

Curriculum Vitæ

4/2008

Markuz Wernli Saitô | 1968 | Swiss

Currently lives and works in San Francisco and Kyoto

<http://momentarium.org/>

<http://markuz.com/>

EDUCATION

- 2005-2007 MFA Master of Fine Arts in New Media, Transart Institute and Danube University Krems
- 1998-2000 Certificate in Web Design & Technology, Multimedia Studies Program, San Francisco State University [*graduate with distinction]
- 1990-1994 Professional Foundation Diploma in Graphic Design, School for Applied Arts Zurich
- 1986-1990 Professional Foundation Diploma in Jewelry Design & Engraving, School for Applied Arts Zurich

TEACHING

- 2005-2007 Lecturer of Visual Design, Zokei University of Art, College of Creative Design, Kyoto
- 2001-2002 Teacher's Assistant, Multimedia Studies Program, San Francisco State University

AWARDS+GRANTS

- 2007 Pro Helvetia Swiss Arts Council, Exhibition Grant for *Shadow Followers* project, a collaboration with Sue Hajdu and *a little blah blah* in Ho Chi Minh City, Vietnam
- 2005 Foundation M Tuition Award, Transart Institute and Danube University Krems
- 2004 UTNE Independent Press Award for Excellence in Design of *Kyoto Journal*; collaboration with John Einarsen
- Graham Foundation publication support for *Shigemori Mirei* book; collaboration with Christian Tschumi
- Nissho Iwai Foundation, publication support for *Shigemori Mirei* book; collaboration with Christian Tschumi
- 2002 Winner of HOW Magazine's Design Prize in category Interactive for *Intel* online ad campaign
- 2000 Robert Bell Outstanding Achievement Award, Multimedia Studies Program San Francisco

EXHIBITIONS, SCREENINGS+PERFORMANCES

- 2008 *How Fast Your World Is Changing*, ampersand international arts, San Francisco
- 2007 *1st Public Intervention/Public Art Day*, Southern Exposure, San Francisco
- The Bao Loc Project*, sustainable creativity festival, curated by Sue Hajdu, Bao Loc, Vietnam
- Graduation Show, Kunstmuseum Oberösterreich, Linz, Austria
- Remember 3rd Mondays*, remo media gallery, short film screening and art talk, Osaka, Japan
- Venturous Vanguard Video Festival (VVVF), short film contribution, Los Angeles
- Nigata International Performance Festival, contribution, (NIPAF), Nagoya, Japan
- Oral Action* short film contribution, Studio 27 media gallery, San Francisco
- Miyako Eco Fair, *I-Love-Trash-Days* short film contribution, Kyoto, Japan
- Irrashaimase* short film premiere, HachiHachi Cafe, Kyoto, Japan

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EXHIBITIONS, SCREENINGS+PERFORMANCES (continued)

- 2006 *SLOW*, group show with Kansai International Photographer's Association, Prinz Gallery, Kyoto, Japan
Toilet Paper Conversations, collective installation, O.K. Centrum, Linz, Austria
Environmentability Symposium, Future University, Hakodate, Japan
- 2005 *PEACE WORKS*, group show with Kansai International Photographer's Association, International Community House, Kyoto, Japan
SENTO Bath House Culture, photo installation, The Noodle Gallery, San Francisco
- 2004 *Gardens in Perspective*, photo installation, Kyoto Art Center, Kyoto, Japan
Gardens in Perspective, photo installation, Embassy of Switzerland, Tokyo, Japan
- 2001 *Desert Wind*, group exhibition, photo installation, Usine Gaupillat, Paris, France
- 2000 Graduation show, web-based installation, Multimedia Studies Program, San Francisco

PUBLIC PROJECTS+INITIATIVES

- 2007 *Have a Tea Leave a Trace* for OPEN ENGAGEMENT – Art After the Aesthetic Distance, University of Regina, Canada
The Payphone Memorial, collective landmarking for the loss of public inventory, Kyoto, Linz, Berlin
- 2006 *At Your Service*, daily one-hour intervention series for 56 consequent days, Hakodate and Kyoto, Japan
One. Stone. At. A. Time. Generative, public micro-installation, Kyoto, Japan
- 2005 *The Lost Wallet* (lure and dilemma of presumed value), public participatory gesture series, San Francisco, Osaka, Kyoto
- 2003 *Where Is The Monkey?* Engagement/situation-based, photo documentation, Kyoto, Japan

