The Rockefeller Foundation 2004 Film/Video/Multimedia Fellowships  Mary Flanagan

New Media Fellowships
2004 Project Cover Form

Mary Flanagan

Title  [familiar relativity] and [tether]

Genre  new media networked applications

Applicant's Role in Production  artist/maker; All major roles from concept to implementation

Production Format  Internet based works with physical installation

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Brief Project Description  (do not exceed space given below)

[familiar relativity] and [tether] are networked computer applications which explore how we consider and visualize physical space. The related projects take the form of both screen-based networked artworks and physical object/design in installation form. GPS and sensing technologies offer the most detailed way to observe social geographies. [familiar relativity] is a networked art project which traces the geographic movements of typical American families through typical days. Using location sensing equipment, the project monitors location as a data-driven reflection of modern life. Watch-size Global Positioning Systems will be worn by five family-participants in a range of households (New York, Milwaukee, San Francisco, Minneapolis, suburban Virginia) for a month at a time to generate live data for the work. Users visiting the work in a gallery setting or online will choose how to explore the datasets and compare different data pools. Based on monitoring data and user interaction online and in the gallery setting, the system will create new model forms of housing and transportation routes. [tether] is a site-specific data driven visualization project which examines deeply rooted cultural categories and assumptions through the tactical monitoring of human movement in the large urban and extended suburban area of New York City.
The Rockefeller Foundation 2004 Film/Video/Multimedia Fellowships
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The Rockefeller Foundation
2004 New Media Fellowships
Sample Work Form 1
Mary Flanagan

If you are sending more than one sample, please copy this page. Samples must be cued: indicate how long each sample should be viewed for a combined viewing time of no more than 10 minutes. If stills are included in this application, please list the title and the year of the work on this sheet of paper.

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Title: [collection]
Year: 2001
Technical Information: Networked Artwork created in Macromedia Director
Original Format: Software
Format Submitted for Viewing: Network based/downloadable Application
Preferred OS: PC Required
URL: http://www.maryflanagan.com/collection.htm
Browser Requirements: No browser required.
Plug-in: No plug in required
Connection: This sample does not require broadband connection
Local: A local copy of this sample has been included with the application on a pc-cd.

Special Instructions for Viewing: To view this piece, you will need to download the application for pc, available at http://www.maryflanagan.com/collection.htm and also included on CD in this packet. The project does include sound.

1. Double click on the 'collection' icon on the computer's desktop
2. The program will start with a title and automatically scan the hard drive. This may take a minute or two.
3. A screen appears to ask the user for a username, a source for the data, and a machine name.
4. You can type in anything here, such as your name and a nickname; this is so if the machine is connected to the network, it can identify source material from the collective storage area on the server (the program can run as a stand-alone program if there is a network problem using the internet). Default server is: vision.kml.buffalo.edu.
5. Click 'Log In.'
6. The program begins to run!

To quit the program, press the escape key. Then shut down PC as normal via the start menu.

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Brief Project Description: [collection] is a networked computer application that creates a visible, virtual, networked collective unconscious. It is a hybrid form, existing on the network and is shown locally on the user's hard drive in its own application. No web browser is required to view the work. Going from computer to computer, [collection] scours hard drives and collects bits and pieces of user's data - sentences from emails, graphics, web browser cached images, business letters, sound files-and creates a mobile collection of user experiences. The program explores a workstation's architecture and a user's personal history with the machine, creating this material into a moving, three dimensional, continuously shifting map. This work sample is intended to illustrate my experience in alternate visualization techniques and how I use the network to create collaborative and collective pools of data. This sample is indicative of the background ideology of my work.
If you are sending more than one sample, please copy this page. Samples must be cued: indicate how long each sample should be viewed for a combined viewing time of no more than 10 minutes. If stills are included in this application, please list the title and the year of the work on this sheet of paper.

