

Gail Wight

Title Personal Zoo

Genre interactive responsive installation

Applicant's Role in

Production all design and implementation of zoo creatures' behaviors and physical appearance, as well as design and oversight of construction of zoo cages

Production Format live interactive installation involving simple robotics

Brief Project Description (do not exceed space given below)

Personal Zoo is a collection of small fantastical creatures, figments of my imagination, which respond to the visitors of their clinical, lab-like zoo. At the first, their new forms, extra parts, and odd behaviors suggest that they emerge from current experiments in genetics. Yet while they are most likely not "alive", they do exhibit intelligent behavior, evoking an emotional response, a connection, to their visitors. As an earlier generation imagined and feared a brave new world in the thrall of a robotic super-class, the current generation does the same with the specter of genetics.

The creatures in Personal Zoo use simple responsive electronics gleaned from a burgeoning world of consumer robotics to come alive. Responsive, interactive, optical, aural, and communicative, these easily available components take on a life of their own in the Zoo's inhabitants. Visitors to the Zoo can walk among clear cages (the outer envelope of our disjunctured relationship), and observe these creatures up close. Some cages have gloved openings for petting. Motion, touch, shadow, sound and proximity are the spectrum of the creatures' responses to visitors, as they coo and whine, wriggle, plead, snarl, or hide. The responses are subtle but unmistakable. For instance, the mechanism that causes a walkway light to snap on when a visitor approaches can also make a pair of eyes snap open, but the two responses are worlds apart in the human emotions they trigger.

It's this simple yet subtle communication that Personal Zoo investigates. Intelligent behavior is disturbingly and delightfully simple to mimic. The form of these creatures suggests new genetic creations, yet their responses to our behavior - and visa versa - suggest age-old complications in communication. Our emotional relationship to other living things remains largely unexplored, but becomes a critical factor when we take on the responsibilities of constructing wholly new genetic and transgenic bestiaries.

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Title Rodentia Chamber Music (work in progress!!) & Rodentia Violoncello

Year 2004

Technical

Original Format

☐ Software
☐ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☒ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☒ URL _____ www.notochord.org/artindex.html _____ (if more than one please list them below)

☐ Browser requirement(s)

☒ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

In Left frame, choose "Other Species Collaborations" (at the very top left), and then from Top frame, choose "Rodentia Violoncello" (third of first column) and then "Rodentia Chamber Music" (top of first column)

The diagram for "R. Violoncello" is a rollover image, revealing the finished cello. Please run through images for both and then play the larger video under "R. Chamber Music". "R. Chamber Music" is a work in process!

Description of Work (use an additional sheet if necessary)

"Rodentia Violoncello" was created for Homemade Instrument Day at the Lincoln Center, NY. Mice living within the cello triggered whisker switches to play short recordings on computer chips of cello music. "Rodentia Chamber Music," commissioned by Cornerhouse of Manchester, England is an expanded ensemble, adding a piano, drum, harp and carillon to the cello. The switches within each instrument play music by responding to typical mouse behavior, using motion detectors, tilt and whisker switches, magnet switches triggered by running wheels, and piezo elements that pick up scuffling sounds.

Relevance to proposal: Where the cello allowed mice to trigger sounds in their environment by constructing switches that took advantage of typical mouse behavior, "Personal Zoo" allows visitors to trigger movement, sounds, etc. by taking advantage of the psychology of communication. "Personal Zoo" would also use similar sensors and switches, making use of the natural movement through the "Zoo" environment.

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Title Kings Play Cards...

Year 2003

Technical

Original Format

☒ Software
☐ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software
☒ Web
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☒ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☒ URL _____ www.notochord.org/artindex.html _____ (if more than one please list them below)

☐ Browser requirement(s)

☒ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

In Left frame, choose "Genetics..." (third down from top left), and then from Top frame, choose "Kings Play Cards..." (top of first column). In the original work, the text was easily readable, and the images were generated by user selection. Please play through still images and then play the larger video.

Description of Work (use an additional sheet if necessary)

This interactive projection explores the impact of the Human Genome Project on academic communities. Using interviews with UC Berkeley faculty, archives of the UC system, public documents and other areas of university life, this work aims to reveal relationships and repercussions in areas effected by the Human Genome Project yet not often associated with it.

From the comfort of beanbag chairs, visitors to this installation can navigate through a series of audio, video, animations, and text records using a wireless mouse. Each of 23 Petri dishes has a number of videos, etc. nested within it, and as the viewed touches each dish, one of its contents will play.

Commissioned by UC Berkeley Art Museum.

Relevance to proposal: Like "Personal Zoo, this is another work comprised of many small pieces – collected anecdotes, interviews, historical documents, gene discoveries and patent records – that come together in an interactive installation. While the method of interaction is more direct in "Personal Zoo", both allow visitors to navigate their own way through the work. "Kings..." is constructed using Director, a software program with scripting language closely related to Flash, which I'll be using to program behaviors via Teleo modules in "Personal Zoo."

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Title Spike

Year 1999

Technical

Original Format

☐ Software
☐ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☐ Software (the work itself)
☒ Web (installation views)
☐ VHS
☒ Other_catalog –views of individual elements

Preferred OS

☐ Windows
☒ Mac
☐ Unix

Web Information (answer only if sample work is in Web format)

☒ URL _____ www.notochord.org/artindex.html _____ (if more than one please list them below)

☐ Browser requirement(s)

☒ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

In Left frame, choose "Other Species Collaborations" (at the very top left), and then from Top frame, choose "Spike" (second down in third column) Please play still images and the larger video. There's also a catalog that gives details that should be passed around. This video was of a smaller version shown in San Francisco, and was shot on the last day, when most of the exhibit had been rearranged/eaten/destroyed by Spike.

Description of Work (use an additional sheet if necessary)

A large Plexiglas maze contains a time line built of miniature tableaux accompanied by text and image on building blocks. Together, these describe the history of how we came to conceive of ourselves as electrochemical creatures. From Plato and Galen to transgenics and neural prosthetics, electrochemistry becomes the theme that binds together war, drug abuse, healing, social priorities, creativity, inquisitiveness, and horror. "Spike" is a lone rat living in the maze, and over the course of the exhibit, he rewrites history, consuming and rearranging the individual elements A few of the tableaux respond to Spike as he passes by – for instance, Spike can trigger a motion sensor causing Pavlov's dog to howl. Commissioned by Ars Electronica & the O.K. Center for Contemporary Art, Linz.

Relevance to proposal: Like "Personal Zoo," "Spike" pulls together a large number of diverse elements into a coherent theme, as "Personal Zoo" will do. It was responsive (minimally) to its inhabitant. I felt that the responsive elements were very successful, and "Personal Zoo" will elaborate on exactly this aspect. It is also the first large project I built using Plexiglas.

