BARBARA LATTANZI CURRICULUM VITAE

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https://vimeo.com/idiomorphics
http://www.wildernesspuppets.net
https://github.com/barbara2011

EDUCATION

1980 State University of New York at Buffalo, Center for Media Study. Teaching Fellowship in Filmmaking, Master of Arts in Humanities.
1973 School of the Art Institute of Chicago, Bachelor of Fine Arts.

PROFESSIONAL EXPERIENCE

2010 – present. Associate Professor of Art, School of Art and Design, New York State College of Ceramics at Alfred University, Alfred, New York.
2006 - 2010 Assistant Professor of Art, School of Art and Design, New York State College of Ceramics at Alfred University, Alfred, New York.
2003 – 2006 Full-time Lecturer in Art (Digital Media), Department of Art, Smith College, Northampton, Massachusetts.
2001-03 Harnish Visiting Artist in Digital Media, Smith College, Northampton, Massachusetts.
1999-2001 Lecturer, Computer Mediated Art, full-time position, Dept. of Art, University of Wisconsin-Madison.
1998-99 Adjunct Professor, Art History (Electronic Media Art), School of Art and Design, NYSCC, Alfred University, New York
1998-99 Lecturer, Dept. of Art - Computer Art, State University of New York at Buffalo 1997-98 Visiting Asst. Professor of Art History (Electronic Media Art), School of Art and Design, NYSCC, Alfred University, New York.
1995-97 Visiting Asst. Professor of Digital Arts, Dept. of Media Study, State University of New York at Buffalo.
1994-95 Lecturer, Communication Department, State University College at Buffalo, NY. 1993-95 Coordinator of Education, Castellani Art Museum of Niagara University, Lewiston, New York.
1993 Visiting Asst. Professor, Art Media Studies Department, College of Visual and Performing Arts, Syracuse University, Syracuse, New York - Fall, 1993.
1992 Writer/Consultant, Buffalo Cable Access Media, Proposal to the City of Buffalo on the Future of Community Communications in Buffalo, 1992.
1991-92 Visual Arts Lecturer, Art Education Department, State University College at Buffalo, New York. Sept.,1991 - June, 1992.
1991 Visiting Lecturer in Filmmaking and Media, Department of Film, School of Fine Arts, University of Wisconsin-Milwaukee, Spring, 1991.
1987-91 Video Curator, Hallwalls Contemporary Arts Center, Buffalo, New York.
1988 Video Instructor, Art Education Department, State University College at Buffalo, NY. Summer,1988
1986 Visiting Lecturer in Photography, Art Department of the State University of New York at Buffalo.

1985 Visiting Lecturer in Filmmaking, Dept. of Film - School of Fine Arts, University of Wisconsin-Milwaukee.
1983-84, 1986-87 A-V Technical Director, Hallwalls Contemporary Arts Center, Buffalo, Audio-visual support for Performance, Video, Film, Literature, Music and Exhibition Programs.
1981-82 Assistant to the Producer, The Frontier TV series of independent film and video, 1981 and 1982 seasons. Producer: Lynn Corcoran, for WNED-TV/Buffalo and Media Study/Buffalo.
1981-83 Film Curator, Hallwalls Contemporary Arts Center, Buffalo.
1980-82 Filmmaking Workshop Instructor, Media Study/Buffalo. (4 workshops).
1980 Filmmaking Instructor, New York State Summer School for the Arts Media program for New York State high school students, State University of New York at Buffalo.
1979-80 Filmmaking Instructor, Department of Media Study, State University of New York at Buffalo, Graduate Teaching Fellowship.

EXHIBITIONS AND SCREENINGS

2018-19 Survey Exhibition, *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*. Whitney Museum of American Art, curated by Christiane Paul.
2018 Screening, *Night on the Mountain*. Private screening of videos by seven artists (including Les Leveque, Peggy Ahwesh, Henry Hills, et al) organized by Keith Sanborn.
2018 Screening. *Experiments in Form: Cameraless, Hand-Painted and Abstract Films*, Block Museum of Art, Northwestern University, April 6, 2018. Group screening of digital videos and films curated by Michael Metzger, Curator of Media Arts, in conjunction with the museum exhibition "Experiments in Form: Sam Gilliam, Alan Shields, Frank Stella".
2018 Screening, *New Year, New Works*. Filmmakers' Coop, New York City, January 28, 2018. Group screening of digital videos and films organized by Courtney Muller, Mary Billyou & Carolina Mandia.
2017 Screening. *BIFF Offscreen: Silent Signals*, Buffalo International Film Festival event. Group screening curated by Anna Scime.
2016 *Experiments in Aesthetics*, screening event (works by six artists) for *Cinema Rediscovered* series, Watershed Film and Media Center, Bristol, England. Curated by Tara Judah.
2016 *Squeaky@x0: Ear + Eye Control*, group exhibition, Squeaky Wheel Film and Media Arts Center, Buffalo, NY. Curated by Ekrem Serdar.
2015-16 *Celebrating 30 Years of Squeaky Wheel*, group exhibition at the Burchfield-Penney Art Center, Buffalo, NY. Print catalog and DVD. Curated by Anna Scime.
2015 Solo screening and performance, *Idiomorphs, Selected Works*, Microscope Gallery, Brooklyn, NY. Curated by Laura McGough.
2015 Group exhibition, *Still/Moving: Works from the Gerald Mead Collection*, Squeaky Wheel Film and Media Center, curated by Gerald Mead.
2015 Video installation, *HF Critical Mass software applied to la revolución*, single-channel 30-min. video projection on continuous loop. Organized by David Mitchell. C.E.P.A. Gallery, Buffalo New York.

2015 Solo screening and performance. *Idiomorphs 1974-2014: Barbara Lattanzi, Selected Works*, curated by Laura McGough. Hallwalls Contemporary Arts Center, Buffalo, New York.

2015 *Variantology*, faculty exhibition, Fosdick-Nelson Gallery, School of Art and Design, NYSCC at Alfred University.

2015 Contribution of video link to *0P3NR3P0.NET*, an open online exhibition and repository of digital media, organized by Randall Packer. http://0p3nr3p0.net/piece/be209765cfebbf61798e36416239e389

2015 Invited Contributor of images for *Material Codes: Ephemeral Traces*, a research-creation project by Kelly Thompson, funded by Fonds de recherche du Québec – Société et culture (FRQSC). Weavings were created by Sphia Borowska, using a Jacquard Loom, translating still frames from my video, "Wind Pattern Signals Video". Documentation is archived online: http://www.materialcodesephemeraltraces.com/archive-lattanzi.html

2014 *Rule & Exception: Experiments in Procedural Cinema*, video screening of work by 6 artists, curated by Angela Ferraiolo. Millenium Film Workshop, Brooklyn, NY.

2013 *The Front Yard* Opening Event, Burchfield-Penney Art Center, Buffalo NY, October 2013. Curated by Don Metz, screening event and on-going exhibition.

2013 Video screening at Burchfield-Penney Art Center, Buffalo, NY. Group screening included my video, "Hole in the Sock".

2013 *Transient Visions: Festival of the Moving Image*, Johnson City, NY, October 2013. Catalog (print).

2013 *Global Fold: 43-degree Latitude*, 17th Art Festival at Jilin College of the Arts, Changchun, China. Catalog (print).

2013 Faculty Exhibition, Fosdick-Nelson Gallery, NYSCC at Alfred University, Exploding Boundaries.

2012 *Optical De-Dramatization Engine*, installation. Solo exhibition. Harvestworks, New York City.

2012 *Wish You Were Here: The Buffalo Avant-garde in the 1970s*, curated by Heather Pesanti. Albright-Knox Art Gallery, Buffalo, New York. Catalog.

2012 *Underground Supposedium of Eclectronic Arts*. Video festival screening.

2012 *Artists Among Us: Film and Video Makers*, group screening, Burchfield-Penney Art Center, Buffalo, NY. This event included my video, "Storming C".

2011 *Institute of Electronic Arts: Works by Peer Bode, Andrew Deutsch, and Barbara Lattanzi*. Video screening, part of the Rendez-Blue series curated by Don Metz, April 2011. Burchfield-Penney Art Center, Buffalo, New York.

2010 *Non-Linear Cinema Strategies: Artist Presentations, with Barbara Lattanzi and Geoffrey Alan Rhodes*. In-person screening/presentation. Curator, Jax Deluca. Squeaky Wheel, Buffalo, New York.

2010 Film exhibition, *Remakes, Reconstructions, and Interpretations*, Reinberger Galleries, Cleveland Institute of Art, Cleveland Ohio. Curated by Bruce Checefsky.

2010 Anderson Gallery, *Beyond/In Western New York 2010: Alternating Currents*, a curatorial collaboration among 12 art institutions in the Buffalo/Niagara Falls region. Fall 2010, Buffalo, New York. Catalog (print) and website.

2010 Squeaky Wheel, *Beyond/In Western New York 2010: Alternating Currents*, a curatorial collaboration among 12 art institutions in the Buffalo/Niagara Falls region. Fall 2010, Buffalo, NY. Catalog (book) and website.

