

Paul Chan

1973 Born in Hong Kong
1996 Art Institute of Chicago School. B.F.A., Video/Digital Arts.
2002 Bard College. MFA, Film/Video/New Media.

Solo Exhibitions

2008 Greene Naftali, New York
New Museum, New York, NY

2007 Serpentine Gallery, London
Stedelijk Museum, Amsterdam
Greene Naftali Gallery, New York, NY
Western Front, Vancouver, Canada

2006 Magasin 3, Stockholm, Sweden
Portikus, Frankfurt, Germany
Fabric Workshop and Museum, Philadelphia, PA,
curated by Chrissie Iles
Para/Site Art Space, Hong Kong
Blanton Museum of Art, Austin, TX (catalogue)
Galleria Massimo De Carlo, Milan, Italy

2005 UCLA Hammer Museum, Los Angeles, CA
Institute of Contemporary Art, Boston, MA
Tin Drum Trilogy, Franklin Art Works, Minneapolis, MN
Tin Drum Trilogy, Hallwalls, Buffalo, NY

2004 Greene Naftali Gallery, New York, NY

2003 MOMA Film at the Gramercy Theater, New York, NY

Group Exhibitions

2007 *Herhistory*, Nik.P.Goulandris Foundation-Museum of Cycladic Art,
Athens
Paper Trail: A Decade in Acquisitions, Walker Art Center,
Minneapolis
Art in America: 300 Years of Innovation, National Art
Museum Museum of China, Beijing; Shanghai
Museum, Shanghai; Shanghai Museum of
Contemporary Art, Shanghai

- Still Life*, Paula Cooper Gallery, New York, curated by
Dodie Kazanjian
New Frontier, Sundance Film Festival, Park City, UT
- 2006
- Empathetic*, Temple Gallery at the Tyler School of Art,
Philadelphia, PA
The Un-Homely (Phantoms Scenes in Global Society), 2nd
International Biennial of Contemporary Art of Seville,
Centro Andaluz de Arte Contemporaneo, Seville
Belief and Doubt, Aspen Art Museum, CO
Projection, Kunstmuseum Luzern, Switzerland
Ahistoric Occasion, MASS MoCA, North Adams, MA
(catalogue)
Whitney Biennial, Whitney Museum Of American Art,
New York (catalogue)
Down By Law, Whitney Museum Of American Art, New
York, curated by Maurizio Cattelan, Massimiliano
Gioni and Ali Subotnick (catalogue)
This is America!, Centraal Museum, Utrecht (catalogue)
*Neo Sincerity: The Difference Between the Comic and the
Cosmic is a Single Letter*, apexart, New York
Blake & Sons, Lewis Glucksman Gallery, University College
Cork, Ireland (catalogue)
All Digital, Museum of Contemporary Art, Cleveland, OH
(catalogue)
If It's Too Bad To Be True, It Could Be DISINFORMATION,
The Blackwood Gallery, Toronto
Uncertain States of America, Serpentine Gallery, London;
Reykjavik Art Museum, Iceland; Center for
Curatorial Studies, Bard College, Annandale-on-
Hudson; Herning Art Museum, Denmark, curated
by Daniel Birnbaum, Hans-Ulrich Obrist, and
Gunnar Kvaran (catalogue)
- 2005
- Uncertain States of America*, Astrup Fearnley Museum of
Modern Art, Oslo, Norway, curated by Daniel
Birnbaum, Hans-Ulrich Obrist, and Gunnar Kvaran
(catalogue)
Utopia Station, curated by Molly Nesbit, Rirkrit Tiravanija,
and Hans Ulrich Obrist, Brazil.
I Still Believe in Miracles, Musee d'Art Moderne de la Ville de
Paris, Paris, France (catalogue)
Greater New York, PS1 Contemporary Art Center, Long
Island City, NY (catalogue)
New Work/ New Acquisitions, The Museum of Modern Art,
New York, NY
8th Biennale d'Art Contemporain de Lyon, France
(catalogue)
Guangzhou Triennial, Guangdong Museum of Art,
Guangzhou, China

