

POSTMASTERS

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EDDO STERN

Born 1972 in Tel Aviv
Lives and works in Los Angeles

EDUCATION

2000 MFA Art / Integrated Media California Institute of the Arts, Valencia, CA
1997 BA Electronic Media and Art - University of California at Santa Cruz, Santa Cruz, CA

SOLO EXHIBITIONS

2007 Postmasters Gallery, NY, NY
2006 Koa Gallery, Honolulu, Hawaii
2004 Art Gallery of Ontario, Toronto, Canada
The Foundation for Art & Creative Technology (FACT), Liverpool, UK
G-Module gallery, Paris, France
2003 Postmasters Gallery, NY, NY
The Kitchen (C-level), NY, NY
Mixture Gallery (C-level), Houston, TX
2002 Postmasters Gallery, NY, NY

GROUP EXHIBITIONS / FESTIVALS

2007 Silverlake Film Festival, Los Angeles, CA
Unclassifiable, Lower Manhattan Cultural Council, NY, NY
Ingenuity Festival, Cleveland, OH
After the Fact, National Film Theatre, London, UK
2007 Adelaide Film Festival, Adelaide, Australia
Border Myths/Border Realities, University Art Museum, Cal State Long Beach, Long Beach, CA
Full Frame Documentary Film Festival, Durham, NC
Feedback, LABoral Art Centre, Gijon, Asturias, Spain
Gameworld: Videogames on the edge of art, technology and culture, LABoral Art Centre, Gijon, Asturias, Spain
Machinima Film Festival, Australian Centre for the Moving Image, Melbourne, Australia
Multimediale Festival, Washington DC
History will repeat itself, KW Institute for Contemporary Art, Berlin, Germany

2006 Machinima Film Festival, Museum of the Moving Image, NY, NY
Virginia Film Festival, Charlottesville, VA
MindGames, Artprojx at Prince Charles Cinema, London, UK
Playback_Simulated Realities, Edith Russ Site for Media Art, Oldenberg, Germany
GameScapes, Monza Civic Gallery, Monza, Italy
CinemaTexas Film Festival, Austin, Texas

2006 Flaherty Film Seminar, Poughkeepsie, NY
Gamezone, MuHKA, Antwerp, Belgium
Designal Festival, De Singal, Antwerp, Belgium

- New Media: Where, Neuberger Museum of Art, Purchase, NY
 Symmetry, MAK Center for Art & Architecture at the Schindler house, Los Angeles, CA
 Artefact festival, STUK Art Center, Leuven, Belgium
- 2005 Fair Use, UCLA Hammer Museum, Los Angeles, CA
 Breaking and Entering: Art and the Videogame, Pace Wildenstein Gallery, NYC, NY
 Rhizome ArtBase 101, The New Museum of Contemporary Art, New York, NY
 May you live in interesting times, Chapter Arts, Cardiff, UK
 Games People Play, Pacific Film Archive, Berkeley, CA
 After the Boom, Two rivers Gallery, Prince George Gallery, CA
 State of Play: Games with an Agenda, Australian Center for the Moving Image, Melbourne, Australia
 Ars Electronica, Linz, Austria
 On sème au Botanique, Musées Royaux des Beaux-Arts de Belgique, Brussels, Belgium
 Dieu que la guerre est jolie, FRAC Basse-Normandie, Caen, France
- 2004 Seoul Media Art Biennale, Seoul Museum of Art, Seoul, Korea
 Rotterdam Film Festival, Rotterdam, Netherlands
 ALT-CTRL, Beall Center for Art and Technology University Art Gallery, University of California, Irvine, CA
 Villette Numerique, Paris, France
 Reactivity: Unpredictable Past, Intercommunications Center (ICC), Tokyo, Japan
 Image Forum Festival, Tokyo, Japan
 Storytelling: Contemporary Approaches to New Media, George Eastman House, Rochester, NY
 Join Us, Grand Arts, Kansas City, MI
 Cult Classic, Next wave Game conference, Melbourne, Australia
 Festival Nemo, Forum des Images, Paris, France
 Museo de Arte Contemporánea de Vigo (MARCO), Vigo, Spain
 Bang the Machine, Yerba Buena Center for the Arts, San Francisco, CA
 Poor Man's Expression, Kunsthalle Exnergasse, Vienna, Austria
 VIR_USERS_MIS_USERS, Museu Reina Sofia, Madrid, Spain
- 2003 Killer Instinct, The New Museum of Contemporary Art, NY, NY
 Radical Entertainment, Institute of Contemporary Art (ICA), London, UK
 Cine y Casi Cine, Museu Reina Sofia, Madrid, Spain
 REDCAT Opening, Roy and Edna Disney Cal Arts Theater, LA, CA
 War Stories, The Foundation for Art & Creative Technology (FACT), Liverpool, UK
 In Context, a running program, Andrea Rosen Gallery, New York, NY
 American Dream, Ronald Feldman Gallery, New York, NY
 TechnoSkeptic, Center for Curatorial Studies, Bard College, New York, NY
 Adelaide International Film Festival, Adelaide, Australia
 Streamingworlds, Digital Arts and Culture Festival, Melbourne, Australia
- 2002 International Video Biennial, Center for Contemporary Art, Tel Aviv, Israel
 Game Lounge, Edith Russ Haus for New Media, Oldenberg, Germany
 ZKM International Media Award, "The 50 Best" screening (ZDF TV Broadcast), ZKM, Karlsruhe, Germany
 The Funeral Home, Marc Foxx Gallery, Los Angeles, CA
 EXPLORA, Kalisher Institute, Tel Aviv, Israel
 Electrofringe Festival, Newcastle, Australia
 Silverlake Film Festival, Los Angeles, CA
- 2002 Acre Festival, Acre, Israel
 Genius Loci, Southern California Institute of Architecture, SCIARC, Los Angeles, CA
- 2001 Night Vision, Museum Ludwig, Koln, Germany
 La truth is Ailleurs, Center for l'image Contemporary, Saint-Gervais Geneva, Switzerland
 Tech_2 Festival, Cube Cinema, Bristol, UK

