Antoinette LaFarge CV

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Selected New Media Work and Performances

2019   *Reading Frankenstein*
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. Premiere at the Experimental Media Performance Lab, University of California, Irvine.

2013   *Far-Flung follows function*
Original new media performance work about a crashing computer and its daemons. Producer and performer (role: The Writer); conceived with Ursula Endlicher. Premiere at Experimental Media Performance Lab, UC Irvine.
o   Revised as *Far-Flung's future* and presented at WUK, Vienna, 2015

2012   *Galileo in America*
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 (Feb. 23-25, Mar. 1-3).

2012   *Earthbound*
Collaborator on technology for streaming-media version of an August Strindberg play. Conceived by Robert Allen. Project resulted in publication "Earthbound: Strindberg's *DreamPlay* Reimagined for the Era of Digital Media Convergence", *Scandinavian Studies* 84:4 (Winter 2012).

2010   *Hangmen Also Die*
Co-creator of this computer-mediated performance-installation that premiered at the Laguna Museum of Art as part of the OSCENE 10 invitational festival (Feb. 21-May 16).

2009   *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. Deployments at:
o   DAC Conference (Dec. 2009)
o   College Art Association Conference (2010).

2009   *Salvation*
Online performer-artist in cyberperformance by Marlena Corcoran.
o   Fondazione Querini Stampalia, Venice, Italy
o   0909 Upstage Festival, New Zealand

2008   *Noxiterra: Creation*

Creator of this telematic performance project linking virtual performers with a miniature stage set. Presented at
- o   080808 UpStage Festival, New Zealand
- o   ZKMax Gallery, Munich, Germany

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 26-29 & 30).

2008   *Water Under the Bridge*

Online performer in cyberperformance by Marlena Corcoran.
- o   080808 UpStage Festival, New Zealand
- o   ZKMax Gallery, Munich, Germany

2008   *How Much Taboo Does Art Need*?

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

2006   *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 (Nov. 2-5).

2004   *Galileo in America* (staged readings)

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:
- o   Goethe Institute, Los Angeles (Oct. 27)
- o   Villa Aurora, Pacific Palisades (Oct. 29)

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.

2003   *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 (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 27-June1).

2002   *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.

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 (Jan. 19).

2000   *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 (Aug. 11, 14-20).

2000   *The Coronation of Poppaea*
Conceived, directed, and took part in a cyberperformance included in the "Global Brain–Bonner Wissenschaftsnacht" festival, sponsored by Friedrich Wilhelms Universität. Bonn, Germany (June 30).

1999   *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 (Dec. 15). The transcript of this performance was published in *Performance Art Journal* (2003).

1998   *Still Lies Quiet Truth*
Scriptwriter for a play adapted from *The Candide Campaign.* Performed at:
○   New York International Fringe Festival (August 19, 22 23, 24, 25, 27, 29)
○   New York Digital Salon (Nov. 13-14)

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

1997   *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 (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 26).

1997   *The White Whale*
Conceived, directed, and took part in a series of cyberperformances presented at the Venice Biennale, Italy, through Club Media (June 8, 9, 12)

1996   *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. 22, 30; Nov. 5, 8).

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. Also presented as part of "a low place presents" salon series, New York.

1995   *An irc channel named #Desire*

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

1995   *Gutter City*

Conceived, directed, and took part in a series of cyberperformances as part of the New York Digital Salon (Nov. 9, 14, 16, 18, 21, 27, 30)

1995   *LittleHamlet*

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 (Sept. 14, 15, 20, 23, 27, 30, and Oct. 4).

1995   *Traumbagger*

Online performer-writer in role of Carl Jung; created and directed by John Galt. Institute of Cultural Inquiry.

1995   *Autotoxicus*

Online performer-writer in role of Carl Jung; created and directed by John Galt. Institute of Cultural Inquiry.

1994   *Christmas*

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 (March, April, October, November, December 1994).

o   Special extra performance presented at the European Media Arts Festival (Sept. 9, 1995)

1991   *The Dadashop Quartet*

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

1990   *Incline*

Performer in single-channel video work by Lorie Erikson.

Selected Exhibitions and Festivals

2023   "Deep Earth/Deep Water." Irvine City Hall, CA, Aug.-Nov. 2023. Collaboration with C. Dillbohner.

2021   "Deep Earth." Art Space Gallery, Fresno, CA, Oct.–Dec. Collaboration with C. Dillbohner.

2019   "Art at the Margins." Viewpoint Gallery, UC Irvine. Group exhibition.

2019   "Burning Time." Viewpoint Gallery, UCI. With J. Alexander.

2018   "Burning Time." One-evening exhibition and reading, 1888 Center, Orange, CA, Oct. 2. With J. Alexander.