- Premieres*, The Museum of Modern Art, the Department of Film and Media, New York, NY
If It's Too Bad To Be True, It Could Be DISINFORMATION, Apex art, New York
Monuments For The USA, CCA Wattis Institute for Contemporary Art, San Francisco, CA; *White Columns*, New York curated by Ralph Rugoff (catalogue)
Props for a Romantic Comedy, Longwood Art Gallery, Bronx, NY
On Patrol, De Appel Centre for Contemporary Art, Amsterdam, Holland
- 2004 Carnegie International, Carnegie Museum of Art, Pittsburgh, PA (catalogue)
Election Show, American Fine Arts, New York, NY, curated by James Meyer
American Idyll, Greene Naftali Gallery, New York, NY
American Landscapes: Discordant Views, Palm Beach Institute of Contemporary Art, Lake Worth, FL
Freud: The Creative Analysis of Analysis, University of Connecticut, Storrs, CT
Empire, Maryland Institute College of Art, curated by David Little
- 2003 *Regarding Amy*, Greene Naftali Gallery, New York, NY
History makes a comeback program, New York Video Festival at Lincoln Center, New York, NY
From Baghdad to Bush on Video, Yerba Buena Center for the arts, San Francisco, CA
Global Conflicts, The Next 5 Minutes international Tactical Media Festival, Amsterdam, The Netherlands.
Lean To, Real Art Ways, Hartford, CT
Lean, ISE foundation Gallery, New York, NY
The Angry Breed, Pacific Film Archives Theatre, Berkeley, CA
Cloudless, Center for Curatorial Studies, Bard College, NY
pol-i-tick, Williams College Museum of Art, Williamstown, MA
Baghdad Home Movies, Ocularis, Brooklyn, NY
- 2002 *MOOV*, White Box Gallery, New York, NY
Some Assembly Required: Collage Culture in Post War America, Everson Museum of Art, Syracuse, NY
Visual Codex, 450 Gallery, New York, NY
Versus, DiverseWorks (in association with Fotofest 2002), Houston, TX
ELit, Museum of Contemporary Art, Chicago, IL
Special Editions, Lower East Side Printshop, New York, NY
- 2001 Two person exhibition at Dogmatic Gallery, Chicago, IL

- In Absentia*, DUMBO short film and video festival program,
Brooklyn, NY
COSIGN: new media and semiotics exhibition, Amsterdam,
The Netherlands
Surviving in a digital world, Transmediale New Media
Festival, Berlin, Germany
*fRoliC**, Video Lounge and Readylight screening, New York,
NY
- 2000 *Public Inventions and Interventions*, Temporary Services
Gallery, Chicago, IL
Citizenship Imagined, Sonnenschein Gallery, Lake Forest, IL
Selected CD-ROMs, Ars Electronica 2000 New Media
Festival, Linz, Austria.
DUMBO experimental short film/video festival, New York,
NY
Forum des Images, International Symposium of Electronic
Arts, Paris, France.
New media art now, LocationOne, New York, NY
The politics of new media art, New Millennium Politics
conference, New York, NY
- 1999 *Subway Outside*, Subversive art night, Swiss Institute,
New York, NY.
The Black Panther Omega 2000, Walker Art Center,
Minneapolis, MN
All Power to the people, selected screening, The Kitchen,
New York, NY.
The Contemporary Artist and Popular Culture, The
Contemporary Center at the Folk Art Museum,
New York, NY

Lectures and Artist Presentations

- 2006 "The Art of Disarmament: Paul Chan in conversation with
Kathy Kelly", New York Public Library
- 2003 "Baghdad in no particular order", Opening night remarks,
Next 5 Minutes Festival, Amsterdam, The
Netherlands.
"Sublime Humility: Notes on Outsider Art and Outsider Politics –
after 9/11", Clemente Soto Velez Center, NY
Artist Presentation, Colgate University, Hamilton, NY
"Baghdad: Portrait of a City", Princeton University,
Princeton, NJ
"Visual Studies in a State of Emergency", Cornell University,
Ithaca, NY
"Art and Politics in Iraq", Cooper Union, New York, NY
"Art against the war on terrorism", College Art

- Association Conference, New York, NY
 "Paul Chan in conversation with Samer Shehata", Kevorkian
 Center for Middle Eastern Studies, New York University,
 New York, NY
 "Conversations on the coming Apocalypse", Museum of
 Contemporary Art, Chicago, IL
 "Baghdad and urbanity", City College, New York, NY
 "Baghdad: a life", Annenberg School of Communication,
 University of Pennsylvania, Philadelphia, PA
- 2002 "The Contemporary Artist and Popular Culture",
 The Contemporary Center at the Folk Art
 Museum, New York, NY
 "Fellowship Development Lecture", College Art
 Association Conference, Philadelphia, PA
 "Language is too generic. I will make my own." Lower East
 Side Printshop, New York, NY
- 2001 Artist presentation, 147 Arts group, sponsored by the
 Dublin Arts Council, Dublin, Ireland
 Artist presentation, COSIGN 2001 Semiotics In New
 Media Conference, Amsterdam, The Netherlands
 "Tele-visual lecture on the state of art and activism",
 (RE)visioning Globalization symposium, Pratt
 Institute, New York, NY
 Artist presentation. 2001 Digital Arts Conference,
 Brown University, Providence, RI
 "New media politics and the Independent Media Center",
 PLANETWORK symposium, Open Center, New
 York, NY
- 2000 "Notes on the art of culture jamming", Culture Jamming
 conference, New York University, New York, NY
 Artist presentation. Syracuse University, Syracuse, NY
 Artist presentation. LocationOne, New York, NY

