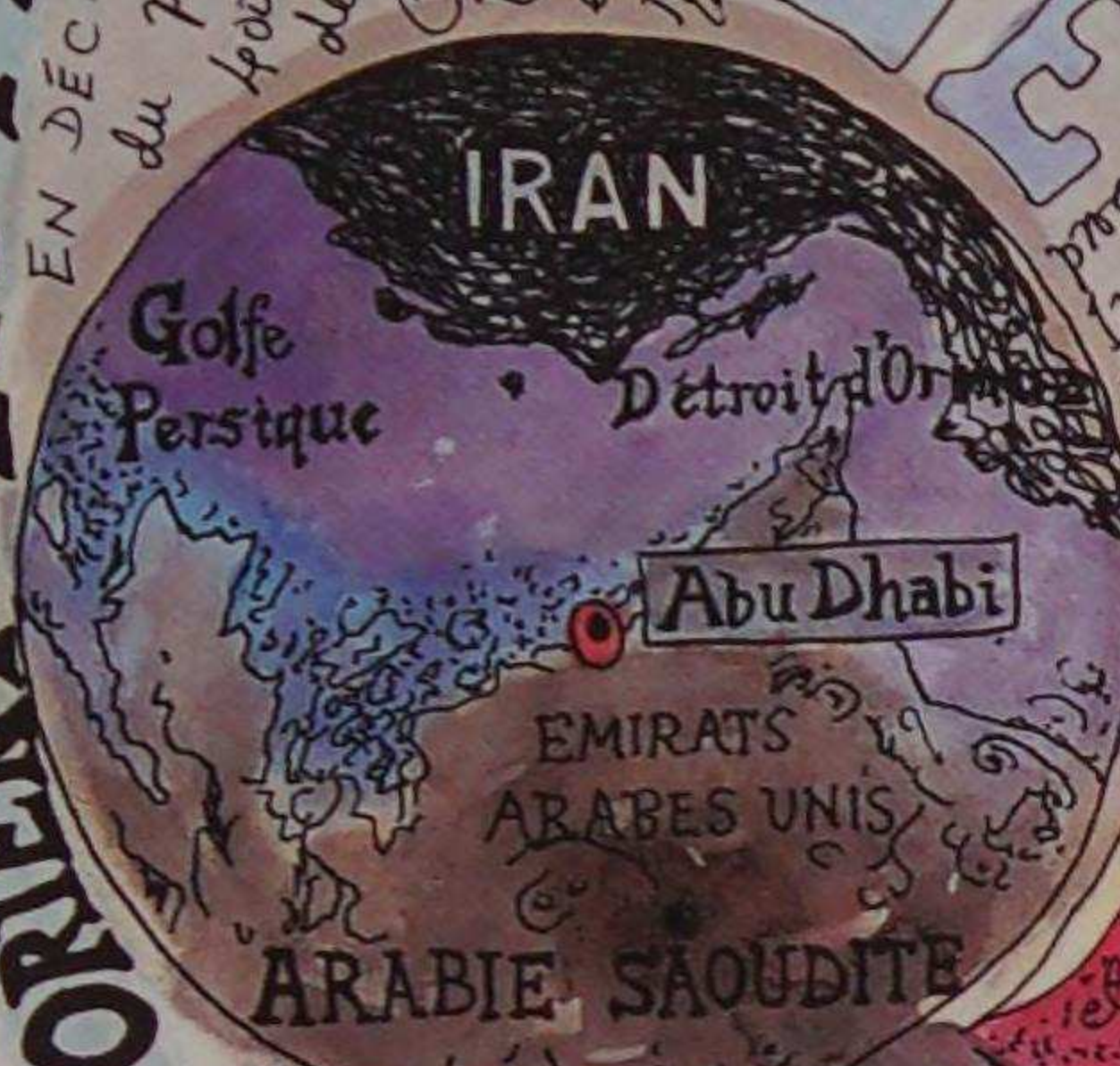


LA PLUS FORTE POUSSÉE DE L'INFLATION DEPUIS 34 ANS

L'UMPE NCOLÈRE CONTRE LA SUSPENSION DES OSM

FRANCE VA INSTALLER PLUSIEURS CENTAINES D'HOMMES DES TROIS ARMES



L'ARMÉE FRANÇAISE OUVRE UNE BASE DANS LE GOLFE



PROCHE DU PROCHE



UNE HISTOIRE

REVELATION: LES SUPERHÉROS



UN FILM EN COURSE

LA TELEVISION: LES SUPERHÉROS REVENENT-ILS ÊTRE PRIVÉS DE L'ÉNERGIE DU FUTUR? PAYS ARABES

UN FILM EN COURSE

SUZANNE TREISTER

3 PROJECTS

ALCHEMY

CORRESPONDENCE: FROM AFGHANISTAN TO
ZIMBABWE

WAR ARTISTS

11 SEPTEMBER - 25 OCTOBER 2008

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Only Connect

In 1910 EM Forster wrote in his novel 'Howard's End', the instruction 'only connect' as a response to the fragmentation and alienation visited upon society by the effects of technological revolutions in electricity, in telegraphy, in railway stations, in engines and automobiles. A century later, in a culture that is being radically reshaped by computer and information technology, Suzanne Treister is doing just this and it is taking her to stranger places than the novelist might have imagined. Her work is tracing the complex webs of linkage and connection that not only help describe worlds, but which bring new worlds into being.

In the paintings that first brought her to attention in the 1980s Treister drew on the traditions of the still-life and the history painting to place disparate objects and scenes in conjunction so that we, the viewer, had to untangle the logics of relationship: how might a row of light-bulbs relate to a line of books, why is that window revealing a landscape framed by locks and bolts? Later canvases made reference to the emerging forms of electronic gaming and with titles such as *Video Game for Primo Levi* (1988) they seemed to offer the possibility that the viewer (who in this context becomes elided with the figure of the player) might be able to decode these events and so move onto another level; although of course the unmoving surface of oil-paint physically denied this potential. In 1991 she made a groundbreaking series of works with an Amiga computer – which at time had no internal hard-drive and only half a megabyte of RAM. Using this cutting-edge technology, she designed a series of screens from fictional games each displaying texts such as 'Examine the Evidence', 'Have you been sentenced to a fate worse than death' and 'You have reached the Gates of Wisdom – Tell us what you have seen'. These images conflated the operations of information technology with those of art and the messages seemed to narrate the viewer's/player's experience and tantalise with the possibility of a revealed truth and a resolution... if only you knew how to get there.

As her practice unfolded, this quest took on an agency. Literally. Rather than it being left up to us – the viewer – to decode and untangle linkages and events, Treister created an agent: time-traveller Rosalind Brodsky. The CD ROM, *No Other Symptoms* (1995-1999) allowed us to click our way through the electronic architecture of the computer to explore the rooms and tunnels of Brodsky's Bavarian Mountain headquarters in the future, visit Freud's study in the past and even catch a shuttle up to her satellite.

Brodsky has become a meta-fictional agent for other projects. Her institute *IMATI – The Institute of Miltronics and Advanced Time Interventionality* – is credited with initiating the research that became Treister's massive exhibition and publication project *Hexen 2039* in 2006. This traced and projected extra-ordinary – and often true – histories of Military engagement with ideas of remote sensing and the occult both in the past and the future and combined these with narratives that drew on John Dee, the Harz Mountains, cinema sound technology and the Wizard of Oz.

In her new series of Alchemical drawings Treister takes past models, from occult and esoteric traditions, of the ways that things may connect, and applies them to the events of the present day. The drawings take schematics that reached their full flower in the sixteenth and seventeenth centuries in Europe designed to map the universe as understood by followers of alchemy and the hermetic traditions. These have been applied to texts and images from the front pages of newspapers from England, Europe, America and from the Arab and Jewish world. Interwoven with the spirals and linked spheres, flaming suns and radiating stars, we can see banners for Class War, the faces of politicians and presidential candidates and read texts about the creation of artificial life, travails of an administration, showbiz gossip or another bloody incident in the progress of the Iraq war.

Alchemy was based on Aristotle's theories of Transmutation, that all matter was composed of four basic elements; earth, air, fire and water, and that all these were mutable: water turned into ice and steam, acorns to trees, caterpillars to butterflies and so forth. This philosophy was combined with ideas drawn from Arab, Christian, Gnostic, Jewish and Neo-Platonic mystical traditions and methods

and approaches that would one day be subsumed into the discipline of chemistry, into a utilitarian method and technology designed to understand the mind of God through revealing and echoing the structures that underlay the Earth and the Heavens. Right at its heart lay the idea of 'As above so Below', the 'everlasting emphasis on Macrocosm and Microcosm' that the historian Frances Yates described as being at the heart of all occult systems. As the Emerald Tablet of Hermes Trismegistus has it: 'That which is Below corresponds to that which is Above, and that which is Above corresponds to that which is Below, to accomplish the miracle of the One Thing.'

This time the viewer is placed at the centre of the quest; there is no proxy or avatar. Alchemy was a quest for perfection: and believed that the distillation and transformation of the matter of the world effected parallel transmutations in the alchemist's soul, so the human race could be returned to perfection. This, however, would only be achieved by the Seer and the Adept, the Hermetic Corpus is necessarily esoteric, its truths are hidden from us and can only be accessed by the initiated.

The Alchemists looked to the natural world around them as the signifier of hidden intentions and instructions: In Treister's Alchemy it is the universe of human event and information that is represented. The Sun, Le Monde, The Times, Al Ahram (The Pyramids) are no longer only heavenly bodies or states, mysterious objects that are metaphors and metonyms, but brands and businesses and mast-heads. This is a universe shaped by ownership and capital and money, one of politics, exchanges, celebrity and personalities, tracking the movements of very different sorts of stars than those that alchemists focused on: it is one increasingly determined and shaped by technology and the web and the linkages of electronic communication, defined by the electrical pulse. The works ask about our relationship to this celestial sphere: Does it influence us? Can we influence it? The drawings pose teleological issues: Are these events and people, these plots and plans and explosions the ways that we now seek meaning to move towards 'the miracle of the one thing'? Above all they ask the question as to whether there *is* a meaning behind these events that allow any 'sense' to be constructed and revealed, or is this desire that there might be, as hopeful and as unreal as the alchemists' belief that the universe was a text that could reveal mystic truth? Is to seek patterns and linkages in this infinity of activity to be peddling in paranoia or revealing hidden truth? Or both? It is a search for pattern that has been given new agency by the computer and the search engine: a Google-world where we need only name a sight or an object or a thing for thousands of resemblances and similarities and echoes to be conjured up on the screen in front of us, an electronic analogy of the magical search for resemblance and echo.

In *A Timeline of Science Fiction Inventions: Weapons, Warfare and Security* Treister has drawn up a history documenting innovations of imaginary and fantastic military technology. These include the 'Raytron Apparatus', a form of aerial surveillance, which was described in "Beyond the Stars" by Ray Cummings in 1928, or the 'Control Helmet', from "Easy Money" by Edward Hamilton in 1934. The timeline starts in 1726 with the 'Knowledge Engine' in "Gulliver's Travels" and carries on up to the present day. It allows us to see the meetings of worlds as these weapons sometimes travel from the fantastic to manifest themselves into the real, like the 'Atomic Bomb' described in "The Crack of Doom" by Robert Cromie in 1895. The format in which she organises this information is the schema of the connected circles of the tree of life or the Sephirot, from the Jewish mystical traditions of the Kabbalah, a representation of linkages between the worlds above and the physical world below and which map stages of transformation between these realms.

