

New Media Fellowships  
2005 Project Cover Form

**Eduardo Navas**

**Title:** *Untitled Story of Many*

**Genre:** Web based project crossing over to video and film

**Applicant's Role in**

**Production:** Artist and producer

**Production Format:** Website and DVD

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**Brief Project Description** (do not exceed space given below)

**Proposal for *Untitled Story of Many***

I propose an online project in the form of a website that poses questions to its visitors. The answers will create an ongoing narrative that will present the contributions in the order in which these are submitted. The questions will propose minimal contexts which the viewer will be asked to consider as starting points to create their own narratives. The contributions will be accepted for a period of one year. Throughout this period, I will develop animated graphics that will complement the online contributions; these graphics will eventually become the visual foundation for a fiction story that I will write in reaction to the submitted material. Finally, the fiction story and graphics will be adapted into an experimental video that will be available for viewing on the web, as well as in DVD format.

**Eduardo Navas**

**#1 sample. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "netartworld." Or visit the website: <http://navasse.net/netartworld>.**

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**Title** *Net Art World 1.0*

**Year** 2003

**Technical**

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

X\_ URL \_\_\_\_\_ <http://www.navasse.net/netartworld> \_\_\_\_\_ (if more than one please list them below)

X\_ Browser requirement(s): Javascript enabled, IE 5, Netscape 7, Safari 1.0

X\_ Plug-in requirement(s): Flash 5.0 or higher

X\_ This sample requires broadband connection (fast Internet connection)

X\_ A local copy of the sample work has been included with the application—**only for launching. You need to be connected to the net to experience all the links that will be loaded.**

**Special Information For Viewing:** *Click on the links at the top of the webpage to navigate the website. Click on "create a composition" to view a new frameset combination.*

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**Description of Work**

*Net Art World 1.0* is an online project that deliberately focuses on globalization, featuring net art by international artists with bilingual and/or multicultural backgrounds. As I did research for the project, it became reasonable to create a net piece which provided access to a large number of net-artist websites and juxtapose these with all the flags, countries and territories of the World. The result is an artwork aiming to expose the complexities that the term globalization imposes on diverse cultures.

This project consists of a frameset of four windows, functioning as follows: 1) The main area presents a net-artist selected at random from a list created by Dr. Reinhold Grether. 2) The top-right frame presents a country flag selected at random from a database. This flag links to a series of images on Google related to the country the flag represents. 3) The middle-right frame presents a country map at random. This map links to statistical information about a country. Please note that the country map does not correspond with the flag. This is done to present the complexity of nationalism, patriotism and colonialism that has developed due to globalization. 4) The bottom-right frame presents an image selected at random from a series of images that were accessed on Google when searching the term "Globalization."

This artwork shows my interest in exposing the many layers of meaning that are at play simultaneously on the web. I extend my conceptual practice by appropriating online material which is turned on itself to show its dependency on suspended codes of politics and power-shifts.

## Eduardo Navas

#2 sample. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "DIARY OF A STAR." Or visit the website: <http://navasse.net/star>.

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**Title** *Diary of A Star*

**Year** 2004-2005

### Technical

#### Original Format

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

#### Format Submitted for Viewing

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

#### Preferred OS

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

#### Web Information (answer only if sample work is in Web format)

X\_URL <http://www.navasse.net/star> (if more than one please list them below)

☐ Browser requirement(s) I-frames enabled. Use Internet Explorer 5 or later, Netscape 7, or Safari 1.0

☐ Plug-in requirement(s)

X\_ This sample requires broadband connection (fast Internet connection) Preferred due to heavy linking

X\_ A local copy of the sample work has been included with the application, in CD-Rom—**only for launching.**  
**You need to be connected to the net to experience all the links that will be loaded.**

**Special Information For Viewing:** *Read through the blogs and click on the links as desired. To access archives click on the links at the bottom of each particular blog window, called "diary archives" and "meta archives."*

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### Description of Work

*Diary of a Star* is a critical take on blogging that appropriates selections from *the Andy Warhol Diaries*. It consists of two blogs set next to each other which show selections of Warhol's diary and my comments on his selections. The way the project works is I select an entry from Warhol's diary and type it verbatim on the blog to the right called "diary." I create links of people and places that Warhol mentions. I then comment on the people and/or the entry itself on the blog to the left called "meta diary." What I write always depends on how I relate to Warhol's entry as well as what I learn while surfing the links his entry provided. The entries correspond by date. I rewrite selected entries from Warhol's diary in the form of a blog to comment on diary entries, the private and public, the idea of a celebrity and her life as a public persona, and the activity of web-surfing as part of a new social space.

*The Andy Warhol Diaries* was edited by Pat Hackett from a set of entries primarily used as Tax expense records. After Andy's death on February 22, 1987 Hackett realized that the tax logs contained rich material that could become the ultimate portrait of Warhol. The result is a set of diary entries that tell us about Warhol's idiosyncrasies. In *Diary of a Star* I re-evaluate Warhol's thoughts and create my own narrative alongside his, which functions as a critical extension of his own aesthetic of constant exposure. This project is the latest manifestation in my practice of appropriation as a conceptual tool to expose the political aspects of art production.

