

Iván Marino

Curriculum Vitae

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Personal Data

First Name: Iván

Surname: Marino

Birth date: 2th July 1968

Birth place: Rosario (Argentina)

Nationalities: Italian / Argentine

Place of residence: Barcelona / Tel Aviv

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Email: i@ivan-marino.net

Web: <http://www.ivan-marino.net/>

Academic Training

2010-2011. Ph.D in progress, **Universidade Lusófona de Lisboa, Portugal.**
Science Communication PhD. 2011-2013.

1998-1999. Visiting Scholar. **UCLA/University of California at Los Angeles,**
School of Theater, Film and TV. USA.

1997. Visiting Scholar. **UDK/Universität der Künste Berlin,** Filminstitut, Berlin,
Germany.

1986-1988. Film Director. **CRAC/Centro Rosarino de Acción**
Cinematográfica. Rosario. Argentina.

1980-1986. Maestro Mayor. **ENET Escuela Nacional de Educación Técnica**
Nº 5. Rosario. Argentina.

Language Levels (reading - writing - speaking)

Spanish: Native Language

English: High - High - High

Portuguese: High - Intermediate - Intermediate

Current Academic Activities

Teaching positions held

2010-2011: Prof. Auxiliar Convidado, **Universidade de Évora**, Departamento de Artes Visuais e Design, Portugal.

2000-2011: Professor of *Interactive Systems Design* at **URL/Ramon Llull University**, ESDI (Electronic Art Degree), Barcelona, España.

2000-2011: Professor of *Audiovisual Creation* at **Ramon Llull University**, ESDI (Electronic Art Degree), Barcelona, España.

2000-2011: Professor of *Project IV* at **Ramon Llull University**, ESDI (Electronic Art Degree), Barcelona, España.

2004-2011: Professor of *Digital Video*, at **UPF/Pompeu Fabra University**, MAD/ Master in Digital Arts, Barcelona, España.¹

Invited Professor

2004-2011: Professor of *Expanded Media*, at **Lusofona University**, Master in Production and Creation in Technological Arts, Lisboa, Portugal.²

2008-2011: Professor of *Media and technologies*, at **3th February National University**, Master in Technology and Aesthetic of Electronic Arts, Buenos Aires, Argentina.³

2006-2011: Professor of *Interactive Digital Video in Internet*, at **National University of Córdoba, Argentina & University of Caldas,⁴ Colombia & , University of Chile⁵** (Postgraduate studies in Media Art, Master in Interactive Design, Master in Media Art – respectively).

¹ Ref. Online URL < http://creaciodigital.upf.edu/web/es/ver_profesorado.php?id_profesor=87&idcurs=7 >

² Ref. Online URL < http://www.grupolusofona.pt/portal/page?_pageid=135,515014&_dad=portal&_schema=PORTAL >

³ Ref. Online URL < <http://www.maestriaenartes.com.ar/cuerpo-academico/> >

⁴ Ref. Online URL < <http://www.disenovisual.com/temas/temas.php?id=42&c=6&g=1> >

⁵ Ref. Online URL < http://www.postgradoartes.uchile.cl/magister/mag_artes_artesmediales.php >

Past academic activities

2003-2004: Professor of *Author's Systems*, at **Autónoma University** and **MECAD/ESDI Design School**, International Master in Creation and Design of Interactive System, Barcelona, España.

2005-2007: Professor of *Author's Systems*, at **URL/Ramon Llull University** and **MECAD/ESDI Design School**, International Master in Interactive Systems, Barcelona, España.

2003-2004: Professor of *Digital Video and Interactive Media*, at **MECAD/Media Center of Art and Design**, Master in Audiovisual Creation and Communication for Interactive Media, Barcelona, España.

2004-2007: Professor of *Media and Technology*, at **URL/Ramon Llull University**, ESDI/MECAD, Master in Curation and Cultural Practice in Art and New Media, Barcelona, España.

2004: Professor of *Digital Video production*, at **URL/Ramon Llull University** and MECAD/Media Centre of Art and Design, Postgraduate Studies in Audiovisual Creation and Communication for Interactive Media, Barcelona, España.

Scientific Activity Area

Research the foundations of audiovisual language, the formal rules of the video and film-making apparatus. Research the strategies in writing of audiovisual and multimedia contemporary speech, its conditions and the possibilities lying behind the medium which produces them.

Field of expertise

Technical Area

Programming:

Programmer oriented to Media Art Design

- Object Oriented Programming: AS3 y C++
- Interpreted Programming: PHP
- Data Base Programming: MySQL
- Markup Languages Programming: HTML, XML

Audiovisual Production

- Cameraman
- Editing Software Operator (Final-cut, Premier, Media 100, Avid)
- Composition Software Operator (After Effect, Photoshop)
- Post-production Software Operator (DVD, BlueRay, HD, etc.)

Network (Internet - Intranet)

- Dedicated Server Management
- Web-master
- Database Management (MySQL)
- Remote server software operator (SSH, FTP, SFTP, etc.)
- Web-design software operator (Dreamweaver, Flash, etc.)

