

URSULA BIEMANN REVIEWS

- Kitschobjekte und Hybridkunst*, Neue Zürcher Zeitung, (8.6.1995) *Aussendienst/Foreign Services* by Anke Kempkes, Springerin (Juni 1995)
- Das berührt uns doch schliesslich alle* by Jochen Becker, TAZ (25. Juli 1995)
- Platzwechsel* by Yvonne Volkart, Springer (4/1995)
- Dekonstruktion der Idylle* by Yvonne Volkart, WOZ (28.6.1996)
- Wenn die Kunst fremdgeht by Simon Maurer, Tages Anzeiger (28.6.1996)
- Strategien der Kunst in den 90er Jahren* by Yvonne Volkart, Texte zur Kunst (August 1996)
- Just Watch* by Hedwig Saxenhuber, Springerin (4/1997)
- Nomaden am Bosphorus* by Joerg Bader, Tages Anzeiger (13.10.1997)
- Kriegszonen: Körper, Identitäten und Weiblichkeit in der High-Tech Industrie* by Yvonne Volkart, Springerin (Juni-August 1999)
- War Zone: Bodies, Identities and Femininity in the global High-Tech Industry*, Yvonne Volkart, n.paradoxa vol. 4 (1999)
- Manifesta 3: by Rebecca Gordon Nesbitt, Make, London, December 2000.
- Border Crossings: Anmerkungen zu Machtstrukturen im Cyberspace*, Ursula Frohne, Frauen Kunst Wissenschaft, Heft 30, Dezember 2000
- Performing the Border*, by Lenka Lindaurova, Umelec international contemporary art magazine, Prague and London, February 2001
- Gender matters to Capital*, Yvonne Volkart in MAKE, London, January 2001
- A Journey Shared - Ursula Biemann's Been There and Back to Nowhere: Gender in Transnational Spaces*, by Jo-Anne Berelowitz, web mag. Genders, www.genders.org
- Writing Desire* by Val Hill in Feminist Media Studies, Routledge, Vol1, 2, July 2001
- Modos de hacer – Arte crítico, esfera pública y acción directa*, Paloma Blanco, Jesus Carillo, Jordi Claramonte, Marcelo Exposito. Ediciones Universidad de Salamanca, 2001
- Anschauliches und viel Theorie*, Kathrin Halter, Tagesanzeiger, 4. Juni 2002
- Grenzübergänge – Stuff it*, Johannes Binotto, 30. Mai 2002 *Topografien des globalen Sexhandels, Remote Sensing von Ursula Biemann an den 37. Solothurner Filmtagen*, Edith Krebs, WOZ, 17. Januar 2002 *Worte und Körper: einige Anmerkungen zu Ursula Biemanns Writing Desire*, Astrid Wege, Bildercodes, internet/medien/kunst/preis/2002 published by zkm, Karlsruhe
- In Geografien Denken*, In Karlsruhe gekürt: die Zürcherin Ursula Biemann, Johannes Binotto, Neue Zürcher Zeitung, 12. Nov. 2002 *Blicke auf die Globalisierung*. Die Zürcher Künstlerin Ursula Biemann untersucht die Folgen der Globalisierung – mit Videoessays und als Kuratorin, Tages-Anzeiger, 18. Jan. 2003
- Neue Karten für die Welt*, Geography exhibition review, Falter, Wien 4/03
- Solipsistisches Begehren? - oder wie das Netz sich in die Lust einschreibt*, Barbara Krönches, International Media Art Award, ZKM 2003
- Interview with Ursula Biemann* by Fabienne Fulchéri, Gestes, Printemps de septembre-Rendez-vous des images contemporaines, 2003 *Performing the Border/ Europlex*, Urban Diaries young Swiss Art, Comunidad de Madrid, 2003 *Despues de la Noticia-postmedia documentary*, Carles Guerra, CCCB, Barcelona, 2003 pp 41-43 *Geography and the politics of mobility*, Jörg Bader, art press 289, avril 2003 *Solipsistisches Begehren? - oder wie das Netz sich in die Lust einschreibt*, Barbara Krönches, *Contained Mobility*, Paul Domela, International Biennial Liverpool, 2004
- Geobodies*, interview by Maja Ciric in: Remont Art Magazine, Belgrad, December 2004
- Gender and globalisation: Artists on the Border*, Patricia Mayayo, Artecontexto no 8, 2005
- Kairos and the Geopolitical Rhetorics of Global Sex Work and Video Advocacy*, Wendy S. Hesford, Just Advocacy? Women's Human Rights, Transnational Feminism, and the Politics of Representation, ed. Wendy S. Hesford and Wendy Kozol, Rutgers University, 2005, pp 157-163.
- Territories of Desire*, Anna MacDonald, in Unquiet World exhibition catalogue, Australian Center for Contemporary Art, 2006
- Geobodies: Feminist Activists Crossing Borders*, Pamela Allara in: "New Feminism; worlds of feminism, queer and networking conditions." Ed. Marina Grzinic and Rosa Reitsamer, Locker Verlag, Vienna, 2007
- Géographie différentielle – B-Zone : devenir-Europe et au-delà*, Brian Holmes, Multitude 28, printemps/07
- Materialist Feminism for the 21st Century: The Video Essays of Ursula Biemann*, Angela Dimitrakaki, The Oxford Art Journal, 30/2, 2007
- Printed Voices* by Jean-Pierre Rehm, Tipografias Political/Political Typographies, Tapies Foundation