2018   "Open Source 2.0." LACDA, Los Angeles, Sept. 13-Oct. 6, 2018. Group exhibition. Western Waters series.

2016   "Evidence of Evidence." Solo exhibition arising from "With Everything but the Monkey's Head" research residency, Institute of Cultural Inquiry, Los Angeles (June).

2016   #UNIT Festival, Berlin, Germany (April 16). Video.

2015	"The Land Mark Show." Group exhibition, Center for Contemporary Arts, Santa Fe, NM (Oct.-Dec.). Western Waters series.
2015	"In a Mere Full of Rime." Group exhibition, Institute of Cultural Inquiry, Los Angeles.
2014	"Geuen Hors." Group exhibition, Institute of Cultural Inquiry, Los Angeles.
2013-14	"A Book by Any Other Name." Group exhibition, Institute of Cultural Inquiry, Los Angeles.
2013	Long Beach Museum. Special exhibition of *Searching for Sebald Artist's Edition*.
2012	7th Berlin Biennale for Contemporary Art, Berlin. Group exhibition.
2012	"Interlife Crisis" (April). Group exhibition, Fictilis Gallery, Seattle. Digital print and artist's book of *World of World: The Adventures of Malbec and Player*.
2011	"100/10/2: Evidence of Evidence." Research residency and group exhibition, Institute of Cultural Inquiry, Los Angeles.
2010	"Professor Dialogues." Group exhibition, I-5 Gallery, Los Angeles (Jan.-Feb.) *Ghost Galleries* print series.
2010	NYC Electroacoustic Music Festival. Audio work: "Everything We Say Is Deformed."
2010	Electronic Arts and Music Festival, Miami. Audio work: "Everything We Say Is Deformed."
2009	"WOW: Emergent Media Phenomenon." Group exhibition, Laguna Art Museum, California. Digital print and artist's book of *World of World: The Adventures of Malbec and Player*.
2009	"Mediated." Group exhibition, California Museum of Photography, Riverside, California. *Playing the Rapture: Tiny,* installation based on *Playing the Rapture* performances (Jan. 31-April 4).
2009	"Scalable Relations: Playing the Worlds." Group exhibition, gallery@CaliIT2, University of California, San Diego. *Playing the Rapture (Point of View),* installation based on *Playing the Rapture* performances.
2009	"Out of School." Group exhibition, Brea Art Gallery, California. *Chronovacuum* single-channel video
2009	"Institute: Under Hand." Group exhibition, Institute of Cultural Inquiry, Los Angeles.
2009	Soundcrawl: Nashville (October). Audio work: "Everything We Say Is Deformed."
2009	Boston CyberArts Festival (April). Audio work: "Everything We Say Is Deformed."
2004	"Anthologie der Kunst." Group exhibition, Academy of Arts, Berlin, Germany.
2004	Florida Electronic Music Festival (April). Audio work: "Everything We Say Is Deformed."
2004	Society of Electroacoustic Music in the U.S. (SEAMUS, March). San Diego, California. "Everything We Say Is Deformed." Wrote the text for this audio work by Mark Zaki. Included on album of the same title released in 2005.
2003	"Conversations." Group exhibition, Sam Francis Gallery, Santa Monica, California (Oct. 5-13).

2002   "Studio Art Faculty Exhibition." Beall Center for Art and Technology, University of California, Irvine.

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

2001   "Milestones for Peace." Designed for permanent exhibition in the Rabin Peace Center, Tel Aviv, Israel. Traveling group exhibition (2001-02) at
- o   Domschatzkammer, Aachen, Germany
- o   Venice Biennale, Italy

2001   "Out of Context." Group exhibition, Robert V. Fullerton Art Museum, San Bernardino, California.

2001   "Reactions." Group exhibition, Exit Art, New York.

1996   "blast5drama." Group website, exhibition, and publication, Sandra Gering Gallery, New York.

1995   "The Senses We Have No Names For." Group exhibition, SVA West Side Gallery, New York.

1995   "Who's Got the Body?." Group exhibition, School of Visual Arts, New York.

1995   "Energy." Group exhibition, Visual Arts Gallery, New York.

Publications

BOOKS

[2024]   *Experimental Engagements in Interdisciplinary Art: An Anthology of Contemporary Practices.* Co-with J. C. Jackson. Brill, forthcoming 2024.

2021   *Sting in the Tale: Art, Hoax and Provocation*. Los Angeles: DoppelHouse Press. Print and ebook. Finalist for the 2022 Next Generation Indie Book Award.

2019   *Louise Brigham and the Early History of Sustainable Furniture Design.* New York: Palgrave Macmillan, 2019. Print and ebook.

2019   *Monkey Encyclopedia W*. Los Angeles: ICI Press, 2019. Trade and artist's book editions.