2010 *Live Cinema Summit*, Columbia College, Chicago. Curated by Leslie Raymond. Presentation on "Cinema Software". DVD catalog.

2010 Yan Gerber International Arts Festival (2nd), International Video Art section organized by Xiaowen Chen and Peer Bode. Hebei Weichang, China.

2010 *ARTGREASE, Episode 588* Squeaky Wheel weekly TV show on Buffalo Public Access Cable TV and posted on Vimeo. http://vimeo.com/15819567

2009 Solo Screening/Presentation, *Cinema Software: An Evening with Barbara Lattanzi*, Film Studies Center, University of Chicago .

2009 State University of New York at Buffalo. "Media Works by Early Students", group screening organized by Tony Conrad for "Celebration of the 35th Anniversary of the Founding of Media Study".

2009 Fosdick-Nelson Gallery, NYSCC at Alfred University. "XXXX: New Faculty, New Work", group exhibition organized by Sharon McConnell.

2008 Stuttgarter Filmwinter, media festival. "Horrrautica 3", a group exhibition for the festival, curated by Torsten Burns. Catalog.

2008 State University Plaza Gallery, Albany, New York. "2008 SUNY Art Faculty Exhibition Series Featuring Alfred University", group exhibition.

2007 FILE, Electronic Language International Festival, Sao Paulo, Brazil.

2007 "Insatiable Streams" invitational group exhibition marking tenth anniversary of Electronic Integrated Arts, produced in collaboration with Central Academy of Fine Arts, Beijing, China. Catalog.

2006 "No Man's Land", group exhibition organised by Varsha Nair and Katherine Olston for Womanifesto - an online international art exchange, Oct.1, 2006 – ongoing.

2006 "Remixing the Archive", curated by Steve Anderson, University of Southern California, Annenberg School of Communication, Nov.3-4, 2006. Video exhibition in conjunction with Remixing the Archive symposium.

2006 Burchfield-Penny Art Center, Buffalo, NY. In-person media screening presentation, Nov.11, 2006.

2006 "Computer Fine Arts Collection by Doron Golan", exhibition at [DAM] (a.k.a., Digital Art Museum) Berlin, Germany. Group screening/exhibition of works included in the Computer Fine Arts Collection.

2006 FILE 2006, Electronic Language International Festival, Rio de Janeiro.

2006 "The Computational Sublime" curated by Steve Anderson, "Blur + Sharpen" screening series, University of Southern California.

2005 FILE, Electronic Language International Festival, Sao Paulo, Brazil.

2005 The New Museum, New York City, group exhibition, "Rhizome ArtBase 101," curated by Laura Cornell and Rachel Greene. June 27 – Sept.10, 2005. An online version was simultaneously presented at http://rhizome.org/artbase101.rhiz

2005 One-person presentation at The Upgrade! Boston, sponsored by Turbulence, http://turbulence.org/upgrade/archive.html

2005 Computer Fine Arts online collection of Net Art curated by Doron Golan http://www.computerfinearts.com/collection/

2005 "Version>05 Invincible Desire" Festival, April 29-May 1, 2005, Chicago, Illinois.

2005 "Festival of Lies", Fournos Center for Digital Culture, Athens, Greece
http://www.fournos-culture.gr/site/English/NewsandEvents/psema.html

2005 *Transmediale*, international media festival, Berlin. Exhibition of "C-SPAN Karaoke," awarded an Honorable Mention.

2005 Invitational Exhibition "Electronic Arts Alive III", curated by Dorothy Cowden and Lew Harris. Scarfone/Hartley Galleries, University of Tampa, Tampa Florida.

2005 Whitney Museum of American Art, Artport gate page, curated by Christiane Paul. Commission to produce "C-SPAN x 4" portal gate page. Gate pages online at http://artport.whitney.org/gatepages/

2005 "News Readers", a thematic selection of net art works curated by Christiane Paul, for the London-based web exhibition venue "Low-Fi". http://www.low-fi.org.uk/?session=guest_list&lid=76

2004 and 2005 "Reverse Engineers," gallery exhibition including software art and video. Curated by Julia Dzwonkowski and Kye Potter, Herndon Gallery, Antioch College, Yellow Springs, Ohio, 2004. Scheduled again for February 2005 at Carnegie Cultural Center, Tonawanda, NY. Catalog.

2004 Ammerman Center for Arts and Technology, Connecticut College - colloquia series.. One-person screening and presentation, "Viewer as Performer, or How You Can Watch Videos by Improvising with Their Display".

2004 Runme.org archive of Software Art. "C-SPAN Karaoke" selected for inclusion in the Runme.org online archive.
http://www.runme.org/project/+cspankaraoke/

2004 Media Arts Program of New York State Summer School of the Arts, Cazenovia College, Cazenovia New York. One-person screening and presentation.

2004 *Next 5 Minutes*, international festival of tactical media - web archive contribution of video, "AMG Strain software applied to 'Way Up There: A Columbia Tribute'"

2004 Robert Beck Memorial Cinema, New York City. "Catch and Release" screening including films ("Sodium Vapors" and other works), curated by Ghen Zando-Dennis.

2003 SeNef: The 4th Seoul Net and Film Festival, Seoul, South Korea. Work featured in the "Digital Express" section.

2003 Pescara Electronic Art Festival, Pescara, Italy, 21-25 May 2003. Inclusion of "AMG Strain" software.

2003 "Transcodex" on-line exhibition of web art and software art, curated by Are Flagan, beginning May 2003, at http://wwwtranscodex.net. Inclusion of "AMG Strain" software.

2003 Faculty exhibition, Dept. of Art, Smith College, Northampton, Massachusetts.

2003 "Digital New School" video screening at Ann Arbor Film Festival, Ann Arbor Michigan, March 2003, curated by Leslie Raymond. Screening of "Hear Me! Riff" (video, 2002).

2003 Invitational Exhibition "Electronic Arts Alive II", curated by Dorothy Cowden and Lew Harris, January-February 2003, Scarfone/Hartley Galleries, University of Tampa, Tampa Florida. Exhibition of "Muscle and Blood Piano" CD-ROM.

2003 "Version>03" Media Art Festival - "Artists' software development" curated by Jon Cates. Festival location: Museum of Contemporary Art, Chicago Illinois. Exhibition of "AMG Strain" software.

2003 "Open Zone" video screening event, Ocularis at Galapagos Art and Performance Space, Brooklyn New York, curated by Jennifer MacMillan. "Soldiers Geared for High-Tech War", video.

2003 Medienturm International Forum on-line exhibition. "EG Serene" software art, MT0003 - Medienturm International Forum, curated by Gunther Reisinger, Graz, Austria. at http://www.medienturm.at/mt/stories/storyReader$1135

2003 Turbulence.org on-line exhibition. "Selected shockwave applets from 'Muscle and Blood Piano'" exhibition at Turbulence.org, curated by Helen Thorington. February 2003, on-line "Spotlight" exhibition of web art at http://www.turbulence.org/spotlight/lattanzi/index.html

2003 FORO ARTISTICO, International Media Art Forum, Hanover, Germany. CD-Roms ("wildernessPuppets" and "Muscle and Blood Piano") included in the FORO ARTISTICO media archives.

2002 Wigged.net online exhibition, interactive applet "Startle", Sept.-Dec.

2002 Rhizome Artbase, ongoing. Exhibition of an interactive applet titled "The Letter and the Fly", as part of the "Artbase" on-line collection of net-based art , accessible at http://rhizome.org/artbase/.

2002 "Read_Me" Festival, on-line software art venue based in Moscow, Russia. (cdrom catalog)

2002 "How2" on-line, quarterly literary journal. Multimedia section curated by Anya Lewin, shockwave applet "The Letter and the Fly". www.departments.bucknell.edu/stadler_center/how2/current/index.html.

2002 "Xploding Cinema" online web component of Seattle International Film Festival (6/02), selected shockwave applets curated by Laura Blanchard.

2002 European Media Art Festival, Osnabruck, Germany. Performance of computer based work, "Muscle and Blood Piano". (catalog)

2002 Hallwalls Contemporary Arts Center, one-person screening/demonstration of experimental software for digital video, "Surface Tension: Applied Memory Mutation Software"

2002 New York Digital Salon. Group exhibition. (1/02). Exhibition of "wildernessPuppets" cd-rom. (catalog)

2001 "Ready To..." Media Conference, Prague, Czech Republic. Presentation with excerpts from "Muscle and Blood Piano".

2001 "medi@terra/2001" on-line web component of new media festival based in Athens, Greece. (8/01). exhibition of "You Are Late" interactive shockwave applet. (catalog)

2001 Boston Cyberarts Festival "Lite Show: Flash and Other Low Bandwidth Media". exhibition of "You Are Late" interactive shockwave applet.

2001 Wisconsin Film Festival. Performance of computer-based work, "Muscle and Blood Piano". (3/01)

2001 Rhizome Artbase, ongoing. Exhibition of an interactive applet titled "You Are Late", as part of the "Artbase" on-line collection of net-based art , accessible at http://rhizome.org/artbase/.