**Eduardo Navas**

**#3 sample. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "Re\_Cycled\_Views." Or visit the website: [http://navasse.net/re\\_cycled\\_views](http://navasse.net/re_cycled_views).**

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**Title** *Re\_Cycled\_Views*

**Year** 2004

**Technical**

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

X\_URL \_\_\_\_\_ [http://www.navasse.net/re\\_cycled\\_views/](http://www.navasse.net/re_cycled_views/) \_\_\_\_\_

X\_Browser requirement(s) : Explorer 5 or higher, Netscape 7, Safari 1.0

X\_Plug-in requirement(s) : Layers need to be enabled

☐ This sample requires broadband connection (fast Internet connection)

X\_ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

*How to navigate: Links at the top of each page lead to the next or the previous page. A link offering the review in its original format can be found between the 'previous' and 'next' links. You can scroll up or down or click on the links provided with each sentence. Scrolling will be necessary regardless, and feeling lost is largely part of the project. If you want to get back to the main links, simply scroll all the way to the top-left of your browser window.*

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**Description of Work**

*Re\_Cycled\_Views* is a project appropriating critical writings from Net Art Review, an online collaborative founded in February of 2003.

*Re\_Cycled\_Views* was developed with the term 'intervention' in mind; because of this, I decided to recontextualize selected writings from net Art Review focusing on political artworks. I created individual pages for the original reviews and abstracted them by drastically enlarging the small images found in each feature from their original 100 x 100 px to 2600 x 2600 px; the writing is fragmented into sentences that appear with corresponding links. The links to the actual artworks and reviews are also provided so that the viewer may experience the content in its original form. *Re\_Cycled\_Views* aims to expose the tendency to get lost in information as abstraction without really understanding how it affects individuals. The Project is rather complex (for me) because the selected reviews concentrate on works dealing with war, racial identity, as well as multilayered global issues.

**Eduardo Navas**

**#4 supplemental. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "Plástico\_2002\_upDate." Or visit the website: <http://navasse.net/plastico02/>.**

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**Title:** *Plástico\_2002\_upDate*

**Year:** 2002

**Technical**

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☒ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

X\_URL \_\_\_\_\_ <http://navasse.net/plastico02/> \_\_\_\_\_ (if more than one please list them below)

X\_Browser requirement(s) Explorer 5 or Higher, Netscape 7, Safari 1.0

X\_Plug-in requirement(s): Flash 5 or Higher

X\_ This sample requires broadband connection (fast Internet connection)

X\_ A local copy of the sample work has been included with the application

**Special Information For Viewing:** *To view the Flash animation click on the link called "launch project" at the top of the webpage. Give the animation a few seconds to load.*

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**Description of Work**

This animated Flash project appropriates the song "Plástico" from the Album *Siembra* by Willie Colón and Ruben Blades. "Plástico" was composed in 1978 with hopes for a better tomorrow in Latin America in particular.

The song is performed in Spanish, and the lyrics have been translated to English and juxtaposed with statistics of the American Continent as of 2002 throughout the Flash animation. If you wish to view data from a particular country, please click on the links to your left of the webpage. The information was gathered from infoplease.com -- one of the most popular almanacs on the web. All other considered sources are available at the bottom of the page.

The aim of this project is to reevaluate emancipatory narratives that have affected Latin Americans since 1978 (when the album *Siembra* was released). The juxtaposition of statistical data as of 2002 and the translated lyrics of the 1978 composition, is a metaphoric commentary on how hopeful gestures can quickly become absorbed by our current state of globalization. This project also enables me to explore the relationship of Film language as part of a web project.

**Eduardo Navas**

**#5 supplemental. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "The Allegorical Impulse Part 1." Or visit the website:**  
**<http://artport.whitney.org/gatepages/artists/navas/index.html>.**

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**Title** *The Allegorical Impulse Part 1*

**Year:** 2001

**Technical:** Javascript needs to be enabled on browser to view properly

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

X\_ URL \_\_\_\_\_ <http://artport.whitney.org/gatepages/artists/navas/index.html> \_\_\_\_\_

X\_ Browser requirement(s): Explorer 5 or Higher, Netscape 7, Safari 1.0

☐ Plug-in requirement(s)

X\_ This sample requires broadband connection (fast Internet connection)

X\_ A local copy of the sample work has been included with the application

**Special Information For Viewing:** *Select from menu bars as desired. To advance or go back to another page click the bars at the top-left and bottom-right of the webpage.*

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**Description of Work**

*The Allegorical Impulse Part 1* re-evaluates the essay "The Allegorical Impulse: Toward a Theory of Postmodernism" by Craig Owens. Inside the website you will find quotations taken directly from Owens' text. Artworks by artists used as examples in the essay have been scanned and optimized as sliced images for the web; a Javascript calls these slices at random to create a grid composition. The frameset that pops when you log on to the website is a sample of what you will find inside the net installation.

*The Allegorical Impulse part I* is the first project in a two part series. This first part considers how what Owens wrote in the eighties is understood after eighteen years. The second part will consider current writers following Owens' line of thinking.

This project explores the possibilities of appropriation as a critical strategy extended onto the web. It appropriates a text that in the past theorized about appropriation as a way to re-examine such theory in relation to new media discourse.

