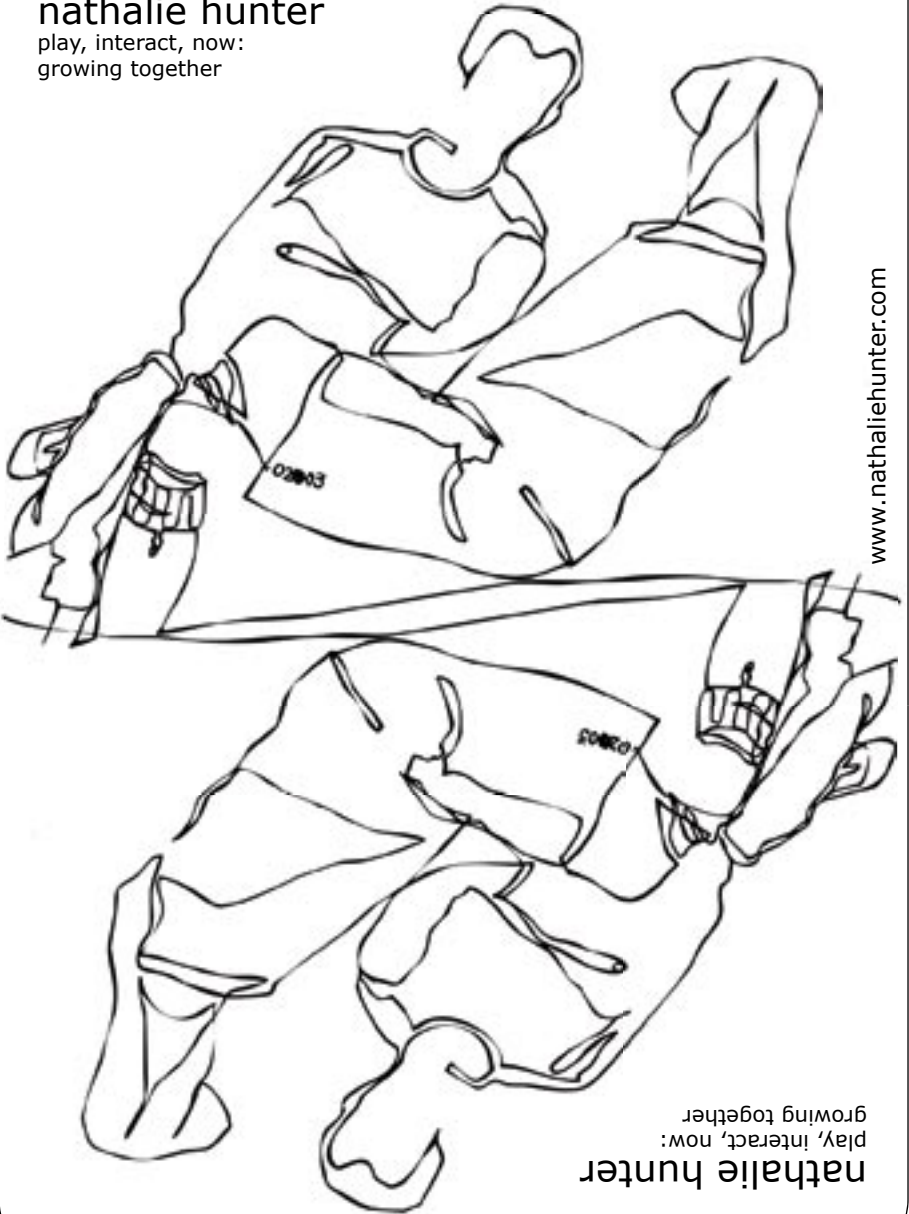




nathalie hunter

play, interact, now:
growing together



www.nathaliehunter.com

nathalie hunter
play, interact, now:
growing together

yes, vectorized drawing, 04 04 2004, size variable



play, interact, now
Moves my mind
Rituals and drawings
Reflect U - U Reflect
Presents
Medium (interaction)
Together
Inside (Together)
Sound
Together?
You
Next / *Deeper*
recent works
shows
jobs

Play, interact, now.

i once saw this chinese girl in madrid
she was wearing a t-shirt that said
play hard or go home
i loved it
recently i read

If you must play, decide on three things at the start: the rules of the game, the stakes, and the quitting time. -
Anonymous chinese proverb

I want to play intensely and adventurously,
There's no place to start,
No determined path to follow
Yet everything should lead to more openness.



