

SIGRID HACKENBERG

Title: **The *Other* Americans**
Genre: **New Media / Web based project**
Applicant's Role in Production: **Director**
Production Format: **Website**

Brief Project Description (do not exceed space given below)

The web based project "The *Other* Americans" will present an electronic poem of the fiercely independent and self-reliant voices that evoke the character of individuals who are living in rural America. The nature of the project is to give voice to the spirit of independence that is alive in communities where the mainstay profession is or *used to be* that of the family owned farm. I would like to create an archive of voices, moving images, and words that celebrate the spirit of the solitary individual in a world that is increasingly structured, monopolized and corporatized. The community that I have chosen to present is situated in Delaware County, New York. The focus will be on the dairy farmer whose livelihood has been decimated by the advent of giant corporate farms. The web project will weave together a history and memory that will engage the "moment", the "moment" of the "present", the "past" and its "future". It intends to discover the experience of being alive, of living the "everyday", the very poetry that is the act of living. It will present the struggle of individuals who remain true to themselves, their hopes and dreams, in a world that is increasingly dominated by mass culture. The project will emphasize the spirit and humanity of the individual who thinks for himself or herself.

The web based project "The *Other* Americans" will represent a series of portraits of individuals whose histories, ideas, thoughts, daily experiences, will be woven into a myriad of paths that the viewer and subject may navigate online. Emphasis will be placed on creating a poetic synthesis, an electronic book of poetry, that is both visual, audible and experiential. The project will represent the spirit of individuals and the landscape which they traverse throughout their everyday lives. In essence, the web project will poeticize the individual, the portrait, the document, history and memory, and will evoke a means by which both the subject, the viewer, and artist, may weave the song of the human spirit which we may call "being". The web project will facilitate the continuous regeneration of material and interaction between artist, subject, and viewer. The web thus represents a highly democratic and accessible medium wherein individuals and communities may interact with and experience the work of art.

SIGRID HACKENBERG

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.

Title *VIDEO + SOUND INSTALLATIONS*
Year *2001 - 2003 SAMPLER*

Technical Information

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)

- URL _____ (if more than one please list them below)
- Browser requirement(s) _____
- Plug-in requirement(s) _____
- 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:

Description of Work (use an additional sheet if necessary)

PLEASE REFER TO ATTACHED SHEETS.

SIGRID HACKENBERG Description of Work Sample

The VHS cassette presents documentation of two multiple channel video projection and sound installations created in 2001 and 2003. In addition, the tape documents a series of video portraits that are presented on 42 inch plasma monitors. The VHS sample is 5 minutes in length and shows brief sample excerpts from the following works:

2003 work:

THIS MEANS YOU Nazism, the Holocaust, and the Resistance 1933-1945

Concept, performance, camera, editor: Sigrid Hackenberg

Four channel video projection and sound installation

4 plexiglass panels, 2 amplifiers, 4 speakers, 4 video projectors, 5 dvd players

Excerpted text: Charlotte Delbo, *None of Us will Return*, courtesy George Borchardt, Inc., and Grove Press, Inc., New York

Excerpts of video portraits for plasma screen monitors: The video portraits are displayed on 42 inch flat plasma screen monitors and appear very still, almost like moving photographs or paintings. Each portrait is on DVD disc and is silent.

1. *Portrait for Hannah Arendt, Berlin, 1933*

Hannah Arendt is a prominent and celebrated German, Jewish, intellectual figure who escaped fascist Germany in 1933. She lived and worked in Paris and later immigrated to the United States and became an American citizen. She is best known for her seminal writings on totalitarian regimes such as: "Origins of Totalitarianism," and "Eichmann in Jerusalem: A Report on the Banality of Evil."

2. *Portrait for Rushka Korchak, Vilna, Lithuania, January 1, 1942*

Rushka Korchak is a figure from the Vilna Ghetto resistance movement who fought the fascists during the Vilna Ghetto Uprising in 1942. She was a member of the *United Partisan Organization: FPO- Fareynitke Partisaner Organzatsye*.

3. *Portrait of (Unknown) Russian Partisan*

This portrait recalls the numerous partisans who fought the Nazi Army behind enemy front lines in the Russian and Eastern European territories during the 1940's.

4. *Portrait for Gerda Weissmann, Volary, Czechoslovakia, May, 8, 1945; Holocaust Survivor*

Gerda Weissmann currently lives in Arizona with her husband Kurt Klein. Weissmann is a Holocaust survivor who was liberated by a German-American military officer (her husband to be), in Czechoslovakia, in 1945. Weissmann was 16 years old when the Nazi Army invaded Poland. She was deported to a series of concentration camps. She is the only surviving member of her family. Weissmann has published a memoir entitled "*All But My Life*," and is the subject of an HBO documentary.