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

2010   *World of World: The Adventures of Malbec and Player.* Haifisch Press. Artist's book. 2nd edition 2014.

1995   *The Cake of the Desert.* New York: Haifisch Press. Artist's book.

SELECTED ESSAYS

2016   "'Alive in the Now': Ekphrasis in Philip K. Dick and William Gibson." *MOSF Journal of Science Fiction* 2:1 (September 2017).

2016   "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*, George Lewis and Ben Piekut, eds. Oxford University Press. 2013 (online); 2016 (print).

2014	"Social Proxies and Real-World Avatars: Impersonation as a Mode of Capitalist Production." *Art Journal* 73:4 (Winter 2014).
2009	"*Eisbergfreistadt*: The Fictive and the Sublime." *Visual Communications Quarterly* (Fall/Winter 2009-10).
2007	"All That Is Beyond Hearing: A Life of Arturo Ott." In *Searching for Sebald,* Lise Patt, ed. Los Angeles: ICI Press.
2007	"A Meditation on Virtual Kinesthesia." With Robert Allen. *Extensions: The Online Journal for Embodied Technology,* vol. 3 (Spring 2007).
2005	"Media Commedia." With Robert Allen. *Leonardo* 38:3 (July 2005).
2002	"SHIFT-CTRL." With Robert Nideffer. *Leonardo* 35:1 (May 2002). Nominated for the Leonardo Award for Excellence.
2002	"Marcel Duchamp and the Museum of Forgery." *Tout-Fait: The Marcel Duchamp Studies Online Journal* 2:4 (January 2002).
2000	"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.
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.
1995	"A World Exhilarating and Wrong: Theatrical Improvisation on the Internet." *Leonardo* 28:5.

SELECTED OTHER PUBLICATIONS

[2024]	Introduction to *Exploring Without Moving*, a monograph on Richard Purdy from the Museum of Fine Art in Sherbrooke, Quebec, and Roger Bellemare Gallery, Montreal, forthcoming.
2023	Complete *Burning Time* series of digital paintings reproduced in J. Alexander, *Writing & Desire* (U. Pittsburgh Press; one image featured on cover).
2019	"An Excerpt from *Burning Time*." With J. Alexander. *The Southern Quarterly* 56:2 (Winter 2019).
2016	Yoga drawings (3) for R. Allen "Yoga for Actors: Approaches." In *Movement for Actors*, Nicole Potter, ed. New York: Allworth Press, pp. 156, 139.
2013	"The Agent of Her Own Happiness" (poem & artwork). *touch.my.prints* no. 2.
2013	"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.
2009	"Commentary on *Demotic*." *Authoring Software* blog, Judy Malloy, ed.
2007	"Manual of Lost Ideas," *Other Voices*, no. 3.1 (May 2007). Interactive web publication.
2004	"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 Networlds" (2002).
2004	*Lament of the Repubocracy.* With Robert Allen. Performance video in web publication *Horizon Zero*, Issue 13: *Perform*, Banff New Media Institute (January/February 2004).

2003   "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'.

2002   "25 Propositions on the Art of Networlds." *The Anthology of Art*, ed. Jochen Gerz. Braunschweig School of Art, Germany (March 2002). Web publication.

2001   "Commentary on the Manual of Lost Ideas." *Benjamin's Blind Spot*. ICI Press, June 2001.

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

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

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

BLOGS AND WIKIS

2010-15 *Art Is All We Have.* Founder and sole author of over 100 entries for blog on art-related matters. No longer active.

2008-15 *Difference Engines.* Contributor to technofeminist blog, under the pen name 'zelda'. http://www.differenceengines.com.

2013-   *Wikipedia*. 400+ new entries, mainly biographies of women in architecture, visual arts, science, and literature.

Curatorial Projects + Editorships

2019   Society for Literature, Science, and the Arts Annual Conference, 2019. Co-chair with J. C. Jackson. UCI Irvine, Nov. 7-10.

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

2004   "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.

2003   "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.

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

1995-98 Guest Editor. *Leonardo, the Journal of the International Society for the Arts, Sciences, and Technology.* Issues edited include vol. 31, no. 5 (Fall 1998), vol. 30, no. 5 (Fall 1997), vol. 29, no. 5 (Fall 1996), vol. 28, no. 5 (Fall 1995).

Institutional Projects

2019—   Acting Director of the Institute of Cultural Inquiry, Los Angeles. The ICI's archive was acquired by the Getty Foundation in 2020.

1994-06   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), T*he 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), *Christmas* (1994).

1990-00   Museum of Forgery (1990–2000). Founding director of this virtual institution dedicated to promoting the aesthetics of forgery. I 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), *Limited Artistic License* (1992), *The Solstice Project (1991)* and *Smothered Art* (1990).

