

# Group FAX:

Istanbul – New York – Paris – Mexico City – Cape Town

Saturday, July 25, 2009

8-11pm C.A.T

(2-5pm E.S.T)

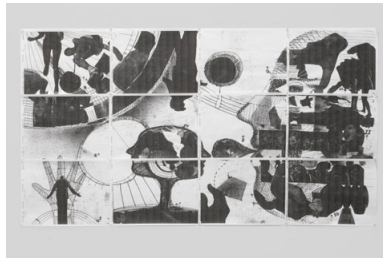
## CT VENUE

Serial Works

Unit F404 Woodstock Industrial Centre

66 Albert Road | Woodstock | 7602

**\* BYOB \***



Installation views from the traveling exhibition FAX at The Drawing Center, photos courtesy of The Drawing Center

In the spirit of sharing ideas and information through informal networks, come join in an international dialogue with curators, artists, and others across the globe.

For 3 hours on Saturday, July 25, faxes will be exchanged between the participating venues. Bring artworks, texts, and provocations to fax, create and send works 'live' in response to what is transmitted on the day, or just drop in and observe the action.

This event launches a world tour of *FAX*, curated by João Ribas. Over 400 faxes from architects, designers, scientists and filmmakers have contributed to the first stage, including Tauba Auerbach, Cecil Balmond, Barbara Bloom, Yona Friedman, Dan Graham, Wade Guyton, Claire Fontaine, Glenn Ligon, Hans Ulrich Obrist, Mai-Thu Perret, Seth Price, Edward Tufte, and Wolfgang Tillmans, and as the show makes its tour more and more contributions will be included.

FAX is a traveling exhibition co-organized by iCI (independent Curators International) and The Drawing Center.

For further information on the exhibition and tour go to  
<http://www.ici-exhibitions.org/exhibitions/fax/fax.html>



## *MORE ABOUT THE SHOW:*

For many years now artists have readily exploited the immediate, graphic, and interactive character of facsimiles, making the fax an important part of the history of media art, nestled between the legacy of Fluxus and the nascent practices of new media. How do artists see the potential of fax transmission today?

Now that the fax machine is a somewhat obsolete technology it can be repositioned as a tool for producing and conveying information that is intrinsically defined by the mode of transmission. Furthermore, the reproducible, generative, yet erratic production via the fax machine displaces traditional notions of “the hand” which are still commonly associated with the medium of drawing.

*FAX* invites artists, architects, designers, scientists, and filmmakers to think of the fax machine as a drawing tool. Over 400 works were sent to the initial showing of *FAX* at The Drawing Center forming the core of the exhibition. These include new pieces by an intergenerational group of artists, as well as seminal examples of early fax art by Stan VanDerBeek, Marisa Gonzalez, Sonia Sheridan, Roy Ascott, Zoe Keramea, and Eduardo Kac. The show also includes contributions from not only visual artists, but from a leading cognitive scientist, a theoretical physicist working on making time travel possible, and a renowned information designer, among others.

Participants submitted faxes throughout the duration of the presentation, using a specially-designed cover sheet by Dexter Sinister. These submissions—arriving in the exhibition space via The Drawing Center’s working fax line—include drawings and texts, as well as errors of transmission and the inevitable junk faxes. All the transmitted pages are archived or displayed together with the active fax machine that continuously produces. Visitors are able to view selected fax projects pinned up to the walls and flip through archival binders to see over 400 pages of works.

For the *FAX* world tour, which will appear simultaneously at venues all over the world, each participating institution is encouraged to invite up to twenty additional artists to submit works, which will then be archived to create an evolving document of all participants. The curators at each institution are free to decide how the works get displayed on the walls and can rotate the installation throughout their presentations. The result—an ongoing cumulative project—is an exhibition concerned with ideas of reproduction, obsolescence, distribution, and mediation.

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