5. *Portrait for Sema Morgenstem, Ponary, Lithuania, executed by the SS, October 2nd, 1941*

Sema Morgenstem represents a victim of Nazi Terror and the "Final Solution."

6. *Figure portraying the horror invoked by Nazi Crimes Against Humanity*

Solo exhibition of: THIS MEANS YOU Nazism, the Holocaust, and the Resistance 1933-1945

Installation presented at "The Stable," Dumbo, Brooklyn

November-December 2004

Presented in a former horse stable; exhibition space five thousand square feet

2001 work:

Ich Heiße (my name is) Rosa Luxemburg

Concept, performance, sound, camera, editor: Sigrid Hackenberg

Additional sound: Dolores Hackenberg and Johannes Schneider

Five channel video projection and sound installation

8 plexiglass panels, 2 amplifiers, 4 speakers, 5 video projectors, 5 dvd players, 1 cd player

Excerpted text: Rosa Luxemburg, courtesy Dietz Verlag Berlin GmbH

Archival footage: World War I; November Revolution, Berlin; Spartacus Uprising, Berlin; courtesy Archive Films, Inc., New York; Chronos Film GmbH, Berlin; Transit Film GmbH, Munich; Bundesarchiv, Berlin

Solo exhibition of : Ich Heiße (my name is) Rosa Luxemburg

Installation presented at Marianne Boesky Gallery, New York

February 2001

Exhibition space three thousand square feet

For additional documentation of the above works, please refer to the enclosed hard copy documentation.

SIGRID HACKENBERG

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.

Title *Supplemental Documentation*

Year *2001 - 2003*

Technical Information

Original Format

- Software
- Web
- Installation
- Other _____

Format Submitted for Viewing

- Software
- Web
- VHS
- Other *HARD COPY BOOKLETS X 2*

Preferred OS

- Windows
- Mac
- Unix
- Other _____

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

___ URL _____ (if more than one please list them below)

___ Browser requirement(s) _____

___ Plug-in requirement(s) _____

___ 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:

Description of Work (use an additional sheet if necessary)

*PLEASE REFER TO
ATTACHED SHEET.*

SIGRID HACKENBERG

Description of Supplemental Materials

Enclosed you will find two hardcopy booklets of images and texts that document the following works:

2003 work:

THIS MEANS YOU Nazism, the Holocaust, and the Resistance 1933-1945

Concept, performance, sound, camera, editor: Sigrid Hackenberg

Four channel video projection and sound installation

4 plexiglass panels, 2 amplifiers, 4 speakers, 4 video projectors, 5 dvd players

Excerpted text: Charlotte Delbo, *None of Us will Return*, courtesy George Borchardt, Inc., and Grove Press, Inc., New York

Excerpts of video portraits for plasma screen monitors: The **video portraits** are displayed on 42 inch flat plasma screen monitors and appear very still, almost like moving photographs or paintings. Each portrait is on DVD disc and is silent.

2001 work:

Ich Heiße (my name is) Rosa Luxemburg

Concept, performance, sound, camera, editor: Sigrid Hackenberg

Additional sound: Dolores Hackenberg and Johannes Schneider

Five channel video projection and sound installation

8 plexiglass panels, 2 amplifiers, 4 speakers, 5 video projectors, 5 dvd players, 1 cd player

Excerpted text: Rosa Luxemburg, courtesy Dietz Verlag Berlin GmbH

Archival footage: World War I; November Revolution, Berlin; Spartacus Uprising, Berlin; courtesy Archive Films, Inc., New York; Chronos Film GmbH, Berlin; Transit Film GmbH, Munich; Bundesarchiv, Berlin

SIGRID HACKENBERG

ARTIST STATEMENT

It is my belief that electronic media such as video, audio, digital images, and the use of texts can bring us closer to rediscovering the human experience, in essence, that experience which makes us human. For the past two decades I have experimented with video and sound works that have delved into multiple subjects and exhibition formats such as single channel video works, video and sound sculptures and video projection and sound installations. For the past two projects, my artworks have focused on the subject of history and memory. In particular, I have delved into the history of Germany covering the periods leading up to World War I and World War II. As we enter the 21st century, and history recedes into itself at the lightning speed that information travels, I have encountered a fascination with extending the moment of history. My video and sound installations speak to dramatic events and turning points in history and challenge the viewer to engage in the work as active and thinking participants. Complex in subject matter and execution, the installations are cinematic in scale and theatrical in character, alluding to Richard Wagner's idea of the "Gesamtkunstwerk (Total Work Of Art)," and to Walter Benjamin's notion of the "Trauerspiel (Work of Mourning)." Alongside working in the video and sound projection installation format, I have also created a number of historical portraits that are displayed on flat plasma screen monitors.