Selected Book and Set Design

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

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

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

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

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

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

1991   Collage Dance Theater, Powerhouse Theater, Santa Monica, California. Fire installation and site-specific sculptures for *Cattle Calls & Other Long-Distance Tails* by choreographer Heidi Duckler.

Selected Professional Activities

2022   Keynote speaker, "Llhuros Symposium," hosted by the University of Tennessee, Knoxville, Oct. 8.

2022   Invited speaker, "Institutional Leaks," Museu sem Paredes (Museum without Walls) Conference, Sept. 8.

2022   Invited speaker, "Forging Ahead: Fakes, Fabrications, and Facsimiles in Cultural and Literary History – Medieval to Modern," UCLA, May 5-6.

2022   Participant, LACE Roundtable "(un)disciplinary politics*"* on Beatriz da Costa, organized by Daniela Lieja and Andrew McNeely, March 26.

2021-22 Organizer and interviewer, "Art, Hoax, and Provocation" series of artist conversations, sponsored by *Art Report Today*. Events included interviews with Peter Hill (Australia), Iris Häussler (Canada), Beauvais Lyons and David Daly, Greg Cohen, Lenore Malen, and Nicholas Kahn and Richard Selesnick.

2021	Invited speaker, "Design 1900–Now," Victoria & Albert Museum, Oct. 30.
2021	Author talk for Illuminations series, hosted by UC Irvine. Interlocutor: Heather Jessup. Oct. 5.
2019	Discussant. "Comics as Ethnographic Method," Center for Ethnography, UC Irvine, Feb. 5.
2018	Co-convener, "Out of the Archives" research group meeting, May 18-19, UC Irvine.
2017	"Designing Futurity" panel presentation for Writing the Future symposium, UC Irvine, May 31.
2017	"Truth and Fiction", panel presentation for Memory and Meaning conference, UC Irvine, April 28.
2017	Workshop leader. Art+Feminism Wikipedia meetup, UC Irvine, April 7.
2017	"Out of the Archive," Wikipedia Day Los Angeles 2017, Los Angeles, Feb. 18.
2017	Invited discussant. –empyre– listserv, topic of bioart.
2016	Guest participant. "Issues in Creating Contemporary Social Media-Based Narrative," class on Social Media Narrative, Rutgers Camden Digital Studies Center, organized by Judy Malloy, Nov. 15-21.
2016	"Unpersuaded." Paper presented at Persuasion Keyword Symposium, UC Irvine, May 4.
2016	"Ekphrasis in Philip K. Dick and William Gibson." Paper presented at Acacia Conference, UC Riverside, April 28.
2015	Workshop leader for Wikipedia meetup, Institute of Cultural Inquiry, Los Angeles, Sept. 26.
2015	Participant. "Wikipedia Outreach," FemTechNet Summer Workshop, USC, Los Angeles, Aug. 2-4.
2015	Workshop Leader for Wikipedia meetup, Institute of Cultural Inquiry, Los Angeles, June.
2015	"A Pragmatist's Notes," Feminist Encounters with Wikipedia, FemTechNet event at The New School, New York, April 1.
2014	Discussant for FemTechNet Teach In + Discussion on Games & GamerGate. Online forum, Nov. 21.
2014	Workshop leader. Wikipedia editathon, Institute of Cultural Inquiry, Los Angeles, May.
2014	Panelist in conjunction with Jonas Becker's exhibition "Zol Zayn /What If", Shulamit Gallery, Santa Monica, Spring.
2014	"Recent Research." Artist's talk for UCLA LASER series, Feb. 13.
2014	Workshop leader for Wikipedia editathon, Institute of Cultural Inquiry, Los Angeles, February.
2013	"Less Dismal Science." Paper presented at Feminist Infrastructures and Cultures Conference, UC San Diego, April 2013.
2013	Invited discussant. –empyre– listserv, topic of new media, February.
2012	Participant. "Science Fiction in/and California." Multi-Campus Research Group, UC Riverside.
2012	Seminar guest. "Composing Virtuality," English Dept. graduate course, May.

