

Rockefeller Foundation New Media Fellowships
2003 Project Cover Form

NAME: Ken Feingold

Title: "Animal, Vegetable, Mineral"
Genre: interactive installation

Applicant's Role in Production **all aspects except casting of silicone**

Production Format: **animatronics**

Anticipated Length: **endless, non-repeating realtime work**

Color/B&W: **n/a**

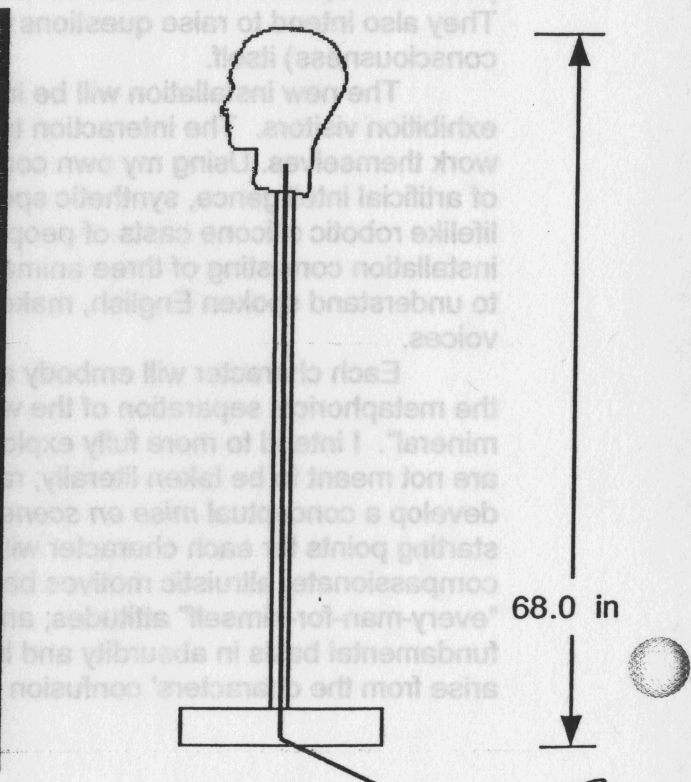
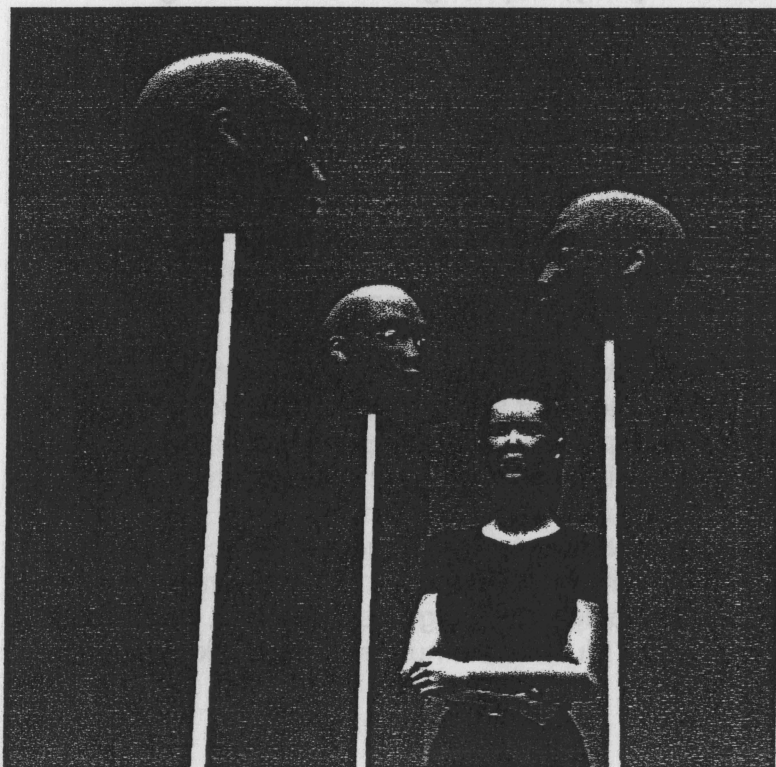
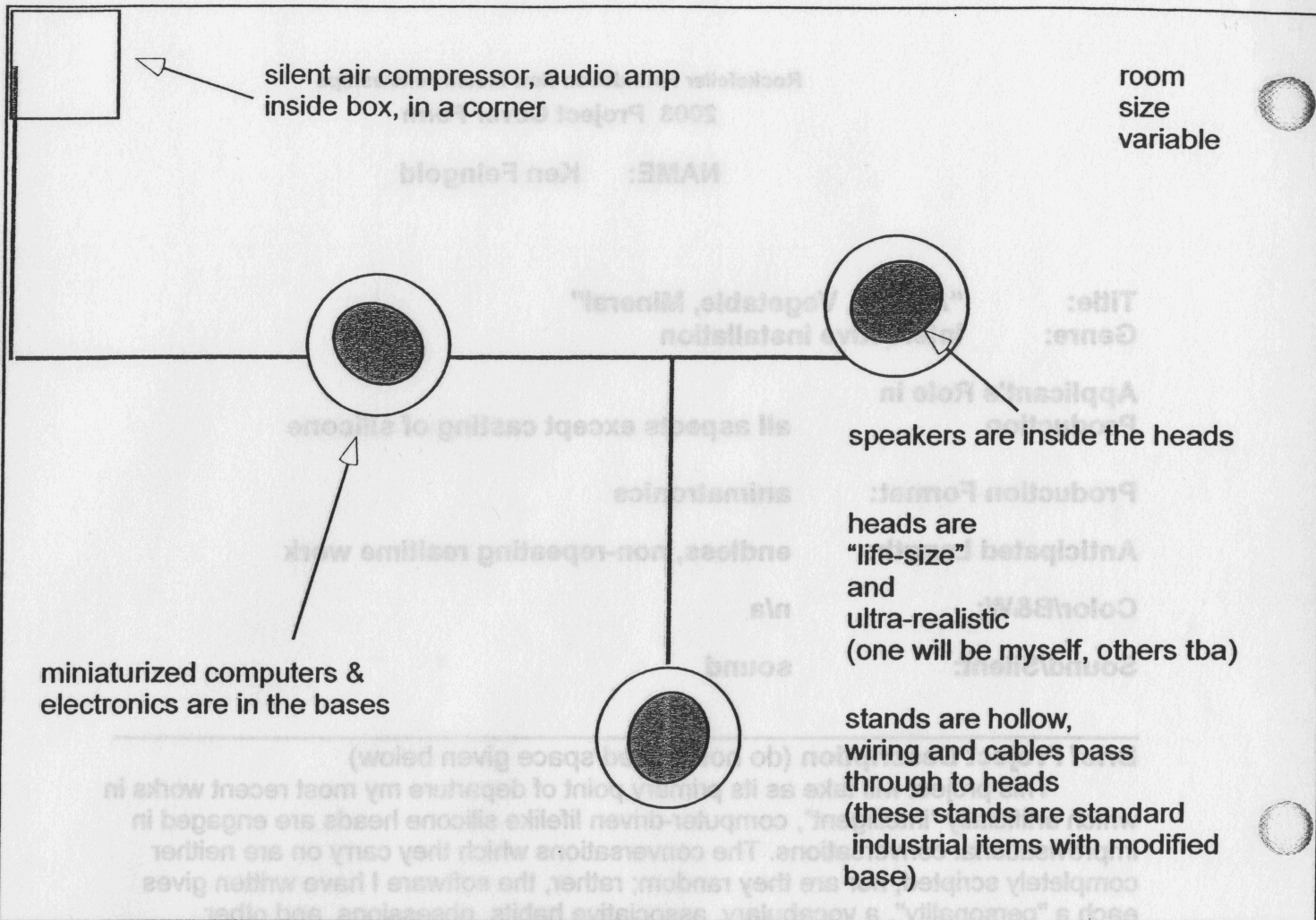
Sound/Silent: **sound**

