

Rudolf Frieling

Curator of Media Arts

Rudolf Frieling was appointed SFMOMA's curator of media arts in January 2006. At SFMOMA, Frieling has organized *Christian Marclay: The Clock* (2013); *Lynn Hershman Leeson: The Agent Ruby Files* (2013); *Stage Presence: Theatricality in Art and Media* (2012); *Descriptive Acts* (2012); *Sharon Lockhart: Lunch Break* (2011); *David Claerbout: Architecture of Narrative* (2011); and *Long Play: Bruce Conner and the Singles Collection* (2010). In 2008, he curated SFMOMA's influential survey exhibition *The Art of Participation: 1950 to Now*. He also collaborated on the SFMOMA presentation of *Exposed: Voyeurism, Surveillance and the Camera* (2010) and oversaw the exhibition *William Kentridge: Five Themes* (2009). Spearheading the notion of the museum as a producer, Frieling's recent commissions for SFMOMA's public spaces include *Jim Campbell: Exploded Views* (2011/2012) and *Bill Fontana: Sonic Shadows* (2010). Since SFMOMA's temporary closure in 2013, he has curated collection shows at the University of Michigan Museum of Art, Ann Arbor, and at the Borusan Contemporary foundation in Istanbul, Turkey. He most recently co-curated the SFMOMA On the Go program *Doug Hall: The Terrible Uncertainty of the Thing Described* at the San Francisco Art Institute.

Prior to his tenure at SFMOMA, Frieling organized the exhibition and restoration project *40yearsvideoart.de: Digital Heritage – Video Art in Germany from 1963 until the present* (2006), which documented the importance and impact of media art in Germany's cultural heritage.

Frieling came to SFMOMA from the ZKM Center for Art, a world-renowned institution that explores new media in both theory and practice by presenting exhibitions, events, programs, research and documentation. From 1994 to 2001, Frieling was a curator at the ZKM and head of its video collection. During that time, he co-organized the International Media Art Award in conjunction with SWR German Television. From 2001 to 2005, he headed the online research project *Media Art Net* at the ZKM. Select past curatorial projects include *Sound Image* at Laboratorio Arte Alameda, Mexico City (2003); *Net Art section* at the São Paulo Bienal (2002); *cITy: Data on the city under the conditions of information technology* at the ZKM (2000); *Jochen Gerz, The Berkeley Oracle* at the ZKM (1999); and several group exhibitions from 1989 to 1994 in conjunction with Berlin's annual VideoFest, associated with the Berlin Film Festival.

Frieling is currently also an adjunct professor at the California College of Art and the San Francisco Art Institute. He has lectured on media history and theory at institutions nationally and internationally.

Frieling has published texts related to art and media internationally since 1990 and has co-edited the book series *Media Art Action* (1997); *Media Art Interaction* (2000); and *Media Art Net 1/II* (2004/2005), published by Springer, Vienna and New York. He studied English literature, social sciences and philosophy at Free University of Berlin and received a PhD from the University of Hildesheim.