My last two installations have focused on momentous subjects as in the creation of the multiple channel video projection and sound installation "Ich Heiße (my name is) Rosa Luxemburg, (2001)," that presented a portrait of the European revolutionary Rosa Luxemburg. In addition, a second multiple channel installation entitled: "THIS MEANS YOU: Nazism, the Holocaust, and the Resistance 1933-1945", focused on the ethical, historical, and political implications of this period. Please note that documentation of both installations are included within this package. These projects have engendered a historical and intellectual curiosity that have enlarged my understanding of world history, political and ethical struggles that have marked the human experience. My art works in this sense have allowed me to ask questions, to push boundaries both aesthetic and intellectual and to form new perspectives on the nature of what it means to be human in a world whose resources are finite and whose struggle is one that should be both reflective and active. The last two projects have exerted special challenges for me. For the first time, the projects required a lengthy period of research, the use of archival materials and literary texts that required permissions, as well as expertise in installation of a scale that was unprecedented. The sheer scale of the space required to present the work, alongside the technical aspect of the installation and equipment needs was daunting. Most importantly, however, has been my discovery of historical figures and movements that have celebrated the act of resistance and engendered philosophical and ethical questions regarding the question of what it means to be a free human being. Please note that both the installations described above are not documentaries but rather artistic interpretations of a particular historical period.

My art works thus represent a means by which I can think, a means by which I can imagine, and a means by which I can act. Art has allowed me to recreate the world and to reinvent it. In addition, my artistic activities have allowed me to pursue an academic career at the university where I have furthered my creative and intellectual endeavors by teaching art to university students.

SIGRID HACKENBERG

PROJECT NARRATIVE

"Meadows plain majestic as human *Hands* have tilled *this land* that is called Freedom that is called prison." sigrid hackenberg, excerpted text from the poem: "the stepping forward", 2004

"Full thick wheels of rubber rolling ROLLING fiercely through the penetrating brown earth past the heavens of the farm and entering entering the meadow." sigrid hackenberg, excerpted text from the short story: "Lucille Flowers", 2004

The web based project "The *Other Americans*" is in the research stage of its creation. It is my hope that the project will present an electronic poem of the fiercely independent and self-reliant voices that evoke the character of individuals who today are living in rural America. I would like to create an archive of voices, moving images, and words, that celebrate the spirit of the solitary individual who finds himself or herself in a world that is increasingly structured, monopolized and corporatized. The community that I have chosen to focus on is in Delaware County, New York. The focus will be on the dairy farmer whose livelihood has been decimated by the advent of giant corporate farms. My interest in this subject pertains to the fact that I recently moved to Delaware County and reside in a farmhouse that used to be owned by a dairy farmer. The research and development stage of the project will lead to a production stage where I will interview a family of a dairy farm, record digital audio and digital photographs, alongside video footage, and create a portrait on the web that speaks to the life of the individual subject. This portrait will include family members, family friends and colleagues, and thus by extension represent the community at large. The web project will weave together a history and memory that will engage the "moment"; the "moment" of the "present", the "past" and its "future". It intends to discover the "experience" of being "alive" of living the "everyday", of elongating time and space and expressing the poetry that is called "living." Living a life that fights the falseness of the acquisition of unnecessary commodities and mass entertainment. It will present the struggle to stay alive in a world that fights the individual who does not succumb to the rules of an increasingly dominant world of mass culture. A world where the individual is more often than not enchained in a system that revolts against individual and creative practice and self-sustenance. The project will emphasize the spirit and humanity of the individual who thinks for himself or herself.

The web based project "The *Other Americans*" will represent a series of portraits of individuals whose histories, ideas, thoughts, daily experiences, will be woven into a myriad of paths that the viewer and subject may navigate online. Emphasis will be placed on creating a poetic synthesis, an electronic book of poetry, that is both visual, audible and experiential. The project will represent the spirit of individuals and the landscape which they traverse throughout their everyday lives. In its essence, the web project will poeticize the individual, the portrait, the document, history and memory, and will evoke a means by which both the subject, the viewer, and artist, may weave the song of the essence of the human spirit that which we may call "being". The web project will facilitate the continuous regeneration of material and interaction between the artist, the subject, and the viewer; representing a highly democratic and accessible medium wherein the three voices may interact and experience the work of art. Please note that I have chosen to pursue this project in the medium of an online web project, in contrast to creating a multiple channel video installation, due to the democratic character, dissemination and accessibility that the web affords to the work of art, to the artist, the subject and the audience. In addition, a web based project presents a new path in the development of my work, a step forward towards a new territory transparent and virtual. I am confident given my experience with large scale digital video installations that I will be able to complete the proposed project in a timely manner and surmount the technical and logistical difficulties that form a

