

## **Antoinette LaFarge CV**

Professor of Digital Media, Dept. of Studio Art, UC Irvine  
Associate Dean for Graduate Affairs, Claire Trevor School of the Arts, UCI  
Associate Director, Game Culture & Technology Lab, UCI

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## **Research Interests**

My work slides along the boundary where language and image come up against enactment, questioning normative production in such modes as 'fiction' and 'performance'. I work with both traditional and digital media, although nearly all my projects are heavily computer-mediated and usually require custom programming and extensive research. Areas of special inquiry include impersonation and improvisation, mixed realities, constructed narrative, technology-mediated performance, games, online role-play and avatarism, fictive art, and design for communication. Many recent projects have involved telematic performance and virtual role-playing environments.

## **Teaching and Administrative Positions**

### University of California, Irvine (1999-present)

Associate Dean for Graduate Affairs, Claire Trevor School of the Arts (2009-present)

Professor of Digital Media, Dept. of Studio Art (current)

Associate Professor of Digital Media, Dept. of Studio Art (2003-10)

Assistant Professor of Digital Media, Dept. of Studio Art (1999-2003)

Program faculty, Arts Computation Engineering (ACE) Program (2003-present)

Affiliated faculty, Center in Law, Society, and Culture (2008-present)

Associate Director, Game Culture & Technology Laboratory (2003-present)

Director of Academic Computing, Claire Trevor School of the Arts (2004-present)

### School of Visual Arts, New York (1995-99)

Faculty member in the M.F.A. program in Computer Art.

Faculty member in the M.F.A. program in Photography & Related Media.

Lecturer, Internet courses and workshops in the Continuing Education program.

## Major Telematic, Mixed Reality, Installation, and Multimedia Projects

- Galileo in America*. Co-creator of performance work about Bertolt Brecht's play *The Life of Galileo*, the FBI surveillance of Brecht during his American years, and the HUAC hearings. Full production scheduled for March 2012, Experimental Performance Lab, UC Irvine.
- Earthbound*. Technical and artistic consultant on streaming video production of August Strindberg's *Dream Play*. Scheduled for web premiere in winter 2012.
- Hangmen Also Die*. Co-creator of this computer-mediated performance-installation that premiered at the Laguna Museum of Art, Feb.-May 2010, as part of the OSCENE 10 festival.
- WISP (World-Integrated Social Proxy)*. Creator of this intervention project in which I trained a real-world avatar of myself to test the limits of personal substitution in the professional sphere. First major deployment at College Art Association Conference, February 2010.
- World of World: The Adventures of Malbec and Player*. Exploration of the complicated relationship that develops between players of RPGs and their avatars, from the avatar's point of view. Took form as a four-panel digital print (2 x 12 feet) and a limited-edition artist's book. Included in "WOW: Emergent Media Phenomenon" exhibition, 2009.
- Chronovacuum*. A short single-channel video constructed from collected webcam imagery, with soundtrack. Included in "Out of School" exhibition, 2009.
- Noxiterra: Creation*. Creator of this telematic performance project linking virtual performers with a miniature stage set. Presented at 080808 UpStage Festival, New Zealand, and ZKMax Gallery, Munich, Germany, August 2008.
- Playing the Rapture*. Co-creator, lead scriptwriter, video artist, and programmer for this hour-long videogame-centered new media performance work. Premiere, Baltimore Theatre Project, Baltimore, Maryland, March 2008.
- Demotic 2006*. Co-creator, lead writer, video artist, online director, and performer for this hour-long mixed-reality performance work, a sequel to *Demotic 2004*. Premiere, Baltimore Theatre Project, Baltimore, Maryland, November 2006.
- Galileo in America*. Scriptwriter for this hour-long experimental theater work about Bertolt Brecht's play *The Life of Galileo*, the FBI surveillance of Brecht during his American years, and the HUAC hearings. Staged readings, Goethe Institute, Los Angeles, and the Villa Aurora, Pacific Palisades, California, October 2004.
- Demotic 2004*. Co-creator, online performer-writer, and online director for this mixed-reality performance work about American political psychoses. Premiere, Beall Center for Art and Technology, University of California, Irvine, July 2004.
- The Roman Forum Project*. Co-creator, lead writer, environment and projection designer, and online director of this theatrical event with linked stage and online performances focusing on the 2000 presidential election and subsequent events. Sequel to *The Roman Forum* (2000). Premiere, Beall Center for Art and Technology, University of California, Irvine, March 2003.
- Reading Frankenstein*. Co-creator, scriptwriter, and projection artist for this multimedia performance work exploring the neurology of reading, artificial life science, virtual reality, and Mary Shelley's classic gothic novel. Premiere, Beall Center for Art and Technology, University of California, Irvine, May-June 2003.
- Reading Frankenstein* (workshop). Co-creator, scriptwriter, and projection artist for this multimedia performance work exploring the vicarious nature of reading, artificial life science, and Mary Shelley's classic gothic novel. Workshop performances, Beall Center for Art and Technology, University of California, Irvine, May-June 2002.