2001 One-person presentation/screening of video and interactive digital works. Smith College, Massachusetts (3/01)

2001 Screening of "Hear me! riff" interactive shockwave applet, as part of group video and digital media screening, "The Love & Sex Show", Squeaky Wheel, Buffalo, New York.

2001 "Périphérique - a web bookmark project", organized by independent curator, Nicole Gingras, for GIV Groupe Intervention Vidéo, based in Montreal, Quebec,Canada. Périphérique is on-line at www.givideo.org/ang/creaA/periphery.html

2001 Film screening ("Remarks that led to a Sep-ar-a-tion" and "Sodium Vapors") as part of the 2-year series "Big as Life: An American History of 8mm Films" curated by Steve Anker and Jytte Jensen, Museum of Modern Art, NYC. Catalog.

2000 Screening of "Family Puzzle (Power Play)" interactive shockwave applet, as part of group video and digital media screening, "The Disfunctional Show", Squeaky Wheel, Buffalo, New York. (12/00)

2000 "The Teakettler and the Hidebehinds", one-person screening of video and interactive digital works. Art Dept. Colloquium series, Univ. of Wisconsin-Madison. (11/00)

2000 Screening ("The Headlight Children...") as part of the group film screening, "Cinema Isn't I See, but I Fly", curated by Ghen Dennis, at the Robert Beck Memorial Cinema, New York City. (10/00)

2000 "wildernessPuppets" and other interactive media screened as part of seminar/presentation on new media art at Antioch College, Documentary Institute.

2000 "wildernessPuppets" CD-ROM exhibited as part of "Through the Looking Glass: Technological art at the beginning of the new millennium," an international exhibition of digital art curated by Patrick Lichty, at Beachwood Center for the Arts, Beachwood, Ohio. (5/00)

2000 "wildernessPuppets" CD-ROM exhibited as part of the Demo or Die! Festival of New Media in Buffalo, NY. Also, screening/presentation of "Pirate Radio Muzak" (produced in collaboration with E.M.M.A.) during evening event of the Festival.

2000 Film screening ("Skins", 8mm film) in the 2-year series "Big as Life: An American History of 8mm Films" curated by Steve Anker and Jytte Jensen, Museum of Modern Art, NYC. Catalog. (1/00)

1999 Accession of 1975 film, "Remarks That Led to a Sep-ar-a-tion", to the collection of the John M. Flaxman Library, School of the Art Institute of Chicago.

1998-99 "Pirate Radio Muzak" interactive shockwave movie/applet, produced in collaboration with artists' collective, E.M.M.A., and exhibited at the online media art quarterly, MASSAGE (issue 3, Jan.1999), curated by Laura McGough of Nomads.

1998 "Grasping Mars" shockwave movie, inclusion in online magazine, Massage, curated by Laura McGough.

1997 Mimicry, Feints, Camouflages, one-person presentation/screening at Antioch College, Dept. of Communication.

1995 Transmission/Memories, exhibition of video by New York State media artists, curated by Chris Hill and Jo Wright Whitten, presented at Art In General, New York City.

1995 Rituals for Future Bodies: Science Fictions, group exhibition of video curated by Laura McGough, Images Festival, Toronto, Ontario.

1995 Video contribution to Don't Smoke In Bed, a multimedia installation by Homer Jackson, exhibited at Art In General, New York City.

1995 Consider the Alternatives: 20 Years of Hallwalls Contemporary Arts Center, 1975- 1995, visual art exhibition curated by Sara Kellner and Elizabeth Licata, Burchfield- Penney Art Center, Buffalo.

1995 Body/Machine (video component), video screening curated by Cheryl Jackson, Big Orbit/Squeaky Wheel, Buffalo.

1995 one-person presentation of films, videos, multimedia works at the Dept. of Media Study, State University of New York at Buffalo.

1994 Attack of the Puppet People, group exhibition of video curated by Craig Baldwin, Artists Television Access, San Francisco.

1993 Tears of Rage, group exhibition of video curated by Craig Baldwin, Artists Television Access, San Francisco.

1993 Potsdam Media Festival, Potsdam, Germany. Group exhibition of video from the U.S. curated and presented by Chris Hill.

1993 Visible Women, travelling exhibition curated and distributed by Squeaky Wheel/Buffalo Media Resources, screened at the following sites: Colgate University, "Alternative Cinema Series", Hamilton, New York, 1993; The 90's Channel broadcast to participating TV stations nationally, 1993; Syracuse University Third Annual Matrilineage Symposium, Syracuse, New York, 1994.

1993 Unbalancing the News (Part One: "Cops and Camcorders"), videotape, included in the archival collection of the International Institute for Social Research, Amsterdam, The Netherlands.

1993 In Western New York 1993, May/June, 1993. Albright-Knox Art Gallery, Buffalo, New York. Curated by Cheryl Brutvan and Michael Auping. Catalog. Exhibition of videotape, The MechanicalPleasure Ride.

1992-93 Skins, two film screenings, October, 1992 and February, 1993. Film Department of the San Francisco Art Institute.

1992-93 Unbalancing the News, videotape, distributed by Flying Focus Video Collective, Portland, Oregon, 1992-93.

1992 Hunters and Gatherers Festival (jager und Sammler), Kino Eiszeit, Berlin, Germany, Nov., 1992. Videotape, A Bed-Time Story screened in program, Buffalo Public Access on Offener Kanal Berlin (Berlin Public Access).

1993 Science Fair, annual members' multimedia event at Hallwalls Contemporary Arts Center, Buffalo, New York, February, 1993. Screening of videotape, Female Masochism and Science: Powerful Partners and exhibition of large-scale drawings: Raw Date A Paradigm and Attraction/Repulsion Paradigm.

1992 Film Forum, Pasadena, California. One-person video presentation as part of the series, Media With an Attitude: Art and Activism of the 90's, curated by Jon Stout.

1992 San Francisco Cinematheque. One-person video presentation, Media Deployment and Manu-Fracturing in Buffalo.

1992 Artists Space, New York City. Video exhibition, New Year, New Work, curated by Micki McGee.

1992 YYZ, Toronto, Canada. Infermental 9, international touring exhibition of artists' video, 1992 site.

1992 Hallwalls Contemporary Arts Center. Video exhibition, When the Door Doesn't Lock, curated by Chris Hill.

1991 New York State Art Teachers Association - Education In a Postmodern World, conference (exhibiting artist).

1991 Stadtische Bibliothek Graz, Austria. Infermental 9, international touring exhibition of artists' video.

1991 Cornell Cinema, Ithaca, NY, 1991. Group screening curated by Richard Herskowitz.

1991 Deep Dish TV, Unbalancing the News, nationally cablecast 1991.

1991 Deep Dish TV, Behind Censorship: The Assault on Civil Liberties, Part 7 – Mutiny on the Corporate Sponsorship, nationally cablecast 1991, with segment from 8mm News Collective News Diaries. Internationally distributed by Video Data Bank.

1991 Antioch College, News Diaries, 8mm News Collective, 1991.

1991 Downtown Community Television, News Diaries, 8mm News Collective.

1991 Lockport Community Cable TV, News Diaries, 8mm News Collective.

1991 Buffalo Public-Access TV, News Diaries, 8mm News Collective.

1991 Media Jar, Milwaukee. One-person video screening/presentation.

1991 Film Dept., University of Wisconsin-Milwaukee, 1991. Media Activism film/video series.

1991 Women's Caucus of the Society for Photographic Education, 1991 national conference. Video screening curated by Rebecca Schreiber.

1990 The Kitchen, New York City, one-person video screening/presentation.

1990-91 "Body Language: Studies in Female Expression", 1990-91. Artists Space, New York City. Video exhibition curated by Julie Zando. Catalog.

1990 "Fresh Film & Some Video", Image Film/Video Center, Atlanta. Group screening of films and video curated by Alan Sondheim.

1990 The Knitting Factory, New York City. Group video screening, curated by Chris Hill. 1990 "Infermental 9", international touring exhibition of artists' video. 1990 sites include: Academy Minerva, Groningen, Netherlands; Filmszene Salzburg, Austria; Kulturschock, Butterim Gemuse, Dortmund, Germany; Querspurfestival, Linz, Austria; Landesmuseum Innsbruck, Austria; Medienfest Tubingen, Sprengsatze im Handgepack, Germany; Frankfurt, 'Regime der Bilder,' Germany; Horn, 'Im Licht des Monitors,' Austria; Humberside College of Art, Hull, England; Sheffield Polytechnic, Sheffield, England.

1990 Munich Theater Festival, West Germany. Video exhibition curated by Jurgen Bruning.

1990 "Feeling the Faults: Confronting Dis-ease in the Mediated Body", Hallwalls Contemporary Arts Center, Buffalo. Video exhibition curated by Chris Hill and nationally distributed by Video Data Bank. Catalog.

1990 "Buffalo Gals", A SPACE, Toronto, Canada. Exhibition of video by women from Buffalo curated by Kim Tomscak.

1989-90 "The State of Upstate: New York Women Artists", travelling exhibition at the following four sites: New York State Museum, Albany; Burchfield Art Center, Buffalo; National Museum of Women in the Arts, Washington, D.C.; The College at New Palz, New York. Curated by Nina Felshin. Catalog. Exhibited work: multimedia installation, Life of the Party.