This project lies close to my heart in that it follows my interest in the subject of "history and memory". In particular, it echoes my interest in the act of resistance and the heroic act of the individual who struggles against political and economic forces that often appear to be insurmountable. The family farmer is attempting to stay alive against all odds. The family farm recalls a fierce sense of independence, of stubbornness, of community, family, and an infinite amount of endless days and nights of work. In exchange, there is a sense of time, a horizon, a closeness to life and death that we can only imagine as city dwellers who fashion our worlds through shopping, television, and electronic gadgets that merely serve to manufacture distraction. The family farm is fast disappearing, its way of life, the knowledge of the land, its fierceness and fury may disappear with it. "The *Other* Americans" is an attempt to hold on to, to celebrate the rugged stubbornness of the individual family farmer who imagines and reinvents his or her own world each dawn and each evening far beyond the setting sun that traverses the cycles and seasons of our lives.

The creation of "The *Other* Americans" will be greatly facilitated by a grant from the Media Artists organization. The grant monies from the New Media Fellowships will be used for research and development, equipment purchases, upgrades, and production and post-production purposes. A computer laptop, sound and lighting equipment and a digital cameras will be purchased. Additional funds will be used for the programming of the website. An honorarium will be awarded to the individuals who participate in the art project as subjects. As well, monies for travel to and from locations in Delaware county, living expenses, alongside the maintenance of the website will cover further fellowship funds. The granting of the fellowship will have an enormous impact on the creation and development of the above proposed project.

SIGRID HACKENBERG/PROJECT BUDGET

Title: **The *Other* Americans**
Genre: **New Media / Web based project**
Applicant's Role in Production: **Director**
Production Format: **Website**

PROJECT BUDGET: \$35,000.00

Research and Development:

Access to academic and non-academic research and study centers in Delaware County such as: The Delaware County Historical Society, (Delhi, N.Y.); The Bright Hill Press at the Bright Hill Center (Treadwell, N.Y.); SUNY Delhi, (Delhi, N.Y.). Access to the community and neighborhood farmers and their families through informal and formal meetings.

Living expenses, including travel, throughout the production of the project and the research and development phase: \$5,000.00

Honorarium for participants: \$7,500.00

Website Programming: \$5,000.00

Website Maintenance: \$2,000.00

Equipment: \$6,000.00

Digital camera for video and digital stills
sound equipment: digital recorder, microphones, cables, boom
lighting kit; computer laptop

Hardware and software upgrades: \$3,000.00

firewire drives, digital software for digital imaging, video, sound, web design, dvd burning

Camera, Lighting, Sound Assistants: \$5,000.00

Artist Assistant: \$1,500.00

TOTAL: \$35,000.00

SIGRID HACKENBERG

www.sigridhackenberg.com

Biography

Born 1960 Barcelona, Spain

2002-present Ph.D. Candidate, European Graduate School / European University for Interdisciplinary Studies(EGS/EUFIS), Saas-Fee, Wallis
1986 M.A., New York University
1984 B.A., San Francisco State University

One Person Exhibitions

2003 **The Stable, Brooklyn, New York**
2001 **Marianne Boesky Gallery, New York**
1999 **Galerie Reinhard Hauff, Stuttgart**
1998 **Marianne Boesky Gallery, New York**
1995 **Roger Merians Gallery, New York**
1993 **A/C Project Room, New York**
1992 **A/C Project Room, New York**
1990 **A/C Project Room, New York**

