

Vera Frenkel

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Selected Solo Exhibitions:

*Asterisk denotes publication

2004-5

The Institute^{TM*}, Version 3, Carleton University Art Gallery, Ottawa.

*The Institute*TM: *Or, What We Do for Love*^{*}, Version 2, Art Gallery of Sudbury.

2003

Justina M. Barnicke Gallery, Hart House, University of Toronto, .

Inaugural exhibition and web launch of *The Institute*TM: *Or, What We Do for Love*^{*}, web-based multidisciplinary project featuring digital prints on paper and canvas, brass plaques, audio and site-specific elements.

Body Missing^{*}, Sigmund Freud Museum, London. Site-specific installation of DVD-based multi-channel work and web-site using full Museum. I.C.A. Symposium "*Body Missing: From Theft to Virtuality*" on issues raised in the work organized by art historian Griselda Pollock.

2001-2002

The Body Missing Project (six-channel version) and *Book Launch* (*Kunst als Beute*, Turia & Kant, Vienna) Georg Kargl Gallery, Vienna, Austria.

Body Missing (Three-channel version, with photomurals, light-boxes and website projection.) Canadian Cultural Centre, Paris. Curator: Cathérine Bédard

Videoculture 2000, Wayne State University Festival and Symposium, centrepiece exhibition of two-month collaboration of eleven Windsor/Detroit area art institutions.

2000

Body Missing, Goethe-Institut, Toronto; multi-channel video installation, subject of international symposium: *The Role of the Image in the New Millennium: Media and the Arts*.

*Artists in Residence. Work for voices. Culminating programme in four-part series Art on the Web, *The Arts Today*, CBC Radio. Producer: Sascha Hastings*

1998-9

Centre d'Art Contemporain, Basse-Normandie, Hérouville-St. Clair, Basse-Normandie, France. Key installation for international festival, *Video Art Plastique*.*

Messiahs, Migration and Loss, presentation and screenings at the Museum of Modern Art, Department of Film and Video, New York.

Göteborg Konstmuseum, concluding exhibition, Riksställningar tour of ... *from the Transit Bar** and *Body Missing**, Gothenburg, Sweden.

1996-7

Stockholm opening, *Works of Vera Frenkel**, Riksställningar touring exhibition; Germany, Scandinavia, Poland. Curators: Tom Sandqvist, Ulla Arnell.

*Vera Frenkel: Body Missing**, Gesellschaft für Aktuelle Kunst, (GAK), Bremen, Germany. Centrepiece exhibition for the symposium *Kunst als Beute*, GAK and University of Bremen. Curators: Sigrid Schade, Eva Schmidt.

*Two Projects by Vera Frenkel**, National Gallery of Canada, Ottawa. Curator, Jean Gagnon.

'*Vera Frenkels Body Missing: Media-installation und Internet-Projekt*', in conjunction with the symposium, *Schatz/Raub/Bildersturm*. Offenes Kulturhaus, Linz, Austria. Curator: Norbert Schweizer.

1995

The *Body Missing* web site, Special Projects commission, I.S.E.A. (Inter-Society for Electronic Arts) Montreal. Curator: Michael Century. V-Tape/Inter-Access combined launch, Toronto.

1994-95

... *from the Transit Bar**, 6-channel videodisk installation and functional piano bar, new site-specific version of *documenta IX* project, The Power Plant Gallery of Contemporary Art, Toronto.

1994

*Trust between Strangers**, screenings of Transit Bar narratives, Mount Saint Vincent University Art Gallery, in conjunction with *Pier 21: In Transit*, Halifax, Nova Scotia.

1993

*Raincoats, Suitcases, Palms**, Art Gallery of York University, Toronto. Curator: Loretta Yarlow.

1990-91

Messiah Speaking, computer animation, Artangel Trust commissioned work, Piccadilly Circus Spectacolor Board, London, U.K.

Metro-Centre Messiah, installation, Squires Foyer, Newcastle Polytechnic Institute, Newcastle upon Tyne, U.K.

1989

Mad for Bliss, multi-disciplinary performance, Cultural Desires Projects commissioned work, The Music Gallery, Toronto. Executive Producer: Elizabeth Chitty.

1987

Trust Me, It's Bliss: The Hugh Hefner/Richard Wagner Connection, multi-disciplinary performance, Hefner Hall (former Playboy Mansion), Chicago, Illinois.

1985

*Vera Frenkel: The Videotapes / Les Bandes Vidéo**, survey exhibition, National Gallery of Canada, Ottawa. Curator: Rob McFadden

1983

The Screening Room, video installation, Main Gallery, Minneapolis College of Art and Design, Minneapolis, Minnesota. Curator: Diane Shamash.

1982

The Screening Room, solo exhibition in *Narratives* series, w. Eleanor Antin, Constance de Jong, Tony Oursler, Minneapolis College of Art and Design. Curator: Diane Shamash.

In Search of the True-Blue Romance, video installation, in *Exiles/Images of Woman* series, Artculture Resource Centre (ARC), Toronto.

*Likely Stories: Text/Images/Sound Works for Video and Installation**, Agnes Etherington Art Centre, Kingston, Ontario. Curator: Louise Dompierre.

1979

Vera Frenkel: "But I'm Telling You Everything I Know", Artspace, Trent University, Peterborough, Ontario.

1979 (cont'd.)

Listening to Video and *Her Room in Paris*, sound and video installations, York University Downtown Gallery, Toronto.

Signs of a Plot: A Text, True Story & Work of Art, video installation, A Space, Toronto.

