

New Media Fellowships
2005 Project Cover Form

LAURA FARABOUGH

Title THE LIGHTHOUSE

Genre Interactive Installation

Applicant's Role in Production Design & Direction

Production Format

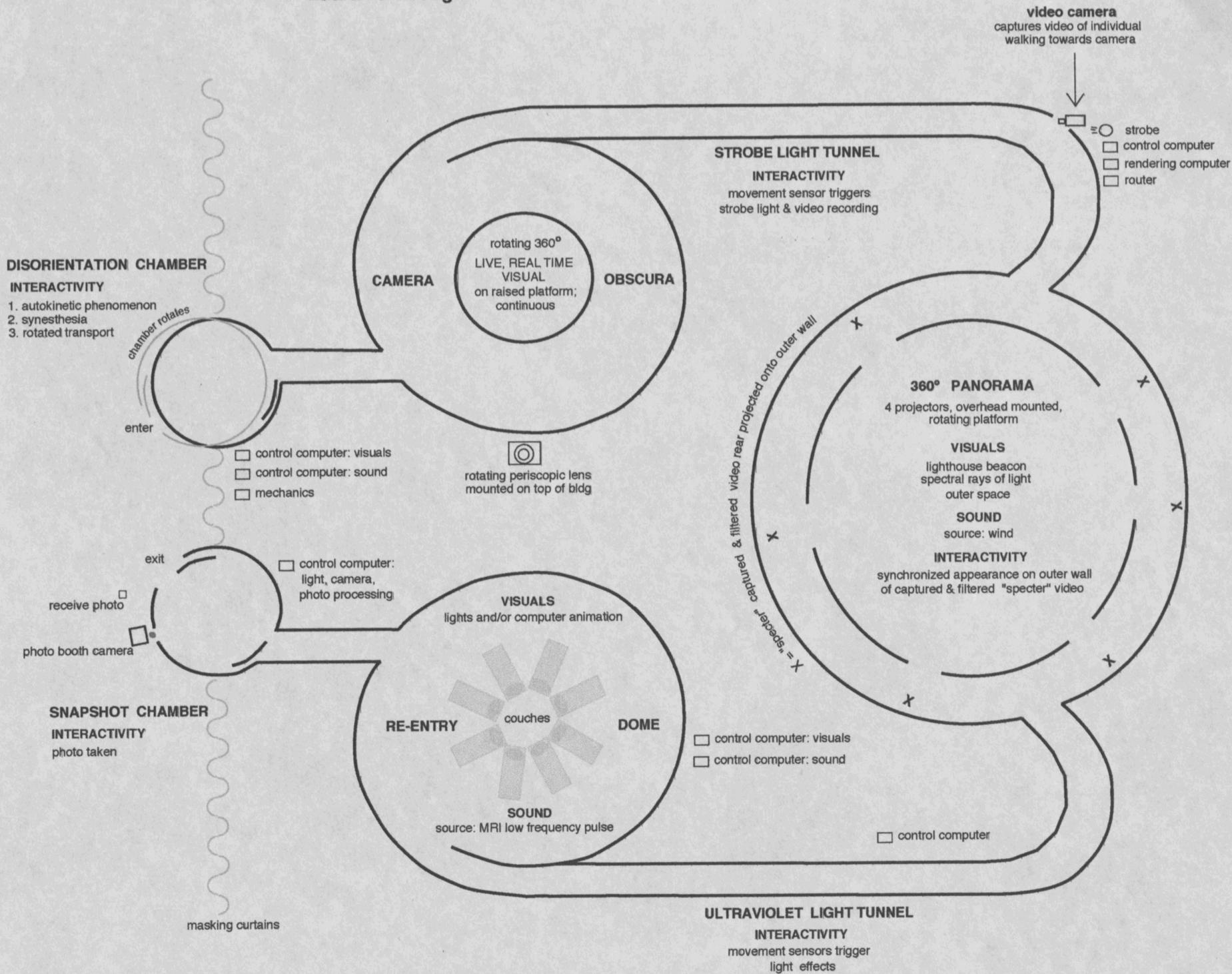
Computer-mediated interactive installation using narrative architecture, light, sound, video, real time graphics processing, and animation.

Brief Project Description (do not exceed space given below)

THE LIGHTHOUSE is a progression through a sequence of rooms and corridors, each an aesthetic situation designed to alter the participants sense of spatial orientation relative to "the world" -- a metaphysical funhouse.

THE LIGHTHOUSE

Laura Farabough



1. DISORIENTATION CHAMBER

Participant as fixed point.

To instill, during a brief period of isolation in a controlled environment, both a physical and mental state of spatial displacement; illusions of moving light and of rapid descent.

2. CAMERA OBSCURA

Participant in orbit around fixed point.

Point of view: ascendant.

To motivate participant to walk in circles; to instill a sense of separation from world, invisibility, omniscience, and wonder.

3. STROBE LIGHT TUNNEL

Participant in motion towards a fixed point.

To motivate walking towards the unknown under trying circumstances (i.e. strobe); to instill confidence.

Technical purpose: to capture video sequence of participant.

4. 360° PANORAMA

Participant as central moving point.

To instill a sense of fluid spatiotemporality, moving from earthlight to starlight;

video specter: recovery of the past and dissolution of physical self.

5. BLACK LIGHT TUNNEL

Participant as peripheral moving point.

To playfully motivate walking towards the unknown; to instill a sense of molecularity.