Brief Project Description (do not exceed space given below)

This project will take as its primary point of departure my most recent works in which artificially "intelligent", computer-driven lifelike silicone heads are engaged in improvisational conversations. The conversations which they carry on are neither completely scripted, nor are they random; rather, the software I have written gives each a "personality", a vocabulary, associative habits, obsessions, and other peculiarities, which make their conversations quirky, surprising, and often startling. They also intend to raise questions about computer intelligence and intelligence (and consciousness) itself.

The new installation will be interactive, but not between the work and the exhibition visitors. The interaction takes place among the various elements of the work themselves. Using my own computer programming (speech recognition, forms of artificial intelligence, synthetic speech) and animatronics (pneumatically activated lifelike robotic silicone casts of people), the new work will be a computer-driven installation consisting of three animatronic heads. These characters have the ability to understand spoken English, make some "sense" of it, and respond in synthesized voices.

Each character will embody a way of thinking, to be realized in this work by the metaphorical separation of the world into things that are "animal, vegetable, or mineral". I intend to more fully explore this metaphor but the metaphorical borders are not meant to be taken literally; rather, they will be employed as a means to develop a conceptual *mise en scene* that will be suitable for this artwork. The starting points for each character will be something centering on thoughts of 1. compassionate, altruistic motives based on belief in a social contract; 2. survivalist, "every-man-for-himself" attitudes; and 3. questioning everything at every stage, with a fundamental basis in absurdity and irreverence. Much of the humor in the work will arise from the characters' confusion ...



Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

Ken Feingold

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

Title "If/Then" documentation

Year 2001

Genre animatronics/ interactive installation

Applicant's Role in Production: all, except for casting of silicone heads

Original Format: computer-controlled sculpture

Total Running Time: endless, non-repeating

(this documentation = 4 minutes)

Color/B&W: color

Sound/Silent: sound

Format Submitted For Screening: VHS

Special Information For Screening *PLEASE VIEW THIS
TAPE FIRST*

Description of Work (use an additional sheet if necessary)

Two identical heads, sculpted in the likeness of an imaginary androgynous figure, speak to each other, doubting the reality of their own existence. These two, in ever-changing and outrageous conversations with each other struggle to determine if they really exist or not, if they are the same person or not, and if they will ever know. I wanted them to look like replacement parts being shipped from the factory that had suddenly gotten up and begun a kind of existential dialogue right there on the assembly line. Their conversations are generated in real time, utilizing speech recognition, natural language processing, conversation/personality algorithms, and text-to-speech software. They draw visitors into their endless, twisting debate over whether this self-awareness and the seemingly illusory nature of their own existence can ever be really understood.

Rockefeller Foundation New Media Fellowships
2003 Sample Work Form

Ken Feingold

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

Title "Self Portrait as the Center of the Universe" documentation

Year 1998 - 2001

Genre animatronics/ interactive installation/ realtime digital data projection

Applicant's Role in Production: all, except for casting of silicone head

Original Format: computer-controlled sculpture & projection with ventriloquist puppets

Total Running Time: endless, non-repeating

(this documentation = 10 minutes)

Color/B&W: both

Sound/Silent: sound

Format Submitted For Screening: VHS

Special Information For Screening

Please view this tape second

Description of Work (use an additional sheet if necessary)

In *Self Portrait as the Center of the Universe* the animatronic head has open-ended, improvisational conversations with its alter ego, a virtual head that appears as the central figure in the projection. Like *If/Then*, the conversations between these two figures do not include the audience; rather, they interact only with each other. Their conversations are generated in real time, utilizing speech recognition, natural language processing, conversation/personality algorithms, and text-to-speech software. The central subjects of their conversations revolve around, on one side - generalization and distance (i.e., "In <such-and-such place> people do <so-and-so action>..." or "Sometimes it's better to <such-and-such action>..."); and on the other - questions and memories of himself. These conversations, bridging real and virtual spaces, are within video-like digital scenes that recompose themselves based on the nature of the conversation between the two main characters. The subject of the conversation, as determined by the artificial actor, controls the landscape that is seen, so these change as the conversations go along, and other figures appear and disappear. The scenes are also populated by figures - autonomous "software agents" in the form of realtime 3d computer animation - which appear in the projected image-world that fills his vision. It is a very personal and somewhat disturbing piece about mortality - people are generally spooked by it ...

Ken Feingold

Artist Statement, October 2002

I have been an exhibiting artist since 1974. In the 1970's and 1980's I made films, videotapes, and installation works that were shown and collected internationally. Since 1991, I have created and exhibited interactive installation works that have also been shown very widely, including museum and gallery exhibitions in the USA, Mexico, Argentina, Brazil, Costa Rica, The Netherlands, Germany, France, Finland, Denmark, Sweden, Poland, Spain, Japan, and Korea.

My overarching interest is in the exploration of the human mind, and to this end, I have pursued a generally philosophical sort of artmaking, exploring visual and spoken language, thought, and perception. I would like to believe that I am involved with artmaking as a means of creating objects and installations that question and participate in the discourses of our social imagination, how we create visual representations of our selves in one way or another, and find (or try to find) meaning within it.

My works of the past few years have carried these interests forward into the area of artificial intelligence. But I am not involved with A.I. as a scientist might be, I don't really intend to create a full simulation of a real human being. My interests lie in using our metaphors of the artificial to get at our understanding of our what we understand about the real, how we communicate, and how meaning often is elusive or transient. I address contemporary technology as yet another means we have created to understand what a human might really be.

The recent installations are literally capable of carrying on conversations, and some use digital video (that is, video which has become computer data and can be manipulated in real time) as "landscape" for the context of these conversations. Written with original forms of software, these listening and speaking animatronic heads - digitally and pneumatically activated lifelike silicone portraits - hear and understand English speech. They question the unpredictability and complexity that language and mind create between people (as well as between people and computers).