2012	Panelist. "Working on Brecht: Conversations on Acting, Memory, Meaning, and Politics," xMPL, UC Irvine.
2012	"*Galileo in America:* Rummaging the Archive." Artist's talk for Conversations on the Artistic Process lecture series, UC Irvine, February.
2011	Panelist. "You Made It But Do You Own It?: The Legal Side of Art Collaboration," Contemporary Art Center, UC Irvine.
2011	Co-organizer of lecture series, "Conversations on the Artistic Process." UC Irvine, September 2011 – June 2012.
2010	Panelist. UCIRA State of the Art Conference, UC San Diego, November.
2010	"Autofictions, Avatars, and Alter Egos: Fabricating Artists." Paper presented at the College Art Association Conference, February.
2009	Speaker. "WOW: Emergent Media Phenomenon," Beall Center for Art and Technology, UC Irvine, October.
2009	"World of World." Artist's talk at Laguna Museum of Art, California, Sept. 13.
2009	Invited speaker at "Space Surface Interface" conference, UC Irvine, May.
2009	Discussant for Spring Quarter meeting, Center in Law, Society and Culture, UC Irvine, May.
2009	Discussant for "Author: A Keywords Roundtable Discussion," Dept. of Women's Studies, UC Irvine, March.
2009	Invited speaker for "Composing the Avant-Garde" graduate seminar, English Dept., UC Irvine, February.
2009	"Playing the Rapture: Point of View." Artist's talk for Gallery@CalIT2, UC San Diego, February.
2009	Invited discussant. "Scalable Relations," *–empyre–* listserv, February.
2008	Invited speaker. "Future of Writing" conference, UC Irvine, November.
2008	Invited speaker. "Perspectives on Practice" graduate seminar, A.C.E. Program, UC Irvine, October.
2008	"Recent Projects." Visiting Artists Lecture Series, University of Maryland, Baltimore County, Visual Arts Department, April.
2006	"Demotic." Artist's talk at 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." CalIT2, UC Irvine, April.
2006	"Demotic." Artist's talk as part of the DARNET Information Exchange, UCLA, March.
2005	"Flesh + Chips: Gail Wight and Antoinette LaFarge." Artist's talk at San Jose Museum of Art, in conjunction with the exhibition "Brides of Frankenstein," August.
2005	"ALT+CTRL: Rethinking Computer Games." Artist's talk for the "Games People Play" lecture series hosted by the Design I Media Arts Program, UCLA, January.
2004	"Media Commedia." Artist's talk at Center for Art and Technology, Northwestern University, March.

2004	Co-chair of "Fictive Art" panel, College Art Association Conference, February.
2003	Panelist. "Performance" and "Battle of the Moderators" panels, "Life by Design" conference, UC Irvine, April.
2002	Resident fellow. "Improvisation and Globalization" research group at the Humanities Research Institute, UC Irvine. Conveners: George Lewis, Adriene Jenik, and Susan Leigh Foster. Fall.
2002	"Recent Work." Artist's talk for Computer & Media Arts class, UC San Diego, May.
2001	Panelist. "9/11-N2N (Networks to Nanosystems: Art, Science & Technology in Times of Crisis)" conference, UC Irvine, November.
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, at "Don't Tell Me How It Ends" panel for the ISEA Conference, Paris, France. December.
2000	"Stay and Play: Game Not Over." Paper presented at the Medienforum München's 'Digital Happy Hour' at the Ludwig-Maximilians-Universität, Munich, Germany. December.
d2000	"Recent Work." Artist's talk at Annenberg Salon, Annenberg Center for Communication, University of Southern California, Los Angeles, November.
2000	Panelist. "The WWW and the New Art Marketplace" panel, College Art Association Conference, Los Angeles, February.
1999	Panelist. American Photography Institute National Graduate Seminar, New York.
1999	Discussant. "Artists and the Internet: Navigating the Legal and Creative Landscape" roundtable by Volunteer Lawyers for the Arts, New York.
1999	Presenter. "Digital Show and Tell" web presentation, Getty Internet Center, College Art Association Conference, Los Angeles, February.
1999	"The Memetic Museum." Peer-reviewed paper presented at the College Art Association Conference, Los Angeles.
1997	"Did Anyone Bring a Word or an Ax?: Towards an Id Theater." Peer-reviewed paper presented at the "Cyberspace: Trojan Horse or Roman Holiday?" panel, College Art Association Conference, New York. February.
1997	Panelist. "The Next Stage: Performance and Performativity on the Internet," Franklin Furnace, New York.

Selected Honors, Awards, and Grants

2019	Institute for 21st Century Creativity. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $5,000.
2019	Institute for 21st Century Creativity, UCI. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $6,000.
2019	School of Humanities Commons, UCI. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $2,000.
2019	Department of History, UCI. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $1,000.

2019   Newkirk Center for Science and Society. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $2,000.

2019   Illuminations, UCI. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $1,500.

2019   EM+D, UCI. In support of SLSA 2019 conference. Co-PI (with J.C. Jackson). $4,723.

2019   Illuminations, UCI. In support of "Burning Time" exhibition, May 7-23. Co-PI (with J. Alexander). $1,662.

2019   UCI Center for Medical Humanities. In support of *Reading Frankenstein*. Co-PI (with A. Loui). $3,500.

2017-18 UC Humanities Research Institute Multi-Campus Faculty Working Group. In support of research project "Out of the Archives." Lead PI (with M. Gurantz). $5,000.