6. RE-ENTRY DOME

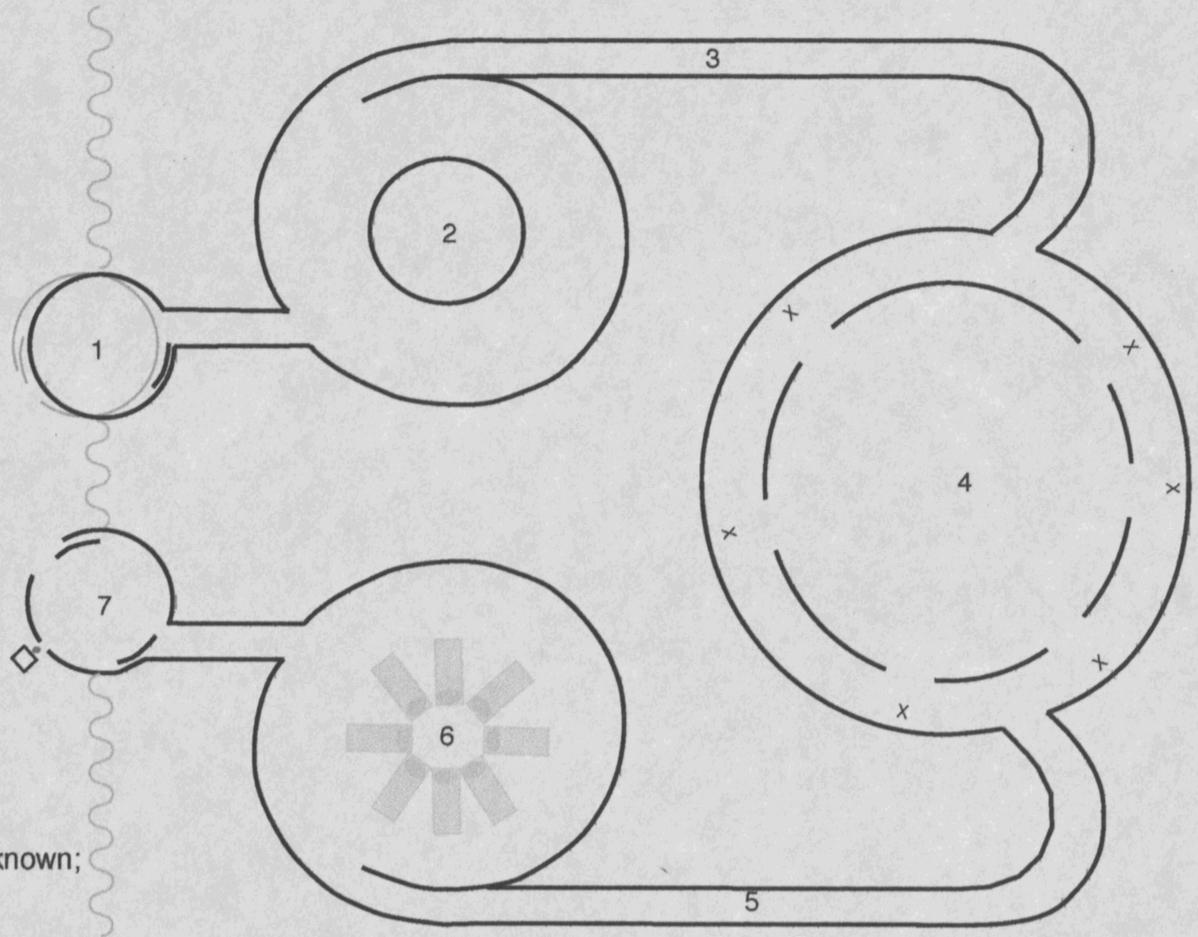
Participant as light.

To instill sense of re-assembling and rising upwards.

7. SNAPSHOT CHAMBER

Participant as fixed point.

Photo: tangible object of participant in the moment.



LAURA FARABOUGH

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title SAUNA 02
Year 2002

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input checked="" 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 _____ (if more than one please list them below)

Browser requirement(s) _____

Plug-in requirement(s) _____

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: SAUNA 02 is the 2nd segment in sampler.

Description of Work (use an additional sheet if necessary)

SAUNA 02 is a self-contained, self-maintaining object situated in a public thoroughfare. It is responsive to at any passerby at anytime of day or night.

Three 15' x 4' tubes are suspended from the façade of a building. Each tube is equipped with a high lumen strobe light and a parabolic speaker. These elements are connected to computer terminals inside the building in a secured room on the 3rd floor.

A surveillance camera, mounted to a telephone pole, sends data as to motion and duration of "zone occupancy" to computers, this information determines light sequences

LAURA FARABOUGH

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title SAUNA prototype
Year 2000

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input checked="" 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 _____ (if more than one please list them below)

Browser requirement(s) _____

Plug-in requirement(s) _____

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: SAUNA prototype is the 3RD segment in sampler.

Description of Work (use an additional sheet if necessary)

The Sauna prototype is a cargo-cult MRI machine in which you soak in a bath of sound and image - as an experiment in non-invasive ambient , and textural rather than informatic immersion.

A person, lying prone on a guernsey bed and wearing earphones, was rolled into a dark tunnel. Video was projected onto the surface of the tunnel and sounds played through the earphones.

LAURA FARABOUGH

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 10 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title **M2**
Year **1997**

Technical Information

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input checked="" 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 _____ (if more than one please list them below)

Browser requirement(s) _____

Plug-in requirement(s) _____

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: M2 is the last segment in the sampler.

Description of Work (use an additional sheet if necessary)

M2: an installed, computer-mediated ecology; a hybrid live performance/walk thru which consists of a series of constructed spaces – four rooms and a corridor - through which media is cycled and recirculated, and in which participants are confronted by an ever changing, permutating climate of digitally-tinged heat, sound, video, architecture and flesh.

M2 addresses the following question: How do electronic systems condition and transmute our sense making and our being in the complex world?

New Media Fellowships
2005 Sample Work Form

LAURA FARABOUGH

Waiting Room

Visitors are given color-coded tickets upon arrival. A Hostess/timekeeper greets people as they enter the Waiting Room. She informs them which color-coded group will be the next allowed into the Media Room. A monitor plays a loop of different foreign-language television shows. The usual wait is about ten minutes. A hidden surveillance video camera records each group of waiting people onto a VHS tape. When the Media Room is more or less empty of the previous group, she ushers in the next.

Media Room

The "Gallery." Six 8' tall free standing galvanized steel structures, each topped with an electric hotplate element housed in a steel mesh cage, are positioned around the perimeter of the room. The hotplate elements slowly turn on and off.

Six video projection units are suspended at various heights in the room. Each unit contains a small video projector housed in a galvanized steel stovepipe from which extend four steel rods that hold a 18" x 10" paper screen.

Different video sequences appear on the screens: fragments of two 30 minute narrative videos, which for convenience we just called The Girl Story and The Boy Story, intermingled with various weather segments. After the control of the Waiting Room, it took people awhile to realize they could leave this room and enter the next at whim.

Tech Room/Revelation

Dominating this room was the Tech Table – computers, routers, mixers, laser disc players, etc., and the activity of the technicians manipulating the equipment. Visitors could see how the Media Room environment was being determined, talk with the technicians, and in some instances, perform some of the operations.

Two monitors played back the Waiting Room surveillance video of each new group as it arrived. Thus, people saw themselves in the Waiting Room as they were a short while ago.