**Eduardo Navas**

**#6 supplemental. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "The Quixote." Or visit the website: <http://www.navasse.net/Qstory/systemStory.html>.**

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**Title** *The Quixote*

**Year** 2000

**Technical**

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

x\_ URL \_\_\_\_\_ <http://www.navasse.net/Qstory/systemStory.html> \_\_\_\_\_

x\_ Browser requirement(s): Explorer 5 or higher, Netscape 6 or higher, Safari

x\_ Plug-in requirement(s) Flash 5 or higher

x\_ This sample requires broadband connection (fast Internet connection) to visit the links provides through the project

x

\_ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work**

*The Quixote* is a web installation that uses Jorge Luis Borges' short story "Pierre Menard: Author of The Quixote." In his story, Borges challenges his very own authority as a writer who is merely trying to correct a misconception of a novel that never existed, but whose original inspiration has become the foundation for current strategies of criticism through allegorical strategies. I use Borges' text to expose the formal aspects of the web, and show how previous ideas can become innovative if presented eloquently through a new art form, that relies on referencing through links onto a bigger network of information. This is a metaphor for the dependency of knowledge on its known limits to support discourse.

**Eduardo Navas**

**#7 supplemental. View for five minutes. In the CD-Rom, click on the file called "start\_here.html" then click on the link called "9\_11\_netMemorial\_2001." Or visit the website: <http://www.navasse.net/netMemorial/>**

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**Title:** 9\_11\_2001\_netMemorial

**Year:** 2002

**Technical**

**Original Format**

☐ Software  
☒ Web  
☐ Installation  
☐ Other \_\_\_\_\_

**Format Submitted for Viewing**

☐ Software  
☐ Web  
☐ VHS  
☐ Other \_\_\_\_\_

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix  
☐ Other \_\_\_\_\_

**Web Information** (answer only if sample work is in Web format)

X\_URL \_\_\_\_\_ <http://www.navasse.net/netMemorial/> \_\_\_\_\_

X\_Browser requirement(s) Explorer 5 or higher, Netscape 7, Safari 1.0

X\_Plug-in requirement(s) Flash 5 or higher required

X\_This sample requires broadband connection (fast Internet connection)

X\_A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work**

*9\_11\_2001\_netMemorial* appropriates all the names of the victims from the 9/11 attack. I was inspired by Maya Lin's Vietnam Veterans Memorial located in Washington D.C.

The project consists of the complete list of names of the victims complemented with an animation of the twin towers disappearing into a red sky while the text "9\_11" scrolls down the left tower, and "2001" scrolls on the other. A headline from the newspaper *Newsday* runs across the sky which reads, "Everyone was screaming -- cops, people, firefighters, everyone. It is like a war zone." The buildings and background sky fade to red making an abstraction of the image. The list of victims is categorized alphabetically in the order of the attacks. The list of victims from the World Trade Center automatically scrolls down at a slow pace.

In the past, visitors could contribute headlines to the website, now they are only able to write their own phrases into a flash interface which then become animated across the sky like the *Newsday* headline.

In this project I take preexisting material to comment on the 9/11 attacks. *9\_11\_2001\_netMemorial* is yet another direct example of my conceptual practice being extended on to the web through appropriation.



## **Artist Statement**

My art practice focuses on the field of emerging technologies as a viable extension of conceptualism. I make art that challenges its own aesthetical foundation. I do this to examine political aspects of art production and expose ideologies that are often suspended when passing a supposed “true judgment of taste.”<sup>1</sup>

I develop projects that start out with specific ideas but whose final presentations are defined by the exploration of the chosen medium. In all my projects, the initial idea is my motivation to explore different media, and this enables me to reflect and reconsider my position on the initial concept while also questioning the potential of the particular medium as a vehicle to communicate my interests. So, I usually choose the medium based on how effective it can be to disseminate my initial concept. This does not mean that I do not have an inclination for certain media, but rather that I keep myself in check about their purpose in relation to my principal aims in art practice—that of exposing the political aspects of art production. I also realize that once the idea and chosen medium are combined, I cannot so easily separate one from the other, even during the creative

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<sup>1</sup> Immanuel Kant, "Part One, Critique of the Aesthetical Judgment," *Critique of Judgment*, (New York: Hafner, 1951) 37-82. The approach taken to develop my work is influenced by the work of Marcel Duchamp and its extension to the 1970's Conceptualism. Like Duchamp, I take naturalized cultural codes, and re-contextualize them as art. This creates a slippery bridge between the space of aesthetics and the politics of the everyday world. Also see: Thierry de Duve, "Kant after Duchamp," *Kant after Duchamp*, (Cambridge, Massachusetts: 1996) 283-325.

process; hence, preferences and biases inevitably are part of my ongoing critical reflection, and, therefore, become the drive to move on to the next art project.

