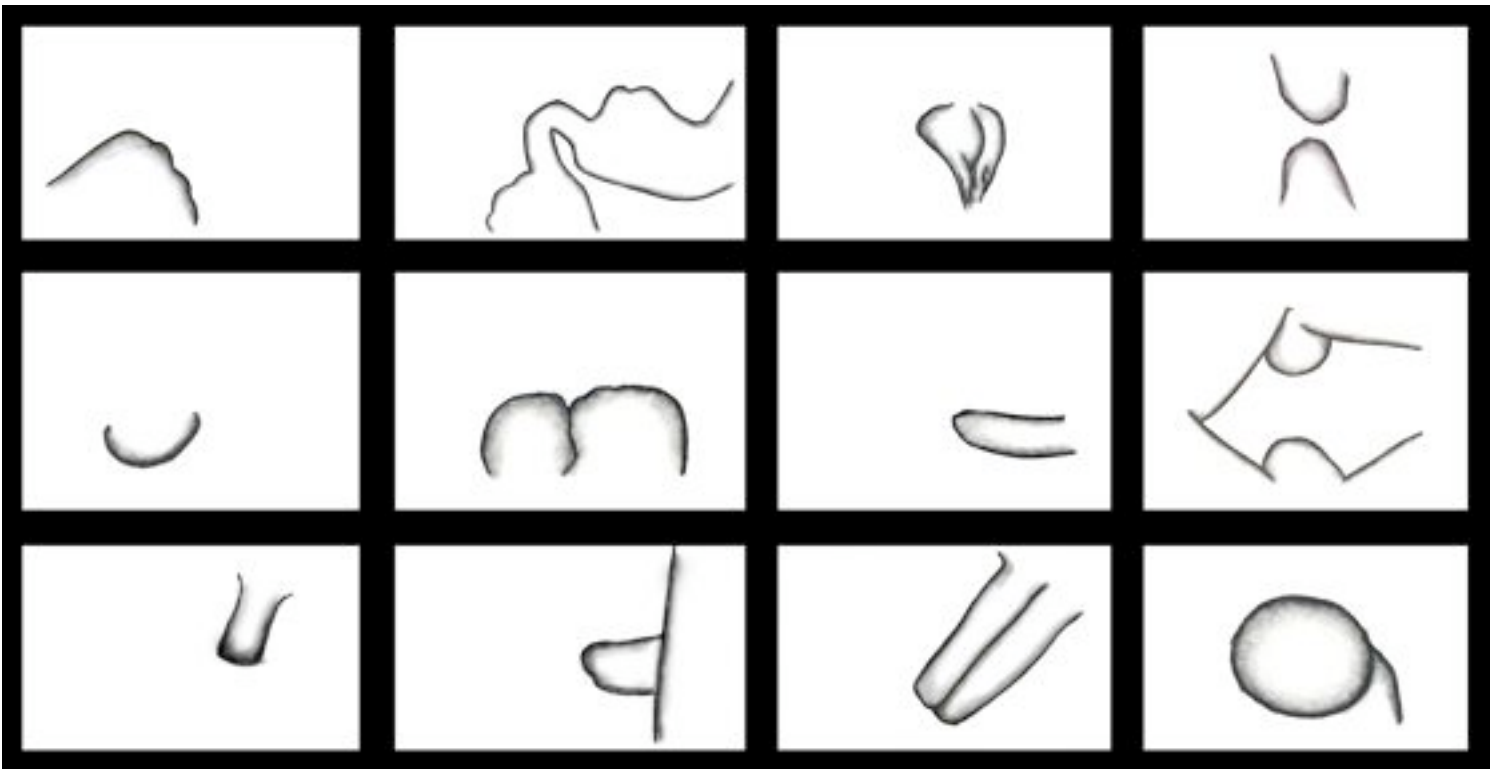
*Room Zoetrope*, 2007, ed 10, video - watercolor on paper, digitized, digital photographs - NTSC SD DVD format video, running time 2 seconds, continuous loop, sizes variable



*China Zoetrope*, 2007, ed 10, video - watercolor on paper, digitized, digital photographs - NTSC SD DVD format video, running time 1:08 minutes, continuous loop, sizes variable

amber boardman

Amber Boardman was born in 1981 in Portland, Maine USA. She received a BFA in painting from Georgia State University. Her paintings and animation were featured in a solo show at Barbara Archer Gallery in Atlanta in 2004. In the fall of 2007, she will begin the MFA program at The School of Visual Arts in New York City. Boardman's work explores sexual imagery and the play of public and private spaces while fusing both digital and the handmade. Boardman has worked as an animator for broadcast television series appearing on the Cartoon Network and Comedy Central. She is represented by Marcia Wood Gallery in Atlanta, GA.



Amber Boardman  
*Inside*, (12 animations)  
2007  
charcoal on paper - digitized  
NTSC HD DVD format.  
Edition of 10





peter bahouth

Bahouth's decision to work in one of the oldest forms of photography, stereoscopic photography having originated in 1860 and fallen out of favor by 1920, places him virtually alone in the field of contemporary image-making. The once futuristic technology of stereoscopic photography now holds a retro charm and nostalgically mechanical sensibility in today's world of electronic wizardry. The use of transparencies (slides) as the medium rather than their traditional role as just one component of the photographic process, the tiny size of the transparencies, (the opposite of the current dominance in photography of large format print images), and the required use of a stereoscopic viewer to actually see the images as only one person at a time can look through the viewer, result in a highly personal experience for the viewer as they discover the image, intimately and with the immediacy of the transparency, in a completely private moment. A delightful visual bang is the reward of approaching the tiny lenses, peeking in and being confronted with a dramatically 3 dimensional image that feels oddly more inside one's head than the otherwise 'normal' looking experience does. The free standing "viewing stands", that hold and present the transparencies, become enigmatic, sculptural, rather pop objects in and of themselves as they beckon, somewhat like E.T., innocently inviting with their secretive pair of round eye-like lenses for the viewer to interact with them. The height of the stands are designed to cause most people to have to bend down slightly to look into the viewer which enhances the effect of secretive 'peeking' and emphasizes the 3 dimensional push-pull impact of the image. Building upon the private peepshow nature of the viewing experience, Bahouth is also subverting the current spectator sport nature of current artistic practice by denying the ability, partly by the nature of the medium and partly by design, for more than a single pair of eyes to discover the image at one time.





### Artist Statement

I utilize stereoscopic photography as a medium to address aesthetic issues raised by the biology of vision and the problem of portraying space. Concepts of vision and perspective have been central to my work with stereoscopic photography, but I am equally motivated by a personal history with stereo images and my interest in their contemporary use.

Stereoscopic photography, as old as photography itself, has played various roles in society. From 1860 to 1920 stereo views were essentially the home entertainment of the times.

More recently the View-Master, intended as a substitute to postcards, instead became the popular children's toy. For many of us, this was our first art collection, and the stereoscopic images were an effective medium for creating the illusion of "being there".

In the early 1950's, the availability of commercial "stereo" cameras made it possible to create amateur stereo images. Coupled with the introduction of ultra-vivid Kodacrome film, resulting images portray an intense perception of the time. It was my father's stereo photographs of our family that formed my interest in stereoscopic images and their ability to convey spatial relationships and intensified perceptions of time, place and feelings.

Images of binocular space, and the super realism of stereoscopy are key elements in my photography. Stereoscopic perception, like color perception, can be controlled artistically, and as such is an important medium in this context. The images are selected to address the issue of space in a contemporary context, and viewed through a viewer, which intensifies the experience through personal participation



*Splash*, 2004  
Stereoscopic photograph, Edition of 10, viewing  
stand 58x8x8 inches

Peter Bahouth comes fresh to the commercial art world bringing the experience and philosophies of an environmental activist and philanthropist to his photography.

Born in Syracuse NY in 1953, Bahouth practiced criminal and civil liberty law in Boston from 1978 - 1986, becoming Executive Director of Greenpeace USA (1988-1992) and Executive Director of the Ted Turner Foundation (1993-2001). Bahouth, like many innovators, was never officially trained in art. Despite not following the traditional art career track, in the past year Peter's photography has been shown at the Jane Jackson Gallery, Atlanta, (2006), his exhibit "Post No Bills", consisting of 30 viewers placed in pedestrian areas of Atlanta, was the 2004 Public Art Project for Atlanta Celebrates Photography and his work is quickly being snapped up by prominent Atlanta photography collectors.

Peter is President of Art Papers and serves on the board of The Hambidge Center and Atlanta Celebrates Photography. Formerly The Executive Director of Greenpeace USA and the Turner Foundation, Peter is currently a consultant working on a variety of environmental and non-profit management projects.



*Painter*, 2003  
Stereoscopic photograph, Edition of 10, viewing  
stand 58x8x8 inches







## Roussm's Complaint

Toys hold enormous cultural content and as a group reflect many aspects of popular culture. Toys can be cool, plush, crafty, and imaginative. They can suggest freedom, fun, ingenuity, entertainment, and hopes and fears. Freud said that toys are a child's first contact with artworks.

Rossmun's Complaint, a new series of stereoscopic photographs by Peter Bahouth, asks the viewers to think about toys broadly, not just as a focus of our amusement but as cultural artifacts that embody a fundamental vision of the world we live in. All of the toys used in the series were manufactured over 60 years ago by Japanese and German toy companies that were converted from munitions manufacturers after World War II.

