



NINA SOBELL
Gallery AREA 53

Nina Sobell

Galerie AREA 53

Kuratiert von Evelin Stermitz

Die Ausstellung zeigt Video Arbeiten der Künstlerin Nina Sobell in einem miteinander verbundenem performativen Kontext. Während der Ausstellung arbeitet Nina Sobell an einer skulpturalen Installation in einem offenen Atelier-Raum als ein Projekt innerhalb der Galerie und Ausstellung.

Nina Sobell ist Pionierin der künstlerischen Verwendung von Video, Computer und Interaktivität sowie Webperformances. Seit 1969, als sie Video zuallererst verwendete um die ungesteuerten Interaktionen ihrer Skulpturen mit den Betrachtern zu dokumentieren, untersucht sie den Bereich in welchem Video es ihr erlaubt die Beziehung zwischen Zeit und Raum zu manipulieren, und einen Bereich für menschliche Erfahrung zu formen, in welchem das mediatisierte Ereignis sich mit der öffentlichen Erfahrung, Erinnerung und Beziehungen überschneidet. Vorangegangene künstlerische Arbeiten in diesem Bereich sind *ParkBench*, *VirtuAlice* und das fortlaufende Projekt *Interactive Encephalographic Brainwave Drawings*.

Nina Sobell präsentierte ihre Arbeiten *Brainwave Drawings* und *Videophone Voyeur* (1977) bei Joseph Beuys Free International University auf der Documenta 6 und erhielt Auszeichnungen (NEA und NYSCA) für ihre Pionierarbeit in der Video-Performancekunst im Jahr 1970.

Während der Jahre 2007 – 2008 ist Nina Sobell Artist in Residence in Location One New York, unterstützt von der Andy Warhol Foundation, und ihre Arbeiten werden in der Ausstellung *California Video* im Getty Museum, Los Angeles, gezeigt.

„Working with time, perception, exploring cognitive theories as art, led me further into the non-static world of video. At this point, I needed to retreat into an intimate personal dialogue, making sculpture for video camera space only, compressing time and private experience.“ —Nina Sobell

Als eine New-Yorker Künstlerin, produzierte Nina Sobell ein großes Spektrum an Arbeiten, welche unterschiedliche Themen, Strategien und Medien wie Video, Performance, Installation, Skulptur und Live-TV beinhalten. Beteiligt an der feministischen Performance-Bewegung in den 1970er Jahren, reichen ihre konzeptuell basierenden Arbeiten von Tabu-Performances und musealen Installationen zu interaktiven Video Matrixen zur öffentlichen Partizipation. Durch das Erforschen von Video-Skulptur war Nina Sobell interessiert psycho-soziale Transformationen mittels Videotechnologie zu gestalten, Umgebungen und mobile Strukturen zu schaffen, um den Betrachter physisch mit einzubeziehen. Weiter geführt wurden diese Videoarbeiten im Bezug zum Unterbewusstsein in ihrem bekanntem *Brainwave Drawing* Werk, in welchem ein Bildschirm Gedankenströme von zwei Menschen aufzeichnet und ihre stille, gemeinsame Kommunikation darstellt.

Nina Sobell erforschte das Vorhandensein von Technologie um das Verhalten von Menschen zu modifizieren und aufgrund der Möglichkeit der mediatisierten Erfahrung Raum und Zeit zu manipulieren. Dieses Phänomen wurde dafür benutzt um eine soziale Raumsulptur zu bilden, wobei die verwendeten Technologien eine Stütze für die Beteiligten bilden, um ihnen die Erlaubnis zu geben verschiedene Arten von -- physischen und sozialen -- Grenzen zu überschreiten um miteinander zu kommunizieren.

Nina Sobell

Gallery AREA 53

Curated by Evelin Stermitz

The exhibition shows video works by the artist Nina Sobell in an inter-relative performative context. During the exhibition Nina Sobell creates a sculptural installation in an open atelier space as an in-gallery project.

Nina Sobell pioneered the use of video, computers, and interactivity in art, as well as performance on the Web. Since 1969, when she first used video to document participants' undirected interactions with her sculptures, she investigates the extent to which video enables her to manipulate the relation between time and space, and to create a vortex for human experience, in which the mediated event coincides with public experience, memory and relationships. Groundbreaking projects include *ParkBench* and *VirtuAlice*, and the ongoing *Interactive Encephalographic Brainwave Drawings*.