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Title Cabinet of Curiosities: Meditations on Evolution

Year 2001

Technical

Original Format

☒ Software
☐ Web
☒ Installation
☐ Other _____

Format Submitted for Viewing

☒ Software (the work itself) *
☒ Web (installation views)
☐ VHS
☐ Other _____

Preferred OS

☐ Windows
☒ Mac
☐ Unix
☐ Other _____

Web Information (answer only if sample work is in Web format)

☒ URL _____ www.notochord.org/artindex.html _____ (if more than one please list them below)

☐ Browser requirement(s)

☒ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

In Left frame, choose "History of Science" (second down from top left), and then from Top frame, choose "Meditations on Evolution" (second in second column) Please play still images and larger video. The video attempts to give a feel for interactivity, interspersed with better resolution images that more accurately represents the viewer's experience. *A cd-rom of the entire work is included as supplemental material. It was not meant to be projected, which causes some color artifacting. I've also had difficulty rebuilding this to be windows-friendly...

Description of Work (use an additional sheet if necessary)

Based on "cabinets of curiosities," the 17th century precursors to natural history museums, each curio leads to a small anecdotal musing on evolution. Encompassing both biological and technical evolution, these anecdotes tend to address the unanswerable, the places where science becomes speculation, technology infects biology, and visa versa.

Visitors interact with a touch screen set into an old-style museum case. Choosing an object in the cabinet leads into an anecdote. A few tell stories on their own, while most can be further navigated and manipulated by the viewer.

Relevance to proposal: This is a work similar in process to Personal Zoo in that it collects anecdotes on a topic and then presents them as a coherent whole using interactive computer driven electronics through an environmental theme (in this case, interactive multi-media in a museum setting). I built "Meditations" in Director, making extensive use of its scripting language, Lingo. I would be doing similar scripting in "Personal Zoo" to control Teleo devices, using Flash, which is essentially a counterpart to Director.

Gail Wight

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Title Hereditary Allegories: A Study in Genetics

Year 1995

Technical

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software (the work itself)	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input checked="" type="checkbox"/> Web (installation views)	<input checked="" type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other	<input type="checkbox"/> Other	<input type="checkbox"/> Other

Web Information (answer only if sample work is in Web format)

☒ URL www.notochord.org/artindex.html (if more than one please list them below)

☐ Browser requirement(s)

☒ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

In Left frame, choose "Other Species Collaborations" (at the very top left), and then from Top frame, choose "Hereditary Allegories" (top of fourth column) Please just show still images. Sadly, there's no video documentation of this work.

Description of Work (use an additional sheet if necessary)

Hereditary Allegories, commissioned by Capp Street Project in San Francisco, explored the history of genetics using 35 mice and a canary. The mice lived in environments that depicted a particular event in the study of genetics, accompanied by clipboards that gave a synopsis of that event, though each was given a little twist to provoke the imagination. Over the course of the exhibit, the mice rebuilt their environments, frequently exaggerating aspects of their event's depiction.

Relevance to proposal:

Superficially, "Hereditary Allegories" shares a great similarity with the proposal for "Personal Zoo." "Hereditary Allegories", though, was an investigation into the history of genetic science, and the "Zoo" explores the future. Also, "H. Allegories" was inhabited by mice who reacted to their environment. The "Zoo" is inhabited by creatures that react to their visitors. Both present an external reference to contemporary science while, at their heart, investigate the specter of that science in the human imagination.

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Title Cabinet of Curiosities: Meditations on Evolution

Year 2001

Technical

Original Format

☐ Software

☐ Web

☒ Installation

☐ Other small electronic wall pieces

Format Submitted for Viewing

☒ Software (the work itself)

☐ Web (installation views)

☐ VHS

☐ Other

Preferred OS

☐ Windows

☒ Mac

☐ Unix

☐ Other

Web Information (answer only if sample work is in Web format)

☐ URL _____ (if more than one please list them below)

☐ Browser requirement(s)

☐ Plug-in requirement(s) QuickTime

☐ This sample requires broadband connection (fast Internet connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing:

I tried rebuilding this for you to run on Windows, but had some quirky difficulties. So, I'm submitting it as supplemental material, to be played on a Mac if possible. Apologies!

Description of Work (use an additional sheet if necessary)

Based on "cabinets of curiosities," the 17th century precursors to natural history museums, each curio leads to a small anecdotal musing on evolution. Encompassing both biological and technical evolution, these anecdotes tend to address the unanswerable, the places where science becomes speculation, technology infects biology, and visa versa.

Visitors interact with a touch screen set into an old-style museum case. Choosing an object in the cabinet leads into an anecdote. A few tell stories on their own, while most can be further navigated and manipulated by the viewer.

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artist statement

In attempts to understand *thinking*, I have:

made maps of various nervous systems, practiced art while under hypnosis, designed an artificial intelligence to read my tarot, read for hours to fish, conducted biochemical experiments on myself and others, stolen linen from the Nobel ceremonies in search of laureate DNA, executed medical illustrations in black velvet, documented dissections of humans, dissected machines and failed to put most of them back together, freely made up vocabulary as needed, removed my teeth to model information systems, induced phobias in myself concerning consciousness in the plant kingdom, donated my body to science and then requested it be returned, observed nerve development in vivo, choreographed synaptic responses, translated EEGs into music, conducted a cartesian exorcism on myself, and attempted to create cognitive models of my own severely confused state.



The interplay between art and biology, theories of memory, mental illness and cognition form the groundwork for my thoughts. How much of the body is brain? In what ways do we resemble worms? What thoughts am I unable to express because my language doesn't acknowledge them? To what extent do complex dynamics shape our ideas? Is a machine more or less reliable due to its lack of endorphins, emotions, and opiate addictions? What does compassion look like at the neuroanatomical level? These are the sorts of questions that infect my thoughts, expressed in a wide range of mediums.



I've become obsessed with the history of western science. Historical frameworks express themselves in concepts about the nature of existence as well as upon the tools that emerge out of scientific research. As an artist, I'm intrigued by the way those tools carry their ideologies with them, moving from the scientific to the social sphere and impacting the art-making process. Computers dictate our movements through hierarchies of data; military GPS and RFID equipment has moved from field work to lab work, becoming the standard for observing biological behavior; DNA extraction becomes so mundane that kits are sold in toy stores. In recent work, I've attempted to bring aspects of laboratory practice into a museum-like context through interactive kiosks and charts, and innovative use of video, exploiting an obviously inauthentic yet authoritative patina of age and institution.