Although these toys express childlike vulnerability, innocence and eagerness to please, they are also inherently unstable and fragile, reflecting the fact that many people live these days with an anxious feeling that the world that they know is increasingly alarming.

## Opposite Page

### *Henry, 2007*

Stereoscopic photograph, Edition of 10, viewing stand 58x8x8 inches

### *Continue Mission, 2007*

Stereoscopic photograph, Edition of 10, viewing stand 58x8x8 inches



monica duncan / lara odell

Living Pictures Statement:

In *Living Pictures*, the settings – laundromat, stadium, beach – become stages in which Duncan and Odell perform still actions. In these motionless, durational states, they become equal to their surroundings. The artists wear matching outfits in distinct colors similar to elements of the scene and place themselves in situations as if they are objects in a framed composition. For example in *Stadium*, they assume the color of the architectural railings beneath signage that reads “Ladies” while in *Behind the Autostore*, they blend in with the building. Like matching colors, stillness is a form of camouflage. The buildings and objects remain still, and so do they. Random elements such as the movement of natural light, passersby and cars create a perceptual shift which alerts the viewer to the passing of time. Influenced by nineteenth-century tableaux vivants, Edward Hopper paintings, and Cindy Sherman’s *Untitled Film Stills*, the scenes create a paradoxical contrast of being both isolated from, and integrated within the space. At some point a movement is instigated by one of them and they locate themselves in a new space and then become still, again. Periodic hibernation.



Monica Duncan / Lara Odell  
*Evening Shopper*  
2003-2007  
Video

monica duncan

Monica Duncan is an interdisciplinary artist and educator investigating our world through live performance, print and video. Her still and time-based image work has been exhibited at the Albright Knox Art Gallery, Buffalo NY; Centro de Desarrollo de las Artes Visuales, Habana Viejo, Cuba; Virginia Museum of Fine Arts, Richmond, VA; Little Theatre, Rochester, NY; Memphis Brooks Museum of Art, Memphis, TN; LadyFest Ohio, Columbus OH; Atlanta College of Art Gallery, Atlanta, GA; Eyedrum Art and Music Gallery; Watertower, Louisville, KY; Hallwalls, Buffalo, NY; ZKM, Karlsruhe, Germany; LACMA, Los Angeles, CA.

Duncan received her BFA in 2002 from the School of Art and Design, NYSCC at Alfred University with a concentration in printmaking and video. Since graduating, she has assisted organizations and individual artists at the Visual Studies Workshop, Rochester, NY, the Experimental Print Center, Queens, NY, the Experimental Television Center's International Summer Workshop, Owego NY and Arts Electronic, a digital print and video residency program she co-founded in 2004. ([www.artselectronic.com](http://www.artselectronic.com))

In addition to promoting and supporting individual artist projects through Arts Electronic, Duncan has co-curated video work for <init.two>, a multi-media event at the Visual Studies Workshop Galleries, Rochester, NY, Video Shopping Cart, Experimental Independent and the Evolutionary Girls Club Exhibition at Arts Electronic. Recently, she co-organized Land-Tracking-Land, an exhibition of work that examines artists' interpretations of cityscape, landscape and architecture at the Rochester Contemporary Art Gallery, Rochester, NY ([www.land-tracking-land.org](http://www.land-tracking-land.org)).

Duncan is a former Video Artist-in-Residence at the Atlanta College of Art and presently works at Railroad Earth in Atlanta, GA ([www.rre.net](http://www.rre.net)). She is actively involved in RAW (Residency Arts Workshop), a collaborative group based out of Railroad Earth using live performance and real-time image-processing in the creation of narrative forms.



## **lara odell**

**Lara Odell's work combines video, drawing and performance. Her individual and collaborative projects explore the failure of identity, so performance anxiety, the double and camouflage are recurrent themes. Figures come to life in her animated drawings, and performers remain still in her videos – a drawing tells a story and a narrative in video form paints an image.**

**Odell's work has shown in such places as Novosibirsk, Russia; Beijing, China; Habana Viejo, Cuba; London, New York, and Los Angeles, as well as online. She has art degrees from Alfred University, SUNY Buffalo and University of California, Irvine.**





Monica Duncan / Lara Odell  
*Laundromat*, 2003-2007  
Video



Monica Duncan / Lara Odell  
*Picnic at the Park*, 2003-2007  
Video

rebecca hackemann

Rebecca Hackemann is a British emerging conceptual artist based in Brooklyn, NY, London and Philadelphia, PA. Rebecca Hackemann was born, raised and educated in West Germany, England and America.

Hackemann is an MFA graduate of Stanford University, CA (1996) and received her BFA (Hons) from the University of Westminster (then PCL), London in 1994. In 2000/2001 she participated in the Whitney Museum ISP Studio residency Program in New York.

Recent residencies include the Headlands Center for the Arts, CA (2005), Light Work, Syracuse, NY (2002) and Yaddo, Saratoga Springs, NY (2003).

She has shown her work with blasthaus, San Francisco, CA, Gigantic Art Space, New York, NY, Fishtank Gallery, Brooklyn, NY, Sotheby's New York, NY, Printed Matter and at LMCC (Lower Manhattan Cultural Council), New York, NY and other non-profit spaces such PS122 Gallery and Article Projects, NYC.

The work is in the artist book collection of MOMA New York, Musée Français de la Photographie, France; the Staatliche Museen zu Berlin, Germany; the Museum für Fotografie, Germany and in private collections in New York and England.

Rebecca was recently awarded a site specific public arts project in Philadelphia, PA, Chinatown In/Flux which will take place in 2008/9 and is currently making new works for upcoming exhibitions in Atlanta, GA and Novosibirsk, Siberia.





*Alice's Looking Glass House*  
15" x 15" in. with 5" high mirror  
3" in. diameter  
edition of 4 unique drawings  
India Ink, gouache, watercolor on paper  
front and back





*The Vain Drawing, front*  
15" x 15" in. with 5" high mirror  
3" in. diameter  
edition of 4 unique drawings  
India Ink, gouache, watercolor on paper

## Statement

Rebecca Hackemann's doubled anamorphic drawings explore cultural and historical ideas surrounding the mirror and its reflection. They incorporate the cylindrical mirror as an intrinsic part of their meanings. Using fairy tales, psychoanalytical and historical references such as *Alice in Wonderland*, *Through the Looking Glass* (sequel to *Alice in Wonderland*), Jacques Lacan's mirror phase and the myths of Narcissus, anamorphic ink drawings are created that have two sides. The viewer walks around the drawing and its cylindrical mirror to see another related drawing opposite on the same piece of paper. One image even features two cylindrical mirrors at its center. In the case of *Alice in Wonderland*, one side shows her going into the mirror, the other side her coming out of it - the mirror then becomes a metaphor for 'The Looking Glass House' itself.



*The Vain Drawing, back*  
15" x 15" in. with 5" high mirror  
3" in. diameter  
edition of 4 unique drawings  
India Ink, gouache, watercolor on paper

## Technical

An anamorphic drawing or painting involves a technique that gives a distorted image of the subject when seen from the usual viewpoint, but when viewed from a particular angle or reflected in a curved mirror shows it in true proportion.

Each drawing comes with it's own custom made mirror and handle.

These anamorphic drawings use a cylindrical shaped mirror placed at the center of the drawing, which 'decodes' the morphed image on the paper.

Historically it was a curious by-product of the discovery of perspective in the 14th - 15th century and was regarded as a display of technical virtuosity. The first examples appear in Leonardo da Vinci's notebooks.

By the 18th Century it was embraced by many more artists and physicists at the time of The Enlightenment and in the 19th century they were used for amusement, in physics and as optical curiosities. The cylindrical mirrors later led to the development and use of mirrors in telescopes.





*The Vain Drawing*, detail  
15" x 15" in. with 5" high mirror  
3" in. diameter  
edition of 4 unique drawings  
India Ink, gouache, watercolor on paper

## Biography

Rebecca Hackemann is a British emerging conceptual artist based in Brooklyn, NY, London and Philadelphia, PA. Rebecca Hackemann was born, raised and educated in West Germany, England and America.

Hackemann is an MFA graduate of Stanford University, CA (1996) and received her BFA (Hons) from the University of Westminster (then PCL), London in 1994. In 2000/2001 she participated in the Whitney Museum ISP Studio residency Program in New York.

