

**2006 New Media Fellowships
Application Checklist**

Jennifer Hall

As noted in the guidelines, the application, including support materials and sample work, must be postmarked by **September 30, 2005**. The information on this checklist is confidential and is used for administrative purposes. This information will not be seen by the panel members or used in any way to determine awards. Please make a copy of all submitted materials for your records.

1. Written Proposal and Forms

- Send two full proposals, each organized in the order listed.
- Check enclosed items.

- Project Cover Form
- Sample Work Form(s)
- Installation Diagram (if applicable)
- Proposal
 - Artist Statement
 - Project Narrative
 - Project Budget
 - Resume

2. Sample Work(s)

- Send one copy of each.
- Specify total number of each type of sample.

- X URL(s)
- Video(s)
- X CD Rom(s)
- DVD(s)
- Slide(s)
- Other _____

3. Supplemental Materials

- Supplemental Materials are optional.
- Send one copy of each.
- Check enclosed items.

- Press
- Promotional Materials
- Full Project Budget
- Script Excerpt (10 pages)
- Other _____

4. Materials Deposit Agreement

- Fill out and sign the agreement.

- Materials Deposit Agreement

5. U.S. citizen?

- Yes No

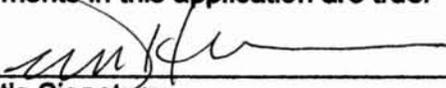
If not, please list country of origin: _____

I meet the eligibility requirements specified in the application guidelines and, to the best of my knowledge, the statements in this application are true.

Applicant's Signature

Date

Print Name



Sept 29, 2005

JENNIFER HALL

Jennifer Hall

Title	The Tipping Point: Health Narratives from the South End
Genre	Interactive Installation
Applicant's Role in Production	Lead Artist and Project Coordinator
Production Format	Installation in Gallery

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", is sited for the Mills Gallery, Boston Center for the Arts in 2006 and is expected to travel thereafter.

For this project, the complex relationships between body, health, self, and community are examined from a combined anthropological and artistic perspective. Health care narratives have been collected from artists living in the Boston South End neighborhood. The focus is on the small events (tipping points) in the lives of these artists that have changed their understanding of self, health and body and art making. From this research, an interactive robotic sculpture is being designed which reflects on seven of these individual narratives.

The movements of these seven sculptural "Tipping Point Machines" are triggered by gallery goers and automate collectively through software that considers both the independent movement of individual parts of the sculpture and the dynamic nature of the neighborhood. This element of shared attentiveness to both the experience of each informant and the participants in the gallery, helps to shape both the individual stories and the story of the greater community.