The formal beauty of these geometries of information reminds us of the hermetic histories of Twentieth Century Abstraction, how it shared the intention to seek the hidden truths that lay beyond or behind everyday appearances. This desire linked mystics such as Hilma Af Klint (who in turn drew on references and symbols that the Alchemists themselves would have recognised) to artists like Vassily Kandinsky, Piet Mondrian, Theo van Doesburg, Robert Delaunay and Constantin Brancusi and their transformative theosophical dreams. The belief that art could change the objective conditions of human life requires similar transformations to those that captivated the Alchemists: 'What is real is not the external form, but the essence of things,' wrote Brancusi. 'It is impossible for anyone to express

anything essentially real by imitating its exterior surface.' Perhaps, disturbingly, Treister is showing us the world that has emerged in spite of – or perhaps because of – these dizzying intentions.

The intentions of modernism are also evoked in the nine cool elegant grids of *Correspondence: From Afghanistan to Zimbabwe* that contain the blank sheets of letterheaded paper from governments, Presidential offices, embassies, NGOs, arms companies, corporations and trade delegations. The way they are brought together in a formal almost museological display recalls not only, say, Agnes Martin but Hanne Darboven and others. Here the grid takes on the specific signification of a rational, scientific gaze and methodology distant from, and analytical of, the actions and transactions of an unfolding contingent life and which offers the possibility of revealing a pattern. The grid becomes a structure that demands that there is order, relationship and meaning.

To generate meanings across the letterheads in each alphabetical grouping is to bring into being a mysterious world of communications between powerful bodies and groups: communication and linkages that, as the blank white sheets seem to indicate, are not to be revealed to us. These spectral linkages and structures are simultaneously those of real politics and those described by people who write letters and run websites about conspiracy. The grids crackle with the invisible energy of exchange, of correspondence, of plotting, of the covert and the overt, the hidden as well as the official. To write something on a letterhead is to give it authority, a legal weight that is almost mystical, the word that it bears embodying the 'true' or essential wish of the corporation that has written it, signified by the coat of arms or symbol or address that heads the communication. It is given the weight of law. This power seems to reside almost as much in Moses or the mysteries of transubstantiation as it does in the legal department. What does it signify then that these letterheads, framing an area of paper dedicated to carrying the trace of human hand and human expression, have themselves been carefully reproduced in pencil. On one level they are drawings. On another they are fakes. They could be used to discredit or compromise the entities that they represent. Is the artist seeking to represent the world that is spanned by the exchanges of corporations, embassies, arms-dealers and ministries through her representations? Or is she seeking to interact with it, through the making of simulacra, a sympathetic magic that might allow some protection from their operations?

The Alchemy drawings and the Correspondence series centre on media that are being displaced from a dominant position in the culture through changes in technology. It is a commonplace that the circulation of newspapers is crashing in the face of the competition presented by the resources of the World Wide Web. Similarly the letter, the envelope and the exchange written in ink are increasingly replaced by e-mail. However, Treister uses these older technologies to illuminate the operations of the newer ones and to pose crucial questions about how they shape our understanding and experience of the world and shape our abilities to model and understand reality.

War Artists shows us twelve people using means of representation that were once central in our descriptions of the world and still held by some to have some essential value: the pencil, the pen, the drawing and the painting were a privileged means of understanding. They could deal with timeless verities and reveal hidden truths. The images span the Second World War and the Iraq war, the first of which was seen largely as a just war on the part of the allies, and the other, which despite the rhetorics of those who have pursued it, seems to be more complex, more compromised. The artists drawn here are dealing with the actions of mankind at their most extreme: where abstract notions such as ideology, nation or state are expressed through technology onto the human fabric, into the physical sphere. These small drawings pose deep and complex questions about the agendas and possibilities of art and how it might represent the worlds around us, about the relationship between representation and power. Each individual drawing represents a point of engagement that in turn will generate hypotheses of truth and the promiscuous webs of connection by which we pursue and chart our endless quest for meaning.

ALCHEMY

2008

WATERCOLOUR ON PAPER

152.5 x 122 CM

AL-AHRAM, 31 JANUARY - 6 FEBRUARY 2008

DZIENNIK POLSKI, 14 - 16 DECEMBER 2007

THE GUARDIAN, 6 OCTOBER 2007

LE FIGARO, 16 JANUARY 2008

THE FINANCIAL TIMES, 28 JUNE 2007

THE NEW YORK TIMES, 6 FEBRUARY 2007

JÜDISCHE ALLGEMEINE, 10 APRIL 2008



14-16 GRUDNIA 2007

DZIENNIK POLSKI

TRAKTAT PRZYSLUZY SI NAM LEPIEJ

EUROPA PRZYSLUZY SI NAM LEPIEJ

Pracownik cyjnego zyma egz- tażki rdo Beedle JK. Rowling. 15 Siedem Kopri Zostala poczne i Mustae - Sześć egzemplarzy najbliższym prz- Zostanie wystaw- wedlug zos.

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SKU

DONEZYSZ

PREMIER DONALD TUSK

PREZYDENT LECH KACZYNSKI

PREMIER MANUEL BARROSO

PREMIER JOSE MANUEL BARROSO

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LEADER: ASIA'S NEW BREWING: SFO DIRECTOR HINDS: REOPENING: BAE PROBE: SHAKE DEALS: URGED: PAPERS DEMANDED: BALKAN STATES WARNED: S: AFRICAN LEFT ON NOTICE: CREDIT CRUNCH FEARED: SAZKA RAMP: KILLS 12: CHINA FUNDS INVESTMENT: SUPER: GEDRICH: RUS: SPEEDS UP: REFORM: BLACK JURY: CONSIDERS: GERMAN ROYAL TRAIN: APPOINTMENTS: IN: AND: MILIBAND, DARLING SET TO TOM: CABINET: BROWNS SHAKE UP TO DEMONSTRATE FRESH START: BLAIR: MILIBAND LIKELY TO BE FOREIGN SECRETARY: GORDON BROWN: WILL TODAY UNVEIL A REWORKED LABOUR CABINET: THAT LOOKS SET TO SEEM HIS LONG STANDING ALLY ALISTAIR: DARLING APPOINTED CHANCELLOR OF THE EXCHEQUER AND DAVID MILIBAND PROMOTED TO FOREIGN SECRETARY: MR BROWN USED HIS SPEECH OUTSIDE No 10 YESTERDAY TO EMPHASISE THAT HIS PRESENTATION MARKED A CHANGE FROM THE BLAIR ADMINISTRATION AND THE SKEWERING CABINET SHAKE UP IS INTENDED TO DEMONSTRATE THAT FRESH START ALL THE GREAT OFFICES OF STATE WILL CHANGE HANDS TODAY BUT THE ATTENTION MAY WELL BE ON MR MILIBAND - ONCE CONSIDERED A BLAIRITE STANDARD BEARER AND POTENTIAL RIVAL TO MR BROWN. AT 41, MR MILIBAND LOOKS SET TO BECOME THE UK'S YOUNGEST FOREIGN SECRETARY SINCE DAVID OWEN TOOK ON THE ROLE IN 1977 AGED 38. THERE WAS NO CONVICTION OF EITHER APPOINTMENT LAST NIGHT FROM MR BROWN'S DOWNING STREET TEAM, WHO INSISTED LAST MINUTE CHANGES TO THE LINEUP WERE ALWAYS POSSIBLE. HOWEVER THE FINANCIAL TIMES HAS HEARD THAT MARGARET BECKETT WAS INFORMED BY MR BROWN YESTERDAY THAT HE WANTED TO REPLACE HER AS FOREIGN SECRETARY. ALTHOUGH MR BROWN TOLD HER SHE HAD DONE A GOOD JOB, HE SAID HE WANTED TO GIVE THE CABINET A FRESHER FEEL BY PUTTING MR MILIBAND IN THE JOB. IT LOOKS LIKELY THAT ALAN JOHNSON WILL BECOME HEALTH SECRETARY WHILE MR BALLS, THE PRIME MINISTER'S CLERK, IS SET TO BECOME SECRETARY OF STATE FOR EDUCATION. MR BALLS' DEPARTMENT WILL FOCUS MORE CLOSELY ON SCHOOLS POLICY. A SEPARATE DEPARTMENT, WHICH BRINGS TOGETHER SKILLS, HIGHER EDUCATION AND SCIENCE, IS TO BE HEADED BY ANOTHER MINISTER. JACK STRAW LOOKS LIKELY TO BECOME THE NEW JUSTICE MINISTER WITH RESPONSIBILITY FOR PUSHING THROUGH THE GOVERNMENT'S PROGRAMME OF CONSTITUTIONAL REFORM. GEOFF HOON LOOKS SET TO STAY IN THE GOVERNMENT AS CHIEF WHIP. ONE MYSTERY LAST NIGHT WAS WHOM MR BROWN WOULD CHOOSE AS HOME SECRETARY IN PLACE OF JOHN REID. THE JOB IS NOW FOCUSED ON COUNTER-TERRORISM AND MR BROWN'S CHOICE HERE WILL BE CRUCIAL. A STRING OF HIGH PROFILE FIGURES ARE SET TO LEAVE THE GOVERNMENT RANKS. PATRICIA HEWITT, HEALTH SECRETARY, WHOSE PERFORMANCE HAS BEEN CRITICISED BY BROWNIERS, LAST NIGHT ANNOUNCED SHE WOULD BE