Sobell presented *Brainwave Drawings* and *Videophone Voyeur (1977)* at Joseph Beuys' Free International University at Documenta 6. She received awards from the NEA and NYSCA for her pioneering video performance art in the 1970's. Her work has been shown throughout the US, Europe, and Japan. An award-winning printmaker and figurative sculptor, and avid improvisational guitarist and keyboardist, she can be seen sculpting Emily in the *ParkBench Performance Archives* and heard playing music there as well.

During the years 2007 - 2008 Nina Sobell is Artist in Residence at Location One in New York, supported by the Andy Warhol Foundation for the Visual Arts and her works are included in the exhibition *California Video* at the Getty Museum, Los Angeles.

„Working with time, perception, exploring cognitive theories as art, led me further into the non-static world of video. At this point, I needed to retreat into an intimate personal dialogue, making sculpture for video camera space only, compressing time and private experience.” —Nina Sobell

As a New York-based artist, Nina Sobell has produced a broad body of work embracing various themes, strategies, and mediums, including video, performance, installation, sculpture and live TV. A participant in the feminist performance movement of the 1970s, her conceptually based work ranges from taboo performances and museum installations to interactive video matrixes for public participation. Sobell began using video in the 1970s as a way to study spectators' interactions with her sculptures, which were placed anonymously in public areas. Exploring video-sculpture, Sobell was intrigued with creating psycho-social transformations via video technology, making environments and mobile structures to physically engage the viewer. Pursuing video's relation to the subconscious led Sobell to her well-known *Brainwave Drawing* piece, in which a screen monitor registered the brainwaves of two people and their silent attempt to communicate with each other.

Nina Sobell discovered that the very presence of technology alters peoples' behavior, due to its capacity to mediate experience, to manipulate space and time, and due also to peoples' belief in its power. She has used these phenomena to sculpt social space. In other words, she has used technology as a prop to give participants permission to overcome various types of boundaries -- physical and social -- to communicate with one another.

www.ninasobell.com

I Say I Am: Women's Performance Video from the 1970s.
by Maria Troy

The feminist movement, with its drive to problematize female subjectivity, validate personal history, and change the position of women in society had a profound effect on the artwork women produced during the 1970s. Finding themselves excluded from traditional art circles, women artists formed collective production and exhibition organizations including galleries, festivals, publications and workshops. While women artists worked in all mediums, performance art and video art were perhaps especially appealing because the new mediums had no history of excluding women.

Performance art in the 1970s was also significant for women artists as a challenge to formalism. It presented a means to negate the division between art and life, to explore relational dynamics between artist and audience and to understand art as social and experiential. This had special meaning for women artists whose role in art history had been as model not maker, muse not master. Reconceptualizing their role as artists in part by controlling the presentation of their bodies on stage, women's body art had particular potential to destabilize the structure of conventional art history and criticism.

Video extended the impact of performance, adding the possibility of remote and future audiences for a one-time presentation. Through video, the performance could become endlessly present, always enacted for the first time. The video camera also changed the nature of performance, enabling an intimacy in which artists would do things in front of a camera that they may not do in the presence of live audiences. When incorporated as an element in live performance, video equipment altered the experience of theatrical space by disrupting spatial continuity and adding a layer of technologically mediated presence and reception. Both male and female artists such as Willoughby Sharp, Lynda Benglis, Vito Acconci and Joan Jonas utilized this distance/intimacy to explore a range of psychosocial and psychosexual relations.

As a widely-heralded revolutionary medium, women looked to video to advance their own liberatory agenda through video. Particularly important to the woman performance artist is the ability through video to create time and space, which she then controls ... While performance opportunities in the gallery establishment were not always available to women, video technology was accessible through schools and newly founded cooperatives. Within this technological discourse, women artists created a new performance place ... Most importantly, video time and space allowed the woman artist to acknowledge her own voice without interruption.

The subject matter of 1970s feminist performance video was personal, often articulated in the direct address of an artist performing alone. Autobiography, identity, relation of self to others, questioning of female stereotypes, and the expansion of self through personae were recurrent themes. (Chris Straayer)

They complicate the personal and the political, and assert this intersection as a negotiation that remains fundamental to the formation of a subject in social space. Consumer-grade portable video equipment was simple enough to be operated without technical training and light enough for most women to handle. Portable broadcast television production, which required more specialized equipment and knowledge, was and still is largely a male-dominated realm.

