

2003 Project Cover Form

YOUR NAME HERE

|                                       |   |
|---------------------------------------|---|
| <b>Title</b>                          | <b>'Bel-shaz-zar'</b>                   |
| <b>Genre</b>                          | <b>Three Screen Computer Projection</b> |
| <b>Applicant's Role in Production</b> | <b>Artist/programmer</b>                |
| <b>Production Format</b>              | <b>MacroMedia Director Movies</b>       |
| <b>Anticipated Length</b>             | <b>Endless Duration</b>                 |
| <b>Color/B&amp;W</b>                  | <b>Color</b>                            |
| <b>Sound/Silent</b>                   | <b>Sound</b>                            |

**Brief Project**

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

'Bel-shaz-zar' will take the form of a triptych of large scale projections, each one sourced from a networked Apple Macintosh computer.

The installation will take as its conceptual start point the Biblical legend of the 'writing on the wall' which appeared to the Babylonian king Belshazzar heralding the imminent moment of his destruction. Using a series of protocols developed within the programming language 'Lingo', the computers will use their collective 'awareness' of 'real time' and 'elapsed time' to structure a complex and ever evolving series of visual and textural video montages. These montages will through time construct a narrative which posits the viewer in an ever shifting space between the memory of historical trauma, and the imaging of futurological catastrophe. Drawing on internal data-bases of manipulated imagery, sound and montaged video footage taken from historical archive, contemporary urban space, and the 'post apocalyptic' urban spaces of popular Science Fiction, the computers will 'cut and paste' sequences and juxtapose them with ongoing textural narrative passages generated by the computers in real time.

What will result is a visually intriguing and thematically complex installation, drawing on the tradition of the multi-screen video installation, whilst presenting the viewer with a constantly evolving narrative, which will be absolutely unique to the moment of viewing.

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

**KEITH PIPER**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

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**Title** **RELOCATING THE REMAINS**

**Year** **1997**

**Technical Info**

**Original Format**

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

**Format Submitted for Viewing**

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

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix

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

☐ URL \_\_\_\_\_ (if more than one please list them below)  
☐ Browser requirement \_\_\_\_\_  
☐ Plug-in requirement \_\_\_\_\_  
☐ This sample requires broadband connection (fast Internet Connection)  
☐ A local copy of the sample work has been included with the application

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

An Apple Macintosh interactive CD-Rom tracing and recreating the principal thematic strands which had informed my work to date, and recreating a number of key pieces as user interactive environments

Please view for 5 minutes

Rockefeller Foundation New Media Fellowships

2003 Sample Work Form

KEITH PIPER

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

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**Title** **THE MECHANIDS BLOODLINE/ROBOT BODIES**

**Year** **2002/2001**

**Technical Info**

**Original Format**

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

**Format Submitted for Viewing**

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

**Preferred OS**

☐ Windows  
☒ Mac  
☐ Unix

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

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement \_\_\_\_\_

☐ Plug-in requirement \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet Connection)

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

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

An Apple Macintosh interactive CD-Rom exploring the theme of Science Fiction and racial metaphor.

Please view for 5 minutes

**Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form**

**KEITH PIPER**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

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**Title** **DVD VIDEO SHOWREEL**

**Year** **1994 - 2002**

**Technical Info**

**Original Format**

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

**Format Submitted for Viewing**

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

**Preferred OS**

☐ Windows  
☐ Mac  
☐ Unix

☒ DVD

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

☐ URL \_\_\_\_\_ (if more than one please list them below)

☐ Browser requirement \_\_\_\_\_

☐ Plug-in requirement \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet Connection)

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

**Special Information For Viewing:**

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**Description of Work** (use an additional sheet if necessary)

An in-progress DVD video showreel containing some examples of past work.

Please view for 5 minutes

## **Artist Statement.**

Over the past 20 years, my work has sought to explore themes relating to personal and collective identity, the excavation and examination of historical narrative, and the formulation of perceptions of the racial 'other' through contemporary technologies and popular culture.