Audiovisual and Interactive Installations

- Programming for Audiovisual and Interactive Installations
- Programming and Management of electronics prototyping platform (Arduino).
- Electronic and Sensors connectivity

Streaming Media

- Production and Postproduction of streaming media contents
- Design and programming of streaming media interfaces

- Live streaming Management
- Programming and design of streaming media art applications

Theoretical Area

Advance knowledge in the following fields of Art:

History of Cinema

History of Videoart

History of Net-art and Web-art

Narrative and Audiovisual Language

Narrative of Interactive Media

Narrative in Documentary films

Design and development of Interactive Audiovisual Projects

Design and development of Audiovisual Projects

Biographical Note

Iván Marino was born in Rosario, Argentina, in 1968. He studied in his native country, where he dedicated, since the beginning of his career, to experimental production, such as art video and auteur documentary. His works started to be internationally appreciated in the early nineties, as he received support from Antorchas, Rockefeller and MacArthur foundations, as well as the first prize in Latin American festivals (Videobrasil.org SP, Brazil; ForumVÍdeo Belo Horizonte, Brazil). He then commenced a broad career which would take him to study and produce projects in the University of California (TV and Film Department, UCLA, USA), in HDK (Filminstitut, Berlin, Germany), ZKM (Center for Art and Media, Karlsruhe, Germany), KHM (Academy of Media Art, Köln, Germany) and MECAD (Media Centre of Art and Design, Barcelona, Spain). He started his research and specialisation in media art in European institutions, creating works of art in interactive supports such as the web, CD or networks in general, which gained acknowledgment in the artistic scene.

He has been living in Barcelona since the year 2000, devoted to artistic production, research and teaching in the realm of University. He has lately focused his attention on exploring, through his video installation with programmed images, the founding of audiovisual language—the formal rules of the film-making apparatus and the ideological frame implied by them. His latest works analyse the script strategies of audiovisual contemporary speech and the conditions of possibilities lying behind the media which represents them.

His work is being shown in the main art fairs in Europe (ARCO, Art Cologne, Art Brussels) and takes part in the collections of acknowledged museums and international art festivals.

Professional Activities

Main Exhibitions

2011

The Line. 18th Videobrasil International Festival of Contemporary Art. São Paulo, Brazil [group exhibition]; Other artists: Olafur Eliasson, S. Días Morales, Eder Santos –among others-.

2010

Graham Piece: 24hrs. Museum program. Exhibition title: *TV/Arts/TV*. Centro de Arte Santa Mónica. Barcelona, España. [Dates: October 15th — 8th December 2010. Group Exhibition. Other artists: Pipilotti Rist, Dara Brinbaum, Antoni Muntadas, Nam June Paik, Wolf Vostell, Frank Gillette i Ira Schneider, Ant Farm, Dan Graham, James Turrell, Vito Acconci, Studio Azzurro.]

Disasters. Exhibition's title: *Estado de excepción*. Centro Cultural de España en Buenos Aires, Argentina. [Dates: 15th September — 15th October 2010. Solo project in collaboration with Pedro Ortuño.]

Disasters. Exhibition's title: *Sinergias*. MEIAC/Museo Extremeño e Iberoamericano de Arte Contemporáneo. Badajoz, España. [Dates: May 14th — 20th September 2010. Group Exhibition. Other artist: Sandra Gamarra, Laura Lío, Carlos Garaicoa, Tomás Ochoa, Marlon de Azambuja, Alexander Apóstol, Carlos Capelán, Natalia Granada, Armando Mariño, César Martínez.]

About the Gaze. Exhibition's title: *Espejismos*. Galería Factoría Habana. La Habana, Cuba. [15th April — 30th July 2010. Group exhibition. Other artist: Joan Fontcuberta, Ana DeMatos, Lino Lago, Enrique Marty, Gisela Motta & Leandro]

2009

Sanguie. Exhibition's title: *The Discreet Charm of Technology. Arts in Spain*. Neue Galerie Graz. [Dates: Sep 27, 2009 - Nov 1, 2009. Group exhibition. Other artists: Salvador Dalí, Antonio Muntadas, Wolf Vostell.]

Metronome #1. Exhibition's title: *ARCO, Contemporary Art Fair of Madrid*, Vanguardia Gallery. Madrid, Spain [Group exhibition. Other artists: Joan Fontcuberta].

2008

Sanguie. Exhibition's title: *Sintopías*. Cervantes Institute of New York. New York, United States [Group exhibition];

Sanguie. Exhibition's title: *The Discreet Charm of Technology. Arts in Spain*, MEIAC/Extremadura and Latin American Museum of Contemporary Art.

Badajoz, Spain [Group exhibition. Other artists: Salvador Dalí, Antonio Muntadas, Wolf Vostell.]

