

# Uriel Orlow

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"Orlow's work investigates where history, place and memory intersect and resonate in the present. Rather than reconstruct history as the past, for which the viewer may feel little or no responsibility, Orlow's work traces history's charge in the present so that the viewer may experience its living continuity. His work asks what are the terms in which experience, either overwhelmingly traumatic, such as the Holocaust or colonial oppression, or learned, as in classical music training, is contained. What are the means by which we classify, categorise and assimilate knowledge, both intellectually and physically? Like points in a stellar constellation, Orlow's work shapes connections between these systems, making what seems untranslatable, both poetic and precise."

Cherry Smyth, art critic

Uriel Orlow is a Swiss-born, London-based artist. In 2002 he graduated with a PhD in Fine Art from the University of the Arts, London.

Recent exhibitions and screenings include *Historians of the Present*, Blancpain Art Contemporain, Geneva (2007), *Videonale*, Museo Nacional Centro del Arte Reina Sofia, Madrid and Kunstmuseum Bonn (2007), *New Work UK*, Whitechapel Gallery London (2007), *Play Forward*, Film Festival Locarno (2007), *Retracing Territories*, Kunsthalle Fribourg (2007), *New Lands*, BFI Southbank, London (2007) *Around the World in Eighty Days*, Institute of Contemporary Arts (ICA), London (2006), *Ghosting*, Arnolfini, Bristol (2006), *Glad to be of service*, ifa-Galerie, Berlin (2005). In 2006 and 2007 he was shortlisted for a *Swiss Art Award* at Art Basel.

Monographic publications include *The Benin Project* with an essay by Gilane Tawadros (future perfect, 2007) and *Deposits* (The Greenbox, 2006) with essays by Michael Newman, Alexander Garcia Düttmann, Kai-Uwe Hemken and Eric Jacobson. With Ruth Maclennan he published the artist's book *Re: the archive, the image, and the very dead sheep* (Double agents, 2004).

Orlow's art bears witness to his concern for the possibility of having an intimate relationship to the world. His works explore the roles language, the image and memory play in structuring private and collective human experience. Orlow's works have a clarity and insistence of vision and concentration which is both analytical and emotional; through the construction of carefully calibrated and framed images that focus on the specific, Orlow's work opens out to universal concerns.

## Selected One Person Exhibitions • Commissions

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- Forthcoming **Blancpain Art Contemporain**, Geneva
- 2006 *Performance*, **Wings Projects Art Space**, St Prex, Switzerland
- 2006 Commission for new work by **Parabola**, London
- 2005 *Shaping the Imagination - Extra-Muros*, **Fri-Art centre d'art contemporain**, Fribourg, Switzerland
- 2004 *Mnemoscapes*, **Galerie Blancpain Stepczynski**, Geneva, Switzerland
- 2004 Commission for book, video and poster by School of Advanced Study and the **National Archives**, UK
- 2003 *A Dance of Death and Life*, **The Swiss Embassy**, London
- 2002 *Deposits*, **Brighton Media Centre Gallery**, Brighton. Curated by Time Projects and ETA
- 2000 *Housed Memory*, The Wiener Library, London and **RIBA Gallery**, London.