- Israeli Film Festival, Bonner Kinemathek, Bonn, Germany
 Seltzer Pants, SMART Project Space, Amsterdam, Netherlands
 Ouffest-Platinum Oasis, Los Angeles, CA
 Internationales Bochumer Videofestival, Bochum, Germany
 VIII Festival Art Video de Casablanca, Casablanca, Morocco
 Ars Moralis (organized by Bea Schlingelhoff), Galerie fur Gegenwatskunst, Bremen, Germany
 C-level Inaugural Screening, C-level, Los Angeles, CA
- 2000 Lets Entertain/Art Entertainment Network, Walker Arts Center, Minneapolis, MN
 HEAVEN, Tate Gallery, Liverpool, UK
 Attack (Retreat), ARGOS, Brussels, Belgium
 SHIFT-CTRL: Computers, Games and Art, Beall Center for Art and Technology University Art Gallery, University of California, Irvine, CA
 Medi@terra 2000, International Festival of Art and Technology, Athens, Greece
 LA Freewaves Festival, Los Angeles, CA
 Tijuana Bordercamp/BorderHack, Tijuana, Mexico
 III Muestra Internacional de Video Independiente
 Centre de Cultura contemporanea Barcelona, Spain
 Espacio de Cultural El Tanque, Canarie Islands, Spain
 New Media Visionaries, Side Street Projects, Los Angeles, CA
- 1999 HEAVEN, Kunsthalle Dusseldorf, Dusseldorf, Germany
 Ply, Art Center, Pasadena, CA
 IMLA, Bradbury Building, Los Angeles, CA
- 1998 Area 51 Landscape Paintings, Rachel Research Center, Rachel, NV

BIBLIOGRAPHY

2007

- Domenico Quaranta, "Game Art: Quando l'arte si fa con la Playstation", Flash Art (Italian), issue 263, April-May 2007
- Alexander R. Galloway, "Unfun", Gameworld (Catalog Essays), 2007, LABoral, 2007
- Hellen Stucky, "Games in the Gallery", Gameworld (Catalog Essays), 2007, LABoral, 2007
- Katie Cincotta, "Genre Busters", The Age (Melbourne), February 22, 2007
- Heather Chaplin, "Video Game Tests the Limits. The Limits Win.", The New York Times, Jan 28, 2007
- Michelle Meyers, "Filmmakers at Sundance look to game industry", www.cnet.com, Jan 22, 2007