2016   Illuminations, UCI. In support of Scott McCloud talk. Co-PI (with J. Alexander). $3,000

2015-16 Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of conference travel. PI. $420.

2015   Vermont Studio Center Residency with Fellowship, March. $1100

2011-12 Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Galileo in America.* PI. $560.

2011-12 UCI CORCL Single Investigator Innovation Grant. In support of *Fictive Art* book. $1,600.

2010-11 Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Earthbound.* PI. $160.

2010   CORCL Research Grant. In support of *Earthbound*. PI. $3,230.

2009   Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Noxiterra v. 2*. PI. $1,000.

2008   Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Playing the Rapture*. PI. $1,800.

2008   Nominee for Rockefeller Foundation Media Arts Fellowship.

2007   Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Fictive Art* website. PI. $1,200.

2006   Durfee Foundation Artists' Resource for Completion Grant. In support of *Demotic 2006*. PI. $3,500.

2006   Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Demotic 2006*. PI. $300.

2005   Claire Trevor School of the Arts, Faculty Research and Travel Grant. In support of *Demotic 2006*. PI. $800.

2004   University of California Institute for Research in the Arts (UCIRA) Grant. In support of *Demotic*. PI. $2,960.

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

2004   Beall Center for Art and Technology, Summer Research Residency. In support of *Demotic 2004*. PI.

2003-04 National Endowment for the Arts. Grant to support "ALT+CTRL" exhibition. Consultant. $20,000.

2003-04 University of California Institute for Research in the Arts (UCIRA) Grant. In support of *The Roman Forum Project*. PI. $2,900.

2003-04 Claire Trevor School of the Arts Faculty Research and Travel Grant. PI. $1,500.

2003   Nominee for "Anonymous Was a Woman" Award.

2003   Nominee for Leonardo Award for Excellence.

2002-03 Beall Center for Art + Technology Fellowship. In support of *Reading Frankenstein*. Co-PI (with A. Loui). $22,000.

2002-03 Beall Center for Art + Technology Fellowship. In support of *The Roman Forum Project*. PI. $19,000.

2002   University of California Irvine Teaching Excellence Award.

2002   Nominee for Rockefeller Foundation Media Arts Fellowship.

2002   Claire Trevor School of the Arts Faculty Research and Travel Grant. PI. $2,900.

2001-02 University of California Institute for Research in the Arts (UCIRA) Grant. In support of *Reading Frankenstein.* Co-PI (with A. Loui).. $5,000.

2001   Claire Trevor School of the Arts Multi-Investigator Faculty Research Grant. In support of *Reading Frankenstein*. Co-PI (with A. Loui).. $8,000.

2001   Nominee for Rockefeller Foundation Media Arts Fellowship.

2000   Claire Trevor School of the Arts Faculty Research and Travel Grant. In support of *The Roman Forum 2000*. PI. $2,500.

2000   Institute of Cultural Inquiry. Grant in support of *The Roman Forum 2000*. PI. $2,500.

2000   "Democracy–The Last Campaign." Grant in support of *The Roman Forum 2000*. PI. $350.

1997   Creative Time. Grant in support of project of International AIDS Day. PI. 1995 Institute for Computers in the Arts Award.

Selected Books, Essays, and Theses Citing Artist/Author

Papagiannouli , Christina. Politic*al Cyberformance: The Etheatre Project.* Springer, 2016.

Le Couteur, Peter. "Fictive Museums and the Poetics of Mislabelling." *Performance Research* 20.1 (2015): 36-47.

Mathias Jansson, "From Plaintext Players to Avatar Actors: A Short Survey of Online Gaming Performance." In *Everything I Shoot Is Art*, May 2014.

Sant, Toni. "Theatrical performance on the Internet: How far have we come since Hamnet?." *International Journal of Performance Arts and Digital Media* 9.2 (2013): 247-259.

Pitman, Thea, and Claire Taylor. *Latin American Identity in Online Cultural Production*. Vol. 11. Routledge, 2013.

Ooley, Deanna, and James Thurman. "Artworks as Museums: Artists as Curators." *Proceedings of the International Conference on Communication, Media, Technology and Design*, Istanbul, Turkey, 2012.

Wittig, Robert Gardner. "Networked Improv Narrative (Netprov) and the Story of Grace, Wit & Charm." (2011).

Kook-Anderson, Grace. "For Us to Render." Exhibition catalog essay by in *WOW: Emergent Media Phenomenon*, published by the Laguna Museum of Art, Laguna, California, June 2009.

Paul, Christiane. "Introduction." Exhibition catalog essay in *Scalable Relations – Playing the World(s),* published by the Gallery@CalIT2, University of San Diego, California, 2009.