Wednesday February 6 2008

The New York Times

NATIONAL EDITION

SENATOR BARACK OBAMA AT HIS VOTING PRECINCT IN CHICAGO

SENATOR HILLARY RODHAM CLINTON AFTER WINNING IN NEW YORK

McCain Gains Wide Support; Clinton and Obama Battle

VOL. CLVII

Obama Battle



INTELLIGENCE CHIEF SAYS AL QAEDA IMPROVES ABILITY TO STRIKE IN US

STRONG SIGN OF RECESSION PUTS ST IN A SPIN

WACHOVIA

KNEE OF FRAYS

TOP DEMOCRATS TRADE VICTORY

SUPPORT DIVIDED

ROMNEY SET BACK

HAMA LAYS CLAIM TO BLAST

HICKABEE IS NUMBER IN STATES IN SOUTH

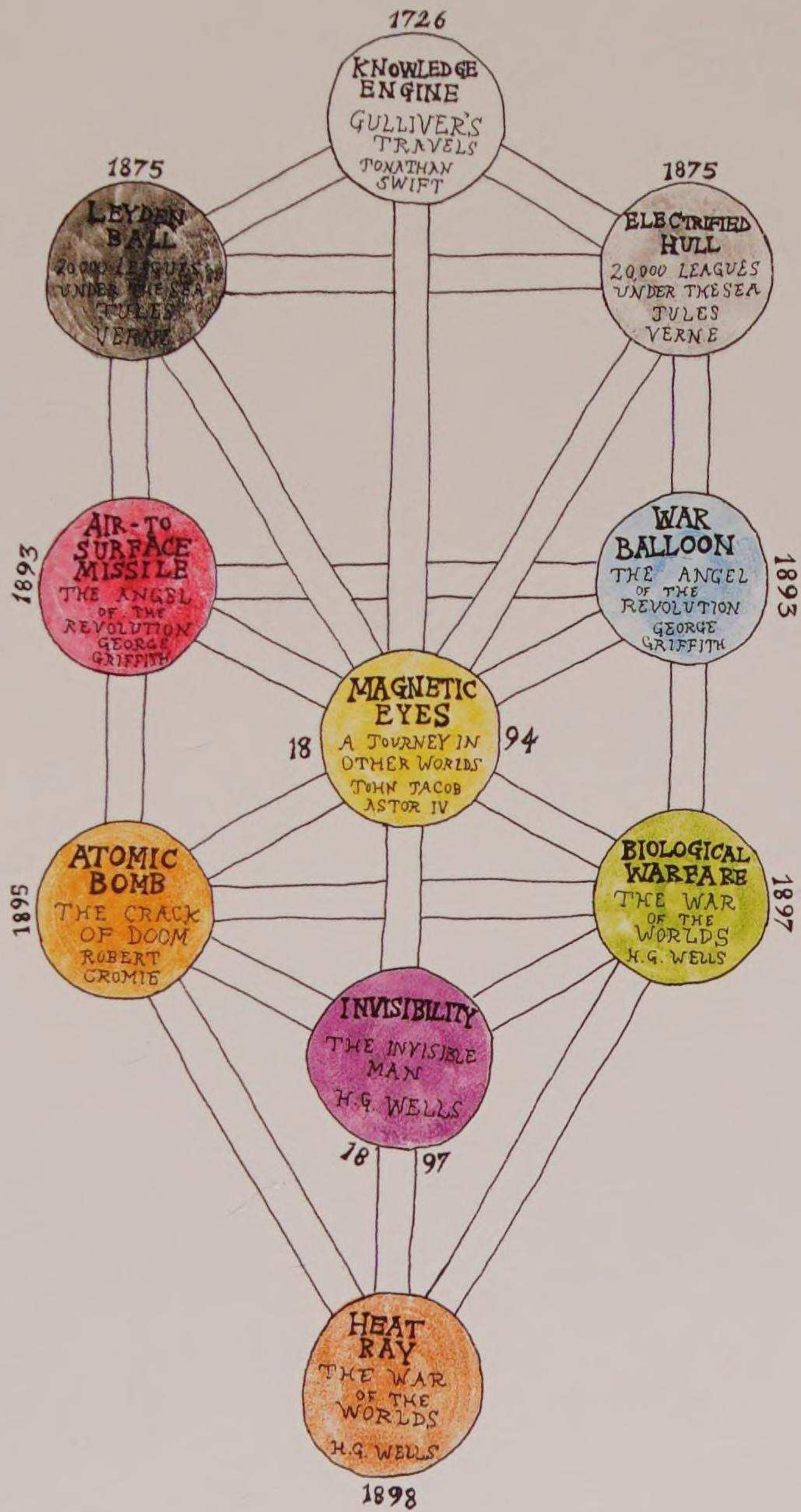
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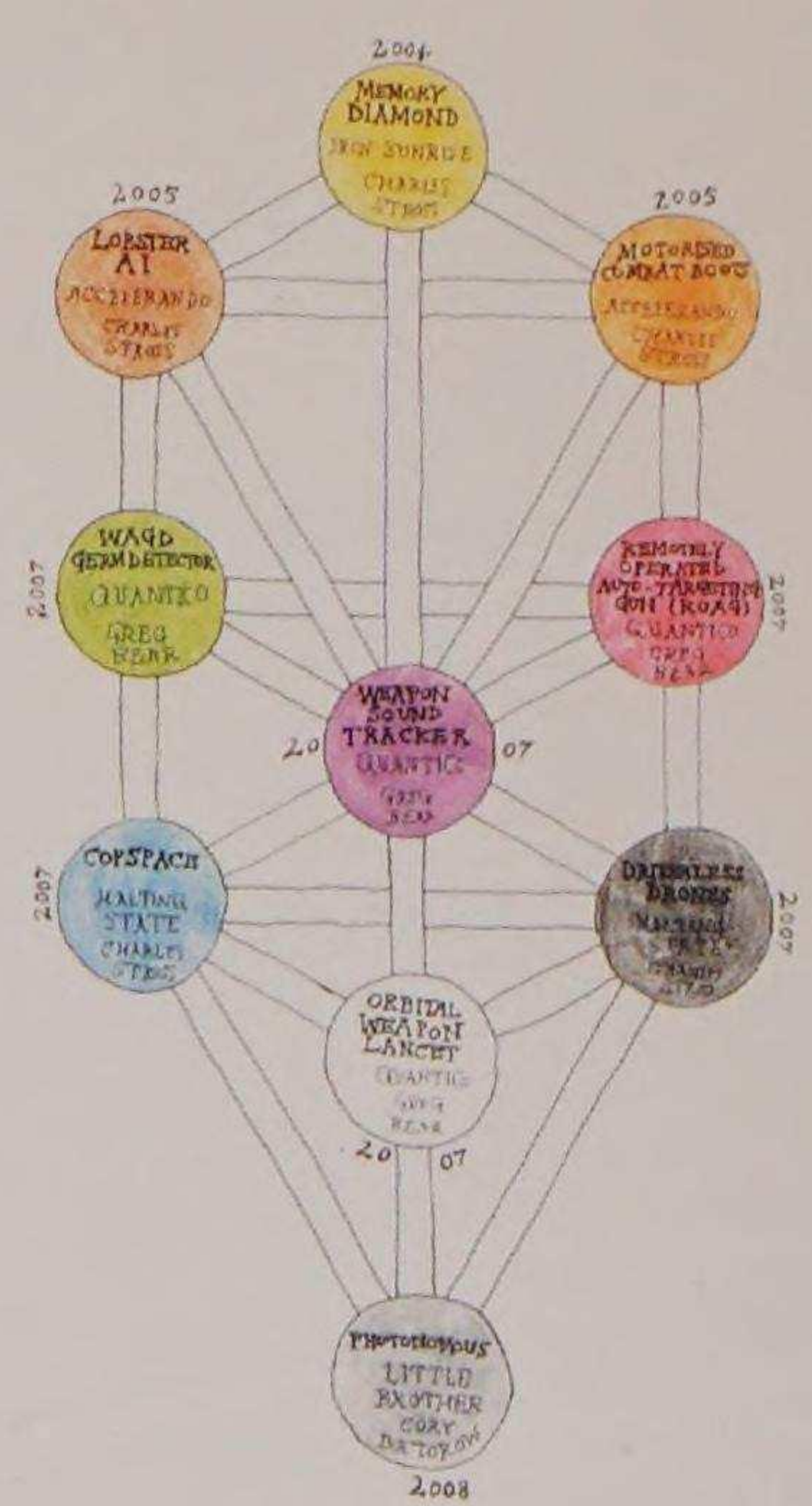
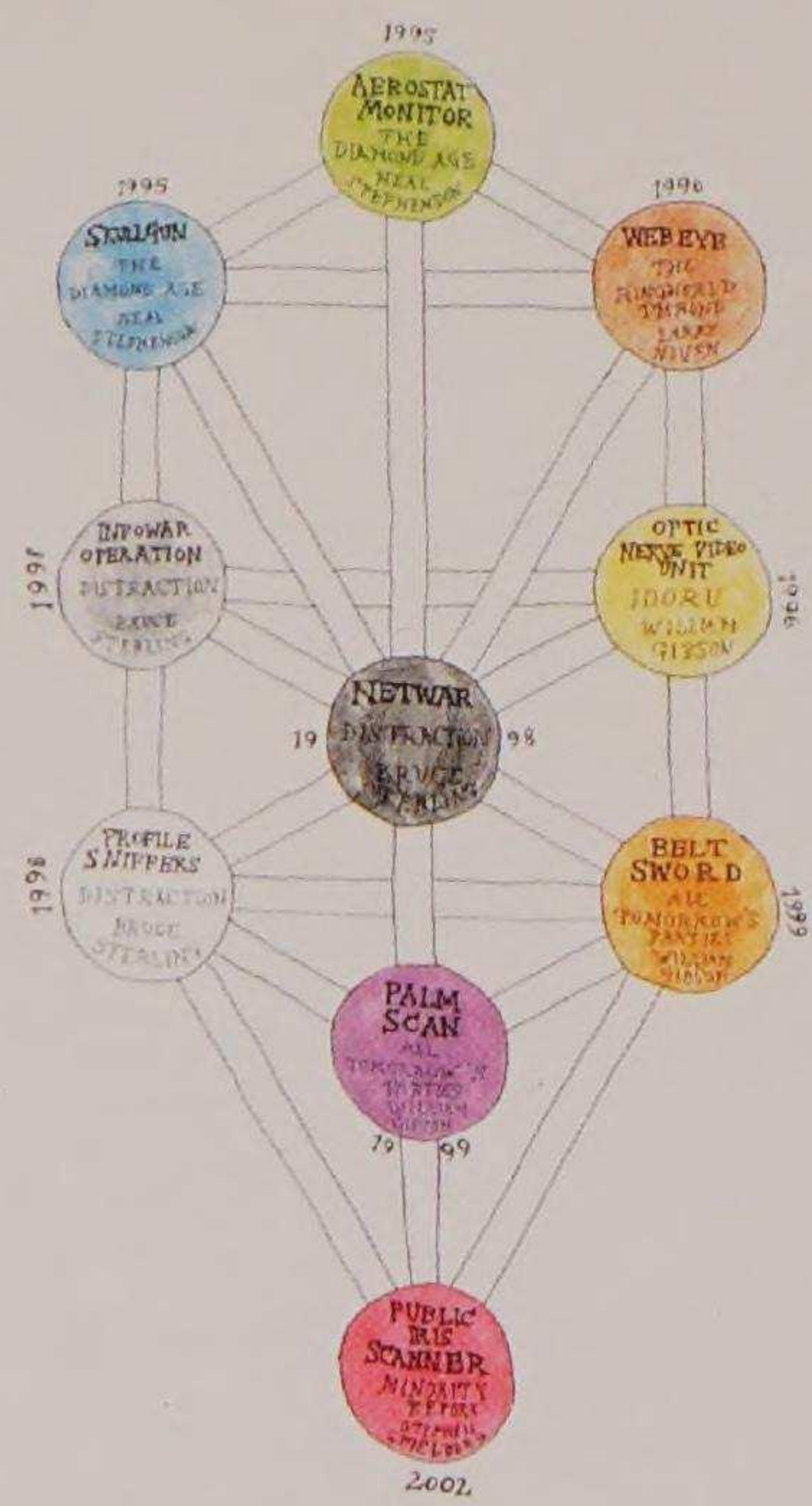
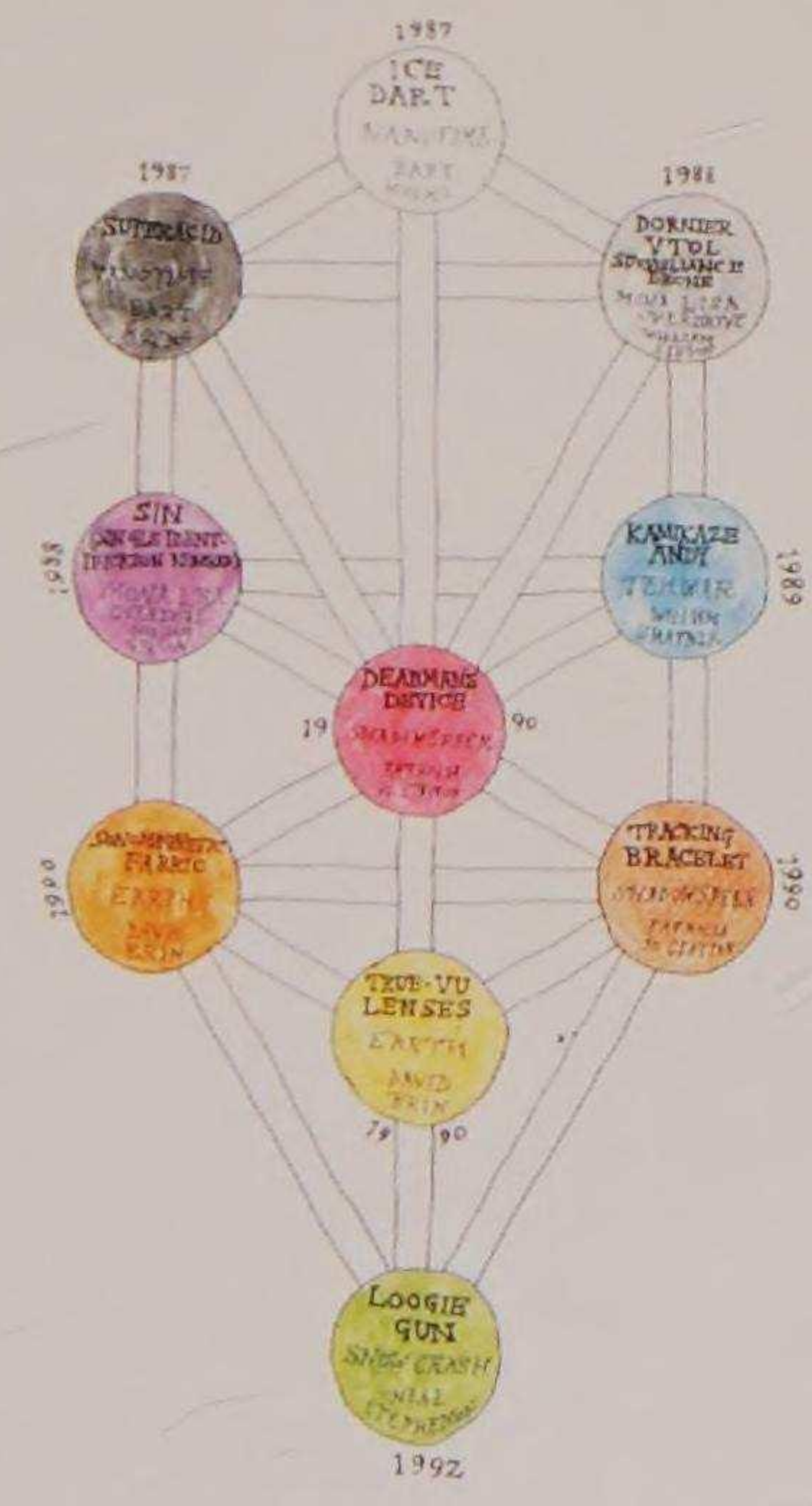
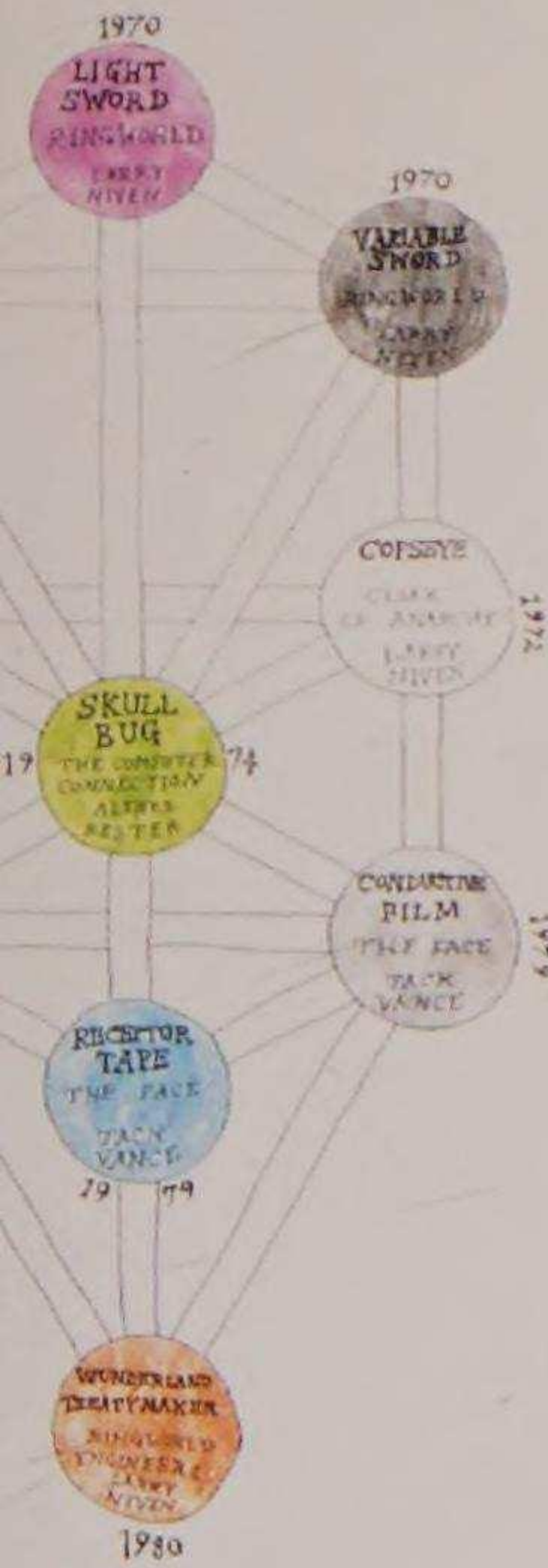
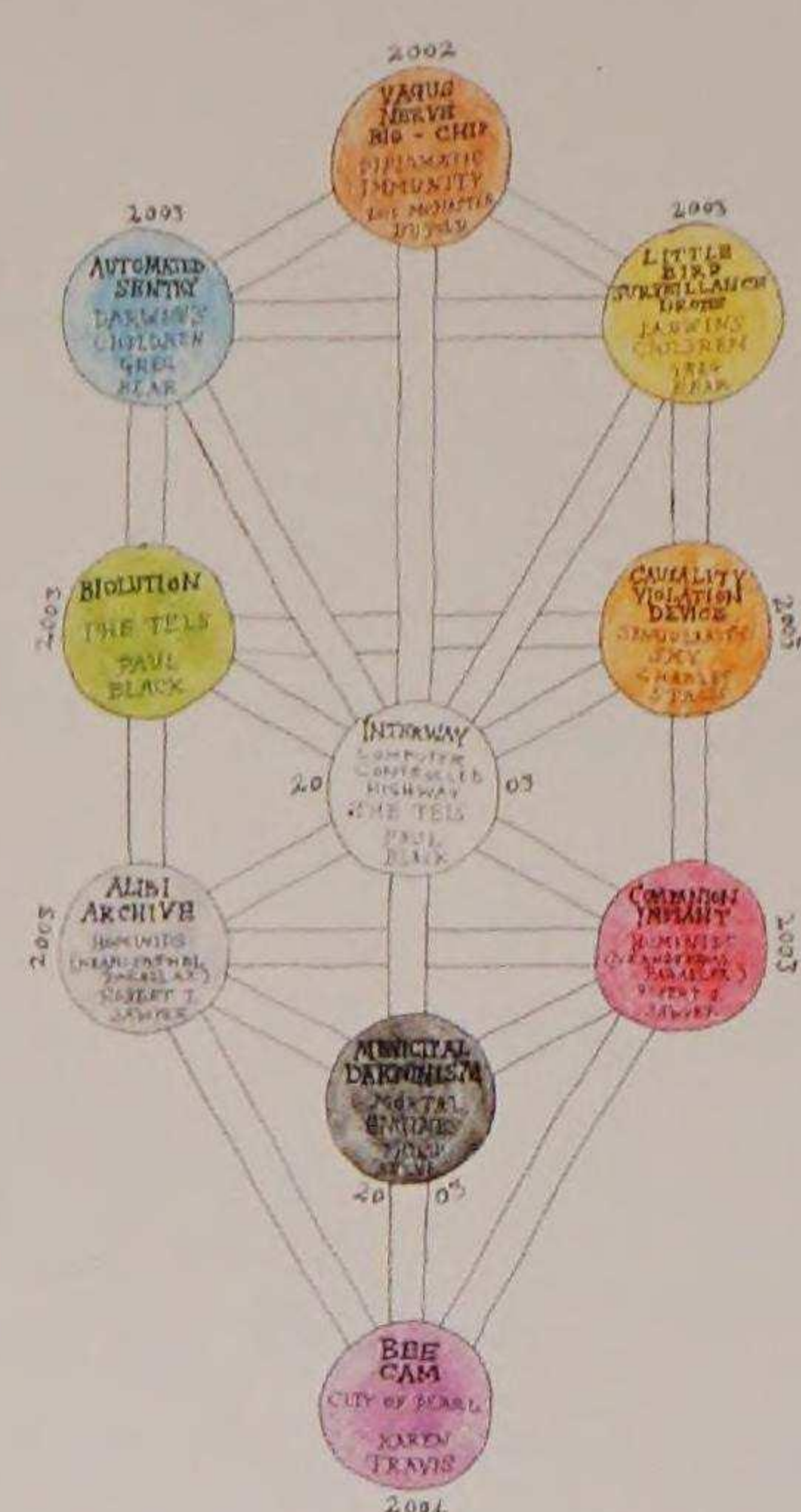
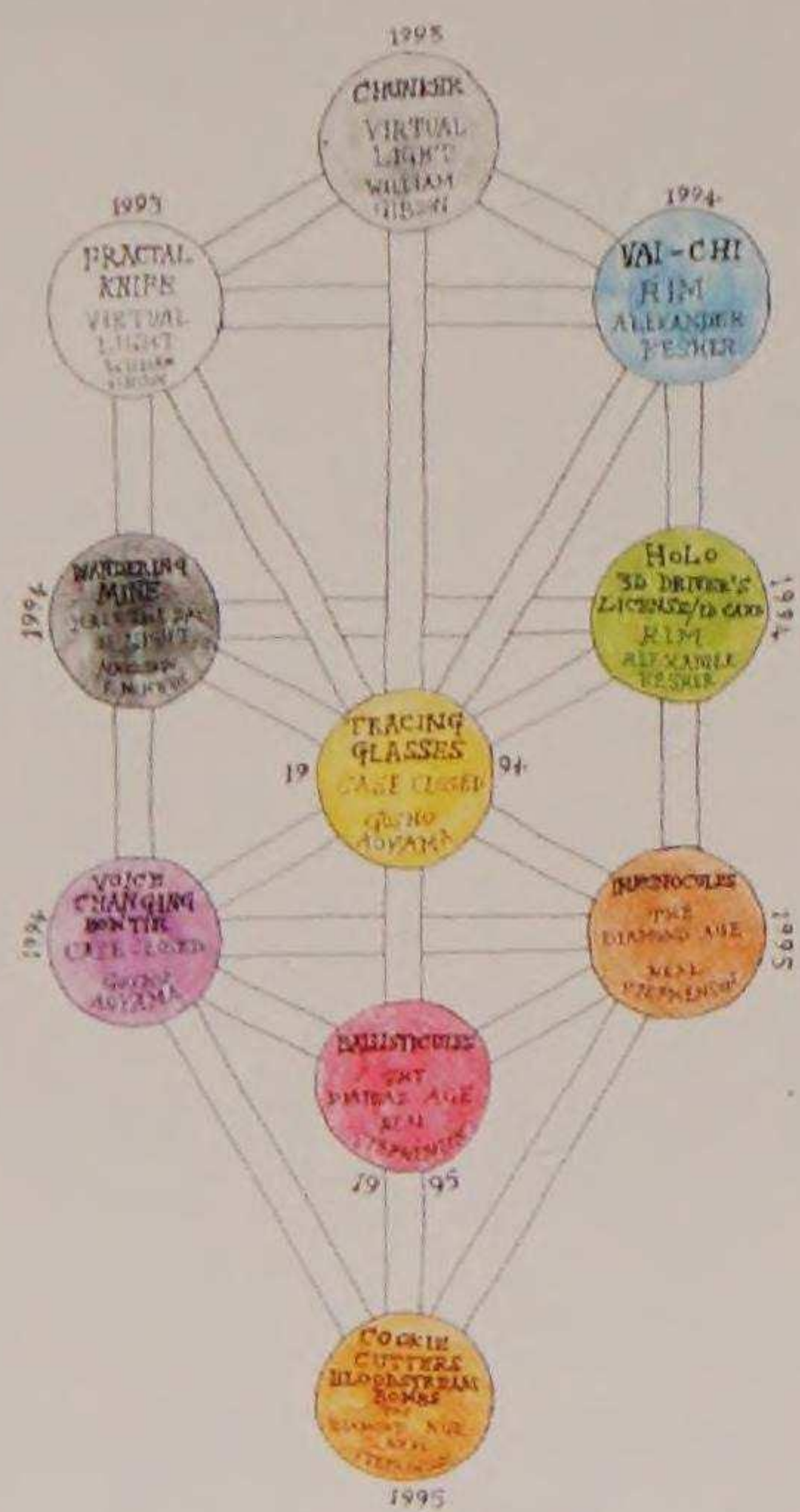
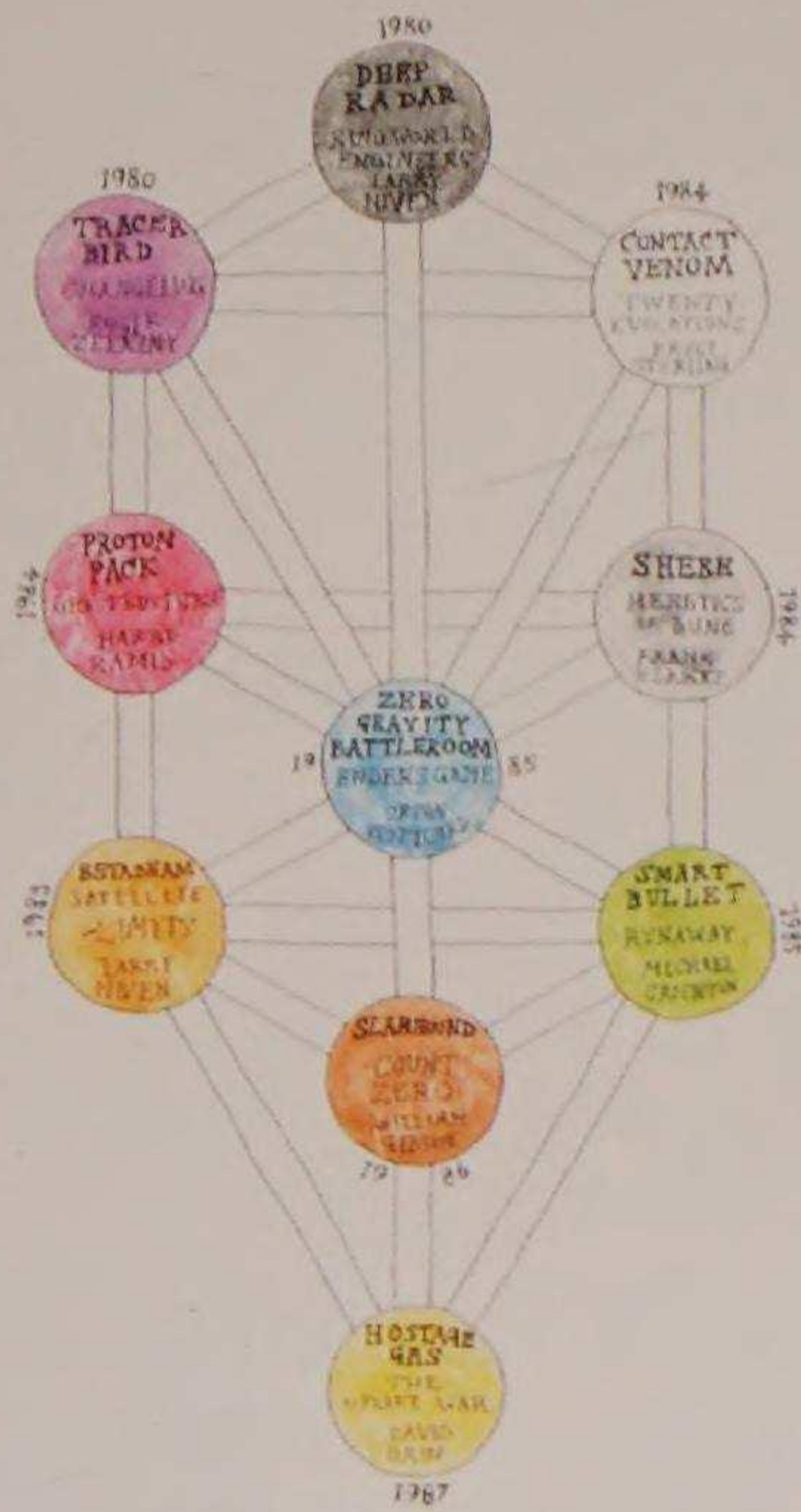
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CORRESPONDENCE 1-36: FROM THE EMBASSY OF AFGHANISTAN, ABU DHABI TO THE KINGDOM OF CAMBODIA