In 1998, I taught a class with a friend called "Animal Other" that explored artworks addressing our conception of and relationship to animals. We did extensive research for this class and curated an evening of film as part of that effort. Since then, I've taught an "Art & Biology" course on a regular basis. In conjunction with reading science texts, where a very different portrait of animals emerges, I've found myself obsessed with our attitude toward other members of the living world. A recent exhibit called "The Evolution of Disarticulation" addressed this relationship, focusing on the ways in which we disassemble the living world in our attempts to comprehend it. This feels like the beginning of a new focus and direction for my work, one that has begun to permeate my thoughts, from the food I eat (and don't eat) to the ways I traverse my environment, from the sounds I hear (and don't hear) to the ways in which I communicate.

I spend a lot of time reading science materials - everything from textbooks to trade journals, pop-science portraits to hegemonic science histories. A wealth of anecdotal treasures are constantly accumulating in my mind, and every now and then, a group of these anecdotes will suddenly take on a life of their own, and a project emerges.¹ Personal Zoo is one of these projects.

Two current fields - robotics and transgenics - both focus on the creation of new life forms, and I believe they are bound to converge. My mind confronts the potential horrors and ethical dilemmas that might entail with an absurdist's sense of humor at first, and then hastily attempts to reapply all the potential beauty and wonder of these misbegotten hybrids as a problematic lipstick. Personal Zoo indulges this twist of mind literally, wrapping simple robotic creatures in seductive skins with pathetic behaviors; others with brittle and sharp exteriors evince compelling seductions.

While the creatures of Personal Zoo are ostensibly allegories for the creation of new species, they are equally concerned with our confused relationships to other living things. This latter aspect is critical for me, and sets Personal Zoo apart from a simple exercise in building goofy robots. In this way, the Zoo offers a way to address issues that have emerged for me in working with other species,² from audience reaction and caretaker concerns to my own intense desire to understand other states of being, and the focus needed on my part to coax out even the smallest sense of communication.

Physically, Personal Zoo is comprised of a series of "zoo habitats," stand-alone cages on tall slender legs. These cages are built of plexiglas³ to create an ethereal yet clinical living space, and to keep the focus on the creatures within. Most have bars (see drawing), but some (the petting zoos) are like incubators, with gloved-hand openings. In this way, the zoo's creatures live in the ultimate panopticon, visible from above, below, and all sides, their cages a literal embodiment of our relationship to them. Altogether, I'm anticipating about a dozen cages, each about 30" square and 18" in height, inhabiting a carefully lighted and spacious room⁴. Each cage holds an individual "species" with a small handful of creatures - between two and ten, depending on size and type - in each cage. As zoo creatures develop, however, I may add a few more cages. The total number should collectively provoke an awareness of communication and response, while avoiding a

cacophony of novelty.

The creatures themselves are extractions of specific characteristics that humans tend to respond to.⁵ For instance, one habitat harbors creatures with very tiny lumps for bodies - just big enough to hold a micro-controller, tiny motor, and a few small gears - dominated by a cluster of twitching tails that thrash continuously. Another group of creatures respond to proximity, and whine plaintively whenever they sense someone close by. Others respond to sound, and chirp in response when spoken to, or display our own image in their LCD eyes. Aesthetically, they evoke a sense of reality - of real claws, real fur, real scales - with visible technologies merged in an organic fashion. A common topic among artists working with responsive technologies is the validity of the "it sees me" phenomenon in interactive art. In Personal Zoo, this human tendency is central, tapping into our insatiable desire to communicate, to be recognized, to have our own creations respond to us with sympathetic gestures, cooing sounds, simulated meaning.

As visitors move among the cages, their presence elicits responses from the zoo's creatures, triggered by movement, proximity, the sounds of feet and of voice, and even cast shadows. In addition, the gloved cages allow visitors to interact directly, petting and feeding the Zoo's inhabitants as they might with farm animals at a county fair.

The technology that drives these creatures is a combination of computer-driven electronics and analog sensors. The computer electronics will rely primarily on Teleo and Basic Stamp micro-controllers. I'm comfortable with both of these, as well as analog electronics, and could build all of the creatures in Personal Zoo entirely with these tools. However, I'd love to use this opportunity to advance my skills with micro-controllers and to investigate the growing world of wearable technology, integrating some of the new responsive and communication-based technologies into these creatures. Even without these additions, consumer electronics offer an astounding range of life-like behaviors - many of which I've used before in other unrelated projects - and the capability to respond to humans. In combination, these devices evince even more nuanced behaviors. Even a slightly unpredictable response from a creature suggests a complex relationship with the viewer.

While much sophisticated work has been done in the field of robotics, I'm not qualified to contribute to the engineering of this field. Rather, by taking advantage of the ease-of-use in emerging technologies, I hope to draw attention to the very desire to create these life-like behaviors to begin with. I'm deeply intrigued by our fascination with building new

creatures, amidst the seemingly casual disdain for the still-mysterious flora and fauna that surround us in our day-to-day existence.

In scope, Personal Zoo is similar to “Rodentia Chamber Music”, “Kings Play Cards...”, “Meditations on Evolution”, “Spike”, and “Hereditary Allegories”. These pieces all involved extensive electronics, programming, and construction, and all were successfully completed within 6-12 months. I’m confident that this project is achievable, and completes an important relationship for me between electronic experiments and my interests in working with other species (in this case, imaginary ones).

While the budget would be largely taken up with computer device control expenses, electronics and construction costs, the New Media Fellowship budget is generous, and would also allow me to put aside some funds for an advanced workshop in Basic Stamp technology and attending an upcoming conference in wearable technology. I’ve also had some contact with the Technology and Self lab at MIT this past year, where there’s interesting research on the psychology of devices used to provoke an emotional response (i.e. robotic baby dolls used in nursing homes and rehab centers). I would love to integrate a trip to their lab into this project, to learn of new technologies but more importantly for valuable feedback. Finally, it would be a great luxury to be able to hire an assistant. I would love to be able to focus on the electronics and their integration into these imaginary animals, and allow for some help with the construction of the cages. Finally, while I have no doubts about the contribution of this effort to my own personal dialogue concerning human/animal communication and the creation of new life forms, I can only hope that this project would have meaning for a larger audience. The issues do seem timely, and also, timeless.

NOTES

1. Meditations on Evolution, Spike, Hereditary Allegories, and Gray Areas came about in this way.
2. Creep, Rodentia Violoncello, Supertramps, Crossing, Live Live Oak, Spike, Slime Trace, Hereditary Allegories, Residual Memory, School of Evolution, & Dissemination Study
3. a material I’ve used extensively (Rodentia Chamber Music & Rodentia Violoncello, Ghost, and Spike)
4. The university gallery where I teach would be a possible venue if something else didn’t come up.
5. I teach electronic art classes (analog & digital) as well as a class on art and biology. I often ask students to hunt for simple electronics that exhibit life-like behaviors. I’ve filled my studio, over the years, with bits of talking, spinning, pulsing electronics.

