

Michelle Teran

Selected Works

MICHELLE TERAN  
www.ubermatic.org // misha@ubermatic.org  
Born in Canada

Current Position and Responsibilities:

Associate Professor of Fine Art at Trondheim Academy of Fine Art / NTNU  
Course leader for MFA programme

As a Fine Art staff team member, I am involved in teaching (including lectures, critiques, seminars tutorials) timetabling, assessment, and planning across all years.

PhD supervision (2016-):

2nd supervisor to two candidates in the department of Architecture, within the Faculty of Architecture and Design

Lecturing / Employment / Professional Experience

2018 Visiting Lecturer, Konstfack, Stockholm  
Curator, meta.morf Biennial, Trondheim

2017 Visiting Lecturer, Leuphana Universität, Lüneburg  
External Reviewer, Icelandic Research Fund (IRF)

2016 – present **Associate Professor of Fine Art**, Trondheim Academy of Fine Art - NTNU

2015 Workshop leader, Cinemateca Distrital-Gerencia de Artes Audiovisuales del IDARTES, Bogota

2015 Visiting Lecturer, Parsons Paris

2010-2015 Research Fellow, Kunsthøgskolen i Bergen

2013 Visiting Lecturer, Hochschule Luzern - Design & Kunst

2013 Visiting Lecturer, Theaterwissenschaften Justus-Liebig Universität Giessen

2012 Visiting Lecturer, Transart Summer School

2012 Visiting Lecturer, Winchester Centre for Global Futures in Art Design & Media

2012 Visiting Lecturer, Kunsthøgskolen i Bergen

2012 Visiting Lecturer, Huis van Bourgondie

2010 Visiting Lecturer, Distinguished Speaker Series, University of Nottingham

2006 Visiting Lecturer, Dance Unlimited, Amsterdam

2006-2012 Visiting Lecturer, Kunsthochschule für Medien Köln

2004 Guest Teacher, Willem de Kooning academie

2003 Mentor, Dasarts, Amsterdam

2003 Guest Teacher, European Cultural Foundation, Amsterdam

2003 Guest Teacher, Montevideo Time Based Arts

Education

2016 Norwegian Artistic Research Fellowship Programme, doctoral studies  
Bergen Academy of Art and Design  
Bergen, Norway

1993 Bachelor of Arts  
Ontario College of Art and Design (AOCA)  
Toronto, Canada

- 1988 Instituto de las Bellas Artes.  
Visual Arts. San Miguel de Allende, Mexico.
- 1987 Hospicio Cabañas  
Painting and Theatre. Guadalajara, Mexico
- 1984 - 1986 University of British Columbia.  
Undergraduate studies in science. Vancouver, Canada.

Main Subject/Interest Areas:

Fine Art, Socially Engaged Art Practice, Site Specific Art Practice, Collaborative Practice, Commoning Practice, Urbanism, Feminism, Social Movements, Participatory Governance, Counter Institutions, Critical Pedagogy, Artivism, Video, Installation, Text, Performance

Languages:

English Verbal skills: Native language Written skills: Native language  
Spanish Verbal skills: Fluent Written skills: Good knowledge  
German Verbal skills: Basic skills Written skills: Basic skills  
French Verbal skills: Basic skills Written skills: Basic skills

Awards and Grants

Silver Palm Winner of the 2015 Mexico International Film Festival for *Mortgaged Lives*.  
Winner of 2nd prize for *Mortgaged Lives* in the Feature Documentary Category, Athens International Film and Video Festival, 2015.  
Shortlisted for the International Award for Participatory Art, Bologna, 2012.  
Winner of the Turku2011 digital media & art grand prix award, Turku, 2011.  
Shortlisted for the Future Everything Award, Manchester, 2010.  
Prix Ars Electronica honorary mention for *Buscando al Sr. Goodbar*, Linz, 2010.  
Transmediale 2010 award for *Buscando al Sr. Goodbar*, Berlin, 2010.  
Canada Council for the Arts - media arts production grant, 2010.  
Canada Council for the Arts - Alberta Creative Development Initiative Grant, 2007.  
Department of Foreign Affairs - international touring support for *LiveForm:Telekinetics*, 2006  
Second Prize, Vida 8.0 Art & Artificial Life International Competition for *LiveForm:Telekinetics* (LF:TK), 2005  
Canada Council for the Arts – media arts production grant, 2005.  
Honorary mention, Prix Ars Electronica 2005, interactive art category, Ars Electronica, Linz  
Nominated for Transmediale05 Award for *Life: a user's manual*, Transmediale, Berlin, 2005  
Canada Council for the Arts - media arts commission grant for *LiveForm:Telekinetics*, 2004  
Department of Foreign Affairs - International Academic Relations grant for Time\_Space2 project, Wagga Wagga, Australia, 2003.  
Travel grant — Canada Council for the Arts, 1999, 2002, 2004, 2006, 2007, 2010, 2012, 2015, 2016  
Canada Council for the Arts – New media research residency for Waag Society for Old and New Media, 2002.  
Department of Foreign Affairs – financial assistance for STEIM-Waag Society residency, Amsterdam, 2001.

Ontario Arts Council Exhibition Assistance grant, 1996, 1998, 1999, 2001

### Selected Research Networks and Commissions

- 2017 Research Network *Programa Facultad Abierta SEUBE-FFyL-UBA*, Buenos Aires
- 2016- Research Network *Art & Technology Interdisciplinary Task Force (ARTEC)*, NTNU, Trondheim.
- 2016 Research Network, *Nachbarschaftsakademie*, Common Grounds, Prinzessinengarten, Berlin.
- 2015 Artist-in-residence, La Chambre Blanche (Quebec City)  
Research Network, *Synsmaskinen*, KMD Bergen, PKU funded.
- 2013- Research Network, *Stop Desahucios, Plataforma de Afectados por la Hipoteca*, Madrid.
- 2013- Research Network, *Medialab Prado*, Madrid
- 2012 Commission, m-cult, (Helsinki)  
Research Network, *Connecting Cities Network*, multiple cities.  
Research Network, *Microhistories*, Konstfack, Stockholm, funded by Swedish Research Council.  
Commission, The Museum of Contemporary Art, (Roskilde, Denmark)  
Research Network, *Re:Place*, KMD (Bergen) PKU funded.
- 2011 Commission, Urban Festival (Zagreb)
- 2009 Artist-in-residence, Baltan Laboratories, (Eindhoven)
- 2008 Artist-in-Residence, Interactive Institute (Stockholm)  
Research Network, *Surveillance Studies Academic Network* (UK)
- 2007 Artist-in-Residence, La Chambre Blanche (Québec)
- 2006 Artist-in-Residence, Tesla (Berlin)
- 2004 Commission, *Mobile Digital Commons Network*, (Montreal),  
Research Network, *Connected! Live Art*, Waag Society for Old and New Media (Amsterdam)  
Research Network, *Creative Crossings: location, community and media*. Finnish Institute (London)
- 2003 Artist-in-Residence, Studio XX (Montreal) and Bootlab (Berlin)  
Artist-in-Residence, Waag Society for Old and New Media (Amsterdam)
- 2001 Co-production, Banff New Media Institute (Banff)  
Artist-in-Residence, STEIM (Amsterdam)
- 2000 Research Network, *Hot Wired Live Art*, Bergen Centre for Electronic Art, (Bergen)

### Selected Public Presentations

- 2018 *Shifting Centres, Shifting Margins*, ELIA Biennial Conference, Rotterdam, performance lecture, upcoming.  
*Artistic Research Will Eat Itself* (ARWEI) conference, Society of Artistic Research (SAR), Plymouth, workshop presentation with Frans Jacobi.  
*Talk Show - Conglomerate*, final presentation of PK/U funded artistic research project *Synsmaskinen*, KMD, Bergen.  
KMD, Bergen, film screening and discussion
- 2017 *Nothing to Hide? Art, Surveillance, and Privacy*, Real Art Ways, Hartford, group exhibition and lecture performance  
The New School, New York, lecturer and artist presentation  
*Technopolitics: Post-digital Strategies in post-2011 Art and Social movements in*

- Spain*, Leuphana Universität Lüneburg, lecturer and artist presentation  
 Sixth Street Community Center, New York, film screening and discussion  
*Man and machine – Who controls whom?*, Kunsthall Trondheim, artist presentation  
*Visual Languages and Questions of Representation*, Kungl. Konsthögskolan, Skeppsholmen, Stockholm, shared seminar and artist presentation  
*Microhistory and the production of images: towards an audiovisual historiography* symposium, Royal Academy of Letters, Stockholm, discussant
- 2016 *Archives of violence*, The National Gallery of Macedonia, Skopje, group exhibition and staged reading  
*Artistic Courage in a Time of Immediacy* seminar, Kunsthall Trondheim, lecturer and panelist  
*LaPublika* radio symposium, Tabakalera, San Sebastian, panelist  
*MetroZones Schule THE CAMP //// Assamblea of connecting spaces and practices*, fux Kaserne, Hamburg, lecturer  
*Reclaiming Workshop*, Nachbarschaftsakademie, Berlin, staged reading and discussion  
 Nachbarschaftsakademie im Prinzessinengarten, Berlin, film screening.  
*What Time Is It on the Clock of the World\** International Festival on Feminism and Public Space, Hochschule für bildende Künste Hamburg (HFBK), Hamburg, lecturer and moderator  
*Corto Cambio*, La Casika, Mostoles, film screening and discussion  
 Centro de Arte Dos de Mayo, CA2M, Mostoles, film screening
- 2015 Parsons Paris, Paris, lecturer, master class and artist presentation  
 Trondheim Academy of Fine Art, Trondheim, workshop and artist presentation  
 Buenos Aires Festival of New Cinema, film screening  
 Athens International Film and Video Festival, film screening  
*Narrativas transmedia y memoria: cruces entre espacios y medios*, Cinemateca Distrital, Bogotá, lecture  
*Mediaciones: narrativas transmedia sobre nuestra memoria*, Centro de Memoria, Paz y Reconciliación, Bogotá, panelist  
*Burst Talkshow: Climate Crisis, Methane Bursts and Imbalance*, Cinemateket USF, Bergen, panelist.  
 La Chambre Blanche, Quebec City, discussion and film screening.  
*Mixité*, La Chambre Blanche, Quebec City, solo exhibition and performance  
*The Age of Catastrophe*, Actual Gallery, Winnipeg, film screening and artist talk
- 2014 *Your Revolution Begins at Home*, USF Visningsrommet, Bergen, solo exhibition  
 Cinemateket, Bergen, film screening  
 ThoughtWorks Werkstatt, Berlin, film screening.  
 Anarchist Book Fair, London, book launch and presentation  
*Agera Digitalt*, Göteborg, performance and keynote  
*Ruin Archive Archive Ruin* Seminar, Bergen, film screening and seminar  
*Microhistories*, Tensta Konsthall, Stockholm, staged reading  
*Urban Knights*, LEAP Gallery, artist talk  
*B-Talk #2*, Prachtwerk, Berlin, panelist
- 2013 *Re:Place* seminar, KHIO, Oslo, performance and lecture  
 Kunsthochschule für Medien Köln Cologne, lecture and seminar  
 Justus-Liebig-Universität, Gießen, lecture and seminar  
*ScreenCity Festival*, KinoKino, Sandnes, performance  
*ScreenCity Festival*, Stavanger, film screening  
*A Day with Microhistories*, Konstfack, Stockholm, performance  
 Manchester Art Gallery, Manchester, performance

- Future Everything Summit*, Manchester, panelist  
*Rethinking Censorship: Aesthetics*, University of Copenhagen, lecture  
 Medialab Prado, Madrid, performance  
 Teknisk Museum, Oslo, performance  
 Bergen Offentlige Bibliotek, Bergen, lecture  
 Lucerne University of Applied Science and Arts, Lucerne, lecture  
 Galleri s12, Bergen, film screening
- 2012 *Media Facades 2012*, Helsinki, installation, solo exhibition  
*TEA\_Collective Wisdom*, National Museum of Fine Arts, Taichung, Taiwan, exhibition  
*MFSK\_Online*, The Museum of Contemporary Art, Roskilde, Denmark, exhibition  
 Universität der Künste, Fakultät Gestaltung, Berlin, lecture  
*Global Futures Lecture and Seminar Series*, Winchester, lecture  
*Data is Political Seminar*, Bergen public library, panelist  
 E-Lit/Digital Culture Guest Lecture, University of Bergen, lecture  
 Huis van Bourgondie, Maastricht, lecture and workshop  
*The Invisible Seminar*, Bergen Academy of the Arts, lecture
- 2011 *NETWORKS (cells & silos)*, Monash University Museum of Art | MUMA, Melbourne, exhibition,  
*X Freundschaftsanfragen*, Kunstverein Wolfsburg, Wolfsburg, exhibition  
*Tracing Mobility*, Haus der Kulturen der Welt, Berlin, exhibition  
*Urban Festival*, city-wide festival at various locations, Zagreb, commissioned work, public art work  
*Soft Borders*, Campus Sao Paolo, Sao Paolo, exhibition  
*Tracing Mobility Symposium*, Haus der Kulturen der Welt, Berlin, Folgen installation and performance  
*ISEA2011*, Istanbul, lecture  
 Piet Zwart Institute, Rotterdam, lecture  
*Placeholders*, Bergen Academy of the Arts, lecture  
*Here and Now* seminar, Rom 8, Bergen, lecture
- 2010 *Transmediale 2010*, Haus der Kulturen der Welt, Berlin, exhibition  
*Tracing Mobility*, Broadway, Nottingham, lecture  
*Portables*, Museo Nacional de Bellas Artes, Santiago, Chile, exhibition  
*Mediations Biennale of Contemporary Art*, National Museum, Poznan, commission, exhibition  
*CyberArts exhibition*, OK Centre for Contemporary Art, Ars Electronica, Linz.  
*Funk Now!*, D21, Leipzig, exhibition  
*Hacking the City*, Museum Folkwang, Essen, commissioned public art work  
*Stadt am Rande*, Today Art Museum, Beijing, exhibition  
*New Geographies*, CK, Skopje, lecture and workshop  
 Kunsthochschule für Medien Köln, Cologne, lecture and seminar  
*Panorama Exchange*, Museum of Modern Art, Stockholm, lecture  
*Test Lab*, V2 Institute for Unstable Media, Rotterdam, lecture  
*Crosslab Events: Urban Screensavers*, Willem de Kooning Academy, Rotterdam, lecture  
*Future Everything Festival*, Manchester, lecture  
 Mixed Reality Lab, Nottingham, artist talk - distinguished speaker series, lecture  
 Nottingham University, Nottingham, lecture  
 IMAA Conference and Festival, Toronto, lecture
- 2009 *flux-s*, Eindhoven, commissioned work, The City is Creative  
*Techformance*, Arco International Art Fair, Madrid, commissioned work, exhibition  
*Techformance*, Centro Parraga, Murcia, commissioned work, public art work