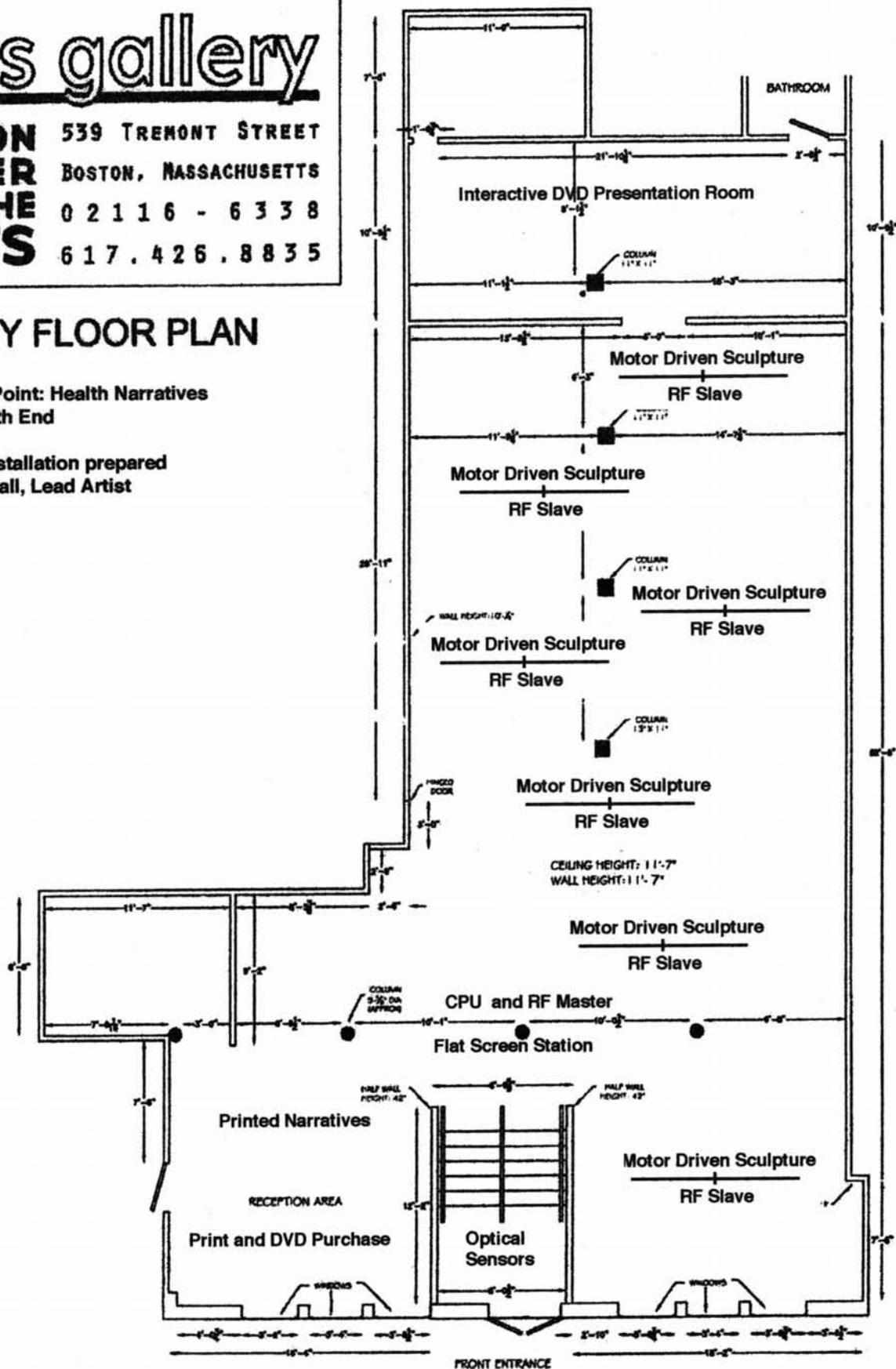
mills gallery

BOSTON CENTER FOR THE ARTS
539 TREMONT STREET
BOSTON, MASSACHUSETTS
0 2 1 1 6 - 6 3 3 8
6 1 7 . 4 2 6 . 8 8 3 5

GALLERY FLOOR PLAN

The Tipping Point: Health Narratives
from the South End

Interactive Installation prepared
by Jennifer Hall, Lead Artist



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 for Coactive Sculptures**

Year **1995-2005**

Technical **View in any browser with IMAGE VIEW on. Part of this documentation is available from the CD but best viewed connected to the Internet and from URL listed below.**

Original Format

Software
 Web
 Installation
 Other _____

Format Submitted for Viewing

Software
 Web
 VHS
 Other _____

Preferred OS

Windows
 Mac
 Unix
 Other _____

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

URL : <http://www.dowhile.org/newmediafellowship> (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

Special Information for Viewing:

Please maximize your browser window and minimize all viewbar option for best viewing,

Additional information about each project is available on line and navigated from a link at the bottom of each web page.

Description of Work (use an additional sheet if necessary)

This URL www.dowhile.org/newmediafellowship contains:

- 1) Documentation for the project:

The Tipping Point: Health Narrative From the South End

Robotic and Interactive Installation (in Progress)

Boston Center for the Arts

Boston, Massachusetts, (2006)

2) Documentation for five independent Coactive Installations from the past ten years:

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 a tomato.
Two sets of sensors/translators on-board for each pod. Total 12 suspended glass pods with fruit.

Instrument for Mediated Terrain

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

Optical sensors activated robotic arms which clean, pat, and care take moss landscapes.
Total ten 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 six installations that send information to each other via analog video and serial feeds.

Virtual Body/Physical Body

Interactive Installation and Exploratory Studio
Arnhem 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, 2003, 2004
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.