1989 "In Western New York 1989", May/June, 1989. Albright-Knox Art Gallery, Buffalo. Curated by Cheryl Brutvan and Michael Auping. Catalog. Multimedia installation: Unarmed Target.

1989 "Infermental IX (Heart of Europe)", travelling exhibition of world video. Premiere at 1989 Berlin Film Festival and subsequent screening at other

international sites. Organized in Vienna, Austria. Catalog. Other 1989 sites include: Dunning, Scotland; Institute of Contemporary Arts, London, England.

1989 "European Media Art Festival", Osnabruck, West Germany. Exhibition of video from USA curated by Jurgen Bruning and Steve Gallagher. Catalog.

1989 Interfilm 7 Film and Video Festival, West Berlin, West Germany. Catalog.

1989 Lesbian and Gay Video Festival '89. Downtown Community Television, New York City. Curated by Carol Meyers.

1989 Three Days of Video Festival, organized by Critical Art Ensemble, Tallahassee, Florida.

1989 San Francisco Art Institute Film and Video Festival.

1989 2nd Annual Women's Film and Video Screening, WOW Cafe, New York City. Curated by Harriet Hirshorn and Mary Patierno.

1988 "Media Buff: Media Art From Buffalo, New York", Herbert F. Johnson Museum of Art, Ithaca, New York. Curated by Richard Herskowitz. Catalog. Exhibited multimedia installation: "Life of the Party".

1988 "Unarmed Target", Olean Public Gallery. One-person exhibition, multimedia installation.

1988 "New Works", The Kitchen, New York City. Group video exhibition curated by Dan Minahan.1988 "The Kitchen Screen", CUNY-Cable TV series, New York City. Video screening curated by Amy Taubin.

1988 Lecturer/Presenter, Jamestown Community College, Fine Art Dept. 1988 Lecturer/Presenter, Niagara University, Communications Dept. 1987 "ENTHUSIASM", C.E.P.A. Gallery, Buffalo. One-person photography installation/exhibition.

1987 Spaces Gallery, Cleveland, Ohio. Untitled group exhibition. Catalog. Photography installation: ENTHUSIASM.

1987 YYZ Gallery, Toronto, Canada. Untitled group exhibition. Photography installation: "Vantage: The White-Tail Deer Hunter".

1986 Lightwork Gallery, Syracuse, New York. One-person photography exhibition. 1986 "Personal Icons", Los Angeles Center for Photographic Studies. Group exhibition. Exhibited multimedia installation: "Life of the Party".

1986 "Due Process", C.E.P.A. Gallery, Buffalo. Group film screening. Curator, Eric Jensen.

1986 Colgate University, Hamilton, New York. One-person film screening/presentation.

1984-85 "Ten Years of Living Cinema" travelling group film exhibition organized by the Collective for Living Cinema, New York City. Presented at film showcases throughout the U.S. during 1984-85. Catalog.

1985 Artemesia Gallery, Chicago. Untitled group exhibition. Exhibited photography installation: "Vantage: The White-Tail Deer Hunter".

1985 University of Wisconsin-Milwaukee Film Department. One-person film screening/presentation.

1985 Madison Filmmakers Collaborative, Madison, Wisconsin. One-person film screening/presentation.

1984 "Selections", Artists Space, New York City. Organized by Valerie Smith. Catalog. Exhibited multimedia installation: "Life of the Party".

1984 "Image/Text", Franklin Furnace, New York City. Group exhibition. Catalog. Exhibited photography installation: "ENTHUSIASM".

1984 "Life of the Party", Carnegie Cultural Center, Tonawanda, New York. One-person multimedia installation.

1984 "The Frontier" TV series of independent film/video. WNED-TV/Buffalo and Media Study/Buffalo. Curated by Lynn Corcoran.

1984 Chicago Filmmakers' 10-Year Retrospective, Chicago. Group film screening series. 1983 "Mechanizations", Hallwalls, Buffalo. Group exhibition curated by Claudia Gould. Exhibited multimedia installation: "Force at a Distance".

1983 8mm and Super8 Film Series, San Francisco Cinemateque, San Francisco group film exhibition.

1983 Pacific Film Archives, Berkeley, California. Group film screening.

1982 Bard College, Annandale-on-Hudson, New York. One-person film screening/presentation.

1982 "Three Filmmakers: Barrie/Friedrich/Lattanzi", S.W.A.M.P., El Paso, Texas. Group screening. Curated by Willie Varela.

1981 "West Coast Survey", Anthology Film Archives, New York City. Group film screening, curated by Henry Hills. Catalog.

REVIEWS, INTERVIEWS, ESSAYS, AND NOTICES

2019 James J. Hodge (book author), *Sensations of History: Animation and New Media Art*, University of Minnesota Press, 2019. One chapter features discussion of my digital media work. In addition, the book's cover uses an image from one of my artworks.

2018 Footnote in the catalogue raisonné, *Introducing Tony Conrad: A Retrospective*, page 250, mentions my participation in alternative video scene in Buffalo (ed. Cathleen Chaffee, published by Albright-Knox Art Gallery in association with Koenig Books, London, 2018)

2016 José Sarmiento Hinojosa, essay *Binary Structures - Annotations on Contemporary Avant Garde Film and the Digital Environment*, published in *Desistfilm*, a multilingual and international online film quarterly, edited by John A. Riley. http://desistfilm.com/binary-structures- annotations-on-contemporary-avant-garde-film-and-the-digital-enviroment/

2016 Tabea Lurk, *Tony Conrad: Video - Und Darüber Hinaus* (Tony Conrad: Video - and Beyond, publisher Peter Lang AG, Bern, 2016), a German book with English sources includes over a dozen citations related to my participation in media collectives and other projects associated with Conrad's oeuvre. Also included are quotes from an essay I co-wrote in 1992 with artist-curator Chris Hill that links Conrad's work to the rise of activist media.

2015 Michael Zyrd, "Hollis Frampton's 'other work'". Essay includes mention of my work. *European Journal of Media Studies* (Vol.4, No.2, 2015, Amsterdam University Press)

2015 Buffalo Vibe online magazine, "Enter the Age of Electronic Consciousness: Hollis Frampton and the Digital Arts Lab".

2014 The Buffalo News, Oct.20, 2013. "Burchfield Penney's 'Front Yard' is an entrancing experiment in outdoor art", review mention by Colin Dabkowski.

2014, Hyperallergic, online art magazine, "Upstate and Down with Pioneering Media Art" by Leila Nadir, Oct.10, 2014. (photograph: Signal resident Barbara Lattanzi).

2014, Jesse Drew, A Social History of Contemporary Democratic Media (2013, Routledge Research in Cultural and Media Studies), page 161.

2012 Clint Enns, essay, "Navigating Algorithmic Editing: Algorithmic Editing as an Alternative Approach to Database Cinema", Millenium Film Journal, Issue 56, pages 66-72. Essay features work by three media artists including myself, Cory Arcangel, and Doug Goodwin.

2012 Alessandro Ludovico. Short review of ""Optical De-dramatization Engine", Neural Magazine (Italy), issue 43, page 34.

2012 James Hodge, conference paper, "Networks, Cinema, and Historical Temporality", presented at The 26th Annual Meeting of the Society for Literature, Science, and the Arts. The conference took place at the University of Wisconsin-Milwaukee.

2011 Alessandro Imperato. "Live Cinema Summit: A Review of Real-Time Audio-Visual Performance", Media-N Journal of the New Media Caucus ISSN: 1942-017X http://www.newmediacaucus.org/wp/live-cinema-summit-a-review-of-real-time- audio-visual-performance/

2011 Cling Enns, essay, "Structural Digital Video", INCITE: Journal of Experimental Media, Issue #3, page 68.

2010 Alain Lioret. "Galatema : A Framework for Generative Cinema", Paper delivered at XII Generative Art Conference – Politecnico di Milano University, Italy. http://www.generativeart.com/on/cic/GA2010/2010_2.pdf (pdf, page 25)

2010 Jax Deluca. "Barbara Lattanzi / Geoffrey Alan Rhodes / Jessica Thompson". Exhibition catalog essay in Beyond/In Western New York 2010: Alternating Currents. Hatley, Pam and Pamela Martin, editors. (2010: Buffalo Fine Arts Academy)

2010 Sandra Q. Firmin and Carolyn Tennant. "Barbara Lattanzi / Rodney Taylor / Kurt Von Voetsch / Elinor Whidden". Exhibition catalog essay in Beyond/In Western New York 2010: Alternating Currents. Hatley, Pam and Pamela Martin, editors. (2010:Buffalo Fine Arts Academy)

2010 Foran, Jack. "The Digital Revolution", review published in Artvoice, Dec. 16, 2010. http://beyondinwny.org/wp-content/uploads/2010/07/34-Artvoice_Dec-16-2010.pdf

2010 Marc Moscato, "Persevering despite the impossible: a brief history of media activism in Buffalo, NY", Jump Cut: A Review of Contemporary Media, No. 52, 2010. http://www.ejumpcut.org/currentissue/MoscatoTuffStuff/text.html

2010 Maros Ortega, Experimental Cinema blog description of film exhibition in which my work was included, "Remakes Reconstructions and Interpretations" http://www.expcinema.com/site/index.php?option=com_k2&view=item&id=105 5%3 Aremakes-reconstructions-and-interpretations&Itemid=100025&lang=en

2010 Software Art recognition by the Chicago-based art collective and curatorial team, "criticalartware", as part of their performative intervention at NOTACON 2010, an annual diy-technology festival, Cleveland, OH. Announcements appeared on Rhizome website and Net Behavior discussion list archived at http://www.mail- archive.com/netbehaviour@netbehaviour.org/msg11391.html.