Group Exhibitions

2004 *Earth's burnt umber Meadows keep*, curator: Bertha Rogers, **Bright Hill Center, Treadwell, NY**
2003 *In Portraiture Irrelevance is Ugliness*, curator: Claudia Seidel, **Museum Schloß Hardenberg, Velbert-Neviges**
2002 *In Portraiture Irrelevance is Ugliness*, curator: Claudia Seidel, **Galerie Reinhard Hauff, Stuttgart**
Imaginary Homelands-Reconstituted Narratives in Digital Landscapes, curator: Kathleen Ruiz, **Center For Photography At Woodstock, New York**
2001 *pointligneplan*, curators: Christelle Lheureux & Alexandre Pollazon, **Musee d'art moderne de la Ville de Paris, ARC, Paris**
My Generation, curators: Alexandre Pollazon & Mark Nash, **Atlantis Gallery, London**
Video ergo sum, curator: Werner Meyer, **Kunsthalle Goeppingen, Goeppingen**
1999 *New York University Studio Faculty Exhibition*, **80 Washington Square East Galleries, New York**
OVNI 1999 (Temp. Videotheque), **Centre de Cultura Contemporania de Barcelona**
1998 *People, Places and Things*, **Marianne Boesky Gallery, New York**
Estirando Lo Intimo/Stretching the Intimate, curator: Fabian Cerejido, **Centro de Arte y Comunicacion Salar, La Paz**
1997 *Duremos, Let's Last*, curator: Fabian Cerejido, **Art & Idea, Mexico City**
Primavera Video, curator: Fabian Cerejido, **Universidad de Buenos Aires, Buenos Aires**
15th World Wide Video Festival, **Stedelijk Museum & Melkweg Multimedia Centre, Amsterdam (catalogue)**
Three Nights of Experimental Video, curator: Jocelyn Taylor, **Definitive New Art Gallery, Provincetown, MA**
The Cerejido Summer Film & Video Festival 1997, **Trisha Collins Grand Salon, New York**
Burt Barr/Sigrid Hackenberg/Connie Walsh, **Boesky & Callery, New York**

- 1996 *Video Screening*, **Harvard University**, Department of Art, Cambridge, MA
Artworker's Artworks, guest curators: Alissa Friedman/Paul Bloodgood,
Stefano Basilico Fine Arts, New York
New Arts Program Video Festival '96: **ICA, Philadelphia, PA / Reading Public Museum**,
 Reading, PA / **The Art Gallery at Lafayette College** (Williams Center for The
 Arts), Easton, PA / **T-Z Art**, New York
- 1995 *The Image & The Object: Art & Video In The United States*, curators: Giovanna Trento
 & Bruno Di Marino, **Contemporary Art Museum of the University of Rome /**
Museo Laboratorio Di Arte Contemporanea, Universita degli Studi di Roma
 "La Sapienza," Rome (catalogue)
- 1995 *Tourism Into The 21st Century*, curator: Nancy Buchanan, **LACE**, Los Angeles
New York University 1995 Faculty Show, curator: Leonard Lehrer, **Apex Art**, New York
 (catalogue)
Smells Like Vinyl, Organized by Sarah Seager & Thaddeus Strode, **Roger Merians Gallery**,
 New York
skip arnold/sigrid hackenberg, **Roger Merians Gallery**, New York
- 1994 *ISEA'94, The 5th International Symposium on Electronic Art*, **University of Art & Design**,
 ISEA'94 Media Lounge - Mediatheque, Helsinki
Breakthroughs: Stone Walls, **494 Gallery**, New York
- 1993 *November TV'93*; coordinators: Esther Schipper & Michael Krome,
Antenne-Television Broadcast, Cologne / **Museum Ludwig**, Cologne
Aperto'93, XLV VENICE BIENNALE, Venice (catalogue)
Video Screening, **Syracuse University**, Department of Art, Syracuse, New York
Video Screening, **New York University Television**, Gamma 51, New York
Video House Festival: 7 Evenings of Video Art, organized by Sigrid Hackenberg +
 Lisa Jacobs, **A/C Project Room**, New York
- 1991 *Electronic Arts Intermix: New Artists*, **Anthology Film Archives**, New York
- 1990 *New From Abroad*, **Museum of Image and Sound**, Sao Paolo; exhibition
 coordinated by: Tigertail Productions, Miami
Video Screening, **Kansas City Art Institute**, Kansas City
- 1989 *Artworkers' Show*, **A/C Project Room**, New York
- 1988 *Video Screening*, **Stokker - Stikker Gallery**, New York
- 1987 *The Portrait Retold: Present Histories*, curator: Sarah Drury, **PS 122 Gallery**, New York
- 1986 *New Video*, **New York University Art Gallery**, Loeb Student Center, New York

Awards

- Award in the Experimental Category**, New Arts Program Video Festival '96,
 New Arts Program, Lehigh Valley, PA
Finishing Funds Award 1995, Experimental Television Center Ltd., Newark Valley, New York
Media Bureau Grant, The Kitchen, 1988, New York
New York University COOP Award, 1985/1986, New York

Bibliography: Books, Catalogues, Reviews

Aperto '93 Emergency/Emergenza XLV Biennale Di Venezia (exhibition catalogue).
 Venice: The XLV Venice Biennale, 1993, p.p. 298-299.