Jennifer Hall Artist Statement

Much of my work concentrates the discontent between the promises of new media and the actual human condition. Our technologies are extensions of ourselves and eventually, I believe, they become part of us. They re-direct our culture through their utilitarian leverage and then, infiltrate our very character. Nothing we make is merely a tool – it is all a reflection of who we are and in the noblest arrangement, what we wish to become. In the recesses of our collective confusion, they are what we dare not speak of.

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. The 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, it is how I am.

I can be often be found making something unexpected 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 terribly problematic with our society. To be a maker is to be a consumer. Everything we produce eventually comes back to us in some way or another.

I find new media fraught with confusion. I work with it because it speaks to who we are as a society. I dislike it because my heart tells me that this is not always the best place for us to be. But it is a clear pulse and so I wrestle with the paradox. The value of this tool for is in its' confusions, its' collisions and sometimes in its' absence.

Project Narrative

Background

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 reference 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, Dr. Ginsburg and Ms Hall used phenomenological research methods to arrive at an understanding of the subjects tipping points. This was accomplished through the use of open-ended interviews, informal discussion and participant-observation. The aim was to be faithful to the participant's story. Reporting the data involved interpretation and conjecture in deciding what to select, but its main role was to describe rather than to explain. Seven of the numerous health narratives collected, were selected and translated into robotic driven sculptural "Tipping Point Machines". The process of developing the installation brings into focus the flexible relationship between such issues as body/health and community/individual and the public/private self. It 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 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.

Interactive Components

Participants to the exhibition will navigate through the installation freely; they will not need to physically interact with the "Tipping Point Machines" but they will be aware that their behavior affects the installation. Movement of the visitor/participants will be recorded by a series optical sensors connected to robotics controllers located near the front entrance to the gallery. A fixed screen at the top of the entrance foyer will show how ones' presence adjusts the data recorded but not how these specific movements affect the sculpture. The controllers in turn, will send radio frequency signals to the seven "Tipping Point Machines", which will tilt around the gravitational pivot points. The more visitors participate, the more the sculpture will create variations of movement. As individual participants motion is added to the database, the cumulative motion of the sculpture will respond to viewer presence in subtle and un-mappable ways. The Tipping Point Machine experience will be different for every visitor, as the piece will continue to evolve throughout the duration of the exhibition.

Location and Documentation, and Distribution

"*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 at Boston Center for the Arts, 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. Mills Gallery Director Laura. Donaldson, expects to travel the show in 2006-2007. She began her outreach component in fall 2005. The catalogue and interactive DVD documentation 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. The Massachusetts School of Pharmacy is currently producing an expose on the project, and the project team is slated to speak at the Woman's Caucus for the Arts National Conference in Winter 2006. Through an arrangement with Aspect Magazine, the Interactive DVD will be available to purchase at a discounted rate to schools and museums and available for rental through Netflix.

Feasibility

For this project Ms Hall has created a team of experts to focus on individual aspects of building the work. Dr. Ginsburg received a sabbatical from her college teaching and received a research residency at Massachusetts College of Art in spring 2005 during which time she collected over 100 narratives. During this time, Ms. Hall and Ms. Hazen began studio work on the sculptural elements and developed a prototype of the "Tipping Point Machine". Ms Hazen received a sabbatical from her college teaching for spring 2006 to continue working with Ms. Hall on the development of the sculptural mechanisms. Mr. Hernandez is a technical consult at Do While Studio and is assisting in programming the robotic controllers. The team has secured a 2-week install schedule at the Mills Gallery in April 2006. The show will stay at the Center for the Arts in Boston for 3 months.

Fellowship Use/Budget Narrative

Total cost of the project is \$136,700 including in-kind support such as sabbatical releases. The use of fellowship funding would go to support artist fee; research and development; studio expenses; robotic and electronic components; travel; storage and installation for "*The Tipping Point: Health Narratives from the South End*".