Sanguie . Exhibition's title: *The Discreet Charm of Technology. Arts in Spain* . ZKM, Center for Art and Media Karlsruhe. Karlsruhe, [Group exhibition. Other artists: Salvador Dalí, Antonio Muntadas, Wolf Vostell.]

Lingua. Exhibition's title: *Canariasmediafest, 13th International Arts and Digital Cultures Festival of Gran Canaria*. Las Palmas de Gran Canaria, Spain [solo].

TextFields ARCO, Contemporary Art Fair of Madrid, Vanguardia Gallery. Madrid, Spain [solo].

Lingua Art and New Technologies exhibition, MAMBA, Museum of Modern Art of Buenos Aires and Telefonica Foundation Salon. Buenos Aires, Argentina [group exhibition].

Retrospective exhibition of videos. Telefonica Foundation Space. Buenos Aires, Argentina [solo].

$P_n = n!$ *The Discreet Charm of Technology. Arts in Spain* exhibition, MEIAC, Extremadura and Latin American Museum of Contemporary Art. Badajoz, Spain [group exhibition];

ZKM, Center for Art and Media Karlsruhe. Karlsruhe, Germany [group exhibition];

Límite, Laboratorio Arte Alameda, Mexico DF, Mexico [group exhibition];

Caixa Forum Media Library, La Caixa Foundation. Barcelona, Spain [solo].

Five Portraits of a Seated Woman *Argentines Abroad* exhibition, Museum of Modern Art of Buenos Aires and Alliance Française. Buenos Aires, Argentina.

Retrospective of videos and installations. *Miradas al videoarte*, Puertas de Castilla Cultural Centre, City Council of Murcia. Murcia, Spain [solo].

Going To 10 argentinos exhibition, Huesca City Council. Huesca, Spain.

A Bravo Day, *Vaivén* exhibition, CCEBA, Spanish Cultural Centre of Buenos Aires. Buenos Aires, Argentina [group exhibition].

In Death's Dream Kingdom *Psychomotif: A Record of Craziness* exhibition, Spanish Cultural Centre. Mexico DF, Mexico [solo].

About the Colony *Stirrings Still* exhibition, Festival International de Film et Vidéo de Création *New Moving Images*, 3rd Edition, Lebanese Academy of Fine Arts. Sin el Fil, Lebanon [group exhibition];

Stirrings Still: A New Vision of Video Art in Spain exhibition, Hidraulic Museum Los Molinos del Río Segura, Murcia City Concil. Murcia, Spain [group exhibition];

Stirrings Still: A New Vision of Video Art in Spain exhibition, NBK, Neuer Berliner Kunstverein. Berlin, Germany [group exhibition].

2007

Videoinstallations, Vanguardia Gallery. Bilbao, Spain [solo].

Selection of video works, Caixa Forum Media Library, La Caixa Foundation. Barcelona, Spain [solo].

Sanguie *Sintopías* exhibition, Cervantes Institute of Beijing. Beijing, China [group exhibition];

Arnet, cultura para todos exhibition, arteBA, Fundación. Buenos Aires, Argentina.

$P_n = n!$ *Investigações Contemporâneas* exhibition, 16th International Festival of Electronic Art. São Paulo, Brazil [group exhibition];

ARCO, Contemporary Art Fair of Madrid, Stand of the Government of Extremadura. Madrid, Spain [group exhibition].

Selection of video works. 7th Cinema Festival of Tandil, Art Museum. Tandil, Argentina [group exhibition].

In Death's Dream Kingdom *Selection of Latin American Video Art 2000-2005: Invisible Videographies* exhibition. Spanish Cultural Centre, Buenos Aires, Argentina; Spanish Cultural Centre, Rosario, Argentina; Spanish Cultural Centre, Lima, Perú; Spanish Cultural Centre, Montevideo, Uruguay; Spanish Cultural Centre, El Salvador, El Salvador; Spanish Cultural Centre, San José, Costa Rica; Cultural Office, Panamá, Panamá; Spanish Cultural Centre, Guatemala, Guatemala; Cultural Office, Caracas, Venezuela; Embassy Centre, Bogotá, Colombia [group exhibition].

2006

In Death's Dream Kingdom *Une exposition-enquête : Le numérique dans l'art* exhibition, Centre Pompidou. Paris, France [group exhibition];
Enseigner / Produire : une exposition-enquête exhibition, Centre Pompidou. Paris, France [group exhibition].

Lingua Canariasmediafest, 12th International Festival of Arts and Digital Cultures of Gran Canaria. Las Palmas de Gran Canaria, Spain [group exhibition].

Five Portraits of a Seated Woman *Videozone* exhibition, 3rd International Video Art Biennial, Tel-Aviv, Israel [group exhibition];
05982:01 exhibition, Contemporary Art Foundation. Montevideo, Uruguay [group exhibition].

P_n= n! *Memory exercises* exhibition, MUNTREF, 3 de Febrero National University. Buenos Aires, Argentina [group exhibition].

Videoinstallations, International Image Festival. Caldas, Colombia [solo].