Juxtapose and superpose drawings, words, phrases of interviewed persons, paintings, sounds, emails, , :)

Start everywhere, simultaneously
Lose fear, walk and swim.

To take painting out of the frame, out of canvas, onto the wall, the floor, into the space, the text, the sound, your ears, and body.

We'll talk

Memories and desires,

Past and future

Do they exist, do we keep losing ourselves into them?

Or do we choose to be aware of what is happening right now,

Do you choose to be present?

Time is now,

The present can be a present

The present is a present

Your presence is a gift

Present = The position of a rifle or other weapon when presented upon you

Be present

My goal is to integrate interaction in the process of conceiving, creating, making, sharing, showing and growing the work. By talking to you, you make me richer, and this, well I want to share it too. It just happens that I found out the language I was better in is paint. So I'll paint it with vinyl, household paint, computers, sound. Bits of our conversation will be on the wall, scattered on the floor, and you'll be invited to give your opinion or make a drawing.

What will happen with the work, with me, and with the viewer?

By interaction I mean meeting, sharing. Having a conversation, exchanging ideas, feelings. Together.

My practice as a painter has always been structured by integrating it in daily life and reality. Not painting as a reflection upon paint, but about life. A reflection upon the present, and an invitation for the viewer to reflect.



Painting today can be quite odd as it is very archaic, has a very heavy history, and has been declared dead more often than alive.

My position is one of not denying history, although I must admit I don't believe in it.

As Peter Greenaway recently said in an interview, "*I believe there's no such thing as history, there's only historians, and in English we've got this word HISTory, but what about her story?*"

Concerning history I think it's important we read it, feel it, live it, in order to forget. We should learn to forget. I looked very closely to the techniques of the masters. Amazing. I look again and try to remember to forget. Same goes for technical aspects. Deconstruct, forget, free ourselves in order to reconstruct.

Moves my mind:

Eija-Liisa Ahtila, how in her video installation she depicts the feminine psyche getting out of control.

Carlos Aires, his boldness in showing strong emotions, both through video and photography.

Haluk Akakce, his amazing animation I saw, *illusion of the first time*. It was quite abstract, impossible to describe how the moving horizontal lines were getting more nervous, faster, to burst into a 3d shape. How it connects directly with the contradictions of our mind.

Sarah Corynen, how she breaks the boundaries of fashion design by making huge drawings, the way she thinks in shapes and textures while she's creating.

Rosa Gudny Ingmarsdottir, how she is able to show the inside of the mind, its tortuous way of functioning. Very delicate work.

Martin Maloney, the way the paint flows over the canvas, funny and very direct.

Jennifer Pastor, her "rodeo drawings" are so simple and accurate.

Jessica Stockholder, she managed to make paint become 3d, makes paintings you can walk into, and keep on discovering different angles.

Wolfgang Tillmans, his pictures are deep and real.

Dennis Tyfus, his matured graffiti is hilarious.

Traditional painters do not appear in this short list, although they



can still move me too. They inspired me when I was still busy with techniques. (Un)fortunately for me painting for the pleasure of it has never be an issue.

Rituals and drawings

Let me tell you my story. Painting entered my life long ago. It is how I communicate, explore, understand, locate, stay in touch and grow. I tried to quit but was feeling even worse. Disconnected and lost. So I concocted a ritual I would have to follow for one year.
come act a ritual, (1999).

Every week-day (from Monday to Friday) I had to choose a couple



come act a ritual, the books, 1999

of colors. The choices had to be written down in four books I had prepared. I noted down the combination of colors, eventually why I had chosen it, and when necessary I commented the effect of the ritual. With the chosen color group a painting of 30 by 30 centimeters was painted. One color was for the background and with the other one I would make stripes with a roler. The paint, brushes and rolers used were plain material, the ones people use to paint their walls or windows. This as a reference

to daily life. I was always making a lot of paintings simultaneously as it took me sometimes 10 layers to achieve the color I needed,



come act a ritual, weeks 10-19, wall paint on canvas, 30*30 cm each, 1999



and then the same for the stripes. When all the paintings of one month would be finished (more or less 20) I would put them all on the floor to select one small canvas per week and choose a new color combination. With the chosen colors I would paint a big canvas of 1.5 by 2 meters. With the same technique, but the roller slightly bigger so the stripes were wider. The unselected small canvases were piled up in a stack in front of the big one. In the end I had 12 big canvases for the months, 53 small ones for the weeks (first of januari was week 0), and 12 piles of more or less 20 small ones.