Title: [search]  
Year: 2002  

Technical Information: Networked Artwork created in Macromedia Director  
Original Format: Software  
Format Submitted for Viewing: Network based/downloadable Application  
Preferred OS: Mac or PC  
URL: http://www.maryflanagan.com/search/search01.htm  
Browser Requirements: IE or Netscape.  
Plug-in: Macromedia Shockwave  
Local: A local copy of this sample would not work, and is therefore NOT included.  

Special Information for Screening: [search] is a search engine project that runs using the Shockwave player. Live user's searches from the commercial search engine site AskJeeves.com appear. If users click on words they find interesting, these words search themselves in a thesaurus, creating word clouds around the words. Users can then link particular words together by dragging them on top of each other, performing cognitive associative mapping of the words which offer users the chance to explore distended relationships of the meaning of the original search.

Brief Project Description: Search engines are deeply rooted in the daily activities of most computer users. [search] is an internet-based application which explores the human desire for information and knowledge through real-time monitoring of internet search engine inquiries from around the world. Search engines become mini-recordings of moments, constructing linguistic and cognitive collages, information, or even topographies of memory and desire. The web art piece [search] offers live inquiries within a search engine to present such software as a creator of context and meaning. [search] operates on several layers of desire at once; sources of desire becomes blurred and transferred both semantically and practically to the user of the [search] internet art work. First, the desires of the searchers are on display in the work, parading by in an endless stream of unstoppable wishes. Second, the desires of the participants come into play, as users move and select particular search words generated either by searchers or by the Ask Jeeves natural language generation process. The chosen terms in [search] offer another layer of searching – these chosen words search their own similes in thesaurus databases. With further linking of disparate words spinning on the screen, a web of words is created; links between favorites such as, for example, "toast" and "footgear," creating new word cloud sets from associative linguistic databases. These various levels of searching and questing look at the string of signifiers and meaning fluctuating on each layer of a search. The work then not only offers a glimpse at what anonymous searchers desire, but how each user falls within such a transient desiring process.
Interactivity Plan and Diagrams for [familiar relativity]

[familiar relativity] is a networked art project which traces the geographic movements of typical American families through typical days. Using location sensing equipment, the project monitors location as a data-driven reflection of modern life. Watch-size Global Positioning Systems will be worn by five family-participants in a range of households (New York, Milwaukee, San Francisco, Minneapolis, suburban Virginia) for a month at a time to generate live data for the work. [familiar relativity] explores the idea of physical proximity and how, on an everyday level, the dynamic, modern, distributed family operates.

In installation form, the position data will be distributed via the internet around the gallery on small monitors, while sound will trail along speakers strung in the ceiling to characterize the movement paths generated by the data. Large scale visualizations, in print and in monitors, will show comparisons of statistical data to the lived, everyday experience of the families. In addition, family members will be able to annotate their data and clarify what they are doing, and this information too will intervene in the flow of numbers to add perspective within this comparative system. Users visiting the work in a gallery setting or online will choose how to explore the datasets and compare different data pools. Based on monitoring data and user interaction online and in the gallery setting, the system will create new model forms of housing and transportation routes.

Interactivity and Flow.
The website will present a minimal menu with the ability to choose from ten categories of "official" socioeconomic data to compare to the family activities.

The middle of the gallery will hold a computer which synthesizes both live data from households as well as user data on within the project to begin "growing" a dynamic new architecture based on interests. I will track the distances, for example, between rooms and between home and office and calculate new efficient designs based on each family's activities and geographies. If facilities permitted, these new architectures could be printed on 3D printers and exhibited around the room as manifestations of the dynamic structures generated.

maryflanagan.com | mary@maryflanagan.com
Interactivity Plan and Diagrams for [tether]

[tether] is a site-specific data driven visualization project which examines deeply rooted cultural categories and assumptions through the tactical monitoring of human movement in the large urban and extended suburban area of New York City. Small radio location units will be given to participants by volunteers working at Union Square and 42nd street streetcorners by research assistants who will quickly survey the users on race, gender, and income status. Volunteers will agree to be monitored for a period of one day during their commute, work hours, and homes but will not be monitored in terms of other trackable identifiers. This data will be compared to data from various city of New York sources on economic and crime indices in the area, as our information will be compared to and contrasted with official location-based data. I hypothesize that the results of the [tether] experiment will yield an interesting dichotomy between official indicators and personal, lived experience.