## Selected Group Exhibitions • Screenings

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- Forthcoming *Hidden Traces*, **Felix Nussbaum Museum**, Osnabrück
- 2008 *No Place – Like Home*, **Argos**, Brussels
- 2008 *ARTfutures*, **Bloomberg Space**, London
- 2008 *IDEAL #10*, **Espace Croisé**, centre d'art contemporain, Roubaix
- 2008 *Borders & Identities*, **Stephen Lawrence Gallery**, London
- 2008 *The Whole World*, **tank.tv**
- 2007 *12 Shooters*, **South London Gallery**, London
- 2007 *Historians of the Present*, **Blancpain Art Contemporain**, Geneva
- 2007 *New Work UK*, **Whitechapel Gallery**, London
- 2007 *Transmission*, **Arts Gallery**, London
- 2007 *Videonale*, **Museo Nacional Centro del Arte Reina Sofia**, Madrid
- 2007 *Visual Dislocation*, **Museum of Contemporary Art**, Banja Luka, Bosnia
- 2007 *Play Forward*, **Locarno Film Festival**, Switzerland
- 2007 *Retracing Territories*, Fri-Art, **Kunsthalle Fribourg**, Switzerland
- 2007 To be continued..., **Galerie Anita Beckers**, Frankfurt
- 2007 *New Lands*, **BFI Southbank**, London
- 2007 *Swiss Art Awards 2007*, **Art Basel**, Switzerland
- 2007 *Visions in the Nunnery*, **Nunnery Gallery**, London
- 2007 *Videolounge*, **Galerie Gillian Morris**, Berlin
- 2007 *Videonale*, **Kunstmuseum Bonn**, Germany
- 2007 *The Bigger Picture*, **Cornerhouse / BBC Big Screen**, Manchester
- 2006–7 *Recent Acquisitions*, **Ben Uri Gallery**, London
- 2006–7 *Videoland*, **Artneuland**, Berlin
- 2006 *Four Questions, Two Artists and a Diagram*, **Ben Uri Gallery**, London
- 2006 *A Shelter in the Time of Storm*, **Lichfield Cathedral**, England
- 2006 *Repatriating the Ark*, **Museum of Garden History**, London
- 2006 *Swiss Art Awards 2006*, **Art Basel**, Switzerland
- 2006 *Ghosting*, **Arnolfini**, Bristol, England
- 2006 *Around the World in Eighty Days*, **ICA - Institute of Contemporary Arts**, London
- 2006 *History*, **City Gallery Leicester** offsite exhibition at New Walk Museum, Leicester (GB)

2005	<i>Stets gern für Sie beschäftigt</i> , <b>Kunstverein Rosenheim</b> , Germany
2005	Dash Art Festival, <b>291 Gallery</b> , London
2005	<i>Prog:Me</i> , <b>Centro Cultural Telemar</b> , Rio de Janeiro, Brazil
2005	<b>Galerie Blancpain Stepczynski</b> , Geneva
2005	<i>State of Mind</i> , <b>London School of Economics</b> , London
2005	<i>Always glad to be of service</i> , <b>ifa-Galerie</b> , Berlin
2004	<i>Lalsle: Ulisses</i> , <b>Teatro Odisséa</b> , Rio de Janeiro, Brazil
2004	<i>Something Strange</i> , <b>Aine Art Museum</b> , Tornio, Finland
2004	<i>The Well</i> , <b>Danielle Arnaud Contemporary Art</b> , London
2003	<i>10<sup>th</sup> Biennale of the Moving Image</i> , <b>Centre d'Image Contemporaine</b> , Geneva

### Curatorial Projects

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ongoing	<i>Betsey's Salon</i> , London, quarterly inter-disciplinary arts salon, co-curated with Michal Sapir
2007	<i>Historians of the Present</i> , Blancpain Art Contemporain, Geneva
2005	<i>The Trouble with Talkies</i> , ADI Project Space, London, co-curated with Double agents
2005	<i>Still Moving - Moving Still</i> , seminar series at Photographers' Gallery, London, co-curated with Catherine Yass

### Grants • Awards

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2007	Arts Council England, Individual Artist Award
2007	Shortlisted for Swiss Art Award
2006	Arts Council England, Individual Artist Award
2006	Präsidialdepartement der Stadt Zürich, Switzerland
2006	Henry Moore Foundation
2006	Shortlisted for Swiss Art Award
2005–8	AHRC Fellowship for the Creative and Performing Arts
2004	Individual Artist Award, Arts Council of England, London
2002	Shortlisted for <i>The Adi Prize for Jewish Expression in Art &amp; Design</i> , Jerusalem
2002	Exhibition Grant, Arts Council of England, South East
2000	Year of the Artist Residency Award, Arts Council of England, London

