

New Media Fellowships  
2005 Project Cover Form

**Jennifer Hall**

<b>Title</b>	The Tipping Point: Health Narratives from South End Artists
<b>Genre</b>	Interactive Sculptural Installation
<b>Applicant's Role in Production</b>	Artist, Project Leader
<b>Production Format</b>	Live

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**Brief Project Description** (do not exceed space given below)

A community based research project which cumulates in an interactive sculptural Installation, "The Tipping Point Machine", sited for the Mills Gallery, Boston Center for the Arts, April, 2006. The sculpture will be designed and built to travel.

Collecting information through the lens of cultural anthropology, health narratives from artists living in the South End neighborhood of Boston become content for building an interactive sculptural installation. The complex relationships between body, health, self, and community will be examined from a combined anthropological and artistic perspective.

## New Media Fellowships

### 2005 Sample Work Form

Jennifer Hall

Check One: ☐ Sample

Supplemental ☐

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 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

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**Title** Documentation: FIVE COACTIVE INSTALLATIONS

**Year** Recent Work Samples (five projects from the last five years)

**Technical** Available on Web. Use any browser (backup CD included)

Original Format	Format Submitted for Viewing	Preferred OS
<input type="checkbox"/> Software	<input type="checkbox"/> Software	<input checked="" type="checkbox"/> Windows
<input type="checkbox"/> Web	<input type="checkbox"/> Web	<input type="checkbox"/> Mac
<input checked="" type="checkbox"/> Installation	<input type="checkbox"/> VHS	<input type="checkbox"/> Unix
<input type="checkbox"/> Other _____	<input checked="" type="checkbox"/> Other <u>Any Internet Browser</u>	<input type="checkbox"/>
Other _____		

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

☒ URL www.massart.edu/rocknewmedia (if more than one please list them below)

☐ Browser requirement(s) NONE but navigation rollovers work best with recent browsers.

☐ Plug-in requirement(s) NONE

☐ 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:

Use the left side screen navigation to access the documentation of five coactive installations. Make sure to access all pages by using the ">>" button on project pages. Links to additional on-line material about each project can be found at the bottom of content pages by clicking on the blue URL link.

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# **New Media Fellowships**

## **2005 Work Form**

**Description of Work** ([www.dowhile.org/rocknewmedia](http://www.dowhile.org/rocknewmedia))

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### **Acupuncture for Temporal Fruit**

Robotic and Interactive Installation  
Decordova Museum and Sculpture Park, 1999  
Lincoln, Massachusetts

Ultra-sonic tracking devices control the speed which acupuncture is administered to tomatoes.  
2 sets of sensors/translators on-board for each pod. Total 12 suspended glass pods.

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### **Instrument for Mediated Terrain**

Thorne Gallery  
Robotic and Interactive Installation  
Keene, New Hampshire, 1999  
Collaborator, Blyth Hazen

Optical sensors activated robotic arms which cleans, pat, and care take the  
moss landscapes. Total 10 on board-processors with motors for 5 aluminum landscape boxes.

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### **Laboratory for Ephemeral Investigation**

Interactive Video and Robotic Installation  
Lamont Gallery, Phillips Exeter  
Exeter, New Hampshire, 2002  
Collaborator, Blyth Hazen

Use of optical, sonar, and roller ball inputs drive 6 installations that send information to each other  
by analog video and serial feeds.

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### **Virtual Body/Physical Body**

Interactive Installation and Exploratory Studio  
Arnheim Gallery, Massachusetts College of Art  
Boston, Massachusetts, 2000  
Co-Curated, Sandy Weisman

Use of touch sensitive screens, Quick Time Virtual Reality (QTVR) and interactive video  
projection.

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### **epilepiform:REM 5**

3D Interface and Sculpture Artifact  
Decordova Museum and Sculpture Park, 2001 and 2003  
Lincoln, Massachusetts

Using an ambulatory EEG machine, a seizure is recorded and translated to an object through  
rapid prototyping and cast first in sterling silver and then another is cast in chocolate.

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## **Artist Statement**

Much of my work concentrates my discontent between the promises of new media and the actual human condition. Our technologies are extensions of ourselves, to reference McLuhan. Eventually, I believe, they become part of us. They re-direct our culture through their utilitarian leverage and then they infiltrate our very character. Nothing we make is merely a tool – it is a reflection of who we are and in the noblest arrangement, what we wish to become.