Hixson, Kathryn
 "Sigrid Hackenberg at Galerie Reinhard Hauff"
New Art Examiner, (November 1999), p. 54.

15th World Wide Video Festival (festival catalogue).
 Amsterdam: Stedelijk Museum/Melkweg, 1997, p.p. 170-171.

Karlin, Oliver

Sigrid Hackenberg (exhibition essay).
New York: Roger Merians Gallery, 1995.

Lehrer, Leonard

New York University Faculty Show: Diverse Group/One Direction (exhibition catalogue).
New York: Apex Art, 1995.

Di Marino, Bruno and Trento, Giovanna

L'Immagine E L'Oggetto: Arte E Video Negli Stati Uniti / The Image & The Object: Art & Video In The United States (exhibition catalogue).
Rome: Museo Laboratorio Di Arte Contemporanea, Universita degli Studi di Roma
"La Sapienza," 1995, p.p. 30 & 37-38.

Marziani, Gianluca

"L'Immagine E L'Oggetto"
Flash Art, no 194, (October/November 1995), p. 96.

Reid, Calvin

"Skip Arnold and Sigrid Hackenberg at Roger Merians"
Art In America, (June 1995), p. 104.

Ruiz, Kathleen

"Imaginary Homelands"
Photography Quarterly: the Center for Photography at Woodstock, (PQ #85, 2003), p.11.

Schaffner, Ingrid

Narcissi (exhibition essay).
New York: Roger Merians Gallery, 1995.

Spalter, Anne Morgan

The Computer in the Visual Arts. Reading, MA: Addison Wesley Longman Publishing Group,
1998, p.350.

Zippay, Lori, ed.

Electronic Arts Intermix - Artists' Video - An International Guide.
New York: Cross River Press, 1991, p. 100.

Collections/Archives

Champ Libre, video library, Montreal (Quebec)

Contemporary Art Museum of the University of Rome, video library, Rome

Electronic Arts Intermix, Inc., video archive/distribution service, New York

Festival Internacional de Video y Artes Electronicas, FIV videotheque, Buenos Aires

Locarno Festival Et Forum International Des Nouvelles Images, video library, Locarno

Los Angeles Contemporary Art Exhibits, LACE video study center, Los Angeles

New York University, The Avery Fisher Center For Music and Media, Bobst Library, New York

University of Art and Design, Media Lab, Helsinki

SIGRID HACKENBERG-LIST OF VIDEO INSTALLATION WORKS/VIDEOTAPES:

THIS MEANS YOU

Nazism, the Holocaust, and the Resistance 1933-1945

A video and sound installation by Sigrid Hackenberg, 2003

4 LCD video projectors
4 dvd players, cd players, 3 cordless headphones
4 plexi-glass panels
1 amplifier & speakers

Including excerpts from:

None of Us Will Return

by Charlotte Delbo

Translated by John Githens

copyright 1968 Grove Press, Inc.

courtesy: Georges Borchardt, Inc., NY, & Grove Press, Inc., NY

Scroll of Agony: The Warsaw Diary of Chaim A. Kaplan

by Chaim A. Kaplan

Translated from the Hebrew and edited by Dr. Abraham I. Katsh

copyright Abraham I. Katsh 1965

courtesy: Mrs. Estelle Katsh & The Estate of Dr. Abraham I. Katsh

Portraits / Nazism, the Holocaust, and the Resistance 1933-1945 42 inch plasma screens, 2002

1. Portrait for Hannah Arendt, Berlin, 1933
2. Portrait for Rushka Korchak, Vilna, Lithuania, January 1, 1942
3. Portrait of (Unknown) Soviet Partisan
4. Portrait for Gerda Weissmann, Volary, Czechoslovakia, May, 8, 1945; Holocaust Survivor
5. Portrait for Serna Morgenstern, Ponary, Lithuania, executed by the SS, October 2nd, 1941
6. Karl Jaeger, SS Colonel, commander of Einsatzkommando 3JC (EK3), a unit of Einsatzgruppe A (EG-A) (special mobile killing squad), July 2nd, 1941, Kovno, Lithuania.
7. Figure portraying the horror invoked by Nazi Crimes Against Humanity

ICH HEIßE (my name is) ROSA LUXEMBURG

A video and sound installation by Sigrid Hackenberg, 2001

6 LCD video projectors
5 dvd players
1 cd player
8 plexi-glass panels
2 amplifiers & 4 speakers

Sigrid Hackenberg performs Rosa Luxemburg
Including excerpts from Rosa Luxemburg's
"Unser Programm und die politische Situation"
(Our Programme and the Political Situation)
Opening speech presented at the founding of the
Communist Party of Germany, Berlin, December 31, 1918
Rosa Luxemburg's voice by Dolores Hackenberg
Sound design for "Unser Programm und die politische Situation"
by Johannes Schneider
Including digitally altered excerpts from
Ludwig van Beethoven's "Symphony No. 5 in C minor, op. 67"
Sound design by Sigrid Hackenberg

