

Shu Lea Cheang  
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Shu Lea Cheang, a multi-medium artist working in the field of net-based installation, social interface and film production. Her Net installation works were commissioned and permanently collected by Walker Art Center (Bowling Alley, 1995), NTT[ICC], Tokyo (Buy One Get One, 1997) and the Guggenheim Museum (Brandon, 1998-1999). She made two theatrical feature films, Fresh kill, premiered at Berlin film festival in 1994 and included in Whitney Biennale (New York) in 1995; another feature IKU, produced by Tokyo's Uplink, was premiered at Sundance film festival 2000. Her recent installation and web projects include BabyPlay (NTT[ICC], Tokyo, 2001, Garlic=RichAir (Creative time, New York, 2002), Bum (Venice Biennale, 2003), Milk (56K bastard TV, 2004), BabyLove (Palais de Tokyo, 2005). She co-founded several collectives: Kingdom of Piracy (based in netspace, since 2001), Mumbai Streaming Attack (based in Zurich since 2003) and TAKE2030 (based in London since 2003). In 2007, she launches “MobiOpera”, a collective public cinema made with mobile phones at the New Frontier, Sundance film Festival. She is currently developing “LOVEME2030”, a series of multi-screen-based installation set in Metropolis Europa.

PROJECTS and EXHIBITION – NET. INSTALLATION. INTERFACE. WEB. DIGITAL.TV/FILM.

MOBIOPERA (2007), a Sundance Film Festival commission for New Frontier programming  
PORTA2030 (2006) by TAKE2030, performative urgency network exercise. Node London.  
PLENUM (2006) by KOP in collaboration with xxxxx, a 12 hour plenary session at Node London.  
BABY LOVE (2005) installation, Palais de Tokyo, Paris 2005.  
LOVEME2030 (2005) Paris edition (30:00, DVD)  
RICHAIR2030 by TAKE2030 (2004), wifi roaming performance, toured 10 European cities and festivals.  
MILK (2004), web, 56K bastard TV commission, Switzerland.  
FLUID (2004-2005), installation Detox, Norway.  
TRAMJAM RUSH HOUR (2004) by Mumbai Streaming Attack, performed in Zurich, Vienna, Rotterdam.  
INTER—MISSION, THE BALLAD of (UN)DESIRABLE (2003-) installation with HGKZ, Zurich  
ROLL OVER, CHINA DOLL (2003) installation/performance, MissChina Beauty/Nuit Blanche 2003, Paris  
PLATINUM SNAPMEAT, performance event, OUT FESTIVAL 2003, Los Angeles.  
GARLIC=RICH AIR 2030, net installation, Limbo Zone, Venice Biennale.  
RICHAIR2030, performance, installation, Zone of Urgency, Venice Biennale.  
BURN (2003), interface/installation, FACT (Liverpool, UK), included in Zone of Urgency, Venice Biennale.  
KINGDOM OF PIRACY (2001-) net project, co-curation (with Armin Medosch & Yukiko Shikata)  
GARLIC=RICH AIR (2002), Streaming the Fields Public Network Project, CREATIVE TIME (New York)  
HUMANMATERIALMACHINEFACTOR (2002), artist as mentor, DASARTS (Amsterdam)  
DRIVE BY DINING (2002), installation/performance, Wireless Browser day (Amsterdam)  
STOP (2002), web, Shine02, Amnesty International online digital art exhibition  
APT. (2002), web, Shrink to fit net art project, Museum of Communication in Bern  
EVERYONE IS AN EXPERT (2001), Interface/installation, Make-World Festival (Munich)  
EXPAND (2001), web, Shopping Window net art exhibition, www.telepolis.de (Germany)  
BABY PLAY (2001), net installation, NTT[ICC] InterCommunication Center (Tokyo)  
IKU. (2000), scifi digi pom feature, produced by Uplink Co. (Tokyo)  
CARRY ON (2000), web installation, International Woman University (IFU) (Hanover, Hamburg)  
BRANDON (1998-1999), web/installation, The Guggenheim Museum (NYC), WaagSociety (Amsterdam)  
BUY ONE GET ONE (1997), NTT[ICC] Biennale Exhibition (Tokyo)  
ELEPHANT CAGE BUTTERFLY LOCKER (1996), public net art project (Okinawa, Tokyo)  
BOWLING ALLEY (1995), net installation, Walker Art Center (Minneapolis)  
SEX FISH++ (1993-1995), video series, distributed by Video Data Bank and Women Make Movies.  
FRESH KILL (1994), 35mm feature. Berlin Film Festival. Whitney Biennial. Channel 4 (UK)  
TO ENTER (1993), installation, The Final Frontier, The New Museum of Contemporary Art  
THOSE FLUTTERING OBJECTS OF DESIRE (1992-1993), installation, Exit Art, Whitney Biennial.  
THE AIRWAVES PROJECT (1991), installation, Capp Street Project, San Francisco.  
COLOR SCHEMES, one channel video, PBS TV broadcast, installation, Whitnet Museum (1990)  
WILL BE TELEVISED (1990), 5 part video documents of Asia's social movement with camcorders.  
MAKING NEWS MAKING HISTORY (1989), installation, American Film Institute.  
PAPER TIGER TV (1980-1990), public access TV, producing member.  
DEEP DISH TV (1984-1990), public access satellite TV, producing member.