2009 Steve Anderson, "Barbara Lattanzi's HF Critical Mass software demo", notice posted at Critical Commons website http://criticalcommons.org/Members/adiab/clips/VA_Lattanzi_NASA.mp4/view

2008 bibliographic citation in Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990, ed. Woody Vasulka and Peter Weibel, (ZKM and MIT Press, 2008), p.241.

2007 Frazer Ward, "New Media Public Sphere and Experience" - essay discussing the work of 3 artists: Candice Breitz, Barbara Lattanzi and Natalie Bookchin. Paper delivered at Performance Studies International 13, New York, Nov.10, 2007

2007 Katherine Olston, "Borderless Crossings", Art4D, Number 136, April, 2007. (Art4D is an art and architecture magazine published in Thailand).

2007 Intute Arts and Humanities database, New Media category: inclusion of my wildernesspuppets.net website. (Intute is a UK not-for-profit consortium of British universities, and free online service providing access to web resources for education and research.)

2007 Matthew Daneman, "Colleges Embark on Virtual Revolution", Rochester Democrat and Chronicle, May 14, 2007. Quoted in article on teaching that incorporates online virtual worlds.

2007 Cristiano Poian, "Software/Cinema: La forma cinematografica nell'arte del software", Ph.D. dissertation (University of Udine, Italy) that includes discussion of my software art

2006 Anderson, Steve F. "Aporias of the Digital Avant-Garde", Intelligent Agent, vol.6, no.2 "Transvergence" issue., circa 2006

http://www.intelligentagent.com/archive/Vol6_No2_transvergence_anderson.htm 2006 Keiko Sei, "Discovering No Man's Land", womanifesto.com. Essay published 12/06 online at womanifesto.com, in conjunction with online invitational exhibition, "No Man's Land".

2006 Cosetta Saba, editor, Cinema Video Internet: Tecnologie e avanguardia in Italia dal Futurismo alla Net.art (CLUEB, Bologna 2006, ISBN 88-491-2681-6). This book includes a cdrom with media files that include my software art.

2006 Cory Doctorow, "Film's interactive roots", Boingboing (web magazine), 11/8/06. http://www.boingboing.net/2006/11/08/films-interactive-ro.html

2006 Notice/Review, "Recap of Dynamic USC Remix Art Conference from Sunday: Sunday Remixed with Hope and Gloom" - L.A. Voice, membership-based web-blog reviews, 11/08/06.

2006 Alessandro Ludovico, "Barbara Lattanzi Interview", Neural magazine issue 24, pg.38. (My name also appears among several other artists featured on the magazine cover of this issue.)

2006 Don Metz, interviewer. Video interview, for the Burchfield-Penny archives on histories of Buffalo media organizations and artists, conducted by Don Metz, curator at Burchfield-Penny Art Center, Buffalo, NY.

2005 Alessandro Ludovico, "Interazioni," published interview, October 2005 issue of Rodeo Magazine (Milan, Italy)

2004 Rachel Green, Internet Art (London: Thames and Hudson World of Art, 2004) pg.154 and 156.

2004 Alessandro Ludovico, "Interrupting Annotator, annotare i video.", Neural.it, notice by Neural.it editor, July 5, 2004.

2003 Chris Hill, "(Re)performing the Archive: Barbara Lattanzi and Hollis Frampton in Dialogue", essay by Chris Hill, Millenium Film Journal Nos. 39/40, Winter 2003, edited by Grahame Weinbren.

2003 Rachel Greene, "Cine-Software", Net Art News, notice by Rhizome editor, Rachel Greene, Rhizome – New Media Art Resource, Jan.7, 2003.

2002 Alessandro Ludovico, "EG Serene, software per riformalizzare la struttura temporale dei video.", Neural.it, notice by Neural.it editor, Dec. 20, 2002.

Since 2001, notices about my work have appeared in a number of web-based e-zines and e-newsletters including Rhizome (net art news), Neural.it, Random, Punto Informatico, Skip Intro.org, Wigged.net newsletter, and NAMAC newsletter (National Alliance for Media Arts and Culture).

2001 Keiko Sei, "Productive Unclarities: Interview with Media Artist Barbara Lattanzi", Springerin Magazine, Dec.2001-Feb.2002. (German/English)

2000 Jud Yalkut, "Cameras and Computers: Eastern European life and "hacktivist" culture highlights of documentary film festival", Impact Weekly, July 6, 2000.

1995 Laurie Ouellette, "Will the Revolution Be Televised? Camcorders, Activism, and Alternative Television in the 1990s", in Transmission: Toward a Post-Television Culture, 2nd edition, ediied by Peter d'Agostino and David Tafler (Thousand Oaks, CA: Sage Publications, 1995).

1993 Elizabeth Licata, "Buffalo Gals: Women's Videomaking Flourishes in Upstate New York", The Independent Film and Video Monthly, October, 1993.

1993 Richard Huntington, "Playing With Science", The Buffalo News, Feb.5, 1993.
1992 Chris Hill, "Jumping Into the Frame", Cable Television Review, May/June, 1992. (Quoted commentary on viewer-interactive public access cable television.)

1992 Elizabeth Larsen, "Our Bodies/Our Camcorders: Video and Reproductive Rights", The Independent Film & Video Monthly, March 1992, p. 29.

1991 David Montgomery, "Alternative media and a different vision of the News", The Buffalo News, November 12, 1991 pp. C1-C2.

1991 Ellen Spiro, "Outlaws Through the Lens of Corporate America", Cinematograph Vol.4.1992 I. Ouellette, "The (Video) Revolution Will Be Televised", Utne Reader, March/April issue, p.22. (on Buffalo Artists Against Repression and Censorship protest at Artpark, Lewiston)

1991 Janet Sorenson, "News With a View", Afterimage, May 1991.

1991 Judy Woodburn, "Citizens Protest While Rome Burns", The Progressive, May,1991.

1991 Richard Huntington, "When Art Gets Ugly", The Buffalo News, Apr. 5, 1991. Richard Huntington, "Fire & Ice, Exhibit By Members of Hallwalls, Runs Hot and Cold", The Buffalo News, January 31, 1991.

1990 Julie Zando, "Pen to Knife, Paper to Body", catalog essay accompanying video exhibition Body Language, Artists Space, New York City, 1990.

1990 Chris Hill, "Feeling the Faults: Confronting Dis-ease in the Mediated Body", catalog essay accompanying video exhibition nationally distributed by Video Data Bank.

1990 Elizabeth Licata, "Artists and Models", High Performance, Fall, 1990.

1990 Richard Thompson, "Dismything Objectivity: Buffalo's Video Festival of New Journalism", The Independent, June, 1990.

1990 Sandra Haar, "Self-lessness", Fuse, June/July 1990. Donna Lypchuk, "Buffalo Gals Go 'Round Feminism", Metropolis, Feb.8, 1990.
1990 Richard Huntington, "Women Artists Show Is Put Together With High Intelligence", The Buffalo News, March 9, 1990.
1989 Nina Felshin, "The State of Upstate: New York Women Artists", catalog essay.
1989 Chris Hill, "Lattanzi's Latest: An Attentional Waveform", The Squealer, summer issue.
1989 "The Art of Distrust", The Buffalo News, May 14, 1989.
1988 John Worden, "Where the Buffalo Roam", Afterimage, December, 1988.
1988 Richard Huntington, "Cornell Hails Buffalo's Media Art", The Buffalo News,10.9.88.
1988 Richard Herskowitz, "Being In Between", Media Buff: Media Art of Buffalo, New York, catalog essay, 1988.
1987 John Bentley Mays, "Buffalo Artists...", Toronto Globe and Mail, Jan. 15,1987.
1986 Gina Murtagh, "Barbara Lattanzi," Contact Sheet, #54, Lightwork Gallery Newsletter, Syracuse, NY, 1986.
1986 Marina LaPalma, "Reflecting Inner Worlds", Artweek, April 26, 1986.
1986 Richard Huntington, "Some Photography... Image of Art", The Buffalo News, February 4, 1986.
1984 Rita Truschel, "Dream Art", Niagara Gazette, February 10, 1984.
1983 James Irwin, "Explorations in Small Formats", Artweek, May 14, 1983.
1982 Tom Brener, "Barbara Lattanzi: Notes on Three Works", Ten Years of Living Cinema catalog essay, Collective For Living Cinema, New York City, 1982.