1978

*Lies & Truths: Mixed Format Installations**, Vancouver Art Gallery, Vancouver, B.C.
Curator: Alvin Balkind

1976

*The Big Book & Related Works**, The Gallery, Stratford, Ontario.

1975

Frenkel/Perrin: Words Movement Music, performance works with composer Peter Perrin, St. Lawrence Hall, Toronto.

1974

*String Games: Improvisations for Inter-City Video**, Bell Canada Teleconferencing Studios, Montreal/Toronto; playback at Galerie Espace 5, Montreal.

1973

Vera Frenkel: New Work, Robert McLaughlin Art Gallery, Oshawa, Ontario.

1971-72

*Vera Frenkel: Métagravure / Printmaking Plus** (two simultaneous touring exhibitions), National Gallery of Canada, Ottawa.

1965-70

1970 Faculty of Architecture, Urban and Regional Planning, and Landscape Architecture, University of Toronto.

1968 Erindale College, University of Toronto.

1965, 1967, 1970 Solo exhibitions of prints and drawings, including *The Plate & the Print*, Gallery Pascal, Toronto.

Selected Group Exhibitions:

2006

“Her Room in Paris”, reconstruction of key installation from *The Secret Life of Cornelia Lumsden: A Remarkable Story*, in *Telling Stories, Secret Lives*, Agnes Etherington Art Centre, Kingston, January-April. Curator: Jan Allen.

2005

“At the Core of All that Matters (...despite Evelyn)”, Videotape for Prefix Magazine Benefit. Premiere at ***BLOW-OUT***, Prefix Gallery, Toronto. December.

2005 (cont'd.)

Wer Visionen hat soll zum Arzt gehen (Who has visions should see a doctor ...)
25th Anniversary Invitational Exhibition, Gesellschaft für Aktuelle Kunst, Bremen.
November.

Video Lounge, Prize-winning videos of the past decade, Toronto International Art Fair, Curator: Peggy Gale. November. To be seen on line as part of ***Video Art in Canada*** starting February 25, 2006, at: <http://videoart.virtualmuseum.ca>

String Games: Improvisations for Inter-City Video, in ***This Must Be the Place***, Inaugural Exhibition, InterAccess New Media Centre, September–December.

The Institute™ (condensed version), Centre for Contemporary Canadian Art (CCCA), Award Winners' Exhibition, Gallery 1313, Toronto. September.

The Last Screening Room, in ***Six Days of Resistance***, inaugural ARChives Project exhibition, Modern Fuel Art Centre, Kingston, Ontario. Curators: Andrea Cooper, Craig Leonard. June.

New Media, New Trends, The Pioneers Series. One of eight artists interviewed for Heritage Canada culture.ca on-line project. Canadian Film Centre Media Lab production, May.

The Institute Board Room Door, street plaque embedded in sidewalk in ***Walk Here***, community-based project, Toronto. Curator: Dyan-Marie

The Past Supports the Future / TSV Purchased Collection, Independent, documentary, activist and art video production in Toronto, 1981–1998, Trinity SquareVideo Toronto, Curator: Reinaldo Jordan

2004

The Institute™ (condensed version), two-person show with artist Ho Tam, in support of the Huffman Award for Excellence in Studio Practice. Archive Gallery, Toronto. March.

2002

MY GENERATION: Video Art from the 70's to the present day, London Electronic Arts (L.E.A.) at Atlantis Gallery, London. Curators: Mark Nash and Alexandre Pollazon.

2001

This is Your Messiah Speaking in ***HEAD START***, Campo Santa Marina, Venice Biennale
Curator: Bill Huffman.

2000

Brussels 2000 project, with Antonio Muntadas, Peter Fend. *Projections on a Blind Wall*, using the exterior wall of the Centre Borschette where translations for the European Union, Parliament and Common Market take place. Curator: Cathérine Cosemans (Project deferred).

*British-Canadian Video Exchange**, London Electronic Arts/Canada House, London. Curators: Cate Elwes, Lisa Steele.

1999

*Not On Any Map: Travel and Identities of Displacement**, group exhibition, The Film Center, School of the Art Institute of Chicago. Curator: John di Stefano.

Fragile Electrons, video from the National Gallery of Canada. Touring exhibition. Curators: Barbara London, Janice Seline. (Ongoing.)

TELEGRAPHIC: Silence and Voice, Trinity Square Video. Curator: Michael Balsler.

*Canadian Images Festival of Film and Video**, International programme, w. Christian Boltanski, Mike Kelley, Paul McCarthy, Tracey Moffat, Sally Potter. Curator: Stéfán St. Laurent.

*Track Records**, Winnipeg Art Gallery (conclusion of tour).

LAB VII, Festival of Film, Video and New Media, Centre of Contemporary Art, Ujazdowski Castle, Warsaw. Curator: Ryszard Kluszczyński.

The Layer Show invitational exhibition, Wynick-Tuck Gallery, Toronto. Curator: Lynn Wynick.

1998

*Track Records** ... continuation of tour: Alberta College of Art Gallery, Centre Culturel de Sherbrooke, Mackenzie Art Gallery, Regina. Curator: Marnie Fleming.

Lump in the Throat, or the Adam's Apple: A revisionist history, in **Second Skin: Looking at the Garden Again**, continuing to The Gallery, Stratford, Tom Thomson Memorial Gallery, Owen Sound. Curator: Anne McPherson.

1997

*Vera Frenkel Spotlight**, Canadian Images Festival of Film and Video retrospective, Factory Lab Theatre, Toronto. Curator: Dot Tuer.

1997 (cont'd.)