Gail Wight budget proposal for **Personal Zoo**

<u>category</u>	<u>item</u>	<u>cost details</u>	<u>total cost</u>
ELECTRONICS	basic electronics supplies	components, etching, etc.	\$1,400.00
	sensors	36 x \$75 ave.	\$2,700.00
	Teleo	4 motor ctrl x \$180	\$720.00
		6 multi I/O x \$160	\$960.00
DEVICE CONTROL		2 video mod.	\$320.00
	Basic Stamp	6 stamps x \$85	\$510.00
	dedicated computer	2 2.8GHz, 512mb pc	\$1,200.00
OPTICS	cables, special adapters		\$300.00
	tiny cameras	6 x \$100	\$600.00
MOBILITY	tiny monitors	12 x \$80	\$960.00
	dc motors	12 x \$20	\$240.00
	radio control units	6 x \$30	\$180.00
ANIMAL BODIES	gear kits for motors	12 x \$15	\$180.00
	interiors - casting and fabrication	sm. batches, unique molds	\$2,000.00
TABLES/CAGES	exterior materials	varied	\$1,000.00
	plexiglas	12 x \$150	\$1,800.00
	extra hardware, adhesive, tools		\$500.00
STIPEND	stipend for assistant	500 hrs. x \$20 hr.	\$10,000.00
	stipend for self		\$6,500.00
RESEARCH	Basic Stamp workshop, Los Angeles 2/05	workshop fees	\$195.00
		airfare	\$150.00
		room & board	\$225.00
	Local one-day workshop on Flash robotics using Teleo		\$160.00
	Visit to Technology & Self Lab, MIT	airfare	\$700.00
		room & board	\$400.00
	5th Annual Intelligent Appliance & Wearable Computing Conference 6/10/05 Columbus, Ohio	conference fees (? not listed ;	\$300.00
		airfare	\$500.00
		room & board	\$300.00
<u>TOTAL</u>			<hr/> \$35,000.00

Numbers are based on 12 cages with an average of 5 zoo creatures per cage (for a total of 60).

education

- 1991 - 1994 M.F.A. : Jacob K. Javits Fellow. New Genres, San Francisco Art Institute, San Francisco, CA.
 1984 - 1988 B.F.A. : Studio for Interrelated Media, Massachusetts College of Art, Boston, MA.

selected exhibitions

- | | | |
|------|---|--|
| 2004 | YOUgenics
"Free Range"
robotic chickens | Betty Rymer Gallery
School of the Art Institute
Chicago, IL (scheduled for December - February 05) |
| | Wonderful
"Rodentia Chamber Music"
installation & musical performance with mice | Cornerhouse
Manchester, England
(scheduled for November-January 05) |
| | when the cats are away...
"Rodentia Chamber Music"
musical performance with mice | Pozen Theater, Mass. College of ART
Boston, MA
(scheduled for October) |
| | Process
"Creep"
video installation | Dorsky Gallery
Long Island City, New York |
| | Machinista 2004
"Crossing"
dvd screening | The Arches
Glasgow, UK |
| 2003 | The Evolution of Disarticulation
"The Aurelians," "Crossing," "Recursive Mutations,"
series of charts, & small retrospective of past work
(solo exhibit) | Walter & McBean Galleries
San Francisco Art Institute
San Francisco, CA |
| | Gene(sis)
"Kings Play Cards..."
interactive video installation | Berkeley Art Museum
Berkeley, CA |
| | Homemade Instrument Day
"Rodentia Violoncello"
mixed media cello with electronics & mice | Lincoln Center
New York, NY |
| | Paradise Now: Picturing the Genetic Revolution
"Future Flight"
video installation | traveled to: Newcomb Art Gallery, Tulane University, New Orleans, LA
McKinney Avenue Contemporary, Dallas, TX
Williamson Gallery, Art Ctr. College of Design, Pasadena, CA |
| 2002 | Fast Forward II
"Future Flight" & "Zoo Kit"
video installation, sculpture with DNA | Berkeley Art Museum
Berkeley, CA |
| | Turbulent Landscapes: the natural forces that shape our world
"A Tale of Two Slimes"
mixed media installation with video | traveled to: Natural History Museum
London, England |
| | High Tech/Low Tech Hybrids: Art in a Digital Age
"Cabinet of Curiosities: Meditations on Evolution"
"Linnaeus Unbound," "Star Struck"
interactive installations, installation with electronics & video | Bedford Gallery
Walnut Creek, CA |
| | Organic/Mechanic
"The First Evolutionary Occurrence of Pain"
mixed media installation with sound & light | Kohler Art Center
Sheboygan, WI |
| | Evidence
text & image from performance with fish | Diablo Valley College
Pleasant Hill, CA |
| | Paradise Now: Picturing the Genetic Revolution
"Future Flight"
video installation | traveled to: Carnegie Mellon University
Pittsburgh, PA |
| 2001 | Self Propelled
"A Bitter Bestiary"
five remote control creatures | Exploratorium
San Francisco, CA |

selected exhibitions continued

	Life Like "Linnaeus Unbound," "Star Struck" interactive chart, installation with electronics & video	New Langton Arts San Francisco, CA
	Natural Forces "Spike" mixed media installation with electronics, rat	San Francisco Arts Commission in conjunction with The Lab San Francisco, CA
	Neural Notations "The First Evolutionary Occurrence of Pain" mixed media installation with sound & light	The Physics Room Christchurch, New Zealand
	the measure of all things... "The First Evolutionary Occurrence of Pain" & "Head Games" mixed media installation with sound & light, hand-held interactive conceptual games in mixed media	Office/Gallery San Francisco, CA
	Paradise Now: Picturing the Genetic Revolution "Future Flight" video installation	traveled to: Tang Museum Skidmore College Sarasota Springs, NY
	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" mixed media installation with video	traveled to: Environmental Center University of Chicago Chicago, MI
2000	Paradise Now: Picturing the Genetic Revolution "Future Flight" video installation	Exit Art New York, NY
	Endgame: Artists Confront the Machine "Brain of a Hen," series of 4 "Head Games," "Zoo Kit" interactive furniture & games, sculpture with DNA	Spaces Cleveland, OH
	Technology & Identity "Brain of a Hen," "Passing Through," "Zoo Kit," & "Cerebral Sonata" interactive furniture, sculpture with DNA, book, mixed media installation with EEGs and audio	Duncan Gallery of Art Stetson University Deland, FL
	High Touch/High Tech "Thought Sweat" in Ted Purves' "Projects for Water" ongoing text piece collecting thoughts & sweat	Refusalon San Francisco, CA
	Particle Accelerators: At the intersection of photography, science, and technology "Spike (II)" www interactive timeline	Photographic Resource Center Boston University Boston, MA
	Neural Notations "The First Evolutionary Occurrence of Pain," "Honey," & "Neural Primers" interactive & mixed media installations, books	Mary Porter Sesnon Art Gallery UC Santa Cruz, Santa Cruz, CA & San Francisco Art Commission San Francisco, CA
	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" mixed media installation with video	traveled to: Virginia Art and Space Center, VA Tryon Center for Visual Art, Charlotte, NC
1999	Corporeal Sky "Cerebral Sonata" mixed media installation with EEGs and audio	Artspace Woolloomooloo, Australia
	Ars Electronica 99 "Spike" mixed media installation with electronics, rat	O.K. Center for Contemporary Art Linz, Austria
	Romancing the Brain "Honey" interactive sculpture with honey, electronics, human brain	Pittsburgh Center for the Arts Pittsburgh, PA