- Dropped Shadow Talks*, Berliner Technische Kunsthochschule, Berlin, lecture  
 Kunsthøgskolen i Bergen, Bergen, lecture and workshop  
 Kunsthochschule für Medien Köln, Cologne, lecture  
 Museum of American Art, Berlin, lecture  
*The Network as a Space and Medium for Collaborative Interdisciplinary Art Practice Conference*, Bergen, lecture  
*Festival du Nouveau Cinéma*, Montreal, lecture  
*Skopje Biennial 2009*, Skopje, lecture  
 Hordaland kunstsenter (HKS), Bergen, lecture  
*NatLab sessions*, Eindhoven, lecture  
*Upgrade Eindhoven*, Eindhoven, lecture  
 Jan van Eyck academy, Maastricht, artist talk in conversation with Bas van Heur  
*Cities Re-imagined Conference*, Oslo, lecture
- 2008 Interactive Institute, Kista, Sweden, commissioned work, exhibition  
*Escalators / Mobility Vision*, Theater der Welt, Halle (Saale), commissioned work, exhibition  
*Mois Multi9\_EX*, Recto Verso, Québec City, exhibition  
 Bolit Centre for Contemporary Art, Girona, solo exhibition  
 Bolit Centre for Contemporary Art, Girona, commission, public art work  
*Encoding Experience*, Plimsoll Gallery, Hobart, Tasmansia, exhibition  
*Surveillance and Discipline in Public Space*, Kosova Art Gallery, Prishtina, exhibition  
*Mobility Visions / Bewegende Zukunft Conference*, Halle, lecture  
 Kunsthøgskolen i Bergen, Bergen, lecture and workshop  
 Kunsthochschule für Medien Köln, Cologne, lecture and seminar  
 Candyland, Stockholm, lecture  
*Rag Tag*, Stockholm, lecture  
 Media Lab Prado, Madrid, lecture and seminar  
*Transmediale08: Conspire*, Berlin, lecture
- 2007 *Urban Sensorium*, TRIAD Gallery, Seoul, exhibition  
 La Chambre Blanche, Québec City, commission and exhibition  
*Urban Interface | Oslo*, Atelier Nord, Oslo, commissioned public art work  
*The Porous City: Art Claiming the Urban Void Conference*, Oslo, lecture  
*The Body Double: Ubiquitous Computing, Privacy and Surveillance Space*, Tacheles, Berlin, lecture  
 Dance Unlimited, Amsterdam, lecture  
 Technische Fachhochschule, Berlin, lecture  
*Dubious Views*, Gallery TPW / Virtual Museum Canada, Toronto, exhibition
- 2006 *First Play Berlin*, HAU2, Berlin, performance  
*Dual Realities*, The 4th Seoul International Media Art Biennale, Seoul  
 Tesla, Berlin, exhibition  
*Always On*, CCCB/MACBA, Barcelona, exhibition  
*Reclaim The Spectrum*, Zemos98 Festival, Seville, exhibition  
*Interactive City*, Zero One San José Festival / ISEA2006, San Jose, exhibition  
 ARCO International Art Fair, Madrid, exhibition  
*Say It Now!*, Vooruit Centrum, Gent, exhibition  
 Technical University, Berlin, lecture  
 The Apartment Project, Istanbul, lecture  
 Galerija Kontekst, Belgrade, lecture  
 HAU2, Berlin, lecture  
 Tesla Salon, Berlin, artist talk in conversation with Andreas Broeckmann  
 Queen's Mary University, London, lecture

- Sonar Festival*, Barcelona, lecture  
 Emerson College, Boston Floating Points 3 (FP3) lecture  
 Dorkbot Madrid, Madrid, lecture  
 2005 *CyberArts*, OK Centrum, Linz, exhibition and performance  
*Sonarmatica*, CCCB/MACBA, Barcelona, exhibition and performance  
*Radiator Festival*, The Broadway, Nottingham, exhibition and performance  
*May You Live in Interesting Times*, Chapter Arts Centre, Cardiff, performance  
*Media Space 05*, Wand 5, Stuttgart, exhibition and performance  
*HTMlles07*, StudioXX, Montréal, performance  
*Basic - Transmediale Festival*, Haus der Kultur der Welt, Berlin, exhibition  
 Espacio Fundaciòn, Buenos Aires, exhibition  
 New Media Scotland, Edinburgh, artist talk in conversation with Clive Gillman  
*Digital Cultures Symposium*, Nottingham, lecture  
*Media Space 05*, Stuttgart, lecture  
 Banff New Media Institute, Banff, Canada, lecture  
 SAT, Montréal, lecture  
 2004 *ECHO Local*, Gallery 400, Chicago, exhibition  
 Waag Society for Old and New Media and throughout the city, Amsterdam, exhibition  
*DataDifference*, Spectrum Gallery, BEAP04, Perth, exhibition  
*Sonic Scene*, Mobile Digital Commons Network, public wireless hotspots, Montréal, commission and exhibition  
*Viper Festival*, Kunsthalle Basel, Basel, exhibition and lecture  
*DEAF04*, V2 Institute for Unstable Media, Rotterdam, lecture  
 Banff New Media Institute, Banff, Canada, lecture  
 Biennial of Electronic Art Perth (BEAP04), Perth, lecture  
 Alberta College of Art and Design, Calgary, lecture  
 2003 *Maids in Cyberspace Festival*, Studio XX, Montréal, lecture  
*Das Verwanten 2*, Vooruit, Gent, exhibition  
*Politics of Noise*, Argos Festival, Brussels, exhibition  
*Out of the Box*, Impakt Festival, Utrecht, exhibition  
*Radio 100 Walk*, Radio 100, Amsterdam, radio broadcast of performance  
 Waag Society, Amsterdam and Art Space, Sydney, performance  
 Dutch Electronic Arts Festival, Rotterdam, performance  
*Transmediale Salon*, Podewil, Berlin, lecture  
*Argos Festival*, Brussels, lecture  
 Australian Network of Art and Technology, Adelaide, Australia, lecture  
 Perth Institute of Contemporary Art, Perth, Australia, lecture  
*Impakt Festival*, Utrecht, lecture  
 Dutch Electronic Arts Festival (DEAF), Rotterdam, lecture

#### List of Publications (about and authored by)

- Teran, Michelle, *From the Plazas and beyond: A Visual Essay*. Peter Aronsson, Andrej Slávik & Birgitta Svensson (eds), *Towards an (audio)visual historiography* (Stockholm: Royal Swedish Society of Letters, 2019), forthcoming.
- Jacobi, Frans and Teran, Michelle, *perception crisis machine conglomerate*, ARWEI journal, edited by Anya Lewin, Plymouth.
- Teran, Michelle, *Technopolitics and Art: An Encounter within the Spatial Bricolages of a Post-Digital World*, RIAT journal, Vienna, forthcoming.

Teran, Michelle, *Future Guides for Cities, Why When Where and How?* edited by Susa Pop, Tanya Toft, Nerea Calvillo and Mark Wright, AVEdition, 2016.

Teran, Michelle, *Folgen and Rupture Sessions*, Microhistories Anthology, edited by Magnus Bårtås, Andrej Slávik, Konstfack University College of Arts, Crafts and Design, Stockholm, 2016.

Teran, Michelle, *Confessions of an Online Stalker*, dissertation for PhD project, *Future Guides for Cities: from information to home*, Bergen Academy for Art and Design, submitted 01.03.2016.

Colau, Ada, Alemany, Adria, *Mortgaged Lives*, English translation by Michelle Teran, published by Journal of Aesthetics and Protest, 2014.

Teran, Michelle, *Folgen*, Critical Theories and Critical Practices in Research, published by Universitatea de Arte "George Enescu" Iasi, 2014

Teran, Michelle, *Folgen Archive*, published by The Norwegian Artistic Research Development Programme, 2014.

Teran, Michelle, *Folgen: a city novel*, published by The Norwegian Artistic Research Development Programme, 2014.

Munster, Anna, *An Aesthesis of Networks: Conjunctive Experience in Art and Technology*, MIT Press, Cambridge, 2013.

O'Rourke, Karen, *Walking and Mapping: Artists as Cartographers*, MIT Press, Cambridge, 2013.

*TEA Collective Wisdom* exhibition catalogue, published by National Taiwan Museum of Fine Arts, 2012.

Kazprzak, Michelle, *Buses, Babies, Temporary Tattoos: Social Media and Art Collide*, C Magazine, Spring Issue, 2012.

*Horizon*, edited by Karen Kipphoff, published by Revolver Publishing, 2012.

Teran, Michelle, *The City is Creative*, A Blueprint for a Lab of the Future, edited by Angela Plohman, Baltan Laboratories, 2012.

Prada, Juan Martin, *Prácticas artísticas e Internet en la época de las redes sociales*. Editorial AKAL, Colección Arte contemporáneo, 2012 (agotada la 1ª edición).

Teran, Michelle, *Future Guides for Cities*, Sniff, Scrape, Crawl (on privacy, surveillance and our shadowy data-double) edited by Renee Turner, Piet Zwart Institute publisher, Rotterdam, 2011.

Teran, Michelle, *Random Encounters*, Hacking the City Reader, edited by Sabine Maria Schmidt, Edition Folkwang/Steidl, Essen, 2011.

*Tracing Mobility: Cartography and Migration in Networked Space*, published by Trampoline, 2011.

Ludovico, Alessandro, Interview: Michelle Teran, Neural, Issue 37, 2011.

Kluszczyński, Ryszard W. *Sztuka interaktywna*, Wydawnictwa Akademickie i Profesjonalne, Warsaw, 2010.

Coyne, Richard, *The Tuning of Place: Sociable Spaces and Pervasive Digital Media*, MIT Press, Cambridge, 2010

Wilson, S. *Art+Science Now*. Thames & Hudson. 2010.

Armstrong, Kate, Hertz, Garnet, Teran, Michelle, *Visual Geographies*, BlackFlash, Summer Issue, 2010.

Dreher, Thomas, *In Kunst and Technik in medialen Raumen*, PFAU-Verlag, Saarbrücken, 2010.

Seda Gürses, Manu Luksch, Michelle Teran, *A Dialogue on Interventions in Surveillance Space: Seda Gürses in Conversation with Michelle Teran and Manu Luksch*, Journal of Surveillance Studies, 2009.

Ozog, Maciej, *Observing Observation: Visions of Surveillance in Media Art*, Art Inquiry, 2009.

Niedzviecki, Hal, *Peep Art*, Canadian Art, Spring Issue, 2009

Teran, Michelle, *A Beginner's Guide to Parasitic Behaviour*, Inclusiva-net E-Journal, Medialab Prado, Madrid, 2008.

Tenhaaf, Nell, *Art Embodies A-Life: The VIDA Competition*, Leonardo Electronic Almanac, Vol 41, No. 1, February, 2008.

Teran, Michelle, *Exploration #5*, tesla berlin reader, edited by Carsten Seiffarth, Detlev Schneider and Andreas Broeckmann, Berlin, 2008.

Dixon, Steve, *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*, MIT Press, April, 2007.

*Urban Sensorium*, published by TRIAD New Media Gallery, Seoul, 2006.

Jane Norman, Sally, *Locative Media & Instantiations of Theatrical Boundaries*, Leonardo Electronic Almanac, Vol 14 No 3, July, 2006.

*Dual Realities*, published by Seoul Museum of Art, 2006.

Dreher, Thomas, *Participation with Camera: From Video Cameras to Camera Phones*, IASOnline Netart, 2005.

Teran, Michelle, *LiveForm:Telekinetics, Connected! LiveArt*, edited by Sher Doruff, Waag Society, Amsterdam, 2005.

Waltz, Mitzi, *Alternative and Activist Media*, Edinburgh University Press, 2005.

CyberArts 2005, published by Ars Electronica, 2005.

Andrews, Robert, *The Art of Privacy Invasion*, Wired News, October, 2005.

Teran, Michelle, *Interfacing/Radiotopia/Keyworx*, Making Art of Databases, edited by Joke Brouwer, Arjen Mulder, Susan Charlton, V2 Publishing, Rotterdam, 2003.

Goodman, Lizbeth and Milton, Katherine, *A Guide to Good Practice in Collaborative Working Methods and New Media Tools Creation*, Contribution by Sher Doruff, Oxford University Press, Spring, 2003.

### Selected Artistic Works

2016	<i>Dignity/Dignidad</i> , feature-length film <i>Obra Social Manual</i> , translation <i>Reclaiming Workshop</i> , staged reading and public event
2015	<i>Mixité</i> , short films, installation
2014	<i>Mortgaged Lives</i> , film <i>Mortgaged Lives</i> , book translation <i>Folgen</i> , limited edition hardcover book <i>Rupture Sessions</i> , staged reading
2012	<i>The Little Yellow House</i> , limited bookwork <i>Urban Takes Helsinki</i> , gallery installation.
2011	<i>Folgen</i> , Installation and performance <i>Ilica 1</i> , Performance lecture and bus tour
2010	<i>Co mist može zrobitć dal Ciebie? (What can the City do for you?)</i> , urban intervention <i>Random Encounters</i> , Performance lecture and bus tour
2009	<i>The City is Creative</i> , site-specific interactive installation <i>Buscando al Sr. Goodbar</i> , bus tour
2008	<i>Project for a City</i> . Girona, urban projection <i>Protest/Parade</i> , single-channel video <i>17 Cities</i> , three-channel video installation <i>Parasitic Video Network</i> , site-specific video installation
2007	<i>Friluftskino: experiments in open air surveillance cinema</i> , urban projection <i>A20 Recall</i> , online map and installation

Dignity / Dignidad

film, 88 min, 2016

*Dignity / Dignidad* is a film about strategies of reclaiming in times of crisis.

The film focuses on “La Dignidad,” a residential building in Mostoles, a suburb of Madrid. The building was constructed during the real-estate boom but never occupied after the property market collapsed following the Spanish financial crisis starting in 2008. Housing activists from *Stop Desahucios* (Stop Evictions) in Mostoles took over the building in June 2014, and christened it “La Dignidad.” The activists made the decision to take over the building when they realized that more and more people coming to the weekly housing assemblies were either already homeless or were about to be evicted the following week. There are currently fifty people living in “La Dignidad,” 18 are children under the ages of 10.

