

**New Media Fellowships  
2004 Project Cover Form**

**Mary Flanagan**

**Title** [familiar relativity] and [tether]

**Genre** new media networked applications

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

**Production Format** Internet based works with physical installation

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

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

The Rockefeller Foundation  
2004 New Media Fellowships

Sample Work Form 1

Mary Flanagan

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

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

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

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

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

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**Brief Project Description:** [collection] is a networked computer application that creates a visible, virtual, networked collective unconscious. It is a hybrid form, existing on the network and is shown locally on the user's hard drive in its own application. No web browser is required to view the work. Going from computer to computer, [collection] scours hard drives and collects bits and pieces of user's data - sentences from emails, graphics, web browser cached images, business letters, sound files-and creates a mobile collection of user experiences. The program explores a workstation's architecture and a user's personal history with the machine, creating this material into a moving, three dimensional, continuously shifting map. This work sample is intended to illustrate my experience in alternate visualization techniques and how I use the network to create collaborative and collective pools of data. This sample is indicative of the background ideology of my work.

The Rockefeller Foundation  
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Sample Work Form 2

Mary Flanagan

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

**Title:** [search]  
**Year:** 2002  
**Technical Information:** Networked Artwork created in Macromedia Director  
**Original Format:** Software  
**Format Submitted for Viewing:** Network based/downloadable Application  
**Preferred OS:** Mac or PC  
**URL:** <http://www.maryflanagan.com/search/search01.htm>  
**Browser Requirements:** IE or Netscape.  
**Plug-in:** Macromedia Shockwave  
**Connection:** This sample would benefit from broadband connection  
**Local:** A local copy of this sample would not work, and is therefore NOT included.

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

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

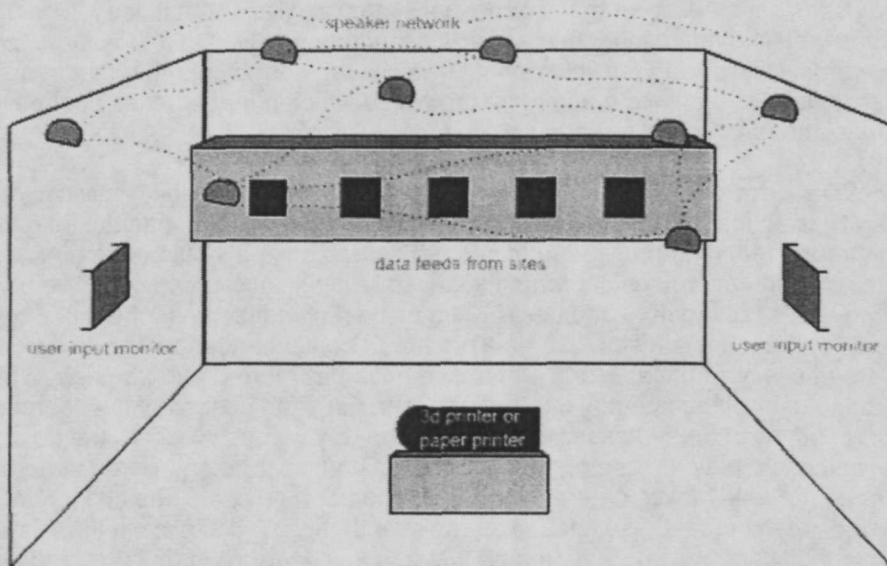
## Interactivity Plan and Diagrams for [familiar relativity]