2006 New Media Fellowship Application : Budget

The Tipping Point : Health Narratives from the South End

Submitted by Jennifer Hall September 2005

page 1

<i>Item</i>	<i>request amount</i>	<i>secured in-kind support</i>	
Project Management			
Artist/Project Coordinator Stipend : Hall	8,000	2,000	LEF Foundation
Curatorial Stipend: Donaldson		2,000	LEF Foundation
Exhibition			
Signage & Advertising		1,150	Boston Center for the Arts - Mills Gallery
Gallery Management : Director & Staff		8,800	Boston Center for the Arts - Mills Gallery
Facility Overhead		5,250	Boston Center for the Arts - Mills Gallery
Research & Development			
Medical Anthropologist/Ethnographer: Ginsburg		30,000	*Sabbatical : Mass College of Pharmacy
Research Stipend : Ginsburg	2,000		
Programming Stipend : Hernandez	2,000		
Robotics Prototype : Materials and Resources	2,500		
Studio Expenses			
18 Months Studio : Rental, Heat, Electrical, Tools & Consumables (\$1110 per month)	10,000	9,800	Do While Studio
Studio Assistant (200 hours @ \$10 per hour)	2,000		
Artist/System Lead : Hazen		20,000	*Sabbatical : Montserrat College of Art
Project Materials			
Aluminum Stock		1,100	LEF Foundation
Lumber & Hardware		1,600	LEF Foundation
Robotics Controllers	1,500	1,800	LEF Foundation
Cables, RF Components, Batteries, Switches, Sensors	1,200		
Other Art Materials and Supplies	3,000	4,000	Do While Studio

2006 New Media Fellowship Application : Budget ...continued

The Tipping Point : Health Narratives from the South End

Submitted by Jennifer Hall September 2005

page 2

Travel & Storage			
Shipping Crates : Materials and Fabrication	1,250		
Shipping	750		
Install & De-install of Exhibition			
Installation Assistant (40 hrs x \$10 per hour)	400		
De-installation Assistant (40 hrs x \$10 per hour)	400		

Documentation			
Card, Catalog and DVD Cover Design		1,500	Boston Center for the Arts - Mills Gallery
Web Design/Hosting		1,200	Do While Studio
Card Catalog Printing		4,500	Taconic Grant
DVD Editing & Production		6,000	Do While Studio
Documentation		1,200	Do While Studio

Total Request Amount from New Media Fellowship	35,000	
Total Secured in-kind support		101,700

Breakdown Secured in-kind Support	
LEF Foundation Grant	8,500
Taconic Grant	4,500
Do While Studio	21,000
Boston Center for the Arts - Mills Gallery	16,500
*Massachusetts College of Pharmacy	30,000
*Montserrat College of Art	20,000

*Approximate value of sabbatical release for one semester

Jennifer Hall Background Information

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

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

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

"Before it was common place, I had participated in creating mass media. Like a young girl might collect stamps in a book or butterflies on a board, I collected unused video footage from the post production studios - discarded artifacts from my own experiences. In retrospect, I think this made me an odd little child. I built 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."

Jennifer Hall Biography

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

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

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

Jennifer Hall Resume and Curriculum Vitae

EDUCATION

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

EDUCATIONAL CONSULTING AND CURATORIAL PROJECTS

- 2005 -2006: Consultant, Education Developer
Multimedia Modules for Media Literacy – k12
Cast
Wakefield, Massachusetts
- 2003: Program Coordinator, Education Developer
Multimedia Modules for Media Literacy –5-12 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

- 2006 Pending: Panel Leader, The Tipping Point Project
Woman's Caucus for the Arts National Conference
Boston, Massachusetts

- 2005: Speaker, Art, Artists and Technology: Transformation Before our Eyes
Art Interactive and New Center for Arts and Culture
Cambridge, Massachusetts
- 2004: Keynote Speaker, Science Educators Conference
Garden in the Woods
Framingham, Massachusetts
- 2003: Consultant
Media Literacy Module for CAST Organization
Maynard, Massachusetts
- 2001, 2002: Issues of Cross Disciplinary Collaboration
Art Science Conference, The Graduate School, NYU
New York, New York
- 2001: Values and the Culture of Cyberart
Graduate School of Education, Harvard University
Cambridge, Massachusetts
- 1999 - 2000: Issues of Interface
Bunting Institute, Radcliff College
Cambridge, Massachusetts
- 1999: Women, Art, Technology and the Greater Boston Community
Goulston and Storrs Attorneys
Boston, Massachusetts
- 1998: The Do While Model
Connecticut College Art Technology Conference
New London, Connecticut
- 1997: Induced Seizures Using the World Wide Web as Feedback Control
Science, Art and Health Conference
Sydney, Australia
- 1997: Lecture Series: Does Global Interface solve the Local Issues?
Art, Technology and Culture Conference
Pullman, Washington
- 1997: International Environmental Design Conference
Boston, Massachusetts
- 1997: ACAD Conference
Minneapolis Minnesota
- 1997: International Sculpture Conference
Providence, Rhode Island
- 1996: New Models for Art Collaboration
CSCW Cooperating Communities Conference
Boston, Massachusetts