The building “La Dignidad” is part *La Obra Social* (Social Work), a nation-wide campaign initiated by the *Plataforma de Afectados por la Hipoteca* (PAH) which targets the hundreds of thousands of empty apartment buildings constructed during the Spanish housing bubble. The banks are the current owners of these buildings: they took over possession of the property from bankrupt developers who defaulted on their investment loans. The banks received massive government bailouts, while, at the same time, people were being evicted from their homes at unprecedented levels. The activists use these buildings, to relocate families and individuals with housing difficulties. The logic of the action is thus: if the banks belong to the public, then the houses do as well.



Most of the events and encounters portrayed in Dignity / Dignidad occur between Mostoles and Madrid, Spring / Summer 2015, during the post-election environment of new city governments lead by 'rebel' mayors, and the Greek bailout referendum.

Dull Janiell Hernández, a Cuban filmmaker and one of the occupants of La Dignidad, acts as editor for the film.





An English version of *La Obra Social Manual* accompanies the film.

*The Obra Social Manual*, a 25-page manual of civil disobedience on the tactics of recuperating houses- a direct action how-to. It offers a step-by-step guide for reinstating the social use of empty housing owned by banks, by putting them in the hands of evicted individuals and families.

*The Obra Social Manual* is a translation project initiated by Michelle Teran and published by The Journal of Aesthetics & Protest.

The original Spanish version was released by the *Plataforma de Afectados por la Hipoteca* (PAH) in 2013.





## Reclaiming Workshop

public intervention, 2016

The *Reclaiming Workshop* is an exchange of models and strategies on the relations between places, materials and performative actions that are produced in the context of reclaiming.

The workshop was initially developed for the Neighborhood Academy program of 2016, which focused on forms of collective learning. Located in the Prinzessinnengarten – a community garden located around Moritzplatz, Kreuzberg – the Neighborhood Academy is a self-organized open platform for urban and rural knowledge sharing, cultural practice and activism. “Die Laube,” a three-story experimental ‘treehouse’ is the headquarters for the academy, and which provides a space for self-organized, community-oriented and future-oriented learning. The *Reclaiming Workshop* took place with the participation of various grassroots initiatives and affinity groups operating with Berlin, connected by the fight for the right to the city, and strategies for reclaiming. We officially launched the event by hanging protest banners used by each of the participating groups on the façade of “Die Laube,” thereby designating it as a space for collective learning.



During the workshop, we introduced participatory models and methodologies for collective learning developed inside and outside of Berlin (Paris, Madrid) which exercise the collective power to reshape the process of urbanization (Harvey, 2008), by using community toolkits that combine online and physical interactions.

The focus was an exchange and discussion of practical case studies, which provided the basis for the production of knowledge and ideological positions for grassroots political and social movements against property speculation and privatization of public space. We elaborated further on the case studies introduced within the workshop by collectively reading through manuals, manifestos, open letters, pamphlets and other materials produced by workshop participants in their ongoing fight for the right to the city, and strategies for reclaiming.

The public act of reading was the act of making public the physical artifacts of current activities, many times the only traces of a constant flow of activity that often goes undocumented. This event proposed that the public reading and exchange of these materials created a bridge for dialogue and collective knowledge, building up a public archive through the circulation of instructions and recipes for living.

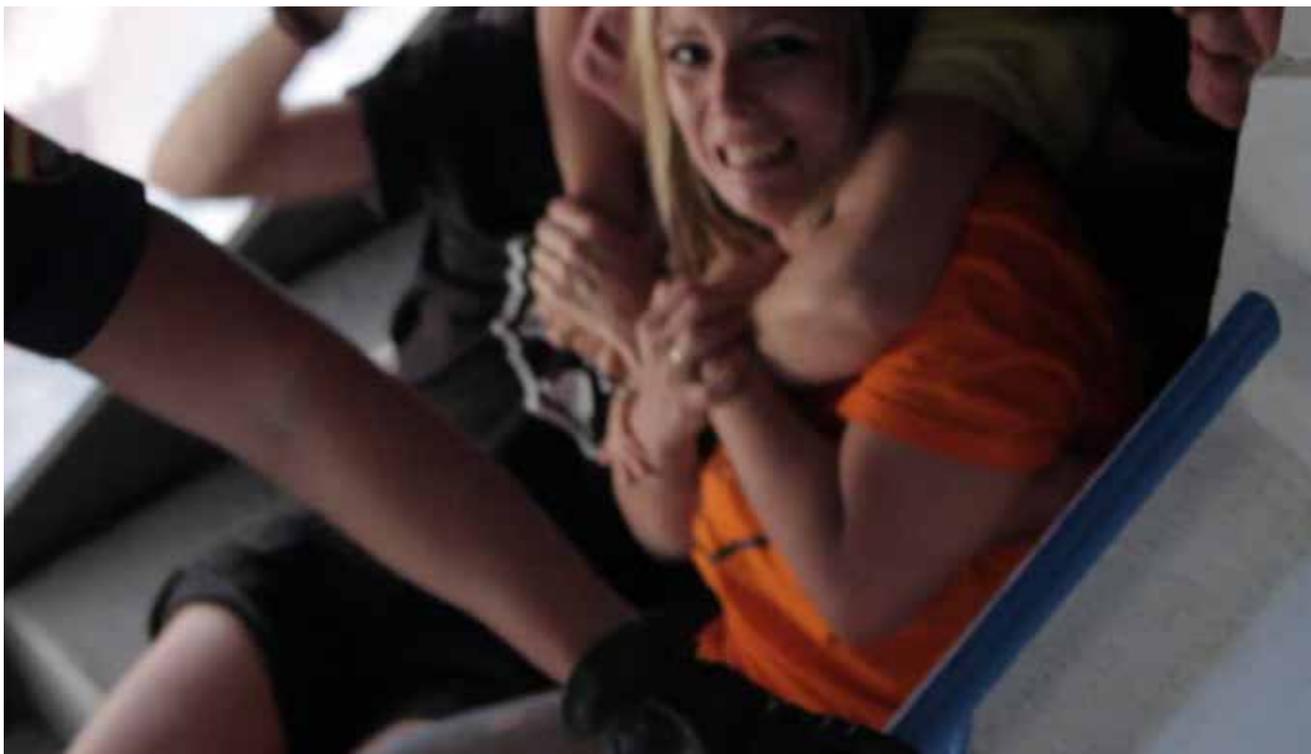




## Mortgaged Lives

film, 42 min, 2014

*Mortgaged Lives* examines the experience of rupture, through the loss of a home, within the Spanish eviction crisis. The film analyses the psychosocial experience of eviction from three perspectives: psychological analysis, personal testimony and an actual event.

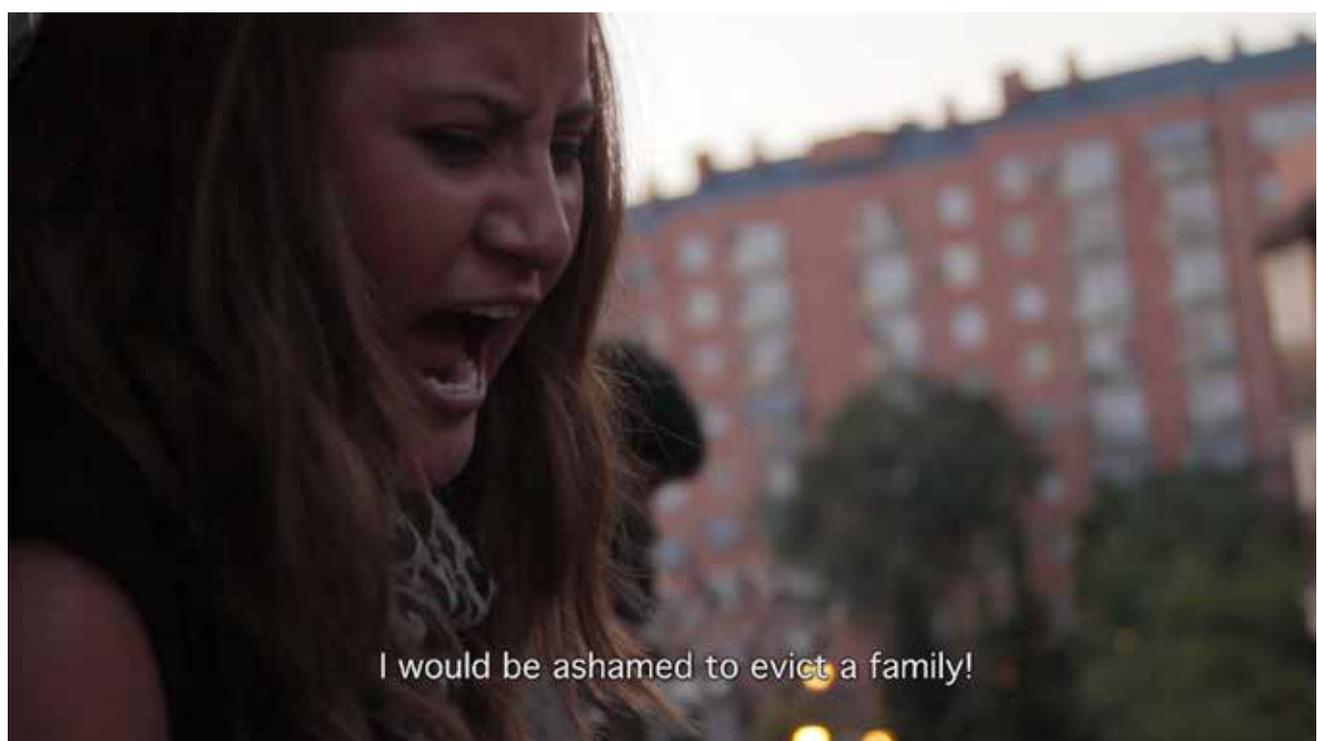


In July 2013 in Madrid, a small group of women travel on a metro towards a home on the other side of the city where they try to prevent the eviction of a young family. They are activists in the PAH, a right to housing movement in Spain, as well as being personally affected by the current eviction crisis happening throughout the country.

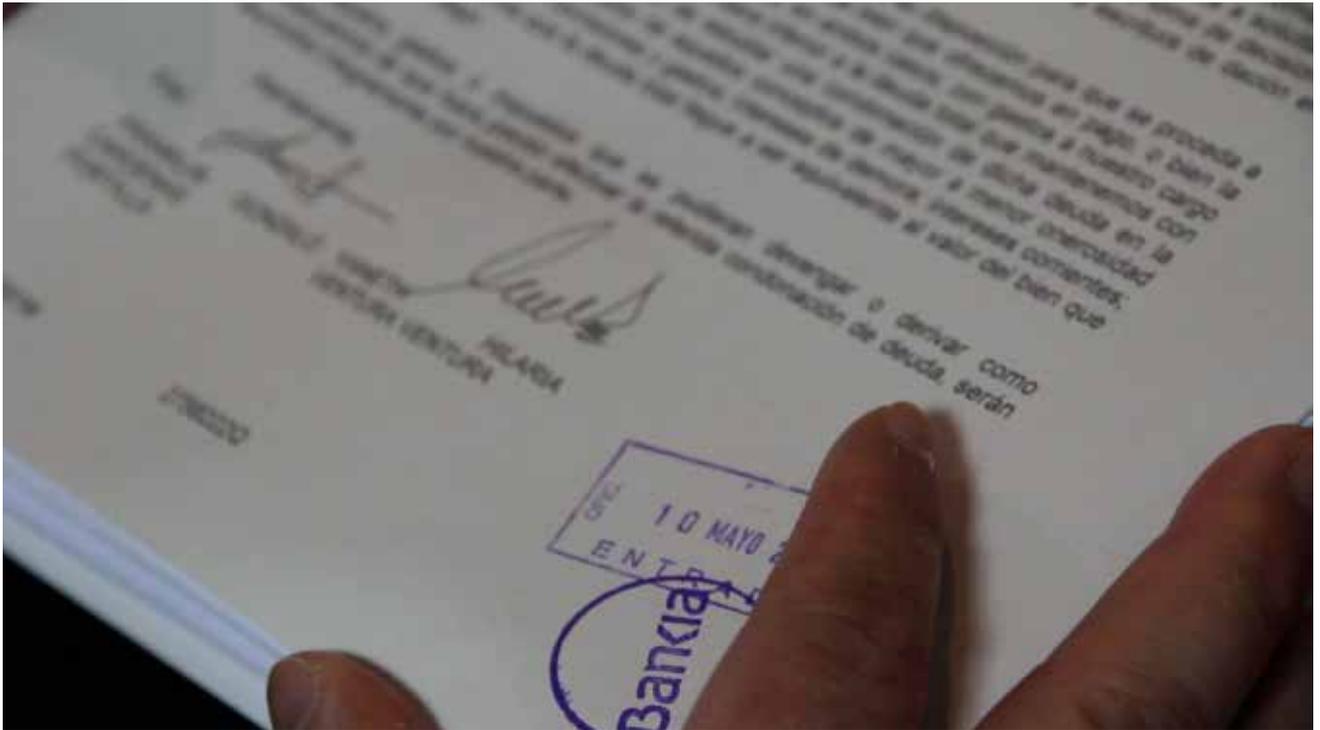
The film maps out the psycho-social trauma of homelessness, social estrangement, and the fight against injustice by those who are suffering the consequences of the economic crisis within the global economy.

Within the era of a global financial crisis, everyday reality is defined by destabilization, particularly felt around the home. In Spain, the onset of the financial crisis resulted in an increase in unemployment and surge in evictions of citizens who were able to pay their mortgages. In 2009, the PAH, a right to housing movement operating throughout Spain, was established to fill a gap in insufficient measures within government for dealing with the housing crisis and an unfair mortgage system and to make visible the abuses of power by the financial systems.