selected exhibitions continued

	Corporeal Sky "Cerebral Sonata" mixed media installation with EEGs and audio	The Physics Room Christchurch, New Zealand
	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" mixed media installation with video	traveled to: Cranbrook Institute of Science, Bloomfield Hills, MI Ontario Science Center, Ontario Miami Museum of Science, FL
1998	Plugged In "Residual Memory" mixed media installation with CPUs & microbes	Cheryl Haines Gallery San Francisco, CA
	Art & Biology "Zoo Kit" & "Neural Primers: 'The Octopus'" sculpture with DNA; book	University Art Gallery Mt. Pleasant, MI
	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" mixed media installation with video	traveled to: National Science Center, Augusta, GA McWane Center, Birmingham, AL COSI Toledo, Toledo, OH
1997	Bay Area Now "The Dreams of Dust Mites" video installation	Yerba Buena Center for the Arts San Francisco, CA
	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" mixed media installation with video	traveled to: The Science Place Dallas, TX
	Earart "Cerebral Sonata" mixed media installation with EEGs and audio	1078 Gallery Chico, CA
1996	Turbulent Landscapes: the natural forces that shape our world "A Tale of Two Slimes" & "Slime Trace" mixed media installations with video, slime mold	The Exploratorium San Francisco, CA
	Mortal Coil: Mourning Becomes Electronic "The History of Wishing" & "Emotoni!" mixed media installations	Sesnon Gallery, UC Santa Cruz Santa Cruz, CA
	Integrated Hemispheres variation on "Hereditary Allegories" mixed media installation with mouse	Blasthaus San Francisco, CA
1995	Hereditary Allegories: A Study in Genetics mixed media installation with mice, canary (solo exhibit)	Capp Street Project San Francisco, CA
	Carbon Nation mixed media installation (solo exhibit)	International Gallery of Contemporary Art Anchorage, AK
	Neural Primers & other stories artist books, installation (solo exhibit)	The Archives San Francisco, CA
	Veered Science "Cerebral Sonata" mixed media installation with EEGs and audio	Huntington Beach Art Center Huntington Beach, CA
	Access "Neural Primers" & "Salts Protected the Guinea Pigs from The Urine of Maniacs" mixed media, books, performance	Southern Exposure San Francisco, CA
	Virtual Female "The Developmental Spectrum" collaboration with neuropsychiatrist Kristine Yaffe mixed media installation with audio, video	The Lab San Francisco, CA

selected exhibitions continued

	Diving Into the Gene Pool "Floraphobia" performance	The Exploratorium San Francisco, CA
1994	Revolving Histories/Elusive Scripts "The History of Wishing" mixed media installation	SF Camerawork San Francisco, CA
	Site of Crisis: Artists Look at Women's Health Issues "Somatology Blisters" mixed media installation with neurotransmitters	Works/San Jose Gallery San Jose, CA
	Alternating Currents: An Exploration in Spirituality & Technology "Cerebral Sonata" mixed media installation with EEGs and audio	Richmond Art Center Richmond, CA
	Color in the Shadows: Bay Area Cyberart "The History of Wishing" & "Somatology Blisters" mixed media installations	Oliver Art Center Oakland, CA
1993	Floraphobia performance (solo exhibit)	Habitat Institute Belmont, MA
	Diana Rudsten & Gail Wight "Residual Memory" & "Aesop & the Artificial Intelligence" mixed media installations with CPUs & microbes, audio	Diego Rivera Gallery San Francisco, CA
	Prescriptive Memory & the Residual Body "Residual Memory" mixed media installation with CPUs & microbes	Victoria Room San Francisco, CA
	Moments of Perception "Aesop & the Artificial Intelligence" & "Somatology Blisters" mixed media installations	Gallery Here Oakland, CA
	An Evening of Performance "Floraphobia" performance	Gallery Here Oakland, CA
	9th Annual National Juried Exhibition "One Hundred Links: for Rousseau" interactive installation	Berkeley Art Center Berkeley, Ca
1992	Afterthought "One Hundred Links: for Rousseau" interactive installation with neurotransmitters	Diego Rivera Gallery San Francisco, CA
	10th Annual SFAI Artists' Book Contest "Gray Areas: a treatment of cognition" artist book	Walter McBean Gallery San Francisco, CA
1991	Boston Film & Video Festival "The Purpose of Washing" single-channel video	Coolidge Theater Brookline, MA
	Humor in Video Art "The Purpose of Washing" & Video Dictionary" single-channel video	The Space Boston, MA
1990	The Blood/Brain Barrier performance (solo exhibit)	Space 46 Boston, MA
	Video at the 88 Room "The Purpose of Washing" single-channel video	88 Room Brighton, MA
1989	The Big SIM Show "FLY (100 fleeting thoughts for Harris)" mixed media installation	Longwood Theater Boston, MA

selected exhibitions continued

1988	Neuroanatomy, Perspective & Exorcism installation and performance (solo exhibit)	Art Camp Boston, MA
	Computer Decisions "Digital Rom" interactive computer installation	Thompson Gallery Boston, MA
	sign means sign "walking on words" & "C.I.A." installation and video	Space 46 Boston, MA
	Night Shift "Video Dictionary" independent video program	WCVB-TV Boston, MA
1987	Snowball Project "Art is to bread as..." telecommunications collaboration	off-Documenta 8 Kassel, Germany
	Souvenir Highway "Video Dictionary" video piece in an installation by Jerry Beck	Capp St. Project San Francisco, CA
	Le Palais Ideal telecommunications collaboration	Biennial of European Art Schools Toulouse, France/Boston, MA
	Tri City Inter-Action telecommunications collaboration	Pittsburgh/Richmond/ Boston
	MCA Film & Video "Video Dictionary" & "C.I.A." single channel video	Boston Center for the Arts at Cyclorama Boston, MA
	First Night "Digital Rom" interactive computer installation	Boston University Boston, MA

awards & honors

Wired Magazine Rave Award Nominee for Art, 2004

Adaline Kent Award, San Francisco, CA 2003

Anonymous Was A Woman Award, New York, NY 2002

Wallace Gerbode Visual Arts Award, San Francisco, CA 2001

Invitation to the Nobel Awards ceremonies, Royal Swedish Academy of Sciences, Stockholm, Sweden 1998