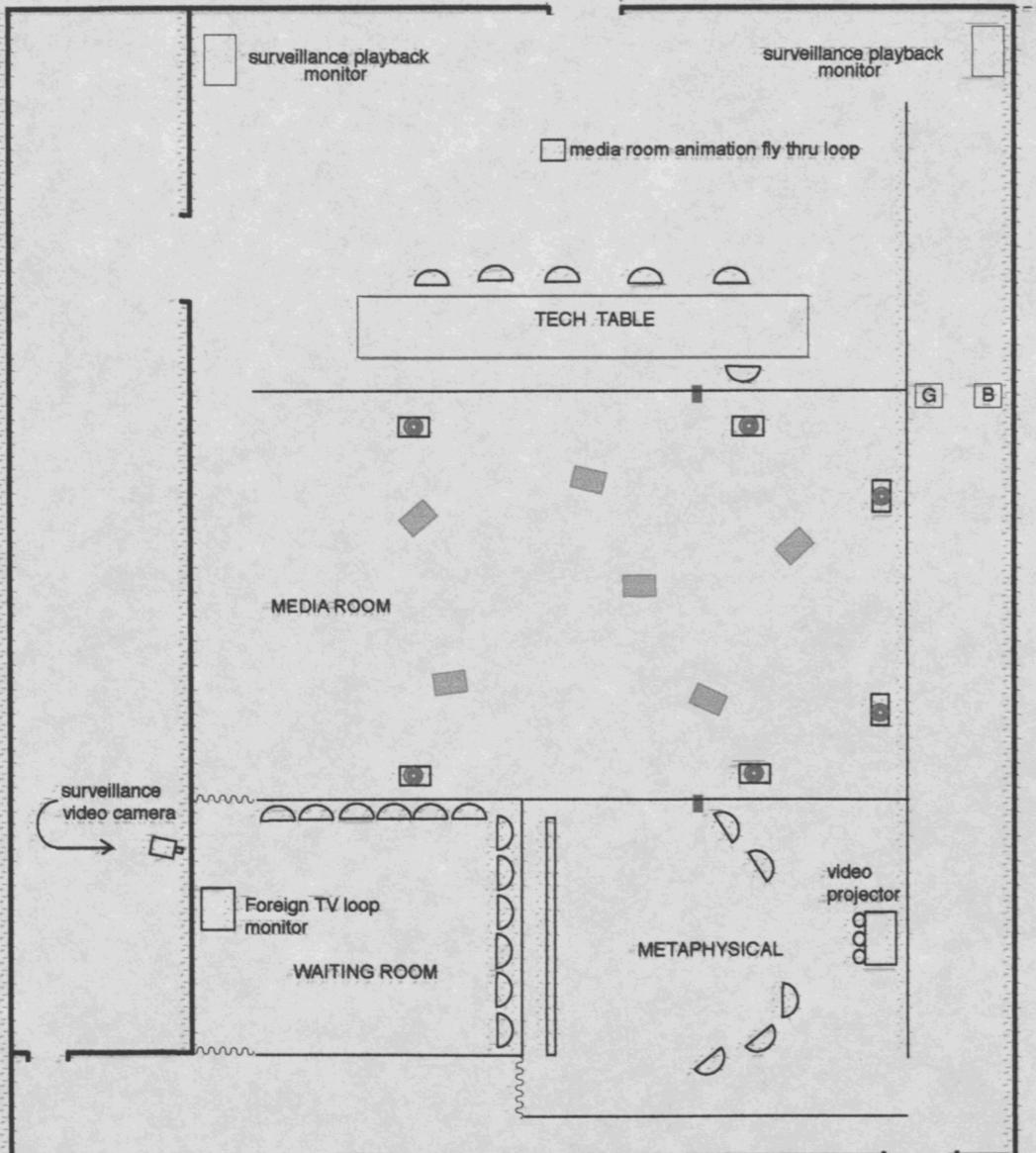
Also, on a 5" monitor played a 3D fly-thru animation of the Media Room.

Corridor

Midway down the corridor, two monitors were suspended overhead side by side. One played a loop of The Girl Story, the other a loop of The Boy Story. This is the only time the narrative flow of the two videos, and their interconnectivity, is accessible.

Metaphysical Room

This was the quietest room and many people spent a long time in here. Projected onto a 9' x 12' screen was a 20 minute loop. Short sequences from The Girl and Boy stories appeared on paper and then were burned through by a hotplate element.



G B
Girl Story loop
Boy Story loop
on overhead
monitors

- suspended video units: mini projectors and paper screens
- ⊞ hotplate units

CAPP STREET

ARTISTIC STATEMENT

In 1972, my collaborators and I sketched our ideal project: to create the Divine Comedy as an amusement park, complete with tour guides and animated circles of hell. Some thirty years later, I remain intrigued by public architecture of the imaginary and in particular, the encircling, multi-valenced design of the funhouse and its inherent potential as the vehicle of a secular cathartic journey. There is an oracular component in this: an important part of the “fun” of the funhouse is the shock of returning to one’s self in the ominous darkness, and the shiver of fear and thrill of anticipation of coming revelations – a thoroughly religious (re-ligio = to bind again) experience. The attitude in the funhouse is similar to that of a religious journey in yet another way: it requires an investment of trust from the participant, namely, to endure a kind of pleasurable travail with the unspoken proviso that one will emerge transformed but intact. I have been involved in the making of interactive installations now for many years. Looking back over the lessons from those years and my encounters with other people’s work, I find that technology for its own or for novelty’s sake is not a reliable guide to making an installation meaningful. It cannot replace careful investigation into the nature of an event and the making of an experience and its distillation into content and sequence. What is phenomenally effective is usually subtle and minimal rather than hyper-extended and technologically elaborate. While I am committed to the development and application of resources that can enable the realization and/or the refinement of a co-ordinated experience, I want the question of *how* some effect is being manufactured or generated not to matter *in the moment*. I am using the term “interpassive” to express the quality of the experience I want to create in myself and in the visitors to my work. Inter-passivity relates to the phenomenological experience of “throwness” – thrown into existential *possibility* through a bodily felt sense in the paradoxical modality of the recognized and familiar, but unknown, the finite but indeterminate. This state relates both to a disclosure to self as well as to disclosure to others; in a sense the two disclosures are not separate but constrain and enhance one another to build up a field of the possible, which draws on the social as a necessary and fertile dimension. It is our human proclivity to induce

