

### **Antoinette LaFarge — Short CV (2000-2013)**

Department of Art, 300 ARTS, Claire Trevor School of the Arts, UC Irvine, 92697, U.S.A.  
cellphone: 949-836-4550  
email: [alafarge@uci.edu](mailto:alafarge@uci.edu)

### **Research Interests**

My beat is virtuality, and I work as a writer and artist with forgery, impersonation, avatarism, narrative, and design as my main subjects. 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. Many recent projects have involved telematic performance and virtual role-playing environments.

### **Current Academic Positions**

Professor of Digital Media, Claire Trevor School of the Arts, UC Irvine  
Affiliated faculty, Center in Law, Society, and Culture, UC Irvine  
Associate Director, Game Culture & Technology Laboratory, UC Irvine

### **Selected New Media Performance Projects, Installations, and Exhibitions**

- “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.
- Far-Flung follows function*. With Ursula Endlicher. Original new media performance work about a crashing computer and its daemons. Website: <http://farflungfollowsfuction.ursenal.net/>.  
Premiere at Experimental Performance Lab, University of California, Irvine, 2013.  
Long Beach Museum, featured showing of *Searching for Sebald Artist's Edition*, 2013.
- 7<sup>th</sup> Berlin Biennale for Contemporary Art: group exhibition, Berlin, 2012.
- “Interlife Crisis”: group exhibition, Fictilis Gallery, Seattle, 2012.
- Galileo in America*. Original 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, UC Irvine, 2012.
- “100/10Δ5: Evidence of Evidence”: group exhibition, Institute of Cultural Inquiry, Los Angeles, 2011.
- Hangmen Also Die*. Original computer-mediated performance-installation.  
Premiere at the Laguna Museum of Art, OSCENE 10 festival, 2010.
- WISP (World-Integrated Social Proxy)*. Original performance / public intervention project deployed at College Art Association Conference, 2010.
- “Professor Dialogues”: group exhibition, I-5 Gallery, Los Angeles, 2010.
- “WOW: Emergent Media Phenomenon”: group exhibition, Laguna Museum of Art, 2009.
- “Institute: Under Hand”: group exhibition, Institute of Cultural Inquiry, Los Angeles, 2009.
- “Out of School”: group exhibition, Brea Art Gallery, Brea, CA, 2009.
- “Mediated”: group exhibition, California Museum of Photography, Riverside, CA, 2009.
- “Scalable Relations: Playing the Worlds”: group exhibition, [galler@CalIT2](mailto:galler@CalIT2), University of California, San Diego, 2009.
- Salvation*. Online performer-artist in cyberperformance by Marlena Corcoran. Sponsored by the Fondazione Querini Stampalia, Venice, Italy, 2009.  
Reperformed at the 0909 Upstage Festival, New Zealand, 2009.
- Noxiterra: Creation*. Original telematic performance project presented at 080808 UpStage Festival, New Zealand, and ZKMax Gallery, Munich, Germany, August 2008.
- Water Under the Bridge*. Online performer in cyberperformance by Marlena Corcoran at 080808 UpStage Festival, New Zealand, 2008.  
Also at ZKMax Gallery, Munich, Germany, 2008.
- Playing the Rapture*. Original videogame-themed new media performance work.  
Premiere at Baltimore Theatre Project, Baltimore, Maryland, 2008.
- How Much Taboo Does Art Need?* Invited participant in performance project by Ursula Endlicher, Ela Kagel, and Anke Zimmermann. Theater am Neumarkt, Zürich, Switzerland, 2008.