### Education

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1999–2002	PhD in Fine Art, <b>University of the Arts</b> , London
1997–1998	PhD transfer from <b>The Slade School of Art</b> , UCL, London
1996–1997	DES (MA-equivalent) in Aesthetics, Philosophy and Literature, <b>University of Geneva</b> , Switzerland
1993–1996	First Class BA (Hons.) Degree in Critical Fine Art Practice, <b>Central Saint Martins College of Art &amp; Design</b> , London
1990-1993	<b>Schule für Gestaltung</b> , Zürich, Wimbledon School of Art, London

## Conferences, Lectures and Artists Presentations

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- Ongoing Invited speaker at numerous art colleges, including Art Institute Bournemouth, Brighton University, Byam Shaw School of Art, Camberwell College of Art, Goldsmiths College, Loughborough University, Royal College of Art, Surrey Institute of Art & Design, University of Westminster
- 2008 *Talking Pictures*, **London School of Economics (LSE)**, London
- 2008 *Vicissitudes*, **School of Advanced Study**, University of London
- 2007 *The Archival Impulse*, **Tate Britain**, London
- 2007 *Inventing Methodologies*, symposium, **Goldsmiths College**, University of London
- 2006 *Historia – Memoria – Amnesia*, Centre CATH congress, **University of Leeds**
- 2006 *Archive Study Day*, **Watershed**, Bristol (organised by Picture This)
- 2006 *Useful Theory? Critical Practice*, symposium, **Birkbeck College**, University of London
- 2005 *On Time*, symposium, **The National Academy of Fine Art Oslo**, Norway
- 2005 *Still Moving – Moving Still*, **Photographers' Gallery**, London
- 2004 *Unleashing the Archive*, Senate House, **School of Advanced Study**, University of London
- 2004 *Challenging the Frame*, **Elia 8th Biennial Conference**, Lucerne, Switzerland
- 2002 *Moving Images*, **Tate Modern**, London
- 1999 *Chris Marker: Silent Movie*, **Beaconsfield**, London

## Academic Positions

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- 2005–2008 University of Westminster, AHRC research fellow in creative arts
- 2000–2005 Goldsmiths College, University of London, BA and MA Fine Art, visiting tutor
- 1997–2005 Central Saint Martins College of Art & Design, London, BA Fine Art, visiting tutor, acting pathway leader 4D (Studio Practice)
- 1998 The Slade School of Art, UCL, BA Fine Art, visiting lecturer

## Selected Bibliography

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### Selected Publications and Essays by Uriel Orlow

- Uriel Orlow, *The Benin Project* (London: future perfect, 2007), with essay by Gilane Tawadros
- Uriel Orlow, 'The Dialectical Image', in *The Cinematic*, ed. David Company (London: MIT/Whitechapel, 2007)
- Uriel Orlow, *Deposits*, monograph with essays by Michael Newman, Alexander Garcia Düttman, Kai-Uwe Hemken, Monica Ross and Eric Jacobson (Berlin and Zürich: The Greenbox, 2006)
- Uriel Orlow, 'Latent Archives, Roving Lens', in *Ghosting: the role of the archive in contemporary film and video* (Bristol: Picture This, 2006)
- Uriel Orlow, 'Untitled', in *Chroma*, issue 4, Spring 2006
- Uriel Orlow, *What the billboard saw/La ville mode d'emploi*, artist's book (Centre d'art contemporain Fri-Art, 2005)
- Uriel Orlow, 'Excerpt from Time+Again', in *Printed Project*, issue 04, ed. by James Elkins (April, 2005)
- Uriel Orlow and Ruth MacLennan, *Re: the archive, the image, and the very dead sheep*, commissioned by School of Advanced Study and The National Archives (London: Double agents, 2004) ISBN: 0-9548947-0-7
- Uriel Orlow, "Talk is Cheap: Some Notes on Freedom of Speech and the Ethics of Listening in Route 181 by Michel Khleifi and Eyal Sivan", in *1+1+1*, nr. 2 (Double agents: Summer 2005)

