

GRAHAM BUDGETT

| | |
|--|---|
| | grahambudgett.com gb@grahambudgett.com wikipedia.org/wiki/Graham_Budgett |
| EDUCATION | |
| 1979 - 1981 1977 - 1978 1973 - 1977 | Stanford University , California - M.F.A. Sculpture [Central] Saint Martin's School of Art , London - Advanced Diploma, Sculpture [Photo/Video/Text] Nottingham Trent University [former Trent Poly], Nottingham - B.A. Hons, Fine Art |
| EXPERIENCE | |
| 2004 - 2015 2004 - 2006 2004 - 2006 2000 - 2004 1999 - 2000 1999 - 2000 1999 - 2003 1998 - 2002 1998 - 1999 1998 - Fall 1997 - Spring 1992 - 1995 1990 - Winter 1988 - 1991 1987 - 1992 1986 - 1987 1982 - 1985 1981 - 1982 | Continuing Lecturer, University of California Santa Barbara , Digital Media & Spatial Practices, Department of Art Researcher, Microsoft Research Cambridge, MSRC, UK Researcher, University of Westminster, WestmARC , London, UK Lecturer, Digital Media & Spatial Practices , Department of Art, Univ. of California Santa Barbara Lecturer, Acting Head of Digital Media , Department of Art, University of California, Santa Barbara Lecturer, Online Resources/Site Manager & Designer , Department of Art, UC Santa Barbara Co-producer & Media Editor, MPART, GALA Committee video archive - http://mpart.carseywolf.ucsb.edu/core/core.html Site Manager, Designer & Consultant, Digital World Research Centre , University of Surrey, UK Consultant, Science Policy Support Group , London, UK Lecturer, College of Creative Studies , UCSB [sculpture, structure, network] Visiting Lecturer, Kunstakademiet i Trondheim , Art Academy of Trondheim, Norway Lecturer, Photo-Arts, University of Westminster [former PCL, Polytechnic of Central London] Resident Artist/Lecturer, Stanford University , California Lecturer, Fine Art, Middlesex University , London [former Hornsey College of Art] Lecturer, Photo-Arts, Polytechnic of Central London, PCL Resident Artist, Künstlerhaus Bethanien , [West] Berlin Lecturer, Sculpture, University of California, Santa Barbara , Department of Art Lecturer, Sculpture, Stanford University , California, Art Department |
| COLLECTIONS | |
| | Victoria & Albert Museum , London Alvar Aalto Museum , Finland Deutsche Bank , London |
| | Text |
| GROUP SHOWS PUBLIC SPACE COMMISSIONS | |
| 2020 2018 2010 - 2016 [online/code-born] | What does time look like? - Jyväskylä Art Museum, Jyväskylä, Finland The Future Can Only Be Told In Reverse , curated by Norman Klein - College of Creative Studies Gallery, Santa Barbara, California WINDAUGE - Beaconsfield Gallery, London [with Jane Mulfinger] - https://www.youtube.com/watch?v=02kuhbUNQJw god, the devil in the detail - Post-Screen: Device, Medium, Concept - Centro de... Belas-Artes, University of Lisbon, Portugal the devil in the detail - between psychedelic mandala, cult mantra and slick commercial animation an occult dimension - "and Dr. Strange is always changing size" background check - Turing Patterns, Morphogenesis and Me a foggy day - same object, another day see thing mass ['your brain...' a visualization for Timothy] Airports, Stadiums & Prisons etching their own plans way2go: target painting/seeking its self [on the HTML5 'canvas' element] snake-eyes [place your bets] on spectatorship and userhood STELLA: Structure Through Electronic Language & Liminal Architecture - a somewhat random inner-space visualisation engine using web architecture and web language to enforce non-interstitial borders and fortify introspectacular arenas on an