MY PUBLISHED WRITING, DVDs, ARTIST PAGES, CURATORIAL ESSAYS

2017 Short essay published as the Foreword to *Grid Builders 1 + 2*, a design collection book by Michael Haleta, Assistant Professor of Graphic and Media Design at Alfred State College.
2016 DVD and Print Catalog contributions to *Celebrating 30 Years of Squeaky Wheel,* collection of artist videos, curated and distributed by Squeaky Wheel Film and Media Center, 2016. Reprinting of my early writing on media collectives is included in the catalog and one of my early videos is included in the DVD compilation.
2010 DVD publication. *Live Cinema Summit*, produced by New Media Caucus, including original works by various artists.
2008 Essay, *Counting Intervals in Fractional Dimensions*, for book, *Vertov: Z to A*, edited by Peggy Ahwesh and Keith Sanborn (Ediciones La Calavera), a collection of essays on emblematic imagery within the film "Man With A Movie Camera" by Dziga Vertov.
2006 Reprint excerpt of 1990 essay, *Modeling Citizenship Ain't No Picnic On the Grass?*, in The Squealer, Media Arts Journal of Squeaky Wheel, Buffalo, NY, 20th anniversary edition.
2003 *We are all Projectionists*, Artist Pages by Barbara Lattanzi, edited by Grahame Weinbren, Millenium Film Journal Nos. 39/40, Winter 2003.

1999 Photographic work, "Unarmed Target" (based on my mulitmedia installation of the same title) published in UMBRA: A Journal of the Unconscious, Vol. 1, 1999.

1997 "Staging Functions: Joseph Daun's 'Listening To Wire'", exhibition essay on work of artist Joseph Daun for exhibition at Hallwalls Contemporary Arts Center, Buffalo, New York.

1996 Leon, Emma, Bill and Jumbo at the Pan-American Exposition, series of 4 'artist pages' produced for the spring, 1996 issue of The Squealer, a publication of Squeaky Wheel/Buffalo Media Resources.

1993 Manifest Diversity: Towards a Video Literature of Community Activism, review of the 1992 Video Witnesses Festival in Buffalo, New York, Fuse Magazine Vol. XVI, No.2, 1993 (also, reprinted in The Squealer, Spring 1993 issue).

1992 Media Dialects and Stages of Access, co-written with Chris Hill. FELIX, a Journal of Media Arts and Communication. Vol. 1, No. 2, Spring, 1992 (also, reprinted in Fontenelle Kunst in (x) Zwischenfallen, Potsdam, Germany 1993).

1992 Video Witnessing New Paradigms of Citizenship, Video Witnesses: Festival of New Journalism, catalog essay, 1992.

1990 Citizenship Ain't No Picnic On the Grass? The Squealer, Fall issue.

1989 Four essays: (1) Spiritual Pornographies and Material Lives, (2) Anchoring of Religion by Means of Sexual Anxiety, From Inside and Out, (3) Abortion and the Social Order, (4) Other Issues of Reproduction and Representation, The Politics and Poetics of Feminism, Sexuality, and Reproductive Freedom, program notes.

1989 Untitled essay on cultural politics, The State of Upstate: New York Women Artists, catalog.

1986 Vantage: The White-Tail Deer Hunter, four 'artist pages' designed for and published in magazine, Spiral, #6 January, 1986.

1984 The Party's Over, 'artist page' designed for and published in Buffalo Arts Review, Vol.2, #1. Spring, 1984.

SELECTED CURATORIAL PROJECTS

2009 Deep Dish TV Network began re-distributing a program of work by video artists and activists that I curated and produced in 1991, "Unbalancing the News" for Deep Dish TV. This program was issued in 2009 as part of a series celebrating 20 years of public access television.

2000 Guest Curator, "Electronic Communications in the Age of New Media Art". Seminar and workshop, part of Antioch College Documentary Institute 2000.

1995 Guest Curator, 5-week TV series, Within View: Claiming Common Ground, for Free Speech TV, a national network of public access cable stations.

1992 Co-producer and co-editor, The Mechanical Pleasure Ride, 28 mins., video documentary. History of the carousel industry in North Tonawanda, New York. Funded by the Niagara Council of the Arts and the Carrousel Society of the Niagara Frontier. Director and co-producer: James Hartel.

1991 Coordinating Producer for Deep Dish TV, director, co-editor, Unbalancing the News, Part 1 and Part 2 ("Cops and Camcorders", "Grassroots Media and the News"), total 56 min., video compilation. Two half-hour cable programs researched, curated, edited, and produced for Deep Dish TV, Fall 1991 series.

Co-editer: James Hartel. This compilation of video by public-access producers from many parts of the U.S. was cablecast nationally in November, 1991.

1989-90 Festival Producer, "Video Witnesses: Festival of New Journalism", produced for Hallwalls Contemporary Arts Center, Buffalo, and presented in 1990. Initiation of a unique festival sampling the range of activist videomaking initiatives rapidly evolving out of the broad dissemination of inexpensive tools for videomaking, electronic transmission and other means of low-cost distribution. Exhibition of over 90 juried videotapes, a major video installation, visiting artist/documentarian presentations, and a public forum in a week-long event presenting alternative socio-political perspectives, critical views and activist expression from across the United States.

1991-92 Guest Curator, Touring Video Exhibition Program, "Selections from Video Witnesses: Festival of New Journalism", selected tapes distributed nationally 1991-92 by Video Data Bank.

1990 Guest Curator, "Highlights of Hallwalls' Video Witnesses: Festival of New Journalism". March 13-14, 1990. Downtown Community Television, New York City.

1989 Curator, "The Politics and Poetics of Feminism, Sexuality, and Reproductive Freedom". Video and film exhibition series at Hallwalls Contemporary Arts Center, Buffalo.

1989 Guest Curator, "Recent Buffalo Video (Forget the Big Idea -whatever that was)". Video exhibition at Collective for Living Cinema, New York City.

1988 Curator, "Politics of Information". 1988 video exhibit at Hallwalls Contemporary Arts Center, Buffalo.

1987 Curator, "Audience As Protagonist: Getting Into the Picture", 1987 video exhibition at Hallwalls Contemporary Art Center, Buffalo, New York.

COLLECTIONS

Private Collection, digital print titled "Olive Oyl in Hell", 2019 acquisition.

Department of Media Study, 16mm Film Collection, University at Buffalo SUNY, Buffalo, NY. 2016 institutional acquisition of a 16mm print of my 1976 film, "Skins".

Gerald Mead Collection. 2015 acquisition of my work on paper, "Voyage of the EmpreSS of RuSSia", into the print collection of curator/collector Gerald Mead.

Burchfield-Penney Art Center, Buffalo, NY. Two multichannel videos "Boat Yer Row Row Row" (2013) and "Periodic Cycles of Yellow and Black" (2013) for ongoing use in the BPAC's "The Front Yard" outdoor venue.

Film Study Collection of the John M. Flaxman Library, The School of the Art Institute of Chicago, includes: "Remarks that led to a Sep-ar-a-tion" (Super-8mm film, 1974).

Whitney Artport, online "gate pages" to net art, The Whitney Museum of American Art, includes: commissioned gate page to "CSPAN x 4" series of web-based artworks. Computer Fine Arts collection (computerfinearts.com) archived in The Rose Goldsen

Archive of New Media, a Division of Rare and Manuscript Collections of the Cornell University Library, Ithaca NY, includes: Muscle and Blood Piano, web-based series of interactive applets based on the film "Nosferatu".

V-Tape, film and video distributor, Toronto, Canada. Video, "Soma".
'Next 5 Minutes' archives of the International Institute of Social History, The
    Netherlands, includes: "Unbalancing the News", Part 1: "Cops and
    Camcorders", curated half-hour cable program researched, edited, and
    produced for Deep Dish TV (with James Hartel, 1991)
Private collections of my software art, downloaded by individuals from my website
    www.wildernesspuppets.net and from other Internet sites.

PROFESSIONAL AND COMMUNITY SERVICE TO THE FIELD

2019 Print contributed, by invitation of the curator, to fundraising auction of
    Hallwalls Contemporary Arts Center, Buffalo, NY.
2018 Presentation and discussion of my software art as live video instruments in
    the MFA Graduate Seminar, *Art in the Age of Digital Recursion*, at the invitation
    of instructor, Dr. Laura McGough.
2018 Video installation, *Critical Mass Applied to Black Lives Matter,* produced for
    week of art, activism, and social justice events by faculty around the Martin
    Luther King holiday. Snodgrass Gallery, School of Art and Design, Alfred
    University.
2016 Grant panelist for Electronic Media & Film Finishing Funds, April 2016, This
    panel, administered by The Arts Council of the Southern Finger Lakes for the
    New York State Council on the Arts, determines funding to media artists based
    on proposals and work samples.
2016 Contributor to research project by PhD candidate at Université Paris 8, whose
    dissertation research focuses on the artist Mike Kelley. My correspondences with
    this researcher (February-March, 2016) stemmed from relevant connections that
    I had to a 1983 performance and exhibition of one of Kelley's significant early
    projects, "The Sublime".
2015 Original prints contributed to *Peepshow 2015: The Dirty Thirty!* Anniversary
    Auction/Benefit for Squeaky Wheel Film and Media Art Center, Buffalo,New York.
2014 Invited respondant, "The Performativity of Code", March 2014, for CRUMB
    New Media Curating, UK-based online academic discussion listserve (archived).
2014 Interviewed by media theorist/historian for doctoral research (SUNY-Buffalo)
    on media art scenes and artist collectives in Buffalo, NY, 1980s and early 1990s.
2014 Interviewed by MA candidate (UCLA) for her thesis paper, "Art and Curatorial
    Practices in the Public Sphere".
2013 Original software (creative app), titled "Voyage of the EmpreSS of RuSSia",
    developed by invitation, for fundraising project of not-for-profit media art
    organization, Signal Culture. Distributed by Signal Culture, Owego, NY.
2012 Interviewed by media historian for her doctoral research (SUNY-Buffalo) on
    1980s artist-run media organizations in Buffalo, NY.
2009 Invited respondant for pre-conference discussion of "The Internet as
    Playground and Factory", organized by Trebor Scholz.
2004 Panelist for National Endowment for the Arts, Washington D.C. Presenting and
    Multidisciplinary Art Panel. July,2004
2001 Festival Juror. 16th Annual Student Film and Video Festival, University of
    Wisconsin-Madison.