World War I archival film footage courtesy Archive Films, Inc., New York
November Revolution 1918, Berlin, archival film footage
courtesy Chronos Film GmbH
November Revolution 1918/Spartacus Uprising 1919, Berlin,
archival film footage courtesy Bundesarchiv / Transit Film GmbH
"Unser Programm und die politische Situation"
©Rosa Luxemburg, Gesammelte Werke, Band 4, Dietz Verlag
Berlin, 6. ueberarb. Auflage 2000, S. 486 ff.
courtesy Karl Dietz Verlag Berlin GmbH

The Time and The Place

Two channel video projection installation
1999, color, stereo sound
House: (left channel) 6:15 seconds/frames
Tree: (right channel) 12:06 seconds/frames
25 minute loops
Recorded in Herguijuela, Extremadura, Spain
Projected image: 21 inches (H) by 80 1/2 inches (L)

Mirror # 1

Single channel video projection installation
1999, color, stereo sound, 3 seconds
18:49:04 loop
Recorded in New York, NY, USA
Projection size: 8 by 4 feet/ one white plexiglass panel

Mirror # 2

Single channel video projection installation
1999, color, stereo sound, 14:10 seconds
18:49:04 loop
Recorded in New York, NY, USA
Projection size: 8 by 4 feet/ 2 white plexiglass panels

Mirror # 3

Single channel video projection installation
1999, color, stereo sound, 4:22 seconds
18:49:04 loop
Recorded in New York, NY, USA
Projection size: 8 by 4 feet/ 2 white plexiglass panels

Salty Perfume

Single channel video projection installation
1998, color, stereo sound, video 4 seconds + 24 frames, audio: 4 seconds + 10 frames
28 minute loop
Recorded at the Meadowlands Arena in New Jersey, USA
Projection size: Floor to ceiling

Sally's Pride

Single channel video projection installation
1998, color, stereo sound, video: 2 seconds + 28 frames, audio: 4 seconds + 9 frames
28:08 minute loop
Recorded at the Meadowlands Arena in New Jersey, USA
Projection size: Floor to ceiling

Stormy Spell

Single channel video projection installation
1998, color, stereo sound, video: 6 seconds + 4 frames, audio: 6 seconds + 22 frames
28:16 minute loop
Recorded at the Meadowlands Arena in New Jersey, USA
Projection size: Floor to ceiling

Fierce Riders Riding Backwards

Single channel video and sound installation
1998, color stereo sound, video: 6 seconds + 15 frames, audio: 4 seconds
28:29:15 minute loop
Recorded at the Meadowlands Arena in New Jersey, USA

5 Lcd projectors

5 floor to ceiling projections

celestial bodies/5 (backwards + forwards)

Two channel video projection installation
1997, color, stereo sound, 7 seconds /30 minute loop
Recorded in Seoul, South Korea
Projection size:
8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

celestial bodies/4 (flute piece)

Two channel video projection installation
1997, color, stereo sound, 1 minute & 15 seconds /30 minute loop
Recorded in Seoul, South Korea
Projection size:
10 by 16 feet (measurements include both projections)

celestial bodies/3 (rainbow dance)

video projection installation
1997, color, stereo sound, 15 seconds /30 minute loop
Recorded in Seoul, South Korea
Projection size:
8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

celestial bodies/2 (drum dance)

video projection installation

1997, color, stereo sound, 14 seconds /30 minute loop

Recorded in Seoul, South Korea

6 TRANSLUSCENT SCREENS or 3 WALL PROJECTIONS/

Individual projection size: 8 by 10 feet x 3 to 6

celestial bodies/1 (circle dance)

video projection installation

1997, color, stereo sound, 34 seconds /30 minute loop

Recorded in Seoul, South Korea

Projection size:

8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

The Monk / El Monche / Der Monch

Two channel video projection installation

1997, color, stereo sound, 22 seconds /30 minute loop

Recorded in Tokyo, Japan

Projection size:

8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

Geisha Song

Two channel video projection installation

1997, color, stereo sound, 12 seconds /30 minute loop

Recorded in Tokyo, Japan

Projection size:

8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

Geisha

Two channel video projection installation/**corner piece**

1996, color, silent, 13 seconds /30 minute loop

Recorded in Tokyo, Japan

Projection size:

