

MARK NAPIER

b. 1961

Lives and works in New York

BIOGRAPHY

Mark Napier is recognized as one of the first to explore the potential of the Internet as a space for public art. Breaking boundaries of ownership in early web-based works such as the *Shredder* (1998), *Riot* (1999), and *Feed* (2001), Napier questioned fixed designs of web navigation, opened content choices to users and dissolved information into abstract expression.

His recent works investigate monumentality, permanence, skin, the body, obsolescence, mythology, and architecture. Commissioned to create Internet art for the permanent collections of the Solomon R. Guggenheim Museum and the San Francisco Museum of Modern Art, Napier was also part of the 2002 Biennial at the Whitney Museum of American Art.

Mark Napier's work has been included in prominent New Media exhibitions including the Whitney Museum of American Art's *Data Dynamics* exhibition, the San Francisco Museum of Art's *010101: Art in the Age of Technology*, and the *net_condition* exhibition at ZKM (Center for Art and Media) in Karlsruhe, Germany.

A recipient of grants from Creative Capital, New York Foundation for the Arts, and the Greenwall Foundation, Napier's work has also been exhibited at the Centre Pompidou, Paris; P.S.1, New York; Walker Arts Center, Minneapolis; Ars Electronica, Linz; The Kitchen, New York; Kunstlerhaus, Vienna; ZKM (Center for Art and Media), Karlsruhe; Transmediale, Berlin; iMAL Center, Brussels; Eyebeam, New York; Markel Foundation in Rockefeller Center; Center for Curatorial Studies at Bard College; Princeton Art Museum, la Villette, Paris; W Hotel, Seoul; Lafayette College; and Cleveland State University among many others.

Napier's work and website potatoland.org has been cited in numerous fine arts journals. He holds a Bachelors of Fine Art from Syracuse University, and teaches at the ITP program of New York University.

MARK NAPIER

b. 1961

Lives and works in New York

EDUCATION

1984 BFA, Syracuse University, Syracuse, NY

AWARDS

2007 New York Foundation for the Arts Fellowship in Computer Arts
2002 Creative Capital Grant for "0x1"
2001 New York Foundation for the Arts Fellowship in Computer Arts
Greenwall Foundation Grant for "Point-to-Point"
2000 Fraunhofer Society Prize for "Point-to-Point"
1999 Ars Electronica, Honorable Mention for "The Shredder"
ASCII Digital 99 Festival, First Prize for "Digital Landfill"

SELECTED COMMISSIONS & RESIDENCIES

2004 "FEED:Pompidou", Pompidou Centre, Paris
"Waiting Room", W Hotel, Seoul
"Four", Artport, Whitney Museum of American Art, New York
2002 "FEED:Markel", Markel Foundation, New York
Artist Residency, Sackler Center, Guggenheim Museum, New York
2001 "net.flag", Guggenheim Museum, New York
"USA 1.1", Altoids.com
"Point-to-Point", Whitney Museum of American Art, New York
2000 "FEED", San Francisco Museum of Modern Art
1999 "Pulse", Altoids.com

SOLO EXHIBITIONS

2007 *New Work*, bitforms gallery, New York
2006 *The Cyclops Series*, Grossman Gallery, Lafayette College, Easton PA
2005 *Empire*, bitforms gallery, New York
2003 *Sacred Code*, bitforms gallery, New York

GROUP EXHIBITIONS

2008 *Digital Safari*, Cleveland State University Art Gallery, Cleveland, OH
Holy Fire: Art of the Digital Age, iMAL Center for Digital Culture and Technology,
Brussels, Belgium
2007 *Bitmap, as good as new*, vertexList gallery, New York
Software-Animation-Object: John F. Simon and Mark Napier, [DAM] Berlin, Germany
Source Code: 10-year Retrospective of Programming, Eyebeam, NY
Pulse, New York