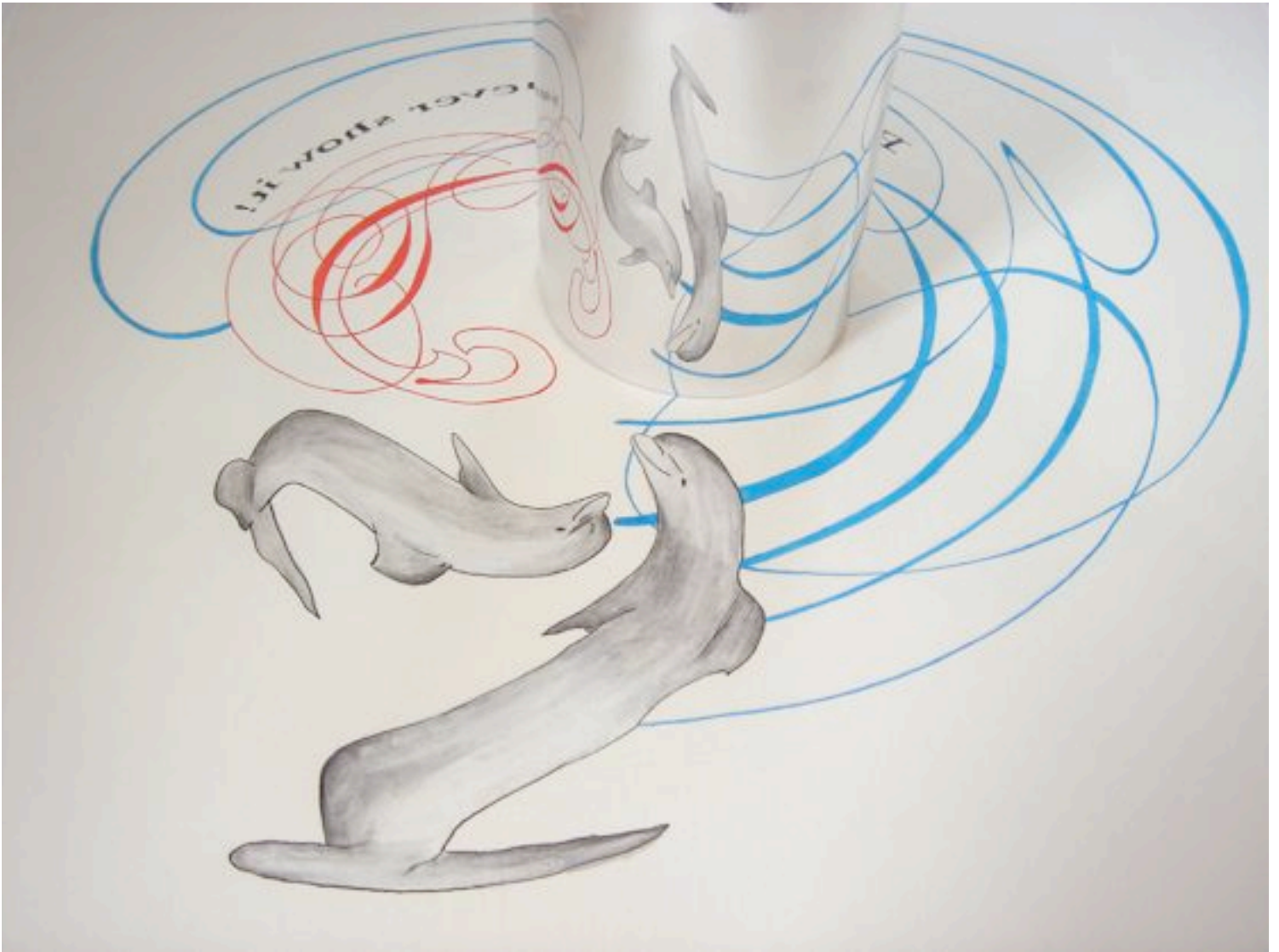
Recent residencies include the Headlands Center for the Arts, CA (2005), Light Work, Syracuse, NY (2002) and Yaddo, Saratoga Springs, NY (2003).

She has shown her work with blasthaus, San Francisco, CA, Gigantic Art Space, New York, NY, Fishtank Gallery, Brooklyn, NY, Sotheby's New York, NY, Printed Matter and at LMCC (Lower Manhattan Cultural Council), New York, NY and other non-profit spaces such as PS122 Gallery and Article Projects, NYC.

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*The Dolphin's Mirror*, 2007, edition of 4, 360 degree anamorphic drawing - ink and gouache on paper - with mirror viewer (aluminum, silver), 15 x 15 inches, mirror viewer 5 x 3 x 3 inches

Be smart but never slow wit!

Be smart but never slow wit!





*The Dolphin's Mirror*, 2007, edition of 4, 360 degree anamorphic drawing - ink and gouache on paper - with mirror viewer (aluminum, silver), 15 x 15 inches, mirror viewer 5 x 3 x 3 inches  
details, opposite and above





tony romano

The work of Toronto based artist Tony Romano, reflects his ongoing interests in narrative, popular culture and philosophy and his practice involves reinventing the formal strategies of cinema in works that explore concepts of love, city and identity. His 2007 exhibition at Diaz Contemporary in Toronto, New Work, adapted these strategies and ideas focusing on the writing of Danish philosopher Soren Kierkegaard, the scientific experiments of Dorothy Retallack as well as ideas from the mid-19th century American Transcendental movement.

The Inward Morning, (pictured), is a sculpture inspired by the artist's interest in the American Transcendentalist movement and a poem with the same name by Henry David Thoreau.

The sculpture, using the poem as a script for its construction, projects an infinite forest of mirrored boxes metaphorically recalling the Transcendentalist belief that the essence of spirituality lies within the human character through the practice of life and inward reflection.

For click/shift/enter at Marcia Wood Gallery Atlanta, Tony Romano has created a second edition entitled The Inward Morning variation # 2. This new work continues to use Henry David Thoreau's The Inward Morning as a source of inspiration. The Inward Morning variation # 2 develops Romano's explorations in to the philosophy of the transcendentalist movement and his interest in the concept of a forest and its transformation with the seasons as a metaphor for the internal world of the individual.