LAB VI, Festival of Film Video and New Media, Centre for Contemporary Art, Ujazdowski Castle, Warsaw. Curator: Ryszard Kluszczyński.

Video Art Plastique*, Centre d'art Contemporain de Basse-Normandie, Hérouville, Basse-Normandie, France. Curator: Brent Klinkum.

Passing Through, audio-photo installation in **Track Records***, Oakville Galleries, Oakville, Ontario; Canadian Museum of Contemporary Photography (CMCP), Ottawa; Presentation House Gallery, Vancouver. Curator: Marnie Fleming.

Club Media, 47th Biennale, Venice 1997, installation at Teatro Fondamente Nuove, Fondazione Bevilacqua La Masa, Venice, Italy. Curator: Thomas Büsch.

Deep Storage*, Haus der Kunst, Munich; Nationalgalerie Berlin; Düsseldorf, Henry Gallery Seattle; PS1 New York, Siemens Kulturprogramm, Munich. Curator: Matthias Winzen.

Virtualität des Verschwindens*, Neue Gesellschaft für Bildende Kunst (NGBK), Berlin, Germany. Two-person exhibition with Christin Lahr. Curator: Frank Wagner.

The Destabilized Landscape: Post-Colonial Space & Unreal Estate, Art Gallery of Ontario; Art Gallery of Windsor; Vancouver Art Gallery. Curators: Bruce Grenville, Lisa Steele, Kim Tomczak.

1996

At the Transit Bar, 360 degree Quicktime contribution to **The John Street Project** CD-ROM, Virtual Metropolis, Toronto. Curator: Robert Ouellette

In the Realm of Freedom*, YYZ Artists' Outlet, Toronto. Curator: Teresa Heffernan.

Contribution to Jarg Geismar's **Friede, Freude, Eierkuchen*** project, Gallery Gabrielle Rivet, Cologne, Germany.

Lump in the Throat, or the Adam's Apple: A revisionist history, in **Second Skin: Looking at the Garden Again**, installation, audio CD and bookwork. Macdonald Stewart Art Centre, Guelph, Ontario; Rodman Hall Arts Centre, St. Catharines, Ontario; Lynwood Arts Centre, Simcoe, Ontario and continuing. Curator: Anne McPherson

The Destabilized Landscape: Post-Colonial Space and Unreal Estate*, Edmonton Art Gallery; Mendel Art Gallery, Saskatoon. Curators: Bruce Grenville, Kim Tomczak.

1996 (cont'd.)

*Spirits at the Crossing** multi-channel video installation in travelling exhibition w. Jeff Wall, Jana Sterbak, Ian Carr-Harris and others, Setagaya Museum of Contemporary Art, Tokyo, Japan, Museums of Modern Art, Kyoto and Sapporo. Curator: Yuko Hasegawa.

Body Missing Website, Commissioned Work, Special Projects Programme, *I.S.E.A 95* (Inter-Society for Electronic Arts), Montréal, Québec, Curator: Michael Century.

1994

Body Missing, six-channel video/photo/text installation, inaugural version of installation, in *Andere Körper**, international group exhibition, Offenes Kulturhaus, Linz, Austria. Curator: Sigrid Shade

Werkstattquartier, during residency at Akademie der Bildenen Künste, Vienna, Austria.

Shifting Paradigms, Bucharest, Romania and Eastern European tour. Curator: Nina Czegledy.

1993

The Grief Journey, installation for *Toronto Cybercity Project*, transmission between the McLuhan Program for Culture and Technology, University of Toronto and the Aperto, Venice Biennale.

Angles of Incidence: Video Reflections of Multimedia Artworks, International Council for Computer Communication, Banff, Alberta, at the Banff Centre.

Welcome Canada Festival, w. Noel Harding, Michael Snow, Orokmozgo Vidéothèque, Budapest, Hungary.

*Empowering the Word**, Carleton University Art Gallery, Ottawa. Curator: Michael Bell.

The Other Revolution, Goethe-Institut Festival. Inaugural screening, John Spotton Theatre, National Film Board, Toronto.

1992

*20th Anniversary Exhibition**, Optica Centre for Contemporary art, Montreal.

Queues, Rendezvous, Riots: Questioning the Public, Walter Phillips Gallery, Banff, Alberta. Curators: John Baird, Mark Lewis.

'... from the Transit Bar', six-channel videodisk installation and functional piano bar, *documenta IX**, Kassel, Germany. Curators: Jan Hoet, Denys Zacharopoulos

1990-1

Metro-Centre Messiah, in ***Nine from Toronto**** (touring exhibition), Newcastle Polytechnic Art Gallery, Newcastle upon Tyne; Art Gallery of York University, North York; Galerie Glendon, Toronto.

War, Media & The New World Order, Centre internationale d'art contemporain de Montreal. Curators, Janine Marchessault et alia.

1990

Issues in Contemporary Video: Narrative, The Mendel Art Gallery, Saskatoon, Saskatchewan. Curator: Bruce Grenville.

1988

*The Fukui International Video Biennale**, installation, Fukui, Japan.

*Censored, or The Making of a Pornographer**, slide-sound installation, in ***Edge '88***, two-person exhibition with Ulrike Rosenbach, A.I.R. Gallery, London.

1987

Toronto: A Play of History (Jeu d'Histoire)*, inaugural exhibition, The Power Plant, Toronto. Curator of new media section: Bruce Ferguson

1986

C.A.T./Scan: Slow-scan T.V. between the Western Front, Vancouver and the Venice Biennale. Organizers: Hank Bull, Canada; Robert Adrian X., Austria.