This film documents the everyday realities of contemporary crisis on individual lives. It shows the growing needs and inspiring strategies for fighting injustice produced by a neo-liberal economy. What are the ways that we can understand and describe contemporary crisis? How can the transformation of societies be perceived?



film stills



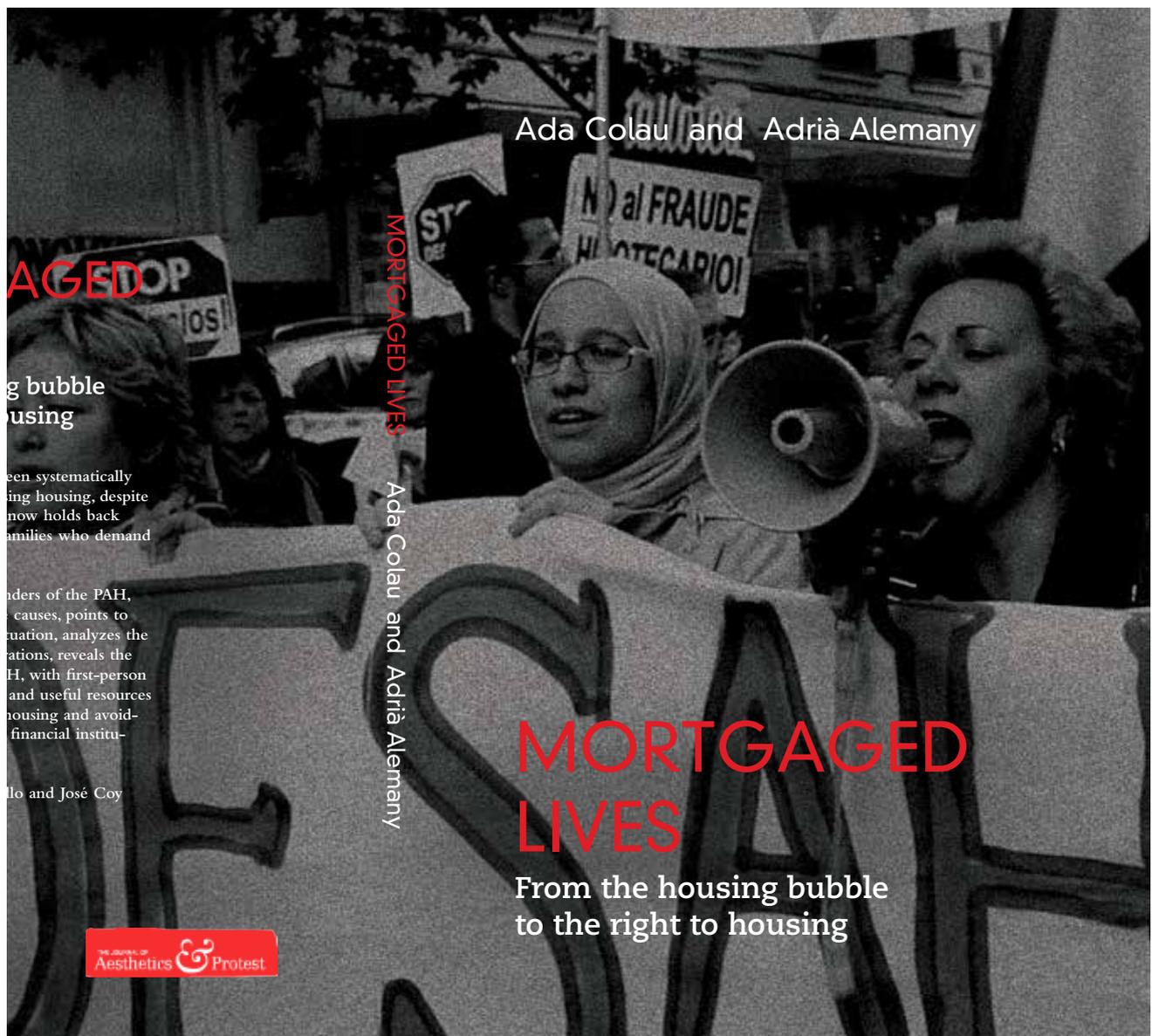
An English translation of *Vidas Hipotecadas* (Mortgaged Lives) accompanies the film.

Written by two of the founders of the PAH, *Mortgaged Lives* explains the causes of and points towards those responsible for the Spanish mortgage crisis and the broader situation. Ada Colau and Adrià Alemany analyze the role of the public administration, reveal the fights carried out by the PAH through first-person accounts and offer advice and useful resources for defending the right to housing and avoiding abuses of power by banks and financial institutions.

Translation by Michelle Teran, published by the Journal of Aesthetics & Protest with help by Traficantes de Sueños.

224 pages, b/w, soft cover.

Officially launched by Michelle Teran, Traficantes de Sueños, Journal of Aesthetics & Protest and the Radical Housing Network during the Anarchist Book Fair, London, 2014.



### The role of the government: *buy, buy, you cursed ones!*

The Spanish transition from Franco to a Democracy, far from marking a breakpoint, gave continuity to the housing policies of the previous era. Gradually, the newly formed democratic government strengthened reforms that transformed renting into an unstable, expensive and even disgraceful option, pushing most of the population into taking on a debt in order to obtain housing.

#### THE PRIVATIZATION OF THE BANKS AND THE OUTSOURCING OF ECONOMIC POLICY

The privatization of the banks not only meant the loss of one of the most important economic policy tools within the hands of the state, such as the creation of money, but also meant the loss of a basic tool for designing a production model on which our economy would be based. Suddenly, the savings of millions of citizens were being managed by private enterprises. With a much higher volume of private deposits than public budgets, the large investments being made within the banking industry were those that were determining the productive fabric of the country. It was the bank, from that moment on, who started to decide which national project to invest in and in which not, which activity to finance and which not. Why strategically bet on a certain sector and why not. Privatization left decisions in the hands of private interests, which until then had been taken up within the public sphere. Accordingly, they told us that the privatization within the financial sector ensured the most efficient use of resources. The market would take care in directing our savings into the most productive activities and everybody would win. But it turned out that boards of directors of banks were more interested in obtaining short-term benefits than ensuring the sustainability of their investments. Thus billions of euros of savings from the accounts of millions of depositors went towards the real estate sector, where the highest yield could be obtained within the shortest time.

If the State wanted to straighten out the economy, it had to make use of fiscal policy to develop a model that would get it back on course. But instead of setting limits, the fiscal policy did nothing but reinforce the tendency towards rewarding speculation.

In this way they were solidifying the foundations for an insufficiently diversified economy. An economy that operated more like a pyramid scheme that needed more and more capital in order to propagate itself. When all resources had finally depleted themselves at home, they went looking for more outside of the country. The Spanish economy became more dependent on international capital and thereby increasingly more exposed to the cyclical swings of the global economy. For years, this model, based on the housing market and cheap labor, seemed to work. The real estate market had been converted into a hen with golden eggs. But everybody knows that it is very risky to put all the eggs into one basket, as all of them would break if the basket were to fall. And the basket did break the moment that Lehman Brothers fell and international capital stopped flowing, a collapsing house of cards that turned the Spanish miracle into a distant mirage.

#### THE DEREGULATION OF THE CREDIT MARKET AND ITS EFFECT ON PRICES

The privatization of the banking sector during the 1980s followed a progressive deregulation of the financial market, which completely did away with any credit control mechanisms that had existed before. This deregulation encouraged a policy based on credit and facilitated debt within families, which went from 55 to 130% of all disposable income from 1997 to 2007. The State defended these reforms saying that a flexible financial market would benefit society and would allow more people to buy a home through mortgage loans. Of every three euros of debt, two are attributed to mortgage debt. Therefore, for years they made us believe that democratizing access to credit was the most efficient way of guaranteeing the right to housing. The reality was, however, that this policy of easy credit contributed in a straightforward manner to the rise in housing prices, multiplying the effort that people had to make in order to access housing. While in 1997 a family needed the equivalent of 3.8 times its average gross annual salary in order to buy a flat, by 2007 this had climbed to 7.6. If we use another measurement, we could say that for the average family the average proportion of its monthly income that had to be destined to pay the mortgage went up in the same period from 37.6% to 51.2%.

Given the capacity that real estate vendors had in fixing housing

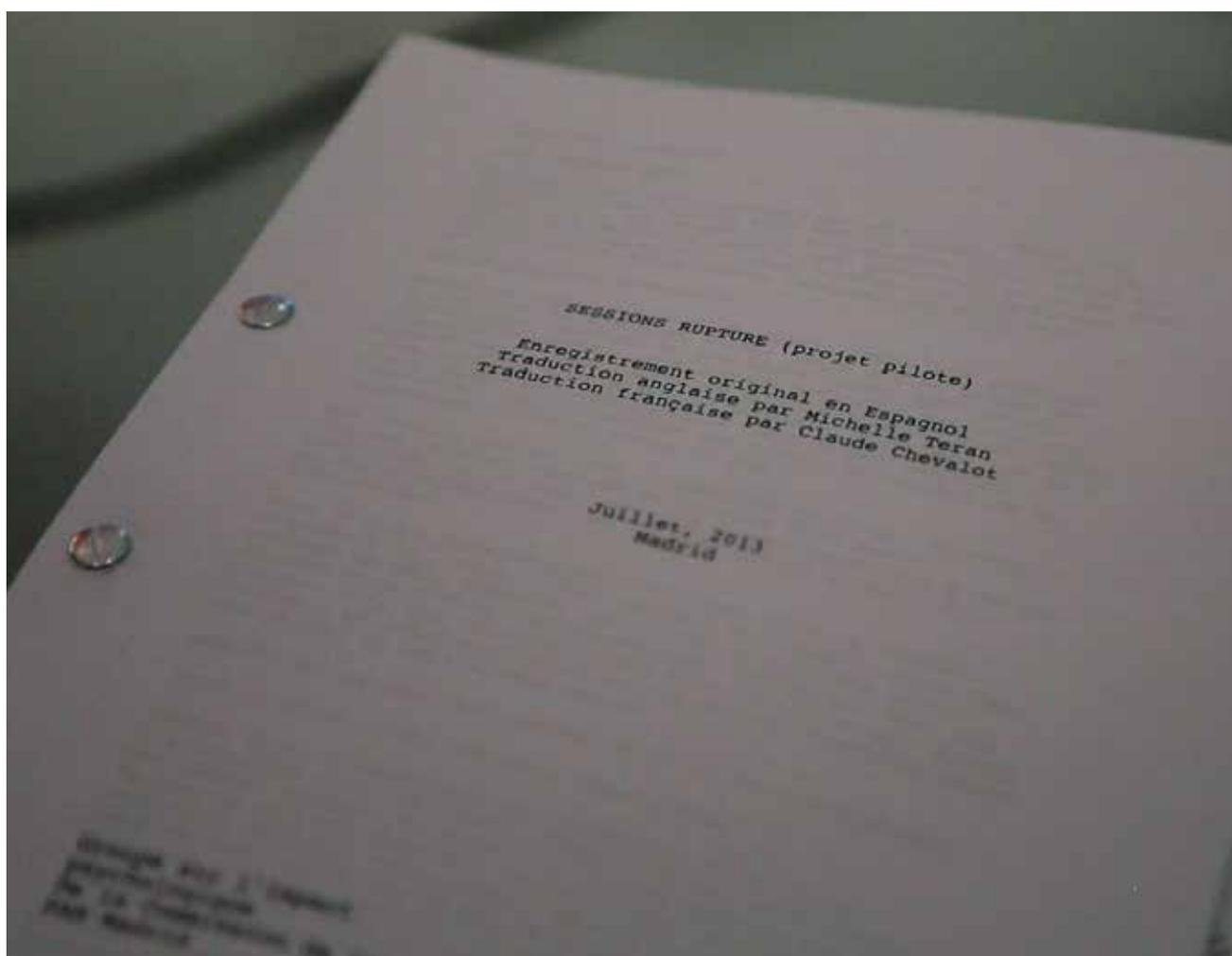


## Rupture Sessions

public reading, 2014

*Rupture Sessions* is a performative re-enactment of a conversation between a psychologist and four women living in Madrid about their personal experiences with eviction. The conversation took place as part of a research of the psychosocial impacts of eviction carried out by PAH Madrid.

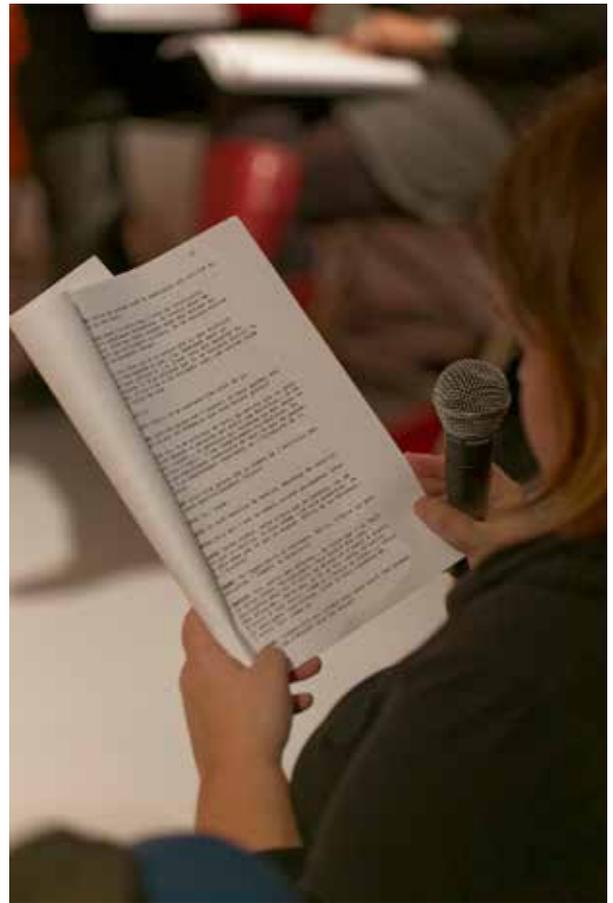
Translated from the original recordings in Spanish into other languages (to date English and French), the transcript is a testimony to the everyday realities of contemporary crisis, bringing personal experiences into universal issues around social rupture and the disintegration of the home. The public reading of the text is a discussion and analysis of the conversation through aesthetic reflection. The circulation and introduction of the translated text into other configurations and conversations give impetus for reflection on issues, around contemporary crisis and its impacts on the home, a cross-pollination of ideas which takes place within a dialogical situation.



Public event,

Text read by five individuals from community organizations working on issues of the right-to-housing in Québec City.

Gallery La Chambre Blanche  
Québec City, 2015





## Folgen

Transmedia storytelling project, 2011-2012



*Folgen* is a transmedia storytelling project that looks at the publication of personal archives and the tension between the public and private experience. It explores the personal experience of what it is like to follow somebody, first by monitoring the videos people put online, then following this information to actual physical addresses within the city where these videos were produced.

*Folgen* draws on the existing narratives of amateur video makers found on YouTube to build a multi-layered media landscape of Berlin. A subjective approach combines fragments of images and sound from the videos with my own narration, using the traces video makers have left in the public sphere of the internet to follow people throughout the city. The videos are self-representative acts, performances, and depictions of the everyday, which together form a relation with the city spaces where they transpire. The geographic locations encoded in the videos become waypoints for traversing an unofficial, unintentional map of Berlin. Through this process, the city becomes a place to be inhabited and experienced through an other's narrative — stepping into somebody else's shoes.