The tapes collected in *I Say I Am* share certain aesthetic qualities which are derived from the practical limitations of early video technology – long takes, little or no editing, little or no camera movement, and direct address of the viewer. These common characteristics served as formal elements that positioned early video in opposition to television, as an art form concerned with duration, perception and artistic process. Early video art owed more to Minimalism and Conceptualism than to Madison Avenue or Hollywood. And compared to commercial mass media, these tapes are difficult to watch. They are too slow, too private, too confrontational on the level of viewer expectations and attentional time; they are too opposed to what David Antin called television's „money metric“, the rigid fragmentation of television time into 15, 30, and 60 second slices.

Hey, Chicky !!!

Nina Sobell, 1978

09:18 Min

In her performance art video *Hey! Baby Chickey* Nina Sobell appears nude playing with a raw cooking chicken. With a few simple manipulations, she eradicates the cultural distance between mother and woman as sexual being. Playing on the symbolic connection between food and sex, cooking is transformed into sexuality, but the involvement of the dead chicken pushes that sexuality towards bestiality and necrophilia. The scene is further complicated when the same chicken is given the role of baby. Sobell plays with the chicken, rocking it, holding it up by its arms as if teaching it to walk, and swinging it from breast to breast in what can only be described as a milking dance. This collapsing of the baby role with the chicken's already established roles of dead animal, food material, and sexual object violates other taboos, including infanticide, cannibalism, and pedophilia.

Chris Straayer, *Deviant Eyes, Deviant Bodies: Sexual Re-orientations in Film and Video*,
Columbia University Press, New York, 1996



Challenging the dominant ways of making and critiquing art, feminist art practice in the 1970s stressed personal connections to materials and immediacy of context over formal abstraction. For many women, the home was a natural subject of artistic production as a highly charged site of rampantly contradictory meanings. As Lucy Lippard noted, (women artists) work from such (household) imagery because it's there, because it's what they know best, because they can't escape it.

The artists explore domestic issues such as motherhood, sexuality, death, familial relationships, control of physical space and the preparation and consumption of food.

Maria Troy, *Desire and the Home: Program 1*

Hobby Horses in Paradise and Murder with Mother

Nina Sobell, 1982

19:09 Min

To be honest the title is from a play by Tom Stoppard and the opening lines of this performance triptych are directly quoted from his work and I never got permission of any kind to have done that so I'm always trying to fudge that and have started calling the whole thing „Into the Pot You Go” and not even sometimes playing the first part which starred Chris Shearer - Cori's dad. In the first part: I am riding on a huge rocking horse (called a hobby horse) he made. Chris is on a treadmill walking backwards and Benjamin is walking around. We're quoting lines from the play about how art does not make compromises and always breaks its promises. Then comes a scene where Chris plays my mother in a reenactment of the actual night of her shooting me and herself and me running for help through the snow, then comes a scene with baby chicky where I am asking baby chicky to identify itself by looking at different drawings. Then I am trying to teach baby chicky how to walk and talk. I warn baby chicky that if it isn't able to walk or talk then it will have to go into a pot and be cooked and eaten because in our society if you can't walk and can't talk you aren't much good and of no use to anyone, so alas baby chicky ends up in the pot. The very weirdest thing about this tape is - Cori wasn't born yet and ended up not able to walk or talk. Another weird thing is, as much and as many times my mother tried to kill herself and me, I ended up giving up everything to try to save Cori's life. Exhumed is about that effort. „If you can't walk and can't talk then into the pot you go and Jake would like to eat you too”, she adds. Then back to the reenactment, a video this time of me running through the field to the neighbours to get help, snow and wearing blood stained pajamas with feet.

Nina Sobell



Glass Breaking and Jumpset

From 1971-75 I lived in Venice, California during a time when a number of artists (Chris Burden, William Wegman, John Sturgeon) were experimenting with the interface between video and performance. This rich and productive time, gave birth to a new genre called *conceptual video performance art*: the camera as audience, the video monitor as catalyst. *Intervals* (1973), consists of several sequences of work: spherical objects, dancing, the absurd side of sexuality, and glass breaking. It begins with Flip Flop, a flaccid penis bounces in rhythm against a bouncing woman's buttocks and breasts; when the penis hardens, the piece ends. It is followed by two people kissing repeatedly, quickly as if competing in a marathon, and what appears to be a still arrangement of mirrors is disrupted by a comical cardboard tube moving in to destroy the illusion. *Jumpset*, reminds me of the very early influence that *DaDa* and the *Theater of the Absurd* has had upon my work and my life.