*Virtual Live*. Preview event for *The Roman Forum Project* in which the gallery performance was streamed to the web, synchronized with an online performance by the Plaintext Players and an online discussion of virtual performance. Location One Gallery, New York, January 2002.

*The Roman Forum*. Co-creator, online performer-writer, and online director of a mixed-reality performance work focusing on the 2000 presidential campaign seen through the eyes of five Romans from the 1st century C.E. *The Roman Forum* was affiliated with the national project “Democracy–The Last Campaign.” Premiere, Side Street Live, Los Angeles, August 11-19, 2000.

“The Coronation of Poppaea.” (Aug.): Conceived, directed, and took part in a cyberperformance included in the “Global Brain–Bonner Wissenschaftsnacht” festival, sponsored by Friedrich Wilhelms Universität. Bonn, Germany, August 2000.

*Still Lies Quiet Truth*. Scriptwriter for a play adapted from *The Candide Campaign*. Premiered at the New York International Fringe Festival, August 1998. Presented again at the New York Digital Salon, November 1998.

*Silent Orpheus*. Conceived, directed, and took part in a cyberperformance based on the Orpheus myth, presented for the International Day Without Art at the 55 Broad St. Video Wall, New York, Dec. 1, 1997.

*Orpheus: I Am the Music*: Conceived, directed, and took part in a cyberperformance based on the Orpheus myth. Presented at documenta X (Kassel, Germany) through Club Media, July 1997.

*The White Whale*: Conceived, directed, and took part in a series of cyberperformances presented at the Venice Biennale, Italy, through Club Media, June 1997.

*The Candide Campaign*: Conceived, directed, and took part in a series of cyberperformances presented at Postmasters Gallery, New York, as part of the “Password Ferdydurke” exhibition. Oct.-Nov. 1996.

*The Cake of the Desert*: Adapted a short radio play from the *Christmas* series that premiered on PseudoRadio’s “Art Dirt” show, simulcast over the web, August 1996. Also presented as part of “a low place presents” salon series, New York, August 1996.

*Gutter City*: Conceived, directed, and took part in a series of cyberperformances as part of the New York Digital Salon, Nov. 1995.

*LittleHamlet*: Conceived, directed, and took part in a series of cyberperformances as part of the “Blast 4: Bioinformatica” show at the Xavier Lopez Gallery, London. Sept.-Oct. 1995.

*Christmas*: Conceived, directed, and took part in a series of cyberperformances as part of the “Blast 4: Bioinformatica” show at the Sandra Gering Gallery, New York, March-Dec. 1994. A special extra performance in this series was presented at the European Media Arts Festival, Sept. 1995.

### **Selected Publications**

*art is all we have*. Founder-writer of this blog on art-related matters. <http://www.forger.com/blog>. 2010.

*Difference Engines*. Contributor to this technofeminist blog, under the pen name ‘zelda’. <http://www.differenceengines.com>. 2008-present.