Headlands Center for the Arts Studio Award, Sausalito, CA 1994-1995

Chauncey McKeever Fine Art Award, San Francisco Art Institute, San Francisco, CA 1994

Jacob K. Javits Fellow, U.S. Department of Education 1991 - 1994

Murphy Fellowship Award, San Francisco Foundation, San Francisco, CA 1993

Mixed Media Award, 9th Annual National Exhibition, Berkeley Art Center, Berkeley, CA 1993

Best of Show, 10th SFAI Artists' Book Contest, San Francisco, CA 1992

Dondis Travel Fellowship, Massachusetts College of Art, Boston, MA 1988

Albert Munsell Award, Massachusetts College of Art, Boston, MA 1987

Massachusetts College of Art Recognition Award, Massachusetts College of Art, Boston, MA 1987

grants

Meg Quigley Research Grant. Mills College, Oakland, CA 2001

Faculty Development Grant. Mills College, Oakland, CA 2000, 2001, 2002, 2003

Irvine Technology Grant. Mills College, Oakland, CA 1999

Gerbode Professional Development Grant. California College of Arts & Crafts, Oakland, CA 1998

residencies

Rockefeller Foundation Bellagio Study & Conference Center, Como, Italy 2004

Headlands Center for the Arts, Project Space Residency, Sausalito, CA 2003 (in collaboration with Dr. Lucia Jacobs) 2003

Oxbow School Artist-in-Residence, Napa, CA 2002

Art & Technology Center/Albuquerque High Performance Computing Center Artist-in-Residence, Albuquerque, NM 2002

Mutter Museum Artist-in-Residence, Philadelphia, PA 2001

Exploratorium Artist-in-Residence, Turbulent Landscapes, San Francisco, CA 1996

Headlands Center for the Artist-in-Residence, Sausalito, CA 1995-1996

Capp Street Project Artist-in-Residence, San Francisco, CA 1995

Exploratorium Artist-in-Residence, Genetics, San Francisco, CA 1995

teaching & related work

2003 - present **Assistant Professor.** Stanford University, Department of Art & Art History. Furthering the development of a media arts program with the inclusion of science related art and other interdisciplinary efforts. Courses taught: Digital Media I; Electronic Art I; Art of the Archive; Art & Life Forms; Graduate Concept Seminar.

1997 - 2003 **Assistant Professor.** Mills College, Oakland. Fine Arts Graduate & Undergraduate Program, Intermedia Arts Program, Electronic Arts. Creating new Electronic Arts courses and Intermedia Arts Program within the Fine Arts Graduate and Undergraduate Division, and building both analog and digital electronic arts facilities. Courses taught: Constructing the Technological Other; Topics in Contemporary Art; History of Intermedia & Electronic Arts; Electronic Arts 1&2; Social & Theoretical Issues in New Media.

1997 - 1999 **Assistant Professor.** California College of Arts & Crafts, Oakland. Assisted in the creation of a new interdisciplinary graduate program incorporating new media. Interdisciplinary and new media courses taught within the Sculpture, Photography, and Film/Video/Performance Departments at both graduate and undergraduate level. Independent graduate studies with students throughout the Fine Arts Program. Courses taught: Film/Video/Performance Graduate seminar, The Biology of Art, Digital Photography, In the Realm of Light; Participating in Art: Interactivity in Time-based Media; Senior Intermedia Seminar; Time & Media.

1992 - 1997 **Visiting Lecturer.** San Francisco Art Institute, San Francisco. Center for Digital Media: Participating in Art: Interactivity in Time-Based Media; Digital Theory; WEB Concepts & Techniques; Beginning Digital Media ; Advanced Digital Media ; New Genres Department Beginning Performance and Video; Beginning New Genres: Into the Ether. Interdepartmental Core Program: New Genres. Extension Program: Beginning Performance.

1993 - 1994 **Performance Program Assistant.** Exploratorium, San Francisco.

1988 - 1991 **Research Assistant.** Massachusetts Institute of Technology: Design Lab, Cambridge, MA. Educational research project involving faculty, educational specialists, and students of all ages. Responsible for developing experimental concepts and situations; written and video documentation; computer instruction for all participants; classroom and project assistance.

teaching & related work continued

- 1990 - 1991 **Media Services Audio/Visual Technician.** Harvard University, Harvard Law School, Cambridge, MA.
- 1988 - 1990 **Teaching Assistant.** Rosa Parks Alternative School, Cambridge, MA. Developed an integrated art, science, & history curricula for fifth and sixth grade students in an alternative, team-teaching, bilingual school.
- 1988 - 1990 **Independent Instructor.** Cambridge, MA. Taught Drawing I, Drawing II, and Painting.
- 1988 **Videographer.** Boston, MA. Documentation of Eventworks Festival for the Performing Arts.
- 1986 - 1988 **Production/Post Production.** Research and production assistant for Antonio Muntadas's international exhibition, The Boardroom
- 1987 - 1988 **Video Lab Technical Assistant.** Massachusetts College of Art, Boston, MA.