altered states of consciousness as a means of temporarily stepping out of the confines of the ordinary into a heightened cognizance of the *chiasma* of matter and mind, of self and world, that we may refresh those intuitive referents which orient us to our being-in-the-world. I think this is an essential human endeavor. Humility, empathy and compassion do not come easily to any of us but need to be crafted onto our everyday character through exposure to such reflective opportunities. Art (like mathematics and religion) is a symbolic language affording access to the realm of possibilities, and through it to the real and the imaginary, in which an ontological awareness of self may be grounded. Throughout much of my work (plays, performances, video installations, and interactive installations) I have sought to create paradoxical situations by combining the possible with the (apparently) impossible. The paradox is, in my experience, the most effective way to opening the mind to the realm of the possible. Media, technology, place, architecture, and aesthetics are uniquely pliant components in the fabrication of a possible/impossible construct. Equally manipulable are behavioral, psychological and perceptual tendencies. *Indirection* and *ambiguity* within a safe environment are fertile conditions to allow *thrownness* to develop meaningful and useful consequences. I have no nameable metaphysical alliances, other than a leaning towards phenomenology, but I do have direct experience – 1 prophetic dream, 2 near death experiences, and 1 MRI scan that changed my life (with the proper financing I am ready to open the MRI Amusement Park) – the sum of which compels me to believe that immersive, interpassive environments, in which we are relieved of the burden of “self” as a psychological, physiological, and/or theological definitive architecture, can escort us into a winsome state of mind that tempers the otherwise brutal beast our consumerist, narcissistic society fosters. Such work should heighten our sense of wonder and gratitude. It should enable us to re-enter our quotidian existence with a smaller, saner concept of the relevance of our own self, greater joy in our existence, and a deeper commitment to helping our friends and loving our neighbors. Certainly, this is utopian. But it is the ethical demand of our time. This is after all why I make art; this is how and where I find my reasons for living. THE LIGHTHOUSE is designed as a preliminary excursion into the hereafter, a bardic prequel, a reminder of our molecular ebb and flow.

A neuroaesthetic / metaphysical funhouse: venture into the dark, surrender to the unfolding event.

DISORIENTATION CHAMBER. At the point of entry, the curved outer wall and door panel of an otherwise hidden structure, you are greeted by Gatekeeper #1 who asks you to step inside, hold on to the handrail, and “Look towards the light.” The door closes. You are alone in a sealed column of utter darkness. A pinpoint of light appears. As you stare, it wavers and then recedes, without losing its brightness, and then disappears. Suddenly, the aural tone in the background both increases in volume and descends rapidly. Thin horizontal bars of light speed upwards, accelerating into a blur. You feel as though you are dropping down a mineshaft. Just as suddenly, everything stops. You are disoriented. In the quiet darkness, the chamber seems to be rotating. It stops. The door slides opens.

CAMERA OBSCURA. You enter a dark circular room – in the center, apparently floating in space a few feet above the floor, is a slowly rotating picture, like a movie, of the actual outdoors landscape. The point of view is godlike. The image turns clockwise; you watch the horizon approach, arrive, and then drift away, turning upside down as it passes. You walk around the perimeter of the surface that holds the image.

STROBE LIGHT TUNNEL. You stand at the entrance of a long, dark narrow corridor. You see nothing. You wait, afraid to move. There is a brief flash of blinding light. Moments later, another flash of light. For a fraction of a second you see what lies ahead and in the ensuing darkness you step forward. After each successive flash of light you see and retain more and your steps increase in confidence. Past the strobe light, the corridor curves to the right and leads into a room within a room, a circle within a circle.

360° PANORAMA. The pathway has brought you into the outer circle. A rotating, star-rayed light, pierces the darkness, illuminating the walls on either side of you as it travels past. The sound of rushing wind follows in its wake. This light and its trailing wind approaches and sweeps by at regular intervals. You walk through one of the openings in the interior wall and enter the central room. Four images of the rotating, star-rayed lighthouse beacon revolve around the room; the wind comes and goes in waves. After awhile, the beacons recede into

the distance; the rays of light spin off on their own, encircling the room like shooting stars. In the midst of this, you notice an anomaly: a fixed flash of light in which a small unidentifiable figure appears. As the flashes continue you realize this figure is walking towards you – it is a person (perhaps it is you). Just when the specter seems poised to step into the room it dissolves into molecules of light and dissipates into the atmosphere. Stellar swarms and nebulae clusters sparkle; you are in outer space, in the cosmos. When you are ready to leave, step back into the outer circle, you will find the way out.

ULTRAVIOLET LIGHT TUNNEL. You follow flickering pinpoints of light that advance before you in a spiralling tunnel formation in midair.

RE-ENTRY DOME. You arrive at the threshold of a domed room. In its center are couches arranged in a circle. You find one, lie down and gaze upward. Beyond the open apex above, a light glow seems to expand and contract. Layered bands of light traverse the circumference of the dome. Something like the lateral stabilizing fins of the cuttle fish, undulating in soft waves of delicate bioluminescent colors, pulsating and rotating sequentially downwards. Perhaps you are inside the maternal body of an alien creature. A sound emerges, a harsh staccato rhythm which evolves into lush standing sound waves which devolve once again into a resonating silence. You stay immersed through several cycles.

SNAPSHOT CHAMBER. Gatekeeper #2 greets you, at another portal chamber, and says “Look towards the light” as you step inside and the door closes behind you. You stare at a pinpoint of light until it disappears. A voice says “Good bye and Good luck.” Another door opens. You step outside. You are back where you started. You look around. Just as you are about to walk away someone hands you a small card. It is a snapshot of yourself. Welcome back.

RESEARCH and EXPERIMENTATION

THE LIGHTHOUSE begins and ends with a single point of light. Each chamber, room and corridor manipulates the properties of light, sound, narrative architecture, and the phenomena of perceptual experience towards the creation of a coherent sequence of immersive environments which function, in sum, as a secular shamanistic apprehension of life, death, and rebirth. The project is in its initial stage of conceptualization, research and development. The enabling technology and associated interactivity interface will be as unobtrusive as possible.

I will seek to employ readily available and reliable interactive installation technology and strive to keep to a minimum the need to invent hardware or software. My strength as an innovator is in structure, content and application. The technology and media of Camera Obscura and Snapshot Chamber are mostly mechanical and relatively easy. Here follows my preliminary path of research and experimentation.

Disorientation Chamber

1. Autokinetic phenomenon: how the mind and eye perceives motion in a static pinpoint of light.
2. Synesthesia: specifically, how to create in a stationary subject the sensation of rapid descent.
3. Design and mechanical engineering of rotating chamber.

Strobe Light Tunnel

4. Strobe: timing of flash rate and intensity of lumens; synchronicity between flash and video recording.
5. Video: Spatial ratio between camera lens and approaching subject; filter effect (molecular dissolve); time requirement of capture, real time graphics processing and playback – “specter” video sequences.

360 ° Panorama.

6. Acquisition of video footage (Pigeon Point Lighthouse, Pescadero, CA, and Hubble video sequences donated from NASA, Moffet Field, CA)
7. Creation of computer animation “sweeping light” transition phase between lighthouse and outer space segments.
8. Technics of convincing insertion of “specter” video sequences as rear-screen projections onto outer wall in concert with the front screen projections on inner wall.