Usually, it is only after a work is done that I fully realize why I made it. The product enables me to step back and observe the nature of my intentions. Materials employed work for me as a trail leading back to something I needed to understand. This process is second nature to me – it is how I learn.

One can usually find me building something out of new media or re-appropriating an existing technology. But I am mindful that the total emergence in media makes me part of mass consumption -- a component of what I find problematic with our society. To be a maker is to be a consumer – and what we produce eventually comes back to us. I find new media fraught with confusion with this as only one example. I work with it because it speaks to who we are as a culture. I dislike it because my heart tells me that this is not the best place for us to be. But it is a clear pulse and so I wrestle with the paradox.

When working with new media, the value may lie in the absence of it.

**2005 New Media Fellowships  
Submitted by Jennifer Hall  
September 2004**

***The Tipping Point: Health Narratives from South End Artists***

A community based research project which cumulates in an interactive sculptural Installation, "The Tipping Point Machine", sited for the Mills Gallery, Boston Center for the Arts, April, 2006.

**Participants Include**

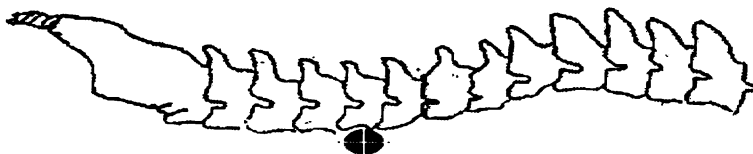
Ms. Jennifer Hall, Artist, Project Leader

Dr. Ellen Ginsburg, Cultural Anthropologist

Ms. Blyth Hazen, Artist, Fabricator

Mr. Arnie Hernandez, Software Programmer

Ms. Laura Donaldson, Curator



## Project Narrative

### Description

The project pivots around the general assumption that a series of seemingly small changes can, over time, have a significant impact on the lives of individuals. This is what is referred to in social epidemiology as tipping points and made a common term by Malcom Gladwell in his recent book of the same name. The term also has roots in the medical industry as a way of clarifying the moment when a patient's health tips from stasis. A more recent neurological term, The "tripping point" is an electro-mechanical term for actions that are changed ("tripped"). When a certain threshold is exceeded it trips an electro-chemical activity into a bio-mechanical event. Based on the assumption that motion found in all kinds of life has points of stasis and tipping or tripping, Ms Hall will work with Dr Ginsburg in collecting a series of health narratives. From these, they will discern what small events (tipping points) have changed individual artists understand self, health and body. As these narratives are collected, an interactive sculpture will be designed by Ms. Hall with one or more gravitational pivot points that will be inspired by the narratives which are collected. Movement will be recorded by the visitor/ participants through a series of feedback devices located throughout the gallery. These, in turn, will send signals to the sculpture, which will trigger motion around the gravitational pivot points. The more visitors participate, the more the sculpture will create variations of movement; it will be both communal and cumulative - once shared and unique. The Tipping Point Machine experience will be different for every visitor, as the piece will continue to evolve throughout the duration of the exhibition. "*The Tipping Point: Health Narratives from South End Artists*" involves gallery goers in a co-active experience that resonates issues of body and health from the surrounding community. The site for this exhibition could not be more appropriate. Situated at the heart of Boston's South End, a lively neighborhood including many artists living and working within a wide variety of cultures, the Mills Gallery is a one-of-a-kind space that provides artists a supportive venue for showing community based work. It offers the Greater Boston Area (an epicenter of ground-breaking technology development) unparalleled opportunities for experiencing innovative art forms. Ms. Hall, Dr Ginsburg and their team will be working closely to realize this project. This cross-pollination of art, technology, and anthropology will enrich and broaden the dialogue for all participants. Ms. Hall and Dr. Ginsburg will use