Interactivity and Flow.
The website will present a minimal menu with the ability to choose from the live feeds. Visitors to the website will be able to watch as people are tracked live during the day.

At the gallery, the position data will run in parallel over the official socioeconomic data. I believe participants will begin to play with, or hack, this project as the power of the data recording is in their hands. They will be able to annotate their data location on the website, thus remapping or redefining the urban geography. In this way the work may become a multiplayer, participatory game as well as an artistic project.

Users visiting the work in a gallery setting or online will choose how to explore the datasets and compare different data pools shown under the realtime location monitoring.
Artists Statement.

I am a new media artist primarily concerned with the way computer technology permeates our everyday lives, and how our everyday lives are in turn shaped by the technologies we use. I am interested in memory, personal history, and the role gender plays in the creation and use of technologies outside the charmed circle of the digital elite. My work producing games for underprivileged girls and my creative practice work against popular conceptions of "cyberculture."

Formally, I approach digital media as an intensely personal material – Internet art that ties the technological to human experience is extremely important to me. I am interested in hybrids which bring new meaning to content and which interrogate the digital medium itself, and I primarily create participatory artworks which cause participants to think carefully about relationships to technology – artwork can be an effective "hack" of systems, code, social structures, and norms embedded in cyberculture. The contradictory, permeable nature of this material intrigues me and brings me to look at how "the digital" functions culturally.

Conceptually, I explore everyday experiences and stories through technologically-produced spaces in order to allude to the dream-like quality of the mundane. Through installation, networked computer programs, and games, participants with my work engage with questions surrounding gender and technology, nature and technology, and participation within technological systems. Our human desire to find ourselves through our technology is a continuing theme in my work. I am also very interested in how the computer changes our ideas about space. The work draws a great deal from the projects of feminist geographers and scientists – how can we map the "space" of the computer? What values are embedded into the architecture of software?

My first major web art piece was the Virtual Reality Modeling Language (VRML) environment [The Perpetual Bed] (1999), shown on the web and as a live performance. [Bed] explores the subjects of women, memory, and aging through abstract, spatial storytelling—the work was created to capture the wake-world/dream-world surrounding my grandmother while she was ill. Next, my concerns moved from creating space on the Internet to exploring the very space of the computer itself. I began to see machines and virtual environments as memoryplates and palimpsests. The computer virus [phage] (1999) is a computer application which searches each user's hard drive and creates a feminist
map of the machine by reorganizing snippets of email, downloaded images, and sounds. [collection] (2001), is an extension of the [phage] idea; it takes bits of data/material and creates a networked collection of user's data, generating a live collaborative site for participant's digital content. These have been exhibited as applications on screens as well as installations. Other works have explored the material world and visualization. I created a computer-controlled environment called Corporate Ladder in 1999, and a computer-controlled board game, [career moves], in 2000. These use social interaction to convey issues about women and work in installation form. [rootings] (2001) is a web-based gaming project exploring women's storytelling using computer gaming tropes. [remotion] (2002) is a computer application which utilizes computer vision software and a webcam to explore the relationship of nature and technoculture through a reduction of form and could perhaps be posited as a feminist model of visualization. Building on alternate ways to envision information, [search] (2002) explores the human desire for knowledge through real-time monitoring of internet search engine inquiries.