A medium that I have been heavily involved in since 2000 is net art. This is because the Net offers an unprecedented potential to communicate with a large amount of people around the world; given that this is a selected number of privileged individuals, the Net is still a powerful medium for sharing information and ideas with others. The World Wide Web is commonly considered an extension of other modes of mass communication such as Television and Film, and because of this, by default, it relies on a kind of interdisciplinary practice that makes it dependent on other modes of art production; this then allows my practice to fluctuate between web projects and collaborations with music groups as well as other artists in the performing arts. Though I may be best known for online production, my sensibility for time-based media extends to sculpture, painting, photography as well as critical texts. All choices are always dependent on how well the medium will best serve my interests in examining the political aspects of art production. This constant movement between media provides a critical distance with enough separation from the creative process and my initial idea for me not to just “enjoy the medium and reflection on the idea,” but to keep in mind their relationship to my initial aims.

**Proposal for *Untitled Project of Many***

I propose an online project in the form of a website that poses questions to its visitors. The answers will create an ongoing narrative that will present the contributions in the order in which they are submitted. The contributions will be accepted for a period of one year. Throughout this period, I will develop animated graphics that will complement the online contributions; these graphics will eventually become the visual foundation for a fiction story that I will write in reaction to the submitted material. Finally, the fiction story and graphics will be adapted into an experimental video that will be available for viewing on the web, as well as in DVD format.

The questions will propose minimal contexts which the viewer will be asked to consider as starting points to create their own narratives. As the online narrative develops its own plot, I will be adding to the computer database more questions based on the ongoing contributions. This will then make the evolving narrative reference itself as it develops, thus exposing the web's tendency to function through a self-referential system.

Each user will be able to read through the narrative as it appears when they visit the website, and then they will be presented with five questions, which will be chosen at random from a large database of questions. The user does not have to read through the story to access the five questions, which means that the contributor can submit his or her answers without any knowledge of the online narrative. This will be completely up to each user. (*Please read the five sample questions submitted as supplementary material.*)

I will personally invite artists and writers to contribute to the online project and will also promote it on major community mailing lists. This will give the project a chance to have diverse points of view. All contributors will be given proper credit on the website, as well as on the DVD.

I consider *Untitled Story of Many* an important project because it brings together many aspects of communication that have been extended to the Internet in the last ten years or so; in particular, appropriation as a viable part of art practice. Through appropriation, I want to explore the future potential of film and video language on the web by creating an experimental video that will function as both an online project and a DVD ready for screening; with this in mind, my proposed project asks people to contribute to a narrative which will then find its way to the more established format of film and video, and then back to the web when finished. And by contextualizing the questions in minimal, yet specific settings, *Untitled Project of Many* exposes the myths behind collaboration and authorship that have been extended on the Web, after a late postmodern period, to examine the state of authorship today, as the project relies on compiling and appropriating sources to then allegorize those sources. This approach will enable the project to take a critical position in direct relation to its lack of autonomy by overtly exposing its dependence on references as a way for legitimization thereby making transparent the politics behind the creative process, which will be defined as the visitors contribute their writing.

My proposed project, *Untitled Story of Many*, is the next logical development after my most recent and ongoing project, *Diary of A Star*, which is a critical take on blogging that appropriates selections from the *Andy Warhol Diaries*. In this particular

project, I take selections of Warhol's diary entries and rewrite them in the form of a weblog to comment on the history of personal journals and their online possibilities in relation to the private and public, the idea of a celebrity and his or her life as a public persona, and the activity of web-surfing as part of a new social space. In *Diary of a Star*, I reevaluate Warhol's thoughts to create my own narrative alongside his. The project functions as a critical extension of Warhol's own aesthetic of constant exposure. In a similar way, *Untitled Story of Many* will comment and extend the content submitted by contributors.

*Untitled Story of Many* will be available on the Internet, as well as distributed on DVD. It will be entered into various film and video festivals once it is completed. The costs of the project will include expenses to set up and keep the website functioning, hiring of at least one programmer to have the proper information architecture set-up for contributors to upload content, website design, costs of production and post-production for the video (this includes buying and renting of equipment, as well as a professional editor), and DVD packaging. The estimated cost at the moment is around \$35,000.00.

**Five Sample Questions to Be Used in *Untitled Story of Many***

The following are five sets of questions that could be presented to any person visiting the website. The questions provide a minimal context which the visitors are asked to consider as starting points to create their own narratives.

- 1 Two people are on the top of a forty-story building. You are one of them. People below expect one of you to jump. Which one are you? Why? What are you doing next to the other person? What is that person saying to you? What do you say to that person?
- 2 You just got off an airplane, looking for the baggage claim area when a person stops you for no apparent reason. The person asks you a question. What does the person ask you? And what will you answer?
- 3 You have been arguing for three hours with this stranger, and finally you burst out and yell, "What do you mean you can't let me go? You mean I can come in fine, but I am not allowed to leave?" Why are you in this place and why do you need to leave? Where are you?
- 4 You are not one of those who came up with the ideas, nor are you one of those who applied the ideas to specific scenarios as forms of criticism. Yet you are here, claiming a critical position? How can you do this?
- 5 You have no mother or father. You killed them. You try to remember how you did this, yet the fact that you were not punished for it, but actually rewarded complicates recalling the order of events. Until now. You ask yourself, "How did I do it? Why did I do it?"