My recent exhibition experiences have led me to become even more deeply involved in the possibilities for developing works that possess qualities that we might regard as "artificial life", and interacting with each other in open-ended conversations which also include and reflect the moving image as both "imagination" as "reality", even when embodied in cinematic objects (i.e. time-based "sculptures") in the real world.

Ken Feingold

Project narrative: "Animal, Vegetable, Mineral"

This project will take as its primary point of departure one of my most recent works, "If/Then" (2000-2001) in which two identical computer-driven lifelike silicone heads are engaged in improvisational conversations. The conversations which they carry on are neither completely scripted, nor are they random; rather, the software I have written gives each a "personality", a vocabulary, associative habits, obsessions, and other peculiarities, which make their conversations quirky, surprising, and often startling. And of course, because these are conversations between two computers, they produce really only an appearance of meaning, and through this, a critique of our discourse.

The installation is interactive, but not between the work and the exhibition visitors (except, of course, on a mental/perceptual level, which I consider primary anyway). The interaction takes place among the various elements of the works themselves. Using my own computer programming (speech recognition, forms of artificial intelligence, synthetic speech, and animatronics - pneumatically activated lifelike robotic silicone portrait-casts of people), the new work will be a computer-driven installation that is comprised of three animatronic characters. These characters have the ability to understand spoken English, makes some "sense" of it, and respond in synthesized voices.

The subjects of the conversations in the new work will circle around several basic questions regarding human nature, evolution, and violence. The artistic exploration of these questions, for me, first arose in my video works of the early 1980's such as "5dim/MIND" and "The Double", and it has been a part of my plans for a new work for some time to return to these issues in a completely new way.

The conversations will circle around these topics: Is there really a "nature/culture" separation? Why do we consider our architecture "culture", but anthills and spider webs "nature"? Is the violence of humans any different than that of animals "in the wild"? Are we truly the only ones to use language, or to make tools? Are minerals really dead and plants unconscious?

These philosophical questions, and others, will be examined through direct conversational exchanges among the three heads. But beyond the discussions themselves lies another level of inquiry, one about how it is possible to create conversations (or participate in them) in which meaning is not what drives the exchanges forward, but simply words themselves. The fact that the characters do not really have any notion of emotion or meaning, but only are provoked by words and phrases, is intended to raise questions about the emptiness of much "talking", and the endlessness of "empty" philosophical debate. One of the things

that I learned about this type of writing is that some meanings understood by observers of the work are produced by processes that have been initiated within the work, but are quite accidental. The work is, in some ways, a machine for generating automatic writing of a sort, in the form of "automatic speech". Some of this has to do with the limits of the technology, and our ability to manipulate present technologies; speech recognition is often quite inaccurate. My software for simulating "intelligent" thought, and the ways in which it chooses to respond, is often focused on finding the poetics within conversational misunderstanding as well.

What will change, beyond the personalities of these characters, in relation to previous works I have made? I have been utilizing very "computerized sounding" synthetic voices - but after working with a variety of these for more than 10 years, I see that it would be much more interesting for me to create new voices based on actual recordings of human voices (I have already done some experiments in this direction in the work "Interior" which was produced for the first ICC Biennale, Tokyo in 1997, and I see a clear and achievable methodology for continuing this work.) I believe that, from an aesthetic point of view, the texture and other qualities of the voices are extremely important, in order to give them an ability to express feelings in a more emotional way.

Each character will embody a way of thinking, to be realized in this work by the metaphorical separation of the world into things that are "animal, vegetable, or mineral". I intend to more fully explore this metaphor but the metaphorical borders are not meant to be taken literally; rather, they will be employed as a means to develop a conceptual *mise en scene* that will be suitable for this artwork. The starting points for each character will be something centering on thoughts of: 1. compassionate, altruistic motives based on belief in a social contract; 2. survivalist, "every-man-for-himself" attitudes; and 3. questioning everything at every stage, with a fundamental basis in absurdity and irreverence. But they will not be so simple, nor completely clearheaded. Much of the humor will come from their confusion.

In light of these, each character will have generally divergent views on how to deal with human nature, aggressive violence, social responsibility regarding violent actions of others, and survival. And it will be humorous, too, for such subjects cannot be discussed if one takes oneself too seriously ...