As part of a wave of artists of African-Caribbean and South Asian origin who emerged from British Art Schools during the early 1980's, I sought to articulate thematic content through an increasingly diverse range of media which was to lead directly into an engagement with time-based and new digital technologies.

This engagement, over recent years has led to an exploration of the use of user interactivity, both within an installation based gallery context and through other media such as CD-Rom, DVD and the internet, to enable the user to further excavate the content of the work.

In my current position as a member of the Arts Faculty at Carnegie Mellon University, Pittsburgh, my research activities have led me towards an interest in the use of computers to generate ever unfolding sequential narrative in 'real time'. I would like to apply these research ideas towards the development of a three projection installation piece within which complex narrative scenarios are generated through the continual re-juxtaposing of visual and text elements across a large scale, gallery based triptych of screens. In this case, rather than user interactivity, the three computers would be interacting with each other and with their collective 'memory' of the unfolding narrative. Through these means, the piece would play with audience perceptions and conventional scenarios of pre-authored linear narrative, whilst constantly colliding those notions with text and information which references, and is unique to, the actual moment of viewing.

**Keith Piper**

## **Bel-shaz-zar: Project Narrative.**

The starting point of this proposal lies in my current body of technological research into the automated construction of narrative in real time through the use 'intelligent' and randomizing protocols, in this case, within a network of three computers. It will combine, extend and consolidate a number of recent small scale research project and activities, into a substantial body of proposed new research and production, which will culminate in a major multi-screen projection project which currently has the working title 'Bel-shaz-zar'.

Although my work has, and continues to explore the possibilities of user interactivity, this project will not feature user interactivity. The piece will take the physical form of a triptych of large scale projection screens, referencing the relationship to audience, and the possibilities for visual and narrative 'spectacle' which lies at the heart of the installation work of contemporary video artists such as Eija-Liisa Ahtila and Isaac Julien. However, the fixed linear video sources will be replaced by a constantly evolving visual and text based narrative generated by the computers in 'real time', and unique to the moment of viewing.

Within this, it is my intention to utilize the ability of computers to montage and present visual data in real time based on a combination of 'random' and 'informed' choices. These choices can be based on the computers 'knowledge' of its current place in time and geographic space; it's 'knowledge' of the duration of the narrative currently being constructed and it's ability to matriculate the elapsed time since a given 'historical moment', its 'memory' of the path which that narrative has already taken; its 'knowledge' of the decisions currently being made by the other computers in the network and the respondent feeding of information to other computers in the network. This will be enabled through the use of the programming

language 'Lingo' within the interactive authoring environment of 'MacroMedia Director', and 'Shockwave MultiUser Server' software to facilitate communication between the three computers.

These factors, and others such as the use of randomizing protocols, will combine to enable the construction of complex visual montages comprising of 2D and 3D computer animated sequences rendered in 'real-time', pre-rendered video and audio sequences 'cut' and edited together in real time, and 'rotoscoped' sequences of still images in combination with text passages constructed through the use of complex sentence construction protocols.

Thematically, the start point of the piece lies in the Biblical legend of 'Bel-shaz-zar', the final king of ancient Babylon who presides over a grand feast at which a disembodied hand suddenly appears and begins to scribe an encoded message on the wall. The 'writing on the wall' has since become the commonly employed metaphor to describe the signs which denote impending change, catastrophe or 'end of epoch'.

This notion of the 'end of epoch' can be superimposed over a number of key historical moments which are often evoked in collective and individual memory. Moments of collective historical trauma, from the apocalyptic 'Great War' of 1914-18, to the nuclear holocaust over Hiroshima through the to events of '9/11' and beyond, are often seen as acting to re-shape the cultural, political and physical landscapes which exist in their aftermath. Added to this historical gaze, we can also evoke the futurological gaze of Science Fiction which often utilizes contemporary anxieties in order to conjure impressions of epochs which exist beyond some future moment of catastrophe. For example, the dystopian 'Tech-Noir' visions of films such as 'Blade Runner' (1982), 'The Matrix' (1999), 'Twelve Monkeys' (1995) and 'The Terminator' (1984) map out projected spaces which exist beyond such future imagined moments of global catastrophe.

