Daniel Crooks

Contact Details

mobile: +61 [0] 423 136 566
email: daniel@danielcrooks
web: http://www.danielcrooks.com
Represented by Anna Schwartz Gallery
Contact: info@annaschwartzgallery.com
phone: +61 [3] 9645 6131

Biography

1973	Born Hastings, New Zealand
1993	Bachelor of Design, Auckland Institute of Technology, Auckland, NZ
1994	Post Graduate Diploma of Animation, Victorian College of the Arts School of Film and TV, Melbourne
1996	Founded Dimensional Laboratories media studio
2001-02	Lecturer, Royal Melbourne Institute of Technology (RMIT), Melbourne
	Lecturer, Monash University, Melbourne
2002-08	Motion Graphics Designer, Australian Centre for the Moving Image (ACMI), Melbourne

Selected Solo Exhibitions

2008	*Everywhere Instantly*, Christchurch Art Gallery, Christchurch, New Zealand
	Daniel Crooks and Jae Hoon Lee, Institute for Modern Art, Brisbane
2007	*Pan No.2 (one step forwards, one frame backwards),* Centre for Contemporary Photography, Melbourne
	one step forwards, one frame backwards, Sherman Galleries, Sydney
2006	*Daniel Crooks*, REMO, Osaka, Japan
	without cutting or tearing, Kings ARI, Melbourne
	Time Slice, Lovebytes 2006: Environments, The Workstation, Sheffield, UK
2005	*Train No.1*, Level 2 Projects Space, Art Gallery of New South Wales, Sydney
	a small section of something larger, Sherman Galleries, Sydney
	2 videos & 2 devices, Rijksakademie van Beeldende Kunsten, Amsterdam
2002	*Time Slice*, Centre for Contemporary Photography, Melbourne
	Circum-Circadian [01], Horti Hall (Next Wave), Melbourne
1998	*distance:control*, Public Office (Next Wave), Melbourne

Selected Group Exhibitions and Screenings

2008	*Basil Sellers Art Prize*, Ian Potter Museum of Art, Melbourne
	Slow Time, Academy Gallery UTAS, Launceston
	Figuring Landscapes, Tate Modern, London, UK (+ touring to other venues in the UK)
	Les Rencontres Internationales, National Museum Reina Sofia, Madrid, Spain
	Shadowplay, Lake Macquarie City Art Gallery, New South Wales
	Experimenta Playground, Peformance Space@CarriageWorks, Sydney (+ touring nationally)
2007	*Move on Asia*, Loop Gallery, Seoul, Korea
	Wonderful World, Anne & Gordan Samstag Museum of Art, Adelaide
	LOOP - Australian video art now, Hamilton Art Gallery
	Move: Video Art in Schools, Kaldor Art Projects and the NSW Department of Education and Training
	The Nature of Systems, BFI Southbank, London
	Experimenta Playground, Victorian Arts Centre, Melbourne
	eternal beautiful now, Sherman Galleries, Sydney
	Moving Still, McNamara Gallery at Gus Fischer Gallery, Auckland, New Zealand
	Contact/s:30, Australian Centre for Photography, Sydney
	Little Rituals, Westpac Place, Sydney
	Figuratively Speaking: the figure in contemporary video art, The Block, Brisbane0
	The Josephine Ulrick & Win Schubert Photographic Art Award, Gold Coast City Art Gallery
	Les Rencontres internationales, Babylon Movie Theatre, Berlin, Germany; Ciculo de Bellas Artes, Madrid, Spain
	Nemo Film Festival, various locations, Paris, France
2006	*Wavefront - Australian Contemporary Art Scene*. Tokyo Wondersite, Shibuya, Japan
	Anne Landa Award, Art Gallery of New South Wales, Sydney
	Art Movement, UTS Gallery, Sydney
	Under the Radar, FACT, Liverpool, UK; ICA, London, UK
	Bitmap: International Digital Photo Project, Loop, Seoul, South Korea
	Video-Easy, Chiang Mai University Art Museum, Thailand