My process is eclectic, as my experiences in art, film, commercial software development, and innovation/science bring me to create work in an offbeat studio method. Most of my process incorporates an engagement with popular culture artifacts. In my work I use technology such as commercial game engines to investigate human relationships to technology, especially the gender implications inherent in technological tools, narratives, and processes. I am fascinated with the ephemeral nature of memory and knowledge, and especially with feminist conceptions of knowledge; this investigation is revealed through the sensory virtual environments I create as well as my use of fleeting technologies as a medium. After all, the Internet, like memory, exists apart from fixed, physical objects – it is a highly unstable material to work with, yet it is precisely this fluidity that reflects the subjects I explore. Moving away from the notion of a final event, product, or art object, these works instead create recipes, scripts, and methodologies. Strategies are viral, relying as often on tactics of gaming and chance as much as experimental narrative. In this way these conceptually driven works become a blend between research, process, and performance.

My current work, [domestic], is occupied with the social implications of storytelling in 3D games, and I am researching ubiquitous computing as it relates to the personal, including physical devices and GPS systems. I am currently at work on GPS installations and networked art works entitled [tether] and [familiar relativity] which visualize commuting and socioeconomic patterns in everyday life.
Project Description.

For the Rockefeller New Media Fellowship 2004, I plan to create a pair of projects which are concerned with
environments, surveillance, and natural/physical bodies. [familiar relativity] and [tether] are networked
computer applications which explore how we consider and visualize physical space. This body of work
represents a new stage of my practice and offers an opportunity for deeper exploration of the social implications
of ubiquitous computing as these relate to the personal and everyday. Paramount to this interest is the concept
of data visualization and how the intimate or the private becomes public and vice versa.

Why these works are important. Data visualization is becoming an increasingly important tool in
scientific research, and because computer simulations are now used in engineering, physics, design, law
enforcement, and medicine, visualization affects everyday life. This process of making data concrete raises
enormous ethical issues surrounding visualization and in particular biometrics—how data is collected and
interpreted must be critically investigated. In the 1930s, critic Walter Benjamin described the problematic
relationship between technology and culture by noting that new technologies reinforced prior political norms,
especially those of fascism.\(^1\) Foucault followed, observing that miniscule technical procedures redistribute
discursive space and work to serve a generalized discipline of surveillance. Because the grid of power is
becoming more extensive, my proposed projects provide a timely exploration of how the personal and the
everyday resist being reduced to data and to mass orchestration—to foreground the personal within what
Foucault calls the "microphysics of power".\(^2\) The related projects take the form of both screen-based networked
artworks and physical object/design in installation form. GPS and sensing technologies offer the most detailed
way to observe social geographies.

[familiar relativity] is a networked art project which traces the geographic movements of typical
American families through typical days. Using location sensing equipment, the project monitors location as a
data-driven reflection of modern life. Watch-size Global Positioning Systems will be worn by five family-
participants in a range of households (New York, Milwaukee, San Francisco, Minneapolis, suburban Virginia) for
a month at a time to generate live data for the work. [familiar relativity] explores the idea of physical proximity
and how, on an everyday level, the dynamic, modern, distributed family operates. The crossing of individual and
statistical information will infuse the system with data, and the participants in the work from both the home and
in the exhibition/internet setting will be able to choose what combinations of data to view and/or hear at a given

time, always linking a personal, everyday experience to the statistical or larger data view of such activity. It is imperative to make apparent the process and the code to viewer/participants of the work, and through such opacity, question the scientific processes and tools that we use to create data in the first place. Do the actions of the family members betray or contradict the statistical data? Do the family members work to subvert the monitoring systems? At what points does the monitoring fail, and where do false assumptions arise? The families' homes will be equipped with sensing devices to monitor time spent in each room of the house. Family members are traced within their own homes, and this information is compared to databases which, for example, show dollars spend on living room furniture, alarm systems, and other household goods; time spent in rooms will be compared to databases generated many international groups, from architectural research, income data, and consumer spending; and the data will be able to be compared with time use and leisure activities studies generated internationally, from the US to international statistics.  