Attention: Lost Canadian, installation and audio work, with computer-generated video, Amiga Theatre, Canada Pavilion, ***Expo '86***, Vancouver.

Lost Art: A Cargo-Cult Romance, in ***Luminous Sites: Ten Installations****, City-wide exhibition. Contemporary Art Gallery, Vancouver. Curator: Karen Henry

1985

The Business of Frightened Desires: Or, the making of a pornographer, slide-sound version in ***Aurora Borealis****, Centre internationale d'art contemporain de Montréal, Montreal. Curator: Claude Gosselin

Visual Facts: Photography and Video by Eight Artists in Canada*, Third Eye Centre, Glasgow; Mappin Art Gallery, Sheffield, U.K. Curator: Michael Tooby.

The Business of Frightened Desires: Or the making of a pornographer, slide-sound installation in ***Issues of Censorship**** (touring exhibition), A Space, Toronto.

Winnipeg Perspective: Video, Winnipeg Art Gallery, Winnipeg, Manitoba.

1984

Ruling Fictions, in *Vestiges of Empire**, Camden Arts Centre, London. Curator: Zuleika Dobson

1983

Chromaliving, The Colonnade, Toronto, Ontario. Curators: Chromazone Collective

Signs of a Plot: A Text, True Story & Work of Art, two-channel version, in *OKanada**, Akademie der Künste, Berlin. Curator: Bruce Ferguson.

1980

The Big Book: Between Intentions and Executions, in *Women's Bookworks**, Galerie Powerhouse, Montreal. Curators: Sarah McCutcheon and team.

The Storyteller's Device, in *The Fifth Dalhousie Drawing Exhibition**, Dalhousie Art Gallery, Halifax, Nova Scotia. Curator: Tim Whiten

1977

*03-23-03**, Musée d'art contemporain de Montréal; National Gallery of Canada, Ottawa. Curators: Chantal Pombriand and Parachute Magazine staff.

1975

The Big Book: Between Intentions and Executions, in *Language & Structure in North America**, Kensington Art Association, Toronto.

1972

*Mostra Grafica, Biennale di Venezia**, Italian Jury selection, Ca' Pesaro, Venice, Italy.

1971

*Segunda Bienal Americana de Artes**, Museo Tertullia, Cali, Colombia (First Prize for large scale prints and artist's book, *Image Spaces*).

Screenings, Projects, Residencies, Public Lectures:

2006

Guest artist, *Intermédiatités*, issue # 6, 'Rémédiation' (Media Migration), Université de Montréal, editor André Habib. In production. Scheduled for March release.

Artist in Residence, Michael & Sonja Koerner Foundation Award, Department of Visual Art, Queen's University, Kingston. February.

2005

Release of four-disk DVD/CD-ROM collection, *Of Memory and Displacement*, three decades of videotapes, images, and writings. Production Manager: Mark Jones.

2005 (cont'd.)

Moderator, *Art of the Interactive Experience*, Interactive '05, Speaker Forum, Toronto International Art Fair. Panelists: Andrée Duchaine, Alain Thibault, Sara Diamond, Thom Sokoloski. November 5.

'*Surviving as an Artist*', talk at the CARFAC National Conference, Gladstone Hotel, Toronto, October.

The Cure and the Pedicure, contribution to *Reading Toronto*, on-line project, <http://www.readingt.readingcities.com/index>, launched at The Tokyo Art Fair. Co-producers Robert Ouellette and the Design Exchange, Toronto. March.

Speaker, Artists' panel on *Time and the City*, w. David Tomas, Lorna Simpson. Images Festival, Toronto, *Urban Interventions: A Symposium on Art & the City*, Drake Hotel, Toronto. Moderator: Susan Lord. Producer: Janine Marchessault. April.

Speaker, *Canadian Art Foundation Festival of Films on Art Symposium*, Panel on the Role of the Artist, Royal Cinema, Toronto. Moderator: Rick Rhodes. March.

Programme Consultant, Artists' Advisory Group, The Grange, Art Gallery of Ontario.

Centre for Contemporary Canadian Art 'Untitled' Award for Best Exhibition or Project in Virtual Space. March.

Recent interviews: Video: *Visible City Project*, York University, Toronto, Director: Janine Marchessault (<http://www.visiblecity.ca>)
Newspapers: 'Saving Memories', *Stories of Remembrance Project*, CanWest Newspapers (Kingston Whig-Standard, Montreal Gazette, Ottawa Citizen, etc.) Richard Foot, November 8, 2005.
Book: J.A. (Andy) Wainwright, for book on artist Robert Markle.

2004

Appointed to Art Advisory Committee, School of Image Arts, Ryerson University

Convocation address re receipt of Honorary Doctorate of Arts. Emily Carr Institute of Art & Design, Vancouver. May.

Public presentation, *The Box* multidisciplinary event at The Rivoli, Toronto. Producer: Louise Bak.

2003

Speaker, (Power Plant Gallery of Contemporary Art *Hubbub* Series), *The Generation Gap*, Panel w. Karen Azoulay, Daniel Borins, Suzy Lake. The Rivoli, Toronto. Moderator: Terence Dick.

2003 (cont'd)

Lecture-presentation, 'The Institute™: Or, What We Do for Love, and other works', University Art Centre, University of Toronto. *Colloquium for Visual Culture*, November.

Leverhulme Professorship Lectures, U.K.