Black Light Tunnel

9. How to create the illusion of a horizontal, spiralling funnel of light that advances as you travel towards it?

Re-Entry Dome.

10. Start with the cuttle fish and its spectral transformations. Mimic with light instrumentation sequencing and synchronization.
11. Experiment with fiber optic/smart fabric – transference of data.
12. Consider computer graphic animation and data projection as alternative.

DEVELOPMENT PROJECTS

THE LIGHTHOUSE is a large-scale project; I estimate the production will cost \$400,000.

Fundraising tools will be created during the period of the New Media Fellowship, including an architectural model and a walk-through computer animation.

THE LIGHTHOUSE
Laura Farabough

2005 New Media Fellowship
Proposed Budget

RESEARCH & DEVELOPMENT

Travel/Living

USA: Stanford University: Center for Computer Research in Music and Acoustics; Digital Arts Center
UC Berkeley: Center for New Media
Media Lab, MIT, Boston

EUROPE: University of Innsbruck, Austria
Ars Electronica Center, Linz
V2, Rotterdam
ZKM, Karlsruhe
Planetary Collegium, University of Plymouth

JAPAN: *ICC, Tokyo*

	\$	20,000.00
Fees		
Immersive Media Designer	\$	2,000.00
Video Technician	\$	2,000.00
Architectural Model	\$	1,500.00
3D Animation	\$	2,000.00
Miscellaneous Fees(electronic designer,sound)	\$	2,000.00
Material/Construction Costs	\$	2,000.00
Computer/Software Costs	\$	2,500.00
Video Services Costs	\$	1,000.00
TOTAL	\$	35,000.00

This budget reserves significant monies for research, living expenses and travel. Much of the research will be done at Stanford and at UC Berkeley. When and where I will travel is yet to be determined, however it is most likely my first trip will be to work with Dr. Helgi-Jon Schweizer, Professor of Neuropsychology, Dept. of Psychology, University of Innsbruck, Austria.

note: I have academic ties and/or a professional history with the institutions listed above other than those in italics with whom I would like to open a dialogue.

Laura Farabough

www.sponge.org

CURRICULUM VITAE

Current

Doctoral Candidate, Drama, Stanford University. Writing dissertation.

2004 - 1997

Co-Founder/Co-Artistic Director, with Chris Salter and Sha Xin Wei, of **sponge**, a non-profit arts organization.

1996 – 1980

Founder/ Artistic Director of **Nightfire**, a non-profit arts organization.

1980 - 1976

Co-Founder/Co-Artistic Director, with Chris Hardman, Lary Graber, and Evie Lewis of **Snake Theater**, a non-profit arts organization

1976 - 1972

Co-Founder/Co-Artistic Director with Chris Hardman of **Beggars Theater**.

TEACHING EXPERIENCE

- 1999 San Francisco Art Institute: *Mentor Program*
- 1998 San Francisco Art Institute: *Guest Artist, Sculpture Program*
- 1996 Department of Drama, Stanford University: *Performance & Media Workshop*
- 1995 Department of Drama, Stanford University: *Acting*
- 1994 National Academy of the Arts, Cairo, Egypt: *Strategies and Techniques of Contemporary Performance*
- 1992 Department of Theater, University of Washington, Seattle: *Lecture / Guest Artist*
- 1991 American Cultural Center, Cairo, Egypt: *Site-specific Performance Workshop*
- The Exploratorium, San Francisco, CA: *Lecture / Guest Artist*
- Redwood High School, Larkspur, California: *Guest Playwright / Director with student organization, Ensemble Theater Company; wrote and directed SOCRATES' LIE.*
- 1990 Iowa Playwrights Workshop, University of Iowa: *Master Class*
- Department of Theater, University of California at San Diego: *Lecture / Guest Artist*
- Department of Theater, San Francisco State University: *Lecture / Guest Artist*

California State University's "Summer Arts" Program, Humboldt State University:
Playwrights/Performance Workshop

Department of Theater, University of Washington, Seattle: *Lecture / Guest Artist*

Department of Theater, University of California at San Diego: *Lecture / Guest Artist*

1989 Department of Theater, San Francisco State University: *Lecture / Guest Artist*

1988 San Francisco Art Institute: *Guest Artist, Performance & Video*

1987 Department of Theater, University of California at Davis: *Lecture / Guest Artist*

San Francisco Art Institute: *Guest Artist*

Inter-Arts Department, San Francisco State University: *Lecture / Guest Artist*

Department of Theater, San Francisco State University: *Lecture / Guest Artist*

Western Opera Company, Beijing, China: *Guest Speaker*

International House of Japan (Tokyo), *Guest Speaker*

1985 Department of Theater, University of California at Davis: *Lecture / Guest Artist*

1984 Bay Area Playwrights Festival: *Playwrights/Directors Workshop*

1982 Bay Area Playwrights Festival: *Playwrights/Directors Workshop which produced site-specific performance with video **Locker Room***

1980 Free University of Berlin, West Germany: *Lecture / Guest Artist*

CONFERENCES, FORUMS, EVENTS

2002 2ND Wednesdays Art Series at The Exploratorium:
Teleopolis, curated by SPONGE.

2001 SPONGE Salon #2, San Francisco, CA

Ground Zero Launch at the Museum of Innovation, San Jose, CA:
SPONGE Installation & Presentation.

1999 SPONGE Salon #1, San Francisco, CA

1997 Arab Arts Project International Forum, Beirut, Lebanon: *Consultant*

1991 3rd Cairo International Festival of Experimental Theater. Egypt:
Panelist, Experimentation and the Social Role

1989 Headlands Center for the Arts, Bay Area Visual Arts Association:
Panel Chair: Collaborating Visual Artists

- 1988** Headlands Center for the Arts
National Association of Artists Organizations, Regional Meeting:
Group Leader, The Social Role of Artists In Contemporary Culture
- TalkingDance Project, Theater Artaud, San Francisco, CA: *Commissioned Artist Panelist*
- 1987** Image Forum International Experimental Film & Video Festival, Tokyo: *Commissioned Artist & Panelist*
- 3rd Grantsmakers In the Arts National Conference, Ft. Mason, San Francisco, CA:
Panelist, Philanthropy and Originating Artists
- Minnesota Opera Company "New Opera Festival": *Commissioned Artist & Panelist*
- Headlands Center of the Arts Conference, "Public Art"; *Commissioned Artist & Panelist*
- 1986** Headlands Center for the Arts, "Art and Place": *Participant Panelist*
- 1984** Los Angeles Olympic Arts Festival: *Commissioned Artist & Panelist*
- 1980** International Theater Festival, Pistoia, Italy; *Festival Artist & Panelist*
- International Theater Festival, Munich, West Germany: *Festival Artist & Panelist*
- 1976** International Puppet Festival, Xalapa, Mexico: *Festival Artist & Panelist*

PUBLICATIONS

PUBLISHED WORKS & ARTICLES

- SPONGE. "Unstable Surfaces." *ec/arts # 2*. Paris: Ministry of Culture. 2000.
- Laura Farabough. *Real Original Thinker*. TheatreForum. San Diego: UCSD Press, 1996.
- Laura Farabough. *Bodily Concessions*. TheatreForum. San Diego: UCSD Press, 1994.
- Laura Farabough. "Al Warsha In Cairo." TheatreForum, San Diego; UCSD Press, 1992.
- Laura Farabough. *Surface Tension*. West Coast Plays. Berkeley: California Theater Council, 1982.