### **Project Budget**

*Untitled Story of Many* will be available on the Internet, as well as distributed on DVD. The costs of the project will include expenses to set up and keep the website functioning, hiring of at least one programmer to have the proper information architecture set-up for contributors to upload content, website design, costs of production and post-production for the video, and DVD packaging. The estimated cost at the moment is around \$35,000.00.

Website Costs (for 5 years):	\$25 a month = \$1,500.00
Programer(s):	\$5,000.00
Web Designer:	\$2,000.00
Website maintance (for 5 years):	\$3,000.00
Mac G5 computer for ongoing production: (includes screen optimized for video editing)	\$4,500.00
Editing Software, includes: Director, Pro-Tools, Adobe Premiere, After Effects and Maya 3-D software:	\$12,000.00
Final post-production with professional editor:	\$3,500.00
DVD packaging:	\$2,000.00
Miscellaneous research material & expenses (includes books and travel and other studio expenses):	\$1,500.00
<b>Total</b>	<b>\$35,000.00</b>

## Eduardo Navas

### EDUCATION:

	2003-Present	Ph.D. Graduate Fellow, Art History Theory and Criticism	University of California, San Diego
M.F.A.	2000	Art/Integrated Media	California Institute of the Arts
	1998	Summer Residency	Skowhegan School of Painting
B.F.A.	1998	Studio Art/New Genres	Otis College of Art and Design

### NET-ART FEATURES AND ARCHIVES:

- 2004 – *[RRF] Remembering-Repressing-Forgetting*, featured project: *Re\_Cycled\_Views*. National Museum of Contemporary Art Bucaresti/Romania. March 10 – March 29, 2004: <http://www.mnac.ro/next.htm>. New Media Art Festival Bangkok/Thailand. March 20 – 28, 2004: <http://thailand.culturebase.org/>.
- Turbulence.org, featured project: *Re\_Cycled\_Views*. New Radio and Performing Arts, Inc., New York City, New York. January 24 – to present: <http://www.turbulence.org>.
- 2003 – *Piece2piece*, featured project: *Process\_ed*. Postartum, Long Beach, California. November 2003 – May 2004: <http://postartum.org/>.
- Arte Digital Rosario 03*, featured project: *Plastico\_2002\_upDate*. Centro de Exprecciones Contemporaneas, Buenos Aires, Argentina. August 9, 2003 – to present: <http://www.nonetart.com.ar/rosario2003.html>.
- Interactiva New Media Biennale 03*, featured project: *Net Art World 1.0*. MACAY, Museum of Contemporary Art of Yucatan in Merida, Mexico. July 10 – September 23, 2003: <http://www.cartodigital.org/interactiva>.
- Latinonetarte.net, featured project: The Allegorical Impulse, Grids, The Quixote. Java Museum, Denmark. Launched on April 2003 to present: <http://www.javamuseum.org>.
- Mediatopia*, featured project: The Basic Problematization of Typography. Adhocarts.org, Los Angeles, CA April 2003 – April 2004.
- 2002 – *Remembering 9/11: a year after...*, featured project: *9\_11\_2001\_netMemorial*, Pixelpress, New York, NY. December, 2002 – February 2003: <http://www.pixelpress.org>.



*The New World Order*, archived: *Plastico\_2002\_upDate*. Pixelpress, New York, NY. December, 2002 – present: <http://www.pixelpress.org>.

>wartime<, featured project: *Plastico\_2002\_upDate*. Offline.area3.net, Brixton, United Kingdom. December 2002: [http://offline.area3.net/wartime/list\\_PART.php](http://offline.area3.net/wartime/list_PART.php).

*Art on the Net: 9\_11*, project featured: *9\_11\_netMemorial*. Machida Museum of Graphic Arts, Tokyo Japan. December 26, 2003 – March 31, 2003: <http://art.by.arena.ne.jp/>.

Project: *The Allegorical Impulse Part 1*, archived at Rhizome.org, New York, NY. October 2002: <http://www.rhizome.org/object.rhiz?5631>.

Project: *The Allegorical Impulse Part 1*, Gate-page for the Whitney Museum of American Art, Portal to Net Art: Artport, New York, NY. June 2002: <http://artport.whitney.org>.

Project: *Grids*, archived at rhizome.org, New York, NY. January 2002: <http://www.rhizome.org/object.rhiz?3019>.

*Net Art 01*, project featured: *Grids*, Netart.ws, Brixton, United Kingdom. December 2001 – February 2002: <http://www.netart.ws>.

2001 – *The First IMMA net-art open*, project featured: main website, The Irish Museum of Modern Art, Dublin, Ireland. August 2001: <http://www.irishmuseumofmodernart.com/index2.html>.

*Chloe*, permanent feature at Rhizome.org, New York, NY. August 14, 2001: <http://www.rhizome.org/object.rhiz?2738>.

*The Quixote*, permanent feature at Rhizome.org, New York, NY August 14, 2001: <http://rhizome.org/object.rhiz?2738>.

## EXHIBITIONS:

2004 – *Incognito, Santa Monica Museum Benefit Auction 2004*. Santa Monica Museum, S.M., CA. November 19, 2004

*Hora: Centro + Media*. Featured project: *Net Art World 1.0*. Centro de Diseno, Cine y Television, Mexico City, MX August 12-23, 2004.