One of the responsibilities under the Leverhulme Foundation Professorship and Artist Residency was to give three high-profile public lectures. These took place, respectively, at the Institute of Contemporary Art, London (*Body Missing: From Theft to Virtuality: Considerations of the Power of Absence*); at the School of Fine Arts, University of Leeds; and as a keynote lecture, 'From Peace to Babel: The Longing to Sing', for the *Warp: Woof – Aurality/Musicality/Textuality Symposium*, Leeds Town Hall hosted by the University of Leeds AHRB Centre for Cultural Analysis, Theory and History (CentreCATH). July 12, 2003

Visiting Artist, Graduate Programme in Visual Culture, University of Toronto.

2002

Paper, *Representing the Unrepresentable*, Panel, w. Terry Atkinson, Robert Houle, Spring Hurlbut, and David Rokeby, *Museums after Modernism: Strategies of Engagement Conference*, Art Gallery of Ontario and Harbourfront Theatre, Toronto.

2001

Visiting artist commitments in New Media Departments at the Ontario College of Art & Design, McMaster School of the Arts, and at the Centre for German & European Studies Symposium on *Globalization and Uncertainty*.

'How I got here / where I'm going: Change as addiction', Inaugural lecture, *The Artist as Changeling*, OCAD lecture series, followed by Anne Ramsden, Eija-Liisa Ahtila, David Urban, Gary Michael Dault. The Rivoli, Toronto.

Keynote presentation & screening, 'Media, Memory, Metaphor: Addiction to Testimony', *World Wide Video & New Media Festival*, Amsterdam, 2001. One of three artists invited (w. Jordan Crandall (USA) & Netochka Nezvanova (Fra)) to offer thematic presentations at central thematic seminar of the festival.

2000

Korrespondenzen, Public radio conversation at invitation of art historian and cultural theorist, Sigrid Weigel, as part of a series of millennial talks for German national radio organized by the Kulturwissenschaftliches Institut (Cultural Studies Institute), Essen. Producer: Norbert Wehr.

Artists in Residence. Culminating programme of CBC Series, *Art on the Web*, Work for voices, w. Jamel Oubechou, Lisa Steele, Kim Tomczak, Eleanor Wachtel. *The Arts Today*. Producer: Sascha Hastings.

2000(cont'd)

Paper, 'The Power of Absence: Silence, Shadows and Remembering', in *Mémoire et Archive, Definitions of Visual Culture IV*, Musée d'art contemporain, Montréal.

Speaker, *Videoculture 2000*, Symposium on "the social impact of video, offering perspectives on the relationship of video to issues of culture, nation, alienation, race, gender and identity," w. Dot Tuer, Krzysztof Wodiczko, William Horrigan. Wayne State University, Detroit. Host and Moderator: Dora Apel

1999

'Scams and Scrambles: A New Media Checklist for Museums', talk given at *Curating New Media* "Summit" Conference, New Media Institute, Banff Centre for the Arts.

Artist residency, featuring three public lectures: *Inside Exile: Old assumptions, new media and the making of meaning*; *Herman & Herbert: The Frye-McLuhan Force-field; Towards a Creole Consciousness*. Institute for Studies on Women and Gender, SUNY – Buffalo, N.Y.

Speaker, *The Work of Art in the Age of Digital Reproduction, Museums and New Media* panel, w. Brian Boigon, Johnson Chou, Dot Tuer, Canadian Museums Association Conference. Royal York Hotel, Toronto. Moderator: Matthew Teitelbaum,

1998

The Story is Always Partial, Public interview and discussion with Dot Tuer and Clive Robertson, College Art Association, Convention Centre, Toronto (later published in *Art Journal*, Winter Issue 98/99).

Herman & Herbert: The Frye-McLuhan Force-Field, in *The Living McLuhan*, 30th Anniversary Symposium and Coach House Festival. University of Toronto.

Messiahs, Migration and Loss, Public lecture, Museum of Modern Art, N.Y. *Video Viewpoints*, Department of Film and Video, Museum of Modern Art, New York, Programmer: Barbara London.

Screening and lecture, *Museums and New Media*, on the launch of the Centre Georges Pompidou's 'New Media Encyclopedia', Palais des Beaux-Arts, Brussels. Organized for the Pompidou by the *Constant Artists' Collective*.

Speaker, *Art and the Archive*, artists' panel, inaugural event of the new Offenes Kulturhaus Centre for Contemporary Art, Linz, Austria.

The Power of Absence, public lecture at the Centre d'Art Contemporain Basse-Normandie, Hérouville St. Clair, co-sponsored by the Ecole des Beaux-Arts de Caen.

Studio visits, seminar on contemporary art practice, at the Centre d'Art Contemporain, Domaine de Kerguéhennec, Brittany, France. Director: Denys Zacharopoulos.

1997

‘Inside Exile: New Media, Old Assumptions and the Making of Meaning’, presentation at opening panel ***Configurations: Between Art and Technology*** symposium, in conjunction with *documenta X*; w. Catherine David, Jean-François Chévrier, and others. Related solo screenings. Moderator: Christoph Tholen.

‘Legends and Realities: Rescue Fantasies, Public Art and the City’, public lecture, in series ***Traces, Spaces, Public Faces***, Vancouver Contemporary Art Society and Emily Carr College of Art and Design. Curator: Judith Mastai.

‘Works of Commemoration’, presentation on ‘... *from the Transit Bar*’ and *Body Missing* for the ***Testimony & Historical Memory Conference***, Ontario Institute for Studies in Education (O.I.S.E.), University of Toronto. Moderator: Roger Simon.

‘Between Worlds: New Media, Old Assumptions and Interdisciplinarity’. Public lecture, visiting artist programme, Royal Academy of Fine Arts, Stockholm.

Artist-in-Residence, Kunglike Konsthögskolan (Royal University of the Arts), Stockholm. Inaugural exhibition, Riksställningar tour.

