General guidelines for writing an artist statement:

The process of writing an artist statement should always be a work in progress, as artwork changes and matures with time. In your artist statement try to give the reader a sense of the concept, decision for use of media, and inspiration for the work.

1. “I” statements are the best way to express your intentions and inspirations. This does not mean you need to start sentences with “I”, or ever use that term, but keep it about your concept and working process. Don’t try to instruct your viewer, let them experience the work for themselves. For example, don’t say something like “You will feel angst while looking at my video”.

2. Avoid easy comparisons to common words or other artists. “My work is like Gary Hill’s” or “it looks like a river” constitute a laziness with vocabulary and gives the reader very little to work with. If indeed rivers are the inspiration, get specific about its qualities rather than the amorphous general idea of “river”.

3. Don’t state the obvious/what the viewer already gets about the work. If your work is a video, we can already see that and it doesn’t need to be in the statement. This being said, it may be good to describe the process if it is technically unique.

4. Get feedback and edit. You don’t have to slave over what you say about your work, but sometimes other points of view can be helpful when you are trying to place things into context. Also, take a break from the initial statement and come back later to re-read what you have written. Having time to reflect is very helpful.

5. Keep it simple! You can pack a lot into a few sentences while still being articulate and informative. Talk about the concept, media, inspiration and creative process to start.

Excerpts of Artist Statements:

“The Sun’ was constructed by passing ocean waves (recorded at Rye Beach, New Hampshire), through various digital processing devices. The most articulate of these processors was a tone generator able to isolate and respond to specific frequencies present in the ocean waves. The concept behind The Sun was to make a static music or a kind of music that just shimmered in place.“!
-Andrew Deutsch, The Sun (award winning sonic art)!!

Untitled Stream uses a layering and repeating process with imagery of bare-branched trees lying in a shallow stream. This 7th iteration of that process results in 16,384 layers of video. Moments that originally lasted for a second are drawn out and altered, blending with the events preceding and following, creating sensuous new landscapes that are constantly moving and transforming.
-Debora Bernagozzi, Untitled Stream (video)
LYNN HERSHMAN
Over the last three decades, artist and filmmaker Lynn Hershman Leeson has been internationally acclaimed for her pioneering use of new technologies and her investigations of issues that are now recognized as key to the working of our society: identity in a time of consumerism, privacy in a era of surveillance, interfacing of humans and machines, and the relationship between real and virtual worlds. In 2004, she was named “the most influential woman working in New Media. A major survey of her work was presented in 2012 at Kunsthalle Bremen. Her work is featured in “A Bigger Splash: Painting After Performance” at the Tate Modern London in 2012 and a retrospective and catalogue are being planned for 2015 at the Zentrum fur Kunst Und Medientechnologie, Germany.

Casey Reas
Casey Reas' ongoing Process series explores the relationship between naturally evolved systems and those that are synthetic. The imagery evokes transformation, and visualizes systems in motion and at rest. Equally embracing the qualitative human perception and the quantitative rules that define digital culture, organic form emerges from precise mechanical structures. Reas' software, prints, and installations have been featured in numerous solo and group exhibitions at museums and galleries in the United States, Europe, and Asia.

Golan Levin
Golan Levin develops artifacts and experiences which explore the expressive use of computation. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of nonverbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, often created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. Levin has exhibited widely in Europe, America and Asia. Levin's work combines equal measures of the whimsical, the provocative, and the sublime in a wide variety of online, installation and performance media. He is known for the conception and creation of Dialtones: A Telesymphony [2001], a concert whose sounds are wholly performed through the carefully choreographed dialing and ringing of the audience's own mobile phones, and for interactive information visualizations like The Secret Lives of Numbers [2002] and The Dumpster [2006], which offer novel perspectives onto millions of online communications. Previously, Levin was granted an
Jenny Holzer

Jenny Holzer was born in Gallipolis, Ohio, in 1950. She received a BA from Ohio University in Athens (1972); an MFA from the Rhode Island School of Design, Providence (1977); and honorary doctorates from the University of Ohio (1993), the Rhode Island School of Design (2003), and New School University, New York (2005). Whether questioning consumerist impulses, describing torture, or lamenting death and disease, Jenny Holzer’s use of language provokes a response in the viewer. While her subversive work often blends in among advertisements in public space, its arresting content violates expectations. Holzer’s texts—such as the aphorisms “Abuse of power comes as no surprise” and “Protect me from what I want”—have appeared on posters and condoms, and as electronic LED signs and projections of xenon light. Holzer’s recent use of text ranges from silk-screened paintings of declassified government memoranda detailing prisoner abuse to poetry and prose in a sixty-five-foot-wide wall of light in the lobby of 7 World Trade Center, New York. She has received many awards, including the Golden Lion from the Venice Biennale (1990); the Skowhegan Medal (1994); and the Diploma of Chevalier (2000) from the French government. Major exhibitions include Neue Nationalgalerie, Berlin (2001); Contemporary Arts Museum, Houston (1997); Dia

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**Fabian Winkler**
My work proposes new practices for looking at familiar objects and spaces around us. Using the expressive and aesthetic potential of new media technologies I create critical, surprising and sometimes humorous interventions.

I link technologies with concepts and vice versa - in this process four different media have become integral to my art practice:

**Sound** - I relate sound to the physical structures and the electronic components of my works. This results in either concrete sounds, produced directly from mechanical vibrations or pure electronic sounds, electric vibrations generated by means of an audio signal generator\(^1\). Sculptural components become resonant bodies, doubling as visual and sonic elements.

**Light** - Light's exceptional opportunities for artistic expression lie in its potential for abstraction, to create new, artificial realities and to transform objects and environments visually and ideologically. Aesthetically, I am interested in unique explorations of artificial light rather than illusionary representations of natural light. Conceptually, I investigate the sublime qualities of electric light based on Edmund Burke's and Immanuel Kant's ideas of the sublime\(^2,3\) and its extension by Leo Marx to the technological sublime\(^4,5\).

**Robotics** - Robotics plays an important role in my artistic practice since it combines sculptural, technological and conceptual qualities. Physically, I think of robotic and kinetic systems as sculpture, installation and environment, allowing audiences to experience the work on different poly-sensorial levels. Masahiro Mori’s theory of the "Uncanny Valley"\(^6\), charting the emotional response of humans to robots and other non-human entities, has influenced my research of the aesthetics and behavior of interactive systems.

**Moving Images** - The cinematic apparatus mediates audio-visual, tactile and emotional experiences of synthesized realities. It presents the audience with (im)possible worlds - similar to my artworks. Specifically, I use aspects of cinematography, temporal montage, cinematic special effects\(^7,8\) and set design as inspiration for and elements of my work. I have always been fascinated with non-digital cinematic techniques, since transformed and applied to my works they offer a more tangible experience (e.g. using real-time generated high voltage arcing with qualities of light, sound and smell (ozone) instead of recorded sound in my work *DIELECTRIC*).
I do not see these different media isolated from one another but always strive to integrate and combine them in my work. PI (personal interpreters), for instance, is a set of small robotic devices, which translate TV broadcasts' audio signals into abstract knocking sounds. In this process they create surprising image/sound relationships, challenging the audience to watch well-known TV content in novel ways. Flashlight Matrix, my most recent project, is a light installation that uses 64 computer-controlled tactical flashlights to project extremely low-resolution video footage of moving persons. It creates uncannily ambiguous images that reference the vagueness of visual representation delivered by tactical and surveillance technologies and its resulting consequences.