Bradshaw, Julia. "Borrowed and Reborn." *Afterimage* 37.1 (2009): 43.

Tucker, Lisa. "Introduction." Exhibition catalog essay in *Mediated*, published by the California Museum of Photography, Riverside, California, 2009.

Mitchell, Curry. "Interrupting Gameplay: A Study of Videogame Play as Reading and Producing Cybertext Literature." California State University San Marcos, 2009.

Sheppard, Richard. "Woods, trees and the spaces in between: A report on work published on W.G. Sebald 2005-2008." *Journal of European Studies* 39:1 (2008).

Jamieson, Helen Varley. "Adventures in Cyberformance: Experiments at the Interface of Theatre and the Internet." M.A. in Performance Studies thesis, Queensland University of Technology, Australia, 2008.

Wyckoff, Corey. "The Value of Forgeries in Museums: An Argument for Their Appreciation and Recognition as Objects Worthy of Display." M.A. in Museum Professions thesis, Seton Hall University, 2006.

Pearce, Celia. "Games As Art: The Aesthetics of Play." *Visible Language*, 2006.

Reprinted in Cecil Touchon, curator, "Fluxhibition #4: Fluxus Amusements, Diversions, Games, Tricks and Puzzles," Ontological Museum Publications, 2010.

O'Connell, Micheál. "Why Did the Chicken Cross the Road?: Explorations and Perspectives on Jokes, Repetition, and Performance in Art. M.A. in Fine Art thesis, University of Brighton, United Kingdom, 2006.

Untermann, Benjamin Asher. "Computer-Mediated Theatre: An Examination of an Emerging Art Form." M.A. thesis, Department of Drama, University of Alberta, Canada (2005).

Engeli, Maia. "Playful Play with Games; Linking Level Editing to Learning in Art and Design." *Proceedings of DiGRA Conference 2005: Changing Views – Worlds in Play*. 2005.

Farley, Kathryn. "The DuSable Project: Hypertext Narrative Strategies in Live Performance." *Leonardo Electronic Almanac*, 2005.

Hieronymi, Andrew. "Playtime in the White Cube: Game Art: Between Interactive Art and Video Games." M.F.A. in Design | Media Arts thesis, University of California, Los Angeles, 2005.

Whitlock, Katherine Lynne. "Theatre and the Video Game: Beauty and the Beast." Ph.D. thesis, Ohio State University, 2004.

Leech, Angus, and Sylvie Parent. "The Stage Is Everywhere: A Multimedia Musing About Distributed Online Performance." *Horizon Zero*, Issue 13: *Perform*, Banff New Media Institute (January/February 2004).

Miranda, Maria. "Fictive Art in New Media." *IEEE Multimedia*, April-June 2003.

Poremba, Cindy. "Remaking Each Other's Dreams: Player Authors in Digital Games." Paper for New Forms Festival, 2003.

Horbelt, Andreas. "Theater und Theatralität im Internet." Master's thesis, Ludwig-Maximilian-Universität, Munich (2001).

Swenson, Susan. "Text Out of Context." *Out of Context* exhibition catalog (2001).

Danet, Brenda. *Cyberpl@y: Communicating Online*. Oxford, England: Berg Publishers, 2001.

Banta, Kari. "LearSpace." Master's thesis, University of Virginia (2000).

Corcoran, Marlena. "Life and Death in the Digital World of the Plaintext Players." *Leonardo* (Fall 1999).

Goodeve, Thyrza Nichols. "Houdini's Premonition: Virtuality and Vaudeville on the Internet." *Leonardo* (1997): 365-376.

Selected Interviews, Reviews, Mass Media

"Blatant LaFargery." Interview with Doug Harvey*, Less Art*, Nov. 11, 2021.

Vicky Nguyen. "Art Exhibit Commemorates 50th Anniversary of Stonewall Riots." Spectrum News 1 (video), 2019.

"Antoinette LaFarge." Interview, *Stigmart Art Review: Videofocus*, March 2015.

Jared Aaron Alokozai, "'Far Flung' at Claire Trevor," *New University*, Oct. 22, 2013.

Emilie Florenkowsky, "Inquiry into the Institute of Cultural Inquiry," *Meta,* 2011.

"Antoinette LaFarge's Mixed Realities", *Gamescenes: Art in the Age of Videogames*. Interview by Matthias Jansson, 2011.

Dave Barton, "Boobs, Bloodshed, and Some Actual Art at Laguna Art's 'World of Warcraft' Show." *OCWeekly*. June 24, 2009.

Richard Chang, "'World of Warcraft' Quest Leads to Laguna." *OCRegister*, June 19, 2009.