Les Rencontres internationals, Centre Georges pompidou, Paris, France
Melbourne Art Fair 06, Melbourne
sleek magazine, video screenings on Axel Springer building for the opening of *Artforum*, Berlin, Germany
A Precipitation in Time, Devonport Regional Gallery, Tasmania
D>Art 06, Dlux Media Arts, Sydney

2005   *World Without End*, Australian Centre for the Moving Image (ACMI), Melbourne
Prospectus: Projections in New Media, Blank Space, Sydney
The Millennium Dialogue - In The Line Of Flight, Second Beijing International New Media Arts Exhibition And Symposium*,* Beijing
The Computational Sublime, Blur + Sharpen, University of Southern California
Experimenta: Vanishing Point, Blackbox, The Arts Centre, Melbourne
Nature by Proxy, Brian Moore Gallery, Sydney
Melbourne Art Fair 04, Melbourne
Boo Hooray, ABC2 and ABC Broadband, http://abc.net.au/arts/boohooray/

2004–05   *Great Escapes*, Lake Macquarie City Art Gallery, New South Wales

2004   *(Not) Open Studios*, Rijksakademie van Beeldende Kunsten, Amsterdam
One Of (Festivus 04), Sherman Galleries, Sydney
Melbourne Art Fair 04, Melbourne
ARTV, Australian Centre for the Moving Image ACMI and SBS Television
2004: Australian Culture Now, Australian Centre for the Moving Image (ACMI), Melbourne
MIX-ED, Sherman Galleries, Sydney
I thought I knew but I was wrong: New Video Art from Australia, Australian Centre for the Moving Image, Melbourne; Nanyang Academy of Fine Arts Gallery, Singapore; Jamjuree Gallery, Chulalongkom University, Bangkok, Thailand; Beijing Millennium Monument, Beijing, China; Ssamzie Space, Seoul, South Korea
Drift, Perth Institute for Contemporary Art (PICA), Perth
Les Rencontres internationales Paris/Berlin, Paris, Berlin
ResFest, Australian Centre for the Moving Image (ACMI), Melbourne
sur:reel, National Gallery of Australia, Canberra

2003   *Festivus 03*, Sherman Galleries, Sydney
Australian Digital Icons, Centre George Pompidou, Paris
Primavera 2003, Museum of Contemporary Art, Sydney
Location, Location, Australian Centre for Photography, Sydney
Banquete, Palau de la Virreina, Barcelona; CCDD, Madrid; ZKM, Germany
Ozone, Survey of Australian digital media art, The Barbican, London; Cinema du Demain, Pompidou Centre, Paris
ResFest, Australian Centre for the Moving Image (ACMI), Melbourne
Future Perfect, Sydney Film Festival, Sydney
VideoMedeja Festival, Croatia
displacement, Microwave Festival, Hong Kong
Periscope, Adelaide International Film Festival, Adelaide

2002   *Digital Projections*, Australian Centre for the Moving Image (ACMI), Melbourne
LIGHT TIME MOTION, Asia-Pacific Triennial of Contemporary Art (APT), Brisbane
Plasmatic, Melbourne Art Fair, Melbourne; Multimedia Asia-Pacific, Beijing
Videart (three venues), Mexico City, Mexico
Swerve, Digesis Festival, Melbourne

2001   *CHICKEN*, Bangkok Experimental Film Festival, Bangkok
Outer Limits, The Video Lounge, New York City
Rapture, Platform, Spencer Street Station, Melbourne

2000   *Eat Your Young* (Arena Theatre Company), Adelaide International Arts Festival, touring to Taiwan, Singapore, Canberra, Melbourne, Sydney and Brisbane

1999   *One Hour Photo*, 1st Floor, Melbourne

1998   *Eat*, Museum of Contemporary Art, Sydney
St Kilda Film Festival, Melbourne
Panacea (Arena Theatre Company), Melbourne International Arts Festival
Help (MDPE), Performance Space, Sydney