otherwise deterritorialized and formless pure plane of immanence Prosaic Memories of the Space Age - unique code-born liminal spatializations Tossing the Drachma: Infernal Shades of Hades or Celestial Fields of Elysium? Owls or Athenas? [tossing the Drachma] - unique code-born typographical constellations idea[s] for a[n] [modern] abstract[ion]ism - DHTML on art-historical substratum two search terms [for John Berger] 6 turns out to be 9 - 3D architectural simulations recoded using the Hendrix Algorithm REGRETS.ORG.UK - an interactive archive, public artwork, & study re. the human capacity for remorse - an archive of thousands of regrets in 4 languages - action research with Jane Mulfinger imaging the metahuman - a web app. capable of iterating a demography of composite facial 'looks' surfacing the soul - a visiognomy of ignominy - prequel to project AURORA levity, gravity, peripeteia - an interactive public artwork for specific local interiors & the global net |
| 2009 | idea[s] for painting: dynamic hypertext mark-up language on art-historical substratum - www-based algorithmic artwork landscape with argonauts: an object with no other cause than its name... - www-based interactive artwork castaroon!: an heuristic game of chance, subjectivity & significance - www-based algorithmic artwork sketches toward a fresh NEO-GEO canvas every 5 seconds for the duration of Western culture - or "border control [red; white; blue; green; white; red;]" www-based algorithmic artwork Mobile Arts Lab: Electronic Poetics - with Jane Mulfinger, Santa Barbara Museum of Art, SB County Arts Commission, Casa de la Raza - http://www.ucira.ucsb.edu/ucira-container-project/ REGRETS for Off-Axis and Santa Barbara Museum [animated text projection on SB Museum of Art façade] REGRETS for Off-Axis and Santa Barbara Arts Commission [animated text on SB City Hall façade] |

| | |
|--|--|
| 2005 - 2008 | <p>REGRETS Paris: "Le Cube Festival", Le Cube Centre de Création Numérique, Paris - http://cubefestival.com/edition2008/2008/07/regrets-jane-mulfinger-graham-budgett/index.html</p> <p>REGRETS Santa Barbara: SB Museum of Art and Casa de la Raza, Santa Barbara</p> <p>REGRETS Linz: part of Simplicity curated by John Maeda [MIT], Ars Electronica 2006, Linz, Austria</p> <p>REGRETS Cambridge: an interactive archive, public artwork, & study - MicroSoft Research, Cambridge, UK & Univ.of Westminster [WestmARC] London, UK</p> <p>cMOI - collective MOBILE OPERATOR [& OTHER] IDENTITIES - part of project AURORA</p> |
| 2003 - 2004 | <p>project AURORA: the dawn sprite of metahumanity</p> <p>MOMS: The Museum Of Modern Space; the first off-Earth Sculpture Park</p> <p>The Fictive City & its Real Estate... video for Jane Mulfinger, Leefahsahlung Gallery, Chinatown LA</p> <p>conductor: web-delivered animation & artist's DVD</p> <p>tripwired: a constellation of public & private domains; an interactive movie for virtual & actual space</p> |
| 1998 - 2002 | <p>entropia - a song for networks</p> <p>Art Faculty Exhibition, University Art Museum, UC Santa Barbara</p> <p>Portrait 2000, digital portrait commissions, Contemporary Arts Forum, Santa Barbara</p> <p>Melrose Plays, Gala Committee video installation in The Shooters Bar, Stuttgart Museum, Germany</p> <p>Primetime, Gala Committee - video installation, Neuer Aachener Kunstverein, Germany</p> <p>College of Creative Studies Faculty Exhibition, CCS Gallery, UC Santa Barbara</p> |