Description of *Glass Breaking*: once a week for several months, I would make the rounds to all the window and auto glass shops in the Santa Monica and Venice area returning with boxes of glass and mirror shards that they saved for me. Without wearing any protective gear, I positioned each piece very deliberately in the same place; striking it with only one hammer blow. The fragments broke in a consistently circular pattern, and formed over time into pristine glass and mirror mounds with depressions at their tops. The glass mound gleamed with variegated blue and green from refractions. Newly created layers made settling sounds like delicate glass chimes tinkling in contrast to the forceful cracking sounds that made them. My only incidence of injury occurred when I was not in a meditative state of mind. I cut my hand picking up a piece of glass, when I was not completely calm and concentrating on what I was doing. I could have blinded myself. The piece demanded the absence of protective gear; it was essential to its integrity. The piece was conceptual in its formality, its precision of action and design. My action created an object that was born from the calmness of its execution, and the simultaneous threat of injury. The piece could have been misconstrued as a release of frustration, but quite the opposite was the essence of the work. The camera intimately tracks my movements and expressions. I wanted to reveal the point between thought and experience where perception occurs. Physical manifestations appear in the close surveillance of my actions in a repeated cycle: from my eyes, to my mouth, to my hands, to the glass(work) and back to my eyes. For me, it is a highly disciplined mental, physical and metaphysical revelation of art in the making.

Jumpset: Two cameras are focused on two couples, one at each end of a couch. Two (m/f) couples are sitting on the couch. Each one converses with the other's partner; two are leaning forward while the other two are leaning back alternately. They are partially undressed. The men have their pants off, keeping on their shirts; the women are bare breasted keeping on their pants. They converse with no particular acknowledgement of their partial nudity. At both ends of the couch, there are closed circuit monitors, each person on the couch is able to see themselves. Another camera is focused on a couple (m/f) in close proximity to the couples on the couch, who are jumping and bouncing to a consistent beat. The man stands on a stool, his flaccid penis flopping level with the woman's flopping breasts. Another camera focuses on posted phrases like „Transient Pleasures” and „When the Talking is Over, the Silences are Worth Waiting For”. In interface, the images appear randomly, intermittently with no fixed time or expected result. It's a play upon the typical cocktail party mentality; each one fantasizing about the other, more interested in their own images, and subtext conversations they are having with themselves.

Nina Sobell



Elastic Equations

Nina Sobell, 1972-73

17:18 Min

As the camera watches itself simultaneously in both a mirror and a monitor, the artist interposes her foot, and, on the sound track, we hear her say „It’s just a matter of stepping into infinity”. A wry comment to be sure, but nevertheless one that paradigmatically summarizes the seriousness of her concerns. *Elastic Equations* explores images that are so condensed, so archetypically structured, that they approach the definition of the absolute. Utilizing her experience in sculpture, Sobell discovers a series of environments in which the self and images of infinity are created. She makes succinct use of video medium’s potential for self-analysis (mirrors, monitor feedback, 8mm film projected onto the monitor, dusty windows, etc.) and in her work the camera itself is alternately an observer of self and the means of perception. *Elastic Equations* is a lyrical work, characterized by formal, empathetic rhythms and images of subliminal power.