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

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

### Interactivity and Flow.

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



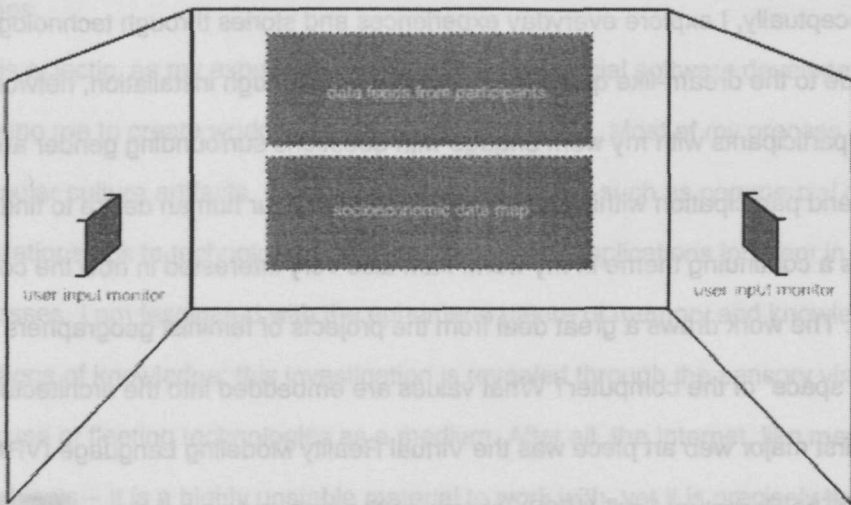
The middle of the gallery will hold a computer which synthesizes both live data from households as well as user data on within the project to begin "growing" a dynamic new architecture based on interests. I will track the distances, for example, between rooms and between home and office and calculate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

## Interactivity Plan and Diagrams for [tether]

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

### Interactivity and Flow.

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



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

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

## Artists Statement.

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

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

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

My first major web art piece was the Virtual Reality Modeling Language (VRML) environment [The Perpetual Bed] (1999), shown on the web and as a live performance. [Bed] explores the subjects of women, memory, and aging through abstract, spatial storytelling—the work was created to capture the wake-world/dream-world surrounding my grandmother while she was ill. Next, my concerns moved from creating space on the Internet to exploring the very space of the computer itself. I began to see machines and virtual environments as memoryplates and palimpsests. The computer virus [phage] (1999) is a computer application which searches each user's hard drive and creates a feminist





map of the machine by reorganizing snippets of email, downloaded images, and sounds. [collection] (2001), is an extension of the [phage] idea; it takes bits of data/material and creates a networked collection of user's data, generating a live collaborative site for participant's digital content. These have been exhibited

as applications on screens as well as installations. Other works have explored the material world and visualization. I created a computer-controlled environment called Corporate Ladder in 1999, and a computer-controlled board game, [career moves], in 2000. These use social interaction to convey issues about women and work in installation form. [rootings] (2001) is a web-based gaming project exploring women's storytelling using computer gaming tropes. [remotion] (2002) is a computer application which utilizes computer vision software and a webcam to explore the relationship of nature and technoculture through a reduction of form and could perhaps be posited as a feminist model of visualization. Building on alternate ways to envision information, [search] (2002) explores the human desire for knowledge through real-time monitoring of internet search engine inquiries.

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

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

## Project Description.

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

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

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

<sup>1</sup> Walter Benjamin, *Illuminations*. London: Jonathan Cape, 1970.

<sup>2</sup> Michel Foucault, *Discipline and Punish*. Trans. A. Sheridan. New York: Pantheon, 1977.



time, always linking a personal, everyday experience to the statistical or larger data view of such activity. It is imperative to make apparent the process and the code to viewer/participants of the work, and through such opacity, question the scientific processes and tools that we use to create data in the first place. Do the actions of the family members betray or contradict the statistical data? Do the family members work to subvert the monitoring systems? At what points does the monitoring fail, and where do false assumptions arise? The families' homes will be equipped with sensing devices to monitor time spent in each room of the house. Family members are traced within their own homes, and this information is compared to databases which, for example, show dollars spent on living room furniture, alarm systems, and other household goods; time spent in rooms will be compared to databases generated many international groups, from architectural research, income data, and consumer spending; and the data will be able to be compared with time use and leisure activities studies generated internationally, from the US to international statistics.<sup>3</sup>

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

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

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<sup>3</sup> Government of Japan: Statistics Bureau. "Time Use and Leisure Activities, 2001." <http://www.stat.go.jp/english/data/shakai/2001/expln.htm>