What fascinates me are the spaces, both physically and conceptually, which we currently occupy; locked between the twin markers of the memory of historical trauma and the imagining of futurological catastrophe. Posited somewhere within this moment, awash with the constant collaging of signs derived from both the archive of memory and the projected imagining of the future, are multiple, deeply encoded, fragmented strands of language and symbols which give contemporary echo to Bel-shaz-zar's disembodied hand writing on the wall.

It will be my intention to Author a broad and diverse array of Macromedia Director movies, each exploring aspects of the above themes and each able to detect , respond to, and contribute to, an ongoing 'Narrative Consciousness'.. which in this case will be contained within a body of 'Global Variables' operating within the Director environment. This 'Narrative Consciousness' will develop within each computer through time, but also through the systematic exchange of informational triggers between the three computers via the Multi-user Server. It is my intention that through this means, the three computers will essentially 'riff' off each other, in a variation upon traditions of 'call and response'. Each computer will contain a large 'Data base' of these Director Movies, and various selection protocols would be used to decide which Director movie would be played at any given time. Each movie will employ a varied mix of strategies, merging 'real-time' content generation based on the received 'Narrative Consciousness', outputting material in the form of generated text sequences and 2D or 3D real-time animation, and/or by calling upon what I intend to be a massive database of stored assets.. principally, hundreds of pre-rendered full and part screen, full motion Quicktime Movies which the various Director Movies would be able to access and literally 'jam' between.. making 'informed' and 'randomized' 'cut & mix' decisions in real time.



In respect of production timetable and feasibility, the research, development and production phases of this project will take place over the space of a year. Technically the work load can be broken down into two main sections. Firstly, there is the programming and authoring of a large data base of MacroMedia Director movies, the protocols through which particular movies would be selected through time, and the protocols through which each computer would share information and respond to the activities of other computers on the network. This authoring work will be preformed principally by myself as a part of my larger research activities, hiring in additional authoring support where necessary. The second section will involve the generation and creation of the database of 'assets', principally quicktime movies each constructed from a complex montage of shot, archive and material from popular culture. These two development and production tasks will take place simultaneously throughout the year.

During the production year, I will also be approaching Gallery and other spaces internationally seeking exhibition venues and partners in the construction of a touring programme for the finished project.

It will be my intention to use the Fellowship money to facilitate all stages of the production process for this project. Firstly it will enable the acquisition of the necessary technical resources to author and produce all aspects of this project over the year long development and production period. It will also cover other necessary expenses such as expendable materials, taxes, insurance etc, incurred during the production phase. It will provide an artists fee for the year of production and other fees for programming specialists where necessary. It is envisaged that the presentation equipment for the gallery installation (3 Apple Mac Computers and 3 video projectors) are currently readily available for hire and this would be left to the exhibiting venue.

# Project Budget.

The project budget is based on the Research and Production phases of the project and is based around the acquisition of the research and production tools and materials necessary for the realization of this project. It is assumed within this budget that the display equipment for any staging of the completed piece will be secured by the hosting gallery.

## HARDWARE

**Apple Macintosh Dual 1.25GHz PowerPC G4  
With 1.5GB of Ram and a 17 inch Apple Studio Display.**

**\$4738.00** (the Apple Store)

This would need to be a high end Apple production machine capable of editing the Digital Video material which would make up the pre-rendered video footage. It would also need to be capable of Authoring in Director and the encoding of video material to MPEG via DVD Studio Pro.

**120 GB 7200rpm Fantom Firewire Hard Drive**

**\$269.96** (macZone)

For storing Quicktime movie files and other project resources.

**Panasonic PT-LC55U SVGA LCD MultiMedia Projector**

**\$1699.95** (B&H)

To act as a second production monitor, To test. preview and develop large scale video projected sequences.