“Imposture as Improvisation.” Forthcoming in the *Oxford Handbook of Critical Improvisation Studies*, Oxford University Press. George Lewis and Ben Piekut, eds.

“Eisbergfreistadt: The Fictive and the Sublime.” *Visual Communications Quarterly*. Forthcoming, Fall/Winter 2009-10.

- “All That Is Beyond Hearing: A Life of Arturo Ott.” *Searching for Sebald*. Los Angeles: ICI Press, 2007.
- “A Meditation on Virtual Kinesthesia.” With Robert Allen. *Extensions: The Online Journal for Embodied Technology*, vol. 3 (spring 2007).
- “Media Commedia.” With Robert Allen. *Leonardo* 38:3 (July 2005).
- “25 Thesen über die Kunst der Netzwelten.” In *Die Anthologie der Kunst*, DuMont Verlag, Cologne, Germany (November 2004). Translation of "25 Propositions on the Art of Networkds" (2002).
- Lament of the Repubocracy*. With Robert Allen. Performance video in web publication *Horizon Zero*, Issue 13: *Perform*, Banff New Media Institute (January/February 2004).
- “The Birth of the Christ Child.” *Performance Art Journal* 25:1 (January 2003). Introduction by Marlena G. Corcoran. Transcript of a 1999 performance in which I improvised/wrote the character ‘Smoking Angel’.
- “SHIFT-CTRL.”: With Robert Nideffer. *Leonardo* 35:1 (May 2002). Nominated for the Leonardo Award for Excellence.
- “25 Propositions on the Art of Networkds.” *The Anthology of Art*, ed. Jochen Gerz. Braunschweig School of Art, Germany (March 2002). Web publication.
- “Marcel Duchamp and the Museum of Forgery.” *Tout-Fait: The Marcel Duchamp Studies Online Journal*, vol. 2, #4 (January 2002).
- “Commentary on the Manual of Lost Ideas.” *Benjamin’s Blind Spot*. ICI Press, June 2001.
- “WinSide Out: An Introduction to Computers, Games, and Art.” Web catalog essay for the exhibition “SHIFT-CTRL: Computers, Games, and Art,” Beall Center for Art and Technology, University of California, Irvine. October 2000.
- SLQT*. Web publication of long poem as part of the “blast5drama” exhibition, Sandra Gering Gallery, New York. 1996.
- “The Bearded Lady and the Shaven Man: Mona Lisa, Meet Mona/Leo.” *Leonardo* 29:5 (1996). Also published in *Leonardo On-Line* as part of the “Women, Art and Technology” project.
- “A World Exhilarating and Wrong: Theatrical Improvisation on the Internet.” *Leonardo* 28:5 (1995).
- The Cake of the Desert*. New York: Haifisch Press, 1995.
- “Cylex.” *Wired* 2.05 (May 1994).

### **Selected Exhibitions and Festivals**

- “100/10Δ5: Evidence of Evidence”: invited group exhibition, Institute of Cultural Inquiry, Los Angeles. March 2011.
- “OSCENE 10”: invited group exhibition, Laguna Museum of Art, Laguna, California. Feb.-May 2010.
- “Professor Dialogues”: invited group exhibitio, I-5 Gallery, Los Angeles. Jan. 16-Feb. 27, 2010.
- “WOW: Emergent Media Phenomenon”: invited group exhibition, Laguna Museum of Art, Laguna, California. June-October 2009.
- “Institute: Under Hand”: invited group exhibition, Institute of Cultural Inquiry, Los Angeles. February-April 2009.

“Mediated”: invited group exhibition, California Museum of Photography, Riverside, California. January-April 2009.

“Scalable Relations: Playing the Worlds”: invited group exhibition, gallery@CaliIT2, University of California, San Diego. January-March 2009.

“Out of School”: invited group exhibition, Brea Art Gallery, Brea, California. January-February 2009.

080808 UpStage Festival: curated online festival, New Zealand, August 2008.

“Anthologie der Kunst”: invited group exhibition, Academy of Arts, Berlin, Germany. Nov. 2004.