phenomenological research methods to arrive at an understanding of the subjects tipping points. This will be accomplished through the use of open-ended interviews, informal discussion and participant-observation. The aim is to be faithful to the participant's story. Reporting the data involves interpretation and conjecture in deciding what to select, but its main role is to describe rather than to explain. Within the discipline of medical anthropology, narrative has been used as a means to grasp areas of personal and social experience of illness not attainable within the confines of biomedical research or anthropological/ sociological research. These disciplines are often too concerned with larger scale issues within the constitution of illness and sickness in a given society. The phenomenological approach is best suited for the proposed research in that it is designed 'to illuminate the specific, to identify the phenomena through how they are perceived by the actors' (<http://www.anthro-phd.dk/web>). The research findings will be arranged according to themes and topics. Ms. Hall will then distill the health narratives into an interactive art installation translating each narrative into mechanical tipping points. Robotic elements will be built that will focus on the flexible relationships between such issues as body/health and community/individual and public/private self. The installation may evoke questions such as how can we decipher the ambiguities surrounding the body? How can we obtain precise information about ourselves? How can we maintain our individual integrity? The investigation of these issues regarding the body politic-objectification of the individual and sometimes contradictory discourses surrounding certain technologies is essential to reinterpreting the place of the individual as a corporeal entity in society. The proposed gallery exhibition-and narrative by extension-poses some of these questions in the examination and representation of how we can all perceive the tipping point as an agent of change. *"The Tipping Point: Health Narratives from South-End Artists,"* represents Halls ongoing interest in ways in which technology intersects and affects our perceptions of our bodies, our lives, our imaginations and our culture. More specifically this project explores, how contemporary techno-culture is reconfiguring the dichotomies of nature/artifice, real/virtual and body/embodiment (<http://www.dowhile.org/rocknewmedia>).

## **Interactive Components**

Participants to the show will navigate through the installation freely; they will not need to physically interact with the sculpture but they will be aware that their movements affect the installation. Using a similar technique used to activate "*Acupuncture For Temporal Fruit*" (1999), sensors will collect data as participants move through the room. As participants move closer to the sculpture, individual structures will tip forwards and as they move away, the same structures will tip back. The sculpture will respond to their presence in subtle and un-mappable ways. The physical elements of the installation include long wood and aluminum beams with fragile glass elements. These glass elements will hold found objects that reference points of individual health narratives. How the long beams will be placed and how they will interact will be decided after the research is underway. Hall and Ginsburg choose not to limit the outcome by defining the sculpture beforehand, but rather, let the design emerge as the content is gathered. Hall and Ginsburg need to research, observe, and distill before a final design for the sculpture emerges.

## **Feasibility Statement**

For this project Dr. Ginsburg has received a sabbatical from her college teaching and has received a research residency at Massachusetts College of Art in spring 2005. During this time, Ms. Hall will begin studio work and a model will be ready by July 2005 for Mr. Hernandez to begin programming and Ms Hazen to upgrade the hardware interface. Ms. Hall and Ms Hazen will be building the sculpture through February 2006. Complete system testing will occur in the Month of March with code zero on all parts by April 1. The team has secured a 2-week install schedule at the Mills Gallery in April 2006.

## **Use of Work**

Ms. Donaldson plans to travel the show in 2006-2007. She will begin this outreach component in summer 2005. The catalogue will be made available to libraries and schools, and the team plans to submit papers to both art and anthropology journals as well as appropriate conferences.

## **Fellowship Use/Budget Narrative**

Total cost of the project is approximately \$60,000. The use of fellowship funding would go to support fees, materials and the exhibition brochure for "*The Tipping Point Machine*".



## Project Budget

### Fees:

Artist Fee for Hall:	\$4,000
Research Fee for Ginsburg	\$4,000
Fabrication Fee for Hazen:	\$2,000
Programmer Fee for Hernandez:	\$2,000
Curatorial Fee for Donaldson:	\$2,000

sub-total	\$14,000
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### Materials:

Aluminum Square Stock:	\$1,100
Aluminum Brackets:	\$ 500
Aluminum Flat Stock:	\$1,500
Steel Cables:	\$ 500
Cable ties, nuts and bolts, misc. hardware:	\$ 600
Blown Glass Containers	\$3,000
Wood Beams	\$2,000
(8) Servo Motors @ \$350.00 ea.	\$2,800
Powercords and AC Lines	\$1,500
Ultra Sonic Range Finder Kits	\$3,000

sub-total	\$16,500
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### Exhibition Brochure:

Design fee:	\$1,500
Printing	\$3,000

sub-total	\$4,500
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<b>2005 New Media Fellowship Total:</b>	<b>\$35,000</b>
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### Secured In Kind Donations:

LEF Foundation	Cash Awarded	\$9,500
	(includes matching fees and materials)	
Mass College of Art	MIDI Controller Hardware	\$1,000
Do While Studio:	MAC Laptop w/ Software	\$2,000
	Development Spaces	\$6,500
	AC - MIDI Interface with (8) Sensors	\$6,000
Mills Gallery:	Installation Assistance	\$1,000
	Exhibition Announcements	\$1,500
	Transportation to Gallery	\$ 500

In-Kind Total:	\$28,000
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## Artist Background Information

*Reprint from Art, Women and Technology, MIT Press, 2003*

"My art education began very early. As a child I bounced back and forth between my grandfather who descended from a clan of Hudson Valley School artisans, and made his living by creating flawless copies of famous paintings -- and my mother who was a television producer in New York City. I remember when one of my grandfather's paintings was sold by some unsavory dealer, as an original. Fate had it that then, at eight years of age, my job was to paint his name in lead on the canvas before it was gessoed. Being the honorable forger that he was, my grandfather could then guarantee that his original copy of an original master was secured forever in the annals of art duplication history."

"My mother was the first woman producer of television commercials. In the seventies I worked as her production assistant. From the Jerry Lewis Telethon to the research and development of Crazy Foam, I was immersed in the professional art of mass illusion -- I became the agencies young mistress of edible props -- painting white highlights on ears of corn and searing BBQ stripes on steaks with a soldering iron. The dance of real and fake or truth and lies became points of interpretative coincidence. I will always cherish the lessons of my first shoot. On the production set for a dish washing detergent commercial, I turned to my mother, " Mom, what does virtually spotless mean?", 'shhhsh!' she whispered, 'it means it has spots!'".

"Before it was common place, I had participated in creating mass media. Like a young girl might collect stamps in a book or butterflies on a board, I collected unused video footage from the post production studios -- discarded artifacts from my own experiences. In retrospect, I think this made me an odd little child. I build tiny theater sets filled with scaled models of useless and absurd gadgets. I carefully photographed them to appear large and actual. By the time I went to art school, I had a portfolio of video footage that I didn't shoot and documentation of odd devices that didn't really exist. I brought the first video camera to my campus but was still unsure what it meant. In 1985, I received my graduate degree at the Massachusetts Institute of Technology (MIT) using tracking devices from cruise missile warheads to generate data from dancers. It was at MIT that I first understood the power of technological *re-appropriation*."

## **Artist Biography**

Jennifer Hall is a pioneer in the field of new media and has been a widely respected member of the art technology community for over twenty years. An educator, curator, researcher, and artist, her tireless curiosity has led her to make significant contributions to the fields of art, education and new media.

Ms. Hall received her Bachelor of Fine Arts (B.F.A) at the Kansas City Art Institute in 1980, and her Masters of Science in Visual Studies (M.S.V.S.) from the Massachusetts Institute of Technology (M.I.T.) in 1985. Ms. Hall is the Founding Director of Do While Studio, a Boston-based, not-for-profit organization dedicated to the fusion of art, technology, and culture. She has taught at the Visible Language Workshop at the Massachusetts Institute of Technology, The School of the Museum of Fine Arts, Boston, Massachusetts, the Institute de Arte de Frederico Brandt, Caracas, Venezuela, and is currently a Professor and Coordinator of the Masters of Science in Art, Education, and New Media at the Massachusetts College of Art, Boston.

In 2000, Ms Hall received the first Rappaport Prize, administered through the Decordova Museum and Sculpture Park. In both 1984 and 1985, She received the first IBM Home Computing Award administered by the Media Lab at M.I.T. for developing gesture driven interfaces. In 1995 she received Woman of the Year from the Boston Chapter of the National Epilepsy Association for her work with Art and Epilepsy, and in 1998 was awarded the first Anne Jackson Award for Teaching from the Massachusetts College of Art. Ms. Hall has installed work at numerous international locations such as the Contemporary Museum of Sydney, Australia; the Museum de Belle Arts, Caracas, Venezuela; and St. Johns Island, Newfoundland.

