**New Media Fellowships**  
**2005 Project Cover Form**

**Jennifer Hall**

<table>
<thead>
<tr>
<th><strong>Title</strong></th>
<th>The Tipping Point: Health Narratives from South End Artists</th>
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</thead>
<tbody>
<tr>
<td><strong>Genre</strong></td>
<td>Interactive Sculptural Installation</td>
</tr>
<tr>
<td><strong>Applicant's Role in Production</strong></td>
<td>Artist, Project Leader</td>
</tr>
<tr>
<td><strong>Production Format</strong></td>
<td>Live</td>
</tr>
</tbody>
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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

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.

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

<table>
<thead>
<tr>
<th>Software</th>
<th>Format Submitted for Viewing</th>
<th>Preferred OS</th>
</tr>
</thead>
<tbody>
<tr>
<td>__</td>
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<td>X_ Windows</td>
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<td>Other___</td>
</tr>
<tr>
<td>Other___</td>
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<td>___</td>
</tr>
</tbody>
</table>

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

X_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)

X_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.
# Description of Work

## 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/translator on-board for each pod. Total 12 suspended glass pods.

## 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.

## 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.

## 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.

## 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.
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

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

Exhibition Brochure:

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

Sub-total $4,500

2005 New Media Fellowship Total: $35,000

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
“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?” ‘shhhhsh!’ 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 administrated 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

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

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
Wellesley, 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, Tuffs, 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

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

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: Epilepforms, 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

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

Do While Studio, Non-Profit Arts Organization
www.dowhile.org

Do While/Gallery Soto Residency Program
www.newmediaresidency.org

Personal Art Web Page
www.dowhile.org/physical/people/hallj.html

Educational Research
www.massarted.org

Teaching Resources
www.massart.edu/~jenhall

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