David E. James, *Art+Cinema*, 1974



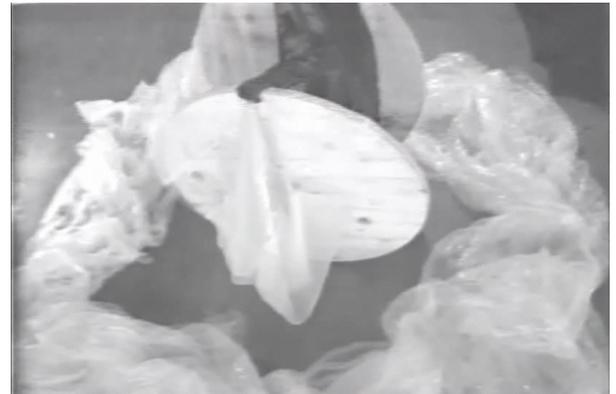
Elements

Nina Sobell, 1973

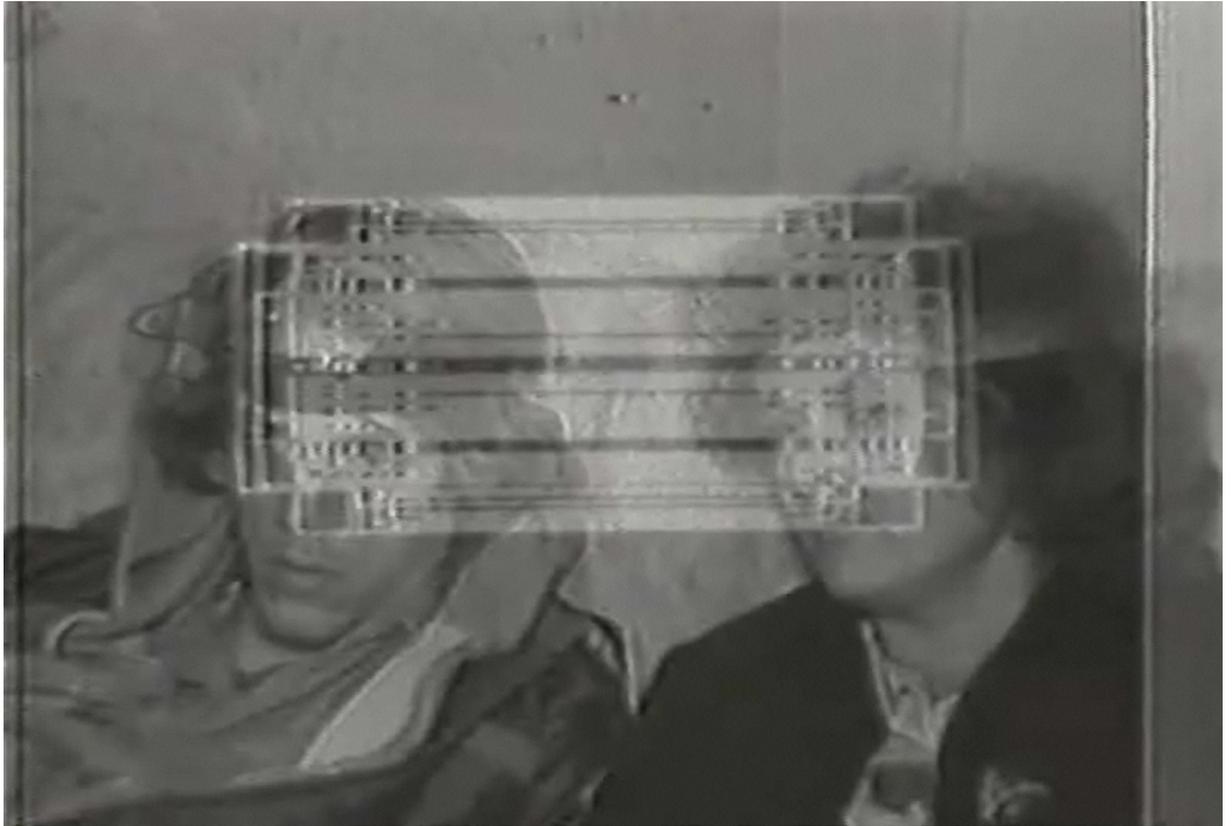
22:14 Min

As implied by its title, *Elements* is a basic grammar of video motion, an exploration of the relationship between abstract (ideal) movement and movement as it occurs in real images and situations. In it a limited number of units of rhythm, of image, and of sound are manipulated through different combinations and permutations. For example, the opening sequence simply shows a number of different body movements all with a common rhythmic structure (tap dancing, barefoot dancing, kissing) along with sound patterns that alternately correspond with the image or are independent of it, sometimes produced by the image and sometimes discreet from it. Proceeding in sophistication from this point, the tape develops images of specific motions in different contexts (a falling paper, a huge sheet of polythene, falling paper ash), or of a specific kind of image produced in different ways (fire from gas rings, a burning pier, burning paper). Many of the images are (or are revealed to be) extremely beautiful in their own right, but it is the thematic and structural coherence of this tape, the clarity and precision of its development that make viewing it so exciting and rewarding.