## EDUCATION

- 1982-1985: Masters of Science in Visual Studies (M.S.V.S.)  
Center for Advanced Visual Studies. M.I.T.  
Cambridge, Massachusetts
- 1976-1980: Bachelors of Fine Arts (B.F.A.) Sculpture  
Kansas City Art Institute  
Kansas City, Missouri

## EDUCATIONAL CONSULTING AND CURATORIAL PROJECTS

- 2003: Program Coordinator, Education Developer  
Multimedia Modules for Media Literacy – k12 and College Levels  
Aspect Magazine DVD  
Boston, Massachusetts
- 1999-2001: Consultant, Education Developer  
On-line Modules for Adult Learners  
Spinnaker Software Developers  
Boston, Massachusetts
- 1999: Coordinator, Education Program  
First Boston Cyberarts Festival  
Boston, Massachusetts
- 1998: Consultant and Project Partner  
Developing k-12 media arts modules  
BBN, Educational Division  
Cambridge, Massachusetts
- 1996-1998: Project Developer  
Extended Classroom Learning Modules for music in public schools  
Music Performance Trust Fund, New York, New York
- 1995: Curator, From the Storm Phase 2  
International Neurology Conference  
Museum of Contemporary Art  
Sydney, Australia
- 1994: Computer Art Lab Developer  
Instituto de Arte Frederico Brant  
Caracas, Venezuela

- 1994: Curator, From the Storm  
American Neurology Conference  
New Orleans, Louisiana
- 1994: Curator, From the Storm  
Canadian Academy of Neurology Annual Congress  
St Johns Island, Newfoundland, Canada
- 1994: Curator, From the Storm  
Meeting of the American Academy of Neurology  
Washington, DC.
- 1990-1991: Research Coordinator  
10th Year Anniversary Event  
New England Computer Arts Associations  
Needham, Massachusetts
- 1988-1990: Computer Imaging Consultant  
Reebok Inc.  
Gloucester, Massachusetts
- 1986-1987: Art Community Liaison  
Commodore International Inc.  
Cambridge, Massachusetts
- 1987: Event Coordinator  
Electronic Surrealist Ball  
Computer Museum,  
Boston, Massachusetts
- 1985-1986: Research Affiliate  
Design of computer/animation interface systems  
Graphical Marionette Project, Media Lab at MIT.  
Cambridge, Massachusetts
- 1984-1985: Research Assistant  
Development of optical body tracking interface devices  
Graphical Marionette Project, Architecture Machine Group  
Cambridge, Massachusetts
- 1984: Conference Case Study Organizer  
National Alliance of Media Arts Centers  
(NAMAC), APPALSHOP  
Whitesburg, Kentucky
- 1977-1981: Production Specialist for remote site broadcast television  
West Glen Communications and SSC&B Advertising  
New York, New York

## SELECTED LECTURES AND PAPERS

- 2004: Keynote Speaker, Science Educators Conference  
Garden in the Woods  
Framingham, Massachusetts
- 2003: Consultant  
Media Literacy Module for CAST Organization  
Maynard, Massachusetts
- 2001, 2002: Issues of Cross Disciplinary Collaboration  
Art Science Conference, The Graduate School, NYU  
New York, New York
- 2001: Values and the Culture of Cyberart  
Graduate School of Education, Harvard University  
Cambridge, Massachusetts
- 1999 - 2000: Issues of Interface  
Bunting Institute, Radcliff College  
Cambridge, Massachusetts
- 1999: Women, Art, Technology and the Greater Boston Community  
Goulston and Storrs Attorneys  
Boston, Massachusetts
- 1998: The Do While Model  
Connecticut College Art Technology Conference  
New London, Connecticut
- 1997: Induced Seizures Using the World Wide Web as Feedback Control  
Science, Art and Health Conference  
Sydney, Australia
- 1997: Lecture Series: Does Global Interface solve the Local Issues?  
Art, Technology and Culture Conference  
Pullman, Washington
- 1997: International Environmental Design Conference  
Boston, Massachusetts
- 1997: ACAD Conference  
Minneapolis Minnesota
- 1997: International Sculpture Conference  
Providence, Rhode Island