2005

Retrospective view of video works. *Artrónica*, 3rd International Show of Electronic Arts, Bogotá, Colombia [solo].

In Death's Dream Kingdom *L'art de produire l'art* exhibition, Le Fresnoy – Studio National. Tourcoing Cedex, France [group exhibition];
Mental Images exhibition, Internationaler Medienkunstpreis 2005, ZKM, Center for Art and Design, Karlsruhe, Germany [group exhibition];
Invisible Videographies exhibition, Museo Patio Herreriano de Arte Contemporáneo Español. Valladolid, Spain [group exhibition];
prog:ME Programa de Mídia Eletrônica, Rio de Janeiro, Belo Horizonte, São Paulo, Brazil [group exhibition];
Videopoesía: Selección del Archivo Videobardo (Argentina). Caixa Forum Media Library. La Caixa Foundation, Barcelona, Spain [group exhibition].

Five Portraits of a Seated Woman *State of the Art* exhibition, 15th Festival of Electronic Art Videobrasil. São Paulo, Brazil [group exhibition];
Foco Sudamérica exhibition, Biennial of Art and Cinema of Köln. Köln, Germany [group exhibition].

About the Colony *Fenêtre sur le Cône Sud* exhibition, 11th Biennial of Moving Images, Centre for Contemporary Images. Geneva, Switzerland [group exhibition].

2004

In Death's Dream Kingdom International Meetings Paris/ Berlin. Paris, France [group exhibition];
6th Belo Horizonte International Short Film Festival. Belo Horizonte, Brazil [group exhibition];
Video Poesía exhibition, MALBA, Latin American Art Museum of Buenos Aires. Buenos Aires, Argentina [group exhibition];
Videocreation in Latin America, Spain and Canada exhibition, Casa América de Madrid. Madrid, Spain [group exhibition].

A Bravo Day LA Freewaves Festival of Experimental Media Art. Los Angeles, United States [colletice].

2003

In Death's Dream Kingdom 16th International Festival of Electronic Arts Videobrasil. São Paulo, Brazil [group exhibition];
Observatori 2003, 4th International Festival of Art Research of Valencia, Science Museum Príncipe Felipe. Valencia, Spain [group exhibition];
International Festival of Short Films *Sueños Cortos*. Buenos Aires, Argentina [group exhibition];
Beep exhibition, Cotxeres del Palau Robert. Barcelona, Spain [group exhibition];
Playingfield exhibition, Netherlands Media Art Institute. Amsterdam, Holland [group exhibition];
European Media Art Festival. Osnabrück, Germany [group exhibition];
Observatori 2003, 4th Festival of Art Research of Valencia. Valencia, Spain [group exhibition];
Playingfield exhibition, Caixa Forum, La Caixa Foundation. Barcelona, Spain [group exhibition];
16th International Festival of Electronic Arts Videobrasil. São Paulo, Brazil [group exhibition].

Retrospective view of video works, 3rd International Image Festival. Caldas, Colombia [solo].

Litany *The Video as a Rescue of Identity* exhibition, World Wide Video Festival. Amsterdam, Holland [group exhibition];

Microwave International Media Art Festival. Hong Kong, China [group exhibition];

Art in Progression: Meetings on Technology and Artistic Experimentation exhibition. Centro Cultural San Martín. Buenos Aires, Argentina [group exhibition].

2002

About the Colony *Medienkunst aus Lateinamerika* exhibition, Medio@rte latino, Berlin, Germany [group exhibition];

Itinerância Videobrasil exhibition, International Festival of Electronic Art Videobrasil. São Paulo, Brazil [group exhibition].

DeadMother *Interfaces_02 – Arte mediático* exhibition, Goethe Institute of Montevideo, Uruguay [group exhibition].

2001

Restrospective view of video works. *Perfiles* exhibition, Cultural Centre Parque España of Rosario. Rosario, Argentina [solo].

Litany, 13th Festival of Electronic Arts Videobrasil. São Paulo, Brazil [group exhibition];

5th International Festival of Video/ Art/ Electronics, ATA, Alta Tecnología Andina. Lima, Perú [group exhibition].

Los animales *DeAutor.doc* exhibition, Ricardo Rojas Cultural Centre. Buenos Aires, Argentina [group exhibition].

2000

A Bravo Day OVNI, Observatorio de Vídeo No Identificado, CCCB, Centro de Cultura Contemporánea de Barcelona. Barcelona, Spain [group exhibition].

About The Colony International Meetings Paris/ Berlin. Paris, France [group exhibition]

Carte Blanche exhibition, International Festival of Video Videoformes. Clermont Ferrand, France [group exhibition].

Graphic Mediation About The Dead Mother *Interfereces* exhibition, 2ème Festival International d'Arts Multimédia Urbains. Belfort, France [group exhibition]

Los animales Ricardo Rojas Cultural Centre. Buenos Aires, Argentina [group exhibition].

Litany Ciclo de Videoarte, MAMBA, Modern Art Museum of Buenos Aires. Buenos Aires, Argentina [group exhibition].

