

Antoinette LaFarge CV

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Research Interests

My beat is virtuality and its discontents. Areas of special inquiry include impersonation and improvisation, mixed realities, constructed narrative, technology-mediated performance, online role-play and avatarism, fictive art, and design for communication. I work with both traditional and digital media, although nearly all my projects are heavily computer-mediated and usually require custom programming. Many recent projects have involved telematic performance and virtual role-playing environments.

Teaching Positions

University of California, Irvine (1999-present)

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

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

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)

Adjunct faculty, M.F.A. program in Computer Art.

Adjunct faculty, M.F.A. program in Photography & Related Media.

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

Publications

* = *peer reviewed* ** = *book*

** *Monkey Encyclopedia W.* ICI Press, 2019.

* "Alive in the Now: Ekphrasis in Philip K. Dick and William Gibson." *MOSF Journal of Science Fiction* 2:1 (September 2017). Originally presented as part of the Acacia Conference 2016 organized by UC Riverside (April).

* "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: Living Fiction." In *The Oxford Handbook of Critical Improvisation Studies*, Oxford University Press. George Lewis and Ben Piekut, eds. 2013 (online); 2016 (print).

"Unpersuaded." Paper presented at "Persuasion" keyword symposium, UC Irvine, April 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.

"Less Dismal Science." Paper presented at Feminist Infrastructures and Cultures Conference, UC San Diego, April 2013.

** *100/10 Complete Catalog* (vol. "100/10Δ2", with Ruth Coppens). Los Angeles: ICI Press, 2011. Limited edition artist's book.

"Autofictions, Avatars, and Alter Egos: Fabricating Artists." Paper presented at the College Art Association Conference, 2010.

* "Eisbergfreistadt: The Fictive and the Sublime." *Visual Communications Quarterly*. Fall/Winter 2009-10.

"Commentary on *Demotic*." *Authoring Software* blog, Judy Malloy, ed. 2009.

* "A Meditation on Virtual Kinesthesia." With Robert Allen. *Extensions: The Online Journal for Embodied Technology*, vol. 3 (spring 2007).

"Manual of Lost Ideas," *Other Voices*, no. 3.1 (May 2007). Interactive web publication.

"All That Is Beyond Hearing: A Life of Arturo Ott." *Searching for Sebald*. Los Angeles: ICI Press, 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 Networked Worlds" (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 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).

"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, 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.

"Artist's Presentation." Transcript of panel with Alluquère Rosanne Stone and Vernal Bogren Swift, *Proceedings of the American Photography Institute National Graduate Seminar*. 1999.

"A Lost Encyclical on Anti-Semitism." Book review, *Gnosis* (Spring 1999).

*"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.

"Did Anyone Bring a Word or an Ax?: Towards an Id Theater." Paper presented at the College Art Association Conference, 1996.

SLQT. Web publication of long poem as part of the "blast5drama" exhibition, Sandra Gering Gallery, New York. 1996.

* "A World Exhilarating and Wrong: Theatrical Improvisation on the Internet." *Leonardo* 28:5 (1995).

** *The Cake of the Desert*. New York: Haifisch Press, 1995.

"Tidal Wavelengths." Catalog essay for Erwin Redl, *Parallel Doubt on the Distinction Between Truth and Beauty*. 1995.

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

Original New Media Performance Works

Reading Frankenstein – upcoming in November 2019

Co-creator, scriptwriter, and projection artist for this new production of my 2003 multimedia performance work exploring the neurology of reading, artificial life science, virtual reality, and Mary Shelley's classic gothic novel. Conceived with Annie Loui. Scheduled in the Experimental Media Performance Lab, University of California, Irvine.

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.

Reading Frankenstein 2002 (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.

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.

The Cake of the Desert 1996

Adapted a short radio play from the *Christmas* series that premiered on PseudoRadio's "Art Dirt" show, simulcast over the web. Also presented as part of "a low place presents" salon series, New York.

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).

The Dadashop Quartet 1991

Composition for 4 voices. Performed in premiere at Schoenberg Hall, Los Angeles.

Exhibitions, Installations, Sound Works

"Burning Time" - upcoming in May 2019

Exhibition at Viewpoint Gallery, UC Irvine

"With Everything but the Monkey's Head" 2016

Research residency, Institute of Cultural Inquiry, Los Angeles (June).

#UNIT Festival, Berlin, Germany 2016

Invited video presentation.

"The Land Mark Show" 2015

Group exhibition, Center for Contemporary Arts, Santa Fe, NM (Oct.-Dec.).