Family members are also traced outside of the home: on business trips, in daily trips to and from work, and shopping. While the individual site data is monitored in real time, it will be compared to the repeated trajectories and data pools among the total family dataset. The repetitive nature of dropping children off at daycare, walking dogs, and commutes to work through time will become graphic solids as they are traced over and over in the three dimensional tracking system. Variations of scale will be used to make the data comparisons comprehensible. On some levels, however, the data will not be comprehensible, because I hope to expose the impossibility of monitoring so many things for so long in detail—one of the hyped promises of precision technology. Users visiting the work in a gallery setting or online will choose how to explore the datasets and compare different data pools. Based on monitoring data and user interaction online and in the gallery setting, the system will create new model forms of housing and transportation routes.

The second proposed project, [tether] is a site-specific data driven visualization project which examines deeply rooted cultural categories and assumptions through the tactical monitoring of human movement in the large urban and extended suburban area of New York City. Small radio units will be given to participants by volunteers working at Union Square and 42nd St. street corners by research assistants who will quickly survey the users on race, gender, and income status. Volunteers will agree to be monitored for a period of one day during their commute, work hours, and homes but will not be monitored in terms of other trackable identifiers. This data will be compared to data from various city of New York sources on economic and crime indices in the

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area, as our information will be compared to and contrasted with official location-based data. I hypothesize that the results of the [tether] experiment will yield an interesting dichotomy between official indicators and personal, lived experience. I believe participants may also begin to play with, or hack, this project as the power of the data recording is in their hands. They will be able to annotate their data location on the website, thus remapping or redefining the urban geography. In this way the work may become a multiplayer, participatory game as well as an artistic project.

**Contributions.** These research artworks help us rethink the role of technology and the role of human agency and the emergent behavior of everyday life as a way to view human daily experience and will explore the issue by humanizing the data. By relying on geographical data as imagery, the pieces' reduction of form and reliance on sound allows us a space to consider the implications of technological presence in what has been the realm of the private. The works utilize expose the gaps and problems with monitoring human activity, they explores the banal aspects of everyday life, and they make apparent the technological process that create statistical data, noting where such systems fail, are misguided, or can be subverted. This is the only way to illuminate the both the nature of biometric research and the political nature of data—as well as the relationship of data to the emergent aspects of everyday life. The works also research the concerns around nature and culture. For most participants in modern and postmodern cultures, 'nature' is a translational location only experienced through mediation. "Natural," "everyday," "truth," and "data" are arbitrary categories this work calls into question. As philosophers of science Evelyn Fox Keller and Christine Grontkowski note, "nature" is a completely constructed category. So are surveillance-driven systems, and the nature of categorizing behaviors seen as "normal" or "suspicious." We must find a way, then, to ascribe everyday life its properties, tendencies, and place—and with it, how we reflect our own experience of the everyday.

**Feasibility.** To design the GIS/GPS systems network, I will be working with faculty members in the department of geography at Hunter College in New York.

**Distribution Plan.** The work will be shown on the web and will be proposed for possible exhibition at festivals, events, and gallery/museum settings through the production of the work. By the time the work is completed, they are anticipated to be shown in many locations nationally and internationally.

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Fellowship Use Statement.

Funds from the fellowship will be put toward part time technical assistants, rental of studio space, partial artist's fees, materials, and equipment for data gathering and installation.

Project Budget: [familiar relativity] and [tether]