8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

Landscape / Paisaje / Landschaft / (Spanish)

video projection installation

1996, color, stereo sound, 4 minutes & 53 seconds /30 minute loop

Recorded in Southwestern Spain

Projection size:

8 by 20 feet (minimum scale) or 10 by 24 feet (maximum scale)

horizon/the line where earth and sky appear to meet (spanish southwestern landscape series)

Single channel desktop video sculpture

1996, color, stereo sound, 1 minute loop/ 30 minutes

Recorded in Herguijuela, Extremadura, Spain

LCD 4 inch monitor, desktop tripod, video laser disc player, extension cord

Sculptural dimensions:

Width: 6 inches Length: 8 inches Height: 12 inches

dolores, dolores

Two channel video projection installation

1996-1997, color, sound, 1 minute and 5 seconds /30 minute loop

Recorded in Brooklyn, New York

Projection size: 10 feet by 16 feet

mouth / boca / mund

Single channel video projection installation
1995, color, silent, 30 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

eye / ojo / auge

Single channel video projection installation
1995, color, silent, 30 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

head / cabeza / kopf

Single channel video projection installation
1994, color, silent, 60 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

feet / pies / fueÙe

Single channel video projection installation
1994, color, silent, 30 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

body / cuerpo / koerper

Single channel video projection installation
1994, color, silent, 30 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

hands / manos / haende

Single channel video projection installation
1994, color, silent, 30 minutes
Recorded in Brooklyn, New York
Projection size: 8 by 10 feet

the olive tree

Single channel desktop video sculpture
1994, color, stereo sound, 30 minutes
Recorded in Herguijuela, Extremadura, Spain
LCD 4 inch monitor, desktop tripod, video laser disc player, extention cord
Sculptural dimensions:
Width: 6 inches
Length: 8 inches
Height: 12 inches

grass / cespèd / gras

Single channel video projection installation
1994, color, stereo sound, 30 minutes
Recorded in South Orleans, Massachussetts
Projected image: 2 x 3 feet
Floor projection

ocean / el mar / das meer

Single channel video projection installation
1994, color, stereo sound, 30 minutes
Recorded in South Orleans, Massachusetts
Projected image: 2 x 3 feet
Floor projection

flowers / flores / blumen

Single channel video projection installation
1994, color, stereo sound, 30 minutes
Recorded in South Orleans, Massachusetts
Projected image: 2 x 3 feet
Floor projection

boys will be boys

Single channel video projection installation/sculpture
1993, color, silent, 22:52 minutes
Recorded inm Kyongju, South Korea
Projection size: 8 by 10 feet

The Bullfight / La Corrida / Der Stierkampf

Single channel, mixed media, video projection installation
1993, color, stereo sound, 30 minutes
Recorded in Madronera, Extremadura, Spain
Projected image: 8 x 10 feet

tibetan boots/+ SALT

Two channel, mixed media, video installation
1992, color, stereo sound, 30 minutes
Recorded in Brooklyn, New York
Projected image: 8 x 10 feet
Monitor screen size: 25 inches

feathers

1992, color, stereo sound, 14:24 minutes
Recorded in Brooklyn, New York
(Model for a two channel video projection installation)

HOUSE/RIVER/FOREST/READING

1991, color, stereo sound, 26 minutes
Recorded in Jeffersonville, Vermont, and Brooklyn, New York
(Model for a four channel video projection installation)

LIST OF SINGLE CHANNEL VIDEO TAPES:

Sidney's War, 1998, 6:05 minutes
A Short Story By Ronald Scott Keyson
/recorded in Orleans, MA

Portrait Of Geraldine, 1998, 12:55 minutes
With: Geraldine de Haugoubart
/recorded in Brooklyn, NY

Earth, 1996, 14 minutes
/recorded in NY, MA, &VERMONT;Spain

Boys Will Be Boys, 1993, 23 minutes
/recorded in Kyongju, South Korea

The Pakistan Tapes, Part 1, 2, 3, 4, 1991, 167 minutes
/recorded in Sargodha, Pakistan

1 & 2 (CHINESE DANCE), 1990, 8 minutes
/recorded in Brooklyn, NY

Korean Tape For Home, 1989, 14 minutes
/recorded in Seoul, South Korea

Spanish Tape, Part 1 & 2, 1988, 110 minutes
/recorded in Herguijuela, Extremadura, Spain

Sleep, 1986, 9 minutes
/recorded in New York, NY

Early Performance Based Works By Sigrid Hackenberg, 1985
12 minutes /recorded in New York, NY