2007

Fluide Subjekte – Anpassung und Widerspenstigkeit in der Medienkunst, Yvonne Volkart, transcript Verlag, Bielefeld 2006, pp 222-226

L'art contemporain et l'Economie, Editions Cercle d'Art Paris, 2007

Bodily Traces in Digital Encounters: Materializing Virtualities for the Political Documentary, Sharon Lin Tay, Afterimage, Vol. 36. No 4, 2009, pp 20-22

On the Edges of Geopolitics: Sexual Difference in Ursula Biemann's Video Essays, Sharon Lin Tay

Disparities of Flatness: Ursula Biemann's Mission Reports, Andrew Pendakis, <nettime> March, 6 2009

Desiring Production Across Border, Nermin Saybasili in: Third Text, Special Issue *A Vision of the Future - 100th Anniversary*, 2009

The Global Imperative: Art History, Method and Political Subjectivities Today by Angela Dimitrakaki, Art & Criticism published by Greek branch of AICA, Athens, april 2009

The Global Elsewhere: Ursula Biemann's Multimedia Countergeography chapter by Barbara Mennel in: *The Collapse of the Conventional: German Film and its Politics at the Turn of the New Century*, eds Jaimey Fisher and Brad Prager, publ. Wayne State University Press, Contemporary Approaches to Film and Television, 2009.

Tracing Women's Routes in a Transnational Scenario: the Video-Cartographies of Ursula Biemann by Federica Timeto. *Feminist Media Studies*, Issue 4, November 2009

Ursula Biemann – Feldforschungen in transnationalen Zonen, Edith Krebs, Kunstbulletin Sept.09

Ursula Biemann – Videogeografien by Sönke Gau Camera Austria no 108, 2009

Für visuelle Analphabeten – Ursula Biemann/Hannes Rickli by Edith Krebs, WOZ Sept.17, 2009

Rights of Passage, by Mark Godfrey, TJ Demos, Eyal Weizman, Ayesha Hameed, Tate ETC, issue 19, summer 2010, <http://www.tate.org.uk/tateetc/issue19/rightsofpassage.htm>

Videographies of Navigating Geobodie, Catalog of Punto de Vista 2011 documentary film festival, Navarra, Spain

Do Containers Dream of Electric People? Brian Holmes, Open Cahier published by NAI publishers in partnership with SKOR | Foundation on Art and Public Domain, 2011

Documentary, Other Spaces and the Infrastructural Migration Route: Rithy Panh & Ursula Biemann by Chi-hui Yang

Making Globalization Visible? The Oil Assemblage, the Work of Sociology and the Work of Art by Janet C. Stewart, Cultural Sociology, 2011

Liquid Assets – Swiss „avan-gazeteer“ Ursula Biemann's installation about the Sahara sits alongside other recent work about the politics of water“ Sukhdev Sandhu, Sight&Sound, May 2013

Downey, Anthony „Exemplary Subjects: Camps and the Politics of Representation and will be published in "Giorgio Agamben: Legal, Political and Philosophical Potentialities", ed. Tom Frost (Routledge, 2013).

Downey, Anthony "Art and Politics Now: Aesthetic Tactics and Engaging Power", Thames and Hudson, 2013

Downey, Anthony "Zones of Indistinction: The Poetics of Contemporary Art Practices and the Political Logic of Late-Modernity" (Routledge, 2014).