CRITICAL RESPONSE: SELECTED BOOKS & PERIODICALS

- Carmody, Jim. "Poets of Bohemia and Suburbia: Farabough, Harrington, Shank." Contemporary Theater. New York: Macmillan, 1991.
- Shank, Theodore. "Laura Farabough: Story, Characters, and Ideas." California Performance. Claremont: Pomona College, 1990.
- Kathleen Betsko, and Koenig, Rachel, editors. "Laura Farabough." Interviews With Contemporary Women Playwrights. New York: Beech Tree, 1987.
- Shank, Theodore. American Alternative Theater. London: Macmillan, 1982.

Shank, Theodore. Contemporary Experimental Theater: Zeitgenossliches Experimentelles Theater. Frankfurt: Theater am Turm/Ausstellung, 1981.

Blanchi, Ruggero. Theater Real Time: Material per uno Studio Sul Nuovo Teatro. Torino: Studio Forma Editrice, 1980.

Alternatives Theatrales, No. 9 (1981). Belgium.

Art Com, Vol. 5, No. 19 (1982). San Francisco: Contemporary Arts.

American Theater, Vol. 14, No. 3 (1987). New York: Theater Communications Group.

Journal of Film and Video Criticism, No. 83 (1987). Tokyo.

High Performance, No. 27 (1984), No. 32 (1985), No. 34 (1986), No. 44 (1988), No. 50 (1990), Los Angeles: Astro Artz.

Theatre Journal, Vol. 40, No. 2 (1988). Baltimore: John Hopkins University Press.

GRANTS, FELLOWSHIPS & RESIDENCIES

2002

Creative Work Fund, San Francisco. SPONGE production, Sauna 0.1

2001

The Daniel Langlois Foundation, Canada. SPONGE production grant, TGarden
Banff Center for the Arts, Canada. SPONGE residency, design TGarden

2000

Starlab, Brussels, Belgium. SPONGE residency, research TGarden

1997

Stanford University, Humanities, SPONGE research and performance M2
The Ford Foundation. Art Consultancy, Travel and Honorarium Grant, Egypt and Lebanon

1992

National Endowment for the Arts - Solo Performance
National Endowment for the Arts - InterArts
LEF Foundation

1991

California Arts Council - Interdisciplinary
United States Information Agency: Travel/Work in Cairo, Egypt
National Endowment for the Arts - Opera Musical Theater
California Arts Council - Interdisciplinary
The Hewlett Foundation
The San Francisco Foundation

1990

The Zellerbach Family Fund
The Hewlett Foundation
The San Francisco Foundation
California Arts Council - Interdisciplinary
California Arts Council - Art in Public Buildings

1989

The Flintridge Foundation
The Walter and Elise Haas Foundation
The Hewlett Foundation
The San Francisco Foundation
Marin Community Foundation
California Arts Council - Interdisciplinary
California Arts Council - Art In Public Buildings

1988

National Endowment for the Arts - InterArts
Marin Community Foundation
The San Francisco Foundation
The Hewlett Foundation
California Arts Council - Interdisciplinary

1987

Japan/United States Friendship Commission Fellowship
National Endowment for the Arts - Theater
California Arts Council - Theater
The San Francisco Foundation

1986

Minnesota Opera Company
Opera America
The San Francisco Foundation
Headlands Center for the Arts
The Walter and Elise Haas Foundation
National Endowment for the Arts - Theater
National Endowment for the Arts - InterArts

1985

National Endowment for the Arts - InterArts
The San Francisco Foundation
California Arts Council - Theater

1984

Los Angeles Olympic Arts Festival
The San Francisco Foundation
National Endowment for the Arts - Theater
California Arts Council - Theater

1983

The Rockefeller Foundation Playwrights Fellowship
The San Francisco Foundation
National Endowment for the Arts - Theater
California Arts Council - Theater

1982

The San Francisco Foundation
California Arts Council - Theater
National Endowment for the Arts - Theater

1981

The San Francisco Foundation
The Hewlett Foundation
National Endowment for the Arts Playwrights Fellowship

1980

The San Francisco Foundation
California Arts Council - Theater
National Endowment for the Arts - Theater - New Forms

WORKS

SPONGE

2002

Teleoplois

Site-specific event curated by sponge.

2nd Wednesdays Art Series at The Exploratorium, San Francisco, CA

An evening of installations by Bay Area artists and designers that haunt the boundary between metropolis and teleopolis (the "city" created by broadcast media, the Internet, and newly generated communication technologies) in an age of electronically-mediated social imagination.

Hubbab	Sha Xin Wei, James Hsu, Junko Tsumuji, Graham Colman
Fauna 2.0	Adrian Van Allen
The Tele-Actor Project	Ken Goldberg
Satellite	Thom Faulders+Post Tool Design
Sauna 02	sponge: Chris Salter, Sha Xin wei, Laura Farabough, Brad Niven
Icon City	M.A.D. (Eric Adigard)
Transit Time	Steve Wilson
Eureka	Ernie Gehr
Lost Book Found	Jem Cohen
Zygote	Stephen Ruiz

Sauna 02

Interactive site-specific installation and gallery exhibit.

Exterior: 3 white tubes – 15' x 4' – anchored to the exterior of The Redman Building on 16th Street in San Francisco. The tubes were suspended 12' from the sidewalk, and separated 3' from each other. Each tube was equipped with a 1000 watt halogen light, and a 30" diameter parabolic speaker; the cluster was scanned by a video-grid motion detector. Each tube responded with light and sound as passersby strolled underneath the tube(s) and varied its response in accordance with the duration a passerby spent in prime-target range.