The idea was that in life a lot of things we do are recurrent, and we end up being bored and lose interest. I wanted to feel how a monotonous action affects our mind, and eventually find ways to step back and decide to change. Transform.

The first four months the books contained the choices of colored surfaces with comments, moodswings and the impossibility to take distance from my daily ritual to inject it with a good dosis of creativity to allow me break monotony. How I got overwhelmed. After a few months I started to DRAW again, it was the only way out of monotony, like when I was a child, trying to structure reality making cartoons.

The work got exhibited quite often, I was showing a fragment of the ritual, for example the weeks. It was always accompanied by a table with a chair, a plant, a lamp, engravings and the four books. The engravings contained an invitation to the viewer to write, draw in the books. They gave an openness to the work, it kept on growing.

Relieved from monochromes, when the project was finished I realized it weren't the paintings that interested me in the project, but the books. My drawings and the ones from people I didn't know. That's how I started to be quite obsessed by interaction and active participation of the viewer. Awareness.



come act a ritual, fragment from the books, pencil on paper, 21*28cm, 1999

Reflect U – U Reflect

By then (2000 - 2002) I was

- Developing a drawing technique that breaks with perspective. I made drawings in one, continuous line, creating relations between people and their environment, like a flow of thoughts, sometimes fast, then staring at/ digging into a detail, or like the internet, linking ideas, people, a flow.
- Instead of signing the drawings I would always date them. This as another reference to daily life, diaries. It also looks like a code.
- Painting on plastic with household highgloss paint. Daily scenes with daily materials. The starting point would always be a drawing. Then I would paint the gaps between the lines of the drawing, little gaps in reality where action is still possible, openings.
- Reflecting. Due to the materials and the technique used, the paintings are very shiny. Mirror. Reflective, an invitation to reflect. The title of the project was *Reflect U – U Reflect*. A reflection on daily life based on drawings I made in public spaces.



24 05 2002, pencil on paper,
21*21cm, 2002

Then I started to think about the possible relationship between the digital and the analogue, the impact of technology and the internet and the way it is changing our lives.

I started to get really annoyed with the words viewer and interactive, and thought of ways to collaborate. Interaction.

Why?

Reflect U- U Reflect was a reflection upon daily life. It found its origin in drawings I made in public spaces. Some of the drawings grew into paintings.



They were scanned and I would experiment with them in Photoshop. Adding layers, testing colors. It was a great way to lose fear. I wanted to make very simple work, just painting some areas between the line of the drawing. With solid, shiny colors.

I was also making commercial work as a webdesigner. Computers and the internet were changing the way we communicate and the way we inform ourselves.

Even if I was drawing outside there was no exchange. I mean I was just observing what was going on. Drawing and painting it. I started to need more.



oneheart, highgloss lacquer on plastic on frame, 70*70cm, 13 01 2003

Could the gap between analog and digital be bridged? Could relations be made? Connections? Collaborations? Could I integrate people in my work?

What would interaction do to my painting?

These questions were getting more important every day and I needed feedback, follow-up, and people to share my ideas with. To collaborate and interact. To act and exchange. Grow, share.

By working with other people you constantly are confronted with



other ways of thinking and doing things.

You start an open process which might lead to interesting things, stuff you wouldn't have done/thought on your own.

New perspectives, failures, presents.

Transmedia gave me the human exchange I needed to put it all together and develop.

Presents

The core of my work is a constant (re)search about the present, about how we live every moment, how time is experienced. About us being (un)conscious of our life, our day, this present moment.

Researching the present I looked for the two big obstacles that makes our mind start wandering around, future and past, or desires and memories...

Looking for a source, a root of this phenomenon, I wanted to interview people about it. I had the possibility to go to New York for one week and took it as an opportunity to start the project. In New York people just like to speak in the street, and I also found it interesting to make the interviews in English. I wanted to do something fresh and direct. This was around New Year 2003, so I just asked people about their resolutions and desires. These interviews are on my website under [you desire?].



screengrab from *you desire?*, www.nathaliehunter.com

Drawing in one line. One continuous line done with a roller-pen so the thickness stays the same. One line going fast, drawing you, the environment that surrounds you, drawing what falls into my eye, slowing down on a detail, going further, linking. A continuous flow of consciousness, linking one website to another, an image, a thought, words.