- Uriel Orlow, "Threshold of Light-Threshold of Language", in *Borders of Sanctity*, ed. by Emily Bilski and Avigdor Shinan (Israel: Keter, 2003). ISBN: 965-07-1172-4
- Uriel Orlow, *Time+Again. Critical Contradictions in Chris Marker's La Jetée*, doctoral thesis
- Uriel Orlow, "Chris Marker: The Archival Powers of the Image", in *Lost in the Archives*, ed. by Rebecca Comay (Toronto: Alphabet City, nr. 8, 2002) ISBN: 0-88784-643-2
- Uriel Orlow, "...trailer...", on the *Home 2* DVD, published by Home, ed. by Laura Godfrey-Isaacs
- Uriel Orlow, "Photography-as-Cinema: La Jetée and the Redemptive Powers of the Image" in *Creative Camera*, August/September issue, 1999

#### Selected Essays on Uriel Orlow

- Düttman, Alexander Garcia: 'Aus dem Gedächtnis', in *Stets gern für Sie beschäftigt...* (Berlin: IFA, 2005)
- Hemken, Kai-Uwe: 'Zwischen Stimulanz und Sachlichkeit: Notizen zur Gedächtniskunst von Uriel Orlow', in *Deposits* (Berlin: Greenbox, 2006)
- Hunt, Ian: 'Uriel Orlow – In Concert', in *Performance* (St Prex: Wings, 2006)
- Morra, Joanne: 'Resonances of Something Strange', in *Nerissuaq* (Tornio: Aine Art Museum, 2004)
- Newman, Michael: 'Archive, Testimony, and Trace: Uriel Orlow's Housed Memory', in *Deposits* (Berlin: Greenbox, 2006)
- Smith, Dan: 'Housed Memory', in *Stets gern für Sie beschäftigt...* (Berlin: Institut für Auslandsbeziehungen, 2005)
- Tawadros, Gilane: *The Benin Project, 2007* (London: future perfect, 2007)

#### Selected Reviews on Uriel Orlow

- Bury, Stephen: 'Archives', *Art Monthly* (London), no 285, April 2005, p. 33
- Conrads, Martin: 'Hugos dunklere Seite', *Netzeitung* (Germany), 25 February 2005, <http://www.netzeitung.de/voiceofgermany/327139.html>
- Findeisen, Ralph: 'Wer bist du wo', [www.artnet.de](http://www.artnet.de), 30 November 2006
- Grandjean, Emmanuel: 'Uriel Orlow', *Tribune de Genève* (Geneva), 2 November 2004
- Hansen, Rikke: 'Around the World in Eighty Days', *Art Monthly*, no. 298, July-August 2006
- Hyvärinen, Marja-Leena: 'On the strange tracks of Maupertuis' (in Finnish), *Pohjolan Sanomat*, 19 February 2004
- Lapp, Axel: *Germany calling*, *Art Monthly* (London), no 285, April 2005, pp. 1-4
- Meyer, Robert: 'Grauen – nicht auf den ersten Blick', *Neues Deutschland* (Berlin), 1 February 2005
- Morra, Joanne: 'Thoughts on *Something Strange*', *NU: Nordic Art Review*, 2004
- Reichelt, Matthias: 'Geld stinkt eben doch', *Junge Welt* (Berlin), 7 March 2005
- Sapir, Michal: 'Housed Memory', *Hadoar* (New York) Vol. LXXX No. 4 (3230) Jan 5 2001, p.23.
- Toivanen, Heidi: 'Our familiar and unknown environment' (in Finnish), *Kaleva* (Finland), 18 February 2004
- Werneburg, Brigitte: 'Es fährt ein Bus nach Sachsenhausen', *taz* (Berlin), 16 February 2005