Interior: In clockwise, chronological order, artifacts related to the history of sponge, its philosophical tenets, projects, in-house communiques, and the realization of Sauna, were affixed to the gallery walls. Five paper scrolls (4' x 12') were suspended from the ceiling upon which were projected sponge videos.
The Lab, San Francisco, CA

Art Community Salons at THE LAB

June 5 TalkBack. Public Discussion with the Sauna 02 Team

A chat with the Sauna02 artistic and design team.

Panelists: Erik Adigard, Laura Farabough, Amy Hoffman, Brad Niven, David Robert, Chris Salter, Sha Xin Wei

June 12 Urban Interventions: Situating Sauna 02

Artists, architects and urban critics discuss the themes of Sauna02 among other recent urban intervention projects.

Panelists: Michael Bell (Columbia University School of Architecture), Jennifer Gonzales (UC Santa Cruz), Rene Garcia (Los Cybrids), Margaret Crane.

June 19 The Political Economy of Mediated Urban Space

A conversation focusing on the implementation of new types of responsive media environments in our urban landscape.

Panelists: Benjamin Weil (Media Arts Curator, SFMOMA), Niklas Damiris (Stanford University), Jenee Misraje (LEF Foundation), Sandy Sanchez (Department of Cultural Affairs, Public Art Projects, City of San Jose), Francis Philips (Haas Foundation).

2001

TGarden

Interactive, digitally enhanced human playscape. In a dressing room, each Player is 1) strapped on with two motion detectors and a wireless transmitter. 2) given a quick lesson in the functional capabilities of these devices, and 3) provided with a couture white reflective costume. The Player enters the TGarden playscape: a white room that is computer controlled re: responsive to each Player's data output, computes group movement density and locale via a video spatial grid, and controls sound and video projections according to acceleration/tilt of each Player and cluster densities. From 2 to 5 Players cycling through an average immersion of 30 minutes.

Ars Electronica, Linz, Austria

V2 Institute for Unstable Media, Rotterdam, Netherlands

2000

TGarden

Interactive digitally enhanced human playscape. See above.

Medi@terra, Athens, Greece

Siggraph2000, New Orleans, Louisiana

Artifacts I-V

Video installation.

Ground Zero Launch, Tech Museum of Innovation, San Jose, CA

Sauna 0.1

Immersion chamber: a 10 x 14' enclosed room within which was positioned a 4 x 8' tan - a half cylinder resembling an MRI tube. An individual lies down on a "tray", is fitted with ear phones, and then rolled into the chamber. A sequence of abstract pattern videos is projected onto the dome of the chamber, original music. Average immersion: 20 minutes.

San Francisco Electronic Music Festival, San Francisco, CA

1998**m2**

Multi-media installation: multiple-channel video, sculpture, original live music.

A perceptual ecology constructed out of video, heat, sound and architecture. Its stakes for the viewer involve the human desire and drive for continuous experience while examining systems of gaze, data and control and the revelation and stability of matter under the actions of unstable media.

Five spaces were architected inside a large gallery environment. These included a waiting room, an interior immersion space, a control chamber and a long corridor opening out onto a projection area. Visitors to the event were issued a color-coded ticket which determined the order in which they proceeded through the spaces.

The Lab, San Francisco, CA

1997**m1**

Site-specific "invisible" performance. 5 actors. A public experiment testing how people negotiate the figure-ground relation between intentional and unintentional gesture.

Tressider Plaza, Stanford University, CA

NIGHTFIRE**1995 - 1991****Real Original Thinker**

Performance. Actor and 2-channel video.

Stanford University, 1995

Telluride Experimental Theater Festival, Telluride, Colorado, 1993

University of California at San Diego, 1992

Asian American Theater, San Francisco, CA 1991

1990**Socrates' Lie**

Performance. 15 student actors. Commissioned by Ensemble Theater Company.

Redwood High School, Larkspur, Ca

1989**Private Property.**

A puppet and video show

Climate Gallery, San Francisco, CA

Catcher

Sculpture and video installation.

San Francisco Art Institute, San Francisco, CA

1990 - 1987**Bodily Concessions**

Performance. Actor and 3-channel video.

California State University at Humboldt, 1990

Spreckels Performing Arts Center, Ronher Park, CA, 1990

New City Theater, Seattle, Washington, 1990

Sushi Gallery, San Diego, CA, 1989

University of California at Davis, 1989

Magic Theater, San Francisco, CA, 1988

Life on the Water, San Francisco, CA, 1987

- 1988** **12 Stations of the Latrine**
Site-specific video installation.
 Mill Valley Film & Video Festival, Mill Valley, CA
 Theater Artaud, San Francisco, CA
- Fish Boat Rock & Roe**
Site-specific 2-channel video installation.
 Army Corps of Engineers, Bay Model Visitors Center
- Santa Dog**
Site-specific video installation.
 Hanson Gallery, Sausalito, CA
- 1987** **Investigation Through a Window**
Site-specific performance. Actor and video.
 Image Forum International Film & Video Festival, Tokyo, Japan
- 1986** **Femme Fatale: The Invention of Personality**
Performance. 8 actors, large paintings, original music score.
 Operatic Selections, Minnesota Opera Company, St. Paul, Minnesota
 Victoria Theater, San Francisco, CA
- 1985** **Baseball Zombie**
Performance. Actor and 3-channel video.
 Video Free America, San Francisco, CA
- Soundings**
Sculpture and video installation.
 Gensler & Associates; Architects, San Francisco, CA
 San Francisco State University Art Gallery
- 1985** **Under Construction**
Site-specific performance. 15 actors, 3-channel video, car & heavy equipment, original music.
 Pier 3, Ft. Mason Center, San Francisco, CA
- 1984** **Liquid Distance / Timed Approach**
Site-specific performance: swimming pool equipped with 1 & 3 meter diving boards.
8 actors, 3-channel video, row boat, floating and submersible sculptures, original music.
 Beverly Hills High School Swimming Pool. Commissioned by and performed at The Los Angeles Olympic
 Arts Festival, Los Angeles, CA
- 1984 - 1983** **Beauty Science**
Performance. 6 actors, 2-channel video, sculpture and paintings, original music.
 Intersection for the Arts, San Francisco, CA, 1984
 Doriane's Hair Design, Sausalito, CA, 1983, *Site-specific.*
- 1983** **Battle of the Brides**
Site-specific. 2 actors.
 Coyoacan Plaza, Mexico City, Mexico
- 1983** **Sea of Heartbreak**
Site-specific performance. 12 actors, video, original music.
 Smitty's Saloon, Sausalito, CA

1983 – 1982 Obedience School

Performance. 3 actors, video, sculpture, original music.

Performing Garage, New York City, NY, 1983

University of California at Los Angeles, 1982

University of California at Santa Cruz, 1982

University of California at Irvine, 1982

Magic Theater, San Francisco, CA 1982

1982 Locker Room

Site-specific performance. 20 actors, video.