1997   *Screensound*, Museum of Contemporary Art, Sydney
Mass (Arena Theatre Company), Universal Theatre, Melbourne

1994   *food(for)thought: (three) ingredients from the mass consumer diet*, screened at Chicago International Film Festival; International Festival of Animated Film, Stuttgart; Annecy Animated Film Festival; International Award for Video Art, Germany; Sydney International Film Festival; Melbourne International Film Festival; New Zealand Short Film Festival; St Kilda Film Festival; West Australian Film and Video Festival; Jump-Cut Festival, Perth; End of the Earth Film Festival, Tasmania, 2-week season at Victorian State Film Theatre. TV screenings: SudWest 3 and Orf 2 public broadcast, Germany and Austria; multiple screenings on SBS (Eat Carpet), Foxtel Pay TV

Residencies and Grants

2007   New Work Grant, Australia Council Visual Arts and Crafts Board
2005   London Studio Residency, Australia Council Visual Arts and Crafts Board
2004–05   Guest Resident, Rijkasakdemie van Beeldende Kunsten, Amsterdam
2004   International and Cultural Exchange Grant, Arts Victoria
Ian Potter Cultural Trust Grant, The Ian Potter Foundation
Conference and Workshop Grant, Australian Network for Art and Technology

2003	Research and Development Grant, Australia Council New Media Arts Board
2000	Creative Development Grant, Australia Council New Media Arts Board
1997	RMIT New Media Arts Residency, Australia Council New Media Arts Board

Awards and Commissions

2008	Inaugural Basil Sellers Art Prize, Ian Potter Museum of Art, Melbourne University
2005	New Visions commission, Experimenta, Melbourne
	Price Waterhouse Coopers, mural print for Freshwater Place foyer, Melbourne
2004	Bovis Lend Lease, mural print for new office headquarters in Sydney
2002	Public Imaging Commission, Australian Centre for the Moving Image, Melbourne
2001	NCB phase 1, Scienceworks Museum, Melbourne
1996	City of Stuttgart Prize for Animation, Stuttgart International Festival of Animated Film, Germany
	Dendy Australian Short Film Award, Sydney International Film Festival
	Certificate of Merit, Chicago International Film Festival, US
	International Award for Video Art Finalist, Germany
	New Zealand Short Film Award for Best Animation, New Zealand Short Film and Video Festival
	ATOM Award for Best Innovative Programme (Film and TV), Australia
1995	Film Victoria Prize for Most Daring and Innovative Production, Victorian College of the Arts, Melbourne
	Prize for Best Animation Script (pre-production), Victorian College of the Arts, Melbourne

Radio Interview
| 2004 | 'The space between time', Radio Eye, ABC Radio National, 21 February |

Television Interview

| 2007 | Sunday Arts, ABC 1, 14 October |
| | Sunday Arts, ABC 1, 7 October |

Collections

Art Gallery of New South Wales, Sydney
Australian Centre for the Moving Image, Melbourne
Govert-Brewster Gallery, New Zealand
Museum of Old and New Art, Hobart
Australia Council for the Arts, Sydney
ArtBank, Sydney
BHP Billiton, Melbourne
Price Waterhouse Coopers, Melbourne
Corporate and private collections in Australia and New Zealand

Bibliography

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Adrian Martin, 'Tracks', *Daniel Crooks: everywhere instantly*, catalogue essay, Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch NZ, 2008, p.26-30

David Pagel, 'Warpspace', *Daniel Crooks: everywhere instantly*, catalogue essay, Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch NZ, 2008, p.44-49

Sean Cubitt, 'Timecode', *Daniel Crooks: everywhere instantly*, catalogue essay, Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch NZ, 2008. P.56-60

Martin Flanagan, 'The aesthetics of the contest', *The Age*, August 9, 2008

Robert Nelson, 'Sport: where we all find our inner idiot', *The Age*, August 13, 2008