Instead of having "un point de fugue", a horizon, and you being the center, all the elements are linked, interrelated. A network.

Still thinking about the present and the link with my drawings I decided to do a performance in the show Transmedia organized in BSBis in Brussels on the 26th of April 2003. It was organized with my fellow students around the idea of choice. To enhance awareness we scheduled different acts around the theme. I cocurated a set of performances.

14 performers were asked to act simultaneously, during one hour, in a rhythm of one minute action and one minute silence. The performers had each a square of 4 meters, and the viewer could walk between them. The idea was that in the minute of silence they were faced with the choice to keep watching this performer, or move to the next one. In the center there was a stage so the viewer could climb on it and get a general view. I also participated as one of the performers.

How can I show duration?

During one hour, I made thirty drawings in one line.

Drawing what I was seeing in front of me.

Beside me, on a tv-screen you could see my hand and the drawing being made. 30*1



do you choose?, Transmedia, 26 04 2003, BSBis, Brussels



*30*1 minute, life drawing*, Transmedia, 26 04 2003, BSBis, Brussels



minute, life drawing.

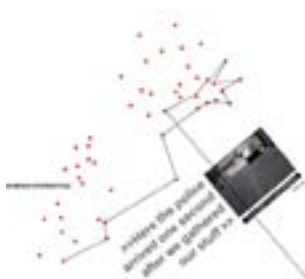
Afterwards I made a dvd with the movie, and a table with a hole. Through the hole you saw the screen of a tv, showing the movie. As if the table were drawing. On the table was the book with thirty drawings, and on the wall paintings I did from the drawings.

I wanted to find a way to make the viewer interact with the drawings. To make him draw, walk and experience time. To let him discover, wonder and wander.

As quite often the drawings are a continuous line I thought it would be interesting to link them to a game. The game of dots with numbers next to them, and with a pen you link all the dots and make the drawing. I like the way games reveal a lot about how we are, they are profoundly human. They wake up curiosity, allowing us to discover. They construct the individual and his relationship to the other.

Out of this idea two projects grew.

- *Numerus interruptus*
- *!!! Presents !!!*



numerus interruptus,
a p r i l
2 0 0 3 ,
a n t w e r p



Numerus interruptus is a collaboration work with architect Wim van der Vurst.

It was realised and exhibited in Antwerp in April 2003.

We painted dots with numbers in the pavement. Passers-by/ walkers might see them, another day, they see another one, and maybe one day they might want to discover the underlying pattern, or not. They might decide to follow the dots, walk the drawing, redraw it, feel the city in another way opened up to the unexpected, feel the present as a present.

On www.nathaliehunter.com under



[numerus interruptus] you'll find the website we made. There you can see all the dots, link them, make the drawing, download a postcard with a map of Antwerp, see pictures of all the locations, and find all kind of stories related to our project.

'We find ourselves only by looking at what we're not. You can't put your feet on the ground until you've touched the sky.' (P. Auster)

The second project I realized with the numbered dots was the drawing program *!!!presents!!!* A flickering screen with the word *!!!presents!!!*. When the user moves the mouse a definition of the word present appears on the screen: The present as being a gift but also a rifle presented upon you. Then he's asked to draw his favorite present.



!!!presents!!!, Transmedia in Argos, Brussels, June 2003



!!!presents!!!, one of the prints done with the drawing program.



Afterwards he's asked why he made that drawing, and what his latest obsession is. Then two prints come out of the printer, one for him, and one to place in public space. This way people start hanging their prints and the installation grows. The prints, instead of showing the drawing made, contain numbered dots and the answers to the questions.

The dots refer to gaps we sometimes experience, the way we feel time.

They also relate to the fact that the viewer will have to 'remake' your drawing, follow the line you made and reconstruct it mentally, in his present.

I ended up with a bunch of research material, interviews, performance, curating, painting, programming, interaction, collaboration, drawing...

Do I have to make a choice?

Medium (interaction)

The work I made, and the media I used to do so gave me different point of views on one theme. It felt quite coherent although I knew the parts might still look like separated.

Thinking about the thread that was linking the different elements. The medium.