The Riddell Lecture, inaugural address, on the opening of the Fine Arts Building, University of Regina.

Convocation Address, on receipt of Honorary Doctorate of Fine Arts, Nova Scotia College of Art and Design, Halifax.

1996

The Power of Absence, opening lecture, ***Kunst als Beute*** Symposium, Gesellschaft für Aktuelle Kunst (GAK) and the University of Bremen, Germany.

Screening and presentation in ***Der Ort der Bilder***, International Symposium, Haus der Kulturen der Welt (House of World Cultures), Berlin, Germany.

Panel member, ***Communicating the New***, CAPACOA/ACE Conference, Ottawa. Moderator: Laurie Brown.

Traversing Boundaries and Cross-Disciplinary Practice, Lecture, U.S./Canada ***Border Disputes*** Conference, SUNY at Buffalo, N.Y.

Jury Member, Visual Arts Awards, Toronto Arts Foundation, Toronto, w. Jane Zeidler, Christina Ritchie.

A Body of Work, presentation, in ***Everything you always wanted to know about art but were afraid to ask***. Oakville Galleries Lecture Series V.

1996 (cont'd.)

Body Missing Website presentation, Ontario Association of Art Galleries Annual Conference, Art Gallery of Ontario.

'Displacement, Loss, and Other Household Words: A Bartender's Guide', lecture at the opening of exhibition, *Two Projects by Vera Frenkel*, National Gallery of Canada, Ottawa. Curator: Jean Gagnon.

'Navigating Non-Linear Narratives', closing panel, *Canadian Images Festival of Film/Video/New Media*, with Robert Ouellette, Stephen Reinke, Kika Thorne. InterAccess Centre for Media Art, Moderator: Steev Morgan.

Public Art, Toronto-Frankfurt twin city celebration series, Goethe-Institut / InterAccess panel, w. Eldon Garnet, David Rokeby, Susan Schelle, Manfred Stumpf, Richard Rhodes.

Opening address for *Schatz/Raub/Bildersturm* international symposium, centring on the *Body Missing* project Offenes Kulturhaus, Linz, Austria. (Transcript of the conference, plus images from the website, later published in book form by the Institute of Museology, University of Vienna and Turia & Kant Verlag, Vienna.)

'The Future of the Medium: Convergence between Television & Computer Technologies', Unix-talk exchange between Frenkel at Ars Electronica, Linz, Austria, and Calumet College Symposium speakers, York University, Toronto.

The Interactive Documentary, panel, Hot Docs Documentary Film Festival, Toronto, w. Peter Wintonick, Velkrow Ripper, Peter Rowe.

1995

Plenary address, 'Almost Broken: A Walk at the Edge of the Cliff', (Universities' Art Association of Canada (UAAC) Annual Conference, Macdonald Stewart Art Centre, Guelph, Ontario. (Published later in *RACAR*.)

Plenary session, screening and discussion of new work, *Feminist Art Histories Conference*, w. Irit Rogoff, Leeds University, England, Chair: Griselda Pollock.

Writings on the Artist

Selected Bibliography:

[N.B: 1998-2003 articles from Warsaw, Berlin, Bremen, London, Luleå, Stockholm, Lillehammer, Gothenburg, Vienna, Caen and Paris still to be added.]

2005

Milroy, Sarah, 'Art that's inside the box (set): Collection hits the highlights of a remarkable career', *The Globe and Mail*, August 16, 2005, pp. R1-2.

Parker, Judith, 'Vera Frenkel', *Para-Para* 019, insert, *Parachute* 119; Summer, 2005

2005(cont'd)

Vaughan, Richard M., 'The Big Picture', *The National Post*, July 16, 2005, p. T14

Irvin, Sherri, 'Vera Frenkel: Carleton University Art Gallery' *Canadian Art*, Spring 2005, pp. 87-88

Gabriel, Barbara, 'Writing against the Ruins: Towards a Post-Modern Ethics of Memory', in *Post-Modernism and the Ethical Subject*, McGill-Queen's Press, Montreal, 2004. Eds. Barbara Gabriel and Suzan Ilcan. Spring, 2005. pp. 3 – 24.

Hampson, Sarah, 'The Hampson Interview. Vera Frenkel: Sick of Bureaucrats', *The Globe and Mail*, 1 January, 2005.

2004

Tuer, Dot, Vera Frenkel, 'The Secret Life of a Performance Artist', in *Caught in the Act: An Anthology of Performance Art by Canadian Women*. Eds. Tanya Mars, Johanna Householder, YYY Books, Toronto, 2004. pp. 232-239.

O'Flanagan, Rob, "Searing, Daring, Not Exactly Real", *The Sudbury Star*, September 30, 2004.

Rhodes, Rick, *The Institute*TM, Editorial, *Canadian Art*, Winter, 2003-4.

2003

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John Bentley Mays, 'Taped tales luminously engaging', *The Globe and Mail*, March 15, 1982. p. 17.

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'Discontinuous notes on and after a meeting of critics by one of the artists present.' (orig. *artscanada*, 1981) passages to be reprinted in the anthology, *In the Penumbra of Modern Art: a Beuys Reader*, Ed. Claudia Mesch. In process

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'How to Survive as an Artist', text extended from CARFAC talk. *FUSE Magazine*, Vol. 29, No. 1. Jan/Feb. Pp. 8-12.

'A Place for Uncertainty: Towards a New Kind of Museum' text from Representing the Unrepresentable panel, in *Museums after Modernism* (forthcoming anthology), Ed. Griselda Pollock, Blackwell's, London, Chapter 7.