Michael Ruffles, 'Sport and art make a winning team', *Canberra Times*, August 23, 2008

Katrina Strickland, 'Prize all in the game for artist', *The Australian Financial Review*, August 1, 2008

Corrie Perkin, 'Photo's finish a winning line as sport meets art', *The Australian*, August 1, 2008, p. 10

Michael Shmith, 'By hook or by Crooks: art the winner in 'photo finish'', *The Age*, August 1, 2008, p. 5

Harbant Gill, 'Dan Sprints to a win', *Herald Sun*, August 1, 2008, p. 71

Sebastian Smee, 'Against the Grain', *The Australian*, December 15, 2007

Julianne Pierce, 'Daniel Crooks', *Artlink* vol 27, no.3, September 2007, pp. 60-61

Cover Image *Portrait No.2 (Chris)*, *Artlink* vol 27 No.3, 2007,

Patricia Maunder, 'Artists in the frame', *The Age*, July 24 2007

Russell Storer, 'Daniel Crooks', *Untitled. Portraits of Australian Artists,* Macmillan Art Publishing, Melbourne, 2007

'Imaginary objects', *Photofile*, Spring 2007, pp. 46–49

Tracey Clement, 'Eternal Beautiful Now', *Artlink*, vol. 27, no. 3, September 2007, p. 88

Melissa Hart, 'Interactive playground', Artnotes (Victoria*), Art Monthly Australia*, no. 203, September 2007, p. 51

Tania Doropoulos, 'Art movement: Explorations of motion and change', Reviews, *Eyeline*, no. 63, winter 2007, p. 65

Kim Machan, 'Figuratively speaking …'Artnotes (QLD), *Art Monthly Australia*, no. 200, June 2007, p. 52

Tracey Clement, 'Eternal beautiful now', Metropicks, *Sydney Morning Herald*, 25–31 May 2007, p. 19

George Alexander, 'Daniel Crooks's optical allusions', *one step forwards, one frame backwards*, catalogue essay, Sherman Galleries, Sydney

Edward Colless, 'Time Lord', *Australian Art Collector*, issue 40, April–June 2007, pp. 134–43

'Artnews 2006: Australian art on the international scene', *Art & Australia*, vol. 44, no. 2, summer 2006, p. 210

Gail Priest, 'On perspective and Motion (part 2)' *Real Time*, no.77, February-March 2007, p.33

Nicholas Chambers, 'Thoughts on duration in 'On perspective and Motion (part 2)', *Anne Landa Award*, catalogue essay, Art Gallery of New South Wales, Sydney, 2006, p. 16–21

Natasha Bullock, 'Moving images: Anne Landa Award for video and new media arts', *Look*, Art Gallery Society of New South Wales, November 2006, p. 28–31

Sebastian Smee, 'Not one of Pavlov's dogs', Visual Arts, *Weekend Australian*, 7–8 October 2006, p. 18–19

Annemarie Lopez, 'Art movement', the(sydney)magazine, *Sydney Morning Herald*, issue 39, July 2006, p. 86

Sebastian Smee, 'No bull, kids go for video', *The Australian*, July 31, 2006

Laura Murray Cree (ed.), *Twenty: Sherman Galleries 1986–2006*, Craftsman House/Thames & Hudson, Melbourne, 2006

Daniel Palmer, 'Spaces' *Photogenic: Essays, Photography, CCP 2000-2004*, 2005, p.82,86

Shiralee Saul, 'The art of playing up', *Under the Radar*, catalogue essay, Experimenta

David Teh, 'Daniel Crooks: Editing Suite aesthetics', A small section of something larger, catalogue essay, Sherman Galleries, Sydney, September 2005

Russell Storer, 'Video in the expanded field: Three recent examples of Australian video installation', Art & Australia, vol. 42, no. 4, winter 2005, p. 588–94