1999

A Bravo Day *Vértigos: artes audiovisuales on-line/off-line* exhibition, INJUVE, Youth Institute. Madrid, Spain [group exhibition].

Los animales 3rd Festival of Documentary and Ethnographic Film – Anthropology, Cinema and Video Forum. Municipal Department of Culture. Belo Horizonte, Brazil [group exhibition];

Brasil-Argentina, 40 a 40 Short Film Exhibition. *La década del 90*, Brazilian Study Centre Foundation and Ricardo Rojas Cultural Centre. Buenos Aires, Argentina [group exhibition].

1998

Siesta *Recent Videos from Argentina, Colombia, Mexico and Venezuela* exhibition, Insync, Anthology Film Archives. New York, United States [group exhibition].

About The Colony 3rd International Festival of Electronic Art Videobrasil. São Paulo, Brazil [group exhibition].

1997

About The Colony Up-And-Coming International Film Festival. Hannover, Germany [group exhibition].

Siesta Competitive Exhibition, Bienal of Moving Images, Centre for Contemporary Images. Geneva, Switzerland [group exhibition].

1996

A Bravo Day 11th International Festival of Electronic Art Videobrasil. São Paulo, Brazil [group exhibition].

A Bravo Day / Going To Rio Cinema Festival. Rio de Janeiro, Brazil [group exhibition];
UNICAMP, Estadual de Campinas University, Sao Paulo, Brazil.

1995

Going To / Siesta International Video Festival FORUM BH. Belo Horizonte, Brazil.

A Bravo Day Selección Argentina exhibition, 4th Franco-Latin American Video Art Festival, Centro Cultural Ricardo Rojas. Buenos Aires, Argentina [group exhibition].

1989

A Bravo Day Rivoire Gallery. Rosario, Argentina [solo].

1988

A Bravo Day Rosario Cine Club. Rosario, Argentina [solo].

Scholarships, grants and prizes received

2006

First Prize in *Digital Creation* for the project *The Disasters. Policies of Representation*. MALBA Awards, Telefonica Foundation, Buenos Aires, Argentina.

First Prize in Multimedia Creation for *Sangue*. Canariasmediafest, 12th International Festival of Digital Arts and Cultures of Gran Canaria. Las Palmas de Gran Canaria, Spain.

Special Mention of the Jury, in Documentary Film for *Five Portraits of a Seated Woman*. Canariasmediafest, 12th International Festival of Digital Arts and Cultures of Gran Canaria. Las Palmas de Gran Canaria, Spain.

CAM Fellowship (work production and acquisition), Obra Social CAM, Caja de Ahorros del Mediterráneo, Alicante, Spain.

2005

Finalist with *In Death's Dream Kingdom* (Net version). Videokunstpreis, International Festival of Electronic Art of ZKM, Centre for Art and Media, Karlsruhe, Germany.

2003

Best Short Film for *In Death's Dream Kingdom*. "Sueños Cortos" International Film Festival. Buenos Aires, Argentina.

2002

Fellowship for multimedia research and development. ZKM, Centre for Art and Media, Germany, and MECAD, Media Centre for Art and Design. Barcelona, Spain.

2000

Mención Especial del Jurado por *Letanías*. Centro Cultural de España (ICI), Fundación Telefónica. Buenos Aires, Argentina.

Special Mention of the Jury for *Letanies*. Spain Cultural Centre (ICI), Telefonica Foundation. Buenos Aires, Argentina.

1999

Special Mention of the Jury for *Los animales*. Festival of Ethnographic Documentary and Cinema. Belo Horizonte, Brazil.

Fellowship for research and production of multimedia art in interactive formats. MECAD, Media Centre for Art and Design, Barcelona, Spain.

1998

Third Prize for *Uber die Kolonie*. Videobrasil, Video International Festival. São Paulo, Brazil.

Second Prize for *Uber die Kolonie*. Videobrasil. Spain Cultural Centre (ICI), Telefonica Foundation, Buenos Aires, Argentina.

Fellowship for research on Interactive Digital Media, UCLA, University of California at Los Angeles, United States.

1997

First Prize for *Uber die Kolonie*. International Video and Film Festival of Hannover. Hannover, Germany.

Fellowship for the study of German language and culture. Goethe Institut. Berlin, Germany.

Fellowship for study and post-production. Hochschule der Künste, Filminstitut (Academy of the Arts, Institut of Cinema). Berlin, Germany. Antorchas Foundation. Buenos Aires, Argentina.

1996

Fellowship for audiovisual creation in digital formats. Secretariat of Culture of Rosario. Rosario, Argentina.

1995

First Prize for *A Bravo Day* and *Going To*. Forum BH Video, International Video Festival. Belo Horizonte, Brazil.

1993

Fellowship for video creation. Rockefeller, Mac Arthur and Antorchas Foundations. Buenos Aires, Argentina.