Fellowships and Awards

- 2003 Rockefeller Foundation new media arts fellowship.
- 2001 Jerome Foundation New York media arts grant.
 The Andy Warhol Foundation / Lower East Side Printshop
 Van Lier Fellowship
 College Art Association / National Endowment for the
 Arts Development Fellowship.

Bibliography

- 2007 "Art of the Possible: Fulvia Carnevale and John Kelsey in
 Conversation with Jacques Ranciere," *Artforum*, March

- Coulson, Amanda, "Paul Chan," *Art Review*, February
- Biesenbach, Klaus, "Die Watchlist de lux fur 2007,"
Monopol, no.1, January
- 2006
- Chiu, Caroline, "Paul Chan", *Art Asia Pacific*, no. 51, Winter
- Fallon, Roberta, "Seeing the ~~Light~~," *Philadelphia Weekly*, Oct
25-31
- Wei, Lilly, "Picturing the Wreck, Writing the Disaster," *Art
in America*, November
- Hohmann, Silke, "Previews: Paul Chan at Frankfurter
Portikus," *Monopol*, no. 5, October/November
- Maak, Niklas, "Der amerikanische Fiebertraum," *Frankfurter
Allgemeine*, October 22
- Poelliger, Clemens, "Chan Casts New Light", *SvD Kultur*, October
21
- Kenning, Dean, "Uncertain States of America", *Art Monthly*,
October
- Kent, Sarah, "States of the Art", *Time Out*, September 20
- Glover, Michael, "An Orgy of Appropriation," *The Independent*,
September 13
- Searle, Adrian, "Rebels without a cause," *The Guardian*,
September 12
- Dorment, Richard, "America's new age of anxiety,"
The Telegraph, September 12
- Hanru, Hou and Hans Ulbrich Obrist "Paul Chan in the
Uncertain States of America: Curators on the
move," *ARTIT* volume 4, no. 2, Spring/Summer
- Smith, Roberta, "Endgame Rules: Borrow, Sample,
Multiply, Repeat", *New York Times*, July 7
- Rothkopf, Scott, "Embedded In The Culture: The Art Of Paul
Chan," *Artforum*, Summer
- Danto, Arthur, "I'll Be Your Mirror," *The Nation*, May
- Birnbaum, Daniel, "The 2006 Whitney Biennial," *Artforum*, May
- Powhida, et al., "Whitney Biennial 2006: Day for Night," *The
Brooklyn Rail*, April
- Bellini, Andrea, "New York Tales, Fear and Hope in Chelsea,"
Flash Art, March/April
- Kimmelman, Michael, "Biennial 2006, Short on Pretty, Long
on Collaboration," *The New York Times*, March 3
- Morton, Tom, "Uncertain States of America," *Frieze*, March
- Litt, Steven, "Digital Show both New and Familiar," *The Plain
Dealer*, February 2
- Adams, Brooks, "Time After Time," *Art in America*,
February
- Cotter, Holland, "No Frames, No Brushes, Just a Limitless
Flickering Screen," *The New York Times*, January
- Azimi, Negar, "Paul Chan on Despotism, Democracy and the
Fetish," *Bidoun*, January
- 2005
- "Future Greats 2005," *ArtReview*, December