David E. James, *USC Cinema Studies*, 1974



Nina Sobell Pioneer in Interactivity
Documentary by Emily Hartzell, 1993
31:18 Min



Biography Nina Sobell

BFA Tyler School of Art, Temple University, Philadelphia, Pennsylvania

MFA Cornell University, Ithaca, New York

Professional Recognition and Appointments

2008 BrainChat U. S. patent

2007-08 Artist in Residence at Location One, New York, Andy Warhol Foundation for the Visual Arts

2005-06 Visiting Lecturer, Goldsmiths College, University of London UK

2002 Rockefeller Foundation Fellowship Nominee in Media Arts

2001 New York State Council for the Arts, Artist Fellowship

1999 Webby Award Nominee, ParkBench On-Line Collective

1998 Turbulence.org Commission, with S. Allin and J. Gilbert

1998 Artist-in-Residence, Banff Centre for the Arts, Canada

1994-98 Artist-in-Residence, Center for Advanced Technology, Courant School of Computer Science, New York University

1991-93 Artist-in-Residence, Interactive Telecommunications Program, Tisch School of the Arts NYU

Solo Shows and Collaborations

2008 Nina Sobell, solo show, Gallery Area 53, Vienna, Austria

Artist in studio as Spectacle: Internal Message Search, solo show, Location One Gallery, NY

2006 Reap, Video Collaboration, Anne Bean Matt's Gallery, London, UK,

Video Documentary of Zambian Street Theater Group with Anne Bean

2001 Liwase, Video Documentary of Zambian Street Theater Group with Anne Bean

1998 Interactive Installations, 1974 - 1998, DAAD Studios, Berlin with Emily Hartzell

1998 Ebb and Flow, Web performance, Morton Studio, turbulence.org (J.Gilbert/S.Allin)

Group Shows and Collaborations

2008 Waves-The Art of the Electromagnetic Society, Hartware Medien Kunstverein, Dortmund, Germany

California Video, Getty Museum, Los Angeles, California

2007 Evidence of Movement, Getty Research Institute, LA, Ca.

Cyber Feminism Past Forward, Austrian Association of Women Artists, Vienna

The Future of the History, Space Gallery, New York

Slapstick, curated by C. Eammons, Lora Reynolds Gallery, Austin, Texas

2006 KISS. Whitechapel Gallery, London, UK/Sidney, Australia

2005 Art/ Sound, curated by J. Slater, Front Room Gallery, Williamsburg, NY

2004 Synaesthesia, Thinking of You, Institute of Contemporary Art, London UK

2002 Art/Women/California 1950-2000, San Jose Museum of Art, San Jose, Ca.

2000 Sharing a Shadow, Three Colt Gallery, London

1999 Streaming: A Laboratory, with E. Hartzell/ Sonya Allin, W. Phillips Gallery, Banff

Sunshine & Noir: Art in Los Angeles 1960-1997, UCLA at The Armand Hammer

Castello di Rivoli, Italy, Kunstmuseum Wolfsburg, Louisiana MOMA, Denmark

1997 Dance in a Moving Mirror streaming with Hartzell/Gilbert, RAT, Aix-en-Provence

Adrift (web performance), Ars Electronica with Gilbert, Hartzell, Thorington, Wolsak

Pink Wink, New Image Art Gallery, Los Angeles

Pasarse de la Raya, Expoarte, Guadalajara, VI Feria Internacional de arte Contemporaneo

PORT, four-screen web projection performance, MIT List Visual Arts Center

Blast5, Time Curators and web/video installation (ParkBench), Sandra Gering Gallery

1996 Art on the Web (ParkBench), Whitney Museum of American Art

Language and Disorder: videotapes, New Langton Arts, San Francisco

1995 Alice Sat Here, telerobotic installation w/Hartzell in CODE, Ricco/Maresca Gallery, NYC

1993 LA Sampler 1970-1993, Hey, Baby Chicky! P.McCarthy curator, David Zwirner Gallery, NYC

Scratching the Belly of the Beast, Brainwave Drawings, Los Angeles Film Forum

1992 Installation: painting, sculpture, and 2 channels of video, Granary Books Gallery, NYC
Brainwave Drawing Installation, Bronx River Arts Center, Bronx, NY
1991 Drawings, Elston Fine Arts Gallery, New York, NY
Cori: Struggle for Life, video work, Speaking Out: Art Against AIDS, Museum of Modern Art, NY
1990 Cori: Struggle for Life, Video Against AIDS, Institute of Contemporary Art, London,
The Indomitable Spirit, video work, International Center for Photography, NY
Beyond Boundaries: Paintings, Black and White in Color Gallery, Bronx, NY