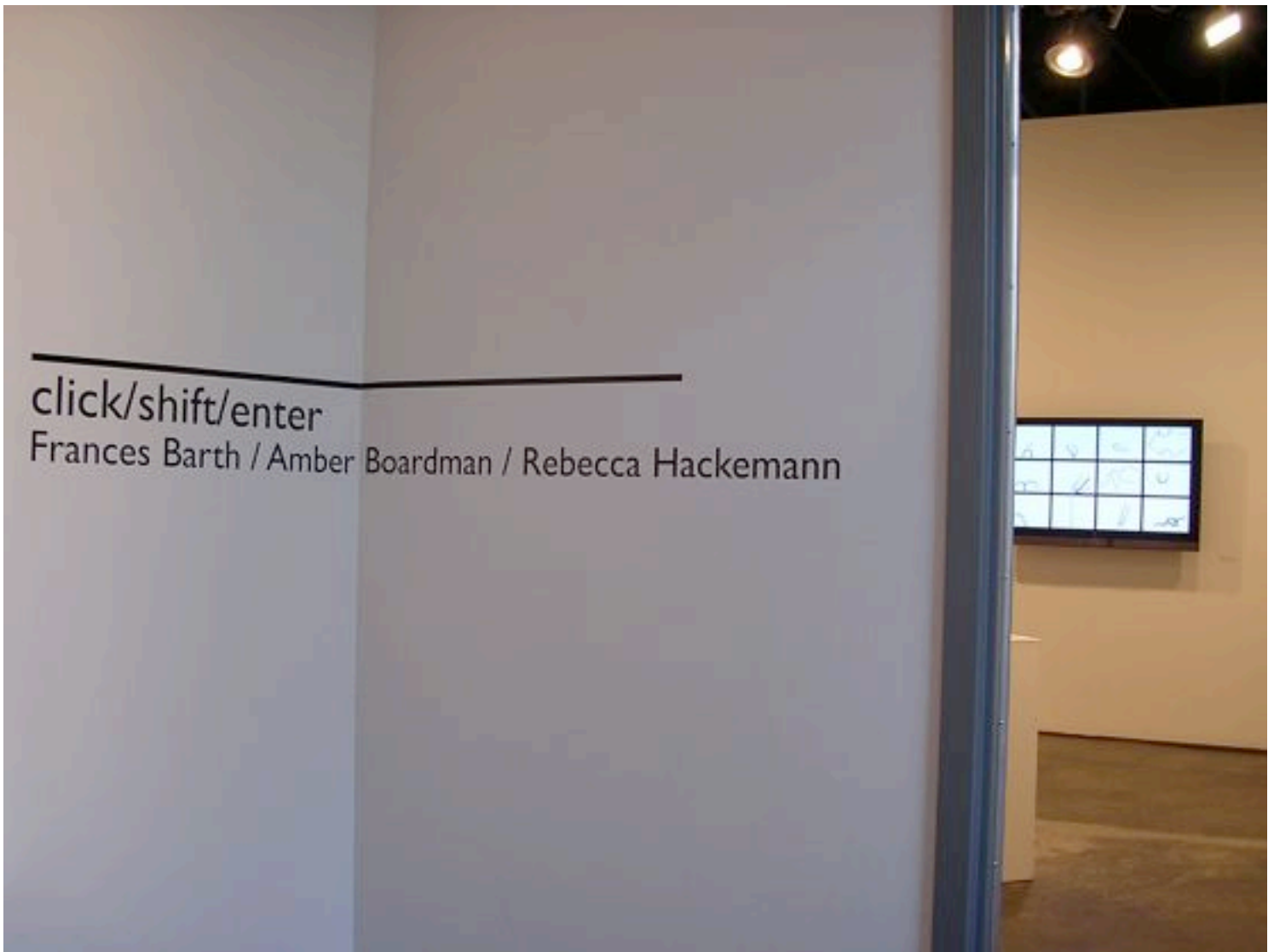




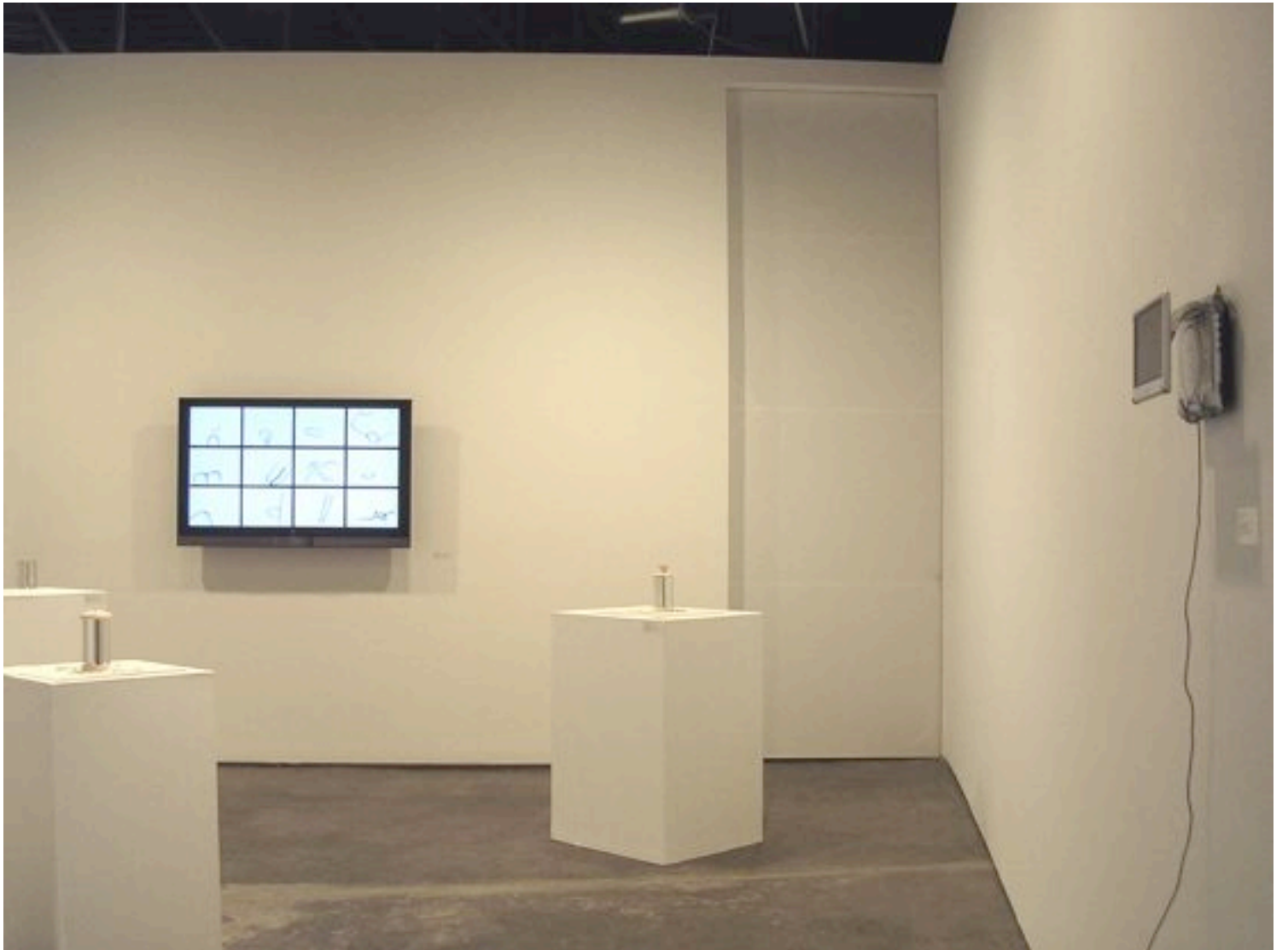
*The Inward Morning variation # 2, 2007*  
Tony Romano  
glass, metal, one way mirror & model trees  
edition 3  
60" x 24" x 24"

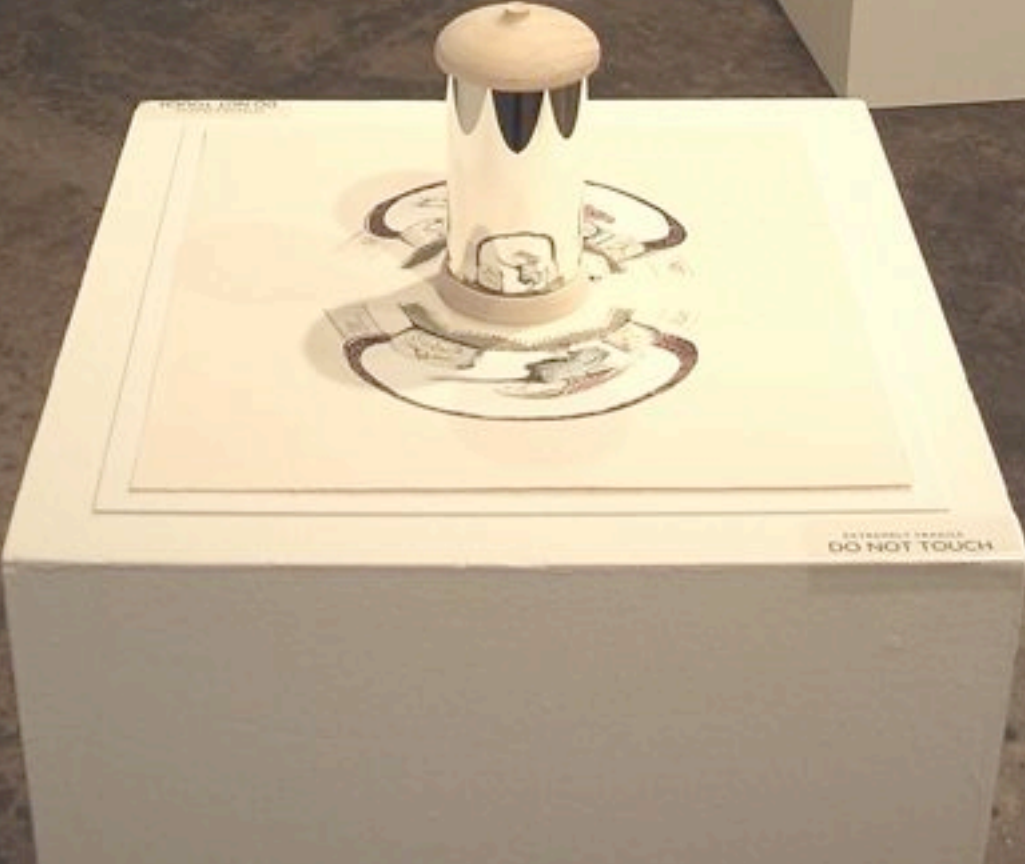
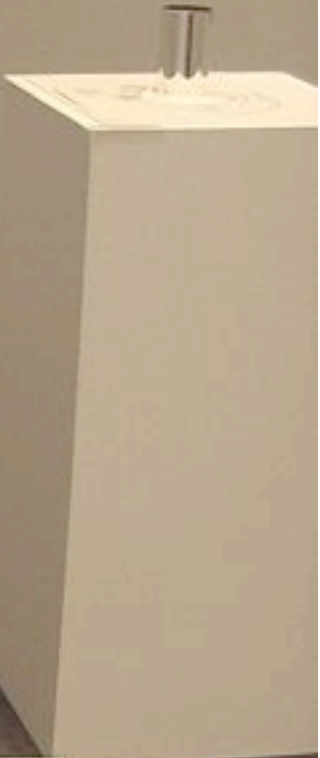






marcia wood gallery, click/shift/enter, installation shots  
part 1





EXTREMELY FRAGILE  
DO NOT TOUCH





marcia wood gallery, *click/shift/enter*, installation shots  
part 2







peter bahouth

Solo Exhibitions:

- 2007 Marcia Wood Gallery, Atlanta, GA
- 2004 "Ameri-kiosks", (installation with Viewers and Sound), curator, Joey Orr, Shedspace Public Project, Atlanta
- 2004 Atlanta Celebrates Photography (ACP) Public Art Project, "Post No Bills" (installation 37 Viewers in public spaces)

Group Exhibitions:

- 2007 "StereoVision," USF Contemporary Art Museum, Tampa, FL.  
Curator: Izabel Galliera
- 2007 Kenise Barnes Fine Art, Larchmont, NY
- 2007 "Lens-Based Art," Marcia Wood Gallery, Atlanta
- 2007 PULSE NY, Marcia Wood Gallery, Atlanta
- 2006 Flow Fair, Miami, Marcia Wood Gallery, Atlanta
- 2006 "Little Things Mean A Lot," Swan Coach House, Atlanta.  
Curator Marianne Lambert
- 2006 "Hot," Atlanta Photography Group, Atlanta, curator Laurie Katochvil
- 2005 "Little Things Mean A Lot", Swan Coach House, Atlanta.  
Curator Marianne Lambert
- 2005 "Home," Spruill Center, Atlanta, curator Ben Apfelbaum
- 2003 "Five Photographers at Floataway," Atlanta.  
Curated by Anna Walker, Jane Jackson Gallery, Atlanta
- 2003 "Swimsuits and Sports," Jane Jackson Gallery, Atlanta
- 2003 "Wildlife," Spruill Center, Atlanta. Curated by Ben Apfelbaum

Bibliography:

- 2007 Public Art Magazine. "Atlanta's Big Picture." Cathy Byrd. Spring/Summer
- 2007 Stereovision. USF Contemporary Art Museum. Catalogue; essay by Izabel Galiera, curator.
- 2007 NYArts Magazine. "Peter Bahouth." July/August
- 2006 Artinfo.com, "Art Basel Miami; The New Fairs, Part 2: Flow", Robert
- 2006 JM Blog, "All's Fair: A Report from Miami", Joanne Mattera
- 2004 Atlanta Journal Constitution, Cathy Fox, "Post No Bills" review

amber boardman

**Education:**

M.F.A 2009 Fine Art School of Visual Arts, New York City, New York  
B.F.A 2003 Fine Art Georgia State University, Atlanta, GA