2006

- Alex Galloway, "Gaming: Essays on Algorithmic Culture", U Minnesota press, 2006
- Ed Halter, "From Sun Tzu to Xbox: War and Video Games", Thunder's Mouth Press, 2006
- Matteo Bittanti & Domenico Quaranta, "Gamescenes: Art in the Age of Videogames", Johan & Levi, 2006
- Joline Blais and Jon Ippolito, "At the Edge of Art", Thames and Hudson, 2006
- Domenico Quaranta, "Machinima By Eddo Stern", DIGIMAG, #19, Nov 06
- Rhizome Interview by Thomas Beard, Rhizome.org, Oct 13, 2006
- Aaron R. Conklin, "Branching Out", C-Ville Weekly, Issue #18.43, Oct 2006
- Ed Halter, "Islamogaming - Looking for Videogames in the Muslim World from Computer Gaming World", Computer Gaming World Magazine, issue #266, Sept 2006
- Michael Tsai, "Island Life", The Honolulu advertiser, September 12, 2006
- Doug MacCash, "Cockfighting in the Digital Age", The Times Picayune, July 21, 2006
- Cindy Chang, "Seeing the mirrored images", Los Angeles Times, February 16, 2006
- Roberta Smith, "Turning Games Into a New Kind of Art", The New York Times, Jan 21, 2006

2005

- Ben Portis, Present tense:contemporary project series no. 29 *exhibition essay*, Art gallery of Ontario, Canada
- Holly Willis, "The Military Games People Play", LA Weekly. May 19, 2005
- Richard Vine, "Game on: Media City Seoul 2004", Art in America, May, 2005
- Richard Chang, "Maybe the next big thing", The OC register, March 6, 2005
- Jonathan Harris, review, Art Monthly, February 2005
- Alfred Hickling, review, The Guardian, Jan 15, 2005

2004

- Kenn Taylor, review, Nerve Magazine (UK), Issue #4, Autumn 2004
- Iris Moon, "It's playtime at Seoul Media Art Biennale", The Korea Herald, December 20, 2004
- Bryne McLaughlin, review, C Magazine, Dec 2004
- "Fair Game and Fantasy" The Independent, December 8, 2004
- Vanessa Kwan, review, Canadian Art, Winter 2004
- Matt Wolf, "God's Eye Views", Heeb Magazine, July issue 2004
- Theresa Rembnister, "Apocalypse Now", The Pitch (Kansas City), July 15-21, 2004
- Alice Thorson, "Messages from the Edge", Kansas City Star, July 11, 2004
- Jeff Douglas, "Game resurrects Waco tragedy", Associated Press, July 3, 2004
- Kevin Temple, *Sensational Stern: Installations show how violence amuses*, review, NOW Toronto, June 24-30, 2004
- Peter Goddard, "Play games with your mind", reviews, Toronto Star, June 24, 2004
- Catherine Osborne, *Eddo Stern: war games Into Art: computer art is still a sub-genre within an inner circle*, review, National Post (Canada), June 19, 2004
- Sebastien Lebourcq, "L'art du Jeu", LEPOINT (France), May, 2004
- Rachel Greene, Internet Art. Thames and Hudson, 2004
- Jim Munroe, "Pleasure Circuit", EYE Weekly, (Toronto), March 18 2004
- Matt Wolf, "Killer Instinct" at the New Museum, review, Flash Art, March 2004
- Sean Dodson, "Play time for grown-ups", Guardian (London), February 19 2004
- Annick Rivoire, "Vietnam: la guerre les yeux dans les jeux," Libération (Paris), January 30 2004
- Marie Lechner, "Un tissu de vérité pour mailler le virtuel", Libération (Paris), January 30 2004
- Marie Lechner, "Les jeux perdent leur innocence", Libération (Paris), January 29 2004
- "Reduktionskost für Arme", Der Standard (Austria), January 16 2004
- Erin Cowgill, *Reviews: Paris Journal*, www.artnet.com
- James Gardner, *Art of the game*, New York Post, December 22, 2004

2003

- Merrily Kerr, review, Flash Art, November-December, 2003
- Martha Schwendener, review, Critic's Picks Artforum.com, October 2003
- Dyske Suematsu, "Understanding the Medium of Video Game", www.rhizome.org, October 25 2003
- Ethan LaCroix, "Out of the Box", TimeOut New York, Issue 419, Oct 11-Oct 18, 2003
- Steven Stern, review, TimeOut New York, Issue 417, Sept 25-Oct 2, 2003
- Kim Levin, Voice Picks, The Village Voice, Sept 24-30,2003
- Ken Johnson, Art Guide, The New York Times, Sept 24, 2003
- Scott Macaulay, "Reload/Reborn", Filmmaker Magazine, Fall 2003
- Matt Mirapaul, "Online Games Grab Grim Reality", The New York Times, September 17 2003
- Tim Griffin, review, Artforum, Jan 2003
- Merrily Kerr, review, Tema Celeste, issue 95, Jan 2003
- Cathey Matusow, "Chicken Scratch", Houston Press, Volume 15 #4, January 2003