| 1994 - 1998 | <p>MPArt - a web video archive and promotion of the methodologies of The GALA Committee - with Constance Penley; Jon Lapointe - http://mpart.carseywolf.ucsb.edu/core/core.html</p> <p>Screens, Kunstmuseum Trondheim, Norway</p> <p>A Dream of Urbanity, Stamford Street Gallery, London; Chapter Arts, Cardiff, Wales</p> <p>The Art Marathon, Orchard Gallery, Derry, Ireland; A Grey Area commissioned by BBC TV, London</p> <p>Boxer, Walsall Museum [w. Jane Mulfinger]; installation A Grey Area commissioned by inIVA, London</p> <p>Boxer Tour: Centre for Creative Arts, Glasgow; Aspex Gallery, Portsmouth; Oldham Art Gallery, UK</p> <p>Figure and Landscape, Raab Gallery, Cork Street, London</p> |
| 1990 - 1994 | <p>Foto 1, Brick Lane Gallery, London</p> <p>Artificial Eden, Camerawork, London</p> <p>Lux, Banks, Hoggins, O'Shea, London</p> <p>Second International Photo Triennale, Esslingen, Germany</p> <p>Zeitmauer, Goethe Institute, London; Kuenstlerhaus Bethanien, Berlin; Stadtgalerie, Gera, Germany</p> <p>Force 10, Projects U.K., Newcastle; flag commissions for Glasgow '90 Festival and tour</p> <p>Passing Glances, The British Library, London; photo commissions for Artangel Trust, London</p> <p>A Social Outing, National Garden Festival '90, Gateshead; large-scale public sculpture commission</p> <p>Ghost Photography, Idea Gallery, Milan; Galleria Salla Uno, Rome</p> <p>Homage II, Flaxman Gallery, London</p> <p>London Passim, Casa Veneta-Muggia, Trieste</p> |
| 1988 - 1990 | <p>Lumo 89 - Boundaries of Photography, Alvar Aalto Museo, Finland</p> <p>Machine Dreams, Photographers' Gallery, London</p> <p>Contemporary Photomontage, Bluecoat Gallery, Liverpool</p> <p>A Man and a Woman, B4 Gallery, London.</p> <p>Ways of Telling, Oriel Mostyn, Llandudno; Old Library Gallery, Cardiff.</p> <p>Towards a Bigger Picture, Victoria and Albert Museum, London; The Tate Gallery, Liverpool</p> <p>The Invisible Man, parts I & II, Goldsmiths' Gallery, London</p> <p>Metro Billboard Project, Projects U.K., Newcastle, tour of public sites</p> <p>Homage to the Square, Flaxman Gallery, London</p> <p>Critical Montage, Small Mansion Arts Centre, London</p> |
| 1984 - 1988 | <p>Die Anweisung, U-Bahnhof Nollendorf-Platz, Berlin; billboard commission with Jane Mulfinger</p> <p>Mythos Berlin, Anhalter Bahnhof, Berlin, audio-visual installation</p> <p>In a Right State, Camerawork, London; Side Gallery, Newcastle; Aspex Gallery, Portsmouth</p> <p>Singular Aspects, Eye Gallery, San Francisco</p> <p>Photoflow, Arlington Gallery, University of Texas</p> <p>Faculty Exhibition, University Art Museum, UC Santa Barbara</p> |
| 1980 - 1984 | <p>Competition, Contemporary Arts Forum, Santa Barbara</p> <p>Visions of Truth, Casa de la Raza, Santa Barbara</p> <p>Wonderful Things, Jan Baum Gallery, Los Angeles</p> <p>The Chair Show, Hansen Gallery, Santa Barbara</p> <p>Four Young Americans [sic], Mandeville Gallery, UC San Diego</p> |
| pre 1980 | <p>Critical, St Martin's School of Art, London [w. Sebastian Mendes]</p> <p>Young Contemporaries 1977, Royal Academy, London</p> |
| SOLO | |
| 2016 2008 2006 2006 2005 2005 1998 1996 1993 | <p>WINDAUGE Beaconsfield Gallery, London [with Jane Mulfinger]</p> <p>REGRETS Santa Barbara: Museum of Modern Art & Casa de la Raza [with Jane Mulfinger]</p> <p>REGRETS Paris: "Le Cube Festival", Le Cube Centre de Création Numérique, Paris</p> <p>REGRETS Linz: part of Simplicity curated by John Maeda [MIT], Ars Electronica 2006, Linz, Austria</p> <p>REGRETS Cambridge: an interactive archive, public artwork, & study</p> <p>Hanbury Terrain: time as a factor of depth, Platform Gallery, London [with Jane Mulfinger]</p> <p>weltanschauung for Screens, Art Museum of Trondheim, Norway</p> <p>them what trespass, Camerawork, London, UK</p> <p>Visible Cities, Berning & Daw Fine Art, London, UK</p> |