- 1996: New Models for Art Collaboration  
CSCW Cooperating Communities Conference  
Boston, Massachusetts
- 1996: The Feminist Engineered Interface  
1996 Women's Caucus for Art Conference  
Boston, Massachusetts
- 1995: Form Follows Function: Creativity, Neurotransmitters, and  
The Chemistry of Self  
International Neurology Conference  
Sydney, Australia
- 1995: Art Technology and Non-profit Structures  
Lesley College, Graduate School of Art  
Boston, Massachusetts
- 1995: Artificial Life: Disembodied and Architectural  
Tufts University  
Medford, Massachusetts
- 1994: The History of Art and Technology  
Computer Lecture Series, Wellesley College  
Wesley, Massachusetts
- 1994: Absorbing Technology by Informed Choice  
Museum de Bella Arts, Caracas Venezuela
- 1994: Design Pedagogy and Computer Technology  
Northeastern University  
Boston, Massachusetts
- 1993: Computer Controlled Media Series  
School of the Museum of Fine Arts  
Boston, Massachusetts
- 1993: Tools and Content Panel  
The First New England Artist Congress  
Providence, Rhode Island
- 1992: Computer Controlled Marionette Project  
Third International Symposium on Electronic Art (TISEA)  
Sidney, Australia
- 1992: Sculpture and the Bioapparatus Mystique  
Symposium on Sculpture and Computers International Sculpture Center  
Philadelphia, Pennsylvania

- 1991: Handmade Peripherals  
11th Annual Symposium on Small Computers in the Arts  
University of the Arts, Tyler University  
Philadelphia, Pennsylvania
- 1991: Flowcharts and Computer Icons as Poetic Language  
Center for Advanced Visual Studies  
Cambridge Massachusetts
- 1990: NETDRAMA: An On Line Telecommunications Theater  
ARTRANSITIONS 1990 Conference, M.I.T.  
Cambridge, Massachusetts
- 1988: Technological Templates: Women and the Moving Image  
A paper for the Women's Caucus for the Arts National Conference  
Houston, Texas
- 1987: Body Tracking as a Personal Medium  
Women's Caucus for Art Conference, Houston Texas
- 1987: Modeling For Sculpture  
MIT Museum, Cambridge, Massachusetts
- 1987: Computer Generated Sculpture  
Mid-Atlantic Commodore Conference, West Chester, Pennsylvania
- 1986: Computer Generated Sculpture  
Mid-Atlantic Commodore Conference, West Chester, Pennsylvania
- 1985: Computer Generated Sculpture  
N.Y.C.I.G. Commodore Group, New York, New York
- 1981: Body Tracking for Computer Animation  
Boston Art Institute, Boston, Massachusetts

## TEACHING

- 1986-2004: Do While Studio, Boston Massachusetts  
Graduate Courses (through MassArt, Tufts, Wellesley, Boston University)  
Research in New Art and Design Forms
- 2000-2004: Massachusetts College of Art, Boston Massachusetts  
Professor and Coordinator of MSAE Program in New Media  
Department of Education
- 1987-2000: Massachusetts College of Art, Boston Massachusetts  
Assistant - Associate Professor  
Department of Design



- 1996-2002: University of Vermont, Bennington, Vermont  
Graduate Mentoring
- 1994- 2003 Instituto de Arte Frederico Brant, Caracas Venezuela  
Visiting Professor, Digital Arts
- 1994, 1995: University of New South Wales, Sydney, Australia  
Visiting Lecturer, Graduate School: New Media
- 1989-1990: School of the Museum of Fine Arts, Boston, Massachusetts  
Faculty: Design Department, Evening Division
- 1984-1988: Visible Language Workshop M.I.T. Cambridge, Massachusetts  
Creative Seeing: A technologically-oriented visual program

## PUBLICATIONS

- 2003: The Community of Do While Studio  
A chapter in the Book, Art, Women and Technology  
MIT Press, 2003  
Cambridge, Massachusetts
- 1995: Creative Orientations for Interface Design at Do While Studio  
Interactions Journal, ACM publication, Oct 95,  
New York, New York
- 1995: Converting Biological Signals for Levels of Negotiation  
as a Dynamic Interface Procedure  
Geekgirl Magazine, Spyfood Publication, Aug 95  
Sydney, Australia
- 1994-1995: Art and Technology Column  
Artpoint, Fort Point Artist Community Quarterly Publication  
Boston, Massachusetts
- 1993: Feu De Helene: A Computer Controlled Theater Event  
Australian Film, Television, and Radio School,  
Cultural Diversity Publication  
Sydney, Australia
- 1991: The Grassroots of Telecommunication Art , Publication on  
ARGUS Computer Exchange  
Burlington, Massachusetts
- 1990: Project NETDRAMA 1990, LEONARDO Journal  
Telecommunications Issue SP '91  
Berkeley, California