The German word 'Folgen' has several meanings. As a verb it means 'to follow', while as a noun it refers to episodes, consequences, implications or effects. The project draws on several meanings of the word. The act of following someone or something builds up a collection of stories, pieced together in different orders and variations. At the same time, both the disclosure and the act of following personal information towards its source has unanticipated effects and consequences.

The research material from *Folgen* resulted in the production of different cultural forms: a table installation, lecture performance and limited edition artist book.

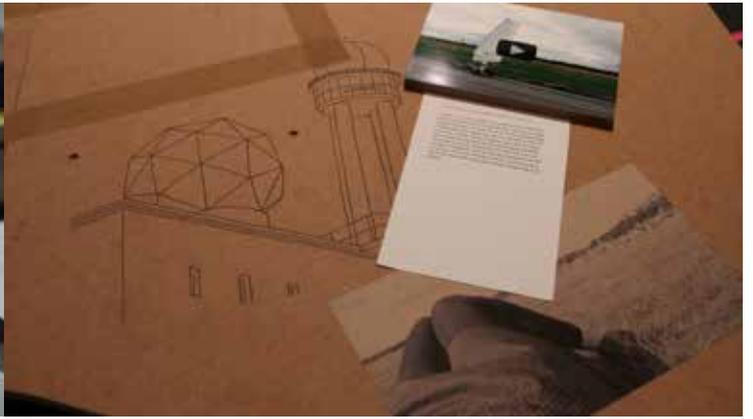
## Table installation

wooden table, photographs, printed text, illustrations, live performance. 2011

Produced for *Tracing Mobility: Cartography and Migration in Networked Space*, Haus der Kulturen der Welt, Berlin. Trampoline, curators.

A large table, roughly shaped like the city of Berlin is covered with drawings, texts and photographs. The table, which functions as a storytelling environment, addresses issues of life in the virtual world mediated through images, which become re-materialized within the spaces of the personal and the urban where the images originated. It emerges as a temporary tactile media archive and becomes a physical environment for the re-playing of personal histories.





installation details

lecture performance, 50 min, two screens, novel, video, 2012

During a 50-minute lecture performance, I explore the performative act of reading as a live event, which becomes of polyphonic re-enactment of different mapping systems, voices, events and locations. The performance is a deliberate mixing between reality and fiction, an interweaving narrative about desire.

SELECTED STORIES

A woman on a bicycle follows the traces that people have left in the public sphere of the internet, which lead her to different places around the city.

A performance of her "city-novel", a multiperspectival portrait of Berlin, drawn from voyeurising public YouTube videos  
— @cityofsound

Michelle Teran's "Folgen" at Manchester Art Gallery. Insane storybook lecture set in Berlin based on YouTube clips  
— @anthonymobile

It's difficult to articulate just how special Michelle Teran's Folgen is. Uncomfortable, thoughtful, utterly moving - a masterpiece. #futur  
— @honorharger

What a bizarre, creepy, beautiful performance of folgen by Michelle Teran tonight @FuturEverything @mcartgallery  
<http://www.ubermatic.org/?p=2060>  
— @SonicAffective

@SonicAffective @futureeverything @mcartgallery I loved it. Strangely gripping and extremely memorable.  
— @Anne\_L\_Kershaw

The lives of others: Michelle Teran (awardee #VIDA8.0) explores in Folgen the tension between public and private  
<http://ow.ly/pMdzf>  
— @VIDAAwards

MICHELLE TERAN

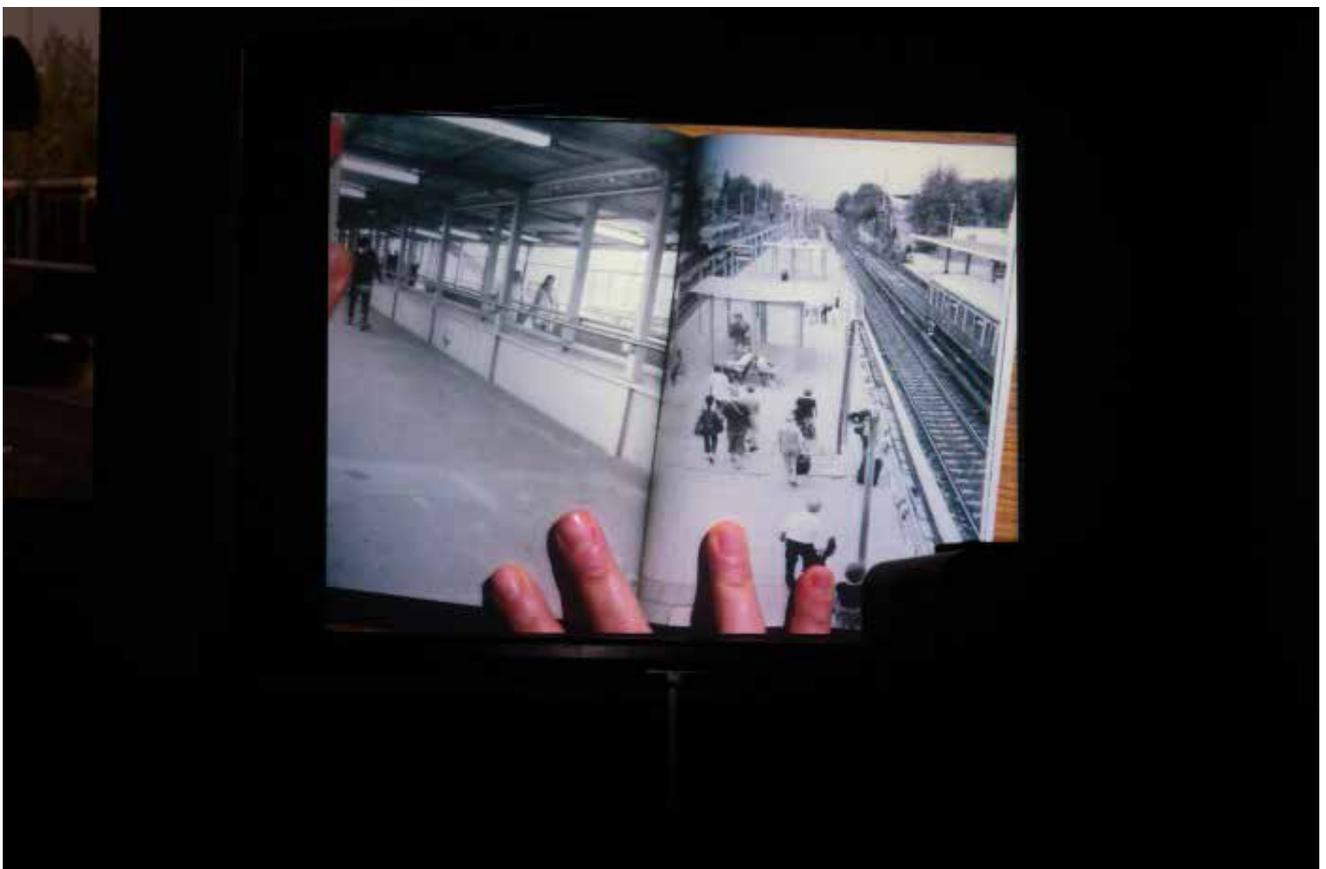
# Folgen

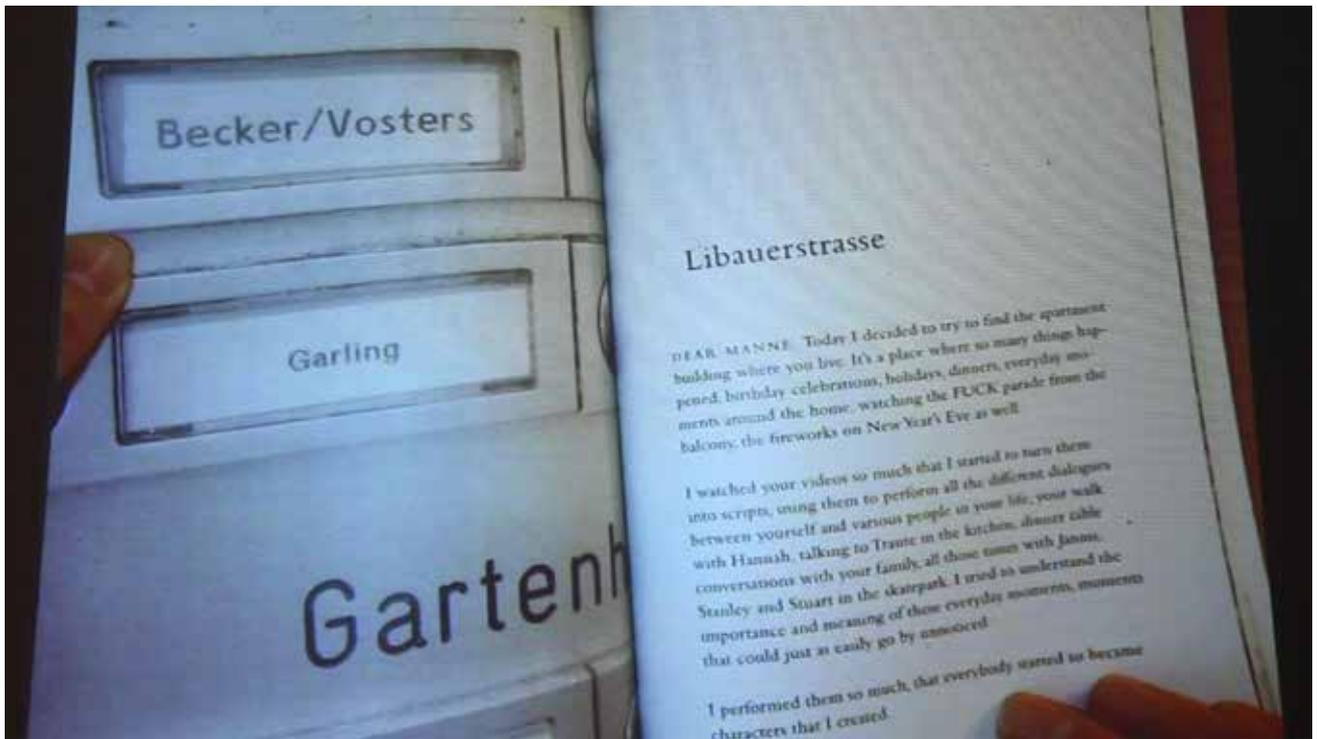


A CITY NOVEL



Performance setting at KinoKino, Stavanger, 2013





Performance setting at Telemuseet, Oslo, 2013.

Co miasto może zrobić dla Ciebie? (What can the City do for you?)

installation and urban intervention.  
Photographs, printed material, social action. 2010

commissioned by the Mediations Biennale in Poznan, Poland

Branding the terms "Biennale" and "European Capital of Culture" promotes a certain legitimacy to local cultural events in an attempt to make them attractive for corporate sponsorship (and city development) tying them to economic and political agendas. Art and culture are part of the larger political and economic issues that shape the daily life of any city. Invited artists are implicated in these structures. As such, these officially sanctioned spaces for art provide a rich ground for artists to address the conditions that define how and for whom their work is produced and displayed.

My own work addresses the overlapping relations that create social space in both the real and virtual sense. To generate a critical reflection on the complicated conditions of artistic production and social space, I wanted to give visibility to two creative currents not sanctioned by the city. Rozbrat, a sixteen year old squat and autonomous space for various political, social and cultural activity was in a precarious position with the threat of closure and "Poznan: To nie Firma!" (Poznan: Not a Company) a counter campaign to the official city campaign "Poznan: Miasto know-how (Poznan: City of know-how) that become visible in the city in June, 2010 in the form of an illegal stencil campaign that appeared throughout the city. Both Rozbrat and "Poznan: To nie Firma!" played a critical role in creating alternative narratives into how urban spaces should be constructed as well as the rights of its citizens to decide about the life of the city.



The initial proposal by Rozbrat was to stage a public event in the city centre during the Mediations Biennale that politically addressed the disparity in spending between affordable public housing and the construction of a football stadium in preparation for 2012 European Football Championships in Poznan. This proposal was rejected by the city and revised by the organizers of the Biennale in a way that would prevent visibility and its effectiveness.

I offered instead to transfer half of my artist's fee provided by the Biennale in order to support their ongoing activities. Stencils of the "Poznan: To nie Firma" campaign were produced by the Rozbrat collective and made available at the during the Mediations Biennale for people to take away and use at their discretion. A campaign protesting the disparity of spending on the new football stadium to public housing took place several months after the Biennale.





Documentation of football stadium protest action



## The City is Creative

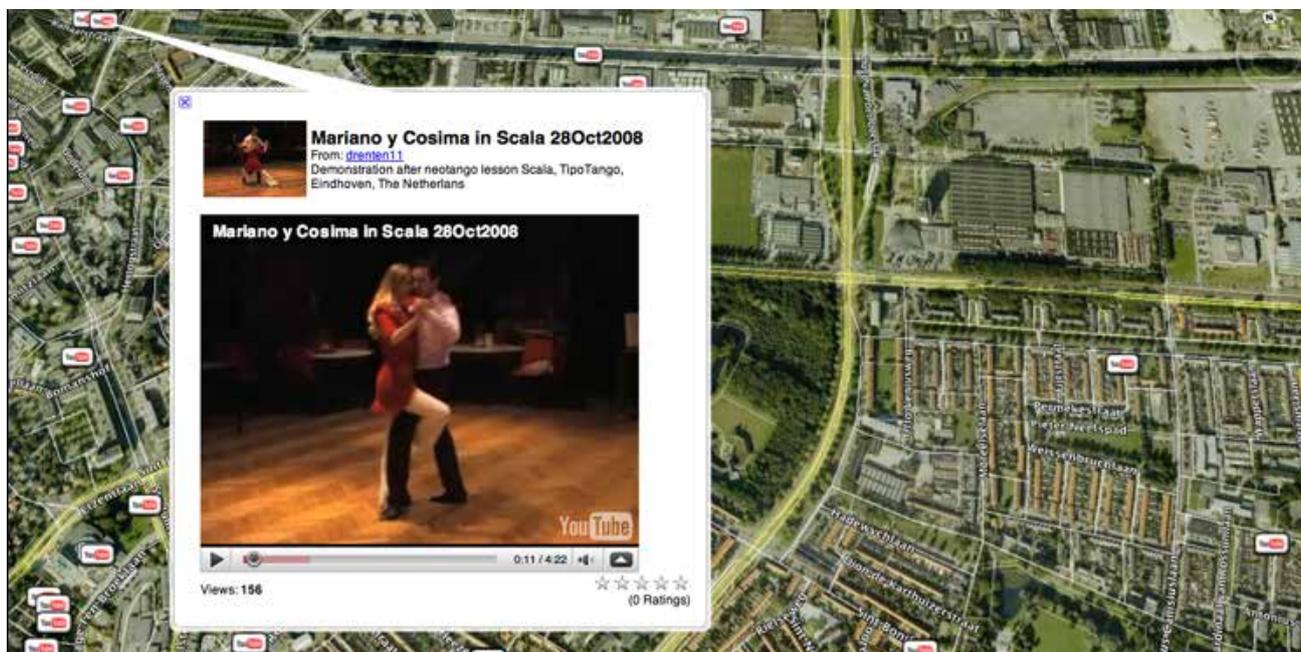
Site-specific installation. Painted mural, video, printed material, tables, infrared flashlight interface. 2009.