Kevin Ausmus, "Mediated." *Inland Empire Weekly*, February 26–March 4, 2009.

"Interview with Antoinette LaFarge and Robert Nideffer." Interview by Nate Harrison, published on the G@C2 website (Winter 2009) and in *Scalable Relations – Playing the World(s)* exhibition catalog (January 2009).

Brian Dillon, "Searching for Sebald: Photography After Sebald." "Books" section, *Aperture*, no. 191 (Summer 2008).

Megan Ratner, "Searching for Sebald: Photography After Sebald." *Art on Paper*. May/June 2008.

Jonathan Long, "The Availability of Melancholy." *Source*, no. 54 (Spring 2008).

"ALT-CTRL." National Public Radio, November 4, 2004.

Tamara Chuang, "Digital Designs: New UCI Art Exhibit Showcases Experimental Games You Can Play." *The Orange County Register.* October 20, 2004.

Ravi Narasimhan, "Obsessed by the Theater." *Los Angeles Times*, January 11, 2004.

"The Blurring Between Reality and Fiction." Interview by Stephanie Sides published on the website of the California Institute for Telecommunications and Internet Technology (Spring 2003).

Michael Rydzynski, "*Reading Frankenstein* emphasizes timeliness." *Irvine World News* (May 23, 2003).

"Ancient Setting Aids Contemporary Look at War, Politics, Power." *uci.news*, March 2003.

"Interview" with Bruce Wands in *Digital Creativity: Techniques for Digital Media and the Internet* (New York: Wiley, 2002).

Mark Glaser, "The Art World Starts to Pay Attention to Video Games." *New York Times* (Aug. 9, 2001)

Vivian Letran, "Getting Digitized for Their Arts' Sake." *Los Angeles Times*, Oct. 17, 2000.

Vivian Letran, "UCI's New Digital Show Puts You in 'Shift-Ctrl'." *latimes.com*. Calendar Live. October 17, 2000.

"Artist's Explore Electronic Games in New Exhibit." *The Los Angeles Times, Orange County Edition*. B8. October 17, 2000.

"Beall Center Opening: Shift-Ctrl Interview." *Real Orange*. KOCE-TV (PBS Affiliate). October 13, 2000.

"The Beall Center Opens Oct. 17: Inaugural Exhibition Examines Computer Games and New Technology." *UCINews*. October 11, 2000.

"'SHIFT-CTRL' Merges Art and Technology at the Beall Center." Nate Plummer. *New University Newspaper*. October, 2000.

"Beall Center for Art & Technology Opens October 17 at UCI School of the Arts." *UCI Communications Office*. October, 2000.

"The Beall Center for Art & Technology Opens." *UCIArts Quarterly*. Fall, 2000.

"Gallery's Opening Exhibit to Examine Impact of Computers, Gaming, Art." Scottie Hinkey. *UCI Arts News Release*. May 1, 2000.

"Be All You Can Be": *Newsgrist*, vol. 1, no 44 (2000).

"Hold All Calls from Texas": *L.A. Weekly Daily*, Aug. 16, 2000.

"When in Rome": Victoria Looseleaf, *Los Angeles Downtown News*, Aug. 14, 2000.

Jon Matsumoto, "The Political Prospers in a Flurry of Events." *Los Angles Times*, Aug. 11, 2000.

Todd Martens, "Political Drama." *L.A. Times Online*, Aug. 10, 2000.

Mavis Manus, "Southern California." *Hellenic Journal*, Aug. 7, 2000.

Jonathan Lipkin, "Short Reviews." *Net.art*, August 2000.

"Roman Forum at Side Street Projects in Santa Monica": *Artswire*, July 25, 2000.

Michael Rush, "Performance Hops Back into the Scene." *New York Times*, July 2, 2000.

David Kronke, "Program promises video fun 'n' games." *Toronto Star*, March 19, 2000.

Katherine Nelson, "Looting Gallery." Web publication, 1998.

Ricardo Dominguez, "Diogenes On-line: Gestures Against the Virtual Republic." *Switch*, vol. 4, no. 2 (undated).

"Is It Antoinette?": interview with Michael A. Mackenzie, *Visual Arts Journal* (Fall 1997).

Representation and Collections

Work is in many private collections as well as the collections of MOMA, Long Beach Museum, and other museums.

Academic Positions

University of California, Irvine (1999-present)
> Professor of Digital Media, Dept. of Art (2010-present)
>
> Assistant and Associate Professor of Digital Media, Dept. of Studio Art (1999-2010)
>
> Associate Dean for Graduate Affairs, Claire Trevor School of the Arts (2009-2013, 2014-15)
>
> Associate Director, Game Culture & Technology Laboratory (2003-2012)

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.

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 (1980-81)
> 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*