2003 – *Interactiva New Media Biennale 03*. Featured project: *Net Art World 1.0*. MACAY, Museum of Contemporary Art of Yucatan in Merida, Mexico. July 10 – September 23, 2003: <http://www.cartodigital.org/interactiva>.

2002 – Recorded interview on the state of art and contemporary culture. Curated by Christina Ulke and Marc Herbst, featured at the opening for LA Freewaves: TV or Not TV in Chinatown, Los Angeles, CA. November 1, 2002.

2001 – *OpenMouse*. Project featured: *Chloe*. Remote, 327 Bowery, New York, NY. October 17, 2001.

*Skowhegan Alumni Annual Auction.* Knoedler Gallery, 19 east 70<sup>th</sup> st., New York, NY. September 25 – 28, 2001.

*Art in Motion, Time-based Media Festival.* Santa Monica, Museum of Art in collaboration with USC School of Fine Arts, Santa Monica, CA. February 2001.

*Snapshot*, group show. The Contemporary Museum, Baltimore. MD. November 4, 2000 – February 25, 2001.

2000 – *Integr8.net.* Internet group show, Cal Arts, Valencia, CA. April 2000.

1999 – *I.M.L.A..* group show, The Bradbury Building, Los Angeles, CA. April 1999.

1998 – *Bank Holiday.* group show at the former Bank of Skowhegan, Maine. August 1998.

*Caption.* group show, Three Day Weekend, Silverlake, CA. August 1998.

*Tweak(ed)...*, group show, Ruth Bachofner Gallery, Bergamot Station, Santa Monica, CA. August – September 1998.

1995 – *The Next Wave In:* Group Show, Santa Monica Museum of Art, Santa Monica, CA. September—January, 1995.

## PERFORMANCES:

2004 – *Earjam IV.* Collaboration with the Eric Sbar Quintet, Roy and Edna Disney Cal Arts Theater, Los Angeles, CA. June 20, 2004.

2003 – CD Release Concert, NiceJaquet. Performance with Eric Sbar Quintet, Gallery 4016, Santa Monica, CA. December 13, 2003.

*Red Cat 'round the Clock.* Collaboration with Eric Sbar Quintet, Roy and Edna Disney Cal Arts Theater, Los Angeles, CA. November 16, 2003.

*Uebergeek and Navasse – CompuCulture VJ/DJ Show.* The Neighborhood at the Stone, Hollywood, CA. August 12, 2003.

*Uebergeek and Navasse – Compuculture VJ/DJ Show for CRCA Computing Arts Café for Siggraph 2003.* CRCA, San Diego, CA. July 28, 2003.

*If Baldessari were a DJ.* a non-linear remix of hip hop influenced music, The Stone, Hollywood, CA. June 3, 2003.

2001 – *DJ Performance for the Integrated Media Show.* California Insitute of the Arts, Valencia, CA. April 20, 2001.

*DJing for a Silent Crowd.* Installation/Performance for closing even of Contemporary Art and the Cosmos, The Armory Center for the Arts, Pasadena, CA. April, 2001.

2000 – *Cal Arts Latin Jazz Ensemble*, (Percussionist), performance throughout the Los Angeles area. September 1999 – May 2000.

*Composition #2 By Hach and Navasse*. Music/dance performance, a collaboration with Justin Peloian and Austin Hartel, Theater II, California Institute of the Arts, Valencia, CA. January 21-22, 2000.

1999 – *Composition #3* by Hach and Navasse. Music performance, a collaboration with Justin Peloian, Roy O. Disney Theater, California Institute of the Arts, Valencia, CA. December 8, 1999.

*Spinning Drum*. performance for group show *Sourvenir*, Gallery A 402, California Institute of the Arts, Valencia, CA. December 3, 1999.

*Hand-Takes*. the Bradbury Building, Los Angeles, CA. April 16, 1999.

*DJing blindfolded for a Dancing Crowd (Vinyl Fetish)*. L Shape Gallery, California Institute of the Arts, Valencia, CA. February 11, 1999.

1998 – \$200.00. Skowhegan School of Painting and Sculpture Annual Auction, Skowhegan, Maine. July 14, 1998.

#### **CURATOR/JUROR:**

2004 – Juror: *Comp\_04, Turbulence International Net Art Competition*. Turbulence.org, New York City, NY. March 31- May 15, 2004.

Curator: *Piece2piece*, online collaborative. Postartum Artspace, Los Angeles, CA. November 15, 2003-May 15, 2004.

#### **CONFERENCES:**

2004 – *(Dis)junctions, UCR Conference in the Humanities: Romancing Heteroglossia*. Presented paper on online new media project *Re\_Cycled\_Views*, University of Riverside. April 9 – 10, 2004.

*Crossing Borders*. Presented paper titled "Eduardo Kac's problematization of Diversity and Difference," University of California San Diego. March 5-6, 2004.

#### **LECTURES/PRESENTATIONS:**

2004 – Roundtable discussion with International Latin American Artists, *latinoAmedia*, Rufino Tamayo Museum, Mexico City, MX. August 22, 2004.

Presentation of recent online material, *Centro de Diseno, Cine y Television*, Mexico City, MX. August 19, 2004.