selected lectures & panels

- 2003 Panelist. **When Art Meets Genetics: Challenges and Innovations.** Pacific Film Archive, CIMAM annual conference, Berkeley, CA
Kings in context. Graduate Seminar, California College of Art, San Francisco, CA
Disarticulating Taxonomies. Center for Digital Art & Experimental Media, University of Washington, Seattle, WA
Panelist. **Out of the Tower, Off the Couch: Techno-Analysis.** Berkeley Art Museum, Berkeley, CA
The Evolution of Disarticulation San Francisco Art Institute, San Francisco, CA
Panelist. **Making Worlds: Artists, Scientists, and Genomics.** Berkeley Art Museum, Berkeley, CA
Supertramps. Headlands Center for the Arts. Sausalito, CA (in collaboration with Dr. Lucia Jacobs)
Luddism and the War of Ideas. Future Tech: the Arts and Culture Colloquium. Wexner Center for the Arts, Columbus, OH
- 2002 Panelist. **Forum.** KQED, San Francisco, CA Live talk forum hosted by Michael Krassny on Art & Living Organisms.
Study for the Dome. Art & Technology Center. U. of New Mexico, Albuquerque, NM
Classification in Art and Science. Copia Center for Wine, Food, and the Arts. Napa, CA
Diagnosing Charcot. Art Department Gale Lecture Series. U. of New Mexico, Albuquerque, NM
Recent Projects. Grand Rounds. UC San Francisco Medical Center, UC San Francisco, San Francisco, CA
Depressed and Ornerly Animals. Philosophers Club. Santa Barbara, CA
Evolution. Imaging Workshop. Albuquerque High Performance Computer Center, U. of New Mexico, Albuquerque, NM
Panelist. **Odyssey.** WBEZ, Chicago, IL Live talk forum hosted by Gretchen Helfrich on Art & Science.
Depressed and Ornerly Animals. Salon Series. Headlands Center for the Arts, Sausalito, CA
Panelist. **ZAP.** Moderator for discussion on the future of art and technology. San Francisco Art Institute, San Francisco, CA
- 2001 Recent Projects. Oxbow School. Napa, CA
- 2000 Nervous Structures and Recent Projects. Networked Nomadic Artforms. Art Department, UC Santa Cruz, Santa Cruz, CA
Recent Projects. Art and Contemporary Theory. Art Practice Department, University of California, Berkeley, CA
Panelist. **Neural Notations.** Moderator for discussion among artists and scientists on neurology and mental illness. UC Santa Cruz, CA
Panelist. **High Touch/High Tech.** Future Visions session, art and technology conference. Oakland Museum & Kala Institute, Oakland, CA
- 1999 **The Desperate Poetics of Electrochemistry.** Art, Technology, & Culture Colloquium. University of California, Berkeley, CA
The obsession to make art is a neurological disease. Interval Research. Palo Alto, CA
Recent Projects. Art Practice Department. University of California, Berkeley, CA
Panelist. **You Are Here.** Discussion on the state of non-profit and alternative spaces. SF MoMA, San Francisco, CA

selected lectures & panels continued

- 1998 In the Head of an Artist. Vetenskap som Vanster X Conference. Uppsala, Sweden
 Genuine Artifice. Arts of the Artificial Lecture Series. SITE Santa Fe, Santa Fe Institute, & Santa Fe Art Institute. Santa Fe, NM
 Material Witness. Music Department. California Institute of the Arts, Valencia, CA
 Memory Patch & other devices. Art Department. Stanford University, Palo Alto, CA
 Thought Sweat: a depth-first traversal of thinking. Art & Complexity Seminar. Abisko Scientific Research Station, Abisko, Sweden
 on being broken. Mind Symposium. Exploratorium, San Francisco, CA
 Invisible Landscapes. Salon Series. Headlands Center for the Arts, Sausalito, CA
 Art, Science, Performance. Art Department. UC SantaCruz, Santa Cruz, CA
 Panelist. **Bubble Rap**. Discussion on new Bay Area art & criticism. San Francisco Art Institute, San Francisco, CA
- 1997 Salts Protected the Guinea Pigs from the Urine of Maniacs. Consciousness Reframed Conference. Center for Advanced Inquiry in the Interactive Arts, U. of Wales College, Caerleon Campus, Newport, Wales
 Tinkering with Neurochemistry. The Tinkers Workshop. Berkeley, CA
 Recent Projects. Graduate Seminar. New Genres Department, San Francisco Art Institute, San Francisco, CA
 The History of Electricity. Interdisciplinary Graduate Seminar. Graduate Program, California College of Arts & Crafts, Oakland, CA
- 1996 Recent Projects. Fine Arts Visiting Artist Lecture Series. San Jose State University, San Jose, CA
 Cognitive Science & Art. Interdisciplinary Graduate Seminar. Graduate Program, San Francisco Art Institute, San Francisco, CA
- 1995 Recent Projects. Art Department. UC Davis, Davis, CA
 Science, Images & Text. Salon Series. Headlands Center for the Arts, Sausalito, CA
 Researching the Nature of Science. Capp Street Project. San Francisco, CA
 Salts Protected the Guinea Pigs from the Urine of Maniacs. Southern Exposure. San Francisco, CA
- 1994 Panelist & performance. **Ten Talk**. Discussion accompanying "Cyberarts" exhibition. California College of Arts & Crafts, Oakland, CA
- 1993 Research. Focal Point lecture series. San Francisco Arts Commission, San Francisco, CA
 Memory, Image, Object. Interdisciplinary Graduate Seminar. Graduate Program, California College of Arts & Crafts, Oakland, CA
 Memories are made of This. Beginning Video. New Genres Department, San Francisco Art Institute, San Francisco, CA
- 1992 Imagining the Body. Interdisciplinary Graduate Seminar. Graduate Program, California College of Arts & Crafts, Oakland, CA
- 1991 Machine Life & Perception. Advanced Seminar: Selected Topics in Computer Art. Studio for Interrelated Media, Massachusetts College of Art, Boston, MA
 The Blood-Brain Barrier. Graduate Seminar. Studio for Interrelated Media, Massachusetts College of Art, Boston, MA

exhibition catalogs & books

- Reichle, Ingeborg. Where Art and Science Meet (Springer Verlag Wien, New York 2004) [due out in Oct. 04]
- Witzgall, Susanne. Kunst nach der Wissenschaft (Verlag fur moderne Kunst Nurnberg, Germany 2003)
- Gail Wight: The Evolution of Disarticulation (San Francisco Art Institute, San Francisco 2003)
- Lucie-Smith, Edward. Art Tomorrow (Vilo Publishing, France 2002)
- Casti, John & Karlqvist, Anders, eds. Art and Complexity: at the Interface (Elsevier Science Press, Amsterdam 2002)
- Heiferman, Marvin & Kismaric, Carole. Paradise Now: Picturing the Genetic Revolution (Distributed Art Publishers, New York 2002) pp. 104-105
- Regel, G.; Schulz, F.; Kirschenmann, J.; and Kunde, H. Moderne Kunst (Ernst Klett, Leipzig 2001) p. 233

exhibition catalogs & books continued

Wilson, Steven. Information Arts (MIT Press, Boston, MA 2001) pp. 105-106, 112, 196, 836.