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CORRESPONDENCE 73-108: FROM THE SUPREME COUNCIL OF FREEMASONS, WASHINGTON TO HEADQUARTERS MULTINATIONAL FORCE, IRAQ

CORRESPONDENCE 109-144: FROM THE PRIME MINISTER'S OFFICE, IRAQ TO THE MANKIND RESEARCH INSTITUTE, MARYLAND, USA

CORRESPONDENCE 145-180: FROM MARCONI ELECTRONIC SYSTEMS, GWENT, WALES TO THE RUSSIAN FEDERAL ATOMIC ENERGY AGENCY, MOSCOW

CORRESPONDENCE 181-216: FROM THE MINISTER OF INFORMATION, REPUBLIC OF RWANDA TO THE DIRECT COMMUNICATIONS UNIT, DOWNING STREET, LONDON

CORRESPONDENCE 217-252: FROM HER MAJESTY'S EMBASSY, MOSCOW TO THE US DEPARTMENT OF DEFENSE STANDARDIZATION PROGRAM OFFICE, FORT BELVOIR, VIRGINIA

FROM: CORRESPONDENCE 253-288: FROM THE US SECRETARY OF STATE, WASHINGTON TO THE NEW MEXICO DEPARTMENT OF MENTAL HEALTH SERVICES, SANTA FE

CORRESPONDENCE 289-324: FROM RICHARD NIXON, NEW JERSEY TO THE MINISTRY OF DEFENCE, ZIMBABWE



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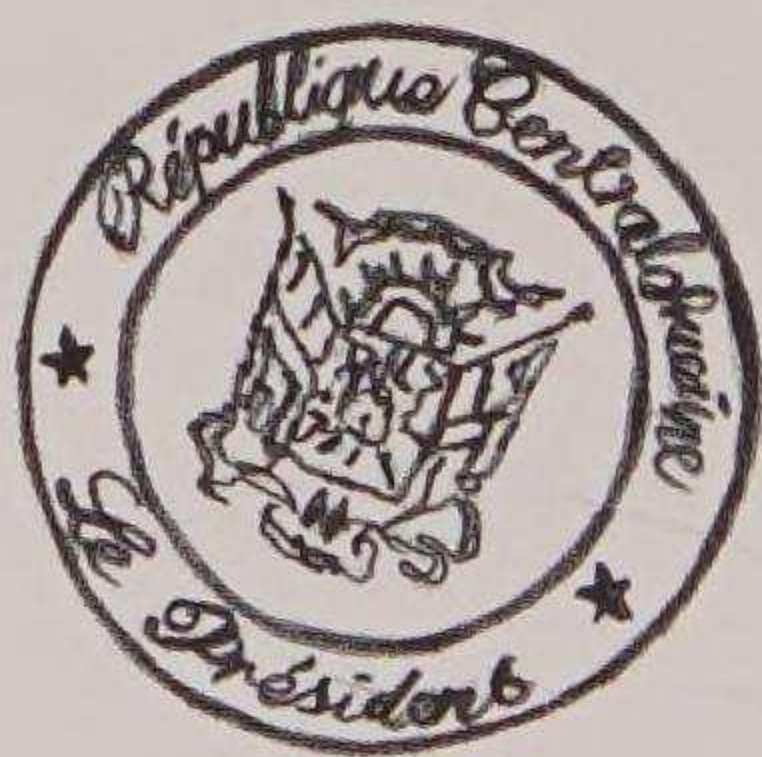
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GABINETE DO PRIMEIRO MINISTRO



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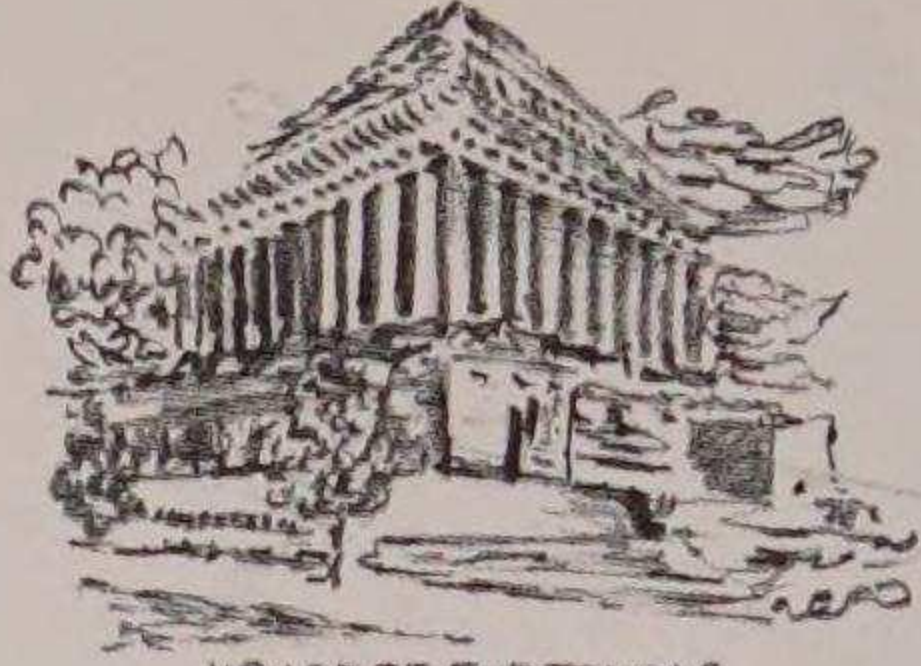
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WAR ARTISTS