Ken Feingold 2002

Ken Feingold
Budget for "Animal, Vegetable, Mineral"

Sculpture fabrication:

Travel to production studio in Toledo, Ohio,
2 roundtrips, motel, car rental: \$ 1,500.00

3: animatronic heads, support mechanisms, control hardware \$16,500.00

Living Expenses during Fellowship \$10,000.00

Hardware to be purchased:

3: Pentium III or 4 based miniature (single board) PC's \$ 6,000.00
audio amplification equipment \$ 1,000.00

total \$35,000.00

e-mail: kf@kenfeingold.com
<http://www.kenfeingold.com>

1952 born, Pittsburgh, Pennsylvania USA
1970-71 attended Antioch College, Yellow Springs, Ohio
1974 B.F.A. California Institute of the Arts, School of Art; Valencia CA
1976 M.F.A. California Institute of the Arts, School of Art; Valencia CA

Exhibitions and Public Presentations / Selected Highlights

Upcoming

Corcoran Biennial, Washington D.C., December 2002 - April 2003

2002:

Whitney Museum of American Art, "2002 Biennial Exhibition", Mar – May
Museo de Arte y Diseño Contemporáneo, "Contaminados"; San Jose, Costa Rica, April-May
Postmasters Gallery, New York; "Joy and Revolution", June-July
Itaú Cultural, Sao Paulo, "exposição emoção art.ficial", Aug - October
Seoul Museum of Art, "media city seoul 2002", Sept - Nov

2001:

Postmasters Gallery, New York, solo exhibition, May - June
Wilhelm Lehmbruck Museum, Duisburg, "Under the Skin", May-June
Neue Galerie Graz am Landesmuseum Joanneum, Graz
"In the Field of Letters. The Future of Literature", Oct - Nov 2001
J. Paul Getty Museum, Los Angeles, "Devices of Wonder", Nov 2001 – Feb 2002

2000

Kiasma Museum of Contemporary Art, Helsinki; "Alien Intelligence", Feb-May
Arsenal, Berlin; "The Skin of the Film"; June
Kapelica Gallery, Ljubljana; "Cyborg I"; June
MTN Art Institute, Johannesburg; "Urban Futures"; July
Beall Center for Art & Technology, UC Irvine; "SHIFT-CTRL: Computers, Games & Art" Oct-Dec
The Museum of Modern Art, NY; "Video Time"; Oct – Feb 2001

1999

Postmasters Gallery, New York; solo exhibition; Feb-March
Goethe Institute Singapore; March
Museo Universitario Contemporáneo de Arte, Mexico; "Dark Room", March - April
Lasipalatsi Film and Media Centre, Helsinki; April - May
Pacific Film Archive, Berkeley; September
ZKM Center for Art and Media, Karlsruhe, "net_condition"; Sept-Jan 2000

1998

Kunsthalle Düsseldorf, "Glut/Fest" February
David Zwirner Gallery, New York, "Video Library"; March-April
Recontres Arts Electroniques, Rennes; April
ZKM Center for Art and Media, Karlsruhe, "SurroGate", November-December
National Museum of Contemporary Art, Seoul, "Visual Extension - Fantasy and Reality"
December 1998 – January 1999

1997

Museum of Modern Art, New York; "Technology in the Nineties" series; April

Wilhelm Lehmbruck Museum Duisburg, "Interact! Key Works of Interactive Art", Ap-Jun
Documenta X, Documenta X, "Beware! In Playing the Phantom You Become One", Kassel
Postmasters Gallery, New York, "Password Ferdynurke", October - November
InterCommunication Center, Tokyo, "ICC Biennale '97", October - December

1996

Postmasters Gallery, New York, "Can You Digit?", March-April
Centro de Cultura Contemporània de Barcelona, January
Goethe Institute, London, Oct-December
"Artifices 4"; Saint-Denis, November-December
ZKM-Schaufenster, Karlsruhe, October

1995

Biennale de Art Contemporain de Lyon; December 95 - Feb 96
Guggenheim Soho Museum "Artists and the New Technologies", October
Interactive Media Festival, Los Angeles, June
Mary Anthony Galleries, New York, "Synesthesia", March-May
Viper Festival, Lucerne, Switzerland, October

1994

San Francisco Cinematheque, May
Interactive Media Festival, Los Angeles, June
Bonn Kunstverein; Bonn Videonale, October
Cologne Art Fair, November
"People in Cyberspace", T-Art Festival, Enschede, Netherlands, November

1993

The Museum of Modern Art, NY; "Between Word and Image", April - May 93
Institut Valencia d'Art Modern (IVAM), Valencia, Spain; "Demontage: Film, Video /
Appropriation, Recycling" March (travels Spain, Portugal, Holland)
WDR (national tv broadcast), Germany; "Ken Feingold's Un Chien Délicieux"
Gallery Puskinskaya 10-10, Saint Petersburg; American Avant-Garde Film and Video
Programs; June 1993
International Center of Photography, NY; "Iterations"; October '93- Feb '94