<table>
<thead>
<tr>
<th>Item</th>
<th>Time Needed/Number Needed</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Production Assistant</td>
<td>Part Time technical assistant to write device drivers</td>
<td>6,800</td>
</tr>
<tr>
<td>Artist's Studio</td>
<td>Shared artist studio rental in Brooklyn or Lower Manhattan @ 600/mo for one year</td>
<td>7,200</td>
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<tr>
<td>Living expense</td>
<td>Artist's living fee supplement for summer</td>
<td>3,100</td>
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<tr>
<td>Equipment</td>
<td>GPS systems: hostage tracking RF system, watch monitoring systems (10), wall mount systems in homes for monitoring</td>
<td>8,700</td>
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<tr>
<td>Fees</td>
<td>GPS service fees and data acquisition fees</td>
<td>1,200</td>
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<tr>
<td>Installation materials</td>
<td>Laptop computer for installation component.</td>
<td>2,800</td>
</tr>
<tr>
<td>Expendables</td>
<td>Disks, paper, shipping, video and audio tape</td>
<td>1,000</td>
</tr>
<tr>
<td>Installation materials</td>
<td>Displays and user input stations for gallery showing</td>
<td>2,200</td>
</tr>
<tr>
<td>Installation materials</td>
<td>Paper Printer or rental of 3D printer for gallery shows</td>
<td>2,000</td>
</tr>
</tbody>
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Total                                                                 | 35,000 |
MARY FLANAGAN

Education
M.A. Film + Video Production, 1994, University of Iowa
M.A. Communication Studies, 1993, University of Iowa
B.A. Film Studies 1991, University of Wisconsin Milwaukee, Magna Cum Laude

Honors, Awards + Professional Recognition

“...A computer security expert’s worst nightmare.” <Newsweek Online, March 2002>

Grants and Commissions
2003 NSF grant to teach girls computer programming, with NYU, September
Harvestworks Artist-in-Residence Program, to develop new audio installation and web art work, New York August
Travel Grant, School of Architecture and Allied Arts

2002 Internet Artwork Commission for [remotion], CODeDOC, Whitney Museum of American Art Artport, $600
Travel grant, Center for the Study of Women in Society; Travel Grant, School of Architecture and Allied Arts
Commission from University of Colorado, Boulder and the “Mapping Transitions” exhibit for new web art work, [search] $2,000

2000 Turbulence.org new project grant for web project [rootings] Commissioned by New Radio and Performing Arts, Inc NY; Funded by the National Endowment for the Arts, [P.I.] $3,000
National Science Foundation Information Technology Research “Women-friendly Environments for Learning Information Technology” NSF ITR 00-126 $100,000 [Co-P.I.] 2000–2003
Concordia Faculty Research Development Grant $5,000 [P.I.]


1998 Pacific Cultural Foundation Visiting Artist at National Institute for the Arts, Taipei $3,000 [P.I.]
Institute for Research and Education on Women + Gender – funding for Innovative Interdisciplinary Course: Gender And Technology $3,000 [P.I.]

Permanent Collections
University of Arizona, Museum of Art, http://www.computerfinearts.com/, curated by Doron Golan
The Third Bed Journal, Rhizome.org, NYC, Turbulence.org, NYC
University of Iowa Department of Cinema and Comparative Literature, Iowa City Iowa
Musée d’Art Contemporain de Montréal, Media Centre
Mr. Patrick Lichty, Louisiana, Mr. and Mrs. Collier, Indiana
Silicon Gallery, NYC and Philadelphia
The private collection of Rick De Coyte and Michal Jane Smith

Bibliography
2003 Sampson, Mike. Radio Interview about Digital Art, KWMU St. Louis, May
Gao, Jessica. “Josie True Two!” KMTR-TV, Oregon television show, May

2002 Gluckstem, J. “Mapping Transitions: Online Exhibition is Part of a Weekend of Internet Art at CU,” Daily Camera, 13 September, 16 (Friday magazine).
http://www.fineartforum.org/Backissues/Vol_16/faf_v16_n10/reviews/review01.html

M A R Y F L A N A G A N
http://www.maryflanagan.com
mary@maryflanagan.com
Webb, Carol. "Virus' art takes viewers on journey to heart of computer." Asia Africa Intelligence Wire, 5 August, pNA


2001


Amiot, Marie-Andree. "Le jeux video, "Nouvelle culture, nouvel art?" La presse, 03 October.

Bosco, Roberta y S. Caldwell. "Género@femenino aborda la relación entre la mujer, el arte y la tecnologia: El Museo Nacional Reina Sofia conmemora diez años de feminismo en Internet." CIBERP@IS - EL PAIS. Print and Internet (Spain). March.