**Representation:**

Marcia Wood Gallery, Atlanta, GA

**Solo Exhibition:**

2004 Painting, Drawing and Animation, Barbara Archer Gallery, Atlanta, GA

**Selected Group Exhibitions / Screenings**

2007 Year 07, London UK, Marcia Wood Gallery  
2007 Click/Shift/Enter, Marcia Wood Gallery, Atlanta, GA  
2004 Georgia Women in the Arts, Curated by the Museum of Contemporary Art of Georgia  
2004 Harvest Festival, Atlanta, GA Curated by Danielle Roney  
2004 Going Up, Atlanta, GA Curated by Fifth Class  
2003 Small Sketches Show, Swan Coach House, Atlanta, GA  
2003 The Fridge Show, Atlanta, GA Curated by Fifth Class  
2003 Off the Wall Pin-Up Show, The Museum of Contemporary Art of Georgia  
2003 Looks Good on Paper, Spruill Center Gallery, Atlanta, GA  
2003 The 27th Annual Atlanta Film Festival, Rialto Center for the Performing Arts, Atlanta, GA  
2003 Juried Student Show, School of Art and Design Galleries, Georgia State University  
2003 North Fulton Regional Juried Art Exhibition, Abernathy Arts Center, Atlanta, GA  
2002 Off the Wall Pin-Up Show, The Museum of Contemporary Art of Georgia  
2002 Reel Heads Film Night, Lab 601, Atlanta, GA  
2002 IMAGE Short Film Night, Echo Lounge, Atlanta, GA  
2002 all small video night: Short Short Shorts, Eyedrum, Atlanta, GA  
2002 Juried Student Show, School of Art and Design Galleries, Georgia State University  
2002 Fresh, Atlanta, GA, Curated by Fifth Class  
2002 North Fulton Regional Juried Art Exhibition, Abernathy Arts Center  
2001 A Winter Market Anniston Museum of Natural History, Anniston, Alabama  
2001 Art Attack MJQ Concourse, Atlanta, GA

**Bibliography**

2004 Cullum, Jerry. "Cartoonish Take on the Renaissance." Atlanta Journal-Constitution □ 18 April 2004

**Art Awards**

2007 "Most Provocative" 2007 Atlanta Biennial, Atlanta Contemporary Art Center  
2002 The Utrecht Fine Art Award 2002 Juried Student Exhibition, Georgia State University  
1998 Roswell Fine Arts Alliance 1st Place, Roswell Cultural Art Center  
1997 Roswell Fine Arts Alliance Madia/Lafitte Best of Show Award, Roswell Cultural Art Center

### Professional Experience:

- 2006 Media Research Consultant, Shanghai, China
- 2006 Animation Coordinator, Freak Show, Comedy Central
- 2005-6 Character Animator, Squidbillies, [Adult Swim], Cartoon Network
- 2005 Character Animator, Stomp Shout Scream, (a Jay Edwards Film),
- 2005 After Effects Animator, Aqua Teen Hunger Force: The Movie
- 2005 Background Painter, Perfect Hair Forever, [Adult Swim], Cartoon Network
- 2004-7 Private instructor, Flash and Photoshop for artists
- 2004-5 Assistant Director: Barbara Archer Gallery
- 2004-6 Art Instructor, Callanwolde Fine Art Center
- 2003-4 Art Instructor, The Paidea School
- 2002-3 Art Instructor, Fulton County Arts Council Outreach Program
- 2003 Intern, Barkin-Leeds Ltd. Art Consultants
- 2002 Intern, The Museum of Contemporary Art of Georgia

### Professional Organizations

Artist's Resource Council, The Museum of Contemporary Art of Georgia  
Art - o - Mat

### Collections

The Museum of Contemporary Art of Georgia  
Jackie and Yoel Levi  
Sara and Maurice Perelman  
Peter H. Hand



monica duncan

#### Education

- 2010 Master of Fine Arts, University of California, San Diego  
2002 Bachelor of Fine Arts, NYSCC School of Art and Design at Alfred University

#### Exhibitions and Screenings

- 2007 "Insatiable Streams," BSI Contemporary Art Center, Beijing, China  
"Two Nights of Film Projection – Second Nature", Fette's Gallery, Los Angeles, California.  
"Fingers + Codes: The Contemporary Portrait", curated by Alyson Laura, Eyedrum Music and Art Gallery, Atlanta, GA.  
"Recordings", curated by Stuart Horodner, Atlanta Contemporary Art Center, Atlanta, Georgia.  
"The Perpetual Body", curated by Chris Burkowski, [PAM] Cinema-Scope, Scope New York, New York.
- 2006 "Monica Duncan : Video Work", curated by Aaron Miller,  
"[PAM] Cinema-Scope Best of the Best", Scope Miami, Miami, Florida.  
"AUX", Athica Arts Center, Athens, Georgia.  
"Land-Tracking-Land", curated by Aaron Miller and Monica Duncan, Rochester Contemporary Art Gallery, Rochester, New York.  
"Glitch", curated by Dan Bayles, Douglas Green Anna Kim, Lara Odell, Gina Osterloh, Marco Rios, Eusebio Travis Sevilla, Jeff Sheng, Kristine Thompson, and Gordon Winiemko, LACMA, Los Angeles,  
"Technologized Bodies/Embodied Technologies", curated by Dave Burns and Legier Biederman, Bost  
CAA Conference at Art Interactive Gallery, Boston, Massachusetts and Silverlake Film Festival, Arclight, Hollywood, California.  
"Resolutions '06", curated by Joanna Raczynska, Hallwalls, Buffalo, New York.
- 2005 "Local Lightworks", curated by Shana Wood, Eyedrum Music and Art Gallery, Atlanta, Georgia.  
"Sound in Video", curated by Alexandra Lakin, OASIS Informal Screenings at ZKM, Karlsruhe, Germany.  
"Bob Moog Tribute", Eyedrum Music and Art Gallery, Atlanta, Georgia.  
"Celebrating Women" curated by Maiza Hixon, Fraizer Museum and Norton Pavilion, Louisville, Kentucky.  
"Regarding One Hundred", Atlanta College of Art Gallery, Atlanta, Georgia.  
"Eight Women: The Art of Collaboration", Watertower Gallery, Louisville, Kentucky.  
"Depth Analysis", Raid Projects, Los Angeles, California.  
"Evidence", performance installation, Eyedrum Music and Art Gallery, Atlanta, Georgia. A reprise was performed for "Beyond/In  
Western New York 2005", Burchfield-Penny Art Center, Buffalo, New York.  
"Evolutionary Girls", A/V Space, Rochester, New York.
- 2004 "Celebrating Women", curated by Boshko Boskovic, Norton Pavilion, Louisville, Kentucky.  
"Faculty Exhibition", Atlanta College of Art Gallery, Atlanta, Georgia.  
"Everything is Voltage Controllable", Fusion Home, Louisville, Kentucky.  
"Digital Salon", Art Mission, Binghamton, New York.  
"Ladyfest Ohio", Columbus, Ohio.  
"Cinema Anonymous", Clifton Center, Louisville, Kentucky.  
"Wings 10 x 10", Glassworks, Louisville, Kentucky.  
"Borderlands", Evolutionary Girls Club Exhibition, Carnegie Art Center, Tonawanda, New York.  
"The Unprofessionals", curated by Lindsay Sampson, screenings in Chicago, Illinois, Buffalo, New York and Pittsburgh, Pennsylvania.

monica duncan

Exhibitions and Screenings (continued)

- 2003 "Video Paintings" Smart Wall, School of Art and Design NYSCC at Alfred University, Alfred, New York.  
"Visiting Artist Lecture and Screening", University of Louisville, Louisville, Kentucky.  
"New Video Works", curated by Kim Beck, Memphis Brooks Museum of Art, Memphis, Tennessee.  
"Emerging Filmmakers Series", Little Theater, Rochester, New York.  
"<init.two>", Visual Studies Workshop Galleries, Rochester, New York.
- 2002 "Examnants", curated by Caroline Koebel, Centro de Desarrollo de las Artes Visuales (CDAV), Havana, Cuba.  
"Impatient Pixel," collaborative works included in Lara Odell's solo show, Big Orbit Gallery, Buffalo, New York.  
"In Western New York 2002", Albright Knox Art Gallery, Buffalo, New York.  
"Evolutionary Girls", Squeaky Wheel Media Resources, Buffalo, NY; Europride 2002, Cologne, Germany; Moon bow festival, Stockholm, Sweden; Rivinvaliri, Helsinki, Finland.  
"Video Collaborative", curated by Peter Baldes, Virginia Museum of Fine Arts, Richmond Virginia.  
"BFA Thesis Exhibition", Binns Merrill Hall, School of Art and Design, NYSCC at Alfred University, Alfred, New York.  
"V-Day" installation with Amy Karle, SMART WALL, School of Art and Design, NYSCC at Alfred University, Alfred, New York.  
"Prominence 2002", curated by Amy Karle, School of Art and Design, NYSCC at Alfred University, Alfred, New York.