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

*Contributions.* These research artworks help us rethink the role of technology and the role of human agency and the emergent behavior of everyday life as a way to view human daily experience and will explore the issue by humanizing the data. By relying on geographical data as imagery, the pieces' reduction of form and reliance on sound allows us a space to consider the implications of technological presence in what has been the realm of the private. The works utilize expose the gaps and problems with monitoring human activity, they explores the banal aspects of everyday life, and they make apparent the technological process that create statistical data, noting where such systems fail, are misguided, or can be subverted. This is the only way to illuminate the both the nature of biometric research and the political nature of data—as well as the relationship of data to the emergent aspects of everyday life. The works also research the concerns around nature and culture. For most participants in modern and postmodern cultures, 'nature' is a translational location only experienced through mediation. "Natural," "everyday," "truth," and "data" are arbitrary categories this work calls into question. As philosophers of science Evelyn Fox Keller and Christine Grontkowski note, "nature" is a completely constructed category.<sup>4</sup> So are surveillance-driven systems, and the nature of categorizing behaviors seen as "normal" or "suspicious." We must find a way, then, to ascribe everyday life its properties, tendencies, and place—and with it, how we reflect our own experience of the everyday.

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

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

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<sup>4</sup> Evelyn Fox Keller & Christine R. Grontkowski, "The Mind's Eye." *Feminism & Science*, Ed. Evelyn Fox Keller & Helen E. Longino. Oxford & New York: Oxford University Press, 1996, 187-202.