2007/08

GRAPHITE ON PAPER

29.7 x 21 CM

BRITISH/LAURA KNIGHT, NATIONAL GALLERY, LONDON, 1941

BRITISH/MERVYN PEAKE, GERMANY, 1945

BRITISH/HENRY MOORE, HOLBORN UNDERGROUND STATION,
LONDON, 1943

BRITISH/STEVE MCQUEEN, IRAQ, 2003

CANADIAN/CAPTAIN CHARLES FRASER COMFORT, VICINITY OF
ORTONA, ITALY, 1944

AMERICAN/A. BROCKIE STEVENSON OF THE PACIFIC AND ALASKAN
WAR ART UNITS, FORT BELVOIR, VIRGINIA, 1942

AMERICAN/MICHAEL D. FAY, IRAQ, 2006

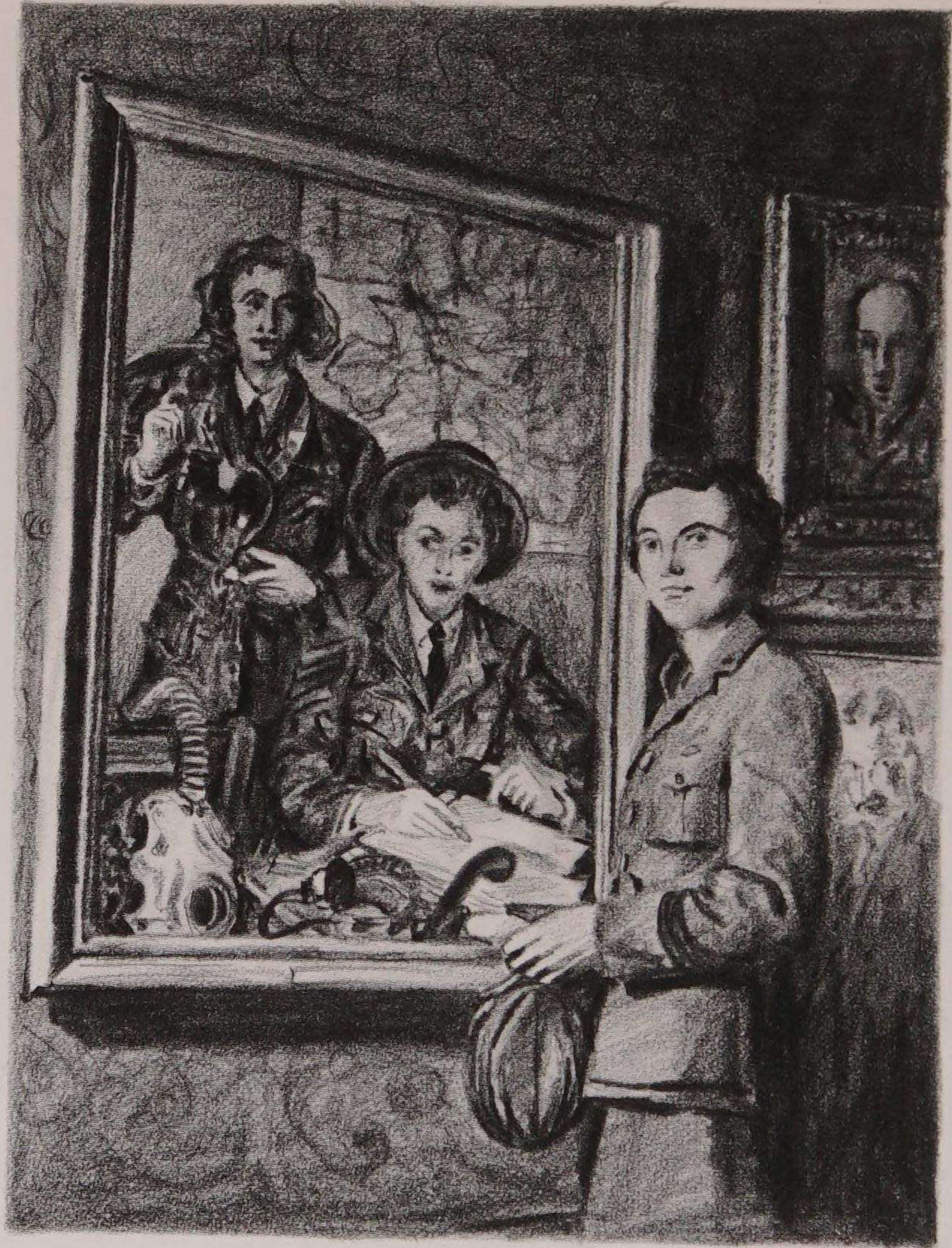
AMERICAN/LEE MILLER, MAINLAND EUROPE, 1944

AUSTRALIAN/ERIC THAKE (PAINTING LIEUTENANT GENERAL YAMADA,
COMMANDER OF THE JAPANESE 48TH DIVISION), KOEPANG, TIMOR,
OCTOBER 1945

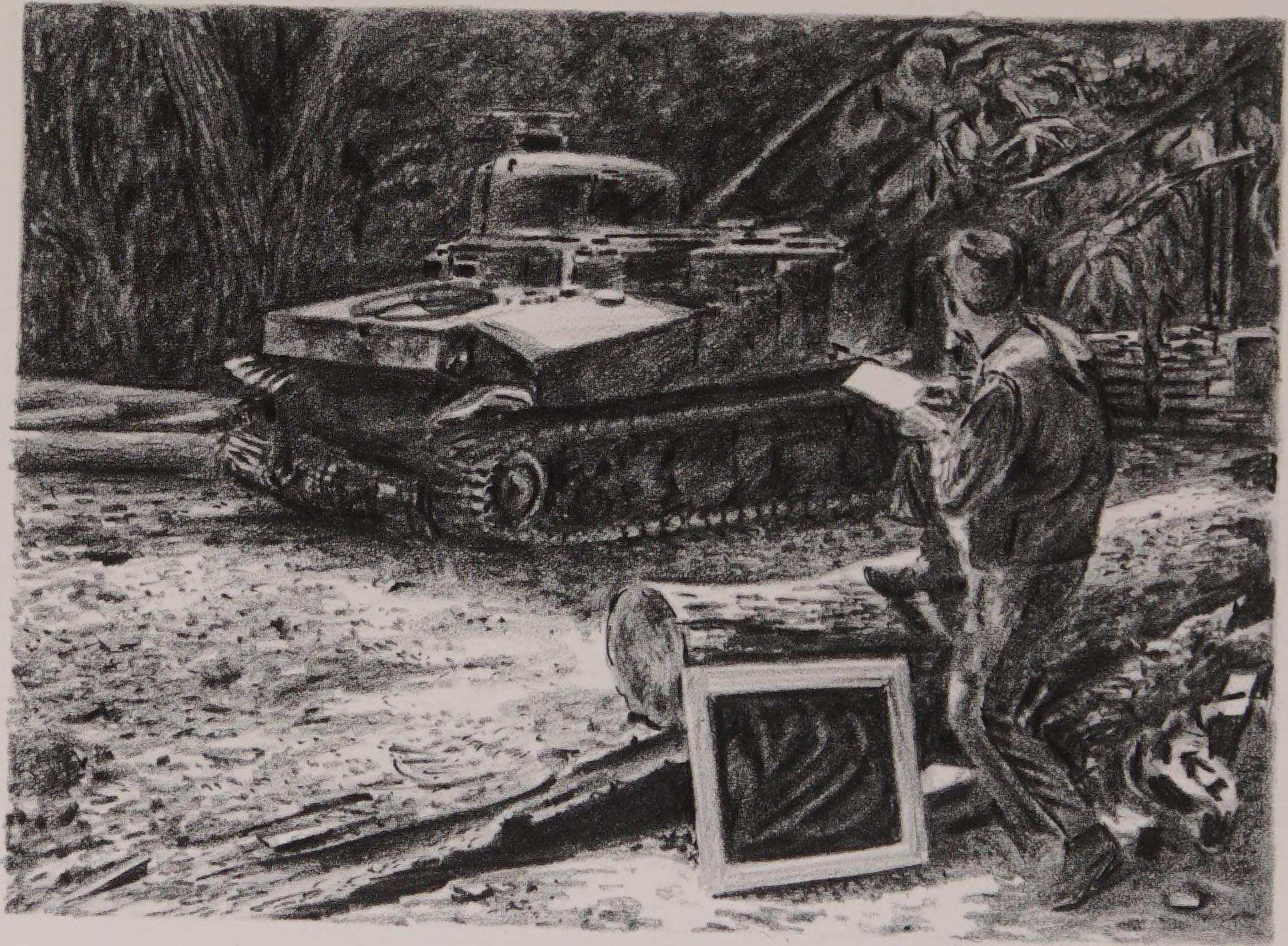
AUSTRALIAN/CAPTAIN CONWAY BOWN, BAGHDAD, 2003

JAPANESE/TSUGUHARU FOUJITA, WORLD WAR II

GERMAN/OTTO DIX, UNOFFICIAL WW1 WAR ARTIST - CHAMPAGNE AND
THE TRENCHES OF ARTOIS

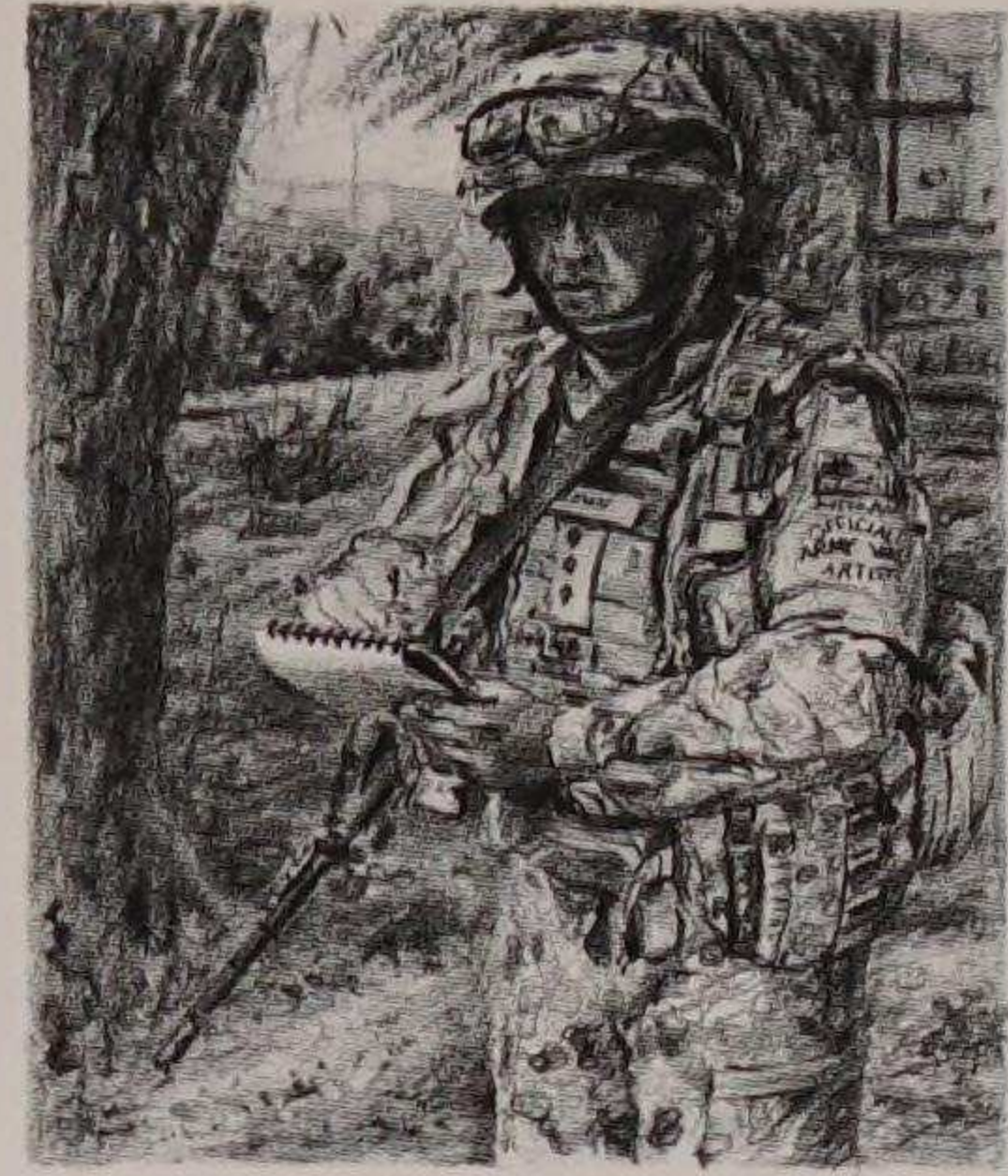
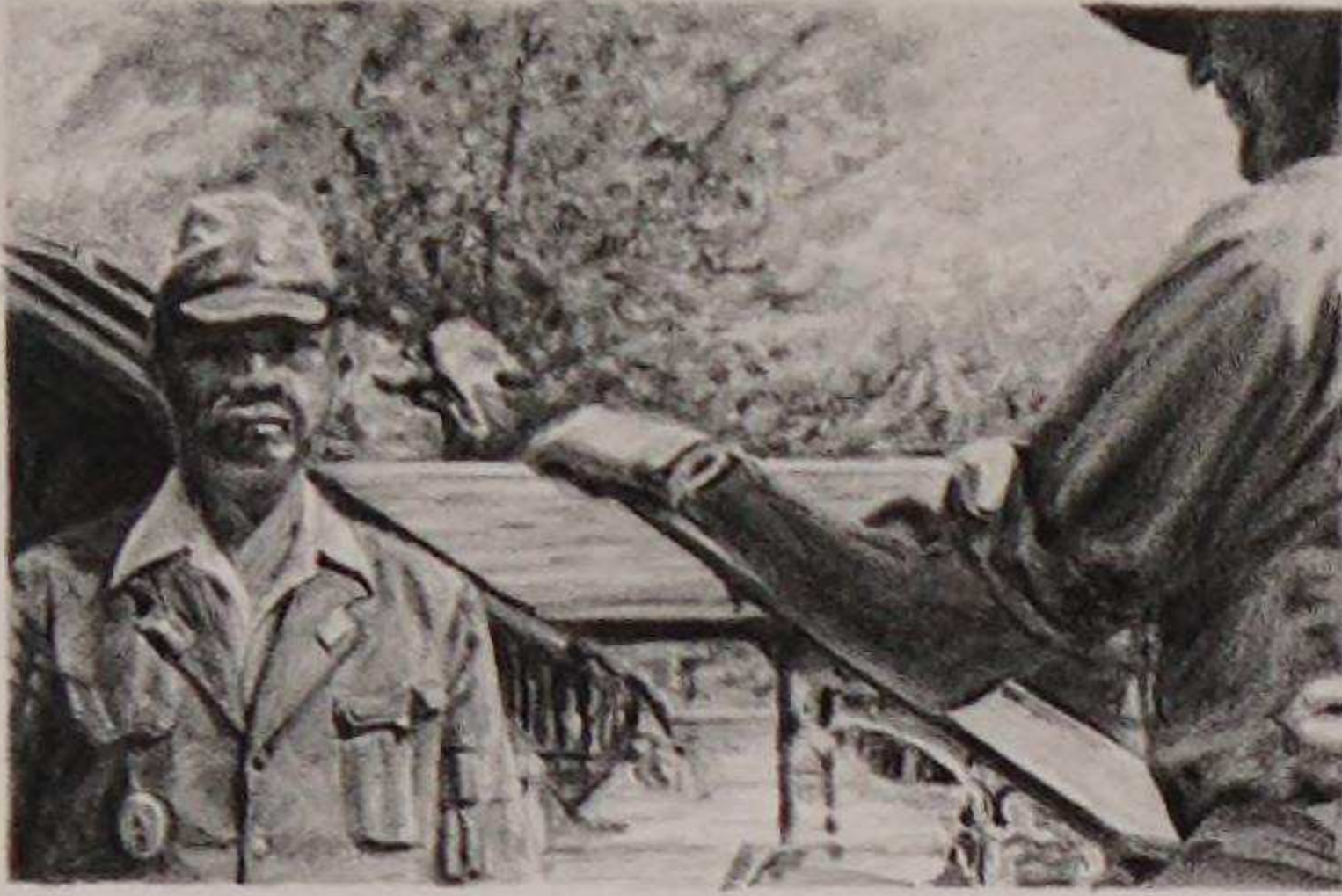