| | |
|--------------------------------------|---|
| 1992 1991 1990 1989 1988 | Lost Charms , The Photographers' Gallery, London, UK Graham Budgett , Schneider-Bluhm-Loeb Gallery, Chicago, USA Fie-Fie-Foe-Fum , Chameleon Contemporary Art, Hobart, Australia Berlin bei Nacht , Watershed Media Centre, Bristol, UK Berlin bei Nacht , Photographers' Gallery, London, UK Berlin bei Nacht , Goethe Institute, Rotterdam, Netherlands Berlin bei Nacht , Kuenstlerhaus Bethanien, Berlin, Germany A Brief US History , Camerawork, London, UK Graham Budgett , Ucen Gallery, University of California, Santa Barbara, USA |
| PUBLICATIONS | |
| 2016 | 9/11: Culture, Catastrophe and the Critique of Singularity , Diana Gonçalves, page 48. 2016 - Berlin/Boston De Gruyter Ann Arbor, Michigan ProQuest - Series: Culture & Conflict, v.9 Enchantment with Computer Reason , Prof. Richard Harper, Lancaster University, UK. 2016 - https://profharper.wordpress.com/2016/08/04/enchantment-with-computer-reason/ Post-Screen: Device, Medium, Concept - Book to accompany exhibition and conference - Publisher: Faculdade de Belas-Artes, Universidade de Lisboa, Portugal Art Contemporain Nouveaux Médias - Dominique Moulon, Nouvelle Éditions Scala, Paris [pp.30-35, "Bases de donnés orientées art"] |
| 2008 | SBMA's Electronic Poetics Brings in the Community , The Independent, Santa Barbara Les Arts Numerique Reinventent La Ville , Le Cube Festival, Beaux Arts Magazine, Paris Comment les Arts Numeriques Investissent la Ville , @rtek n°9: @arts de cites, web magazine, Paris Art Numerique: Le Cube Festival (2) , Innovation le Journal, web magazine, Issy fete les arts numeriques , Maison a Part, magazine and web, Paris Cube Festival, le numerique interactif , Connaissance Arts, Paris - https://www.connaissancesdesarts.com/art-contemporain/cube-festival-le-numerique-interactif-1111573/ Regrets - Jane Mulfinger, Graham Budgett, Dailymotion web video archive - https://www.dailymotion.com/video/x65qpv Regrets - Jane Mulfinger, Graham Budgett, Vimeo web video archive - https://vimeo.com/2758797 Cube Festival, Paris, Regrets - Youtube - https://www.youtube.com/watch?v=YNY3syDZ-dA Les arts numeriques reinventent la ville: Regrets, une oeuvre conceptuelle interactive... by Catherine Alice Palagret, Archeologie du futur/Archeologie du quotidien La Courbe du Cube ou une Milady Renoir , interview with Carine le Malet, Director, Le Cube, Paris Mobile Research 3, MediaLab , citation under "on the mobile" for Regrets project Mobile Publics and Issues-Based Art and Design , by Anne Galloway in Sampling the Spectrum, edited by Barbara Crow, Michael Longford and Kim Sawchuck, Toronto: University of Toronto Press |
| 2007 | This Will Not Happen Without You : From the Collective Archive of the Basement Group, Projects UK and Locus+ (1977-2007)- University of Sunderland Press, 2007 Regret haunts baby boomers , by David Graham, The Star newspaper and website, Canada Haunted by Regrets? by Nanna Mercer State of the Arts Conference Publication, Interdisciplinary Humanities Center, UCSB |