Projects / Works

Interactive Installations Projects

Title: *24Hrs Museum Program* (tribute to Dan Graham, *Emission-Reception*, 1976). Format : Interactive Instalation (Web TV, control room and live broadcast)

Year 2010

Production: Ars Santa Mónica, Barcelona, Spain. Presented at Art-TV-Arts: The TV Shoted by Artist. Ars Santa Monica, Spain.

Title: *Sangue*

Year 2006

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Colección Collection CAM, Caja de Ahorros del Mediterráneo, España;

MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. CAM, Spain; MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Distribution Galería Vanguardia, Bilbao, España. Spain

Award Beca de artes plásticas CAM, Caja de Ahorros del

Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

The installation deconstructs and re-contextualises an audiovisual war report. The original recording shows a journalist who has circumstantially switched his camera on at the moment of a bomb explosion. When this happens, the cameraman loses the control of the device. However, the camera continues recording the facts, in its machine condition. The installation rearticulates the images, automatically recorded by the device, assigning the function of re-presentation to an interface.

Title: *Pn=n!*

Year 2006

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Colección Collection CAM, Caja de Ahorros del Mediterráneo, España;

MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. CAM, Spain; MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain
Distribution Galería Vanguardia, Bilbao, España. Spain
Award Beca de artes plásticas CAM, Caja de Ahorros del Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

The installation consists of a scene which is constantly regenerated, adopting diverse appearances though always keeping its initial meaning. The original sequence, from Carl Theodor Dreyer's *The Passion of Joan of Arch* (1928), was divided into its constituent takes, and represented through an algorithmic edition. The algorithm permuted indefinitely the order of the takes, generating new groupings and executing endless sequences.

Title: *Lingua*

Year 2006

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain
Colección Collection CAM, Caja de Ahorros del Mediterráneo, España; MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. CAM, Spain; MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain
Distribution Galería Vanguardia, Bilbao, España. Spain
Award Beca de artes plásticas CAM, Caja de Ahorros del Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

The images/ texts in this work are articulated as a formal system: 1. Letters can be grouped up to a maximum of six elements. 2. Real sets cannot articulate two vowels or consonants in a row. 3. Each group of letters is followed by a blank space. 4. A fixed duration of video is given to each consonant. 5. Each vowel is paired with a hazardous expansion of the frame, the space or the duration associated with the previous consonant. 6. The system is immeasurable: it is constantly regenerating and is always different from itself.

CatMarino_

Title: The Cudgel

Year 2007

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Colección Collection MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Distribution Galería Vanguardia, Bilbao, España. Spain

Award Beca de artes plásticas CAM, Caja de Ahorros del Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

The work posits the comparison of two images produced in different periods of History: Goya's *Duel with Cudgels* (1819-1823), from the series of the Black Paintings, and a sequence of torture by battering, recently recorded somewhere in the Middle East (though the place does not matter: it could have been Guantanamo, Sarajevo, Paris, etc.). The resemblance and differences of both representations incites the reflection over time passage and transformations of the elemental torture proceedings (the cudgel), now incorporated to complex devices (the cudgel multiplied and distributed in digital versions).

Title: Gallows

Year 2007

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Colección Collection MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Distribution Galería Vanguardia, Bilbao, España. Spain

Award Beca de artes plásticas CAM, Caja de Ahorros del Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

This work is based upon a piece of software for image visualisation which was exclusively designed to reproduce

the execution of a man sentenced to die in the gallows. The software was designed to reproduce a specific fragment of the scene: the free fall and consequent strangling of the condemned man. The original action happened in one second, which was transformed by the camera into twenty-five video frames. Out of the twenty-five frames, twelve describe the free fall, and the other thirteen show the dead body, hanging from a rope tied to its neck. The reason of the representation of that movement and its circumstances constitute the central axis of research for this software.

Title: Goya's Imagery

Year 2007

Format Instalación audiovisual generativa (pantalla acrílica fresnel, proyector HD y ordenador). Generative audiovisual installation (fresnel acrylic screen, HD projector and computer)

Audio Silente Silent

Production MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Colección Collection MEIAC, Museo Extremeño e Iberoamericano de Arte Contemporáneo, Badajoz, España. MEIAC, Extremadura and Iberoamerican Museum of Contemporary Art, Badajoz, Spain

Distribution Galería Vanguardia, Bilbao, España. Spain

Award Beca de artes plásticas CAM, Caja de Ahorros del Mediterráneo, España, 2006. CAM Fellowship for the Arts, Caja de Ahorros del Mediterráneo, Spain, 2006

Title: TextField

The work is composed by nine digital pictures, set in a rectangular room. The screen shows dynamic visual compositions based on the movement of typographies. The animations are generated in real time by means of algorithms programmed by the author. The typographies coincide at times, forming intelligible words, or mere random movements. The work resumes the tradition of visual poetry from the perspective of digital art, inviting the spectator to reflect upon language order and aesthetic chaos.