The Girls Locker Room, Tamalpais High School, commissioned by The Bay Area Playwrights

Festival, Mill Valley, CA

1982 - 1981 Surface Tension

Site-specific: swimming pool equipped with 1 & 3 meter diving boards.

2 actors, floating sculptures, row boat, slide projections, original music.

University of California at Berkeley, 1982

Mills College, Oakland, CA "

University of California at San Diego, "

Roosevelt Hotel, Hollywood, CA, "

Lewis & Clark College, Portland, Oregon, "

Treasure Island, San Francisco, CA, "

College of Marin, Indian Valley Campus, Novato, CA "

City of Albany Park, Albany, CA "

The Boys Club, San Francisco, "

University of California in San Francisco, "

University of Washington, Seattle, Washington, "

Bay Area Playwrights Festival, Mill Valley, CA, 1981

1981 Femme Fatale: The Invention of Personality

Performance. 8 actors, large paintings, sculpture, slide projections, original music.

Ruby Scott Theater, Mill Valley, CA

Victoria Theater, San Francisco, CA

SNAKE THEATER

1980 Ride Hard / Die Fast

Performance. 4 masked actors, sculpture, 16mm film, slide projections, original music.

Zurich Theater Festival, Zurich, Switzerland

Pistoia Experimental Theater Festival, Pistoia, Italy

Ülm Theater, Ülm, Germany

Tübingen University, Tübingen, Germany

Münich Experimental Theater Festival, München, Germany

University of California at Los Angeles

University of California at Santa Cruz

University of California at Irvine

University of California at Davis

Theater Artaud, San Francisco, CA

1979 Auto

Site-specific Performance. 10 masked actors, cars & trucks, sculpture, slide projections, original live music.

Mohawk Gas Station, Sausalito, CA

- 1978** **Sub-Division**
Performance. 2 actors, video, sculpture, original music.
 New Performance Gallery, San Francisco, CA
- 1978** **Flight**
Site-specific performance. 15 masked actors, sculpture, paintings, original live music.
 Dunphy Park, Sausalito, CA
- 1978** **The Burning Of Beelzebub**
Site-specific performance. Burning of firework-filled 20' demon sculpture, dory w/ outboard motor.
 Dunphy Park and Richardson's Bay, Sausalito, CA
- 1978 - 1977** **24th Hour Cafe**
Performance. 3 masked actors, sculpture, slide projections, original live music.
 University of California at Los Angeles, 1978
 University of California at Santa Cruz "
 University of California at Davis "
 University of California at Irvine "
 Stanford University "
 YMCA Tenderloin Theater, San Francisco, CA, 1977
- 1977** **Her Bldg**
Site-specific performance. 10 masked actors, video, cars, sculpture, original live music.
 Sausalito City Hall, Sausalito, CA
- 1977** **Somewhere in the Pacific**
Site-specific performance. 20 masked actors, sculpture, 6 person chorus, original live and recorded music.
 FT. Cronkhite Beach, Sausalito, CA
- 1976** **Dead Play**
Performance. 4 masked actors, puppets, original live music.
 Snake House, Sausalito, CA

BEGGARS THEATER

- 1976** **La Mujer Afligida**
Performance. 6 masked actors, sculptures, 2 person chorus, original live music.
 Tour of Mexico sponsored by Instituto Nacional de Bellas Artes
 Immaculate Heart College, Los Angeles, CA
 Lone Mountain College, San Francisco, CA
- 1976** **Como El Pero de las Dos Tortas**
Performance. 8 masked actors, sculptures, live music.
 Tour of Mexico sponsored by Instituto Nacional de Bellas Artes
 Immaculate Heart College, Los Angeles, CA
 Lone Mountain College, San Francisco, CA
- 1975** **Eye of Darkness**
Performance. 6 masked actors, sculptures, music.
 Goodman Theater, San Francisco, CA

- 1975** **The Fool Asleep**
Performance. 5 masked actors, sculptures, paintings.
 University of California at Davis
 Lone Mountain College, San Francisco, CA
 Waller Street Theater, San Francisco, CA
- 1975** **The Hunger Show**
Performance. 4 masked actors, puppets, sculptures, paintings.
 Performed in City Parks throughout San Francisco, CA
 Lone Mountain College, San Francisco, CA
- 1975** **Jaja Man**
Performance. 4 masked actors, puppets, sculptures, paintings.
 Performed in City Parks throughout San Francisco, CA
 San Francisco State University
 Lone Mountain College, San Francisco, CA
- 1975** **The Bone Show / Calaveras**
Performance. 6 masked actors, puppets, sculptures, paintings.
 Capp Street Theater and Galeria de la Raza, San Francisco, CA
- 1974** **The Creation and Destruction of the World in 5 Acts**
Performance. 6 masked actors, puppets, sculptures, paintings.
 Intersection for the Arts, San Francisco, CA
- 1974** **Beauty and the Beast**
Performance. 8 masked actors, puppets, sculptures, paintings.
 San Francisco Museum of Modern Art, San Francisco, CA
- The Wildman**
Performance. 10 masked actors, puppets, sculptures, paintings.
 San Francisco Museum of Modern Art, San Francisco, CA
- 1973** **The Rat Story**
Performance. 8 masked actors, puppets, sculptures, paintings.
 Dickens Fair, San Francisco, CA
- 1973** **The Wildman**
Site-specific performance. 10 masked actors, puppets, sculptures, paintings.
 Renaissance Pleasure Faire, Agoura, CA
- 1972** **The Burning Of Beelzebub**
Site-specific performance. Burning of firework-filled 15' demon sculpture.
 Venice Beach, CA

SERVICE TO THE FIELD / OTHER PROFESSIONAL ACTIVITIES

- 1997** Consultant, Arab Arts Project, Beirut, Lebanon
- 1997 - 1995** Board member of Bay Area Playwrights Festival
- 1991** Juror, 3rd Cairo International Festival of Experimental Theater, Cairo, Egypt.
- 1991 - 1988** Vice President of the Board of Directors and Chair of The Program Committee of PUBLIC ART WORKS, a non-profit arts organization which commissioned artists to create site-specific work. Made promotional video for PUBLIC ART WORKS.
- 1990 - 1988** Appointed by THE CALIFORNIA ARTS COUNCIL to a four-member task force which culminated in Art Along the Waterfront: A Guide to Opportunities for Public Artists and Public Art on the Embarcadero of San Francisco, published by CAC in 1991.
- 1990** Director of NORTE/SUR, a performance piece by Guillermo Gomez-Pena and Coco Fusco at The Mexican Museum In San Francisco.