CURATORIAL PROJECTS

- 2006 *Tactile Island*, cumulative sound-based narrative documentary with Kalna Katsoum and Ale Mavilio with six visually impaired individual. Lighthouse Center for the Blind, Kyoto, Japan
- 2004 *GroundWorks*, collective sound installation of student projects in a variety of media that examine the relationships between feet and surfaces. A collaboration with Lehan W. Ramsay and Art Harbor Art Gallery, Hakodate, Japan
- 2003 *Discarded Treasures*, narrative-based installation with artisans and story tellers over disposed items on streets in Asia. Hounenin Noriba Gallery, Kyoto, Japan

COLLECTIONS

Miyako Ecology & Social Process Archive; Reelport Digital Film Archive;
Transart Institute Graduate's Library; Laurent Sellier; Travis Fear.

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RESIDENCIES

- 2007 Artist Residency, *The Bao Loc Project*, a little blah blah, Ho Chi Minh City, Vietnam
- 2004 Artist Residency for site-specific sound installation, Art Harbour, Hakodate, Japan
- 1993-1994 Social documentary for site specific photo installation at Urban Promise Studios, Camden, NJ
- 1991-1992 Social documentary and facilitation of creative workshops for Youth Club Aragast, Yerevan, Armenia

BIBLIOGRAPHY

- Reynolds, Garr. Wernli Saitô, Markuz (photo and article contributor). Presentation Zen, Simple Ideas on Presentation Design and Delivery: "The Principle of Repetition in Design". New Riders, Pearson Education, Berkeley, Jan. 2008: x, 26, 98, 155-156, 178, 212, 224.
- Placentite, Milena and Vykoukal, Monika (ed). Wernli Saitô, Markuz. CASAZine #4 Drawing The Line: "Critical Reflections on At Your Service". Aberdeen, March 2008.
- Delos Reyes, Jennifer [ed]. Wernli Saitô, Markuz. "Open Engagement: Art After Aesthetic Distance" Post Conference Catalogue: "Have Tea and Leave a Trace". University of Regina, Jan. 2008: 70.
- Dr. Knoll, Klaus & Cella. Wernli Saitô, Markuz (photographer). "Transart Institute", DVD-based presentation. July 2007.
- Wernli Saitô, Markuz (photographer). Ed Tschumi, Christian. "Mirei Shigemori, Renewing the Japanese Garden", Stone Bridge Press, Berkeley. April 2004. 1-124.
- Einarsen, John (ed). Wernli Saitô, Markuz (photographer). Kyoto Journal #64 "Unbound, Gender in Asia". July 2006: 1-1.
- Kerry, Jane (ed). Wernli Saitô, Markuz (photographer). HORS LIGNE Magazine, Geneva. Feb. 2006: 8-13.
- Mantle, Deborah. Wernli Saitô, Markuz (co-author and photographer). Kansai Timeout #348 "A Whole Other World". Feb. 2006: 32-33.
- Mantle, Deborah. Wernli Saitô, Markuz (co-author and photographer). Kansai Timeout #342 "One River, Many Faces". Aug. 2005: 36-37.
- Einarsen, John and House, Ginevra (ed). Wernli Saitô, Markuz (photographer). Kyoto Journal #58 Freeing Spirit: "Dancing for the Dead, The Living Tradition of Awa Odori". Oct. 2004: 42-52.
- Yudina, Anna (ed). Wernli Saitô, Markuz (co-author and photographer). MONITOR UNLIMITED: "China Street Treasures". Moscow, July 2004: 27-33.
- Einarsen, John and John Miyake Downey (ed). Wernli Saitô, Markuz (photographer). Kyoto Journal #56: "Dragonfly Island Pilgrimage". Oct. 2004: 32-40.
- Gilman, Sander L. and Xun, Zhou (ed). Wernli Saitô, Markuz (image contribution). "Smoke, A Global History of Smoking". Reaction Books London. Oct. 2004: 52-57.
- Hunt, David (ed). Wernli Saitô, Markuz. Creative Treatment #5: "Street Life". London, Sep. 2004: 15-16.
- Einarsen, John, McLaren, Sally and Wernli Saitô, Markuz. Kyoto Journal #55, "The Street Issue". Aug. 2003: 2-3, 6-7, 12-14, 26-29, 42-43.
- Ropke, Ian (ed). Wernli Saitô, Markuz. Kyoto Visitors Guide: "Portraits from Kumogahata Village". April 2003: 2.