1992

Galerie René Coelho / MonteVideo; Amsterdam, March, solo exhibition
ZKM Center for Art and Media, Karlsruhe, Germany, May-June,
"Bitte Berühren (Please Touch)"
Bonn Kunstverein, BonnVideonale (winner of Videonale-Preis for tape "Un Chien Délicieux")
Kunsthallen Brandts Klædefabrik, "Installations: Ken Feingold & Thiery Kuntzel";
Odense, Denmark
Berlin Video Festival, February

1991

Simon Watson Gallery, NY, "The Body"
Museum of Modern Art, NY; "Fact/Fiction"
Kunsthalle Dominikannerkirche, "European Media Art Festival", Osnabrück, Germany
Tibet Film Festival, "Tibet in Times Square" (video for Sony "Jumbotron" tv), NYC
L.A.C.E. Gallery, Los Angeles, "Perception/Misperception"
Stadtmuseum Graz, "Steirischer Herbst '91/ Körper & Körper", Graz, Austria

1990

Image Forum, Tokyo; Festival of Experimental Film & Video, "The Work of Ken Feingold"
Nagoya City Art Museum, Nagoya, Japan "Ken Feingold", Retrospective video screening
Museum of Modern Art, NY; "Dream"

Museo Nacional de Bellas Artes, Buenos Aires; "Video Art Internacional"
Leopold Hoesch Museum, Duren, Germany; "Paper as Knowledge"

1989

Whitney Museum of American Art 1989 Biennial Exhibition (travels)
National Gallery of Canada
Whitney Museum of American Art, "Image World: Meta-Media"
The Kijhuis, World Wide Video Festival, The Hague
American Museum of the Moving Image, NY, "Video as Language"

1988

Museum of Modern Art, NY "Contemporary Art in Context"
The Asia Society, NY, "Installations"
Newport Harbor Art Museum, California "Skeptical Beliefs"
Fukui Fine Arts Museum, "International Biennale", Fukui, Japan
Long Beach Museum of Art, California

1987

Centre Georges Pompidou, Paris; Tenth Anniversary Exhibition:
"l'epoque, la mode, la morale, la passion"
The Institute of Contemporary Art, Boston
Aarhus Museum of Art, Copenhagen
Festival International du Nouveau Cinema et de la Video, Montreal
L.A.C.E. Gallery, Los Angeles

1986

Netherlands Theater Institute, Theater Tape Festival, Amsterdam
L.A.C.E. Gallery, Los Angeles
The Kitchen, New York
The Kijhuis, WorldWide Video Festival, The Hague
MonteVideo, Amsterdam

1985

The New Museum of Contemporary Art, New York, "Signs"
The Museum of Modern Art, NY "Video Viewpoints: Ken Feingold"
The Whitney Museum 1985 Biennial Exhibition, NY
The American Center, Paris
Institute for Art and Urban Resources (P.S.1), NY

1984

Video Rio / Centro Cultural Candido Mendes, Rio de Janeiro
Museo Palazzo Fortuny, Venice
Galleria d'Arte Moderna, Bologna, "L'Immagine Elettronica"
The Institute of Contemporary Art, Boston
Long Beach Museum of Art, California

1983

The Whitney Museum of American Art, Biennial Exhibition (travels)
Anthology Film Archives, New York
Walker Art Center, Minneapolis
The Kitchen, NY
L.A.C.E. Gallery, Los Angeles

1974 - 1982 Highlights

Whitney Museum, Solo Exhibition (Video Installation) 1979;

films in exhibitions "Text and Image" 1975, and "Stills" 1976
Artists' Space, New York, Project Space Exhibition, 1979
Walker Art Center, Minneapolis, Retrospective Film Screening, 1978
Claire S. Copley Gallery, Los Angeles, Solo Exhibition 1975
The Kitchen, New York, 1977
University Art Museum, Berkeley
Long Beach Museum of Art, "Southland Video Anthology", 1975
Millennium, New York, Solo Film Exhibition, 1974

Fellowships / Grants / Co-productions / Commissions

1999: Kiasma Museum of Contemporary Art, Helsinki
1998: Center for Art and Media Technology (ZKM) Karlsruhe and i3Net
1997: ICC Biennale
1991: New York State Council on the Arts
1988: US/Japan Friendship Commission and NEA; Creative Artists Exchange Program
1988: National Endowment for the Arts
1988: New York Foundation for the Arts
1987: The Jerome Foundation
1987: The Checkerboard Foundation
1986: The Bush Foundation Fellowship for Artists
1986: Film in the Cities
1985: The Contemporary Art Television Fund
1985: New York State Council on the Arts
1984: The McKnight Foundation Fellowship for Artists
1982: The Andrew Mellon Foundation
1981: National Endowment for the Arts
1981: Film in the Cities
1979: National Endowment for the Arts