“Conversations”: invited group exhibition, Sam Francis Gallery, Santa Monica, California. Sept. 2003.

“Reactions”: group exhibition, Williamson Gallery, Pasadena, California; acquired by the Library of Congress for its permanent collection. 2002.

“Milestones for Peace”: invited group exhibition, Domschatzkammer, Aachen, Germany. December 2001-February 2002.

“Out of Context”: invited group exhibition, Robert V. Fullerton Art Museum, San Bernardino, California. 2001.

“Reactions”: group exhibition, Exit Art, New York. 2001.

“Milestones for Peace”: invited group exhibition, Venice Biennale, Italy; and New York. Scheduled for permanent exhibition in the future Rabin Peace Center, Tel Aviv, Israel. 2001.

New York Digital Salon: juried group exhibition, New York. 1998.

documenta X, Kassel Germany: participating artist through Club Media. 1997.

Venice Biennale, Venice, Italy: participating artist through Club Media. 1997.

“Password Ferdydurke”: group exhibition, Postmasters Gallery, New York. 1996.

“blast5drama”: group exhibition and publication, Sandra Gering Gallery, New York. 1996.

“The Senses We Have No Names For”: group exhibition, SVA West Side Gallery, New York. 1995.

“Who’s Got the Body?”: group web exhibition, School of Visual Arts, New York. 1995.

New York Digital Salon: juried group exhibition, New York. 1995.

“Energy”: group exhibition, Visual Arts Gallery, New York. 1995.

“Bioinformatica,”: group exhibition and publication, Javier Lopez Gallery, London. 1995.

“Bioinformatica,”: group exhibition and publication, Sandra Gering Gallery, New York. 1994.

European Media Arts Festival, Germany: participating artist. 1994.

### **Performances and Sound Compositions**

*Salvation*. Online performer-artist in cyberperformance by Marlina Corcoran sponsored by the Fondazione Querini Stampalia, Venice, Italy. May 2009. Scheduled for reperformance at the 0909 Upstage Festival, New Zealand, September 2009.

*Water Under the Bridge*. Online performer in cyberperformance by Marlina Corcoran, shown at 080808 UpStage Festival, New Zealand, and ZKMax Gallery, Munich, Germany. August 2008.

*How Much Taboo Does Art Need?* Invited participant in project organized by Ursula Endlicher, Ela Kagel, and Anke Zimmermann, Theater am Neumarkt, Zürich, Switzerland. Also coordinated contributions by my students. May 2008.

“Everything We Say Is Deformed.” Wrote the text for this sound composition by Mark Zaki. Presented at the Society of Electroacoustic Music in the U.S. (SEAMUS), San Diego, California, March 2004; and at the Florida Electronic Music Festival, April 2004.

*The Birth of the Christ Child.* Online performer-writer in cyberperformance by Marlena Corcoran sponsored by the Literaturhaus München, Munich, Germany, in honor of the millennium. The transcript of this performance was published in *Performance Art Journal* (2003). December 1999.

*The Gallbladder Sonata.* Online performer in cyberperformance by Marlena Corcoran for the Mainz Intermediale, Germany. 1998.

*An irc channel named #Desire.* Online performer in Blanche for Hamnet Players version of *Streetcar Named Desire*; directed by Stuart Harris. 1995.

### **Curatorial Projects + Editorships**

Associate Editor. *Searching for Sebald.* Los Angeles: ICI Press, 2007.

“ALT + CTRL: A festival of independent and alternative games,” Beall Center for Art + Technology, University of California, Irvine. Co-curator with Robert Nideffer and Celia Pearce. Fall 2004.

“The AIDS Chronicles,” Sam Francis Gallery, Santa Monica, California. Co-organizer of 10<sup>th</sup> anniversary exhibition of the *AIDS Chronicles*, a project of the Los-Angeles-based Institute of Cultural Inquiry. December 1-19, 2003.

“SHIFT- CTRL: Computers, Games, and Art,” Beall Center for Art + Technology, University of California, Irvine. Co-curator with Robert Nideffer. October-December 2000.