BIOGRAPHY

1958 Born in London
1977-78 Brighton Polytechnic
1978-81 St Martins School of Art, London
1981-82 Chelsea School of Art, London

Lives and works in London.

SELECTED SOLO SHOWS

2008 *3 Projects*, Annely Juda Fine Art, London
Alchemy, P.P.O.W., New York
HEXEN 2039, Kunstverein Langenhagen
Galerie Lorenz, Frankfurt

2007 *HEXEN 2039*, Skolská 28, Prague
HEXEN 2039, New Art Gallery Walsall
Event, City Lights, San Francisco

2006 *HEXEN 2039*, Multi-venue project across
London. Installation: CHELSEA space;
Screening: Warburg Institute;
Interventions: Ognisko Polskie, Science
Museum, British Museum; Event: Dana
Centre; web version at www.hexen2039.net
VESNA Commission for *Art under
construction: the Balkans in context*, City
University, London

2004 *Operation Swanlake*, Annely Juda Fine Art,
London
Operation Swanlake, Künstlerhaus
Bethanien, Berlin

2000 *Sightings/Archives from the Institute of
Militronics and Advanced Time
Interventionality Digimatter/Grey Matter*,
Sydney and Greenaway Gallery, Adelaide

1999 *Odyssey*, Institute of Modern Art, Brisbane
*No Other Symptoms – Time Travelling with
Rosalind Brodsky*, Launch event with video
installation, Freud Museum, London
*No Other Symptoms – Time Travelling with
Rosalind Brodsky*, Artspace, Sydney

1997 *Dying for your sins*, Australian Centre for
Contemporary Art, Melbourne

1996 *The Tannery*, London
Dying for your sins, Institute of Modern Art,
Brisbane
Kitsch'n Shrink, Greenaway Gallery, Adelaide

1995 *Software*, Software Mizuma Art Gallery,
Tokyo

1994 *Q. Would you recognise a Virtual Paradise?*,
Contemporary Art Centre of South Australia;
Australian Centre for Contemporary Art,
Melbourne

1993 *Software*, Union Gallery, University of
Adelaide

1992 Edward Totah Gallery, London
Between the Clues lies the Evidence,
PostWest, Adelaide

1990 Edward Totah Gallery, London
Kerlin Gallery, Dublin
Arts Council exhibition travelling to:
Ikon Gallery, Birmingham; Spacex, Exeter;
Oldham Art Gallery; The Minorities,
Colchester; Darlington Arts Centre;
Nottingham Castle Art Gallery

1988 Edward Totah Gallery, London
1985 Edward Totah Gallery, London

SELECTED GROUP SHOWS

2008 *By Invitation Only*, Kinz, Tillou + Feigen, New
York
Bad Year Blimp, Alma Enterprises, London
The Disarmory Show, a dBfoundation
project, 201 Mulberry Street, New York
Gegen den Strich, Kunstverein Bielefeld

2007 *Jerwood Drawing Prize*, Jerwood Space,
London; Pittville Gallery, University of
Gloucestershire; Mackintosh Gallery, The
Glasgow School of Art; Royal West of
England Academy, Bristol; BayArt, Cardiff;
Hatton Gallery, Newcastle-upon-Tyne
How We May Be, Late at the Tate, Tate
Britain, London
Gegen den Strich, Künstlerhaus Bethanien,
Berlin
3Things, RUN Gallery, London
Art rage 1994-1998: artworks for television,
DELL Gallery@QCA, Brisbane
Annely Juda – A Celebration, Annely Juda
Fine Art, London
*Festival Internacional de Linguagem
Eletrônica (FILE)*, Centro Cultural da Oi
Futuro, Rio de Janeiro

2006 *Flash on the Screen*, Basekamp space,
Philadelphia
DUSK, Lummus Park, Miami Beach
Drawing from Turner, Clore Gallery, Tate
Britain, London
FILE 2006, SESI Gallery, São Paulo

2005 *The Blur of the Otherworldly: Contemporary
Art, Technology and the Paranormal*, The
Center for Art and Visual Culture, Baltimore
ICOLS Strategy Defense and Arms Fair, The
Performance Space, Sydney
ICOLS audio, finetuned, META Project
Space, Hove
Transmediale.05, Haus der Kulturen der
Welt, Berlin
ICOLS Strategy Defense and Arms Fair,
Glasgow International, *RISK*, CCA, Glasgow
Don't Call it Performance,
Konceptkonstmuseum, Rydboholm
Bodies Through Technology, Tompkins
County Public Library, Ithaca, New York

- 2004 *Don't Call it Performance*, Centro Andaluz de Arte Contemporáneo, Seville, Spain; Domus Artium 2002 (DA2) Salamanca, Spain; El Museo del Barrio, New York
CITY OF WOMEN, 10th International Festival of Contemporary Arts, Gallery Skuc, Ljubljana
Collectivity and critical collective/cooperative cultural action, Oliver Gallery, University of South Florida, Tampa
Connect the Dots, The LeRoy Neiman Gallery, Columbia University, New York
ICOLS Strategy Defense and Arms Fair, ISEA 2004 – Ferry between Helsinki, Stockholm, Mariehamn and Tallin
Media Forum of the XXVI, Moscow
International Film Festival, ClubnaBrestskoj, Moscow
PLANET B Das B-Movie in der zeitgenössischen Kunst, Magazin4, Vorarlberger Kunstverein, Künstlerhaus Palais Thurn & Taxis, Bregenz
FILE 2004, SESI Gallery, São Paulo
Contact Zones, New World Gallery @ Radio Free Hamptons, Sag Harbor, New York
Digital Salon, The ART Mission, Binghamton
Eurographics 2004, WTC, Grenoble, France
Unframed, Standpoint Gallery, London
Fly Utopia! transmediale.04, Haus der Kulturen der Welt, Berlin
- 2003 *Don't Call it Performance*, Centro de Arte Reina Sofía, Madrid; Centro Parraga, Murcia
New York Calling, P.S.1 studio project, Long Island City
FILE 2003, Museum of Image and Sound (MIS) São Paulo, Brazil
How to be a perfect guest Sharjah International Biennial, United Arab Emirates
ICOLS Event, Wasps Studios, Glasgow
ICOLS Event, The Esplanade, Theatres on the Bay, Singapore
- 2002 *Gaze Travelling artroom*, Gallery Suryun, Cologne
ICOLS launch event, Museum of Contemporary Art, Sydney
(The World May Be) Fantastic, Biennale of Sydney, MCA, Sydney
Underwood Audio 2, Underwood St, London
net.art, Irish Museum of Modern Art, Dublin
- 2001 *LE NUMERIQUE: nouveau médium de l'art-From 01.10.01 to 01.11.01*, Galerie de Pret d'oeuvres d'Art, Brussels
Model Citizen/No More Ice Cream (An ICOLS project with Bronia Iwanczak), Artspace, Sydney
- 2000 *Electronic Art Festival*, Cyberslag Foundation, Groningen
Chemistry, Art Gallery of South Australia, Adelaide
PUSAN International Contemporary Art Festival, Metropolitan Museum of Art, Pusan
FILE, Museum of Image and Sound (MIS), São Paulo
World Wide Video Festival, Amsterdam
Sonar Festival/CD ROM a la carta, Carrer de les Flors 22, Barcelona
Chip, Melbourne International Film Festival
Manifest/o, Zagreb
Festival of Independent Press, Museo de la Memoria, Tlaxcala
Urban Futures 2000 International Conference and Electronic Art Exhibition, Johannesburg University Art Gallery, Johannesburg
- 1999/01 *Contact Zones*, Johnson Museum of Art, Cornell University; Centro de la Imagen, Mexico City; Virginia film festival; 2000-2001: Nickle Arts Museum, University of Calgary, Alberta
- 1999 *Love and Consciousness*, Artopiques Gallery, Paris
Confined, HERE Gallery, New York
Sex and Consciousness, Artopiques Gallery, Paris
WRO 99 - 7th International Media Art Biennale, Wroclaw
No Other Symptoms – Time Travelling with Rosalind Brodsky CD ROM shown at: 21 Spacex, Exeter; *National Digital Art Awards exhibition*, Institute of Modern Art, Brisbane; *Fusion St Kilda Film Festival*, Melbourne; *2nd International show of CD ROMs*, Media Centre d'Art i Disseny, Barcelona; *Fast + Wide*, Broadway Media Centre, Nottingham
Rosalind Brodsky's Time Travelling Cookery Show video shown at: *Third International Video Summit*, Videomedeja, Kulturni Centar-Art Klub, Novog Sada; *ArtRage*, ABC TV, Australia; *Interact The Exhibition Centre*, Melbourne
No Other Symptoms – Time Travelling with Rosalind Brodsky CD ROM shown at: *Kino-Eye: Cybercities*, Royal Palace, Antwerp; *Xobject space*, Düsseldorf; *Tullie House*, Carlisle; *Videonale 8*, Bonner Kunstverein; *Isea 98*, The Tea Factory, Liverpool
Vibrators from the House of Brodsky CD ROM shown at: *Pandaemonium Festival*, Lux Centre/Standpoint Gallery, London; *European Media Art Festival*, Osnabrück
Brodsky Paint CD ROM shown at: *National Digital Art Awards exhibition*, I.M.A. Brisbane; *Prix Ars Electronica 98*, Linz