Michaela Ott, *Wirklichkeitsspekulationen in Philosophie, Naturwissenschaft und Kunst*, in *Arte Fake – Wissen ist Kunst – Kunst ist Wissen*, ed. Hermann Parzinger, transcript, 2014

Celeste Ianniciello, *Othing: Art Ecologies and (Im)possible Repairs*, The Ruined Archive, ed. Iain Chambers, Giulia Grechi and Mark Nash, Ashgate 2014

Idle No More, T.J. Demos, Spectro-Aesthetics Column, Camera Austria 123, 2013

Demos, T.J., *Sahara Chronicle: Video's migrant geography* in: *The Migrant Image, The Art and Politics of Documentary during Global Crisis*, ed. T.J. Demos, Duke University Press, 2013

Brian Holmes, "Something that has to do with life itself", *World of Matter* and the Radical Imaginary, On-curating, 2015

Nabil Ahmed, Fluid Territories, inmg, international new media gallery, <http://www.inmg.org/archive/biemann/catalogue/ahmed/#.VaDKBcZ7Mqs>

Rahma Khazam, Ursula Biemann: Art in the Anthropocene, <http://www.inmg.org/archive/biemann/catalogue/khazam/#.VaDKcsZ7Mqs>

Reversing Information Flows: Forest Law and Deep Weather by Vanessa Gravenor, <http://thesejournal.org/art-seen-international/profile-artist-ursula-biemann/>

TJ Demos, *Decolonizing Nature: Contemporary Art and the Politics of Ecology*, Sternberg Press, Berlin 2015

Jayne Wilkinson, *Liquid Economies: Visuallizing Water at La Biennale de Montréal 2014*, Prefix Photo,

issue 31, May 2015

Charlesworth, Amy 'Navigating spheres, shifts in emphasis: The documentary, the video essay and the social', *Art & The Public Sphere* Volume 3 Issue 1, Intellect 2015

Brown, Kathryn 'Art and epistemic injustice: Ursula Biemann's Remote Sensing and The Black Sea Files', *Art & The Public Sphere* Volume 3 Issue 1, Intellect 2015

Zobel, Stefanie *No Place – Like Home*. Sichtbarmachung von Migration in Kunstaustellungen aus Europa, Kritische Berichte, 2015

Guasch, Anna Maria "The Global Effect: Art in the Era of Mobility, Translation, and Memory", *Alianza Forma*, 2015

Bayraktar, Nilgun *Mobility and Migration in Film and Moving Image Art: Cinema Beyond Europe*, Routledge 2015

Kathryn Brown, *Art and epistemic injustice: Ursula Biemann's Remote Sensing and The Black Sea Files*, *Art & the Public Sphere*. vol. 3, no. 1, December 2014, pp. 45–62.

Lisa Bloom, *Witnessing Climate Change: Oil, Geopolitics and Landscapes of Invisibility*, in anthology edited by Anna Stenport, Scott Mackenzie, and Lill-Ann Korber, "When Worlds Collide: Arctic Ecological Imagination", Palgrave Macmillan, 2016

Emma Chubb, *Small Boats, Slave Ship*, *Art Journal* published by the College Art Association, Spring 2016.

Bénédicte Ramade, zero deux, (on the Anthropocene, Sept 2015)

Claudette Lauzon, *The Unmaking of Home in Contemporary Art*, to be published by the University of Toronto Press in 2016

Hilde Van Gelder, *Specters, Animals, Youth, and Love: Inventing the Possible via Photofilmic Images in The Photofilmic – Entangled Images in Contemporary Art and Visual Culture*, ed Brianne Cohen and Alexander Streitberger, Leuven University Press, 2016.

Ursula Biemann & Paulo Tavares, *Forest Law* at BAK, Basis voor actuele Kunst, Utrecht NL, by *Vivian Sky Rehberg*, Freeze Issue 175 November-December 2015

Foam International Photography, On Earth. *A Beautiful Landscape* by Kim Knoppers, April 2016

Yvonne Volkart, *Unmenschliche Empfindungen in technoplanetarischen Schichten* in: Die schönen Kriegerinnen. Technofeministische Praxis im 21. Jahrhundert Techno-Öko-Feminismus, ed. Cornelia Sollfrank, transversal, Vienna, 2018

Leilani Harrison, *Fighting for the Forest*. 'Forest Law' showcases indigenous environmental cases, City on a Hill Press, Sta Cruz, 2018

Forest Law, Lisa Bloom, Iris Morell and Ariel Hoage, The Brooklyn Rail, Feb 5, 2019

<https://brooklynrail.org/2019/02/artseen/Forest-Law>

Metrópolis - Bienal de Shanghai 2018 (I), RTVE.ES, February 11, 2019 (video)

<http://culturesofenergy.com/170-ursula-biemann/> interview on the energy humanities podcast, Rice University posted March 28, 2019

Peripheries: Deep Weather I Artistic practice at the Periphery, Christ Baldwin, August 2019

Former un organe du futur / Forming a future organ, Yvonne Volkart, booklet published by CCS Paris and MAMAC Nice, February 2020