

Antoinette LaFarge CV (2016)

Professor of Digital Media

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Research Interests

My beat as an artist and writer is virtuality and its discontents. I work with both analog and digital media, although most of my projects are heavily computer-mediated and/or programming-driven. Areas of special inquiry include avatarism, impersonation and improvisation, mixed realities, expanded narrative, gender and technology, and games. Many recent projects have involved telematic performance and virtual role-playing environments.

Teaching Positions

University of California, Irvine (1999-present)

Associate Dean for Graduate Affairs, Claire Trevor School of the Arts (2009-2013, 2014-15)

Professor of Digital Media, Dept. of Art (2010-present)

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 (2003-2010)

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

Associate Director, Game Culture & Technology Laboratory (2003-2012)

Director of Academic Computing, Claire Trevor School of the Arts (2004-2012)

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.

New Media Artwork

Selected original performance works

Earthbound. In production. Technical and artistic consultant on streaming video production of August Strindberg's *Dream Play*, conceived by Robert Allen.

Far-Flung follows function. 2013. Original new media performance work about a crashing computer and its daemons. Conceived with Ursula Endlicher. Premiere at Experimental Media Performance Lab, UC Irvine.

Galileo in America. 2012. Co-creator, scriptwriter, and projection designer of cabaret-style performance work about Bertolt Brecht's years in Santa Monica, his work on a play about Galileo, and his clashes with a disaffected character from the play. Premiere at Experimental Performance Lab, Contemporary Arts Center, UC Irvine.

Hangmen Also Die. 2010. Co-creator of this computer-mediated performance-installation that premiered at the Laguna Museum of Art as part of the OSCENE 10 invitational festival.

WISP (World-Integrated Social Proxy). 2009-10. 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. Deployments at DAC Conference (2009) and College Art Association Conference (2010).

Noxiterra: Creation. 2008. 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.

Playing the Rapture. 2008. Co-creator, lead scriptwriter, video artist, and programmer for this hour-long videogame-centered new media performance work. Premiere, Baltimore Theatre Project, Baltimore, Maryland.

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.

Galileo in America. 2004. 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 (workshops). 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.

The Roman Forum Project. 2003. 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.

Reading Frankenstein. 2003. 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.

Virtual Live. 2002. 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.

The Roman Forum. 2000. 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.

"The Coronation of Poppaea." 2000: Conceived, directed, and took part in a cyberperformance included in the "Global Brain—Bonner Wissenschaftsnacht" festival, sponsored by Friedrich Wilhelms Universität. Bonn, Germany.

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

Silent Orpheus. 1997. 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.

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

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

The Candide Campaign. 1996. Conceived, directed, and took part in a series of cyberperformances presented at Postmasters Gallery, New York, as part of the "Password Ferdydurke" exhibition.

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

LittleHamlet. 1995. Conceived, directed, and took part in a series of cyberperformances as part of the "Blast 4: Bioinformatica" show and publication at the Javier Lopez Gallery, London.

Christmas. 1994-95. Conceived, directed, and took part in a series of cyberperformances as part of the "Blast 4: Bioinformatica" show and publication at the Sandra Gering Gallery, New York (1994). A special extra performance in this series was presented at the European Media Arts Festival (1995).

Selected other exhibitions and festivals

"With Everything but the Monkey's Head": invited participant, research project and residency, Institute of Cultural Inquiry, Los Angeles, June 2016.

"The Land Mark Show", Center for Contemporary Arts, Santa Fe, NM, Oct.-Dec. 2015.

"In a Mere Full of Rime": invited participant, exhibition, Institute of Cultural Inquiry, Los Angeles, 2015.

"Geuen Hors": group exhibition, Institute of Cultural Inquiry, Los Angeles, 2014.

"A Book by Any Other Name": group exhibition, Institute of Cultural Inquiry, Los Angeles, 2013-14.

Long Beach Museum, featured showing of *Searching for Sebald Artist's Edition*, 2013.

7th Berlin Biennale for Contemporary Art: group exhibition, Berlin, 2012.

"100/10Δ5: Evidence of Evidence": invited group exhibition, Institute of Cultural Inquiry, Los Angeles, 2011.