2003 – Presentation of art projects, Santa Monica College, Presentation on art projects for a studio art class. September 13, 2003.

Presentation of *Net Art World 1.0 And Plastico 2002 Update*, InteractivA New Media Biennale 03, MACAY, Merida, Yucatan, MX. July 13, 2003.

Lecture titled: *New Media and the Myth of Plural Creativity in Design and Art Practice*, Visual Arts 145, University of California in San Diego. April 7, 2003.

- 2001 – *Performance Art and New Media*, Senior Curriculum, 185 Holly St. Pasadena, CA. October 30, 2001.
- Lecture on my Own Art Practice*, Art of the Critique, University of California Los Angeles. July 26, 2001.
- 1999 – *Lecture on my Own Practice*, Art Concepts, University of California Los Angeles. July 27, 1999.

## BIBLIOGRAPHY:

- 2004 – Kevin McGarry, "The Dandy Warhols," *Net Art News*. August 2, 2004: <http://rhizome.org/netartnews/story.rhiz?&timestamp=20040802>.
- Damiana Luzzi, "Opinioni Riciclate," *Random Novita Dal Mondo della Net Art*. April 2, 2004: <http://random.exibart.com/NotiziaStandard.asp?IDNotizia=30481&IDCategoria=8251>.
- 2003 – Heidi Figueroa, "Lo politico en Interactiva," *Teknokultura*, 2003: <http://teknokultura.rp.upr.edu/teknosphera/interactiva03/interactiva03.htm>.
- Valerie Lamontagne, "Mediatopia," *Net Art News*. July 9, 2003: <http://rhizome.org/netartnews/story.rhiz?timestamp=20030709>.
- Varley Jamieson, "Mediatopian Dream," *Net Art News*. May 16, 2003: <http://rhizome.org/netartnews/story.rhiz?timestamp=20030516>.
- Alessandro Ludovico, "Mediatopia Antologia di Net Art," *Neural Online*. May 9, 2003: <http://www.neural.it/nnews/mediatopia.htm>.
- Pier Luigi Tolardo, "Valentina Blog," *Zeus News*. April 29, 2003: <http://www.zeusnews.it/index.php3?ar=stampa&cod=2048&numero=905>.
- Andrej Tisma, "Eletronska Umetnost," *Dhebhnk*. April 29, 2003: <http://www.dnevnik.co.yu/arhiva/16-04-2003/Strane/kultdod.htm>.
- Francesca De Nicolo, "Rivista de Net Art," *Random Novita Dal Mondo della Net Art*. February 2003: <http://random.exibart.com/NotiziaStandard.asp?IDNotizia=28271&IDCategoria=7816>.
- 2002 – George L. Dillon, "Unstable Relations," *Writing with Images: Towards a Semiotics of the Web*. 2002: <http://courses.washington.edu/hypertext/cgi-bin/12.228.185.206/html/wordsinimages/unstablerels.html>.
- Enrico Sola, "Ri-inventare il Postmodernismo online," *Art Exe*. September 6, 2002: [http://www.artexe.com/testo\\_completo.asp?IDARTICOLO=97](http://www.artexe.com/testo_completo.asp?IDARTICOLO=97).
- Reena Jana, "A Model Child," *Fine Art Forum*, Volume 16, No. 6. June 2002: [http://www.msstate.edu/Fineart\\_Online/Backissues/Vol\\_16/faf\\_v16\\_n06/home.html](http://www.msstate.edu/Fineart_Online/Backissues/Vol_16/faf_v16_n06/home.html).

Alessandro Ludovico, "The Allegorical Impulse, un saggio rimasticato dal web," *Neural Online*. June 02, 2002:  
<http://www.neural.it/nnews/theallegoricalimpulse.htm>.

Alessandro Ludovico, "Chloe, net art fotografia," *Neural Online*. May 10, 2002:  
<http://www.neural.it/nnews/chloe.htm>.

Reena Jana, "A Model Child," *Net Art News*. May 8, 2002:  
<http://rhizome.org/netartnews/story.rhiz?timestamp=20020508>.

- 2001 – Alessandro Ludvico, "Interview Yourself," *Neural.it*. December 2001:  
<http://www.neural.it/nnews/interviewyourself.htm>.
- 2000 – Glenn McNatt, "Glimpsing but not seeing," *The Sunspot Newspaper*. November 29, 2000.
- 1999 – Eduardo Abaroa, "Artreview," *Cal Arts Newspaper*. December, 1999:  
<http://www.calarts.edu/newspaper/December99/artreview.html>.
- 1998 – Leah Ollman, "Something Real Among All the Fakes," *Los Angeles Times*. September 4, 1998: F22.

#### TEACHING EXPERIENCE:

- 2004 – Lecturer, Otis College of Art and Design, Los Angeles, CA.