Curatorial work

- 2006 "Land-Tracking-Land", (Co-curator), Rochester Contemporary Art Gallery, Rochester, New York.  
"Evolutionary Girls Club Exhibition", (Co-organizer/Co-curator), Clifton Center, Louisville, Kentucky.  
"Experimental Television Center International Summer Workshop Video Screening", (Coordinator), Eyedrum Music and Art Gallery, Atlanta, Georgia.  
"Experimental Independent" (Video Co-curator), River Bend Winery, Louisville, Kentucky.
- 2005 "Video Shopping Cart", (Video Co-curator), Arts Electronic, Louisville, Kentucky.
- 2003 "<init.two>", (Video Co-curator), Visual Studies Workshop Galleries, Rochester, New York.

Teaching Appointments

- 01-07 Assistant to the Director and co-instructor, Experimental Television Center International Summer Workshop, Owego, New York.
- 04-06 Artist-in-Residence, Digital Video Department, Atlanta College of Art, Atlanta, Georgia.
- 2002 Teaching Assistant, Large Format Digital Print Workshop, Alfred University, Alfred, New York.

Lectures / Presentations

- 2006 Max/MSP/Jitter Instruction, Experimental Media Course, Instructor: Sara Hornbacher, Georgia Tech, Atlanta, Georgia.  
"Performance-based Camouflage Videos", (Co-present session with Lara Odell) Camouflage: Art, Science, and Popular Culture Conference, organized by Roy Behrens, University of Northern Iowa, Cedar Falls, Iowa.
- 2003 Artist Lecture, Art Department, University of Louisville, Louisville, Kentucky.

monica duncan

Lectures / Presentations (continued)

"City Choice", City Newspaper (Rochester, New York), October 18, 2006.  
Tamara Ikenberg, "Girls on Film", The Courier Journal (Louisville, Kentucky), July 15, 2006  
Diane Heilenmen "Ideas Inform Images in Two Exhibits," The Courier-Journal, July 3, 2005.  
Judith Edgerton, "Short Takes," The Courier Journal, April 25, 2004  
Caroline Koebel, "Impatient Pixel," Art Papers, Sept./Oct. 2002 issue  
"City Haul," The Buffalo News (Buffalo, New York), August 11, 2002  
Richard Huntington, "The Essence of WNY," The Buffalo News, August, 2, 2002

Grants / Awards / Residencies

02-06 Artist Residency, Experimental Television Center, Owego, New York.  
2006 Nominee, Forward Arts Foundation Emerging Artist Award, Atlanta, Georgia.  
2004 Professional Development Grant, Kentucky Arts Council, Louisville, Kentucky.  
2003 Artist Enrichment Grant, Kentucky Foundation for Women, Louisville, Kentucky.  
Special Opportunity Stipend, (Greater Rochester Area) New York Foundation for the Arts, Rochester, New York.  
2002 Best in Show, Alfred University BFA Thesis Exhibition, Alfred, New York.  
Powell Campus Purchase Award, Alfred University BFA Thesis Exhibition, Alfred, New York

rebecca hackemann

Born: Karlsruhe, Germany, British national based in New York, NY, and Philadelphia, PA, USA

#### Selected Solo Exhibitions

- 2004 Fish Tank Gallery, SIGHT UNSEEM, Dioramas and Stereoscopes with Jihyun Park, Brooklyn, NY
- 2003 The Inc., "In Stereo", Hamilton, ON, Canada
- 2002 Light Work residency and catalogue publication in "Contact Sheet", Syracuse, NY
- 1999 Sightings Gallery/ Collaboration, San Francisco, CA
- 1996 Sightings Gallery/Collaboration, San Francisco, CA
- 2008/TBD  
California Museum of Photography UC Riverside, "Illusions", traveling historical exhibition on the theme of optical illusion and it's history

#### Selected Group Exhibitions

- 2008/9 Chinatown In/Flux, site specific public art project, Asian Arts Association, Philadelphia, PA
- 2007 Apex Art, "The Most Curatorial Biennial of the Universe", New York, NY  
Christies, Sweetarts auction, Christies, New York, NY
- 2006 Gigantic Artspace, "The Golden Hour", curated by Erin Donnelly and Susanna Cole, New York, NY  
Felicity R. Bonoliel Gallery, CFEVA, "From the Studio III, curated by Lia Gangitano, Participant Inc. Gallery, New York, Philadelphia, PA  
RIDERproject, mobile art shown in collaboration, "cell2cell2CELL", various locations In New York and Brooklyn, NY  
PS 122, "InterState", group exhibition, New York, NY  
Artist Space, "Night of 1000 Drawings", open exhibition, New York, NY  
ARTICLE PROJECTS/REAL FORM, public art project in window, curated by David Gibson, Greenpoint, Brooklyn, NY  
The Foundry, draw\_ing\_2, uncurated by Giacomo Picca, London Biennale 2006, London, UK  
Casoria International Museum of Contemporary Art, "self portrait - a show for Bethlehem", curated by Wilfried Agricola de Cologne, Naples, Italy
- 2005 Synthetic Zero Space, curated by Mitsu Hadeishi, sponsored by Bronx Council on the Arts, Bronx and New York, NY  
Makor/Steinhardt Center, Real Art Today, exhibition in conjunction with artists' talks, curated by David Gibson, New York, NY  
AAF Art Fair, blasthaus (of SF, CA) booth, New York, NY  
"Explosivo Art Show", Stay Gold Gallery, curated by Tracy Candido, Brooklyn, NY  
Photo sf art fair, blasthaus, booth 34, San Francisco, CA  
Headlands Center for the Arts, open studios as part of 3 month residency, 4/24/05, CA  
Aratoi Museum in Masterton, postcard exhibition organized by Nicolas Dumit Estevez, Masterton, New Zealand  
Spike Gallery, curated one day exhibition for benefit, New York, NY  
Nurture Art Gallery, "Paper, Papel, Papier", Williamsburg, Brooklyn, NY
- 2004 "Arrival: intimate Spectacles", curated by Heng-Gil Han, Flushing Town Hall, a Smithsonian Institution, Queens, NY  
Timeless/Timeliness, curated by Dominique Nahas, Aljira Emerge 2003, Newark, NJ  
London Biennale 2004, Draw\_drawing, Gallery 32, curated by Giacomo Picca, London, UK  
Los Angeles Center for Digital Art, "Snap to Grid", Los Angeles, CA  
Picture House Center of Photography, Leicester, UK  
Lower Manhattan Cultural Council (LMCC), group exhibition, New York, NY

rebecca hackemann (continued)

Education

- 2000-01 Whitney Museum of American Art Independent Study Program, New York, NY  
1994-96 Stanford University, MFA Studio Art, Stanford, CA  
1991-94 University of Westminster (formerly Polytechnic of Central London), BFA (Honors) Film, Video and Photographic Arts, London, England  
1990-91 Cambridge School of Visual and Performing Arts, A - Levels, Cambridge, England

Selected Group Exhibitions

- 2003 Nurture Art, group exhibition "2 FRESH", Williamsburgh/ Brooklyn, NY  
16 Beaver Group, "Operation Now, Wow and How", curated by Marc Lepson, private space, New York, NY  
Anti - War Poster Show, Drinkink Collective, Macy Gallery, Columbia University, New York, NY
- 2002 Art\*O\*Mat - 'don't go round artless' vending machines, various locations including the Whitney Museum of American Art and New Museum Bookshop, New York, NY  
Printed Matter, "The Ideal Sight Restorer" and "The Autopsy of an Historian", New York, NY  
Sotheby's New Collectors, "Moments of Clarity: A Midsummer Night's Interlude", Sotheby's, NYC, NY  
Light Work residency, one month, Syracuse, NY  
Autoritratto, artists portray themselves, curated by Stafano Parquini, Bologna, Italy  
The European Biennial of Contemporary Art, 'Free Manifesta', Frankfurt, Germany  
Exit Art, "Reactions", reactions to 9/11, New York, NY  
Nurture Art, 'Fresh' box, benefit, New York, NY  
Hallwalls, Buffalo, NY
- 2001 Whitney Museum of American Art ISP exhibition, New York, NY  
New Arts Program, Kutztown, PA  
Open Space Gallery, "Fractured Family", Allentown, PA
- 2000 Photo Metro Magazine, Honorable mention, editor: Bill Hunt/Halsted Hunt Gallery, New York, NY  
New Jersey Center for Visual Arts, curator: Dan Cameron/New Museum of Contemporary Art, NYC, Summit, NJ
- 1999 Clement Gallery, "Dinner with Dali", Toledo, OH  
Fraser Gallery, "Homage to Dali", Washington, DC  
Open Space Gallery, "Awkwardology", Allentown, PA
- 1998 Hallwalls, "Books and Boxes" Buffalo, NY  
Highland Cultural Center, curated by Paul Kasmin Gallery, Highland, NY

Selected Group

- 1998 Works Gallery, "Evoking the Unexpected", San José, CA  
Sightings Gallery, "Small Works - Big Ideas", San Francisco, CA
- 1996 Four Walls Gallery, San Francisco, CA  
Photo Metro Gallery, group exhibition for magazine, San Francisco, CA  
Stanford University Museum of Art, MFA Exhibition, Stanford, CA  
Central Arts Collective, "Merged Realities", Tucson, AZ  
Printed Matter, "Scaled Down - a Handbook for Fishes about Humans", New York, NY
- 1995 Photo Metro Gallery, group exhibition, San Francisco, CA  
City of Brae Gallery, "Carte Blanche", Los Angeles, CA  
Woman Made Gallery, "Women and Surrealism", Chicago, IL
- 1994 University of Westminster, BFA Exhibition, London, England  
Museum of the Moving Image (MOMI), London, England



rebecca hackemann (continued)