Title: Metronome # 1

Year 2009

Format Instalación audiovisual computarizada (pantalla HD, ordenador, metrónomo intervenido). Computerized audiovisual installation (HD screen, computer and metronome)

Audio Silente Silent

Production Trabajo realizado en colaboración con Andrea Nacach, sobre una performance de Natividad Insúa. In collaboration with

Andrea Nacach, based on a performance by Natividad Insúa
Colección Collection Colección del artista. Artis's collection
Distribution Galería Vanguardia, Bilbao, España. Spain
The work is composed by an analogue metronome, an HD
screen, a computer and digital video frames. The musical
apparatus, technically modified by a wireless device, has
been synchronised with the computer. The data sent by the
metronome into the computer control the video edition in real
time, adapting the duration of the takes to the tempo chosen by
the spectator. Consequently, the users can modify the rhythm
—thus, the sense—of the image sequence. Inspired in Robert
Bresson's ideas about automatism and the subordination of
desires and thought to mechanical functioning, the work's main
character is an apparatus, the metronome, which generates
rhythms and organises the audiovisual editing of corporal
movements completely subordinate to the apparatus' will.

Net-art Project

Title: In Death's Dream Kingdom (Net Version)

Year 2002

Format Online; <<http://www.ivan-marino.net>>

Audio Estéreo Stereo

Production Trabajo realizado en colaboración con

Luis Negrón y Andrea Nacach. Producido con el apoyo de

CULTURE 2000 UE, MECAD, Media Centre d'Art i Disseny y Netherlands

Media Art Institute. In collaboration with Luis Negrón and Andrea Nacach.

Produced with the support of CULTURE 2000 EU, MECAD, Media Centre for

Art and Design and the Netherlands Media Art Institute

Colección Collection Netherland Media Art Institute, MECAD, Media

Centre d'Art i Disseny

Distribution E-dumedia SL

Award Finalista *Videokunstpreis*, Festival Internacional de Arte

Electrónico del ZKM, Centre for Art and Media, Karlsruhe, Alemania.

Videokunstpreis finalist, International Festival of Electronic Art of ZKM,

Centre for Art and Media, Karlsruhe, Germany

The work, which is an Internet version of the homonym piece
made in mono-channel format, is composed of a series of
interfaces. They offer non-linear parcours of videographic
fragments. Each interface constitutes a narrative unity,
which tackles a subject or situation in a definite space or time.
The user, by using the computer mouse, can move throughout
the graphic interactors which are in the different levels
of navigation, select them and build their own audiovisual
setting through the piece.

Audiovisual Projects

Title: Un día Bravo

A Bravo Day

Year 1987-1999

Duración Duration 18'00''

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production Cinem@licia

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution Hamaca

Award Primer Festival Internacional de Belo Horizonte

Forum Video, Belo Horizonte, Brasil, 1995. First Prize in the International Festival of Belo Horizonte *Forum Video*, Belo Horizonte, Brazil, 1995

This work, of a documentary kind, narrates the vicissitudes in the life of an old lady, during one day. The scenes in the video develop in the context of a fearful family, who is reluctant to the footage. The silent agreement of the protagonist (the old lady), and the intruding and inquisitorial character of the camera, constitute the central conflict presented in the work. Paraphrasing the theorist Raquel Schefer, the work stages the conflict between the desire to watch and the ethical limits of the act of watching.

Title: Ir A

Going To

Year 1995

Duración Duration 6'00''

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production Cinem@licia

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution Hamaca

Award Primer Festival Internacional de Belo Horizonte

Forum Video, Belo Horizonte, Brasil, 1995. First Prize in the International Festival of Belo Horizonte *Forum Video*, Belo Horizonte, Brazil, 1995

This is an audiovisual essay made of images filmed during a train trip. The video is a reflection on the concept of 'trip,' relating it to the fact of recording, and to the temporal and spatial connotations of image. The camera captures shots of the trip, intending to portray the course of time and the instances of

transition between the two ends that mark the trip: the points of departure and arrival.

Title: *Siesta*

Year 1997

Duración Duration 7'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production HDK, Escuela Superior de Artes (Hochschule der Künste), Berlín, Alemania The Berlin University of the Arts, Germany; Goethe Institute, Buenos Aires, Argentina; Fundación Antorchas, Buenos Aires, Argentina

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution Hamaca

This visual poem reflects the stage which is halfway between lethargy and vigil in an old lady, who rests in her coach during siesta time. The slow, almost motionless relay of images, together with the monotonous cadence of the soundtrack, stresses a description of the absence of time: vanished time, yielding to a continuous present, where actions have no beginning or end.