World of World: The Adventures of Malbec and Player. 2009. 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" (Laguna Art Museum, California, 2009) and "Interlife Crisis" (Fictilis Gallery, Seattle, 2010).

Ghost Galleries. 2010. Digital prints of art galleries from which the artwork has been erased. Included in "Professor Dialogues": invited group exhibition, I-5 Gallery, Los Angeles.

Playing the Rapture: Tiny. 2009. Installation based on *Playing the Rapture* performances. Included in "Mediated": invited group exhibition, California Museum of Photography, Riverside, California.

Playing the Rapture (Point of View). 2009. Installation based on *Playing the Rapture* performances. Included in "Scalable Relations: Playing the Worlds": invited group exhibition gallery@CalIT2, University of California, San Diego.

Chronovacuum. 2009. A short single-channel video constructed from collected webcam imagery, with soundtrack. Included in "Out of School" invited group exhibition, Brea Art Gallery, California.

Salvation. 2009. Online performer-artist in cyberperformance by Marlena Corcoran sponsored by the Fondazione Querini Stampalia, Venice, Italy. Reperformed at the 0909 Upstage Festival, New Zealand.

"Institute: Under Hand": invited group exhibition, Institute of Cultural Inquiry, Los Angeles, 2009.

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

"Anthologie der Kunst": invited group exhibition, Academy of Arts, Berlin, Germany, 2004.

"Conversations": invited group exhibition, Sam Francis Gallery, Santa Monica, California, 2003.

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

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

Selected Publications

Peer-reviewed

- "Pseudo Space: Experiments with Avatarism and Telematic Performance in Social Media." In *Social Media Archeology and Poetics*, Judy Malloy, ed. MIT Press, 2016.
- "Imposture as Improvisation." In the *Oxford Handbook of Critical Improvisation Studies*, Oxford University Press. George Lewis and Ben Piekut, eds. Online edition 2013, print edition September 2016.
- "Social Proxies and Real-World Avatars: Impersonation as a Mode of Capitalist Production." *Art Journal* 73:4 (Winter 2014).
- "Excerpts from Reading Frankenstein: Mary Shelley as 21st Century Artificial Life Scientist." With Annie Loui. In *Ada: A Journal of Gender, New Media & Technology*, Fall 2013.
- "Eisbergfreistadt: The Fictive and the Sublime." *Visual Communications Quarterly*. Fall/Winter 2009-10.
- "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).
- "Marcel Duchamp and the Museum of Forgery." *Tout-Fait: The Marcel Duchamp Studies Online Journal*, vol. 2, #4 (January 2002).
- "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).

Other essays and conference papers

- "Alive in the Now: Art and Authenticity in Philip K. Dick and William Gibson," paper presented as part of the Acacia Conference 2016 organized by UC Riverside, April 2016.
- "Unpersuaded," paper presented at "Persuasion" keyword symposium, UC Irvine, April 2016.
- "Less Dismal Science," Feminist Infrastructures and Cultures Conference, UC San Diego, April 2013.
- "Autofictions, Avatars, and Alter Egos: Fabricating Artists," paper presented at the College Art Association Conference, 2010.
- "All That Is Beyond Hearing: A Life of Arturo Ott." *Searching for Sebald*. Los Angeles: ICI Press, 2007.
- "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.
- "Stay and Play: Game Not Over," paper presented at the U.F.R. d'Arts Plastiques et Sciences de l'Art, Université de Paris, for the ISEA Conference, Paris, France; and at the Medienforum München's 'Digital Happy Hour' at the Ludwig-Maximilians-Universität, Munich, Germany.
- "Did Anyone Bring a Word or an Ax?: Towards an Id Theater", paper presented at the College Art Association Conference, 1996.

Selected fiction, poetry, catalogs, reviews, and occasional writing

- 100/10 Complete Catalog* (vol. "100/10Δ2", with Ruth Coppens). Los Angeles: ICI Press, 2011.
- "Manual of Lost Ideas" project, published in the online journal *Other Voices*, no. 3.1 (May 2007).
- "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).

"SHIFT-CTRL." With Robert Nideffer. *Leonardo* 35:1 (May 2002). Nominated for the Leonardo Award for Excellence.

"Cylex." *Wired* 2.05 (May 1994).