2005

“The Cure and the Pedicure”, *Reading Toronto*, on-line project, Toronto Design Exchange, Tokyo World’s Fair, III 05, ed. Robert Ouellette.

2004

“Harder Times, Tougher Spaces”, ‘Rewind’ text on Mieke Bal and Ho Tam screening. Toronto. *Canadian Art*, Vol. 21, #2.

2003

Image-Text work, “This Is Your Messiah Speaking”, *Public 27: Shop*, pp. 43-49

2002

‘A Tangled Triangle: Strands of the archive-rhizome’ Image/text piece in *Alphabet City*. ‘Lost in the Archives’ issue. Editor: Rebecca Comay.

‘FUSE at *The Institute*TM: A cherished resource’, *FUSE Magazine*, 25th anniversary issue. Volume 25, No. 4. Pp. 54-57.

2001

‘A Kind of Listening’. Text in *Penser l’indiscipline / Thinking Across Cultures: Interdisciplinary Practices in Canadian Art*. Editors: Lynn Hughes, Marie-Josée Lafortune. Concordia / Optica co-publication, Montreal.

Image-text work and essay in *Kunst als Beute*, anthology, Turia & Kant Verlag, Vienna. Eds: Gottfried Fliedl, Sigrid Schade, Martin Sturm.

2000

‘The Work, the Place, the Dilemma’, in *Capital Culture*, Harold Innis Centenary Anthology. Eds. Jody Berland, Shelley Hornstein (McGill/Queen’s University Press).

‘A Narrative of Absence and Return’, text for the *Sigmund Freud Museum Newsletter*, introducing the planned installation of *BodyMissing*, Sigmund Freud Museum, Vienna, Austria. (Exhibition installed instead at the Freud Museum, London.)

‘The Power of Absence: Silence, Shadows and Remembering’, in *Mémoire et Archive*, Musée d’art contemporain, Montréal, paper from *Definitions of Visual Culture IV: Memory and Archive Symposium*.

1999

Notes on the Venice Biennale, *Metro: Chronicles in the First Person*, Inaugural Issue, Fall, 1999, Toronto.

‘The InstituteTM: Or, What We Do for Love’, introductory text in *So, To Speak*, volume one of *Prendre Parole* book series of artists’ writings. Editors: Jean-Pierre Gilbert, Sylvie Gilbert, Lesley Johnstone. Artexpte, Montreal.

1999 (cont'd)

Body Missing: Two contributions [image-text work, and transcript of opening speech, from 1996 Linz *Schatz/Raub/Bildersturm* Symposium] to *Kunst als Beute*. Editor: Gottfried Fliedl, Co-publication, Institute of Museology, University of Vienna/Offenes Kulturhaus Centrum für Gegenwartskunst.

Video interview for *Constant* Artists' Collective, Brussels. Interviewers, Laurence Rassel, Nicolas Malevé, Paris.

'The story is always partial', transcript of public conversation with Clive Robertson, Dot Tuer, plus excerpts from current work in progress. *Art Journal*, N.Y., Winter Issue, 1998-9.

Texts in, *Konfigurationen: Zwischen Kunst und Medien* (Bilingual anthology and CD-ROM), University of Kassel. Editors: Sigrid Schade, Christophe Tholen, Kassel, Germany.

1998

Interview-based text in *Visuel(s)*, special issue on Canadian art, Winter, 1999, Rouen, France.

'The Institute™: Or, What We Do for Love', introductory narrative to video-web folk-opera, *N. Paradoxa*, London, Summer issue, 1998.

'Towards a Creole Consciousness', Visionary Speakers Series, *Canada by Design* Symposium & Website, McLuhan Programme in Culture and Technology, University of Toronto.

1997

'The Hidden Precinct of Desire: Poems and drawings of Barry Callaghan', Catalogue essay, Carleton University Art Gallery, Ottawa. Curator, Michael Bell.

'How it's Done: Slip into fiction, wear it, and walk out the door', essay, with transcript of voice-over narratives from the six *Body Missing* tapes, in *By the Skin of Their Tongues*. Editors: Nelson Hendricks, Steve Reinke, YYZ Books, Toronto.

1996

'Almost Broken: A Walk on the Edge of the Cliff', *RACAR*. Winter Issue. Text of plenary address, November 2, 1995, Universities' Art Association of Canada, University of Guelph, Ontario.

'The Last Screening Room: A Valentine', (excerpt of voice-over transcript) in *Video re/View*, eds. Peggy Gale, Lisa Steele. Art Metropole and V-Tape, Toronto, pp. 131-134.

1996 (cont'd)

‘Lump in the Throat, or The Adam’s Apple: A Revisionist History’, artist’s book and CD accompanying audio installation for the exhibition *Second Skin: Looking at the Garden Again*, Macdonald Stewart Art Centre, Guelph, Ontario.

1995

‘The Intrepid Carol Martyn’, catalogue essay, *The Carol Martyn Retrospective*, The Gallery, Stratford, Ontario.

1994

‘Body Missing - Governing Narrative’, text, *Andere Körper* exhibition catalogue, Offenes Kulturhaus, Linz, Austria. Curator, Sigrid Schade.

‘This Is Your Messiah Speaking’, image-text piece in *Queues, Rendezvous, Riots: Questioning the Public in Art & Architecture*, Eds. George Baird, Mark Lewis. Walter Phillips Gallery, the Banff Centre for the Arts.

‘The story is always partial’, Artist’s project, *Borderlines*, No. 31, 1993/94, pp. 28 – 29.

Miscellaneous early writings:

Berlin’s Beuys, *Art Monthly*, June, 1988, pp. 12-14.