- 1996: The Feminist Engineered Interface
1996 Women's Caucus for Art Conference
Boston, Massachusetts
- 1995: Form Follows Function: Creativity, Neurotransmitters, and
The Chemistry of Self
International Neurology Conference
Sydney, Australia
- 1995: Art Technology and Non-profit Structures
Lesley College, Graduate School of Art
Boston, Massachusetts
- 1995: Artificial Life: Disembodied and Architectural
Tufts University
Medford, Massachusetts
- 1994: The History of Art and Technology
Computer Lecture Series, Wellesley College
Wesley, Massachusetts
- 1994: Absorbing Technology by Informed Choice
Museum de Bella Arts, Caracas Venezuela
- 1994: Design Pedagogy and Computer Technology
Northeastern University
Boston, Massachusetts
- 1993: Computer Controlled Media Series
School of the Museum of Fine Arts
Boston, Massachusetts
- 1993: Tools and Content Panel
The First New England Artist Congress
Providence, Rhode Island
- 1992: Computer Controlled Marionette Project
Third International Symposium on Electronic Art (TISEA)
Sidney, Australia
- 1992: Sculpture and the Bioapparatus Mystique
Symposium on Sculpture and Computers International Sculpture Center
Philadelphia, Pennsylvania
- 1991: Handmade Peripherals
11th Annual Symposium on Small Computers in the Arts
University of the Arts, Tyler University
Philadelphia, Pennsylvania
- 1991: Flowcharts and Computer Icons as Poetic Language
Center for Advanced Visual Studies
Cambridge Massachusetts

- 1990: NETDRAMA: An On Line Telecommunications Theater
ARTRANSITIONS 1990 Conference, M.I.T.
Cambridge, Massachusetts
- 1988: Technological Templates: Women and the Moving Image
A paper for the Women's Caucus for the Arts National Conference
Houston, Texas
- 1987: Body Tracking as a Personal Medium
Women's Caucus for Art Conference, Houston Texas
- 1987: Modeling For Sculpture
MIT Museum, Cambridge, Massachusetts
- 1987: Computer Generated Sculpture
Mid-Atlantic Commodore Conference, West Chester, Pennsylvania
- 1986: Computer Generated Sculpture
Mid-Atlantic Commodore Conference, West Chester, Pennsylvania
- 1985: Computer Generated Sculpture
N.Y.C.I.G. Commodore Group, New York, New York
- 1981: Body Tracking for Computer Animation
Boston Art Institute, Boston, Massachusetts

TEACHING

- 1986-2005: Do While Studio, Boston Massachusetts
Graduate Courses (through Massachusetts College of Art, Tufts University, Wellesley
College, Boston University)
Research in New Art and Design Forms
- 2000-2005: Massachusetts College of Art, Boston Massachusetts
Professor and Coordinator of MSAE Program in New Media
Department of Education
- 1987-2000: Massachusetts College of Art, Boston Massachusetts
Assistant - Associate Professor
Department of Design
- 1996-2002: University of Vermont, Bennington, Vermont
Graduate Mentoring
- 1994- 2003 Instituto de Arte Frederico Brant, Caracas Venezuela
Visiting Professor, Digital Arts
- 1994, 1995: University of New South Wales, Sydney, Australia
Visiting Lecturer, Graduate School: New Media
- 1989-1990: School of the Museum of Fine Arts, Boston, Massachusetts
Faculty: Design Department, Evening Division

1984-1988: Visible Language Workshop M.I.T. Cambridge, Massachusetts
Creative Seeing: A technologically-oriented visual program