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 10th 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. 31:5 (Fall 1998); 30:5 (Fall 1997); 29:5 (Fall 1996); 28:5 (Fall 1995).

Selected Presentations, Interviews, Workshops, Residencies

Finissage, "With Everything But the Monkey Head" residency, Institute of Cultural Inquiry, Los Angeles, June 2016.

Invited Panelist, "Persuasion" Symposium, UC Irvine, May 2016.

Invited Speaker, #UNIT Festival, Berlin Germany, April 2016.

Invited Speaker, "Philip K. Dick in the OC: Virtually Real, Really Virtual" Symposium, UC Riverside/UC Irvine, April 2016.

"Antoinette LaFarge." Interview, *Videofocus*, March 2015.

Residency, Vermont Studio Center, March 2015

Workshop Leader. Wikipedia editathon, Institute of Cultural Inquiry, Los Angeles, June 2015.

Panelist. "Feminist Encounters with Wikipedia." The New School, New York, April 2015.

Invited Speaker. "Safety, Risk, Security" series, Osher Lifelong Learning Institute, Irvine, CA, February 2015.

Workshop Leader. Wikipedia editathon, Institute of Cultural Inquiry, Los Angeles, May 2014.

Invited Speaker. "The Performance of Authenticity in the Arts" series, Osher Lifelong Learning Institute, Irvine, CA, Spring 2014.

Panelist. In conjunction with Jonas Becker's exhibition "Zol Zayn /What If", Shulamit Gallery, Santa Monica, Spring 2014.

Artist's Talk. UCLA LASER series, Spring 2014.

Workshop Leader. Wikipedia editathon, Institute of Cultural Inquiry, Los Angeles, February 2014.

Artist's Talk. "*Galileo in America: What Is Theater?*" Osher Lifelong Learning Institute, Irvine, CA, March 2012.

Artist's Talk. "*Galileo in America: Rummaging the Archive.*" Conversations on the Artistic Process invitational lecture series, UC Irvine, February 2012.

Artist's Talk. "World of World." Laguna Museum of Art, California, September 2009.

Invited Speaker. "Space Surface Interface" conference, UC Irvine, May 2009.

Artist's Talk. "Playing the Rapture: Point of View." Gallery@CalIT2, UC San Diego, February 2009.

Invited Discussant. "Scalable Relations." *-empyre-* listserv, February 2009.

Invited Speaker. "Future of Writing" conference, UC Irvine, November 2008.
Artist's Talk. "Recent Projects," Visiting Artists Lecture Series, University of Maryland, Baltimore County, Visual Arts Department, April 2008.
Artist's Talk. "Demotic," Location One Gallery, New York, November 2006.
Artist's Talk. "PERFORM.MEDIA: transdisciplinary festival and symposium of creativity, research, and technoculture," University of Indiana, Bloomington, September 2006.
Invited Speaker. "MASSIVE: The Future of Networked Multiplayer Games." CallIT2, UC Irvine, April 2006.
Artist's Talk. "Demotic," as part of the DARNET Information Exchange, UCLA, March 2006.
Artist's Talk. "Flesh + Chips: Gail Wight and Antoinette LaFarge," San Jose Museum of Art, in conjunction with the exhibition "Brides of Frankenstein," August 2005.

Selected Awards, Grants, and Other Funding

Vermont Studio Center Residency with Fellowship, March 2015.
Claire Trevor School of the Arts, Faculty Research and Travel Grant, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2012.
Crowdsourced funding via Indiegogo. 2012.
CORCL Grant. 2010, 2012.
Nominee for Rockefeller Foundation Media Arts Fellowship, 2002, 2008.
Durfee Foundation ARC Grant. 2006.
UCIRA Grant. 2002, 2003, 2004.
Claire Trevor School of the Arts, Distinguished Faculty Service Award, 2004.
Beall Center for Art and Technology, Fellowships. 2003, 2004.
National Endowment for the Arts. Grant to support "ALT+CTRL" exhibition. 2004.
Nominee for "Anonymous Was a Woman" Award, 2003.
Nominee for Leonardo Award for Excellence, 2003.
University of California Irvine Teaching Excellence Award, 2002.

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*
Thesis: *Proust and the Function of Metaphor*