**Fellowship Use Statement.**

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

**Project Budget: [familiar relativity] and [tether]**

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

M A R Y F L A N A G A N

- Education** M.F.A. Film + Video Production, 1994, University of Iowa  
Thesis: *She Went Back: Exploring a Family History* (text document + digital video)  
M.A. Communication Studies, 1993, University of Iowa  
B.A. Film Studies 1991, University of Wisconsin Milwaukee, Magna Cum Laude
- Honors, Awards + Professional Recognition** Phi Beta Kappa 1991, Mortar Board National Honor Society 1990, Golden Key National Honor Society 1990, University of Iowa Fine Arts Fellowship 1993, Stephen H. Coltrin Award for Excellence in Communications Education: International Radio and Television Society (IRTS) February 2000; New York Upstate Alliance for Innovation (UAI)- named as one of the 100 NY innovators 2001-03. Syllabi featured on "The Cyberculture Working Group" website 1999 – present, the University of Maryland's Mini-Center for Teaching Interdisciplinary Studies of Culture and Society, Voice of the Shuttle Humanities Research UCDS 1997 – present, and the Resource Center for Cyberculture Studies, Curated by David Silver 1998 – present
- "A computer security expert's worst nightmare." <Newsweek Online, March 2002>
- Grants and Commissions** 2003 NSF grant to teach girls computer programming, with NYU, September  
Harvestworks Artist-In-Residence Program, to develop new audio installation and web art work, New York August  
Travel Grant, School of Architecture and Allied Arts
- 2002 Internet Artwork Commission for [remotion], CODEDOC, Whitney Museum of American Art Artport, \$600  
Travel grant, Center for the Study of Women in Society; Travel Grant, School of Architecture and Allied Arts  
Commission from University of Colorado, Boulder and the "Mapping Transitions" exhibit for new web art work, [search] \$2,000
- 2000 Turbulence.org new project grant for web project [rootings] Commissioned by New Radio and Performing Arts, Inc NY; Funded by the National Endowment for the Arts, [P.I.] \$3,000  
National Science Foundation Information Technology Research "Women-friendly Environments for Learning Information Technology" NSF ITR 00-126 \$100,000 [Co-P.I.] 2000–2003  
Concordia Faculty Research Development Grant \$5,000 [P.I.]
- 1999 RGK Foundation: "techARTS" Arts and Technology program \$13,300 [P.I.] 1999-2000
- 1998 Pacific Cultural Foundation Visiting Artist at National Institute for the Arts, Taipei \$3,000 [P.I.]  
Institute for Research and Education on Women + Gender –  
funding for Innovative Interdisciplinary  
Course: Gender And Technology \$3,000 [P.I.]
- Permanent Collections** University of Arizona, Museum of Art, <http://www.computerfinearts.com/>, curated by Doron Golan  
The Third Bed Journal, Rhizome.org, NYC, Turbulence.org, NYC  
University of Iowa Department of Cinema and Comparative Literature, Iowa City Iowa  
Musée d'Art Contemporain de Montréal, Media Centre  
Mr. Patrick Lichty, Louisiana, Mr. and Mrs. Collier, Indiana  
Silicon Gallery, NYC and Philadelphia  
The private collection of Rick De Coyte and Michal Jane Smith
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Gao, Jessica. "Josie True Two!" KMTR-TV, Oregon television show, May
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- Farbrook, Joe. "Mapping Transitions and Rethinking the Visual: two conferences at the University of Colorado, Boulder." Ezine, *FineArtForum*. 16: 10 October.  
[http://www.fineartforum.org/Backissues/Vol\\_16/faf\\_v16\\_n10/reviews/review01.html](http://www.fineartforum.org/Backissues/Vol_16/faf_v16_n10/reviews/review01.html)
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- Ludovico, Alessandro. "Virus Charms and Self-Creating Codes." Text from the "I Love You" exhibition curated by Franziska Nori and the digitalcraft.org team into the Museum of Applied Arts in Frankfurt, 23 May to 13 June. <http://www.neural.it/english/iloveyou.htm>
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- Ludovico, Alessandro. "Whitney Biennial: L'Arte Telematica a New York." *MyTech Italia*, <http://www.mytech.it/mytech/internet/art>. 18 March.
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- Rogers, Michael. "Are Museums Obsolete?" *Newsweek Online*, 19 March, Technology and Science Section. <http://www.msnbc.com/news>
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- 2001 Ippolito, Jon, and Joline Blais. "Looking for Art in All the Wrong Places." AEC.AT Festival curatorial statement. [http://www.aec.at/festival2001/texte/ippolito\\_e.html](http://www.aec.at/festival2001/texte/ippolito_e.html).
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- Bosco, Roberta y S. Caldana. "Género@femenino aborda la relación entre la mujer, el arte y la tecnología: El Museo Nacional Reina Sofia conmemora diez años de feminismo en Internet." *CIBERP@IS - EL PAIS*. Print and Internet (Spain). March.
- 2000 Friedman, Matthew. "Discontent: From indie musicians and game developers to mainstream advertising houses and filmmakers, businesses are still reaching for a content model that works." *The Montreal Gazette Industry Watch*. January.
- Lichty, Patrick. "The Cybernetics of Performance and New Media Art." *Leonardo* Volume 33, Number 5, 351-354, 2000.
- "Kvindelig ledelse findes ikke." Features installation from "digital mediekunstner Mary Flanagan, "Corporate Ladder." *Forum for Kon og Kultur (Forum Online Magazine from Denmark)*. 13 November <http://www.forum.kvinfo.dk/>

**Exhibitions +  
Performances,  
continued**

- "STUNNED ArtZine," Housed in Dublin Ireland November 1999 - Feb 2000  
(<http://www.stunned.org/project.htm>)  
"Web3D/VRML Symposium" ACM SIGGRAPH sponsored VRML-ART 2000 at Monterey CA Feb 21 - 24  
1999 UCR/California Museum of Photography, Riverside CA October 1999 - February 2000: Showcased in  
opening of Digital Studio (<http://www.cmp.ucr.edu/photo/webworks.html>)  
Exploring Cyber Society Conference University of Northumbria at Newcastle UK July (live virtual multi-  
user performance)  
"Alterites: Interdisciplinarite + Pratiques "Feminines" de l'espace" Conference at Ecole d'Architecture  
Paris-Villemin June (telepresent performance)  
"Third Annual UCCB Storytelling Symposium" University College Cape Breton Nova Scotia May (live  
virtual performance)  
"Posing Questions: Interrogating Performance, Exhibition, + Representation" SUNY at Stony Brook NY  
March (live virtual performance)  
"Theorizing Performativity" Conference Peterborough Ontario March (live virtual performance)  
1998 "Digital Arts and Culture Conference" University of Bergen Norway November (live virtual performance)  
"State of the Arts: Production, Reception + Teaching in a Digital Age" University of Maryland, College  
Park MD October