2000

Friedman, Matthew. "Discontent: From indie musicians and game developers to mainstream advertising houses and filmmakers, businesses are still reaching for a content model that works." The Montreal Gazette Industry Watch. January.


Exhibitions + Performances, continued

"STUNNED ArtZine," Housed in Dublin Ireland November 1999 - Feb 2000
(http://www.stunned.org/project.htm)

"Web3D/VRML Symposium" ACM SIGGRAPH sponsored VRML-ART 2000 at Monterey CA Feb 21 - 24

Exploring Cyber Society Conference University of Northumbria at Newcastle UK July (live virtual multi-user performance)

*Alteites: Interdisciplinarity + Pratiques "Feminines" de l'espace" Conference at Ecole d'Architecture Paris-Villetane June (telepresent performance)

*Third Annual UCCB Storytelling Symposium* University College Cape Breton Nova Scotia May (live virtual performance)

"Posing Questions: Interrogating Performance, Exhibition, + Representation" SUNY at Stony Brook NY March (live virtual performance)

"Theorizing Performativity" Conference Peterborough Ontario March (live virtual performance)

1998 "Digital Arts and Culture Conference" University of Bergen Norway November (live virtual performance)

"State of the Arts: Production, Reception + Teaching in a Digital Age" University of Maryland, College Park MD October

Career Moves (computer controlled board game and sound installation)
2002 "Northwest Documenta" (Pacific NW Biennial of Contemporary Art) Salem OR April - May
2000 "Digital Arts & Culture Conference" Bergen Norway August 2-4

Corporate Ladder (installation using distance sensors and images)
1999 "Digital Arts + Culture International Conference," Atlanta GA October

[recovery] (VRML Interactive World)

Forget Verbs (Digital Video)
1998 "Art By Arena: MCMOGATK" (Machida City Museum Of Graphic Arts, Tokyo) Online Streaming Media Ring August

She Went Back (Video)
1994 "ARTSCENE Video Festival" Lamar Co Documentary Category Award Nov
"POV Festival" New York City NY June University of Iowa Film and Video Festival Iowa City IA May

Trip to the Dentist (Video/Computer Animation)
1993 "I-O-W-A Video Festival" Iowa City IA Miscellaneous Category Winner July

Breach Baby (Experimental Video)
1994 "Squeaky Wheel Quicktime Festival," Buffalo NY March

Union Center Inheritance
1993 I-O-W-A Video Festival Iowa City, IA Grand Prize July

12th Annual Video Shorts Competition Seattle WA Cash Prize Winner March

Venice (digital video)
1993 Quicktime Movie Festival San Francisco CA Experimental Category Winner Feb

Voyage (video installation)
1993 Twisted 3 person show at The Johnson County Arts Center IA Oct

Exhibited collections of work
2000 Various Works, Assemblage: The Women's New Media Gallery (http://trace.nyu.ac.uk/traced/gurden/assemble_a.f.html#F)

1994 Cyberfest94 Chicago, IL Video Wall: Breach Baby, Trip to the Dentist, Union Center Inheritance, Innards April

SIGGRAPH/NE Breach Baby, Union Center Inheritance, Trip to the Dentist March
Visual Artists Film + Video Festival San Jose, CA Union Center Inheritance, Breach Baby Feb

1993 Deep Dish TV National Program- Installations, Union Center Inheritance, Trip to the Dentist, Family Jewelfish March (L.A. Freeways: Experimental Video from Southern California)

1993- Offline Cable Series Ithaca, Albany, San Francisco


MARY FLANAGAN http://www.maryflanagan.com mary@maryflanagan.com
1992  The Davenport PATV Series: featured artist
Innards
1992 National U Festival Certificate of Merit

Publications, Books


Print Publications, Referred Articles


e-publications, Referred Articles


e-publications, Non Referred


Publications, Book Chapters