| 2006 | Simplicity , exhibition catalogue, Ars Electronica Festival, Linz Austria REGRETS Cambridge : - commissioned by MicroSoft Research Cambridge, UK - supported by WestmARC [University of Westminster Applied Research & Consultancy] London, UK - Project DVD |
| 2000 - 2005 | Boxing; A Cultural History , by Kasia Boddy, University College London, published by Reaktion Books - A Grey Area, cited on p. 378 AURORA the dawn sprite of metahumanity - online & project DVD MOMS the Museum of Modern Space - online & project DVD The Fictive City & its Real Estate... , Jane Mulfinger - project DVD & book conductor , Graham Budgett - online & project DVD |
| 1996 | Boxer: An Anthology of Writing on Boxing and Visual Culture - edited by David Chandler, John Gill, Tania Guha, Gilane Towadros - MIT Press and the Institute of International Visual Arts, London, ISBN 0-262-53143-7 |
| 1995 | A Grey Area BBC2 television coverage in The Art Marathon 9/95 Boxer , book supplement to exhibition, inIVA [The Institute of International Visual Arts] London |
| 1992 | Zeitmauer , Goethe Institute, London 2nd International Photo Triennale, Esslingen , Germany |
| 1991 | Graham Budgett - Lost Charms , Photographers' Gallery, London |
| 1990 | London Passim , Gruppo '78, Trieste, Italy Passing Glances , post-card set, Artangel Trust, London Festival Landmarks , National Garden Festival '90, Gateshead Ghost Photography , Idea Books, Milan |
| 1989 | Lumo 89 , Alvar Aalto-Museo, Finland Machine Dreams , Photographer's Gallery, London Ways of Telling , Oriel Mostyn, Wales |
| 1988 | Hiding in the Light [image: Angelus Novus], Dick Hebdige, Comedia, London The Invisible Man , Goldsmiths' Gallery, London Critical Montage , Small Mansions Arts Centre, London Metro-Billboard Project , posters, post-cards, Projects UK Newcastle |

| | |
|-----------------------|---|
| 1987 | <i>Die Anweisung</i> , exhibition catalogue, Berlin <i>Berlin Bei Nacht</i> , Kuenstlerhaus Bethanien, Berlin <i>In a Right State</i> , Camerawork, London |
| 1985 | <i>Photoflow</i> , Arlington Gallery, University of Texas |
| MEDIA etc | |
| | <p>Regrets de Jane Mulfinger et Graham Budgett, Fine Art Tv, photofeature for Regrets project 6/2008</p> <p>La metafora indeleibile del digitale, Fabrizio Pecori - My Media: Osservatorio di Cultura Digitale, Arte E Societá 10/2006 - web article, http://www.mymedia.it/simplicity.htm</p> <p>Le Festival Ars Electronica 2006, Nouveauxmédias.net, web magazine - http://www.nouveauxmedias.net/ars06.html 10/2006</p> <p>Ars Electronica 2006: Simplicité, l'art de la complexité, by Dominique Moulon, Art Numérique 10/2006</p> <p>Ars Electronica Festival Linz; ko se zlijeta umetnost in tehnologija - by Maja Vuksanovic, Kibla 10Let: Multimedijshi Center 9/2006</p> <p>Matrix: Computer und Neue Media, Radio Austria - interview for REGRETS, Linz, Austria 9/2006</p> <p>Simplicity: the Art of Complexity, Ars Electronica 2006, exhibition catalogue, Linz, Austria 8/2006</p> <p>Regrets - "I've Had a Few...", Cambridge Evening News, Cambridge, England 2005</p> <p>Regrets Cambridge, BBC Cambridgeshire Live Radio Interview, repeated, Cambridge, England 2005</p> <p>Brainwaves: The Kiosk of Regrets, by Paul Arendt, The Guardian, London, England - https://www.theguardian.com/artanddesign/2005/nov/10/art 2005</p> <p>Public Booths for Regrets, We Make Money Not Art, web blog</p> <p>The Gala Committee, ORF, Austrian Television, 2000</p> <p>Melrose Plays, video installation in The Shooters Bar, Stuttgart Museum, Germany, 2000</p> <p>Primetime, video screening, Neuer Aachener Kunstverein, Germany, 2000</p> <p>Gala Committee by Yilmaz Dziewior - ArtForum, Summer, 2000</p> <p>Dreams and Nightmares, by Jane Rendell, Blueprint, March 1997</p> <p>A Dream of Urbanity, by John Stathatos, Art & Design, London, #50, pp. 8-11. 