*Theory as Practice IV*. Fourth Class in a series of five. Description: Students integrate the history and theories of Postmodernism introduced in the past term to the art produced in the latter part of the 20th century synthesizing the theoretical with the historical within the context of the present day social construct. The goals of the course are to be able to express ideas both verbally and textually, to clarify, distill and elaborate, to elicit discourse, and to incite thought.  
Spring, 2004

*Theory as Practice V*. Description: This class considers the current state of art theory and criticism in relation to new modes of art production that are dependent on emerging technologies. The class takes an overview of the different schools of thought that have affected and are still affecting contemporary art, and reconsiders their effectiveness in relation to interdisciplinary art practice. The course will include theoretical writings by Hannah Arendt, Homi Bhabha, Deleuze & Guatarri, Terry Eagleton, Michel Foucault, Jurgen Habermas, Hardt & Negri, Donna Haraway, Michael Heim, Karl Marx, and Janet Murray, as well as historical and critical essays by James Meyer and Alex Potts among others. It will also include writings by new media artists like Dennis Summers, Wolfgang Strauss and Monika Fleischmann.  
Fall 2004

*TransGenres: Experimental Sound and Music in Studio Art Practice*  
This class focuses on using music and experimental sound as another element of interdisciplinary studio practice. Participants develop projects that crossover between art and music, and have a chance to perform the material or present artwork, i.e. an art installation, or sculpture.  
Fall 2004

2001 – 2003 Assistant Professor, Loyola Marymount University, Los Angeles, CA. Lectures on 4 different classes focused on technical and theoretical new media principles emphasizing 3-D image development, web development and design and media theory.

*Multimedia Forum.* Description: This course is an introduction to New Media Theory. It covers a range of writing dealing with creative, critical and historical aspects of New Media. The course includes material from Philosophy, Semiotics, Poststructuralism, Film, Art, Graphic Design and Media Theory. All theoretical topics will be closely discussed in relation to contemporary visual culture.

*Computer Graphics.* Description: This course is an introduction to Graphic Design and its relationship to art practice. You are expected to develop projects based on your experimentation with the software. The applications taught in this course include Photoshop, Illustrator, Painter and QuarkXpress.

*3-D Digital Toolbox.* Description: This course introduces Maya 3-D modeling software, which is used to develop work in video games, films and net projects. This, by default, places the class in the realm of new media/multimedia, meaning that it borrows from more established fields such as painting, sculpture, film and animation. The class will emphasize sculptural development from a fine-arts point of view, with a secondary emphasis in animation and film.

All courses were taught Fall 2001 – Spring 2003

2000 – 2003 Instructor, Pierce College, Woodland Hills, CA  
Web Development & Design. Fall 2000—Spring 2003.

2000 – 2001 Workshop Instructor, California Institute of the Arts, Valencia, CA  
Web Development Workshop. fall 2000—spring 2001.

Instructor, Mission College, Mission Hills, CA  
Web Development & Design. fall 2000—Spring 2001.

#### TEACHER ASSISTANTSHIPS:

2004 – T.A. for Peter Teresakis, *History of Art and Technology*, University of California San Diego, History Class, Winter Quarter 2004.

2000 – T.A. for Thomas Lawson, *Painting Class*, California Institute of the Arts, Valencia, CA, spring 2000.

1999 – T.A. for Michael Asher, *Post-studio*, California Institute of the Arts, Valencia, CA, fall 1999.

## **ADMINISTRATIVE POSITIONS:**

2001 – Admissions Representative, California Institute of the Arts, Valencia, CA School of Art, Spring 2001.

## **GRANTS/COMMISSIONS:**

2002 – Loyola Marymount University Summer Research Grant  
Whitney Museum of American Art, Artport Gate-page Commission

## **HONORS AND AWARDS:**

2003 – Cota Robles Fellowship, University of California San Diego  
1998 – Otis Juried Exhibition Award, Los Angeles, CA.  
Chosen by Bill Arning, New York Critic and Curator, May 1998.  
1997 – Getty Internship, Los Angeles, CA. Gallery Assistant, Summer 1997  
1993 – 1994 National Dean's List

## **MEMBERSHIPS:**

2003 – Film-Philosophy.org, London, UK (April 2003 – present).  
Empyre, Los Angeles/Denver (March 2003 – present).  
2002 – Museum of Contemporary Art, Los Angeles, CA (July 2002 – present).  
The Philosophy List, Stockholm, Sweden (October 2002 – present).  
2002 – Nettime.org, Amsterdam/NY (January 2000 – present).  
Rhizome.org, New York, NY (June 2000 – present).

## **DEVELOPED WEBSITES:**

2003--04 – Net Art Review, online resource dedicated to reviewing net art and new media.  
February 2003 to present: <http://www.netartreview.net>.  
2002 – Society for Photographic Education, West Region, Santa Monica, CA. October 2002: <http://www.spewest.org>.  
Democracy When, MFA curatorial exhibition by Tone O'Nielsen, Los Angeles Contemporary Exhibitions in collaboration with The UCLA Hammer Museum, Los Angeles, CA. April 2002: <http://www.artleak.org/DemocracyWhen/>.  
2001 – Better Music Services, Santa Monica, CA. January 2000:  
<http://www.bettermusicservices.com>.

1999 – Los Angeles Contemporary Exhibitions, Los Angeles, CA. October, 1999:  
<http://www.artleak.org>.

**NEWS CORRESPONDENCE:**

2003 – Founder and Contributing Editor of *Net Art Review*, Los Angeles, CA (February  
2003 – present: <http://www.netartreview.net>).