"In a Mere Full of Rime" 2015

Group exhibition, Institute of Cultural Inquiry, Los Angeles.

"Geuen Hors" 2014

Group exhibition, Institute of Cultural Inquiry, Los Angeles.

"A Book by Any Other Name" 2013-14

Group exhibition, Institute of Cultural Inquiry, Los Angeles.

Long Beach Museum, 2013

Special exhibition of *Searching for Sebald Artist's Edition*.

7th Berlin Biennale for Contemporary Art, Berlin, 2012

Group exhibition.

"Interlife Crisis" April 2012

Group exhibition, Fictilis Gallery, Seattle. Digital print and artist's book of *World of World: The Adventures of Malbec and Player*.

"100/10Δ5: Evidence of Evidence" 2011

Research residency and group exhibition, Institute of Cultural Inquiry, Los Angeles.

"Professor Dialogues" 2010

Group exhibition, I-5 Gallery, Los Angeles. *Ghost Galleries* print series.

NYC Electroacoustic Music Festival 2010

Audio work: "Everything We Say Is Deformed."

Electronic Arts and Music Festival, Miami 2010

Audio work: "Everything We Say Is Deformed."

"WOW: Emergent Media Phenomenon" 2009

Group exhibition, Laguna Art Museum, California. Digital print and artist's book of *World of World: The Adventures of Malbec and Player*.

"Mediated" 2009

Group exhibition, California Museum of Photography, Riverside, California. *Playing the Rapture: Tiny*, installation based on *Playing the Rapture* performances.

"Scalable Relations: Playing the Worlds" 2009

Group exhibition, gallery@CalIT2, University of California, San Diego. *Playing the Rapture (Point of View)*, installation based on *Playing the Rapture* performances.

"Out of School" 2009

Group exhibition, Brea Art Gallery, California. *Chronovacuum* single-channel video

"Institute: Under Hand" 2009

Group exhibition, Institute of Cultural Inquiry, Los Angeles.

Soundcrawl: Nashville, October 2009

Audio work: "Everything We Say Is Deformed."

Boston CyberArts Festival, April 2009

Audio work: "Everything We Say Is Deformed."

"Anthologie der Kunst" 2004

Group exhibition, Academy of Arts, Berlin, Germany.

Florida Electronic Music Festival, April 2004

Audio work: "Everything We Say Is Deformed."

Society of Electroacoustic Music in the U.S. (SEAMUS), March 2004

San Diego, California. "Everything We Say Is Deformed." Wrote the text used in this audio work by Mark Zaki. Included on album of the same title released in 2005.

"Conversations" 2003

Group exhibition, Sam Francis Gallery, Santa Monica, California.

"Studio Art Faculty Exhibition" 2002

Beall Center for Art and Technology, University of California, Irvine.

"Reactions" 2002

Group exhibition, Williamson Gallery, Pasadena, California. Acquired by the Library of Congress for its permanent collection, 2002.

"Milestones for Peace" 2001-02

Group exhibition, Domschatzkammer, Aachen, Germany.

"Out of Context" 2001

Group exhibition, Robert V. Fullerton Art Museum, San Bernardino, California.

"Reactions" 2001

Group exhibition, Exit Art, New York.

"Milestones for Peace" 2001

Group exhibition, Venice Biennale, Italy; and New York. Designed for permanent exhibition in the future Rabin Peace Center, Tel Aviv, Israel.

"ByteMe" 2000

Group exhibition, ArtHouse, Irvine, California.

"blast5drama" 1996

Group website, exhibition, and publication, Sandra Gering Gallery, New York.

"The Senses We Have No Names For" 1995

Group exhibition, SVA West Side Gallery, New York.

Engagements as Performer

Salvation 2009

Online performer-artist in cyberperformance by Marlena Corcoran.

- Fondazione Querini Stampalia, Venice, Italy
- 0909 Upstage Festival, New Zealand

Water Under the Bridge 2008

Online performer in cyberperformance by Marlena Corcoran.

- 080808 UpStage Festival, New Zealand
- ZKMax Gallery, Munich, Germany

How Much Taboo Does Art Need? 2008

Participant in project organized by Ursula Endlicher, Ela Kagel, and Anke Zimmermann, Theater am Neumarkt, Zürich, Switzerland. Coordinated contributions by my students.

The Birth of the Christ Child 1999

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).

The Gallbladder Sonata 1998

Online performer in cyberperformance by Marlena Corcoran for the Mainz Intermediale, Germany.

An irc channel named #Desire 1995

Online performer in Blanche for Hamnet Players version of *Streetcar Named Desire*; directed by Stuart Harris.