2002

- Diane Luden (interview) "Sheik Chic", www.thing.net, Dec 2002
- Xeni Jardin, "Digital Art: It's All About L.A.", WIRED News, Nov 1, 2002
- Alex Pham, "Clash of the Featherweights", LA Times, Sept 30, 2002
- Holly Willis, "Signal to Noise", LA Weekly, Sept 20, 2002
- Rita Gonzalez, "Screen Scene: Mapping Los Angeles Media Venues", Release Print, June/July issue 2002
- John Alain Guzik, "L.A. Artifacts: The evolution of an art scene". FINE Magazine, Issue 2, July 2002

-Jamie King, "The Gamer as Refugee", University of Minnesota Design Institute Journal, June 2002
-Florian Zeyfang (interview), "Ih wollte den Fantasy-Horror durchebrechen", Tages Anzeiger (Zurich, Switzerland), April 2002

2001

-Robert Neideffer and Antoinette LaFarge, "Shift-Control", Leonardo, MIT Press 2001
-Celia Pearce, "Emergent Authorship: The Next Interactive Revolution", in Computers & Graphics Journal, Sept 2001
-Gendy Alimurung, "Art Happens: Faster Pussy Bird, Kill!...Eat!", LA Weekly Nov 16, 2001
-Mara Schwartz, "A Case of the Chickens Coming Home to Joust", LA Times magazine, November 4, 2001
-Karen Voss, "Games People Play: C-level shocks the video game psyche", RES magazine, September issue, 2001

2000

-Brian Baker; "In the Post: or, the Work of Art in the Age of Digital Simulation", Postmodern Culture Journal ; John Hopkins University Press issue #10, May 2000
-Katie Johnston, "Exploring the Outer limits of Cyberspace", Colorado Springs Gazette, Mach 13, 2000
-Tom Vanderbilt, "Alien Terrain", Art Byte, May 2000
-Steve Reinke; "Attack/Retreat" show text, ARGOS, Feb 2000
-Els Roelandt, review, Tijd Cultuure (Brussels, Belgium), Feb 2000
-Jan Florizoone, review, De Standard (Brussels, Belgium), Feb 2000

1999

-Doreet Levitte-Harten, HEAVEN, Kunsthalle Dusseldorf/Tate Gallery Liverpool, Pub: Hatje Cantz 1999

GRANTS, AWARDS, RESIDENCIES

Edith Russ Site for Media Art - 6 Month Stipend 2007
MacDowell Residency 2006
Rockefeller Foundation Fellowship 2005
Prix Ars Electronica (Honorable Mention) 2005
Rhizome NetArt Commission 2004
Creative Capital Grant: Emerging Fields 2002
ZKM International Media Award (50 best) 2002

CURATORIAL

Machinima Film Festival (2007)

Australian Centre for the Moving Image, Melbourne, Australia
Screening Organizer
(QQ More: online gaming suicide, murder and memorial videos)

C-level (2000-2005)

Founder/ Event organizer / Webmaster
966.5 Chung King Ln., Los Angeles, CA
<http://www.C-level.cc>

C-level is a cooperative lab formed to share physical, social and technological resources. Members include artists, programmers, writers, designers, agit-probers, filmmakers and reverse-engineers. Located in a basement in Chinatown Los Angeles, C-level hosts a variety of media events: screenings, performances, classes, lectures, debates, and tournaments. C-level was founded in September 2000 - 2005

LA Freewaves (2004)

Guest curator

<http://www.freewaves.org>

MemeFest (2002)

Organizer / Curator

<http://www.C-level.cc/memefest>

MemeFest investigates the dream logic behind the seemingly meaningless digital propagation of images fads, and obsessions. Hatt Baby, Bush Monkey, All Your Base, Hamster Dance: are these examples of self-replicating digital folk art or vacuous self-referential sloganeering? Or has the very idea of "meme" itself already spun out of the reach of any intended meaning and into a vague stratosphere of empty celebrity? Memefest will divide its time between a lively discussion of memes (in their most general and most specific aspects) and themed screenings of some of these phenomena, focusing on their visceral entertainment value and growing cultural pertinence. (Memefest took place on November 1-2, 2002 as part of the LA Freewaves festival)