Awards

2000 Fundación Telefónica; Vida 3.0 (Life 3.0), Madrid
1996 DNP Internet '97 Interactive Award; Dai Nippon Printing, Tokyo
1996 Prix Ars Electronica, *honorable mention* Interactive Art
1992 Videonale-Preis; Bonn Videonale

Collections (Institutions)

Art Center, Pasadena
Bonn Kunstverein
Carnegie Mellon University
Centre Georges Pompidou, Paris
Hamburger Kunsthalle, Hamburg
Institute of Contemporary Art, Boston
Kiasma Museum of Contemporary Art, Helsinki
Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Long Beach Museum of Art, Long Beach
McGill University Library
Minneapolis College of Art & Design Video Archive
Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica
Museo Palazzo Fortuny, Venice
The Museum of Modern Art, New York
Nagoya City Art Museum, Nagoya
National Gallery of Canada
National Library of Australia
New York Public Library
New York University, Bobst Library
Rotterdam Public Library

University of Alabama
University of Maryland
University of Stockholm Library
Zentrum für Kunst und Medientechnologie, Karlsruhe

Teaching

1977-85 Minneapolis College of Art & Design *Associate Professor of Fine Art*
1980-81 *Acting Chair*, Fine Art Dept
1989-94 Princeton University, Visual Arts Program *Special Lecturer in Visual Arts and Council on the Humanities (Adjunct Associate Professor)*
1990-91 Hunter College, Film and Theater Dept. *Guest Associate Professor*
1993-94 Cooper Union for the Advancement of Art and Science, School of Art, *Adjunct Associate Professor*
1993- School of Visual Arts, New York, MFA Photography and
1998 MFA Computer Art Programs, *Faculty Member*

Selected Bibliography on the work of Ken Feingold

Screen Savers by Carly Berwick; Art News, September 2002

Media City Seoul 2002 ed. Won-il Rhee, Seoul Museum of Art, Sept. 2002

Multiple Voice by Bob Nickas; Artforum, May 2002

Gentech-Ästhetik, by Sven Drühl, Kunstforum International, Jan-March 2002

Pasada en Limpio by Ana Tiscornia, Brecha (Uruguay) Nº 850- 15 March 2002

As American as Jambalaya: Whitney Biennial Displays the Variety That Defies National Stereotyping by Blake Gopnik, Washington Post Thursday, March 7, 2002

New Screen Media: Cinema/Art/Narrative; ed. Martin Rieser and Andrea Zapp; British Film Institute, London 2001 (book and DVD)

Information Arts: Intersections of Art, Science, Technology, S. Wilson, MIT Press, 2001

Devices of Wonder, B.M. Stafford and F. Terpak; Getty Research Institute, 2001

Unter der Haut, Claudia Posca; Kunstforum International, Band 155, Juni – Juli 2001

Under the Skin/ Unter der Haut, ed. R.Heidt-Heller; Hatje Cantz Verlag 2001

net condition: art and global media, ed. P. Weibel and T. Druckrey; MIT Press, 2001

Vida Artificial, R. Bosca and S. Caldana; Ciberpais (El Pais), Madrid, No. 8, Feb 2001

Presence, Absence, and Knowledge in Telerobotic Art, Machiko Kusahara, published in *The Robot in the Garden*, ed. Ken Goldberg, MIT Press, Cambridge, 2000

New Media in Late 20th-Century Art, Michael Rush, Thames and Hudson, London, 1999

Art in Review : Ken Feingold, Ken Johnson, New York Times; February 26, 1999

Art on Robotics, Toshiharu Itoh, InterCommunication 28, Tokyo; Spring 1999

Faux Documentary and the Memory of Realism, Allen Feldman, American Anthropologist, Vol. 100. No. 2, June 1998

Media Art History, Hans-Peter Schwarz; Center for Art and Media Technology (ZKM) Media Museum and Prestel, Karlsruhe, 1997

Between Modernism and Conceptual Art, Robert C. Morgan, McFarland & Co., 1997

Graphis Web Design Now, Coupland, K.; Graphis Press, New York; 1997

Hardware Software Artware ed. Center for Art and Media Technology (ZKM) Institut for Visual Media Karlsruhe and Cantz Verlag, 1997

ICC Biennale '97, exhibition catalog; NTT InterCommunication Center, Tokyo, 1997

Was is dat?, Christiane Fricke, Kunstforum International, no. 137, June-August 1997

Pionere Interaktiver Kunst, Söke Dinkla, Karlsruhe and Cantz Verlag, 1997

Interact! Schlüsselwerke Interaktiver Kunst, Söke Dinkla, Wilhelm Lehmbruck Museum Duisburg and Cantz Verlag, 1997