PERMANENT COLLECTIONS

BRANDON (1998-1999), The Guggenheim Museum, New York  
Buy One Get One (1997), NTT[ICC] InterCommunication Center, Tokyo  
Bowling Alley (1995), Walker Art Center Gallery 9, Minneapolis  
Color Schemes (1986), Museum of Modern Art, New York

SELECTED EXHIBITION

BABYLOVE, PALAIS DE TOKYO, Paris, (December 2005).  
THE ART FORMERLY KNOWN AS NEW MEDIA, The Banff New Media Institute, 2005  
RHIZOME ARTBASE 101 @ The New Museum, 2005  
NTT[ICC], OPEN NATURE, Tokyo, (Spring, 2005).  
VIPER FESTIVAL (October 2004)  
DEAF (Rotterdam 2004)  
VENICE BIENNIAL (June, 2003), Z.O.U. (Zone of Urgency) section curated by Hou Hanru.  
HARDCORE (February, 2003), Palais de Tokyo, Paris, curated by Jerome Sans.  
NEW MEDIA LOUNGE (February, 2003) The FACT Center, Liverpool.  
UNPLUGGED, ARS ELECTRONICA (2002), Linz, Austria  
METROPOLIS (2002), Chicago Art Fair.  
AIM! LUNA PARK PROJECT (2002), Museum of Contemporary Art (MOCA), Los Angeles  
SCIFI DIGI PORN (2001), Julia Friedman Gallery, Chicago  
IKU (2000), premiered at Sundance Film Festival.  
Dystopia and Identity in the Age of Global Communication (2000), Tribe Gallery, New York  
FLUID (2000), The Project, gallery installation, New York, Taipei Fine Art Museum Biennale  
TOKYO IKU (2000), gallery installation, Ota Fine Arts, Tokyo  
BIG DOLL (2000), interface installation, Edith-Rufi-Haus, Medienkunst, Oldenburg, Germany  
THEATRUM ANATOMICUM (1998-1999), installation, Amsterdam  
JOHANNESBURG BIENNALE (1997)  
NTT [ICC] BIENNALE (1997), Tokyo.  
WHITNEY BIENNALE (1993, 1995), New York  
WHITNEY MUSEUM OF AMERICAN ART (1990), New York

FELLOWSHIP, PRIZES, GRANTS, HONORS, RESIDENCIES

2003-2004-2005-2006 Arts Council England.  
2005-2006 Culture Ministry France  
2002, Challenge to the Field Award, Lyn Blumenthal Memorial Fund for Independent Media, Chicago  
2001, Civitella Ranieri Fellowship, artist-in-residency, Italy  
Fellowship, Japan research residency, Asian Cultural Council  
2000, MARS Exploratory Media Lab, GMD Institut für Medienkommunikation, Germany  
2000, innovative filmmaker of outstanding achievement, Mix Festival, New York  
1998-1999, The Mondriaan Foundation, the Ministry for Cultural Affairs in Holland, The Bohen Foundation,  
The New York City Department of Cultural Affairs, Artist in Residency,  
Amsterdams Fonds voor de Kunst, Master Artist Residency, Institute on the Arts and Civic Dialogue,  
Harvard University  
1997, Computer Arts Fellowship, the New York Foundation for the Arts.  
Awarded second prize and permanent collection, NTT[ICC] Biennale Exhibition, Japan  
1996, Moving Images Installation and Interactive Media Fellowship, the Rockefeller Foundation  
Artist-in-residency, Pop, Mass and Sub', Banff Center for the Arts  
1995, Installation grants, AT&T New Voice/New Vision, Walker Art Center  
1994, Visual Artist Fellowship, National Endowment for the Arts  
1992-1993 Film/Video Fellowship, The Rockefeller Foundation  
Film production grants, ITVS (Independent Television Service) and Channel Four, UK.  
Film development/production grants, New York State Council on the Arts ;  
American Film Institute