**Career Moves** (computer controlled board game and sound installation)

- 2002 "Northwest Documenta" (Pacific NW Biennial of Contemporary Art) Salem OR April - May  
2000 "Digital Arts & Culture Conference" Bergen Norway August 2- 4

**Corporate Ladder** (installation using distance sensors and images)

- 1999 "Digital Arts + Culture International Conference," Atlanta GA October

**[recovery]** (VRML Interactive World)

- 1999 "The White Cube at the Final Frontier," October 18 99 - January 2000 Guggenheim Gallery, Chapman  
University, Orange CA Curators Richard Turner + Blair Townsend  
(<http://vega.chapman.edu/gallery/exhibition.htm>)

**Forget Verbs** (Digital Video)

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

**She Went Back** (Video)

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

**Trip to the Dentist** (Video/Computer Animation)

- 1997 "Free Speech TV of Boulder," CO National Access Program Sept  
1993 "I-O-W-A Video Festival" Iowa City IA Miscellaneous Category Winner July

**Breach Baby** (Experimental Video)

- 1994 "Squeaky Wheel Quicktime Festival," Buffalo NY March

**Union Center Inheritance**

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

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

**Venice** (digital video)

- 1993 Quicktime Movie Festival San Francisco CA Experimental Category Winner Feb

**Voyage** (video installation)

- 1993 *Twisted* 3 person show at The Johnson County Arts Center IA Oct

**Exhibited collections of work**

- 2000 *Various Works*, Assemblage: The Women's New Media Gallery  
([http://trace.ntu.ac.uk/traced/guretin/assemb\\_a-f.html#F](http://trace.ntu.ac.uk/traced/guretin/assemb_a-f.html#F))  
1998 Spilled Ink Online Journal <http://www.spilledink.com/> Three "poemworks," digital still pieces Feb  
1994 Cyberfest94 Chicago, IL Video Wall: Breach Baby, Trip to the Dentist, Union Center Inheritance, innards  
Apri  
SIGGRAPH/NE Breach Baby, Union Center Inheritance, Trip to the Dentist March  
Visual Artists Film + Video Festival San Jose, CA Union Center Inheritance, Breach Baby Feb  
1993 Deep Dish TV National Program- Instillations, Union Center Inheritance, Trip to the Dentist, Family Jewelfish  
March (L.A. Freewaves: Experimental Video from Southern California)  
1993- OffLine Cable Series Ithaca, Albany, San Francisco  
2000 Volume 1, Episode 1: Trip to the Dentist, Lung Train; Episode 4, "Ghosts", Innards; Episode 6, "on the  
Road" Union Center Inheritance; Volume 2, Episode 14 "Cities": featured artist with interview and  
Instillations, Union Center Inheritance, Trip to the Dentist Episode 11: Fauna features Family Jewelfish and  
Breach Baby. Volume 3, Episode 24, "Family", She Went Back.

1992 *The Davenport PATV Series*: featured artist  
Innards  
1992 National U Festival Certificate of Merit

**Publications,  
Books**

Bitanti, Matteo + Flanagan, Mary. "Similitudini. Simboli. Simulacr" (SIMilarities, Symbols, Simulacra). In Italian. Milan: Edizioni Unicopli, 2003 (forthcoming)

Booth, H. Austin, + Flanagan, Mary, Eds. *reskin*. Under contract at MIT Press, volume expected to be published 2004.

Flanagan, Mary + Booth, H. Austin, Eds. *reload: rethinking women + cyberculture*. Cambridge: MIT Press, 2002.