Bibliography

“Nina Sobell: Tecnology and Art” by Padraig Thomas, summer term | issue 21 | Research Hallmark Journal, (2005) U of London, UK
“What Franklin Furnace Learned” by Martha Wilson , Leonardo, MIT Press, Vol. 38, No. 3, pp 193,194 (2005)
“Closed Circuit Video Installations” by Slavko Kacunko, Logos Verlag, Berlin (2004) , p. 395,408,409,483,487,1129
“Sci-Art: Exploring the Brain and the Role of the Artist” by Mina Liza, NY Arts, vol. 8, no.4(April 2003), p. 58,59
“Digital Art” by Christianne Paul, Thames and Hudson, (2003) p. 160
“Postmodern Currents: Art and Artists in the Age of Electronic Media”, by Margot Lovejoy, Prentice Hall, 2003 (third edition)
“Art/Women/California1950-2000” editors Burgess/Salvioni, University of California Press and the San Jose Museum of Art (2002), p. 326
“Streaming the Brain” by N. Sobell, MultiMedia, Artful Media ed. Doree Duncan Seligmann IEEE Computer Society, Vol. 9, No. 3 (July-September, 2002), p. 3-8
“Info Arts-Intersections of Art, Science, and Technology” by S.Wilson, MIT Press (2002)
“Sculpting in Time and Space: Interactive Work” by Nina Sobell and Emily Hartzell, Leonardo, MIT Press, Vol.34, No.3 (2001)
“Robot in the Garden” by Ken Goldberg, MIT Press (2000), p. 15
“Going Virtual” by Martha Wilson, CAA Art Journal, Summer, 2000

“Artful Media,” by Kathy Brew, IEEE Multimedia, 1999

“Women in Art and Technology” edited by Judy Malloy., MIT Press 1999

“A Brief History of Outrage: The 51 (or So) Greatest Avant-Garde Moments,” by C. Carr, Village Voice, September 22, 1998

“On Edge: The Heart of the Web,” by C. Carr, Village Voice, Vol. 42, No. 25 (June 24, 1997), p. 50

“VirtuAlice,” by Sobell and Hartzell, Ylem , Vol. 17, No. 9, (September/October, 1997), p. 5

“Telepresence Art,” by Eduardo Kac, Art Journal, College Art Association, 1997

“Naked to the Bone”, by Betty Ann Kevlis, Rutgers University Press, 1997

“Postmodern Currents: Art and Artists in the Age of Electronic Media”, by Margot Lovejoy, Prentice Hall, 1996 (second edition)

“ParkBench,” interview with Doug Grunther, WDST Woodstock Radio, October, 1996

“ParkBench Public Access Kiosks,” Visual Proceedings, Siggraph '96

“ParkBench Sculpting Performances,” The Acid-free Paper (web journal), edited by Kevin Smith, Vol. 1, No. 4 (January, 1996),

Net Culture section.

“Deviant Eyes, Deviant Bodies” by Chris Straayer, Columbia University Press, 1996

“Art Online” by Robert Atkins, Art in America, Vol. 83, No. 12 (December, 1995), p. 64

“Technology: Do You Mind if I Sit Here?” by Kimberly Neuhaus, I.D., Vol. 42, No. 2 (March-April, 1995), p. 24

“ParkBench,” Artists’ Pages by Emily Hartzell and Nina Sobell, Felix: Landscape(s) Vol. 2, No.1 (1995), pp. 302-5

“Interactions”, Vol. IV, No. 2, June, 1992 and Vol. III, No. 1, April, 1991

Felix (review of EXHUMED & Video 1972-90), Vol. 1, No. 1 (Spring, 1991), p. 71-73.

Public Collections

Archivo Storico delle Arti Contemporane; La Biennale di Venezia, Italia; Museum of Modern Art, NY; Long Beach Museum of Art, Long Beach, CA; Whitney Museum of American Art; Banff Centre for the Arts, Canada; deSaisset, Museum of Art; Manchester Museum of Art, England; Reading University, England; Contemporary Arts Museum, Houston, TexasArts; Zentrum fur Kunst Und Medien Technologie, Karlsruhe, Montevideo, Amsterdam; Institute of Contemporary Art, London; Western Front Video, Vancouver; DIA Foundation; Cologne; Kramlich Video Collection, and other private collections and academic institutions.

Nina Sobell

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