- 2006 *Am, Eretz, Medina*, The Israeli Center for Digital Art, Holon, Israel
ARCO art fair in Madrid with bitforms gallery, New York
- 2005 *Pintar sense Pintar*, Centre d'Art la Panera, Lleida, Spain
Connessioni Leggendarie, Mediateca di Santa Teresa, Milan, Italy
Inaugural Exhibition, bitforms, Seoul Korea
- 2004 *Hyper-Runt*, Inliquid, Philadelphia
Villette Numérique, la Villette, Paris, France
- 2003 *Pages*, Cristenrose Gallery, New York
Hilchot Shchenim, Israeli Center for Digital Art, Holon, Israel
Interactive Design, Centre Pompidou, Paris, France
Abstraction Now, Künstlerhaus Wien, Vienna
- 2002 *Future Cinema*, ZKM Center for Art and Media, Karlsruhe, Germany
net.flag, Ars Electronica, Linz, Austria
The Waiting Room, bitforms gallery, New York
The Whitney Biennial, Whitney Museum of American Art, New York
Transmediale.02, Berlin, Germany
Princeton Art Museum, Princeton, NJ
- 2001 *Animations*, P.S.1, Long Island City, NY
net.ephemera, Gallery of the Moving Image, New York
Data Dynamics, Whitney Museum of American Art, New York
010101, San Francisco Museum of Modern Art, San Francisco
- 2000 *A.E.N. <=>The Curator as Information Architect*, Walker Art Center
Call and Response, The Kitchen, New York
Ideogram Part 2, Gallery of the Moving Image, New York
World Wide Video Festival, Amsterdam, The Netherlands
Protocol Prone, Bard College, Annandale, New York
The Anagrammatical Body, ZKM, Center for Art and Media, Karlsruhe, Germany
- 1999 *Net_condition*, ZKM, Center for Art and Media, Karlsruhe, Germany
Boston Cyberarts Festival
Reel New York.Web, New Media Group Thirteen/WNET
- 1998 *Transmediale 98*
Digital 98, Art & Science Collaborations, Inc., New York
- 1997 *Transmediale 97*
- 1996 Pier Walk 96, In conjunction with ARTCHICAGO, Navy Pier, Chicago, IL
Art Carnival, Eighth Floor Gallery, New York
ThreeManShow, 450 Broadway Gallery, New York
Sacred Space, 450 Broadway Gallery, New York
- 1995 Soul in C Minor, 450 Broadway Gallery, New York
- 1993 Spazi Fine Arts, Housatonic, MA
New Directions, Pleiades Gallery, New York

SELECT BIBLIOGRAPHY

- 2007 Ben Fry and Casey Reas. *Processing: A Programming Handbook for Visual Designers and Artists*, MIT Press, p. 566
- 2006 Carly Berwick, "New Media Moguls", *Art + Auction*, June, p. 138-143
- 2005 Andrea Petersen, "Art for When There's Nothing on TV", *The Wall Street Journal*, February 16
"Current Events", *Hudson Current*, Vol. 15, No. 27, November 10 - November 16, p. 2
Tom Vanderbilt, "The King of Digital Art", *Wired Magazine*, September
Rachel Greene, *Internet Art*, Thames & Hudson World of Art Series, Thames & Hudson, Ltd., London
Brandon Taylor, Collage: *The Making of Modern Art*, Thames & Hudson, Ltd., London
- 2003 Christiane Paul, *Digital Art*, Thames & Hudson World of Art Series, Thames & Hudson, Ltd., London
- 2002 Carly Berwick, "Net Gains", *ARTnews*, December