Commissioned by Baltan Laboratories and the flux-s Festival, Eindhoven.

performance still - *Tango Salon*



map still - original YouTube video



With a minimal play on words in the title of her interactive installation, Michelle Teran refers to the concept of *The Creative City* by the Dutch avant-garde artist Constant Nieuwenhuys. In the early 1950s, this artist started the project New Babylon, *which centred on the inherent, but still unused creative potential* of citizens. His goal was to generate a new perception and construction of the city and community, one that went beyond economic motives.

Teran has transposed this experiment into the present and, using Google Earth, has sought out people living in Eindhoven who have displayed stimulating originality via films shown on YouTube. Whether they are jugglers, dancers or science-fiction buffs, they all show unbridled creativity and curiosity coupled with the urge to share their fascination with others.

Teran invited them to re-record their videos in, and in the context of, De Hoge Rug building, located within the former Philips industrial terrain and future site of the urban development project The Creative City. In an interactive installation, the video makers and their audience can meet in a new and more intimate way. Visitors can influence the projections themselves, using infrared torches; it is up to them how much and what aspects, they want to learn about the makers. It is they who determine the frames, on their own or together with other visitors. At the same time, files displayed on the tables document the entire development process. Personal stories, visions and discoveries bear witness to a perviously invisible, unmistakably fertile, movement.

Miryam van Lier, flux-s festival catalogue text

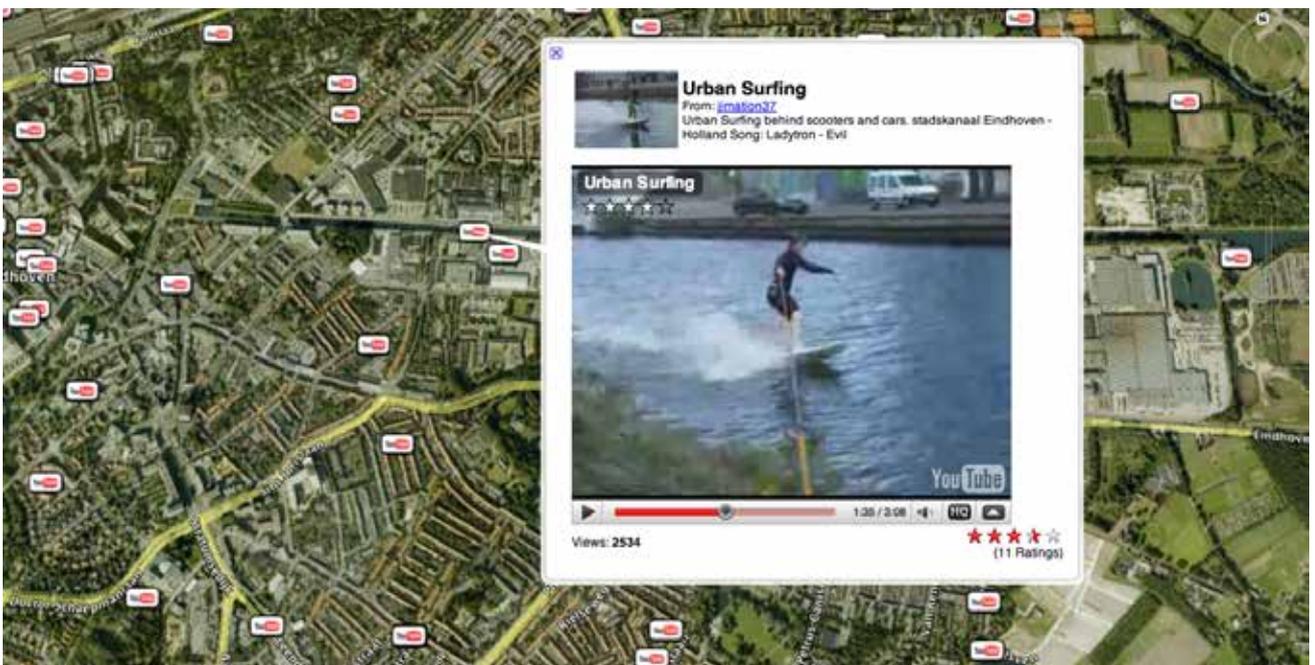
Performance Still - *The Evolution of Emily*



Performance still - *Urban Surfing 2*



map still - original YouTube video



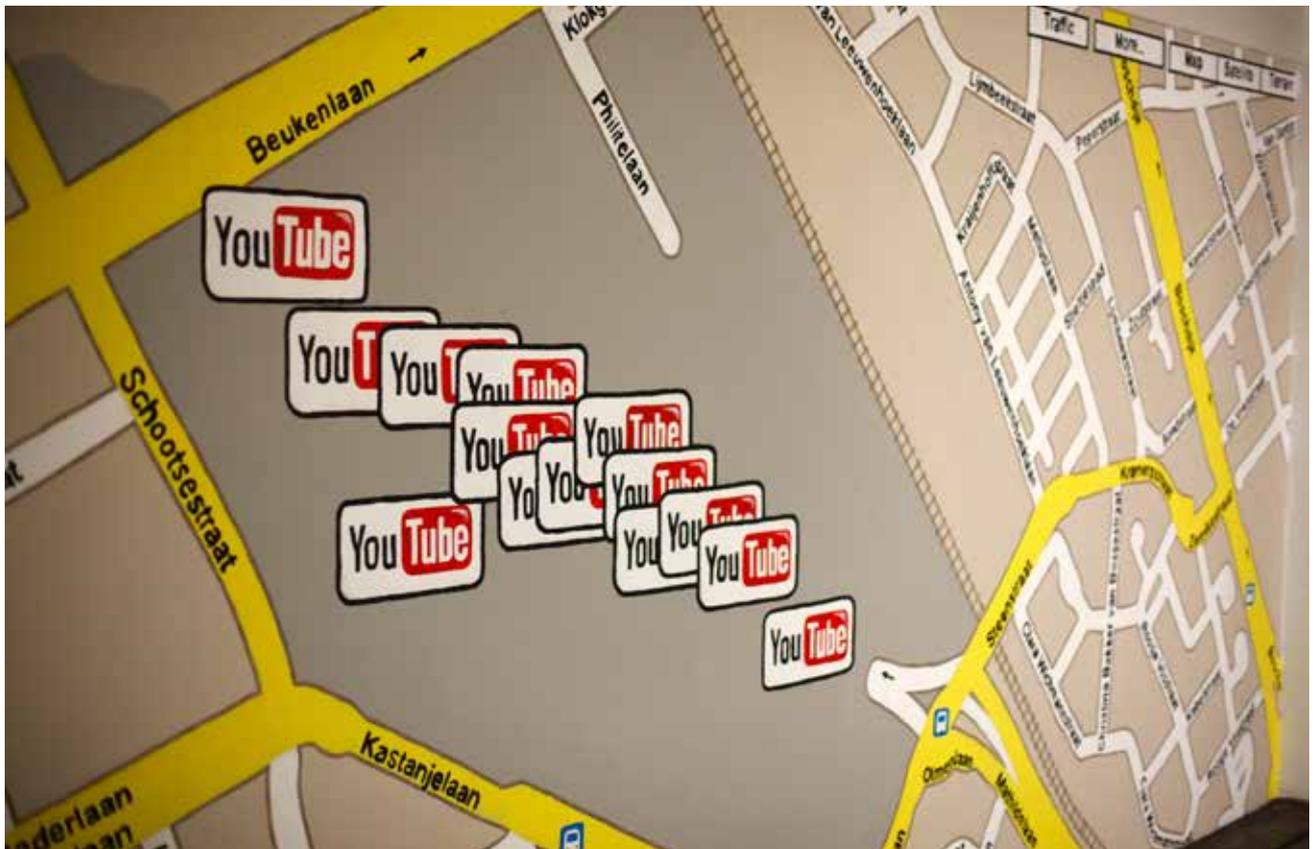


installation detail - interactive video projection

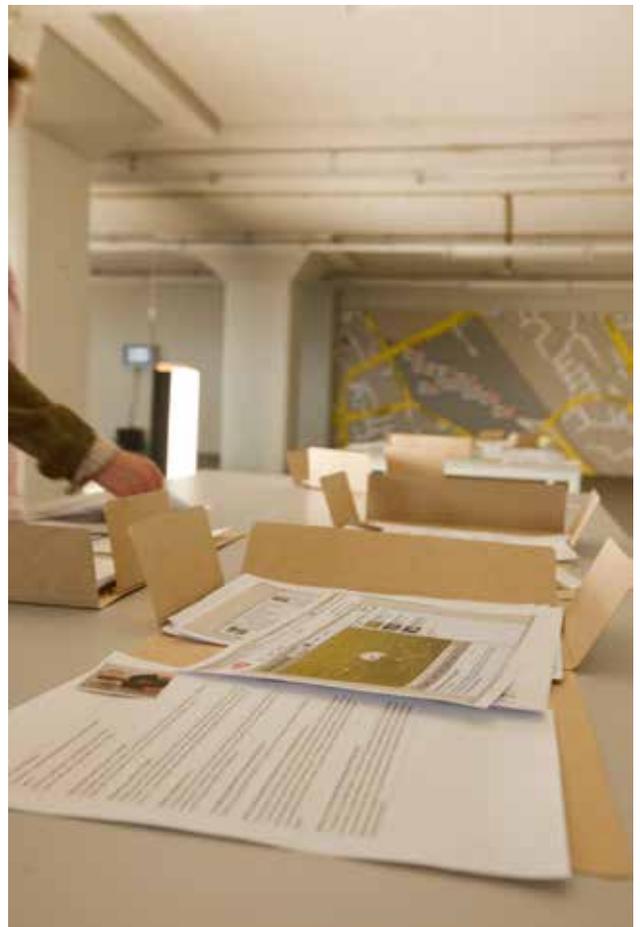




Installation detail - painted mural



installation detail - reading table



## Buscando al Sr. Goodbar

Bus tour, 2009

Winner of the 2010 Transmediale Award. Honorary Mention Prix Arts Electronica. Short-listed for the Future Everything Award. Winner of Turku2011 digital media & art grand prix award, Participative Media category.

*Buscando al Sr. Goodbar is impossible to pin down to a particular genre of networked media art. It is at once locative media, performance, social media, psychogeographical, participatory. It flows less as a result of software, interface, virtual environment, and the Internet, even though it is wholeheartedly a work in and about networks within the Web 2.0 environment; it functions more as a work proceeding from "enactive networking"... The networking in Buscando al Sr. Goodbar is dynamic—an unfolding relation that ensure via the conjoining, the enacting of city, media, inhabitants with one another... The bus tourists begin to inhabit and move through their networked city by being brought into actual conjunctions with the YouTube performers... Google Earth functions here less as a map, less as a self-enclosed world and more as the condition for the very event of networking as edging—an opening-out-onto. It sets off and is thoroughly entangled with a series of (recursive) relays that become the predicates for novel predicates—emergent socialities inflected by networks that are ecologies of performing, traversing, seeing.*

Anna Munster, *An Aesthesis of Networks* (MIT Press, 2013)

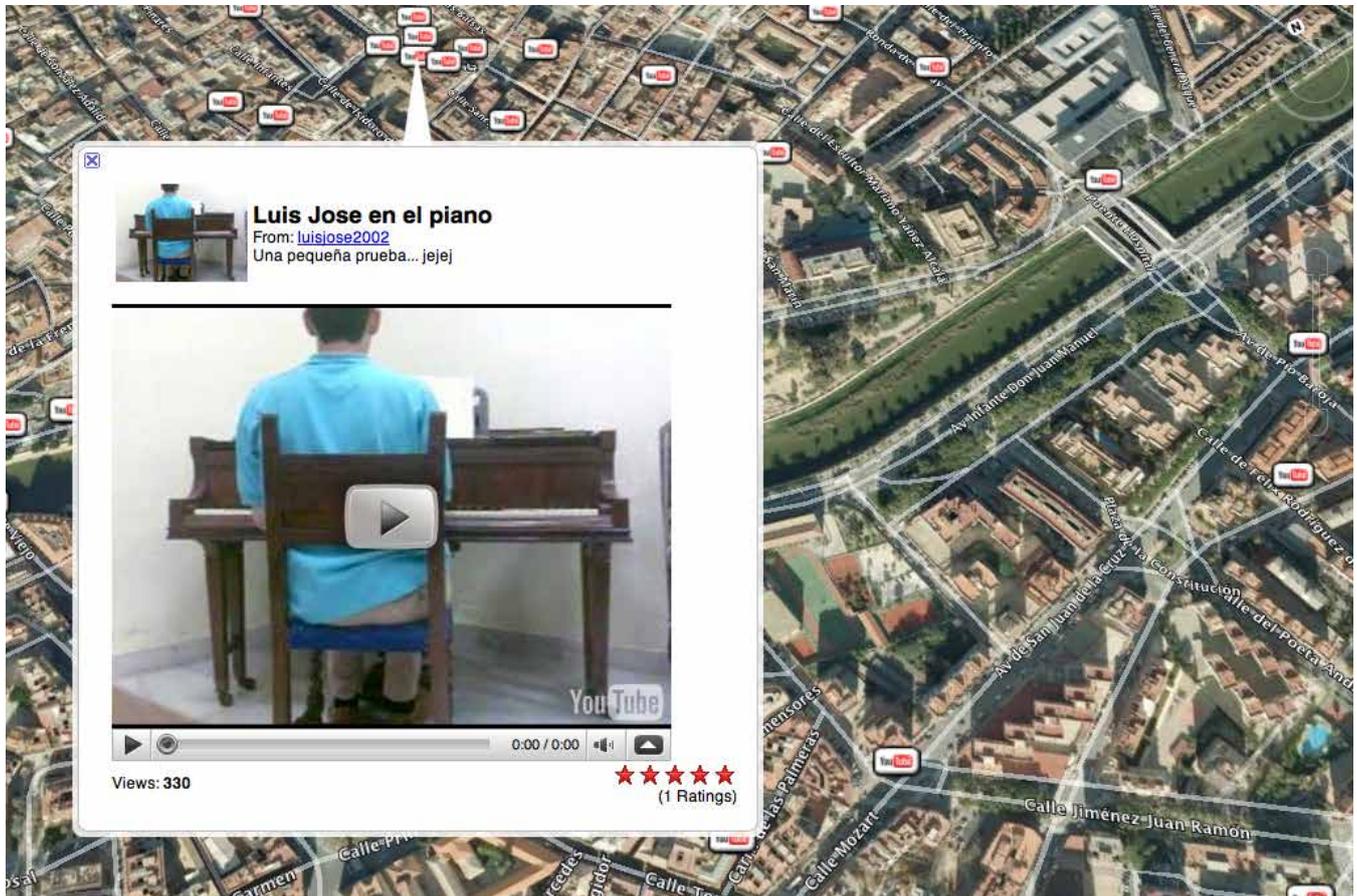




*Buscando al Sr. Goodbar* is a threefold tour which takes place simultaneously on Google Earth, YouTube and on an actual bus driving throughout the city of Murcia, Spain.