- 1988: Computer Aided Sculpture  
NYSIG Monthly Report  
New York, New York
- 1987: NETDRAMA: An On-line Telecommunications Scheme  
Publication ACEN on the WELL Network  
Berkeley, California
- 1986: Computer-aided Body Tracking Techniques for Animation  
Published in report form by NHK Television  
Osaka, Japan

## ALLIANCES

- 2003-2004 Organizing Member  
At Boston Collective  
[www.atboston.net](http://www.atboston.net)
- 2002: Honorary Juror  
Boston Cyberarts Festival, Digital Photography  
The Boston Copley Society, Boston, Massachusetts
- 2002: Case Study for National Artist Support  
Urban Institute, Washington, D.C
- 2002: Case Study  
White paper on multiple intelligences  
Project Zero, School of Education, Harvard University  
Cambridge, Massachusetts
- 2002: Honorary Juror  
Boston Cyber Arts Festival, Animation Festival  
Cambridge, Massachusetts
- 1999-2004: Boston Neighborhood Committee  
Leather District and Chinatown District
- 1998-2004: Board Member and Information Design Consultant  
PeerTeen Group, Boston, Massachusetts
- 1994-2002: Council Member  
MIT Advisory Council on Art-Science-Technology,  
Cambridge, Massachusetts
- 1994-2001: Massachusetts College of Art  
Advisory Committee for Technology  
Advisory Committee on Privacy and the Internet

- 1993-2004: Member, Contributor and Organizer  
New England Arts Congress
- 1992-2004: Member and Contributor  
Art and Science Collaborations Incorporated,  
New York, New York
- 1992-2004: Member and Contributor  
National Association of Artists' Organizations,  
Washington, D.C.
- 1976-2004: Long Standing Member and Contributor  
Leonardo, Art Science and Technology  
Oxford, England and Cambridge, Massachusetts
- 1987-1995: Member  
Fort Point Artist Community, Incorporated  
South Boston, Massachusetts
- 1987-2004: Founder and Director  
Do While Studio, Boston Massachusetts
- 1987-1995: Board of Directors  
New England Computer Arts Association  
Newton, Massachusetts

## HONORS

- 2000: The first Rappaport Award  
Decordova Museum and Sculpture Park
- 1995: The first Anne Jackson Development Award  
Massachusetts College of Art  
For work as a teacher
- 1994: Woman of the Year  
Boston Chapter of the National Epilepsy Society  
For contributions to the connection between  
Temporal Lobe Epilepsy and Creativity
- 1986: The first Commodore Computer Equipment Award  
For work in the field of Computer Art
- 1985, 1986: The first IBM Home Computing Awards  
For creative work in interactive computer systems

## PERFORMANCES

- 1994: Out of the Body Shorts  
Museum de Bella Artes,  
Caracas, Venezuela
- 1989-1993: New Work Annual Prints, Light Box Graphics and Device Control  
Do While Studio Cube  
Boston, Massachusetts
- 1992: Feu de Helene: Out of the Body Theater for Computer Marionettes  
Do While Studio Cube  
Boston, Massachusetts
- 1991: Acupuncture for a Temporal Fruit: Interactive Prefiguring of  
Sunshine and a Tomato  
Do While Studio Cube  
Boston, Massachusetts
- 1990: What Are You Saying?  
Out of the Body Performance  
Do While Studio Cube  
Boston, Massachusetts
- 1987: Computer Animation Screening and Performance  
Mid-Atlantic Commodore Conference  
West Chester, Pennsylvania
- 1983: Chat Mode with The Architecture Machine Group  
Telecommunications Performance  
Cambridge, Massachusetts/Osaka, Japan Exchange
- 1980: Computer Animation Screening  
National Arts and Media Conference  
Whitesburg, Kentucky
- 1979: Transference of Presence Sound Sculpture/Installation  
Kansas City Art Institute  
Kansas City, Missouri
- 1978: Electronic Transpose with Reverend Dwight Frizell  
Sound Sculpture/Performance  
Center for the Arts  
Topeka, Kansas