SELECTED BIBLIOGRAPHY

Neural It, interview, 2006  
A minima, artist project, 2005  
Jana, Reena & Tribe, Mark (editors), “Brandon”, New Media Art, Taschen publication, 2005  
Greene, Rachel “Bum”, Internet art 2004  
Sans, Jerome, “Hardly Tender Softly Served,” HARDCORE. Palais de Tokyo. February 2003.  
Schneider, Julia, “Get Garlic Go Wireless,” Springerin, Austria. December, 2002.  
Gunn, Angela, “Dollars and Scents,” Time Out New York, September, 2002  
Toshiki, Hoshino, “They Are Not “Neo-Hippies,” Composite, Japan. Vol.2. No.25, January 2002.  
Marcette, Gina, “Cinema Frames, Videscapes, and Cyberspace: Exploring Shu Lea Cheang's Fresh Kill,”  
Duke University Press, 2001.  
Perra, Daniele, “Focus On.” Tema Celeste Contemporary Art, May-June 2001.  
Bosco, Roberta, “El digipom de Shu Lea Cheang,” Barcelona Art Report 2001.  
Rich, B.Ruby, “The IKU. Experience, The Shu Lea Cheang Phenomenon,” Asian Cine Vision, 2000  
Bailey, Andy, “Tokyo Pom.” The Face, Vol 3, number 46, November 2000.  
Chong, Annabel, “Laid Runner,” VIBE, November, 2000  
Schonherr, Johannes. “Sex Art Aborigine,” Fleshpot, Critical Vision, 2000  
Chua, Lawrence, “An Odd Circuit,” Art Asia Pacific, Fall edition 2000.  
Medosch, Amin, “Virtuelles Live-Gerichts drama,” Telepolis.de, November 1999  
Kroker, Arthur and Marilouise, “Web Delirium, The Okinawa Project,”  
Digital Delerium. New York: St. Martin's Press, 1997  
Furlong, Lucinda. “Gender Bending, Works of Shu Lea Cheang,” College Press, 1996.  
Hanhardt, John. “Media Art Worlds: New Expressions in Film and Video,” 1991-93, 1993  
Carr, C. “In Carr, On Edge: Performance at the End of the Twentieth Century,,” Hanover, New Hamshire:  
Wesleyan University Press, pgs. 206 - 11, 1993.  
Kotz, Liz. “Shu Lea Cheang at Exit Art,” Art In America, Vol 81, January 1993, p.106.  
Higgs, Kathy and Cheang, Shu Lea, eds. “Shot/Reverse Shot, A Cross Circuit Videologue,” Felix, NYC  
1992, Howell, John, ed. “Breakthroughs, Avant Garde Artists in Europe and America,” 1950-1990,  
Wexner Center for the Arts, New York: Rizzoli, 1991.

RECENT PANEL AND LECTURES

“Sites and para-sites: networking art” ICA, Node London 2006  
“Enfant Terrible”, LOST GENDER – The world after sexes, Hesse Art Academy, Offenbach 2006  
“How I got fucked in Norway, snowed in Swiss, kissed in Paris and driven crazy by Babylove”  
Transgression panel, Transmediale 2006  
“Fictional installation toward WiFitopia”, l'Ecole Nationale Supérieure des arts decorative, 2006  
“The Art and Politics of netpom”, panelist, Institute of network cultures, Amsterdam  
“Dated2030” and “BodyWorks”, Kodak lecture series, Ryerson University, Toronto, 2005  
“Mobile connections”, panel, Futuresonic 2004.

URLs

MobiOpera <http://mobiopera.mobi/>  
BABYLOVE <http://babylove.biz>  
MILK <http://www.xcult.org/milk/> (the original)  
[http://www.56k-bastard.tv/b\\_milk2/wam.html](http://www.56k-bastard.tv/b_milk2/wam.html) (the snow)  
TAKE2030 <http://www.take2030.net>  
Kingdom of Piracy <http://kop.kein.org>  
TRAMJAM RUSH HOUR (with Mumbai Streaming Attack) <http://www.tramjam.net>  
BURN <http://kop.kein.org/burn>  
BRANDON <http://brandon.guggenheim.org>  
Webwork collection <http://shulea.worldofprojects.info>

EDUCATION

1979, Master of Arts, Cinema Studies, New York University  
1976, Bachelor of Arts, History, National Taiwan University