Guest Editor. *Leonardo, the Journal of the International Society for the Arts, Sciences, and Technology.* Vol. 31, no. 5 (Fall 1998); vol. 30, no. 5 (Fall 1997); vol. 29, no. 5 (Fall 1996); and vol. 28, no. 5 (Fall 1995).

### **Institutional Projects**

Plaintext Players (1994–present). Founder (1994) and Artistic Director of this Internet performance group working in text-based virtual environments. Performance series and related projects undertaken with the Players include: *Demotic* (2004/2006); *The Roman Forum Project* (2003); *The Roman Forum* (2000); *The Birth of the Christ Child* (1999); *Still Lies Quiet Truth* (1998); *Orpheus and Silent Orpheus* (1997); *The White Whale* (1997); *The Candide Campaign* (1996); *The Cake of the Desert* (1996); *Gutter City* (1995); *LittleHamlet* (1995); and *Christmas* (1994).

Museum of Forgery (1990–present). Founding Director of this virtual institution dedicated to promoting the aesthetics of forgery. I have created and commissioned dozens of projects for the museum, including *Studies in Transmitted Light: A Posthumous Albers* (1993); *9 Designs (Josef Albers: Late Graphic Works)* (1992); *Shark’s Pocket: A Generic Duchamp* (1992); *Box City* (1993); *Limited Artistic License* (1992); *The Oeuvre of Salvador Dali Reduced to a Reasonable Size* (1992-93); *The Photographer’s Handbook* (1992/1994); *Sample Box* (1993); *64 Changes* (1990/93); *Smothered Art* (1990).

## Selected Media Design

Website designs: *Playing the Rapture*, 2008. *Demotic*, 2006, 2004. Institute of Cultural Inquiry, 2005. *Galileo in America*, 2004. *The Roman Forum Project*, 2003. *The Roman Forum*, 2000. The Plaintext Players, 1995. The Museum of Forgery, 1995; redesigned 2008.

Book designs: *Searching for Sebald* (Los Angeles: ICI Press, 2007). *Benjamin's Blind Spot* (Los Angeles: ICI Press, 2001). *Bataille's Eye* (Los Angeles: ICI Press, 1997). *The Cake of the Desert* (New York: Haifisch Press, 1995).

Interactive design: "Manual of Lost Ideas" project, published in the online journal *Other Voices*, no. 3.1 (May 2007).

Type 1 PostScript font design: Checco font, used as display font in *Benjamin's Blind Spot* (ICI Press 2001). Unnamed font for unreleased computer game \*G\*, 1998-99. Cross font, used for projects associated with "blast5drama" exhibition, Sandra Gering Gallery, 1996. Forger and Vilhelm fonts, used for book *The Cake of the Desert* (New York: Haifisch Press, 1995).

Set/projection designs: *Le Ménage* by Aïda Croal, LaMama E.T.C., New York, 1998. *Roaring, Trojan Waltz, and I Throw Her in The Air* by choreographer/director Robert Allen, Schoenberg Hall, Los Angeles, 1991. *Cattle Calls & Other Long-Distance Tails* by choreographer Heidi Duckler for Collage Dance Theater, Powerhouse Theater, Santa Monica, California, 1991. *Foundations* by choreographer Heidi Duckler for Collage Dance Theater, Loyola Marymount University, Los Angeles, 1990. *Love It to Death* by choreographer Gary Palmer for Gary Palmer Dance Company, Theater Artaud, San Francisco, 1990. *The Opposites, On Ascent and Descent, and the Fool Sought After* by choreographer Gary Palmer for Gary Palmer Dance Company, Bay Area Dance Series, Laney College, Oakland, 1988.

## Education

School of Visual Arts, M.F.A., Computer Art (1995)

M.F.A. class valedictorian.

Thesis: *A World Exhilarating and Wrong: Theatrical Improvisation on the Internet*

Harvard University, A.B., History & Literature, *magna cum laude* (1978)

Thesis: *Proust and the Function of Metaphor*