Between painters we use the term medium to define what material is holding the pigments together. Oil, varnish, white glue, resin, egg...

I was researching the present and the way we inscribe ourselves into it. Do we lose ourselves into past and future? How do you experience time?

In order to do so I interviewed people, made drawings that related different elements, deconstructed them in numbered dots so the viewer would make the drawing, walk it, search it, interact with it.

But somehow the paintings still were too separated from the rest. Too distant yet too important for me to let them go. Painting still is what I most long for (also drawing), at the same time a white space



filled with paintings doesn't interest me. There needs to be more. I want to integrate the outside by interacting with it. Painting what I see in public space was not enough anymore. And I definitely am not interested in painting what is happening inside of me. I need to share, to talk, and make it part of the work, you too.

The interviews would be the starting point of the project:

Together

I ask people whether they would like to collaborate in an artistic project. No special skill required. I just tell them I will ask them a few questions, no conversation will be recorded, I will take pictures and might make drawings. The material will be used for my project. Further instructions will be given upon acceptance to collaborate. This might be asked orally, by mail, or they might have contacted me after seeing a 'call for collaboration' sticker or poster.

If willing to collaborate I ask him/her to choose a place. There I ask why that place was chosen. I let the person talk, giving time and space, take some pictures, maybe I start drawing, ... I ask if this place has some relation with some memories of theirs, ... With some desires,...

Home I listened again to the first conversation, making drawings. Transcribed it. Made a painting.

For quite a while I've been looking at my drawings. Why are some closer to what I'm looking for? Same thing for the paintings.

Painting,
The first one of this project was



calm, marker on paper, 21*21cm,
25 03 2003



finished on September 3rd 2003.

A happy mixture of bold green background, painting, a very pixelated drawing applied on top (in vinyl), some text (also in vinyl) and even some sewing.

Yep

And I found it quite interesting. How these very different techniques were living next to each other, it worked. They were communicating, telling their story.

Now my perception of it has changed.

It is too bold, contains too much information at once.

Leaves no space for standing back and letting our body make associations.

Next painting is a diptych. The left part has the drawing of Eduardo, where I painted as usual the gaps between the drawing, the space where action is still possible. And openings between him and the environment, gaps where energy, feelings, enter and leave the body. In the right part of the diptych the drawing is less clear. It is the reflection of the left part, as if he were sitting in front of a mirror. In the beginning the two parts were meant to be sewn together, but soon I started to suspect this would be too obvious. It also contains a part of a text, whose reading can't be linear.



interaction (eduardo), high gloss lacquer on plastic, 60*60cm, november 2003

It will only be through the interaction with other elements in space that you will be able to make links between this painting, that one, this email, that text and for example the big sprayed drawing on the wall. To read the work you have to actively link its different parts. Like the way we communicate today. We hardly write letters anymore, but send and receive more often and in fragments. Our brains and bodies then rebuild a story out of these bits and pieces.



Images, words, sentences, colors, notes, sketches, sounds.

In November 2003 I was asked to show my work in process in the gallery box 38 in Oostende. How can I share this, how can I show this? This is when I realized I was not interested in telling another story.

What actually mattered most was the interaction. This was the medium.

Include and share with others, in the process of creating, making and viewing the work. Generating awareness as we are faced with new sensations.

And the conversations I had transcribed, it would be better to keep them for me. If I would show it they would distract. It would be narrative. Outside. Someone else's



*interaction (laura), marker, paint and vinyl on wall and cardboard, 2*3*2m, gallery box 38, oostende, dec 2003*

This is when I understood why I didn't like the first painting so much after a while. All the information was contained in one canvas.

Blaf, there you go.

No, I want you to see this color, that reflection, this fragment of conversation, maybe this email, or that hint, to make you wonder what it is, to make you look at the title that says *together(laura)*, and if you want, you can see the email placed inside of the drawing was from laura to nathalie. Maybe you want to read it, and build your own story. You might think the text in the landscape is a part of a conversation, or just see it as a part of the painting. It is all true.



together (kumi), highgloss lacquer on plastic, 100*100cm, jan. 2004

I will slowly paint the gaps, allowing the line to appear from what is the background, and mix this technique with a quick drawing made with paint. The result is very simple, fresh. It is free and unattached. The line flows, lives.