The passengers of the bus embark on a physical search for the locations and authors of various YouTube videos produced in the city. Whenever any such YouTube video discloses the geographical coordinates of where it was shot, the video becomes tagged onto Google Earth via a special software mapping system. The bus can be followed virtually on Google Earth while YouTube videos are screened on the bus itself.

At certain points the audience leaves the bus and meets some of the video authors who present them with re-enactments of their performances. By entering the spaces where videos were produced, an intimate encounter occurs between video makers and audience.



Research documentation, Google Earth/YouTube, 2009



Performance still, Murcia, 2009



Performance still, Murcia, 2009

## Parasitic Video Network

Roaming video network installed within various architectural sites, 2008  
Wireless surveillance cameras, custom electronics, monitor, constructed object

Produced through an artist-in-residence at The Interactive Institute, Sweden



Installation set up, Office building “The Electrum House”,  
Kista IT City, Stockholm, 2008

*Parasitic Video Network*, overlaid upon an architectural space, such as an office building, shopping or park, is a live video installation of 25 low-range wireless video security cameras that temporarily transforms an everyday space simultaneously into a media space. It becomes a gaming environment or live film set that is explored by moving through it. On the border between surveillance and observation, it is poetic, subversive and surreal in its design. The video network is set up to observe different architectural spaces that populate cities, to highlight their characteristics and affects on the body. Non-places of super-modernity (Auge), such as IT cities, hi-tech office buildings, or shopping malls and areas transformed through gentrification are some interests for study.



Installation setup, Stadtcentre Rolltreppe shopping mall in Halle, Germany, 2008

To explore the environment the visitor carries a portable device called *The Parasitic Video Interceptor* (aka *The Spy*) that captures and records live feeds from surveillance cameras and augments them with a sound scape that is generated by the visitor's movement through the architectural space. The walk through the space does not involve a preset itinerary nor fixed duration but is dependent on the person who carries the device. The video that is viewed is based on ones proximity to a camera. As a visitor approaches a camera, then this video appears on the monitor. As the visitor walks away and towards another camera, then the video switches to the next. The visitor controls the narrative that is generated by moving through the environment, but the cameras also control how the one moves through the space. This creates strong link between the viewer and space that she occupies and creates a renewed experience of how we perceive and navigate through everyday spaces. The person entering this environment becomes an explorer and voyeur of both space and oneself.



Visitor carrying device in Jardin de Saint Roch, Quebec City, 2008

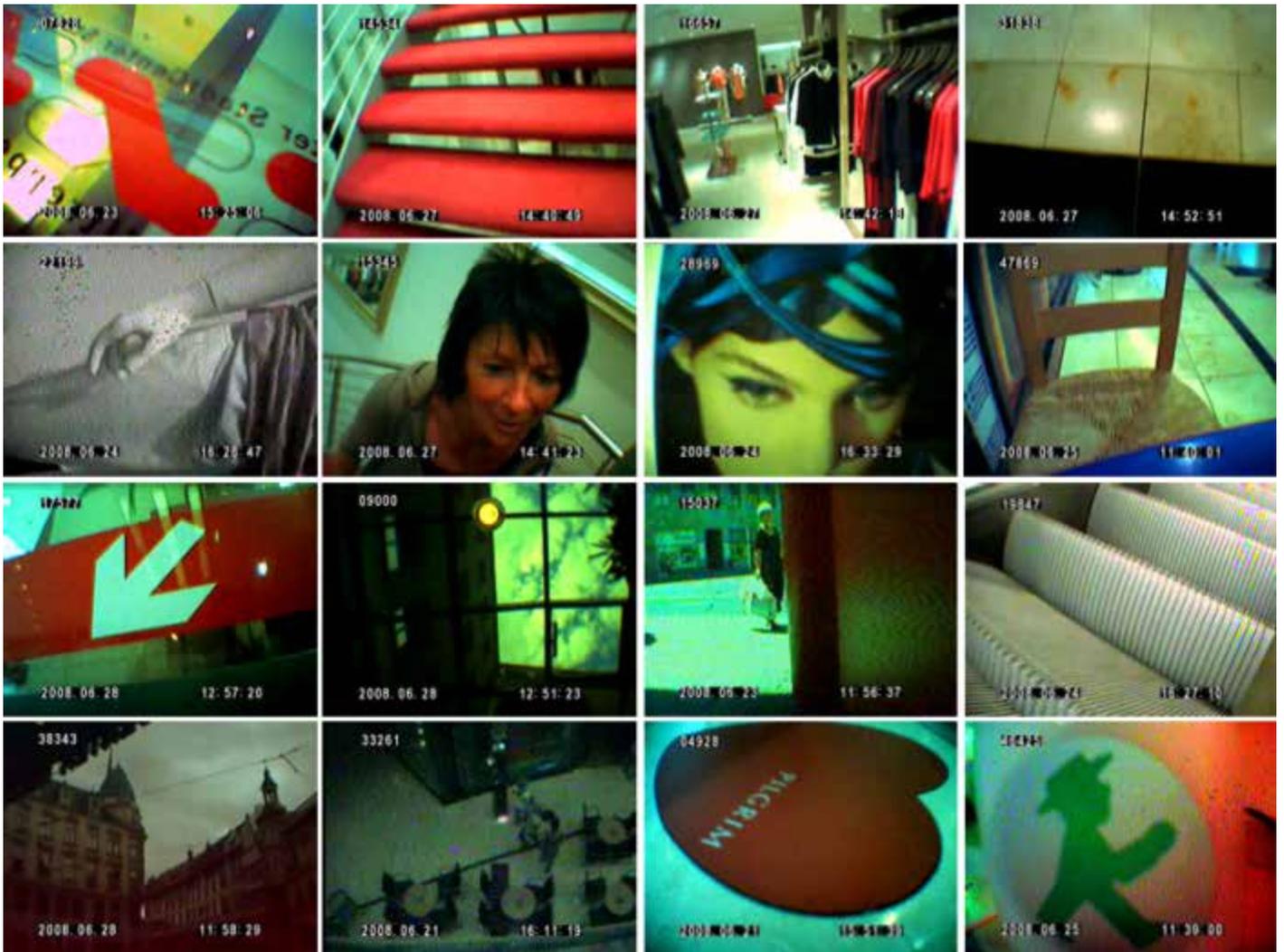
In his book “Parables of the Virtual: Movement, Affect, Sensation”, Brian Massumi describes much of our movement through space as ‘modulations’, conducted absentmindedly, on autopilot and guided by different tropisms like memories, habits and other external stimuli. Vision functions as a type of reference, or self-reflection, for our mostly unconscious movements, by generating landmarks or markers for where we are. A distinction is also made between ‘mirror’ and ‘movement’ vision, where a ‘mirror’ vision is described as how one sees oneself, such as in front of the mirror, while ‘movement’ vision becomes how others see you, that is in motion. Being able to view oneself in motion, creates a displacement of the subject-object mirror view and creates a new experience in self-reflection.

These bodily experiences of moving through space, as described by Massumi, are exemplified in our interactions with contemporary architecture and also through media spaces created by communication and audio / visual networks, found both within online gaming environments and urban surveillance systems. Glass façades, long, winding hallways, tunnels, escalators and elevators within shopping malls, office buildings, airports, subways, etc, create situations of fragmentation, dislocation, transparency, disorientation, alienation and passivity.



(left) image of myself captured on surveillance      right) image of myself in Second Life

The *Parasitic Video Network* incorporates the technological system of surveillance, a common feature within contemporary architecture, installed to monitor flow and behaviour of individuals and which, through their use, introduce discourses of power and control. Other spatial qualities of surveillance are not necessarily contained within these discourses. Qualities of temporal and spatial disruption, absence, fragmentation and disembodiment are part of encounters within these systems. *Parasitic Video Network* utilizes the complex spatial situations created by these systems, to highlight the different ways that body and space interact, by creating a situation where these interactions are experienced in a non-conventional manner.



Video stills from walks by participants in Stadtcentre Rolltreppe shopping mall in Halle, Germany, 2008

Friluftskino: experiments in open-air surveillance cinema

Urban Projection. 5000 ANSI lumen projector, battery, mobile cart, antenna, popcorn and seating. 2007.

Curated by Susanne Jaschko for Urban Interface Oslo. Atelier Nord, Oslo, producer.



Screening: Car Wash, Oslo, 2007

A series of urban interventions throughout the city of Oslo. The city provides the source and the projection surface for an open-air urban cinema.

Using a powerful video beamer and video scanner, live surveillance video, intercepted from wireless CCTV cameras, is intercepted and then rebroadcasted upon the city walls. The live transmission ideally lasts as long as a feature length film and also takes its title from a cinematic source, according to the scene created by the surveillance camera. Chairs are laid out and popcorn is served

The extended time of the intervention allows one to contemplate the live image which, contrary to being titillating and action-filled, is actually empty and still, a place of non-action. They are spaces to be filled, through subtle shifts that take place within the observed scene, or through the viewer's own physical or imagined intervention.



Screening: *Car Wash*, Oslo, 2007



Screening: *Baghdad Cafe*, Oslo, 2007

# FRILUFTS KINO

## PROGRAM

### BARFLY

Fredag 14.09 Sofienberg gata og Sarsgate  
21.00

### CRADLE WILL ROCK / IN THE BEDROOM

Lørdag 15.09 Lakkegata og Heimdalsgata eller  
Breigata og Valsgate 21.00

### TV NATION

Søndag 16.09 Tøyengata og Norbygata  
21.00

### CAR WASH

Mandag 17.09 in the parking lot  
Heimdalsgata og Vahlsgate 21.00

### BAGDAD CAFE

Tirsdag 18.09 Grønlandsleiret og Platousgate  
21.00

### THE MAN WHO KNEW TOO MUCH

Onsdag 19.09 Sofienberggata og Toftesgate  
21.00

### TRAFFIC

Torsdag 20.09 Biskop Gunnerusgate og  
Skippergata 21.00

Friluftskino, et eksperiment i offentlig overvåkingskino, finner sted en rekke steder i Oslo. Hver kveld blir signaler fra trådløse overvåkingskameraer hentet og projisert direkte på vegger i byen. Det er stoler og popkorn tilgjengelig.

Friluftskino, et prosjekt av Michelle Teran, er et oppdragsverk for Atelier Nord til utstillingen urban interface i oslo. urban interface i oslo er en utstilling i Oslos byrom som undersøker mellomrommene mellom det offentlige og det private.

<http://www.urban-interface.net>

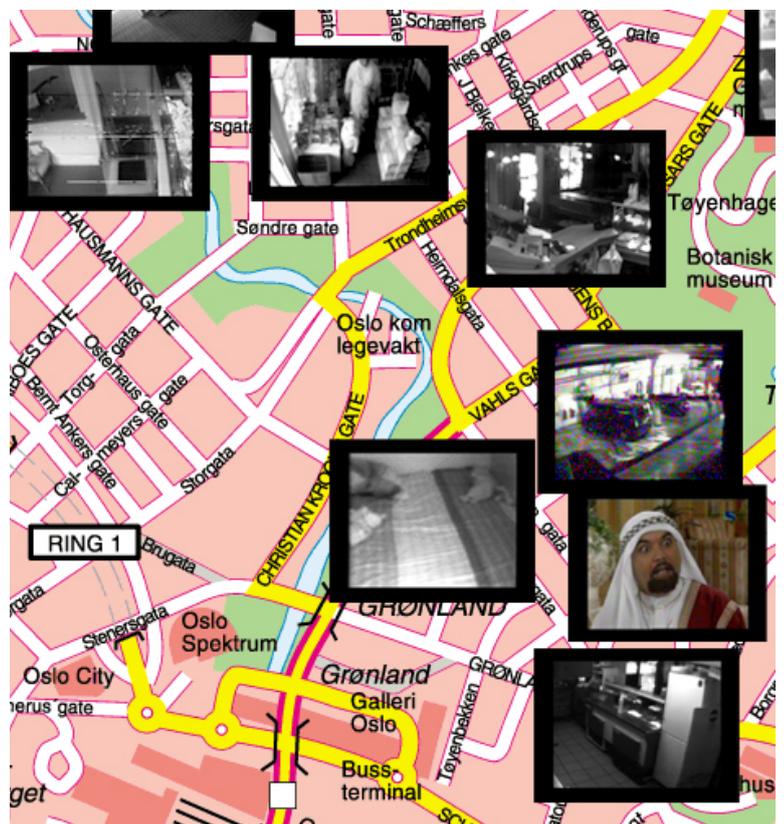


Canada Council  
for the Arts

Conseil des Arts  
du Canada



Film flyer, Oslo, 2007



Map of preliminary research, Oslo, 2007



Screening: *The Cradle Will Fall*, Oslo, 2007



Life: A User's Manual

Performance. Monitor, video scanner, antenna, car battery, found object. 2003-2006

Nominated for Transmediale Award, honorary mention Interactive Arts category for Prix Ars Electronica.