SurReal Time Interaction or How to Talk to a Dummy in a Magnetic Mirror?
Erkki Huhtamo, *artintact*3, Center for Art and Media Technology Karlsruhe (ZKM) and Cantz Verlag, 1996

Immersed in Technology: Art and Virtual Environments; ed. Mary Anne Moser; MIT Press, Cambridge 1996

Moving Images, Robert C. Morgan; *Performing Arts Journal*; 53,18.2, 1996

3rd Biennale de art contemporain de Lyon; ed. Prat, Raspail, Rey; exhibition catalog; Réunion des musées nationaux, Paris 1995

Excavation Area: Ken Feingold ; Erkki Huhtamo; *Intercommunication* 14, Tokyo; Aug 1995

Interactive Media Festival 1995; ed. Timothy Druckrey, Lisa Goldman; exhibition catalog, Los Angeles; June 1995

Galleries-Downtown: "Synaesthesia", Gérard Nicolas, *The New Yorker*, 5.1.95

Synaesthesia; ed. Ronnie Cutrone and Mary Nykaza, Mary Anthony Galleries, NY exhibition catalog, March 1995

Culture on the Brink; Bender and Druckrey, ed.s, M. Morse article "What do Cyborgs Eat?", Dia Art Foundation/ Bay Press, 1994

'Echte' of Virtuele Werkelijkheid; Ineke Schwartz, *De Volkskrant*, Amsterdam, 12.2.94

Pleased to Meet Me, Amy Taubin, *Village Voice*, New York, Aug. 16, 1994

The History of the Interface in Interactive Art, Söke Dinkla, "MediaScape", Zagreb; 6.1994

Art and Technology: Iterations; A. Morgan, *Art in America*, April 1994

Iterations: The New Image; T. Druckrey, editor; Intl Cntr. Photography/ MIT Press, March 1994

Interaktivität stellt neue Herausforderungen an die Entwickler, Söke Dinkla, *Horizont* Nr.5/94; February 1994

Vom simulierten Dialog zur Simulation des Lebens, Söke Dinkla, *Mediagramm*, Karlsruhe; January 1994

Animal Identifications; Laura U. Marks; *Parachute* No.72, November 1993

Subversive Film Festival ; Amos Vogel, *Cineaste*, Vol. XIX No.4, 1993

Interactive Art: Touching the 'Body in the Mind', Regina Cornwell, *Discourse* 14.2 , 1992

Video Art, Piotr Krajewski, *Kino*, No.7, July 1992, Warsaw

Random Access, Söke Dinkla, *MediaGramme*; Karlsruhe, Germany, June 1992

New York in Review, Gretchen Faust; "Ken Feingold: 'The Surprising Spiral'"; *ARTS Magazine*, 5.92

Ken Feingold and The Surprising Spiral, C. Ruffert, *ARTIST*, Bremen, Germany, May 1992

Bitte Behruren (Please Touch), Jeffrey Shaw, ed.; Center for Art and Media Technology, Institute for Visual Media, Karlsruhe, Germany, catalog, May 1992

Exhibition of the Interactive Art; Erkki Huhtamo, ed.; Museum of Contemporary Art / OTSO Gallery, Helsinki, catalog, 4.1992

The Surprising Spiral: Where Sand and Logic Don't Meet, Regina Cornwell; essay/artist's book, Galerie Rene Coelho, Amsterdam 1992

Making Strange, Amy Taubin, *Village Voice*, 2.18.92

Travel in Strange Worlds, Rainer Wilde, *Neue Osnabrücker Zeitung*, Sept 5.91, Osnabrück, Germany

Artbacteria Swarm on the Mediamile, Jurgen Klaus, *NRZ*, Germany

Computers Help Truth-Seekers, Dietrich Kuhlbrodt, *Frankfurter Rundschau*, Germany

En la Frontera Interactiva del Media Art, Erkki Huhtamo, *El Guia*, November 1991, Barcelona

Illuminating Video, Hall and Pfifer, eds; M. Morse article, 1991

A History of Video Installations, Nakajima Takashi, *Image Forum Magazine*, May 1990, Tokyo

Image World: Meta-Media, J. Hanhardt, L. Phillips, M. Heiferman, Whitney Museum Exhibition Catalog, November 1989-Jan 1990

1989 Biennial Exhibition; Whitney Exhibition Catalog; Essay by John G. Hanhardt, NY

WorldWide Video Festival; Simon Biggs, *Mediamatic*, Dec 88, Amsterdam

Media Art in Review, *Limbo Magazine* No.2, Autumn 88, Tokyo

Reclamations; Simon Biggs; *Mediamatic*, Vol 2. No.2, Nov 87, Amsterdam

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