Artist Lectures

- 2007 Museum of Natural History, Kaufmann auditorium, Left Brain/Right Brain, stereo projections, NY Stereoscopic Society, New York, NY
- 2005 Makor/Steinhardt Center, "Real Art Today" series, organized by David Gibson, New York, NY  
Headlands Center for the Arts, invitational presentation, Sausalito, CA
- 2004 Pratt Institute, digital photography, visiting artist lecture, Brooklyn, NY  
Flushing Town Hall, in conjunction with "Arrival - Intimate Spectacles" exhibition, panel discussion with Heng-Gil Han, Queens, NY
- 2003 Light Work public lecture, Syracuse University, Syracuse, NY  
The Inc, Hamilton, ON
- 2002 Parsons School of Art and Design, Art Department, senior class, guest artist speaker, New York, NY  
Parsons School of Art and Design, Art Department, senior class, guest artist speaker, New York, NY
- 2001 Whitney Museum of American Art ISP, slide presentation, New York, NY
- 1996 Stanford University, multiple slide presentations to undergraduate and graduate students and the public, Stanford, CA  
Stanford University, slide presentation for donors of the Art Department, Stanford, CA

Awards / Residencies

- 2005 Headlands Center for the Arts, three month residency with stipend, Marin Headlands, CA  
Fondation Valparaiso, one month residency, Almeria Playa, SPAIN (postponed)
- 2003 Yaddo, one month residency, Saratoga Springs, NY
- 2002 Light Work, one month residency, stipend, publication in "Contact Sheet" June 2003, Syracuse, NY  
Aljira Emerge 2003, Newark, NJ
- 2000-01 Whitney Museum of American Art, ISP (Independent Study Program), studio space for one year in Manhattan, NY
- 2000 Photo Metro Magazine, 17th Annual Photo Contest, juror: Bill Hunt/Hsted/Hunt Gallery, Honorable Mention and publication, San Francisco, CA
- 1994-96 Stanford University, 2 years, graduate tuition, stipend, studio space, Stanford, CA
- 1997 Women's Studio Workshop, Artists' Residency, Rochester, NY (postponed)
- 1994 University of Westminster, funding for thesis research on "Diableries" stereocards from Paris 1860's, London, England

Collections / Books

- MOMA book collection, New York, NY
- Musée Français de la Photographie, Bievres, France
- Fondation Suisse pour la Photographie, Zürich, Switzerland
- Staatliche Museen zu Berlin, Kunstbibliothek, Berlin, Germany
- Museum für Moderne Kunst, Frankfurt, Germany
- Museum für Photographie, Braunschweig, Germany
- Special Collections, Green Library, Stanford University, Stanford, CA
- Sightings Gallery/Richard Schoepke, San Francisco, CA
- The Pinhole Resource
- Printed Matter, New York, NY
- Light Work, Syracuse, NY
- The Corporation of Yaddo, Saratoga Springs, NY et. al.

rebecca hackemann (continued)

## Bibliography

- San Francisco Chronicle, "Artist at work - Creating art outside the box - No limits: Headlands Center for the Arts pushes boundaries", Friday, April 22nd, 2005, by Ulysses Torassa
- The New York Times, "Young and Provocative, Time is on their side", September 12th, 2004, by Benjamin Genocchio
- Stereo World, "Rebecca Hackemann Reinvents Stereo Photographic Art Form", Jan/Feb 2006
- Cambridge Eye, Cambridge School of Arts Alumni paper, 2006
- 3rd floor Magazine, issue 3, August, 2005, portfolio image
- The Sunday Star Ledger. "Aljira Emerge 2003 presents amazing examples of technique". August 15th 2004, by Dan Bischoff
- "Sight Unseem - at Fishtank Gallery in Brooklyn", March, 2004, by Sara Klar
- Broadband Properties Magazine, "Broadband, HDTV, and Video"; June 2005; by Bruce Bahlmann, owner of Crain's New York Business, "Arts Group Shows Promise", Sept/Oct, 2003, by Emily deNitto
- WWD, "Art in Brooklyn", November 20th, 2003
- Contact Sheet, Essay on photographs by Rebecca Hackemann, published by Light Work Annual, 2003 by Christopher K. Ho
- NY Arts, "Choice and Consultation HOTEL DE LA MOLE: alt-biennial" 2002, H. Brockington
- Gusto, Art, "The Art of the Game", Jan 18th, 2002, by Richard Huntington
- Photo Metro Magazine, Photo contest winners, 2 images, juried by Bill Hunt, 2001
- Field Study, "We Multiply! - a field study Publication", catalogue, 2002, Australia
- The Morning Call, "Artists interpret Fractal Families", March 25th, 2001, by T. Sienzant
- The Morning Call, "Open Space's 'Awkwardology'", 1998, by Geoff Gehmann
- Umbrella, "Artists' Books at Printed Matter", vol. 20, no 1., January 1997
- Photo Metro, announcement for Photo Metro contest winners, 1999
- The Washington Times, "Notable and New", Fraser Gallery 1999
- The Mind's Eye, 10 pages of images, vol.4 no. 2, 199
- The Buffalo News, "At Hallwalls, the world in an untidy set of boxes", Feb 13, 1997, R. Huntington
- The Stanford Daily, announcement and image, review, by Wendy Lee, June, 1996
- The Palo Alto Weekly, announcement, image and article, 1996
- The Arizona Daily Star, "Merged Realities", 1996, by Danielle C. Malka
- The Mind's Eye - a Stanford Journal of Expression, 10 pages of images, 1995



lara odell

#### Education

MFA	2007	Studio Art	University of California, Irvine
MAH	2000	Media Study and English	State University of New York at Buffalo
BFA	1998	Studio Art	Alfred University, New York, School of Art and Design (cum laude)

#### Solo Exhibitions

2006	37 Presidents, CEPA Gallery, Buffalo, NY
2002	Impatient Pixel, Big Orbit Gallery, Buffalo, NY

#### Two-person Exhibitions

2003	The White Bear and Other Unwanted Thoughts, CEPA Gallery, Buffalo, NY
1999	Emerging Artists Show, CEPA Gallery, Buffalo, NY

#### Group Exhibitions

2007	Gallerynight, Bárbi Salon, Malmö, Sweden click/shift/enter, Marcia Wood Gallery, Atlanta, GA Greater Los Angeles Masters of Fine Arts Exhibition, Cal State Long Beach Art Gallery, Long Beach, CA Out Side In, Los Angeles Contemporary Exhibitions (LACE), Los Angeles, CA Insatiable Streams, BS 1 Contemporary Art Center, Beijing, China MFA Thesis Exhibition, Room Art Gallery, UC Irvine, Irvine, CA Recordings, The Contemporary, Atlanta, GA
2006	MFA 2 Exhibition, University Art Gallery, UC Irvine, Irvine, CA Technologized Bodies / Embodied Technologies, Art Interactive Gallery, CAA Conference, Boston, MA Fringe Fest, ArLight, Silverlake Film Festival, Hollywood, CA Video Nightmare, RAID Projects, Los Angeles, CA Catalyst 7: Drawings by UCI Graduate Students, Catalyst Art Gallery, Irvine, CA
2005	Southern Exposure, Kinross Gallery, UCLA, Los Angeles, CA Depth Analysis, RAID Projects, Los Angeles, CA MFA 1 Exhibition, University Art Gallery, UC Irvine, Irvine, CA 8 Women, Louisville Visual Art Association, Louisville, KY
2003	Water World, Kala Gallery, Berkeley, CA New Video Works! curated by Kim Beck, Memphis Brooks Museum of Art, Memphis, TN Members Exhibition, Big Orbit Gallery, Buffalo, NY Members Exhibition 2003, CEPA Gallery, Buffalo, NY
2002	Examinants, curated by Caroline Koebel, Centro de Desarrollo de las Artes Visuales, Habana Viejo, Cuba In Western New York, 2002, Albright-Knox Art Gallery, Buffalo, NY Video Collaborative, curated by Peter Baldes, Virginia Museum of Art, Richmond, VA Who Stole My Chainletter? Video Tape (part of the Joanie4Jackie Video Chain Letter series of travelling videotapes) organized by Miranda July, Portland, OR
2001	Ladyfest Midwest, Chicago, IL The Central Academy of Fine Arts, Beijing, China Festival of Actual Kino, Novosibirsk, Russia Pandemonium 2001, The Lux, London, England The Paris / Berlin International Meetings, Paris and Berlin Iowa

## lara odell (continued)

- 2000 Ground Zero, CEPA Gallery, Buffalo, NY
- 1999 The M.I.A. Video Tape (part of the Joanie4Jackie Video Chain Letter series of travelling videotapes) organized by Miranda July, Portland, OR
- 1998 Not Still Art Video Festival, Cooperstown, NY
- 1997 Not Still Art Video Festival, Cooperstown, NY