**JVC BR-DV3000U Professional DV VTR**

**\$1995.00** (B&H)

For connection to Apple macintosh Computer via FireWire to act as source/edit deck for shot DV material.  
(prevents undue ware to DV camera)

**Dazzle DV Bridge Analog to DV Media Converter**

**\$299.99** (B&H)

For digitizing analogue video footage ie; Archive Material etc into DV format

**Sony DCR-VX2000 3-CCD Mini DV Camcorder**

**\$2899.00** (B&H)

**Bogen 300 1BN Tripod with 3063 Fluid Head.**

**\$207.00** (B&H)

DV camera for the collection of Digital Video Footage plus video tripod.

**Nikon CoolPix 4300, 4.0 Megapixel Digital Camera**

**\$499.00** (B&H)

For the collection of digital stills

**TOTAL HARDWARE**

**\$12607.90**

**Sales Tax @ 8%**

**\$1008.63**

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**\$13616.53**

## **SOFTWARE.**

### **Macromedia Director 8.5 Shockwave Studio. (includes Multiuser Server)**

**\$1129.95** (MacWarehouse)

For principal project construction, Lingo Authoring, Media production etc.

### **Adobe After Effects 5.5 production Bundle**

**\$1009.95** (MacWarehouse)

For preparation, complex visual montaging and production of Quicktime video sequences.

### **Final Cut Pro 3 for Mac**

**\$999.95** (MacWarehouse)

For the capture, editing and production of Quicktime video sequences.

### **DVD Studio Pro for Mac**

**\$969.95** (MacWarehouse)

For development and research into the integration of DVD authoring protocols and MPEG encoding into macromedia Director controlled environments.

### **Adobe Photoshop 7.0 for Mac**

**\$599.95** (MacWarehouse)

For image preparation for integration into Director environment or into DV production environment.

### **Media Lab PhotoCaster**

**\$199.00** (MediaLab Website)

For the importation of multi layer Photoshop documents with alpha Channels into the Director environment.

|                       |                  |
|-----------------------|------------------|
| <b>TOTAL SOFTWARE</b> | <b>\$4908.75</b> |
| <b>Sales Tax @ 8%</b> | <b>\$397.70</b>  |

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**\$5306.45**

## **Project Materials.**

### **Digital Storage and DV Tape**

**4 x Apple DVD-R media kit @ \$24.95 each**

**\$99.80** (apple store)

**15 x Sony DVM-60EXM Mini DV tape @ \$13.99 each**

**\$209.85** (B&H)

**Collection of Archive Materials, Library fee's, expenses,**

**\$750.00**

**sales tax @ 8%**

### **Travel.**

A key part of this project will involve the collection of video taped and digital still materials from a range of urban locations internationally. Whilst exact locations are as yet undecided, I would like to propose a global travel expenses figure including accommodation and food.

**\$3000.00**

|                                     |                  |
|-------------------------------------|------------------|
| <b>TOTAL MATERIALS &amp; TRAVEL</b> | <b>\$4059.65</b> |
| <b>Sales Tax @ 8%</b>               | <b>\$324.77</b>  |
| <hr/>                               |                  |
|                                     | <b>\$4384.42</b> |

|                          |                   |
|--------------------------|-------------------|
| Total hardware           | <b>\$13616.53</b> |
| Total software           | <b>\$5306.45</b>  |
| Total materials & travel | <b>\$4384.42</b>  |

|   |                  |
|---|------------------|
| <hr/>                                     |                  |
| Insurance.                                |                  |
| Quote: Safeware: the Insurance Agency Inx | <b>\$300.00</b>  |
| Additional Programming fees               | <b>\$2000.00</b> |
| Artist Fee                                | <b>\$9392.60</b> |

|                             |                   |
|-----------------------------|-------------------|
| <b>PROJECT TOTAL BUDGET</b> | <b>\$35000.00</b> |
|-----------------------------|-------------------|

## **INSTALLATION REQUIREMENTS FOR FINAL PIECE.**

The Equipment specifications for the display of the final piece will be as follows.

Three G4 Apple Macintosh computers connected together via Ethernet cable via a simple Ethernet hub.

Three matching Video/Data projectors.