- Demotic 2006*. Original mixed-reality performance work about the psychoses of U.S. politics.  
Premiere at Baltimore Theatre Project, Baltimore, Maryland, 2006.
- “Anthologie der Kunst”: group exhibition, Academy of Arts, Berlin, Germany, 2004.
- “Everything We Say Is Deformed.” Wrote text (2003) for this composition by Mark Zaki, included on his album of the same title released in 2005. Presented at the Society of Electroacoustic Music in the U.S. (SEAMUS), San Diego, California, 2004. Also at:  
Florida Electronic Music Festival, 2004.  
Boston CyberArts Festival, 2009.  
Soundcrawl: Nashville, 2009.  
Electronic Arts and Music Festival, Miami, 2010.  
NYC Electroacoustic Music Festival, 2010.
- “Conversations”: group exhibition, Sam Francis Gallery, Santa Monica, CA, 2003.
- The Roman Forum Project*. Original mixed reality performance focusing on the repercussions of the 2000 presidential election. Sequel to *The Roman Forum* (2000).  
Premiere at Beall Center for Art and Technology, UC Irvine, 2003.
- Reading Frankenstein*. Original intermedia performance work that is a 21<sup>st</sup> century update of Mary Shelley’s classic gothic novel, on a theme of genetic engineering and artificial life science.  
Premiere at Beall Center for Art and Technology, UC Irvine, 2003.
- The Birth of the Christ Child*. Online performer-writer in cyberperformance by Marlena Corcoran.  
Sponsored by the Literaturhaus München, Munich, Germany, 1999.
- Virtual Live*. Preview event for *The Roman Forum Project*. Location One Gallery, New York, 2002.
- “Reactions”: group exhibition, Williamson Gallery, Pasadena, California, 2002.  
Acquired by the Library of Congress for its permanent collection, 2002.  
At Exit Art, New York, 2001.
- “Milestones for Peace”: group exhibition, Domschatzkammer, Aachen, Germany. Dec. 2001-Feb. 2002. Scheduled for permanent exhibition in the Rabin Peace Center, Tel Aviv, Israel, 2001.  
At Venice Biennale, Italy, 2001.
- “Out of Context”: group exhibition, Robert V. Fullerton Art Museum, San Bernardino, CA, 2001.
- The Roman Forum*. Original mixed-reality performance work focusing on the 2000 presidential campaign seen through the eyes of five Romans from the 1st century C.E.  
Premiere, Side Street Live, Los Angeles, 2000.
- “The Coronation of Poppaea.”: Conceived, directed, and took part in a cyberperformance from "Roman Forum" series.  
Presented at in the “Global Brain–Bonner Wissenschaftsnacht” festival, sponsored by Friedrich Wilhelms Universität. Bonn, Germany, 2000.
- Still Lies Quiet Truth*. Scriptwriter for a play adapted from *The Candide Campaign*. Premiered at the New York International Fringe Festival, 1998.  
Presented at the New York Digital Salon, 1998.
- The Gallbladder Sonata*. Online performer in cyberperformance by Marlena Corcoran for the Mainz Intermediale, Germany. 1998.
- Silent Orpheus*. Conceived, directed, and took part in one of pair of cyberperformance based on the Orpheus myth. Presented for the International Day Without Art at the 55 Broad St. Video Wall, New York, 1997.
- Orpheus: I Am the Music*: Conceived, directed, and took part in one of pair of cyberperformances based on the Orpheus myth.  
Presented at documenta X (Kassel, Germany) through Club Media, 1997.
- The White Whale*: Conceived, directed, and took part in a series of cyberperformances about a white whale that makes its way into the Mediterranean Sea.  
Presented at the Venice Biennale, Italy, through Club Media, 1997.
- The Candide Campaign*: Conceived, directed, and took part in a series of cyberperformances on the theme of the 1996 U.S. presidential elections.  
Presented at Postmasters Gallery, New York, “Password Ferdurdurke” exhibition, 1996.
- “blast5drama”: group exhibition and publication, Sandra Gering Gallery, New York, 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, 1996.  
Presented as part of "a low place presents" salon series, New York, 1996.
- Gutter City*: Conceived, directed, and took part in a series of cyberperformances about the further adventures of Ishmael (protagonist of *Moby Dick*) during the Civil War.  
Presented at the New York Digital Salon, 1995.
- LittleHamlet*: Conceived, directed, and took part in a series of cyberperformances that rewrote Shakespeare's *Hamlet*.  
Presented at Xavier Lopez Gallery, "Blast 4: Bioinformatica", London, 1995.
- Christmas*: Conceived, directed, and took part in a series of cyberperformances about the adventures of a trio of characters bound together as friends and antagonists.  
Presented at the Sandra Gering Gallery, "Blast 4: Bioinformatica" show, New York, 1994.  
Presented at the European Media Arts Festival, 1995.

### Selected Publications

- art is all we have*. Founder-writer of blog on art-related matters that also functions as an online gallery. <http://www.artisallwehave.com>. 2010-present.
- Difference Engines*. Contributor to 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.
- "Excerpts from Reading Frankenstein: Mary Shelley as 21<sup>st</sup> 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*. 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).
- "Manual of Lost Ideas." Interactive web project, published in the online journal *Other Voices*, no. 3.1 (May 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 Networlds" (2002).
- "Marcel Duchamp and the Museum of Forgery." *Tout-Fait: The Marcel Duchamp Studies Online Journal*, vol. 2, #4 (January 2002).
- "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.
- "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).
- "Cylex." *Wired* 2.05 (May 1994).

### Selected Curatorial Projects + Editorships

- "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. Tenth anniversary exhibition of the *AIDS Chronicles*, a project of the Los-Angeles-based Institute of Cultural Inquiry.  
December 2003.
- "SHIFT- CTRL: Computers, Games, and Art," Beall Center for Art + Technology, University of California, Irvine. Co-curator with Robert Nideffer. October-December 2000.

### **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* (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 (1990–1999). Founding Director of this virtual institution dedicated to promoting the aesthetics of forgery. Museum website: <http://yin.arts.uci.edu/~mof>.

### **Selected Media Design**

#### SET DESIGN

*Le Ménage* by Aïda Croal.

Premiere at La Mama E.T.C., New York, 1998.

*Cattle Calls & Other Long-Distance Tails* by Heidi Duckler for Collage Dance Theater.

Premiere at Powerhouse Theater, Santa Monica, California, 1991.

*Foundations* by Heidi Duckler for Collage Dance Theater.

Premiere at Loyola Marymount University, Los Angeles, 1990.

*Love It to Death* by Gary Palmer for Gary Palmer Dance Company, featuring Pamela Z.

Premiere at Theater Artaud, San Francisco, 1990.

#### BOOK DESIGN

*Speculative Pentimenti: Painting in an Age of Endarkenment*. Los Angeles: ICI Press, 2013.

*Searching for Sebald: Photography After W.G. Sebald*. Los Angeles: ICI Press, 2007.

*Benjamin's Blind Spot*. Los Angeles: ICI Press, 2001.

*Bataille's Eye*. Los Angeles: ICI Press, 1997.

### **Selected Awards and Grants**

Claire Trevor School of the Arts, Faculty Research and Travel Grant. 2011-12, 2010-11, 2009, 2008, 2007, 2006, 2005, 2003-04.

CORCL Single Investigator Innovation Grant. 2011-12, 2010.

Nominee for Rockefeller Foundation Media Arts Fellowship, 2008.

Durfee Foundation Artists' Resource for Completion Grant. 2006.

University of California Institute for Research in the Arts (UCIRA) Grant. 2004, 2003.

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

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

Nominee for Leonardo Award for Excellence, 2003.

### **Education**

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

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*