Tanner, Marcia. Lifelike (New Langton Arts, San Francisco 2001) pp. 8-9, 11-12

Heiferman, Marvin & Kismaric, Carole. Paradise Now: Picturing the Genetic Revolution video catalog (Exit Art 2000)

Purves, Ted ed. "Thought Sweat" Projects for Water (Contributions to Knowledge #6) ((0,0) Editions 2000)

Neural Notations (Mary Porter Sesnon Art Gallery. UC Santa Cruz, Santa Cruz, CA 2000) pp. 20-21

Gail Wight "Spike" Eduardo Kac "Genesis" (O.K. Centrum für Gegenwartskunst 1999) pp. 7-35

Gutkind, Lee ed. Creative Nonfiction 13: the Brain: a Non-Fiction Mystery (Creative Non-fiction Foundation, Pittsburgh 1999) pp. 8-9.

Osborn, Ed ed. Electricity Arcs Both Ways From Heaven (Artspace Australia 1999)

Stocker, Gerfried & Schopf, Christine, eds. LifeScience (Ars Electronica Center, Linz 1999) pp. 314-315

Ascott, Roy, ed. CAiA: Consciousness Reframed: art and consciousness in the post-biological era (Univ. of Wales College, Newport 1997) pp. 94-95

Bay Area Now (Center for the Arts Yerba Buena Gardens, San Francisco June 1997) p. 48

Blockstein, Mike ed. Access (Southern Exposure. San Francisco 1995) pp. 14-15

Knode, Marilu ed. Veered Science (Huntington Beach Art Center. Huntington Beach 1995.) pp. 40-41, 49-50, 58

selected reviews & articles

Webster, Mary. "Gail Wight at the San Francisco Art Institute" (Artweek November, 2003) pp. 17-18

Tromble, Meredith. "Gene(sis) at BAM" (Stretcher.org Oct. 2003)

Carver, Matthew and Olaniyan Adams. "Doubletake: Gail Wight at SFAI" (Stretcher.org Oct. 2003)

Westbrook, Lindsey. "Critic's Choice: 'Gail Wight: The Evolution of Disarticulation'" (San Francisco Bay Guardian September 17, 2003) p.82

Golonu, Berin. "The Studio as Laboratory" (Artweek October 2002 vol. 33) p. 15

Tromble, Meredith. "Peripheral Vision" (Artweek October 2002 vol. 33) p. 28

Wetter, Terri D. "Making Art in the Digital Age" (Diablo Arts April-June 2002) pp. 16-20

Chan, Vera H-C. "Digital Renaissance" (Contra Costa Times March 26, 2002) pp. 1-2

Wright, Nik. "Neural Analysis" (Art Reviews January 31, 2001) p. 30

Helfand, Glen. "Artificial Instigators" (San Francisco Bay Guardian July 11-17, 2001)

Koppman, Debra. "'Neural Notations' at the San Francisco Art Commission Gallery" (Artweek February 2000) p. 24

Chiapella, Julia. "UCSC art show has lots of brain" (The Sentinel April 9, 2000) p.C4

Nelson, Julie. "Neural Notations" (New Art Examiner June 2000)

Tranberg, Dan. "Shaking Down the Machine" (Cleveland Free Times July 12-18, 2000) p. 24

Yannopoulos, Charles. "Outmatched" (Cleveland Scene July 13-19, 2000) p. 24

Raap, Jurgen. "Gail Wight: Vererbungsallegorien" (Kunstforum March-April 1999 #144) pp. 165-166

Amirrezvani, Anita. "High-tech tools form Wild West art field" (Contra Costa Times June 25, 1999) pp. 32-33

Judmayer, Irene. "Per Rattenklick zum Hamstertraining" (OONachrichten, Sept. 4, 1999)

Reichart, Gottfried. "Ars Electronica: Cyberarts im O.K - Centrum für Gegenwartskunst: Leben, Kunst, Wissenschaft" (Neues Volksblatt, Sept. 4, 1999)

Kramer, Thomas. "Viele Lahme beim Wettlauf der 'ultimativen' Gen-Künstler" (Die Presse, Sept. 6, 1999)

Crane, Margaret. "On-Line at the Art Institute" (San Francisco Art Institute Magazine Fall 1999 vol 3 #1) pp.2-3

selected reviews & articles continued

- Walker, Hollis. "Designing the Future: Discovering Patterns - The interface between art and science" (SFI Bulletin vol. 14, #2 Fall 1999)
- Sylwan, Peter. "Manniskans mest manipulerade organ" (Dagens Nyheter August 2, 1998)
- Sylwan, Peter. "Virkeligheden - et faelles projekt" (Information August 10, 1998)
- Jarrett, Dennis. "The Wight Stuff" (Santa Fe Reporter October 21-27 1998) p. 28
- MacNeil, William. "Cranking up some noise in the signal" (Pasatiempo October 23-29, 1998) pp. 28-29
- Stairs, David. "ART + BIO" (Leonardo vol 31 #4 1998.) pp. 263-269
- French, Michele. "Here's an art show you've never ~~seen~~ heard before" (Enterprise-Record May 24, 1997)
- Martin, Bonnie. "Bay Area Now Celebrates Emerging Artists" (North Beach Now July 1997)
- Schumacher, Donna Leigh. "Gail Wight/The Art Guys" (Artpapers January/February 1996, vol. 20 #1) p. 45
- Rappoport, Sonya. "Color in the Shadows: Bay Area Cyberart" (Leonardo vol 28 #1 1995.) pp. 77-78
- Roche, Harry. "Critic's Choice: Access" (San Francisco Bay Guardian May 1995) p. 61
- Baker, Kenneth. "Witkin Photos Raise the Dead" (San Francisco Chronicle May 9, 1995.) p. e4
- Curtis, Cathy. "A Show Mr. Wizard Would Be Proud Of" (Los Angeles Times August 15, 1995). f2
- Wight, Gail. "Excerpts from 'Gray Areas: A Treatment of Cognition'" (YLEM Newsletter Sept./Oct. 1995, vol. 15, #5). pp. 14-15
- Topiary, Samuel. "Virtual Female" (Camerawork fall/winter 1995.) pp. 30-32
- Tuer, Dot. "a dream is just a dream... or is it?" (Border/Lines fall/winter 1995) pp. 16-20
- Watten, Barrett. "Science Fair: Color in the Shadows: Bay Area Cyberart at CCAC" (Artweek February 17, 1994.) pp. 11-12
- De Sa, Karen. "At the Soul of Art: Challenging exhibit uses technology to reflect spirituality" (Richmond Times August 2, 1994.) f1
- Harry Roche. "Critic's Choice: Alternating Currents" (San Francisco Bay Guardian August 17, 1994.) p. 63
- Nixon, Bruce. "High Anxiety: Alternating Currents at the Richmond Art Center" (Artweek August 18, 1994)
-