2000 Contributor to Animation DACUM (Development of the Associate of Applied
    Arts Degree) at Madison Area Technical College, Art Dept. (Fall, 2000)
1999 Planning Consultant, Demo or Die! Festival of New Media., Squeaky
    Wheel/Buffalo Media Resources, Buffalo, New York.
1997 Co-planner, Squeaky Wheel/Buffalo Media Resources tenth anniversary series,
    "City Morph", screenings and video installations at public sites, Buffalo, NY.
1996 Co-presenter: Report on "The Next Five Minutes: Tactical Media" Conference
    in Amsterdam, presented with Chris Hill, Ghen Dennis, and Julia Dzwonkoski at
    Dept. of Media Study, State University of NY at Buffalo. Contribution included
    screening of self-produced video documentation of conference "Net Criticism"
    panel discussion on Internet critique and cultural politics.
1995 Project Consultant (screen credit) for Spin, a one-hour documentary
    produced, written, and edited by Brian Springer, which has been screened by
    the BBC and US public television stations, as well as featured at festivals
    internationally.
1995 Member of Art Curriculum Renewal Steering Committee for the City of
    Niagara Falls Board of Education (2-year appointment).
1993 Member of National Nominating Committee for 1994 Intercultural Film/Video
    Fellowships (Documentary), The Rockefeller Foundation.
1992 Panelist, International Documentary Congress, Los Angeles, October 21-23,
    1992, co-sponsored by Academy of Motion Picture Arts and Sciences with the
    International Documentary Association.
1992 Researcher, Health Issues Media, pilot programming for Planet Central, Green
    Communications TV.
1992 Re-grant Panelist, 1992 Upstate Media Re-grants, administered by Visual
    Studies Workshop, Rochester.
1992 Judging Panelist, 1992 Hometown USA Video Festival, sponsored by the
    National Federation of Local Cable Programmers.
1991 Festival Juror, 1991 Great Lakes Film and Video Festival.
1991 Participant/Video Documentarian, Rome Is Burning, a large-scale street
    theater performance by artist anti-war activist group called the Senate and
    People of Rome (S.P.Q.R.), Milwaukee, Wisconsin, March 22, 1991.
1991 Producer/facilitator, Milwaukee Newsreel, public-access television series. A
    series of eleven one-hour programs cablecast weekly on public access television
    in Milwaukee, produced by University of Wisconsin-Milwaukee students for
    course which I taught, 'Media Activism.'
1991 Collaborating Artist, untitled storefront video projection for First Night,
    Buffalo. Produced in collaboration with Brian Springer. On-site 'live'
    transmissions and video recordings of city-sponsored New Year's Eve
    celebrations in downtown Buffalo, NY.
1990 Contributor (Interviewer, Videographer, Editor), Studio of the Streets, June-
    August, 1990. Produced, in its first few months, by the First Amendment
    Network for Public Access TV. Weekly one-hour public-access television series
    recorded on the steps of City Hall, Buffalo, NY.
1990 Co-founder of Buffalo Community Television and co-writer, with other
    founding members, of a proposal submitted for a Public Access TV facility. The
    City of Buffalo subsequently awarded the contract to Buffalo Community
    Television on the basis of that proposal.

1990 Co-planner and participant, censorship protest/performance at Artpark in Lewiston, New York, September 1, 1990 in which 18 artists were arrested. Documented in Disorderly Concept (1990), videotape produced by James Hartel and Chris Hill for Buffalo Artists Against Repression and Censorship.
1990 Co-founder, 8mm News Collective, Buffalo, video activists and collaborative producers of public access television programs during 1990.
1989-90 Co-founder, First Amendment Network for Public Access Television, Buffalo, a public access cable advocacy group active 1989-90.
1989-90 Co-founder, Media Coalition for Reproductive Rights (M.C.R.R.), Buffalo, collaborative producers of a public access television series, The Choice Is Ours, 1989-90, and other abortion-rights advocacy video.
1989 Panelist, Lockport Community Cable Commission Video Regrant Program.
1987 Film Panelist, New York Foundation for the Arts.
1987 Photography Panelist, Arts Midwest/NEA Regional Visual Arts Program.

GRANTS, AWARDS, ARTIST RESIDENCIES

- RESIDENCIES (recent):

2014 - Artist in Residence at Signal Culture, Owego, NY.
2012 - Artist in Residence at La Cité Internationale des Arts, Paris, during sabbatical.

- INDIVIDUAL ARTIST Grants and Awards:

2009 Finishing Funds Award, Experimental Television Center, Owego, New York.
2005 Honorable Mention. Transmediale, international media festival, Berlin, Germany. 1998 Artist Fellowship, New York Foundation for the Arts.
1993 and 1989 Upstate Media Artists Re-grants, Visual Studies Workshop, Rochester, New York.
1991 Video Production Grant, Niagara Council for the Arts, Niagara Falls, New York.
1989 Media Production Grant, New York State Council on the Arts.
1989 Fellowship in Performance/Emergent Forms, New York Foundation for the Arts.
1989 and 1988 Artists Space/Artists Grant, New York City, 3 separate awards for multi-media installation finishing funds, 1988 and 1989.
1988 Media Bureau Video Finishing Funds Grant (administered through The Kitchen) New York City.
1986 Western New York Grant in Photography. C.E.P.A.Gallery Regrant Program, Buffalo, NY.
1984 Visual Arts Fellowship in Photography, the National Endowment for the Arts.

- TEACHING Grants:

2001, 2002, 2003 Curricular Initiatives in Educational Technology, Smith College, Northampton, MA.

- CURATORIAL Grants:

Between 1983 and 1991, I successfully wrote and co-wrote numerous grant proposals for Hallwalls Contemporary Arts Center, awarded by city, county, state and national granting agencies and by foundations including the following:

New York State Council on the Arts, Film and Media Programs, for programs and services of Hallwalls Contemporary Arts Center, Buffalo, New York; every year from 1983 to 1991.

National Endowment for the Arts, Film and Media Program, for curated programming at Hallwalls Contemporary Arts Center, Buffalo, New York; every year from 1987 to 1991. John D. and Catherine T. MacArthur Foundation, Media Art Centers Program, for programs and services of Hallwalls Contemporary Arts Center; 1989 and 1990.

CONFERENCE PRESENTATIONS, EXTERNAL TEACHING, WORKSHOPS

2016 Media art panel presentation, "Buffalo's Strange Attractor and the 8mm News Collective" was my contribution to a panel titled "Media Dialects and Stages of Access" for a 30th Anniversary Conference organized by Squeaky Wheel Film and Media Art Center. The conference took place at Burchfield Penney Art Center, Buffalo, NY, May 13-14, 2016, and was live- streamed at Livestream.com. http://livestream.com/accounts/ 19403562/events/5383795

2015 Panelist for public event "Digital Arts Lab roundtable" on the artist Hollis Frampton's pioneering computer work at Center for Media Study, SUNY Buffalo.

2015 Skill-share Workshop, "Master Class with Barbara Lattanzi - Licks, Riffs, Scratches and Runs: A Remix Orgy of Avant-Garde Cinema Algorithms". Squeaky Wheel Film and Media Art Center, Buffalo, New York.

2009 University of Chicago, New Media Workshop. Presenter, "Cinema Software", a public workshop on video improvisation with original software, "Unwriting".

2009 College Art Association 97th Annual Conference in Los Angeles. Session Co-chair (with Joe Lewis), "MySpace, Facebook, Second Life: What is Community Now?".

2007 Conference on Instructional Technologies (CIT), State University of New York at Plattsburgh. Co-presenter and co-writer (with Mark McBride), "Pick a Life Any Life: A Team Taught Class and the Museum that Followed".

2007 Institute for Distributed Creativity (iDC) online discussion forum, invited host for a conversation on subject: "media curating lists as pedagogical, exploratory, and speculative texts".