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LECTURES+PANEL DISCUSSIONS

- 01/2008 Visiting Guest Critic at winter residency of Transart Institute, Chelsea Gallery, New York
- 10/2007 Recent project presentation at *(albb) little blah blah*, Ho Chi Minh City, Vietnam
- 01/2007 Artist Talk for Point B Artist Collective, Williamsburg, Brooklyn, New York
- 12/2006 Guest Lecturer for Kyoto Discovery Program, Labor Gakuen Vocational University, Kyoto, Japan
Artist Talk on participatory performance for PAT Performance Art Today hosted by Seiji Shimoda at Kid Ailack Hall, Tokyo, Japan
- 10/2006 Guest Presenter on *Design-powered Interventions in Urban Public* for DESIGN MATTERS, Apple Store, Osaka, Japan
Artist Talk on *Relational Art Practice in Japan* at IAX - International Art Exchange, Zokei University of Fine Arts, Kyoto, Japan
- 03/2006 Interventionist Workshop moderator at Environmentability Symposium, Future University, Hakodate, Japan
- 02/2006 Guest Speaker on *Communication-based Photography in Book Design* at Apple User Society, Melbourne, Australia
- 12/2005 Guest Presenter on *Reframing the Japanese Garden* at BOOK BREAK of The Foreign Correspondent's Club, Tokyo, Japan
- 04-09/2005 Guest Speaker on *The Integration of Image and Word* at Apple Stores in San Francisco, and London and Osaka
- 02/2003 Artist Talk on *Socially Concious Design and Photography* at Art Harbour, Future University, Hakodate, Japan
- 01/2002 Guest Lecturer and workshop moderator for user interface usability, Collge Oberwil, Basel, Switzerland

PROFESSIONAL EXPERIENCE

- 2003-2007 Independent photographer and publication designer for online and print media in Kyoto, Japan
- 2000-2002 Art Director (Interaction Design) at Modem Media LLC, San Francisco
- 1999-2002 Senior User Interface Designer for NetAbacus Software, San Francisco
- 1998-1999 Lead Visual Designer for Student Center Publicity Office, San Francisco State University
- 1996-1998 Senior Brand & Packaging Designer for FutureBrand (formerly The Coleman Group), Basel, Switzerland
- 1996-1998 Art Director (for Visual Design) for Now! Advertising, Basel, Switzerland
- 1994-1995 Graphic Designer (for Corporate Identity) for HEADS (formerly HBS), Zurich, Switzerland

LANGUAGES

In order of experience: German, English, Japanese, Armenian, French.

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TOOL PALETTE

Proficient: HTML, CSS, JavaScript, PHP. Entire Adobe Creative Suite. BBEdit, DreamWeaver and GoLive. MacOS X and below.

Familiar: Flash, Acrobat, PowerPoint, FinalCut Pro. MS Office. Windows XP, Unix/Linux.

Non-computer: Professional experience in analog and digital photography, avid user of video camcorder and digital voice recorder. Traditional visualization and prototyping skills with a pencil, paint and paper. Potent, self-motivated thinker and brainstormer.

ART IN DIRECT DIALOG WITH ITS ENVIRONMENT

My aim is to realize work that contains both social and artistic components. I see myself as an artist who creates situations where people are brought into active positions. Creativity is an important aspect, as is humor between the participants and myself. I believe in art as an invaluable contribution to the meaningful advancement of individual and society. At the center of my work is the question of how our society functions on the individual level. What does it take for a network to build? How do I get access to a community as an outsider?

What does it take to get into the dialog? Human beings are fundamentally motivated by the desire for mutual recognition, to connect and to be present in an empowering and vitalizing way. In this sense we are the source of each other's completion. But we live in a world of inherited fear, cut off from each other by terror of humiliation and anxious images of ourselves and others that leave us trapped in our heads in a spiritual prison. In Social Practice it is about exploring the volatile mixture of longing and separation and the hope for transcending it in the co-creation of a more communal world.



I see art in the public realm as an instigation, which flourishes through communication. The artist - as a citizen among citizens - influences the social fabric as opposed to the solitary studio. I am interested in the relationship among people, particularly between artist and audience. Since I want to include others in my projects I prefer the personal encounter to the confrontation with the anonymous mass. Art should contribute to its environment; it should unleash untried directions and show alternative interpretations of what is right amidst our lives. Art in Public that comes to life through engagement and participation and is not to be confused with Public Art.