11/96</p> <p>Star Wars: Sarah Kent on the Turner Prize, by Sarah Kent, Time Out, London. 9/96</p> <p>This Sporting Life, World Art Magazine, no. 4, England. 1/96</p> <p>The Art Marathon, BBC Television, London, Nov. 95 - https://genome.ch.bbc.co.uk/7a797ddd87f64508bc57752ac37b2f14</p> <p>Boxer, Emmanuel Cooper, Contemporary Art Magagazine, London, Winter 95</p> <p>A Grey Area BBC2 television coverage in The Art Marathon 9/95</p> <p>Boxer, by Sacha Craddock, The Times, London. 4/8/95</p> <p>Blood on the Canvas, by Richard Williams, The Guardian, London, p. 18. 7/95</p> <p>Fight For Life: Boxing is Human Survival as Spectacle, by C Smith, The Face, London. 7/95</p> <p>Visible Cities, Graham Evans, Art & Design Magazine, London, 9/95</p> <p>Foto 1, David Lillington, Time Out, London, 16/2/94</p> <p>Artificial Eden, David Lillington, Time Out, London, 5/1/94</p> <p>Zeitmauer, Rupert Wallrott, Neue Bildende Kunst, Berlin, 1/93</p> <p>Die Welt im Bastelzimmer, Wolfgang Heine, Photo Presse, 5/11/92</p> <p>Graham Budgett, Adrian Searle, Time Out, 30/9/92</p> <p>Zeitmauer, David Lillington, Time Out, 25/3/92</p> <p>Graham Budgett, Sarah Kent, Time Out, 29/1/91</p> <p>Sold: the lost pyramid of Gateshead, The Journal, Newcastle, 20/2/91</p> <p>Force 10, Simon Herbert & Flags, Graham Budgett, AND Magazine, London, #23, 1991</p> <p>Outside the Formal, Beryl Graham, AND Magazine, London, #21, 1990</p> <p>Machine Dreams, The Late Show, BBC2 Television, 1/9/89</p> <p>Machine Dreams, Kate Bush, Artscribe, London, #78, Jan. - Feb. 1990</p> <p>Machine Dreams, Sarah Kent, Time Out, 1989</p> <p>A Mischievous Glance Sideways, interview with Karen Hope; Ten-8 International, #34, 1989</p> <p>Lumo 89, Hannah Castren, Keski-suomalainen, Helsinki, 18/10/89</p> <p>The Camera Believes Everything, Anu Uimonen; Helsingin Sanomat, Helsinki, 25/9/89</p> <p>When Art Adopts Photography, Aamulehti, Helsinki, 24/9/89</p> <p>Image Magazine, photo-text feature, Finland, #1, 1989</p> <p>AND Journal of Art & Education, cover and text, London, #18, 1989</p> <p>The Observer, photo-feature, London, Section 5, 27/11/88</p> <p>Critical Montage, Mark Currah, City Limits, London, 15/9/88</p> <p>Berlin Bei Nacht, Sarah Kent, Time-Out, London, 22/6/88</p> <p>Aesthetik und Kommunikation, cover and text, Berlin, 2/88</p> <p>AND Journal of Art & Education, cover and text, London, #13, 1987</p> <p>Performance magazine, cover and text, London, #50, 1987</p> <p>Zitty magazine, Photo-feature and review, Berlin, #s 15 & 16, 1987</p> <p>TAZ newspaper, Photo-feature and review, Berlin 20/6/87</p> <p>Tempomagazine, Photo-feature, Munich, Germany, 6/6/87</p> <p>In a Right State, review, Independent Media, London, #66, 1987</p> <p>Creative Camera, Review, London, 5/5/87</p> <p>New Statesman, Review, London, 15/5/87</p> <p>City Limits, Review, magazine, London, 14/5/87</p> <p>The Facemagazine, Photo-feature, London, #78, 1986</p> <p>Photo-Metro magazine, Review, San Francisco, 2/86</p> <p>Graffiti Wars, Daily Nexus, Santa Barbara, Ca, 1/11/85</p> |
| | |
| GRAHAM BUDGETT | grahambudgett.com gb@grahambudgett.com wikipedia.org/wiki/Graham_Budgett |