- Birnbaum, Daniel, "Best of 2005, Momentum 5: Paul Chan," *Artforum*, December
- Danto, Arthur, "Uncertain States of America," *Artforum*, December
- Chan, Paul, "Best of 2005 Books," *Artforum*, December
- Cotter, Holland. "If It's Too Bad to Be True, It Could Be Disinformation," *The New York Times*, November 11
- Holland, Christian, "MOMENTUM 5: Paul Chan at ICA," *Big RED & Shiny*, November
- Ledogar, Kate, "Thought Forms," *Boston Weekly Dig*, November
- McClister, Nell. "Paul Chan," *Bomb*, Summer
- Korotkin, Joyce, "The shadow of death," *Artreview*, September
- Miller, Francine Koslow, "When Politics Becomes Form," *tema celeste*, July/August
- Millis, Christopher, "Warring Impulses," *The Boston Phoenix*, September 30 – October 6
- "Featured NYDA Fellow Interview: Paul Chan," *NYFA Quarterly*, Vol. 3, Number 3
- Ichikawa, Akiko, "Paul Chan," *Flash Art*, January
- Heartney, Eleanor, "Return to the Real?" *Art in America*, June/July
- Bellini, Andrea, "New York Tales," *Flash Art*, January
- Bellini, Andrea, "Where Form Ends And Content Begins," *Flash Art*, March/April
- Eleey, Peter, "Paul Chan," *Frieze*, March
- Genocchio, Benjamin, "Art Review; Quick and on the Cheap, Love Enters the Battlefield," *The New York Times*, February 6
- Kerr, Merrily, "The 54th Carnegie International," *Flash Art*, January
- Burton, Johanna, Review, *Artforum International*, January
- Pollock, Barbara, "25 New Yorkers who will make their mark in 2005," *Time Out New York*, January 20-26
- Rimanelli, David, "Greater New York 2005," *Artforum International*, May
- Rosenberg, Karen, "Artists On The Verge Of A Breakthrough," *New York Magazine*, March 7
- Scott, Andrea, "Local Heroes," *Time Out New York*, March 31 - April 6
- Siegel, Katy, "2004 Carnegie International," *Artforum International*, January.
- Trainor, James, "2004 Carnegie International," *Frieze*, January/February
- Volk, Gregory, "Report from Pittsburgh," *Art in America*, March
- Zita, Carmen, "Art Eternal," *Trace*, March/April
- 2004 Thomas, Mary, "Arts & Politics: Visual artists mix paints

- and prints with politics," *The Pittsburgh Post-Gazette*, September 29
- Thomas, Mary, "Imagination in motion," *The Pittsburgh Post-Gazette*, November 13, 2004
- Saltz, Jerry, "Both Sides Now," *The Village Voice*, November 10-16
- Johnson, Ken, "Pittsburgh Rounds Up A Globe Full of Work Made in Novel Ways," *The New York Times*, November 4
- Schwendener, Martha, Review, Artforum.com
- Harris, Jane, "My birds...trash...the future," *Time Out New York*, November 4-11
- Kimmelman, Michael, "My birds...trash...the future," *The New York Times*, November 5
- Cotter, Holland, "Election," *The New York Times*, October 29
- "Voice Choices," *Village Voice*, October 27 - November 2
- Kastner, Jeffrey, "Manhattan Project," *Artforum International*, September
- Rosenburg, Karen, "Pittsburgh Stealers," *New York*, October 11
- Smith, Roberta, "Caution: Angry Artists at Work," *The New York Times*, Friday, August 27
- Moynihan, Colin, "A Guide to the Convention, But Not Just for Republicans," *The New York Times*, Monday, August 9, Section A15
- Durant, Mark Alice, "Empire," *usART*, June-August
- Kerr, Merrily, "Recuperating Revolt," *Flash Art*, May-June
- "Critics Pick: Greene Naftali", *New York Magazine*, April 5
- Westerbeke, Julia, "Bushwachters," *TimeOut New York*, April 1-8
- Genocchio, Benjamin, "What is Really on the Mind of an Artist?" *New York Times*, April 4.
- 2003
- "Creating Awareness", by Ann Lewinson, *The Independent*, October
- "Babylon Rising", by Jerry Saltz, *Village Voice*, September 10
- "A Grand Finale of Group Show Fireworks", By Roberta Smith, *New York Times*, July 18
- "Critic's Choice", by Martha Schwendener, *ArtForum.com*, July 24
- "Regarding Amy", By Linda Yablonsky, *Timeout New York*, July 10
- "For Young Artists, a Show With Just the Right Slant", By Benjamin Genocchio, *New York Times*, March 30

Published work

- "Fearless Symmetry," *Artforum*, March 2007
- "Paul Chan with Robert Hullot-Kentor," *The Brooklyn Rail*, March

2007

"Andrea Bowers and Paul Chan: Power," *The Wrong Times*,
October 2006

"Sublime Humanity," *The Uncertain States of America Reader*,
Astrup Fearnley Museum of Modern Art/Serpentine
Gallery/Sternberg Press, 2006

Between Artists: Paul Chan / Martha Rosler, A.R.T.
Press, 2006

"Books Best of 2005," *Artforum*, December 2005

"Risk/ Riesgo", *Felix*, Volume 2, Number 3, 2003.

"The Rewriting of the Disaster", *Felix*, Spring 2003.

"Self Portrait as a font", *Open City*, Summer 2002.

"Was Lacan Wrong?", *Shark*, Vol 4.

"Stereotypes", *Harper's*, Sept issue, 2000