Three pairs of PC powered Loud speakers of sufficient power to provide an ambient sound level throughout the gallery space.

The piece would be installed using a simple configuration of three floor to ceiling projections onto adjacent walls of the gallery space, or onto three adjacent or angled gallery screens.

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## education

1980-1983 BA(hons) Fine Art, Trent Polytechnic, Nottingham, England  
1984-1986 MA Environmental Media, Royal College of Art, London, England  
September 2002 Honorary Degree of Doctor of Arts, University of Wolverhampton, England

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## professional experience

2001- Assistant Professor of Art, Carnegie Mellon University, Pittsburgh, USA  
2000-2001 Visiting Assistant Professor of Art, Carnegie Mellon University, Pittsburgh, USA  
1983-2000 Practicing Artist, presenting exhibitions, teaching, undertaking commissions and curatorial projects in England and Internationally

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## selected solo exhibitions

April 2001 The Mechanoid's Bloodline, Rigina Gouger Miller Gallery, Pittsburgh, USA  
February 2001 Another Arena, Orchard Gallery, Derry, Ireland  
October 2000 Machine, Henie Onstad Kunstsenter, Oslo, Norway  
July 1999 Relocating The Remains, The New Museum New York USA  
September 1998 The Exploded City, Gate Foundation Amsterdam, Holland  
August 1998 Relocating The Remains Ikon Gallery Birmingham, England  
May 1998 Keith Piper Brigitte March Galerie, Stuttgart, Germany  
December 1997 Western Passage, The Fabric Workshop & Museum, Philadelphia, USA  
July 1997, Relocating The Remains, Royal College Of Art, London  
June 1993, Exotic Signs, Gallery Theesalon, Arnhem, Holland  
October 1992 Front Het Kijkhuis, Den Haag, Holland  
August 1992 Tradewinds Merseyside Maritime Museum, Liverpool  
November 1991 A Ship Called Jesus Camden Arts Centre, London  
May 1991 Step Into The Arena Rochdale Art Gallery, Rochdale  
January 1991 A Ship Called Jesus Ikon Gallery, Birmingham  
August 1990 The Devil Finds Work Transmission Gallery, Glasgow  
September 1987 Another Empire State Battersea Arts Centre, London  
August 1987 Adventures Close To Home Pentonville Gallery, London  
June 1984 Past Imperfect, Future Tense The Black Art Gallery, London