PUBLICATIONS

- 2003: The Community of Do While Studio
A chapter in the Book, Art, Women and Technology
MIT Press, 2003
Cambridge, Massachusetts
- 1995: Creative Orientations for Interface Design at Do While Studio
Interactions Journal, ACM publication, Oct 95,
New York, New York
- 1995: Converting Biological Signals for Levels of Negotiation
as a Dynamic Interface Procedure
Geekgirl Magazine, Spyfood Publication, Aug 95
Sydney, Australia
- 1994-1995: Art and Technology Column
Artpoint, Fort Point Artist Community Quarterly Publication
Boston, Massachusetts
- 1993: Feu De Helene: A Computer Controlled Theater Event
Australian Film, Television, and Radio School,
Cultural Diversity Publication
Sydney, Australia
- 1991: The Grassroots of Telecommunication Art , Publication on
ARGUS Computer Exchange
Burlington, Massachusetts
- 1990: Project NETDRAMA 1990, LEONARDO Journal
Telecommunications Issue SP '91
Berkeley, California
- 1988: Computer Aided Sculpture
NYSIG Monthly Report
New York, New York
- 1987: NETDRAMA: An On-line Telecommunications Scheme
Publication ACEN on the WELL Network
Berkeley, California
- 1986: Computer-aided Body Tracking Techniques for Animation
Published in report form by NHK Television
Osaka, Japan

ALLIANCES

2003-2005 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
Peer Teen 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

- 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
Collaborative Project with Dr Ellen Ginsburg, Blyth Hazen and Arnie
Hernandez. Curated by Laura Donaldson
Mills Gallery, Boston Center for the Arts
Boston, Massachusetts
- 2003: Epilepiforms, Brainwaves in Sterling Silver and Chocolate
Decordova Museum and Sculpture Park
Lincoln, Massachusetts
- 2002: Laboratory for Ephemeral Investigations
Interactive Video and Robotic Installation
Lamont Gallery, Phillips Exeter Academy
Exeter, New Hampshire
- 2001: Instrument for a Mediated Terrain, Interactive Robotic Installation
The Thorne Museum, Keene State College
Keene, New Hampshire
- 2000: Virtual Body/Physical Body, Installation/Studio Laboratory
Mass College of Art, Arnheim Gallery
Boston, Massachusetts
- 1999: Acupuncture for Temporal Fruit, Interactive Robotic Installation
Decordova Museum and Sculpture Park
Lincoln, Massachusetts
- 1995: DO WHILE CITY Interactive Multimedia Showcase
Sites throughout North America, South America and Australia
- 1993: Light Box Graphics, Bits and Pieces: The President's Choice
38th South Shore Art Center Festival
Cohasset, Massachusetts
- 1993: The Computer is Not Sorry Computer Assisted Installations
The Space Gallery
Boston, Massachusetts

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

- 1992: **Afterthought: Artists Assess The Future.**
Virtual Reality Brochure (co-author: Dana Moser)
Diego Rivera Gallery, San Francisco Art Institute,
San Francisco, California
- 1991: **Light Box Graphics, Computer Graphics Exhibit**
Warwick Museum, Warwick, Rhode Island
- 1990: **Light Box Graphics, Fort Point Artist Community Exhibit,**
Federal Reserve Bank Gallery
Boston, Massachusetts
- 1990: **Light Box Graphics, Computer Graphics Exhibit**
The Brewery
Cambridge, Massachusetts
- 1989: **"How Many K?" Computer Generated Sculpture/Installation**
Do While Studio Cube
Boston, Massachusetts
- 1989: **New Works: New Technology, Large Scale Computer Prints**
Skylight Gallery
Boston, Massachusetts
- 1989: **Bits of Art , Sculpture Models**
Henry Ford Community College, Michigan
- 1988: **"There Once was a Fairytale that Imagined a Girl "**
Computer Graphics
Kingston Gallery Invitational Show
Boston, Massachusetts
- 1987: **Selected Works of Interface**
Women's Caucus for the Arts National Conference
Houston, Texas
- 1987: **"Household Hysteria in the Information Age" TV Shrine Series**
M.I.T. Museum
Cambridge, Massachusetts
- 1987: **Slow Scan Telecommunications: Atlanta and San Francisco**
Head End: Computer Museum
Boston, Massachusetts
- 1986: **"Don't Cry Over Spilled Media" Sculpture and Animation**
The Barn Gallery
Ogunquit, Maine
- 1986: **Computer Pulsed Island, Computer Generated Sculpture**
Mid-Atlantic Commodore Conference
West Chester, Pennsylvania
- 1981: **"Pulsating Orifice" Computer Shrine with Animation**
Boston Art Institute
Boston, Massachusetts

ONLINE MATERIAL

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

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

CONTACT

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