There is room for the unexpected,
Surprise

Inside

The places people choose are not important. It is the interaction we have, the conversation concerning whether they chose that particular place for reasons related to desires, memories that is relevant. Past, present, future.

Taking distance, being aware.

Why can I listen so well to the radio? It has a very different quality than television.

The image is not distracting me, is not giving any input to my senses.

Listening to the conversation without seeing the corresponding image.

Suggesting. allowing the viewer to make relations, to interpret. Give him space.

Why I didn't want to use video.

In the first place it has to do with the fact that when you are holding a camera between you and the other person, there's like a wall in between. By interviewing people last year I realized that the important parts of the conversation came after I had stopped filming.



By only recording sound you get rid of it. After a few moments everything gets really natural and the conversation can flow. And then I realized there was another aspect to it. In the listening afterwards. And the quality of the concentration. Listening to the conversation or bits of it while viewing drawings, paintings, can give the right type of awareness, the right type of concentration. It says more about time and present. It makes you feel, it makes you experience.

The way the exhibit in oostende deals with space, by placing the work in that particular way the space became place. The gallerist told me it was funny to see how people were looking at the pieces, walking from one side to the other, around. It's a good sign.

In January 2004 Romy Smits, a dutch fashion designer asked me to make a show with her. She wanted to collaborate with my project. I made a lot of drawings of her, a painting and a "digital painting". By this I mean a painting that was created by computer, a vectorized drawing with text. This was cutout in adhesive vinyl. I found the result quite interesting, it stresses the technology and has this very upbeat character.

For the exhibition a big walldrawing was made with text from our conversation. On the window you could see the same text, but in dutch. To trigger associations in the viewer so he might discover other links between elements exhibited.

Working together confirmed what I felt around November 2003. I was asked to



*together (romy), marker and vinyl on wall and glass, 200*150cm and 80*25cm, feb 2004.*



participate in Sally Gutierrez's project "Go!" in Madrid.

I guess she wanted to reply, to confront the actual superpower of the curator. Maybe the idea also found its origin in the biennale of Venice, the part of the arsenal where they decided to give the show to various curators.

Anyway, she decided to invite 5 artsits, who would invite 5 artists, who would invite 5.

I was part of the second round, which meant I had to choose 5 artists. As last year I spend a lot of time thinking about what curating was, I could make up my mind quite quickly.

I choose artists with very different work, expressing themselves in photography (Kumi Oguro), drawing (Rosa Gudny Ingmarsdottir), fashion (Sarah Corynen), video (Carlos Aires), and sculpture (Yves Velter). I love their work as I feel they work with their heart and are not attached to the medium they're known to work in.

The whole process enhanced my idea that this or that medium is just like any other convention that appeared due to our need to communicate. But actually there is not such a structure. I found myself as close to them as I feel miles away from most "painters" I've met.

After that (March 2004) I was commissioned to make 7 of those digital paintings. This was a great opportunity, I could experiment with the technique of "digital painting" and made among other things, two canvases of 3 by 3 meters. Instead of showing it on a classical frame it was stretched between those big iron tubes used for scaffoldings. I used a combination of shiny, metallic, fluorescent and reflective vinyls.



atonishment, vinyl on plastic, 300*300 cm, march 2004

The result was interesting, although it's a little too clean and shiny. I started to miss some scratches and dirtyness.

Next step will be to bring some noise into the paintings, scratching



the drawings, and to start working on the sound. I want it to be rough, rough and smooth.
Scratch my back.

Can urban noise and an experience that enables focus and slowness coexist?

Can I surrender to frivolity and still seduce with focus and stillness? This might be the core of the issue. Underneath the direct appeal of the bold, flat, shiny surface lies a big lake of tranquility. A contrast that I couldn't name and yet their shapes and colours take me. Colours I would love to hate but they attract me. The dark side gazing at me under the pink veil. Observe.

sound

A sound piece will be next step for the installation. 4 speakers will emit fragments of the conversations. I have edited the sound files. All the parts of the conversation that were personal or not relevant to the work have been replaced by silence. So from time to time you hear fragments, bits of the conversation.

You're not listening to someone else's story or interpretation anymore. You hear the fragments, make your own associations, build your story.

Together ?

I am also working on an interactive program. I am mailing people to ask their opinion about "together?"
together - to gather - to get her - to get here - together? - and you?