Darren Levin, 'Time Warper', Age, 29 September 2005

Harbant Gill, 'View from a train', Herald Sun, 7 September 2005

Amanda Love, 'Daniel Crooks', 50 of Australia's Most Collectable Artists, *Australian Art Collector*, issue 35, 2006

Ashley Crawford, 'Global fly-by', *Age*, 8 June 2005

Edward Colless, 'Thinking inside the box'. *Weekend Australian*, 28–29 May 2005, p. 18–19

Emma McRae (ed.), Vanishing Point catalogue, 2005, p.17

Janne Ryan, 'The rise of video art', *Weekend Australian Financial Review*, 21–22 May 2005, pp. 31–32

Peter Timms, 'In search of nature', *Great Escapes*, catalogue essay, Lake Macquarie City Art Gallery, New South Wales, 2005

Alessio Cavallaro and Alexie Glass, *World Without End*, catalogue essay, Australian Centre for the Moving Image (ACMI), April 2005

Carmel Dwyer, 'Daniel Crooks', 50 of Australia's Most Collectable Artists, *Australian Art Collector*, issue 31, 2005, p.87

Dominique Angeloro, 'Prospectus: Projections in new media', Critic's Picks, Metro, *Sydney Morning Herald*, 21 January 2005 p. 27

Charles Green (ed.), *2004*, exhibition catalogue, Australian Centre for the Moving Image (ACMI) and National Gallery of Victoria, Melbourne, 2004, p. 124

Georgina Safe, 'From a different cloth', Arts, *Weekend Australian*, 30–31 October 2004

Rachel Kent, 'Video: Medium of the moment', Visual Art, *RealTime*, no. 62, August–September 2004, p.45

Therese Sweeny, 'Through a digital prism: Timeslice', *RealTime*, www.realtimearts.net, 2004

Simon Blond, 'Drift towards innovation, Arts, *West Australian*, September 182004, p.10-11

Felena Alach, 'Tricks of technology', Creative Spaces, Shout, September – October 2004

James Norman, 'Spot the train', Age, July 17 2004

Alexie Glass, *I thought I knew but I was wrong: New Video Art from Australia*, exhibition catalogue, ACMI, Melbourne, 2004

Sunanda Creagh, 'All Mix-ed up', Spotlight, *Sydney Morning Herald*, 7 June 2004, p. 14

Simeon Kronenberg, 'Mix-ed: Diverse practice and geography', *MIX-ED*, exhibition catalogue, Sherman Galleries, Sydney, 2004

Robert Cook, 'The drifter', *Drift*, catalogue essay, Perth Institute of Contemporary Art (PICA), Perth, 2004

Bec Dean, 'Drift', *Drift*, exhibition catalogue, Perth Institute of Contemporary Art (PICA), Perth, 2004

Russell Smith, Crypto-Realism, *Art Monthly Australia*, no. 168, April 2004, p.41

Tracey Clements, review, Primavera 2003, *Artlink*, vol. 24, no. 1, 2004, p. 87

Russel Smith, review, *Primavera 2003*, *Broadsheet*, vol. 32, no. 4, 2004, p. 30

Emma McRae, 'Profile: Daniel Crooks', Experimenta, Mesh 17, New Media Art in Australia and Asia, 2004 http://www.experimenta.org

Julianne Peirce, *Primavera 2003* , exhibition catalogue, Museum of Contemporary Art, Sydney, 2003

Mike Leggett, 'Software imaging synthesis', *Photofile*, 68, April 2003, p.28-29

Robert McFarlane, 'Images of humanity in the changing eye', *Sydney Morning Herald*, 26 February 2003, p.16

Anna Maria Guasch, 'Comer con los ojos' (*Banquete, metabolismo y comunicacón*), Institut de Cultura, 1 March 2003

Dr Marcus Bunyan, 'Spaces that matter: awareness and entropia in the imaging of place', essay, 2002

James Robertson, 'The return of time', *RealTime* No51, October-November 2002, p.26

Philippa Hawker, 'Moving with the times', Today Review, *Age*, 15 June 2000