Title: *De la colonia*

About the Colony

Year 1997

Duración Duration 18'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production HDK, Escuela Superior de Artes (Hochschule der Künste), Berlín, Alemania The Berlin University of the Arts, Germany; Goethe Institute, Buenos Aires, Argentina; Fundación Antorchas, Buenos Aires, Argentina

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution Hamaca

Premios Awards Primer Festival Internacional de Cine *Up and Coming*, Hannover, Alemania, 1997; Tercer Festival Internacional de Vídeo *Videobrasil*, São Paulo, Brasil; Segundo Concurso *Buenos Aires Video*, Centro Cultural de España, Buenos Aires, Argentina, 1998. First Prize in the International Festival *Up and Coming*, Hannover, Germany, 1997; Third Prize in the International Video Festival *Videobrasil*, São Paulo, Brazil; Second Prize in *Buenos Aires Video* Competition, Centro Cultural España, Buenos Aires, Argentina, 1998

The video portrays the vicissitudes of everyday life in a former correctional centre, currently housing under-age criminals since the beginnings of the 20th century. The work was edited by combining two kinds of audiovisual records: on the one hand, contemporary material, filmed by the own author, and on the other hand, archive material registered in the same institution in the 1920s. The insertion of these records originates amazing metaphors which invite us to reflect upon the role of lock-up institutions, their transformations throughout the 20th century and the dubious idea of progress of life in society.

Title: Los animales

The Den

Year 1998

Duración Duration 40'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production Cinem@licia

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution E-dumedia SL

Award Mención Especial del Jurado, Festival de Cine

Antropológico de Belo Horizonte, Brasil, 1999. Special mention by the Jury in the Festival of Anthropological Cinema of Belo Horizonte, Brazil, 1999

This poetic documentary portrays the rasping breaths of a locale which is in danger of extinction: the former tango dive, almost buried by modern tango houses and fashions deriving from the export of the erstwhile Argentinean popular music. The scenes occur in a tavern in the outskirts of Buenos Aires, where bizarre people, worn out by time, alcohol and social marginalisation, used to end their evenings.

Title: Letanías

Litanies

Year 2000

Duración Duration 8'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production E-dumedia SL

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos

Aires, Argentina

Distribution Hamaca

Award Mención especial del jurado, Concurso *Buenos Aires Video*, Centro Cultural de España, Buenos Aires, Argentina, 1998 Special Mention by the Jury, *Buenos Aires Video* Competition, Centro Cultural de España, Buenos Aires, Argentina, 1998

A portrait of the nude body of a woman standing on a cornice. The narrative is introduced by Nicolás Guillén's poem *Chant to Kill a Snake*, interpreted by the actress Idilia Solari. The soundtrack uses sound landscapes recorded in a mental institution. The narrative elements which constitute the visual poem focus on the pairs of images and sounds which represent the concepts of balance and imbalance, outside and inside, concrete and abstract.

Title: En el reino de sueño de la muerte

In Death's Dream Kingdom

Year 2002

Duración Duration 18'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

con el apoyo de Production with the support of

ZKM | Center for Art and Media Karlsruhe, Alemania Germany;

MECAD, Media Centre d'Art i Disseny, Barcelona, España Spain.

Colección Collection Mediateca Caixa Forum, Fundación La Caixa,

Barcelona, España Spain; Mediateca Espacio Fundación Telefónica,

Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos

Aires, Argentina

Award Primer Festival Internacional de Cine y Video de

Buenos Aires *Sueños Cortos*, Buenos Aires, Argentina, 2003. First Prize

in the International Film and Video Festival of Buenos Aires *Sueños Cortos*,

Buenos Aires, Argentina, 2003

The name of the work was taken from a line in T. S. Eliot's poem *The Hollow Men*, from 1925. The work has the structure of an audiovisual poem, and was inspired by experimental poetry: frozen times without anecdote, collages of realist images with representations of the subconscious, combined with the technique of temporal simultaneous accumulation. The video was recorded in institutions housing deranged and disabled people, whose sense of perception is altered by their illness. The soundtrack is composed by a combination of silences and minimal sounds, obtained from black boxes of crashed planes, industrial machines and incomprehensible monologues.

Title: Cinco retratos de una mujer sentada

Five Pictures of a Seated Woman

Year 2005

Duración Duration 18'00"

Format Vídeo monocanal Mono-channel video, 4:3

Audio Estéreo Stereo

Production E-dumedia SL

Colección Collection Mediateca Caixa Forum, Fundación La Caixa, Barcelona, España Spain; Mediateca Espacio Fundación Telefónica, Buenos Aires, Argentina; Mediateca Centro Cultural de España, Buenos Aires, Argentina

Distribution Hamaca

Award Mención Especial del Jurado, *XII Canariasmediafest*, Festival Internacional de Artes y Culturas Digitales de Gran Canaria, Las Palmas de Gran Canaria, España, 2006.

Special mention by the Jury, *XII Canariasmediafest* International Arts and Digital Cultures Festival of Gran Canaria, Las Palmas de Gran Canaria, Spain, 2006

Five scenes, each one shot on a yearly basis, describe the last stage in the life of an old lady. The succession of portraits keeps a strict chronological order which goes with the character till her death's eve. Knitting, counting the pearls of a rosary, eating and walking are the actions registered by the author in order to capture those moments and gestures in which death seems to anticipate itself, briefly haunting and then withdrawing, somehow foretelling its definite advance.

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