The answers I get will be stored in a database. The program will randomly show the answers. A painting with text will ask you to participate. You can sit at the table, watch the inputs from other people, and add your own.

A game will also be made. Remember the wooden labyrinth where



you had to guide a tiny metal ball. Instead of avoiding the holes a carved drawing will have to be followed. It will be a table with a sit-element on each side. And two knobs for each player to inclinate the drawing. A note will say "you play? - together?". This won't be realized now, lack of time and budget.

You

It is not about this or that story but about the way we structure information.

How does our mind stores information, builds links, associations to get an image, a map, a diagram of a situation? How these structures/maps define roles, patterns.

Now the point is that the human mind builds these maps to protect himself, to give him a sensation of confidence, to have a location in the world. But it is static and awfully holds on to the past. While everything is always changing, reorganizing itself. In order the embrace the new, we have to let go, make room.

The inter-accion should help find the in-betweenes.
The gaps between the fixed pattern.

Where are the gaps? Little interstices that let me go underneath, below the organized, structured.

Safe

Known

Familiar

Respectable

Respected

Allowed

Expected

Smile

Let me tickle your foot, wrap your ear and lick

Are you the reader or the maker of this story?
A watcher or a participant?



Some parts are left out to address the unknown. The face is not drawn so you can fill it in. It is not one particular person. I don't want you to react on an external story.

You can hear, see, feel pieces of the puzzle. Curiosity can open your appetite. Appetite is this bodily sensation that says yes/no. If it becomes strong enough you will become conscious of it, it becomes a desire. Spinoza made this distinction between appetite and desire in Part III of his Ethics, "On the Origin and Nature of the Affects" where he attempts to show that human beings follow the order of nature. He defines appetite as being concerned with mind and body, while the desire arises when the appetite is accompanied by consciousness. When you're conscious you can choose to act or not. You can decide.

The puzzle puzzles you and you want to put it on your map. But it doesn't fit. You're willing to satisfy your desire. You start associating the fragments. Opening, widening your map.

Resonance

Narration

What if

You mind? / Mine?

Do you care? / Are you aware? / Dare!

ps Obviously fragmentation also deals with the way we communicate today. Sms, chat, simultaneous tasks. The way we organize the fast flow of information. Or how we easily get trapped by superficial details, and fail to see, forget to feel.

Inside

under my skin

Next / deeper

Reading bergson's "essai sur les données immédiates de la conscience" made me think about sensations, about pain and pleasure.

Nature being very utilitarian, it would be quite strange that pain and



pleasure would only exist to express what has just happened, or what is happening. Past and present don't depend on us anymore. Lots of species react automatically upon a stimulus. Pain and pleasure give us the possibility to resist this automatic reaction. It can be used as a tool, we can observe pain and pleasure and decide whether we want to act. It depends on us. It's a tool, a tool that allows us to free ourselves.

In this sense sensations do not only deal with past and present phenomenon, but also with what is about to happen, what would like to happen. We have the choice to react upon the sensations of our body, or to decide whether to act or not and how...

In august I'll refresh the exploration.

It will go deeper,
focussing on sensations,
pain,
pleasure,
body,
appetites and desires,
cravings and aversions,

do you care?
Hair!

Video will be used, therefore there will be more than one meeting to allow confidence to appear. This time I choose for video to be able to select from more images to make the drawings.

Hair, simili white leather, cotton, vinyl, high gloss paint...

I will also make animations.

And another interactive program, focusing on sensations, hair,

The first output of this part will be shown in "Faces" in Eindhoven in November 2004.

This is the name of the game

I'll quit, to restart

Together, soon, show me, what you feel under your skin



Recent

Work

Smiles for free, streetperformance with Transmedia students, 3 hours, dec 2002, Brussels

You desire?, 20 interviews (about 2 minutes each), video, dec-jan 2003, New York

Do you choose?, curating show, 26 april 2003, BSBis, Brussels

*30*1 minute, life drawing*, performance, 1 hour, 26 april 2003, BSBis, Brussels

Numerus interruptus, streetdrawing and website, april 2003, 4 days, Antwerp

!!!presents!!!, interactive drawing program, may 2003, flash file

Life drawing table, table with hole, tv, dvd player, shows the movie 30*1 minute life drawing, may 2003

Eight paintings, highgloss lacquer on plastic on frame, based on the drawings from the performance, may 2003, 80*80 cm each

Interaction (fatia), highgloss lacquer, vinyl and cotton on plastic, sep 2003, 135*60cm

Interaction (eduardo), 2 paintings and a text to be applied on the wall, highgloss lacquer and vinyl on plastic, nov 2003, 60*60cm each painting, dimension text variable.