2006 University of Southern California, Annenberg School of Communication. Workshop presenter, "Optical De-dramatization Engine (ODE) applied to the Hollywood Western" - workshop on interactive media performance with original software, as part of symposium, Remixing the Archive,.

2006 University of Southern California, Annenberg School of Communication. Panelist for "The Roots and Future of Re-mix", during symposium, "Remixing the Archive".

2006 Connecticut College, Ammerman Center for Arts and Technology. Presenter, "What is so Cinematic about Software?", unpublished paper delivered at 10th Biennial Symposium for Art and Technology,

2005 Empyre online discussion forum, invited host for a conversation on "Interactive Video for the Web".

2004 Princeton University film conference, "Gloria! The Legacy of Hollis Frampton". Presenter, "Critical Mass, the Software", an unpublished paper. The paper was part of a panel "The Algorithmic Aesthetic: Hollis Frampton as Digital Pioneer", organized by Keith Sanborn, P.Adams Sitney and Su Friedrich, of Princeton University Visual Arts Program.

2004 State University of New York at Buffalo, "Free Cooperation: Networks, Art and Collaboration" Media Conference. Presenter, "CSpan Karaoke". Conference organized by Trebor Scholz and Geert Lovink, (This presentation was teleconferenced to Univ. of Main, Collaborative Media Lab).

2004 Empyre online discussion forum, invited contributor to discussion of "criticalartware" network.

2004 "Planetary Vigil of Net Art", Invited contributor to web event, organized by Richard Barbeau, Montreal, Canada.

2003 Antioch College, Yellow Springs, Ohio. Presentation to Video Production class, summer session August 12, 2003, at the invitation of Prof. Chris Hill.

2002 Panel Discussion, Artist-presenter for panel, "Simulation/The Viewer as Performer", organized by Grahame Weinbren and moderated by Amy Taubin, "Digital Happy Hour" series, The Kitchen, New York City, Nov. 13, 2002.

2002 University of Massachusetts – Amherst. Presentation to seminar class "Art and Cybertechnology", at the invitation of Art History Prof. Laetitia LaFollette,

2000 Squeaky Wheel/Buffalo Media Resources, Buffalo, NY. Panel Moderator, "Demo or Die! Festival of New Media". Panel discussion on new media art and "the demo." Other panelists included Laura McGough, curator of the online new media art showcases "Massage" and "Audiophfile"; Faith Wilding and Paul Vanouse, associate members of the Critical Art Ensemble; Chris Hill, curator of the Video Data Bank series on the history of video art; and others. (3/00)

1991 New York State Teachers Association. Conference Presenter, Multimedia Installation panel discussion, and two workshops titled "Video in the Classroom" and "Make TV; don't let TV make you", co-presented with James Hartel.

1991 University of Wisconsin-Milwaukee, Dept. of Film. Presenter, "Community Activism and Video Conference".

PROFESSIONAL AFFILIATIONS, MEMBERSHIPS

Filmmakers Cooperative, New York City
Processing Foundation, https://processingfoundation.org/
Hallwalls Contemporary Arts Center, Buffalo, New York
Squeaky Wheel Film and Media Center, Buffalo New York

**DIGITAL MEDIAGRAPHY, VIDEOGRAPHY, INSTALLATIONS, &
    FILMOGRAPHY**

SELECTED DIGITAL MEDIAGRAPHY AND SOFTWARE ART

2015 "HF Critical Mass" new Version 2.0 cinema software
2015 "Blue Stampede", original generative graphics software.
2013 "Voyage of the EmpreSS of RuSSia", generative graphics software.
2012 "The Hole in the Sock", generative graphics software.
2012 "ALAALLL, a light at a level below", generative graphics software.
2011 "Boomerangrang", conceptual software app.
2009 "Unwriting", cinema software.
2008 "Optical De-dramatization Engine (O.D.E.) applied in 15-hour cycles to Ma-Xu
Weibang's 'Yeban gesheng' (Song at Midnight), 1937"
2006 "Optical De-dramatization Engine (O.D.E.) applied in 40-hour cycles to
    Thomas Ince's 'The Invaders', 1912"
2005 "iDEoMOrphicS" DVD compilation of videos demonstrating original software
    2005 "C-SPAN Karaoke" DVD compilation of videos demonstrating original
    software 2004 "C-SPAN x 4", suite of four software programs that variously
    annotate or reframe streaming videos from cspan.org website. The software
    includes: "The Interrupting Annotator", "C-SPAN Karaoke", "C-SPAN Alphaville",
    "In Lieu of Standing on Yer Head"
2005 "Sinewave Time", cinema software.
2005 "Seven Registers of Turbulent Duration" (software prototype applied to 7
    video objects)
2004 "HF Critical Mass software applied to cinematography by NASA" (gallery
    installation of video and software)
2003 "Original Software Applied to 5 Videos" (DVD video compilation)
2002 "EG Serene", cinema software
2002 "HF Critical Mass", cinema software.
2002 "AMG Strain" , cinema software.
2002 "Surface Tension: Memory Mutation Software" (video annotation software,
    beta) 2000-02 "Muscle and Blood Piano", interactive setting for 1922 film
    "Nosferatu" by F.W.Murnau.
1998-02 Miscellaneous shockwave applets posted at wildernesspuppets.net 1998-
    2000 "wildernessPuppets" collection of short interactive works. CD-ROM.
1998 "Pirate Radio Muzak", collaboration with Julia Dzwonkowski and E.M.M.A.
    media collective, for Nomads website, curated by Laura McGough.

SELECTED VIDEOGRAPHY

2016 "Demo of Optical De-dramatization Engine (O.D.E.) applied in 15-hour cycles
    to Ma-Xu Weibang's...Song at Midnight". Digital video based on original
    software.
2015 "Phalanx of Olives", digital video based on original generative algorithms.
2015 "Indirect", digital video based on original generative algorithms.
2015 "Drawing Organ", video recording demonstration of sonic circuit bending.

2015 "HF Critical Mass software applied to la revolución". Digital video based on original software.
2014 "Soliton CroSSing", video performance/composition based on original, generative algorithms.
2014 "Orange Crush and Blue Stampede", video based on original, generative algorithms.
2014 "Wind Pattern Signals Video", produced during Signal Culture residency
2014 "A Teakettle's Thermal Beings", installation and video produced during Signal Culture residency.
2013 "Boat Yer Row Row Row", 3-channel video based on original, generative software.
2013 "Blue Picnic (geometries of affectation)", based on original, generative software. 2013 "Periodic Cycles of Yellow and Black", a 3-channel video based on original, generative software.
2012 "The Hole in the Sock", based on original, generative software.
2012 "ALAALLL, a light at a level below", based on original, generative software.
2012 "Storming C", based on original, generative software.
1996 "Attentat", sound, 3 min., color.
1995 "Emma & Ben's Secret Language", sound, 3 min., color
1993 "Female Masochism & Science: Powerful Partners", sound, 8min., color
1990 "Mr. Machine", sound, 3 min., color.
1990 "A Bed-Time Story" (primary creative role in a collaboration with the Media Coalition for Reproductive Rights), sound, 27 min., color
1988 "Soma", sound, 6 min., b&w.

SELECTED INSTALLATIONS

2015 "HF Critical Mass applied to la revolución", single channel video projection on continuous 30-minute loop.
2015 "Blue Stampede", projection of original generative graphics software and two sound generating devices.
2014 "A Teakettle's Thermal Beings", installation and video, produced during Signal Culture residency.
1988-90 "Unarmed Target", multimedia installation with video, mechanized lighting, spatialized audio in a painted 'domestic' interior set.
1990 "Mr. Machine", multimedia installation with mechanized and painted components.
1987 "ENTHUSIASM", large-scale photo-assembly.
1986 "Lampshade", large-scale photo-assembly.
1985 "Vantage: the White-Tail Deer Hunter", large-scale photo-assembly
1983 "Force-at-a-Distance", multimedia installation with photos, 'jacob's ladder' and other objects.
1983 "Life of the Party", multimedia installation (photos, mechanized lights and multi- speaker, spatialized audio).
1983 "Double-Cross", multimedia installation (darkened room/maze with mechanized lighting and drawings).
1982 "Amnesia", multimedia installation (darkened room with mechanized lighting and drawings).

SELECTED FILMOGRAPHY

1985-2014 "School of the Woods", 16mm film transferred to digital video, 24 fps,
    sound, 4.5min.
1980-2009 "Music For Voices", 16mm film transferred to digital video, 24 fps,
    sound, 7.5min.
1980 "In the Bucket", Super-8mm film, sound, 3 min., 24 fps, color.
1979 "Sodium Vapors", Super-8mm film, silent, 6 min., 18 fps, color.
1976 "Skins" 1976, 16mm film, silent, 7 min., 18 fps, color.
1976 "The Headlight Children Exhume the Sifted Mourners for yet another passing",
16mm film, silent, 7 min. 18 fps, b&w.
1974 "Dancing With Just the Guard Items & Solution", super-8 film, silent, 4 min.,
    18 fps, b&w
1974 "Remarks That Led to a Sep-ar-a-tion", super-8 film, silent, 8 min., 18 fps,
    b&w.