- 1997 *Technoscience*, Hybrid Workspace, Documenta X, Kassel
Wardrobe, Madlove Gallery, Adelaide; The Performance Space, Sydney; I.M.A. Brisbane; P.I.C.A. Perth
Heteronymous, SanMichele a Ripa, Rome
On a Clear Day, European Media Art Festival, Osnabrück
Thin Skin, The Performance Space, Sydney
Imprint 93 and related ephemera, Norwich Gallery, Norwich
Canberra Festival of Contemporary Arts
- 1996 *Artists' Week*, Compost Adelaide Festival '96
White Hysteria, Contemporary Art Centre of South Australia; Stripp, Melbourne
White Hysteria (waiting room), Cleveland project space, London; The Physics Room, Christchurch
ICA/Toshiba Art and Innovation Commission, shortlist exhibition, ICA, London
On a Clear Day, ICA, London; Cambridge Darkroom; John Hansard Gallery, Southampton; First Site, Colchester; Focal Point, Southend; Oldham Art Gallery; Middlesbrough Art Gallery
- 1995 *It's a Pleasure*, Royal Festival Hall, London
U.K. Wit and Excess, C.A.C. South Australia; A.C.C.A. Melbourne; Ivan Docherty, Sydney; I.M.A. Brisbane
Street Gallery, Mishima Ave shopping arcade festival, Sizuoka
Parallel, Internet gallery and journal, web project
Weird, Science Australia Centre, Manila
Technothelylogia, Monash University Gallery, Melbourne
ROMulus and RAMbo, *Body language in cyberspace*, Canberra School of Art Gallery
Pretext, Heteronyms, Rear Window, Clink St. Studios, London
- 1994 *Whitechapel Open*, Whitechapel Art Gallery, London
Lead and Follow, Atlantis, London
- 1993 *Hit and Run, A Presumed Innocent collaborative event*, [RE] Gallery, Adelaide
Moving into View, work from the Arts Council collection, Royal Festival Hall, London
The return of the Cadavre Exquis, The Drawing Center, New York
VITEA: A.I.P.#7, Fifth Sculpture Triennial, R.M.I.T. Faculty Gallery, Melbourne
New Voices, British Council Touring Exhibition (1992–1997) to: Macedonia, Czech Republic, Greece, Slovakia, Russia, Romania, Germany, Spain, Turkey, Luxembourg and Belgium
- 1992 *Whitechapel Open*, Whitechapel Art Gallery, London
20th Century Women's Art, New Hall College, University of Cambridge
- Scene of the Crime? A Presumed Innocent collaborative installation*, Post West, Adelaide
Edward Totah Gallery, London
Nothing is {Hidden} project, Rear Window, London
- 1990 *Decoy*, Serpentine Gallery, London
Whitechapel Open, Whitechapel Art Gallery, London
- 1989 *XXI Festival International de la Peinture*, Cagnes sur Mer
Whitechapel Open, Whitechapel Art Gallery, London
John Moores 3rd Prize, Walker Art Gallery, Liverpool
- 1988 *New Brits: Contemporary British and Scottish Painting*, The Contemporary Arts Center, Cincinnati, Ohio; Queens Museum, New York and tour of USA
Object and Image: British Art in the 1980s, City Museum and Art Gallery Stoke on Trent
Figuring out the '80s, Laing Art Gallery, Newcastle-upon-Tyne
Something solid, Cornerhouse Gallery, Manchester
Whitechapel Open, Whitechapel Art Gallery, London
It's a still-life, Arts Council Collection, South Bank Centre, London and tour
- 1987 Edward Totah Gallery, London
Edward Bates Gallery, Chicago
- 1986-87 *The Golden Thread?, Classical Mythology in Contemporary Art*, Harris Museum and Art Gallery, Preston; Milton Keynes Exhibition Gallery; Royal Albert Memorial Museum, Exeter; Bradford Art Galleries and Museums, Bradford
- 1986 *Love, Sacred and Profane*, Plymouth Arts Centre and Stoke Museum
Interference, Riverside Studios, London
Camden Annual, Camden Arts Centre, London
4 British Artists, Edward Bates Gallery, Chicago
- 1985 *Nature Morte*, Edward Totah Gallery, London
Open Exhibition, Riverside Studios, London
- 1984 *Whitechapel Open*, Whitechapel Art Gallery, London
- COLLABORATIVE ORGANISATIONS
- 1991 Founder member of NIH (Nothing is {Hidden}), London/NY based
- 1992 Founder member of PI (Presumed Innocent), Adelaide/NY based
- 2000 Founder member of the International Corporation of Lost Structures (ICOLS)

PUBLIC COLLECTIONS

Art Gallery of South Australia, Adelaide
 University of Auckland
 Fundacio Antoni Tapies Biblioteca, Barcelona
 Arts Council of Great Britain
 British Council
 L'Espace Multimédia Gantner, Bourogne
 UCLA, Santa Rosa Junior College, California
 New Hall, Cambridge
 AXA Collection, Cologne
 Leeds City Council
 Wolverhampton Art Gallery
 British Museum, London
 Tate Britain, London
 University of East London
 Australian Centre for the Moving Image, Melbourne
 The Rose Goldsen Archive of New Media Art, The
 Division of Rare and Manuscript Collections
 Carl A. Kroch Library Cornell University, Ithaca, New
 York
 EMI Paris
 Griffith University, Queensland
 Rhodes University, South Africa
 Sydney College of the Arts

SELECTED BIBLIOGRAPHY

2008 *NATO – The Military Codification System for
 the Ordering of Everything in the World*,
 Suzanne Treister with essay by Marek Kohn,
 Black Dog Publishing, London
*DATA FLOW (a contemporary approach to
 diagrams)*, Die Gestalten Verlag (dgv), Berlin

2007 *Gegen den Strich*, essays by Christoph
 Tannert, Valeria Schulte-Fischedick and
 Christian Schindler, Künstlerhaus Bethanien,
 Berlin
 'Suzanne Treister', in: *Videogames and Art*,
 Ed. Andy Clarke, Grethe Mitchell, Intellect
 Books

2006 *HEXEN 2039 new military-occult
 technologies for psychological warfare*, Black
 Dog Publishing, London
*Blur of the Otherworldly: Contemporary Art,
 Technology, and the Paranormal*, essays by
 Lynne Tillman, Marina Warner, Mark Alice
 Durant and Jane D. Marsching, Center for
 Art and Visual Culture, University of
 Maryland, Baltimore County, DAP New York

2004 *Operation Swanlake*, poster/cat, Annely Juda
 Fine Art, London
Modern Art: A Critical Introduction, 2nd
 edition, Pam Meecham and Julie Sheldon,
 Routledge, London and New York
*No lo Llames Performance/Don't call it
 Performance*, essays by Paco Barragan,
 Roselee Goldberg, Coco Fusco, exhibition

catalogue, Fundacion Salamanca Ciudad de
 Cultura & El Museo del Barrio, New York
*PLANET B Die Ästhetik des B-movies in der
 zeitgenössischen Kunst*, Revolver Books,
 Germany
Mesto Zensk/City of Women, International
 Festival of Contemporary Arts, Bettina
 Knaup, Sabine Potocki catalogue essay by
 Katy Deepwell, Ljubljana
Metis time:04 catalogue, Merryn Gates,
 Canberra Contemporary Art Space
Science by Artists, Kathy Rae Huffman,
 Cornerhouse Publications, Manchester

2003 *Unframed: the Practices and Politics of
 Women Painting*, Pam Skelton, ed.
 Rosemary Betterton, IB Taurus, London

2002 Biennale of Sydney, catalogue essays by
 Richard Grayson and Marek Kohn
 Jyanni Steffensen, 'Doing it digitally:
 'Rosalind Brodsky and the art of the virtual
 female subject', *_Reload_ Rethinking Women
 + Cyberculture*, ed. Mary Flanagan and
 Austin Booth, Cambridge, Mass., MIT Press

2001 Jyanni Steffensen, 'Rosalind Brodsky',
*Digital Thinking: New Metaphors for
 Technoscience and Technoculture*, Durham,
 NC, Duke University Press

2000 *Stichting*, World Wide Video Festival
 catalogue, Amsterdam
Net Art Guide, Fraunhofer IAO E-Business
 Innovationszentrum, Stuttgart
 Teri Hoskin (ed) Electronic Writing research
 Ensemble ensemble logic, publication with
 CD ROM, Adelaide
Chemistry, Art Gallery of South Australia,
 essays by Sarah Thomas and John Neylon
From the Rosalind Brodsky Archives,
 Greenaway Gallery catalogue, Adelaide

1999 *No Other Symptoms – Time Travelling with
 Rosalind Brodsky*, CD ROM with 124 page
 colour hardback book, Black Dog Publishing,
 London
 Jyanni Steffensen, 'Brodsky Economics and
 the Jewish Science or How to Finance Time
 Travel from the Production of Virtual
 Vibrators', *Exploring Cybersociety: Social,
 Political, Economic and Cultural Issues*, ed.
 John Armitage and Joanne Roberts.
 Newcastle, University of Northumbria

1998 *Zonas de contacto: el arte en Cd-Rom*,
 Centro de la Imagen, Mexico City
*Innerscapes – An anthology of artist's
 writings*, ed. Maurizio Pellegrin, Trieste
 Contemporanea

1997 *Heteronymous*, essays by Achille Bonito
 Oliva and Claudio Di Biagio, Rome
*Vibrators from the House of Brodsky Piece
 of Paper Press*, No.013, ed. Tony White

- 1996 *Telstra*, Adelaide Festival Visual Arts Program, David O'Halloran
On a Clear Day, comicbook and CD ROM, John Paul Bichard (ed, publ)
Salient: SA Visual Art 1992-95 Anthology, Pub. + Ed. Alan Cruickshank, Adelaide
Domestic Disturbances, essay, Shiralee Saul, National Gallery of Victoria, Melbourne
Dying for your sins, catalogue essay by Richard Grayson, Institute of Modern Art, Brisbane
Kitsch'n Shrink 'Banana Creme, Wet Dream etc.', catalogue essay Chris Chapman, Greenaway Gallery, Adelaide
- 1995 *It's a Pleasure*, Royal Festival Hall, catalogue and selected quotes by Leah Kharibian, London
U.K. Wit and Excess, essays by June Mary Scott and Anne Brennan, Contemporary Art Centre of South Australia
Technothelylogia, essays by Zoe Soufoulis and Zara Stanhope, Monash University, Melbourne
Stella Santacatterina, 'Art after Indifference', *Pretext:Heteronyms*, Rear Window publications
New Voices, Works for a complex age, essay by Adrian Searle, British Council
Q. Would you recognise a Virtual Paradise?, catalogue essay by Richard Grayson, Mizuma Art Gallery, Tokyo
- 1994 *Q. Would you recognise a Virtual Paradise?*, catalogue essays by Richard Grayson and Catherine Lumby, Contemporary Art Centre Adelaide and Australian Centre for Contemporary Art, Melbourne
Richard Grayson, 'Between the clues lies the evidence (Post West Gallery 1992)', *The Post West Book*, Pub.+ Ed. Alan Cruickshank, Adelaide
- 1990 *Suzanne Treister*, essays by Robert Collins and James Josephs, Edward Totah/Ikon Gallery catalogue, Birmingham/London
Decoy, essay by Andrea Schlieker, Serpentine Gallery, London
- 1988 *Something solid*, Cornerhouse, Manchester
New British Painting, essays by Judith Higgins and Carolyn Cohen, Phaidon
- 1987 *Suzanne Treister*, catalogue, Edward Totah Gallery, London
- 1986 *The Golden Thread?*, essay by Marjorie Allthorpe-Guyton, Harris Museum and Art Gallery, Preston
Interference, essays by Greg Hilty and Kate Macfarlane, Riverside Studios, London

ISBN 1-904621-26-0

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Catalogue © Annely Juda Fine Art / Suzanne Treister 2008

Printed by BAS Printers, England

SUZANNE TREISTER

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