- "Movers and Shakers", *Utne Arts Extra*, December
- Jon Ippolito, "Ten Myths of Internet Art", *Leonardo* (Special Issue on NY Digital Salon), vol. 35, No 5, MIT Press
- Isabelle Lesniak, "17,000 Euros Pour Une Toile Exposee Sur La Toile", *L'Expansion*, May
- Ron Bel Bruno, "A Flag To Call Our Own", *Yahoo Internet Life*, June
- Matthew Mirapaul, "Getting Tangible Dollars for an Intangible Creation", *The New York Times*, Feb 18
- Matthew Mirapaul, "Selling and Collecting the Intangible, at \$1,000 a Share", *The New York Times*, April 29
- Edward J. Sozanski, "Biennial steers clear of cutting edge", *Philadelphia Inquirer*, March 17
- Susan Delson, "Wiring Into a Changing Climate", *Museum News*, March/April
- R. Bosco and S. Caldana, "El Guggenheim entra en el Mercado del 'net.art' con dos compras millonarias", *Ciberp@is*, Mar 7
- Michelle Megna, "Digital Collaboration", *The Daily News*, March 17
- 2001 Matthew Mirapaul, "Driven by a Higher Calling, Not Dot-Com Dollars", *The New York Times*, December 24
- Susan Delson, "If Picasso Were A Programmer", *Forbes Best of The Web*, June 26
- Tilman Baumgaertel, *[net.art 2.0] New Materials Toward Net Art*. Institute for Modern Art, Nurnberg, p.182-192
- Carly Berwick, "The New New-Media Blitz", *ARTnews*, April
- Reena Jana, "Restoring the Sistine Website", *Wired News*, March 22
- Tilman Baumgaertel, "Rebellion Im Internet", *Architektur & Wohnen*, Feb/Mar, p. 154-158
- R. Bosco and S. Caldana, "El Whitney Museum presenta dos exhibiciones colectivas de arte digital", *El Pais*, April 5
- Matthew Mirapaul, "Digital Art: Do You View It at Home or in Public?", *The New York Times*, March 19
- Dan Bischoff, "The Dot.com Before the Storm", *The Star Ledger*, January 28
- Isabelle Lesniak, "17 000 euros pou une toile exposee sur la Toile", *L'Expansion*, May, p. 149
- Matthew Mirapaul, "Museum Mounts Show in Cyberspace", *The New York Times*, January 8
- 2000 Bullinger, Renner and Weisbecker, *Net Art Guide*, Fraunhofer Electronic Business Innovation Center, Stuttgart, p. 216-217, 286
- Reena Jana, "Art Worth Staying Home For", *Wired News*, Dec 30
- Jason Spingarn-Koff, "A Full-Scale Fete for Net Art", *Wired News*, July 29
- Rachel Greene, "Web Work -- A History of Internet Art", *ArtForum*, May
- Bernard Andreas Schütze, "Cannibals On Line", *CIAC Electronic Art Magazine*, March
- Net Art Guide*, Fraunhofer Institut fur Arbeitswirtschaft und Organisation, Electronic Business Innovation Center, Stuttgart, p. 216-7, 286-7.
- Roberta Bosco, "El Rostro De La Red", *Ciberpais*, No. 2
- Jon Ippolito, "Should some code be censored?", *ArtByte*, January
- 1999 Patrick Burgoyne and Liz Faber, "Potatoland", *The New Internet Design Project > Reloaded*, Universe Publishing, New York
- Glen Helfand, "Words and Pictures -- Potatoland and Turnstile II Turn Them Inside Out", *San Francisco Chronicle*, July 22
- Matthew Mirapaul, "Fine Art of Browsing", *The Guardian Online*, July 29
- "No Clicking Allowed in Artist's Browser", *The New York Times Online*, June 24
- "Shred the Web: An Alternative Browser Makes Chaos out of Order", *Publish*, March
- 1998 Matthew Mirapaul, "When Artists Build Their Own Browsers", *The New York Times Online*, December 3
- Austin Bunn, "Taking in the Trash", *The Village Voice*, June 23
- "Turn your junk into art: The Digital Landfill", *The Independent*, June 22
- Steve Silberman, "Landfill", *Wired News*, June 9
- "Artists Vision of Barbie Under Siege", *Yahoo Internet Life*, March
- 1997 Dan Gilmour, "Unauthorized Web sites: Is parody flattery or just plain exploitation?",

- Chicago Tribune, December 8
Tom Watson, "Internet Art Struggles for its Own Identity", *AtNY.com*, November
Joey Anuff, "Lawyers Whacked Distorted Barbie", *Hotwired*, October 31
Steve Silberman, "Mattel's Latest: Cease-and-Desist Barbie", *Wired News*, October 28
Ben Elgin, "Online Barbie Hunt Draws Criticism", *ZDNet*, November 26
"The Distorted Barbie", *Yahoo Internet Life*, November
"Internet Projects: Mark Napier", *Transmedia 97*, June
1996 "Mark Napier: Webworks", [Yahoo Wild Web Rides](#)
Lauren Rosenberg, "The Allure of Carnival", *NY Soho Magazine*, July
"Web Sightings", *The New Yorker*, June 24

SELECTED COLLECTIONS

Guggenheim permanent collection, *net.flag*
Centre Pompidou, *Feed*
W Hotel in Seoul, Korea
Mark Addison, *Waiting Room*
Allan Chasanov, *Black and White*
Peter Hirschberg, *Waiting Room*
Northampton University, *Waiting Room*
Jeffrey Cunard, *Waiting Room*
Alain Servais

PANELS, LECTURES & CONFERENCES

New Museum of Contemporary Art, NYC; Rubin Museum of Himalayan Art, NYC;
Lafayette University, Easton, PA; University of Maine, Bangor, Maine; Stetson
University, DeLand, Florida; Maryland Institute College of Art; Ars Electronica, Linz
Austria; Creative Capital, NYC; Ford Foundation, NYC; The Upgrade, Eyebeam, NYC;
Guggenheim Museum, New York; School of Visual Arts, NYC; Interactive
Telecommunications Program, NYU; SCIARC LA Architecture; University of Colorado;
ASCI (Art and Science Collaborations); Kutztown University, Kutztown, PA