**Print  
Publications,  
Refereed Articles**

Flanagan, Mary. "SIM-plement l'espace du genre? Vies domestiques, consommation, et le Sims." (SIMply Gendered Space? Domesticity, Consumption, and *The Sims*) *Consumptions & Sociétés: Cahiers pluridisciplinaire sur la consommation et l'interculturel*. Ed. Mélanie Roustan et Dominique Desjeux. (accepted for publication 2003)

Flanagan, Mary. "navigable narratives: gender and narrative spatiality in virtual worlds." *Art Journal*. Vol 59 no. 3, Fall 2000, 74 – 85.

Flanagan, Mary. "Mobile Identities, Digital Stars, and Post-Cinematic Selves." *Wide Angle: Issue on Digitallity and the Memory of Cinema*. 21:3, published spring 2001.

**e-publications,  
Refereed Articles**

Flanagan, Mary. "gender + play: : domestic space + consumption." *Intelligent Agent*, Vol. 43 No. 1, summer 2003. <http://www.intelligentagent.com/>

Flanagan, Mary. "Spatialized MagnoMemories." *Culture Machine 3 - Virologies: Culture and Contamination*. Eds. David Boothroyd and Gary Hall. <http://culturemachine.tees.ac.uk/>. March 2001.

Flanagan, Mary and Egert, Chris. "Courseware Quality + the Collaborative Classroom: Implementing IOS Courseware to Generate Seminar-style Interactions." *IMEJ, The Interactive Multimedia Electronic Journal of Computer-Enhanced Learning*. <http://imej.wfu.edu/articles/2000/1/06/index.asp> 2000.

**e-publications,  
Non Refereed**

Flanagan, Mary. "Digital Stars Are Here to Stay." *convergence: the journal of research into new media technologies*. Eds. Julia Knight + Alexis Weedon, University of Luton. Summer 1999. Print and internet. <http://www.luton.ac.uk/Convergence/>.

Flanagan, Mary. "The Sky is Falling! Why Are Virtual Worlds so Desolate?" *Images Journal*. Eds. Grant Tracey, Chris Norton, + Elizabeth Abele. September 1998. <http://www.imagesjournal.com>.

**Publications,  
Book Chapters**

Flanagan, Mary. "upload.culture|download.culture." *Context Providers: Context and Meaning in Digital Art*. Ed. Margot Lovejoy, Christine Stiles, Christiane Paul. In Preparation.

Flanagan, Mary. "Mobile Identities, Digital Stars, and Post-Cinematic Selves." *Digitallity and the Memory of Cinema. Wide Angle Series*. Philadelphia: Temple University Press, 2003 (accepted).

Flanagan, Mary. "Developing Virtual Performance Spaces." *American Puppetry*. Ed. Phyllis T. Dircks. New York: Theatre Library Association, 2003 (forthcoming 2003).

Flanagan, Mary. "Response to Celia Pearce: About Computer Gaming." *First Person*. Ed. Noah Wardrip-Fruin and Pat Harrigan. Cambridge: MIT Press. (forthcoming 2003).

Flanagan, Mary. "Knowing Through Lara." *Knowing Mass Culture/Mediating Knowledge*. Ed. Lynne Joyrich. Indiana University Press. (forthcoming 2004).

Flanagan, Mary. "Hyperbodies, Hyperknowledge: Women in Games, Women in Cyberpunk, and Strategies of Resistance." *reload: rethinking women + cyberculture*. Cambridge: MIT Press, 2002, 425-454.

Flanagan, Mary. "The Bride Stripped Bare." *In Vivo: Embodying Information*. Phillip Thurtle and Robert Mitchell, ed. New York: Routledge (forthcoming 2003).

Flanagan, Mary. "Next Level: Women's Digital Activism through Gaming." *Digital Media Revisited*. Edited by Andrew Morrison, Gunnar Liestøl & Terje Rasmussen. Cambridge: MIT Press, 2003.

Flanagan, Mary. "Navigating Narratives: Women's Use of Virtual Space." *Women in Storytelling: Proceedings of the University College of Cape Breton Third Annual Storytelling Symposium, 1999*. Ed. Afra Kavanagh. Sydney, Nova Scotia: University College of Cape Breton Press, 2000. (published separately from the conference as a book.)