Vera Frenkel as Marshall, Austen R., ‘The Cornelia Lumsden Archive: Can Truth Prevail?’, *Museums by Artists*, Eds. Bronson, AA, Peggy Gale, Art Metropole, Toronto, 1983, 97-114.

‘Discontinuous notes on and after a meeting of critics by one of the artists present’, on the ‘Multidisciplinary Aspects of Performance: Postmodernism’ festival and conference, Montreal. *artscanada*. April 1981, pp. 28 – 41.

Art, Love and Politics: ‘On Collusion: Part II, After Dignity’, *artscanada*, February/March 1978, pp. 73-78

Art, Love and Politics: ‘On Collusion: Deals’, *artscanada*, October/November 1997, pp. 39-43

Art, Love and Politics: ‘Benign Ignorance’, *artscanada*, May/June 1977, pp. 27-30.

Art, Love and Politics; a preamble, *artscanada*, March/April 1977, pp. 32-35.

Other Activities:

Programme Consultant, Artists’ Advisory Group, The Grange, Art Gallery of Ontario, 2005.

Member, Arts Advisory Board, School of Image Arts, Ryerson University, Toronto, 2004 and ongoing.

Member, Arts Advisory Board, Toronto Arts Council, 2002 and ongoing.

Member, Advisory Board, George Frederick Metcalf Foundation for the Arts
2001 – 2004.

Arts Advisory Board, Art Gallery of York University, 1994-2001.

Member of International Advisory Committee of I.S.E.A (Inter-society for Electronic Arts), 1996-2000.

Radio broadcasts from Europe on the 1997, 1999 and 2003 Venice Biennales, *The Arts Today*, CBC. Producer, Sascha Hastings.

‘Artists in Residence’, a work for voices. Culminating programme, CBC Radio Series, *Art on the Web*, with Eleanor Wachtel, Jamel Oubechou, Lisa Steele, Kim Tomczak. Producer: Sascha Hastings. Web version posted 2000-2005, on CBC-Arts Canada site.

“*I read banned books*” fund-raising design for PEN Canada; launched at *Word on the Street* Festival, Toronto, Fall, 1999.

Jury duties:

Ernst & Young Printmaking Jury, April 1999, w. Sylvie Fortin, Liz Wylie, and Ian Thom

Inter-Access Emerging New Media Artist Jury, May, 1999, w. David Rokeby, Dot Tuer, Norm White, Mark Jones

Visual Arts Award Jury, Toronto Arts Foundation, 1997, w. Jane Zeidler and Christina Ritchie.

First artist board member, Ontario Arts Council, 1973-76.

Selected Awards and Honours:

2006 Recipient of the 2006 Governor-General’s Award in Visual and Media Arts.

2006 Nominee, 2005 Lifetime Achievement Award, ‘Untitled’ Art Awards, Toronto

2005 CCCA ‘Untitled’ Art Award for Best 2004 Exhibition/Project in Cyberspace

2004 Honorary Doctorate of Arts, Emily Carr Institute of Art & Design, Vancouver

2003 Canada Council Senior Media Arts Award

2002 Honorary Fellow, Ontario College of Art & Design, Toronto

- 2002 Canada Council Bell Canada Award in Video Art
- 1999 Stentor, Canada Council, Banff tripartite CCII production award
- 1997 Ontario Arts Council Medal
- 2000 Honorary Doctorate of Fine Arts, Nova Scotia College of Art and Design, Halifax
- 1995 Gershon Iskowitz Prize for contribution to the Visual Arts
- 1994 Toronto Arts Foundation Visual Arts Award
- 1989 Canada Council Molson Prize for the Arts

Notes on work in progress:

Current project:

The Institute™: Or, What We do for Love (www.the-national-institute.org), a web-based, multi-disciplinary project on the travails of a large cultural institution, has now been realized in five different versions, with three installations in Toronto, and one each in Sudbury and Ottawa. The French/English web component for this ongoing project is now being extended into German; the first three songs have been recorded, the video clips prepared; and the interactive code allowing visitors to ‘converse’ with the residents is being further developed. The edition of the digital print, “*Excursion to the Grange: An Institute™ Snapshot*”, has been completed. A bilingual catalogue published by Hart House, University of Toronto, accompanies the project, along with a fourteen-minute film by Peter Sabat. A special travelling version of the *The Institute™* has been designed and a dedicated tour website with curatorial support materials is currently in production.

I.C.A. symposium anthology:

Centering on the installation at the Freud Museum, London of the site specific version of the multi-channel video installation, *Body Missing*, an international symposium on this work was organized by art historian Griselda Pollock at the Institute of Contemporary Art, London, March 21 and 22, 2003. Papers presented at the conference by Marc Augé, Ryszard Kluszczyński, Elizabeth Legge, Irit Rogoff, Sigrid Schade and Dot Tuer are being edited for publication by Dr. Pollock under the auspices of the Centre for Cultural Analysis, Theory and History (CentreCATH), University of Leeds. Image selection is in process.

Of Memory and Displacement, DVD/CD-ROM Collected Works:

Frenkel’s 1997 *Canadian Images Festival Spotlight Program* showed the video aspect of her practice and suggested that this selection be presented as a set, accompanied by key texts and documentation. The project was carried out during 2004-5 (production manager Mark Jones, designer Gilbert Li). ***Of Memory and Displacement/Vera Frenkel: Collected Works*** evolved into a 4-disk DVD/CD-ROM compilation of video, new media works, images and texts, and is available from Vtape Distribution, Toronto, Canada.

January, 2006