*How many wireless video camera systems have been sold to monitor babies' sleep?*

*In the video of the 2005 Berlin walk, a woman in black pulls a rolling video-suitcase, on the front of which a vignette window shows an indistinct black and white image. She moves her wrist so that the device strapped to it can pick up nearby video streams: a high-angle view of a supermarket aisle is replaced by a shot of an open window seen from inside looking out. Elsewhere, the suitcase became a backpack (Montreal) or a street vendor's cart piled up with television monitors (Linz).*

*In Teran's work, activities that take place within the monitored rooms are revealed to a handful of participants as they unfold. This project questions the limits between public and private space as they are traditionally defined—inside (a home or a business) and outside (the street). These limits shift when people film their interiors and post their videos on the Web. Teran taps into private video streams by does not rebroadcast the footage she captures.*

Karen O'Rourke, *Walking and Mapping: Artists as Cartographers*  
MIT Press, 2013.



Brussels, 2003.

*Life: a user's manual* is a series of performances that exposes and examines the hidden stories captured by private wireless CCTV streams and how they are overlaid with the more tangible and perceptible spaces of the city.

During each performance, a nomadic, female character invites the public on an urban tour, where they are shown different surveillance views of the city. Using a video scanner she intercepts live surveillance from wireless security cameras within public and private spaces, and displays them on mobile public broadcasting system. Revealing hidden layers and forbidden fragments, she pieces together unseen stories from the invisible media present in the city.

A tiny fraction of the radio spectrum has been allocated for public use. Taking advantage of this unlicensed part of the spectrum, the result has been an increase in use of wireless devices that are transmitting on this narrow band. The culmination of these autonomous and synchronous acts contributes to an invisible, ad-hoc network of media overlaid upon the socially codified spaces of urban environments, the café, the home, the apartment building, the office, the store, the bar, the hallway, the entrance, the parking lot and the street.

*Life: a user's manual* focuses on the use of wireless surveillance cameras within public and private places that transmit on the unlicensed 2.4 Ghz frequency band. Whether intended or not, a person that plugs in a wireless surveillance camera becomes a broadcaster who transmits live video out into the streets. Walking through the streets and carrying a video receiver, an alternate view of the city and its inhabitants starts to unfold, created by these anonymous and unofficial broadcasts.

Curated within many festivals and exhibitions including the Transmediale Festival (Berlin) and Ars Electronica (Linz).



Berlin, 2005

LiveForm:Telekinetics (LF:TK)

networked social installation  
mixed media, robotics, custom electronics and software  
2001-2004

in collaboration with Jeff Mann

Commissioned by Waag Society for Old and New Media.

Funding provided by The Canada Council for the Arts, the Netherlands Culture Fund of the Ministry of Foreign Affairs (HGIS Cultuurprogramma) and the Department of Foreign Affairs and International Trade of Canada.

2nd place winner of the Vida 8.0 Art & Artificial Life Award.



installation detail

Theatrum Anatomicum, Waag Society for Old and New Media, Amsterdam

Digital networks extend communication across distance and time. How might they influence the forms of our daily social interaction? Sharing a meal, a walk in the park, making music, sports or games – these are the kind of social activities and rituals we use to build meaningful relationships. But the typewriter keyboard and computer screen are artifacts of a business machine that seem out of place here. What if the interface allowed for body language, gesture, and physicality? What if you could go out for dinner and dancing with friends, even though you're a thousand kilometers away?

The *LiveForm:Telekinetics* (LF:TK) project re-imagines the familiar objects and utensils of our everyday social spaces as an electronically activated play environment, capable of transmitting over distance the physical presence and social gesture that comprise such a vital element of human interaction. Furniture, decorations, cutlery, doodads, and bric-a-brac come to life as both kinetic art and telecommunication interfaces, building a complex arrangement of movement and gesture. Imagine a shared creation, a social ritual, a dance through objects, an electric dinner-table that is played.

*LF:TK* creates these experiences in transgeographic temporary performance zones, centred around wireless Internet access points that are now ubiquitous in the urban landscape. No longer tied to a terminal screen and keyboard, nomadic groups pack mobile feasts of sensors, antennas, robotics, food, and music, and head out on the town. Networked telepresence picnic parties unfold in vacant lots, roadsides, cafés, alleyways, bars, and hotel lobbies – wherever bandwidth is plentiful and security guards scarce.



installation detail

Theatrum Anatomicum, Waag Society for Old and New Media, Amsterdam



installation setup  
ISEA2006, San Jose, 2006.

## A20 Recall

Walking performance and online map. 2006.  
Commissioned by La Chambre Blanche, Quebec City.

In April 20-22, 2001, the FTAA Summit of the Americas took place, a meeting of North, Central and South American leaders in which a proposed trade agreement to eliminate or reduce trade barriers was discussed. In anticipation of the massive anti-globalization protests that this meeting would attract, the city became extremely militarized. Of the many extensive security measures, by far what attracted the most attention was a perimeter fence, dubbed "The Wall of Shame" which enclosed a large part of the old city, government buildings and also cut through the residential neighborhood of Saint-Jean Baptiste, transforming the city into a high security fortress. The protest around the fence and the summit was violently subdued by police resulting in many arrests and the deployment of over 5,000 canisters of tear gas within a 72 hour period.

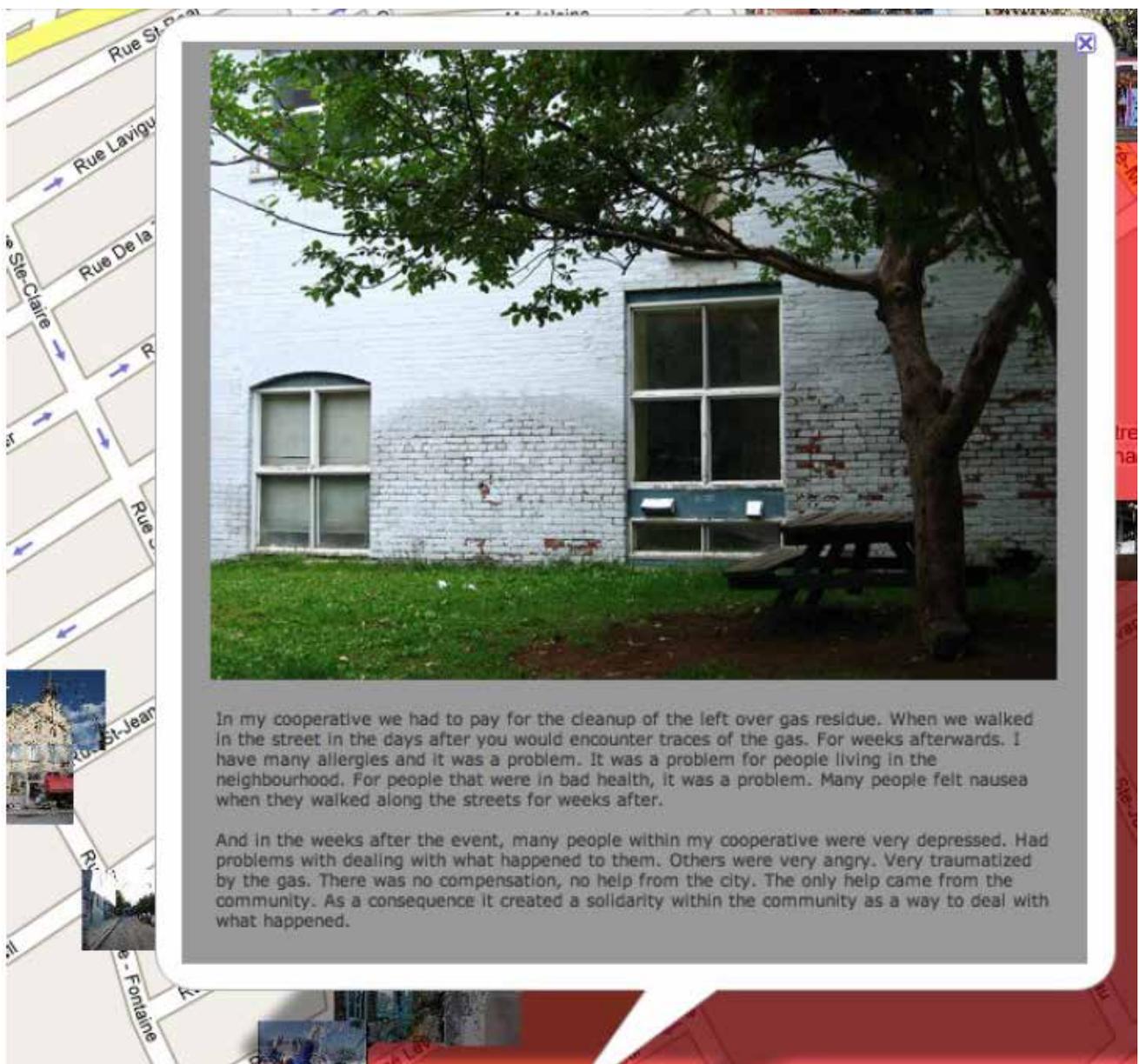
Similar security tactics have since appeared in other cities such as during the G8 summits in Genoa and Heilingendamm and APEC Summit in Sydney, where the emptying of a space creates the conditions for power to operate and where citizens become suspect.



map view

To understand psychological effects and residual traces of a violent protest within the cultural memory of an urban space, I decided to make a pilgrimage to the former site of the "Wall of Shame" in which I retraced the periphery of the security fence over a series of walks that took place over a period of three weeks. During these walks, I conducted ad-hoc interviews with anybody that I might meet (in parks, private businesses, a fire station, a hotel and on sidewalks) where I asked different people to share their memories, perspectives and opinions of the protest.

Images, text and tracings from this journey became a collaborative online map of individual perceptions, experiences and consequences of the event.



In my cooperative we had to pay for the cleanup of the left over gas residue. When we walked in the street in the days after you would encounter traces of the gas. For weeks afterwards. I have many allergies and it was a problem. It was a problem for people living in the neighbourhood. For people that were in bad health, it was a problem. Many people felt nausea when they walked along the streets for weeks after.

And in the weeks after the event, many people within my cooperative were very depressed. Had problems with dealing with what happened to them. Others were very angry. Very traumatized by the gas. There was no compensation, no help from the city. The only help came from the community. As a consequence it created a solidarity within the community as a way to deal with what happened.



First you don't see it. We started to realize that the summit was happening when we saw the fence arrive at the Saint-Jean Street, Grand Allee. And when we saw it, it was suddenly everywhere, from the Plains.

So it started very slowly.

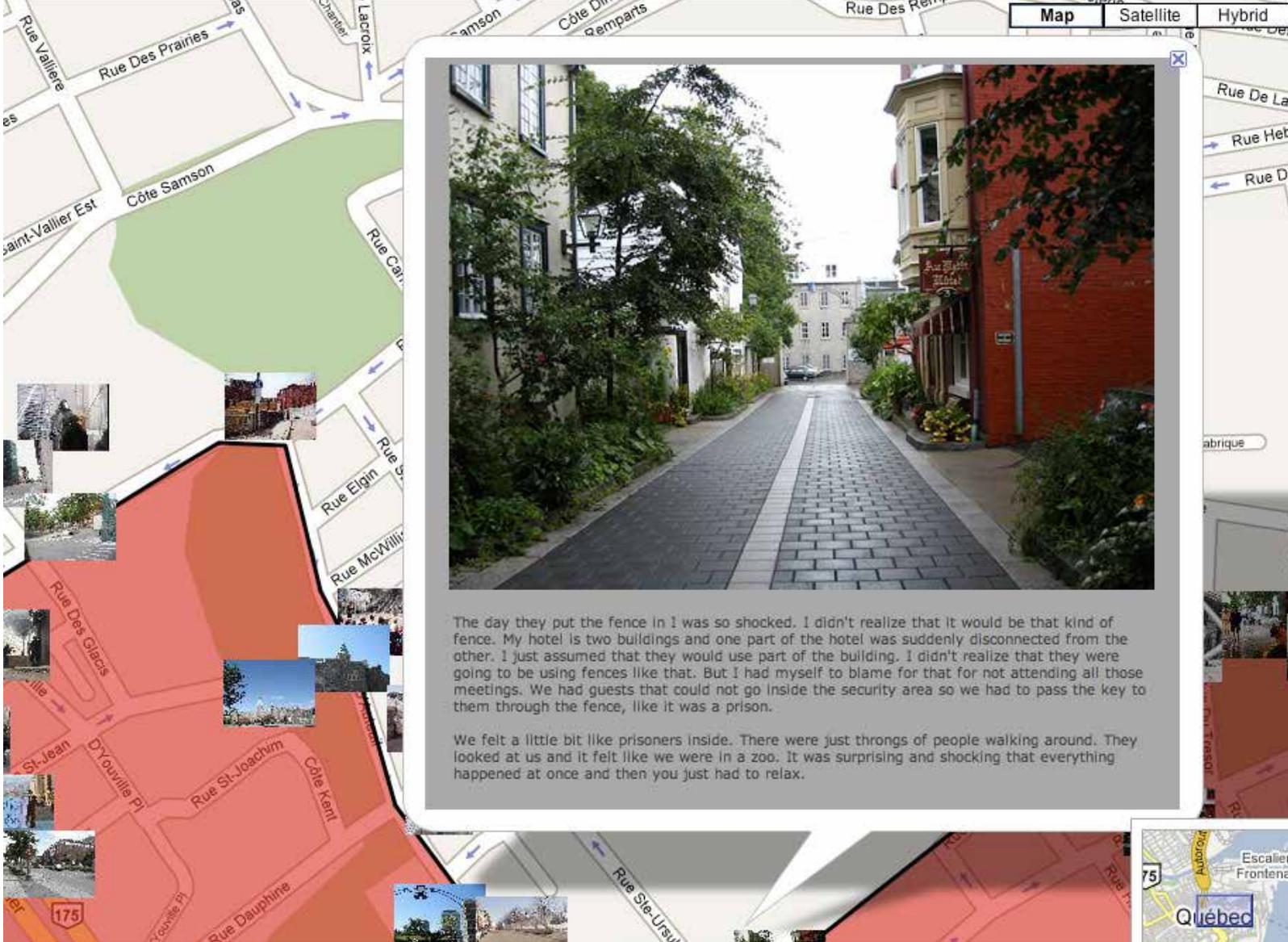
At the last moment, I was with my nephew and we walked the wall taking pictures because it was the first day that I was not working. My shift was the next morning. The summit was starting on Thursday and I was working that morning. So the Wednesday that they closed the fences we were walking and seeing all the protesters arriving and putting stuff on the walls and a lot of policemen. And when they closed the wall along Rue Saint-Jean, I was there. When they closed the wall at 6:00 pm, I was there, like a civilian.

And I said "Oh, it's started" You have now have no rights in your city. You have to show a citizen pass. To show where you live. It was crazy.



map detail





map detail