Curatorial Projects + Editorships

Society for Literature, Science, and the Arts Annual Conference, 2019. Co-chair with Jesse Colin Jackson. Upcoming at UCI Irvine November 7-10, 2019.

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

"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.

Leonardo, the Journal of the International Society for the Arts, Sciences, and Technology. Guest Editor of the following issues:

vol. 31, no. 5 (Fall 1998).

vol. 30, no. 5 (Fall 1997).

vol. 29, no. 5 (Fall 1996).

vol. 28, no. 5 (Fall 1995).

Social Media

Art Is All We Have. Founder-writer of blog on art-related matters, 2010-2014.

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

Wikipedia. 400+ entries since 2013, mainly in the areas of architecture, visual arts, and writing.

empyre. Invited discussant for listserv, 2013, 2016, 2017.

Institutional Projects

Plaintext Players (1994–2006). 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 (1990–2000). 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); *Smothered Art* (1990).

Media Design

Descriptious #1. By Ruth Coppens. Haifisch Press, 2014. Book.

World of World: The Adventures of Malbec and Player. Haifisch Press, 2010. Book. 2nd edition 2014.

Speculative Pentimenti: Painting in an Age of Endarkenment. Lise Patt and Sue-Na Gay, eds. Los Angeles: ICI Press, 2013. Book.

Searching for Sebald: Photography After W.G. Sebald. By Lise Patt with Christel Dillbohner. Los Angeles: ICI Press, 2007. Book.

Benjamin's Blind Spot: Walter Benjamin and the Premature Death of Aura & the Manual of Lost Ideas. Lise Patt, ed. Los Angeles: ICI Press, 2001. Book.

La Mama E.T.C., New York, 1998. Set design for *Le Ménage* by Aïda Croal.

Bataille's Eye & ICI Field Notes 4. Deborah Cullen, ed. Los Angeles: ICI Press, 1997. Book.

The Cake of the Desert. New York: Haifisch Press, 1995. Book.

Schoenberg Hall, Los Angeles, 1991. Set design for *Why Sharks Don't Have Bones & Other Stories* by choreographer/director Robert Allen. Included *Roaring, Trojan Waltz,* and *I Throw Her in The Air.*

Collage Dance Theater, Powerhouse Theater, Santa Monica, California, 1991. Design elements for *Cattle Calls & Other Long-Distance Tails* by choreographer Heidi Duckler.

L.A. Open Festival, SITE Gallery, Los Angeles, September 1990. Set design for *I Throw Her in The Air* by choreographer/director Robert Allen and Combine collective.

Loyola Marymount University, Los Angeles, 1990. Set design for Collage Dance Theater: *Foundations* by choreographer Heidi Duckler.

Theater Artaud, San Francisco, 1990. Set design for Gary Palmer Dance Company: *Love It to Death* by choreographer Gary Palmer with performance by Pamela Z.

Bay Area Dance Series, Laney College, Oakland, 1988. Set design for Gary Palmer Dance Company: *The Opposites, On Ascent and Descent, and the Fool Sought After* by choreographer Gary Palmer.

Awards, Grants, and Other Funding

UC Humanities Research Grant. 2017-18.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2015-16.

Vermont Studio Center Residency with Fellowship. 2015.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2011-12.

Institute of Cultural Inquiry Grant, Los Angeles. 2012.

Crowdsourced funding via Indiegogo. 2012.

UCI CORCL Single Investigator Innovation Grant. 2011-12.

CORCL Research Grant. In support of *Earthbound*. 2010.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2009.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2008.

Nominee for Rockefeller Foundation Media Arts Fellowship, 2008.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2007.

Durfee Foundation Artists' Resource for Completion Grant. 2006.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2006.

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2005.

University of California Institute for Research in the Arts (UCIRA) Grant 2004.

Claire Trevor School of the Arts, Distinguished Faculty Service Award. 2004.

National Endowment for the Arts. Grant to support "ALT+CTRL" exhibition. 2003-04.

University of California Institute for Research in the Arts (UCIRA) Grant. 2003-04.

Claire Trevor School of the Arts Faculty Research and Travel Grant. 2003-04.

Nominee for "Anonymous Was a Woman" Award, 2003.

Nominee for Leonardo Award for Excellence, 2003.

Beall Center for Art + Technology Fellowship. 2002-03.

University of California Irvine Teaching Excellence Award, 2002.

Nominee for Rockefeller Foundation Media Arts Fellowship, 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*

San Francisco Art Institute

Studied with Jim Pomeroy, Jack Fulton, and Robert Colescott

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

Thesis: *Proust and the Function of Metaphor*