## Publications & Online Projects

- 2007 Outlimb and "Artist Statements." Animations, drawings and fake artist statements. Nanomajority, an online journal. <http://www.nanomajority.com>
- 2006 Ask Gertrude (advice column) <<http://www.askgertrude.net>>  
The Opiate of Words. [Drawings.] With poems by Logan Esdale. New Haven, CT: Phylum Press.
- 2005 The White Bear and Other Unwanted Thoughts (video) <<http://www.criminalanimal.org>>
- 2002 The Opiate of Words. [Drawings.] With poems by Logan Esdale. Alfred, NY: IEA-Flaw Press. <<http://www.chapman.edu/~esdale/opiate.html>>
- 2001 Texts / Drawings. How2 1.5 <[http://www.scc.rutgers.edu/however/v1\\_5\\_2001/current/index.html](http://www.scc.rutgers.edu/however/v1_5_2001/current/index.html)>

## Artist Lectures

- 2007 University of Plymouth, England
- 2006 Camouflage: Art, Science, and Popular Culture conference, University of Northern
- 2003 Robert(a) Beck Memorial Cinema, New York, NY  
Hallwalls, Buffalo, NY
- 2000 Hallwalls, Buffalo, NY

## Bibliography

- Gerald Mead, "Face to Face, Soldiers and Presidents at CEPA Gallery," *Art Voice* (Buffalo, NY), 31 August 2006: 18-19.
- Diane Heilenman, "Ideas Inform Images in Two Exhibits," *The Courier-Journal* (Louisville, KY), 3 July 2005.
- Richard Huntington, "Fuzzy feelings: Make-believe bears cozy up to the psyche," *The Buffalo News*, 7 November 2003 <<http://www.cepagallery.com/cepa/buffalonews.com/fuzzyfeelings.html>>.
- Caroline Koebel in *Art Papers*, September / October 2002.
- "City Haul," *The Buffalo News*, 11 August 2002.

## Grants & Awards

- 2007 Graduate Travel and Research Grant, UC Irvine
- 2006 Tom and Elizabeth Tierney Scholarship, UC Irvine  
Medici Circle Scholar Award, UC Irvine  
Graduate Travel and Research Grant (two), UC Irvine
- 2005 Graduate Travel and Research Grant, UC Irvine
- 2003 Best of Show Award, CEPA Gallery, Buffalo, NY. Selected by Steven and Cecile Biltekoff
- 2002 Special Opportunity Stipend Award, New York Foundation for the Arts (NYFA)
- 2001 Best of Show Award, Big Orbit Gallery, Buffalo, NY. Selected by Aldele Henderson, Art Department Chair, SUNY Buffalo  
Best Folklore Experiment, Festival of Actual Kino, Novosibirsk, Russia
- 2000 Board of Directors Award, CEPA Gallery, Buffalo, NY. Selected by Douglas Dreishpoon, curator, Albright-Knox Art Gallery  
Director's Award, Big Orbit Gallery, Buffalo, NY. Selected by Lawrence Brose, Executive Director, CEPA Gallery

## Artist Residencies

- 2003 NEA ArtWorks! award, a funded month-long residency at CEPA Gallery, Buffalo, NY
- 2002 Experimental Television Center, participant in a one week residency, Owego, NY
- 1998 Experimental Television Center, participant in a one week residency, Owego, NY

tony romano

#### Education

B.F.A (Major in Intermedia) Emily Carr Institute of Art and Design

#### Solo Exhibitions

- 2006 THREE TALES Toronto, Ont. Diaz Contemporary Gallery.  
2003- RETURN Vancouver B.C. Atelier Gallery.  
2004 OVERSEA/UNDERGROUND Brosarp. Sweden. Neon Gallery  
T&T/ARRIVAL Stockholm, Sweden. Kulturhuset.  
Playtime Toronto, Ont. Mercer Union.  
Carchitecture Vancouver B.C. ITT-EN Gallery.  
Tony Romano / Marcel Duchamp Vancouver, B.C. Trylowsky Gallery. 2001- White hairy tree In collaboration with Shayne Ehman.  
Victoria B.C. The 2002 Ministry of Casual Living Gallery.  
Evanescent Rumors Toronto, Ont. Zsa Zsa Gallery.  
Dance With Me / If By Chance Vancouver, B.C. The Blinding Light Cinema.  
Punch Vancouver, B.C. Concourse Media Gallery.

#### Group Exhibitions

- 2006 THE PROPERTY IN QUESTION Vancouver, B.C. Charles H. Scott Gallery.  
POST SUZUKI Lethbridge, AB. Trianon Gallery.  
SOMETIMES WE MAKE IT, SOMETIMES WE USE IT, AND LOTS OF TIMES WE HANG OUT FOR IT Osaka, Tokyo. Remo Gallery. & Shibuya, Tokyo. Tokyo Wonder site.  
A THING CALLED LOVE Brosarp. Sweden. Neon Gallery  
RECENT TRACKS Vancouver B.C. Atelier Gallery.  
2005 WEATHERVANE Oakville, Ont. Oakville Galleries.  
Inaugural Group Show Toronto, Ont. Diaz Contemporary Gallery.  
WEATHERVANE Ottawa, Ont. Ottawa Art Gallery.  
VIDEO AWARDS 2005 Nagoya, Japan. Plus Gallery.  
DEDICATED TO YOU, BUT YOU WEREN'T LISTENING Toronto, Ont. Power Plant Contemporary Gallery.  
2003- The Island and the Cave Vienna, Austria. Kunstbuero Gallery.  
2004 2nd Site Oshawa, Ont. Robert McLaughlin Gallery.  
The Island and the Cave New York, NY. White Columns.  
Republic in Love Toronto, Ont. Power Plant Contemporary Gallery.  
On a Journey Vancouver, B.C. Charles H. Scott Gallery.  
Drawing on Architecture Vancouver, B.C. Atelier Gallery.  
The Straight or Crooked Way London U.K. Royal College of Art Gallery.  
Explorations In Psychic Geography Vancouver B.C. Or Gallery.  
2001- TRASPIE Bogota, Columbia. Galleria Santa fe.  
2002 Whats love got to do with it? Vancouver, B.C. The Butchershop Gallery.  
Projet Projo 2 Montreal, Que. Studio 303 Gallery.  
Beyond Terminal City London, U.K. VTO Gallery.  
Video Night London, U.K. Beat Bar Gallery  
Emily Carr Grad Exhibition Vancouver, B.C. Charles H. Scott Gallery.  
The Proposal Show Vancouver, B.C. Concourse Gallery.  
Let's Span Time Vancouver, B.C. No Brow Gallery.  
House Work Vancouver, B.C. Duck Space Gallery.



tony romano (continued)

### Selected Bibliography

- Dault Gary Micheal. " Tony Romano " ARTnews, New York ( Volume 105, #6. June 2006 )
- Dick, Terence. " Tony Romano" Canadian Art, Toronto (Volume 23, #2. Summer 2006)
- Jagar, David. "Movie mash-up" Now Magazine, Toronto (VOL.25, 2006)
- Balzer, David. "Eye Candy" Eye Magazine, Toronto (March 16, 2006)
- Julia Svensson "Hjerta och smärta" (Heart and Pain), Kvällsposten, Sweden (April 2, 2006)
- Öng kandensisk samtidskonst på Neon (Contemporary Art at NEON), Osterlenmagasinet, (March 3, 2006)
- Anders Blomdahl, "Schlagerkonst med kärlek i Brösarp" (Pop Art with Love at Brosarp) Kristianstadsbladet, Sweden, (March 14, 2006)
- Ulf Martensson, "Lekfull konst om kärleken" (Playful Art about Love) Ystads Allehanda, Sweden, (March 3, 2006)
- Sune Johannesson, "Kärlek från Kanada" (With Love from Canada) Kristianstadsbladet, Sweden, (March 3, 2006)
- Love, Karen & May, Elizabeth " Weathervane" published by The Ottawa Art Gallery. (2005).
- Andersson, Patrik. Curatorial Project " T&T Arrival " Black Flash Vol.23.1, Saskatoon. (Nov.2005).
- Goddard, Peter. " A dose of conceptual art lite " Toronto Star, Toronto, ( April 14, 2005).
- Garel, Beel "Den estetiska undergrunden" Malmö Kvällsposten (10-02-2004).
- Lembke, Christopher "Landskapsbilder och samhällen på grafiska blad" Ystads Allehanda (Sep.4, 2004).
- Jönsson, Dan "T&T. C-Magazine issue #84, (Winter 2004).
- Ryan, Julie "The Cave and the Island". C-Magazine issue #84, (Winter 2004).
- Sinclair, Eric. "Tankar om ett alternativt liv" Kristianstadsbladet, Kristianstadt, Sweden. (September 30, 2004)
- Jönsson, Dan. "Utopi eller satir?" Dagens Nyheter, Stockholm, Sweden. (September 25, 2004).
- Wilson, Andrea Jo "Tony Romano" Hive Magazine (Summer 2004).
- Laurence, Robin "Drawing on Architecture" The Georgia Straight" Vancouver (Sept.25-Oct. 2, 2003).
- T&T/Architecture: Tyler Brett and Tony Romano in conversation with Andersson, Patrik" Artfiles Magazine: [www.artfiles.ca](http://www.artfiles.ca) (Winter/Spring 2004).
- Sworn. Corin. " Mark Leckey/ Tony Romano" C Magazine issue #81. (Spring 2004).
- Bentley Mays. John. " Tony Romano" Lola, issue # 14. Toronto. (winter 2002-2003).
- Ward, Holly. " Looking For Love At The Blinding Light !! Cinema " Terminal City, issue #9, Vancouver B.C. ( August 31- September 6, 2001)
- Paterson, Andrew J. " Taking Time Enough, " Lola, issue #8, Toronto, (winter 2001)
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Toronto Arts Council 2006

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