## Selected group exhibitions

- January 2002 Race In Digital Space The Studio Museum In Harlem New York, USA  
December 2001 Unpacking Europe Museum Boijmans Van Beuningen Rotterdam, Holland  
April 2001 Race In Digital Space List Center For The Arts Cambridge, USA  
November 98 Kunst In Vrijheid Museum Boijmans Van Beuningen Rotterdam, Holland  
October 98 The Unmapped Body Yale University Art Gallery New Haven, USA  
September 1998 Revolution98 Bluecoat Gallery, Liverpool, England  
May 1998 Biennale De L'image Paris 98 Centre National De La Photographie. Paris, France  
December 1997 On The Bright Side Of Life Neue Gesellschaft, Berlin, Germany  
October 1997 2nd Johannesburg Biennale Johannesburg. South Africa  
September 1997 The Night Has A Thousand Eyes Ottawa Art Gallery. Canada  
March 1997 Translocations Photographers Gallery, London, England  
October 1996 New Histories Institute Of Contemporary Arts. Boston. USA  
May 1996 Perception & Perspective National Gallery Of Victoria Melbourne, Australia  
July 1995 Boxer Walsall Museum & Art Gallery, England  
April 1995 Video Positive Bluecoat Gallery Liverpool, England  
January 1995 The Masculine Masquerade MIT List, Cambridge, Massachusetts USA  
December 1994 Codigo Y Crudo Museo Nacional Reina Sofia. Madrid, Spain  
May 1994 Quinta Bienal De La Habana Havana, Cuba  
March-April 1994 Down Town Nederlands Foto Instituut. Rotterdam, Holland  
September 1993 Iterations International Center Of Photography, New York, USA  
February 1993 British Artists Of The 90's Videofest 93, Kunst-Werke, Berlin, Germany.  
January 1993 Interrogating Identity Duke University Museum Of Art, North Carolina, USA  
November 1992 Trophies Of Empire Arnolfini, Bristol, England  
June 1992 Force Site Schloss Presteneck, Neuenstadt, Germany  
November 1991 Interrogating Identity Walker Art Centre, Minneapolis. USA  
October 1991 Photovideo The Photographers Gallery, London, England  
October 1991 Tercera Bienal De La Habana '91 Havana, Cuba  
August 1991 Interrogating Identity Museum Of Fine Arts, Boston. USA  
March 1991 Interrogating Identity Grey Art Gallery, New York, USA  
November 1989 The Other Story Hayward Gallery, London, England  
October 1989 Tercera Bienal De La Habana '89 Havana, Cuba  
February 1988 Essential Black Art Chisenhale Gallery, London, England  
October 1987 Art History The Hayward Gallery, London, England  
September 1987 State Of The Nation Herbert Art Gallery, Coventry, England  
August 1986 From Two Worlds The Whitechapel Art Gallery, London, England  
March 1986 New Contemporaries I.C.A, London, England  
January 1985 New Horizons G.L.C Royal Festival Hall, London, England  
September 1984 Into The Open Mappin Art Gallery, Sheffield, England  
January 1984 Black Art Now The Black Art Gallery, London, England  
January 1983 The Pan-Afrikan Connection The Midland Group, Nottingham, England  
June 1982 The Pan-Afrikan Connection The Africa Centre, London, England  
June 1981 Black Art & Done Wolverhampton Art Gallery, Wolverhampton, England
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## recent conferences & visiting lectures

February 2001 The Maryland Institute College of Art, Baltimore, USA  
November 2000 The School of the Museum of Fine Art, Boston, USA  
October 2000 National Academy of Fine Art, Oslo, Norway  
October 2000 Conference. Playing Games with the Digital Age, Oslo, Norway  
September 2000 Conference. The State of Visual Arts in Africa and the African Diaspora  
Ecole Nationale des Beaux-Arts Paris, France  
July 2000 Conference. 10<sup>th</sup> East International Art Exhibition. Norwich, England  
July 2000 10<sup>th</sup> east international Norwich Gallery, England. Co-Selector  
April 2000 Fonds StJacques, Martinique. Visiting Artist, Presenting Work  
March 2000 University of Regina, Canada.  
November 1998, Jan Van Eyck Akademie, Maastricht, Holland  
November 1998 Ontario College of Art & Design, Canada

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## selected publications

Notes on the Mechanoids Bloodline, Keith Piper. Art Journal Fall 2001  
Keith Piper: Relocating the Remains. Artist Monograph. INIVA 1997  
Black Art & Culture in the 20<sup>th</sup> Century. Richard Powell. Thames & Hudson 1997  
Post Modern Currents. Margot Lovejoy. Prentice Hall 1997  
Boxer. Boxing & Visual Culture. David Chander. InIVA, London 1996  
Cocido y Crudo, Dan Cameron. Reina Sofia. Madrid 1995  
The Masculine Masquerade. Masculinity and Representation. MIT Press 1995  
Trophies of Empire, BlueCoat Gallery, Liverpool 1994  
The Exploded City. Keith Piper, Center 181 Gallery. London 1994  
Welcome to the Jungle. Kobena Mercer. Routledge 1994  
Race, Sex & Gender in Contemporary Art. Edward Lucie-Smith. ABI 1994  
Sonsbeek 93, Arnhem. Snoeck-Ducaju & Zoon. 1993  
Iterations: The New Image. Timothy Druckrey. ICP New York 1993  
Place, Position, Presentation, Public. Ine Gevers Jan Van Eyck Akademie. 1992  
PhotoVideo: Photography in the age of the Computer. Paul Wombell. 1991  
A Ship Called Jesus. Exhibition Catalogue Ikon Gallery, Birmingham 1991