Interaction (laura), highgloss lacquer on plastic, nov 2003, 120*60cm

Interaction (laura), marker, paint and vinyl on wall and cardboard, Oostende, Gallery box 38, 200*300*200cm

Together (romy), highgloss paint on plastic, jan 2004, 100*100cm

Together (kumi), highgloss paint on plastic, jan 2004, 100*100cm

Kumi's gaze, highgloss paint on plastic, jan 2004, 100*100cm

Together (romy), vinyl on plastic, feb 2004, 60*60cm

Astonishment, Vinyl on plastic, march 2004, 300*300cm

Fear, Vinyl on plastic, march 2004, 300*300cm

Surprise, Vinyl on plastic, march 2004, 400*200cm

Passion & delight (romy), vinyl on plastic, march 2004, 100*100cm

Passion & delight (green), vinyl on plastic, march 2004, 100*100cm

Passion & delight (yves), vinyl on plastic, march 2004, 100*100cm

Passion & delight (kate), vinyl on plastic, march 2004, 100*100cm

About 400 drawings, pencil on paper, constantly, dimensions variable



Together?, interactive projection, june 2004, flash file and database.

Shows

- 24-27 jun 2004 Traces, Transmedia exhibiting in Ateliers Mommen, Brussels
- 26 march 2004 Exhibit of the 'digital' paintings commissioned by kanaaltwee in hangar 29, Antwerp.
- 14 march 2004 Invited artist in the day of the technology. The interactive drawing program *!!!presents!!!* is exhibited in the research center from the university of Antwerp.
- 5 feb-5 mar 2004 Show in Verlaine, Antwerp. The interaction and collaboration with fashion designer romy smits and furniture designer zoink.
- 13 dec-14 jan 2004 Exhibit of the first result of my research around interaction, *Together!*, in Box 38, Oostende
- 12 dec-16 jan 2004 Co-curating of the exhibit GO! in Madrid.
- 12 nov – 17 nov 2003 videowindow in NICC, Antwerp, showing the movie *30 * 1 minute life drawing. 7/7 24/24*
- 1 oct- 4 apr 2004 Exhibit of the work *market* in the new districthouse of the city of Antwerp.
- 28 aug – 30 sept 2003 Exhibit at UBCA , The incubation and innovation Centre of the Antwerp University .
Paintings from the project *30 * 1 minute, live drawing*.
The movie of the performance was shown on the 30th of september.
- 20-29 sept 2003 Open Ateliers, Antwerpen
Organised by the city of Antwerp and Greet Van Looveren.
- 28-29 juni 2003 Exhibit of the interactive drawing program *!!!presents!!!* and the installation 'live drawing', being a table playing the movie of the performance, the book with 30 drawings



- and paintings.
- 26 apr 2003 Transmedia show in Argos, Brussels.
*30 * 1 ' , life drawing*, Drawing performance in BSBbis, Transmedia, Brussels, Interview on TV Brussel
- 24 apr – 5 may 2003 Liefhebber, Antwerp. Exhibit around the image of the city where I presented the project *numerus interruptus* , a collaboration project with architect Wim Van der Vurst. www.nospec.tk
- 12 feb 2003 A rule based walk in Brussels with Simon Pope
- 29 dec-2 jan 2003 Streetaction : *you desire?* , New York
- 1st dec 2002 Streetaction : *smiles for free*; South Market, Brussels

Jobs

- Website for Verheyden bvba, www.pbv.be, october 2003
- Website for Architectenburo bvba, www.christinevonderbecke.be, december 2003
- Website for egg sprl, www.lespoules.com, januari 2004
- Invitation for Verlaine, februari 2004
- Grafic design, logo, envelopes, name card etc, for Architectenburo bvba, februari 2004
- Collaboration with Fashion Fotographer Daniel Sanwald, Illustration, www.dresslab.com, march 2004
- Drawing, illustration and invitation for Romy Smits in Modbox, Paris, march 2004
- Website for Antwerp City Express, www.nathaliehunter.com/acenew, april 2004

That's all folks!