## INSTALLATIONS

- 2006 pending: The Tipping Point: Healthcare Narratives from the South End  
Collaborate Project with Dr Ellen Ginsburg, Anthropologist  
Mills Gallery  
Boston, Massachusetts
- 2003: Epilepiforms, Brainwaves in Sterling Silver and Chocolate  
Decordova Museum and Sculpture Park  
Lincoln, Massachusetts
- 2002: Laboratory for Ephemeral Investigations  
Interactive Video and Robotic Installation  
Lamont Gallery, Phillips Exeter Academy  
Exeter, New Hampshire
- 2001: Instrument for a Mediated Terrain, Interactive Robotic Installation  
The Thorne Museum, Keene State College  
Keene, New Hampshire
- 2000: Virtual Body/Physical Body, Installation/Studio Laboratory  
Mass College of Art, Arnheim Gallery  
Boston, Massachusetts
- 1999: Acupuncture for Temporal Fruit, Interactive Robotic Installation  
Decordova Museum and Sculpture Park  
Lincoln, Massachusetts
- 1995: DO WHILE CITY Interactive Multimedia Showcase  
Sites throughout North America, South America and Australia
- 1993: Light Box Graphics, Bits and Pieces: The President's Choice  
38th South Shore Art Center Festival  
Cohasset, Massachusetts
- 1993: The Computer is Not Sorry Computer Assisted Installations  
The Space Gallery  
Boston, Massachusetts
- 1992: Afterthought: Artists Assess The Future.  
Virtual Reality Brochure (co-author: Dana Moser)  
Diego Rivera Gallery, San Francisco Art Institute,  
San Francisco, California
- 1991: Light Box Graphics, Computer Graphics Exhibit  
Warwick Museum, Warwick, Rhode Island

- 1990: Light Box Graphics, Fort Point Artist Community Exhibit,  
Federal Reserve Bank Gallery  
Boston, Massachusetts
- 1990: Light Box Graphics, Computer Graphics Exhibit  
The Brewery  
Cambridge, Massachusetts
- 1989: "How Many K?" Computer Generated Sculpture/Installation  
Do While Studio Cube  
Boston, Massachusetts
- 1989: New Works: New Technology, Large Scale Computer Prints  
Skylight Gallery  
Boston, Massachusetts
- 1989: Bits of Art , Sculpture Models  
Henry Ford Community College, Michigan
- 1988: "There Once was a Fairytale that Imagined a Girl "  
Computer Graphics  
Kingston Gallery Invitational Show  
Boston, Massachusetts
- 1987: Selected Works of Interface  
Women's Caucus for the Arts National Conference  
Houston, Texas
- 1987: "Household Hysteria in the Information Age " TV Shrine Series  
M.I.T. Museum  
Cambridge, Massachusetts
- 1987: Slow Scan Telecommunications: Atlanta and San Francisco  
Head End: Computer Museum  
Boston, Massachusetts
- 1986: "Don't Cry Over Spilled Media" Sculpture and Animation  
The Barn Gallery  
Ogunquit, Maine
- 1986: Computer Pulsed Island, Computer Generated Sculpture  
Mid-Atlantic Commodore Conference  
West Chester, Pennsylvania
- 1981: "Pulsating Orifice" Computer Shrine with Animation  
Boston Art Institute  
Boston, Massachusetts

## ONLINE MATERIAL

Do While Studio, Non-Profit Arts Organization  
[www.dowhile.org](http://www.dowhile.org)

Do While/Gallery Soto Residency Program  
[www.newmediaresidency.org](http://www.newmediaresidency.org)

Personal Art Web Page  
[www.dowhile.org/physical/people/hallj.html](http://www.dowhile.org/physical/people/hallj.html)

Educational Research  
[www.massarted.org](http://www.massarted.org)

Teaching Resources  
[www.massart.edu/~jenhall](http://www.massart.edu/~jenhall)

## CONTACT

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