Peter Benjamin Lunenfeld
Graduate Faculty | Media Design Program
Director | Institute for Technology & Aesthetics (ITA)
Art Center College of Design
1700 Lida Street, Pasadena, CA 91103
t. 626.568.4710 | f. 626.405.9104
peterl@artcenter.edu

EDUCATION

UCLA, Department of Film and Television. Ph.D., 1994.
Special concentration on digital media.
Dissertation: *Film Rouge: Genre, Postmodern Theory,*
                               and the American Cinema of the 1980s.

State University of New York at Buffalo, Center for Media Study. M.A.
Columbia University, B.A. in History.

SELECTED PUBLICATIONS

Snap to Grid: A User's Guide to Digital Arts, Media, and Cultures. Cambridge, MA: MIT Press, 2000.

Editor, *The Digital Dialectic: New Essays on New Media*. Cambridge, MA: MIT Press, 1999.

Editorial Director, Mediawork Pamphlet Series. Cambridge, MA: MIT Press, 2001-; the first pamphlet, *Utopian Entrepreneur*, written by Brenda Laurel and designed by Denise Gonzales Crisp, released September, 2001. <mitpress.mit.edu/mediawork>. Mediawork Pamphlets are supported by grants from the Rockefeller Foundation, Jeffrey and Catherine Soros, and the Office of the President, Art Center College of Design.

User: Probes into Art, Technology & Faith. [Manuscript under review]

"The Myths of Interactive Cinema," in Dan Harries, ed. *The New Media Book*. London: BFI Publishing, 2002. [Forthcoming]

"Enemy of Nostalgia: An Interview with Peter Lunenfeld," in Geert Lovink, ed. *Uncanny Networks: Collected Interviews with Media Theorists and Artists*. Cambridge, MA: MIT Press, 2002. [Forthcoming] Also translated into French.

"User" Column, *art/text*. 1998-."Figure Ground," *art/text* 75; "Extrusion Vertigo," *art/text* 74; "Growing Up Pulp," *art/text* 73; "Urine Nation," *art/text* 72; *art/text* 72; "25/8" *art/text* 71; "Visual Intellectuals" *art/text* 70; "For Ever" *art/text* 69; "Game Boy" *art/text* 68; "Cosmopolitan Media" *art/text* 67; "Top 10," *art/text* 66; "TEOTWAWKI," a*rt/text* 65; "Solitude Enhancement Machines," a*rt/text* 64; "Permanent Present," *art/text* 63.

"The Venice Biennale," *art/text* 75 (November 2001-February 2002): 87-88. [Co-author Susan Kandel]

"Alien Aesthetics: Politics, Theory & Technology," in Erkki Huhtamo, ed. *Alien Intelligence* . Helsinki: Kiasma Museum of Contemporary Art, 2000, pp. 40-48. Also translated into Finnish.

"Babes in Toyland: A Review of Mark Pesce's *The Playful World: How Technology Is Transforming Our* Imagination," *Wired* 8.10 (October, 2000): 281.

"The Scottish Show," *art/text* 70 (August-October, 2000)

"Curating Dinner," <u>X-Tra</u> v.3, n. 2 (Spring 2000) [co-author, Susan Kandel].

"Cosmopolitan Philtre," in Mitchell Kane, ed. *Tt: Plan*. Northbrook, IL: Hirsch Foundation, 2000, pp. 22-25.

"Five Probes," in Mieke Gerritzen and Geert Lovink, eds. *Everyone Is a Designer! Manifest for the Design Economy*. Amsterdam: Bis Publishers, 2000, pp. 17, 27, 44, 80, 111.

"Hyperaesthetics: Theorizing in Real Time about Digital Cultures," in Thomas Carmichael and Alison Lee, *Postmodern Life: A Critical Guide to the Contemporary* (Dekalb,IL: Northern Illinois University Press, 2000), pp. 111-126.

"High-Q Art: The Seductions of Broadcast Romanticism," <u>X-Tra</u> v.2, n. 3 (Spring 1999)

"Unfinished Business," in *The Digital Dialectic: New Essays on New Media*, ed. Peter Lunenfeld (Cambridge: MIT Press, 1999).

"Diana Thater: Constraint Decree," *art/text* 62 (August-October, 1998): 66-72.

"*Bill Viola* at LACMA," *art/text* 61 (March-July, 1998): 80-81.

"Alchemical Portraits," in *The Unreal Person: Portraiture in the Digital Age*, (Huntington Beach, CA: Huntington Beach Art Center, 1998), n.p.

"Hipbrow," *Telepolis – Magazine of NetCulture* (12.22.97) <www.heise.de/tp> n.p. Also translated into German.

"Stim City: Norman Klein's *the History of Forgetting: The Erasure of Memory in Los Angeles*," in *Telepolis – Magazine of NetCulture* (10.22.97) <www.heise.de/tp>. Also translated into German.

"Demo or Die," *Afterimage* v. 25, n. 2 (October/November, 1997): 11-14.

"Hybrid Architectures & the Paradox of Unfolding," in *Intelligent Environments: Spatial Aspects of the Information Revolution*, Peter Droege, ed. Amsterdam: Elsevier Science, 1997, pp. 439-450.

"Questions of Scale," *Ylem* **v. 17, n. 9 (Sept./Oct., 1997).**

"In Search of the Telephone Opera: From Communications to Art," *Afterimage* v. 25, n. 1 (July/August, 1997): 8-10. Also translated into in Swedish, Spanish and Portuguese.

"Why Are You Doing What You're Doing?: A Short Rant about Form, Digital Artists & Cultural Production," on the *LA Freewaves CD-ROM* (Los Angeles: Produced in Collaboration with L.A. Culture Net & the Getty Center, 1997). n.p.

Guest editor, Special Issue, "Art/Tech," *art/text* 58 (August-October, 1997).

"Jennifer Steinkamp / Light in Space," *art/text* 58 (August-October, 1997): 58-63.

"Jennifer Steinkamp: Hyperaesthetic Case Study," *Isea96 Proceedings* **(seventh International Symposium on Electronic Art: Rotterdam, 1997).**

"Focus: Hall of Mirrors: Art and Film Since 1945 At The Museum of Contemporary Art, Los Angeles," *Artforum* (Summer, 1996): 112-113, 136, 139.

"Light in Space: Hyperaesthetic Case Studies," in *Conference Proceeding, 1996 International Symposium on Electronic Art* **(Rotterdam: ISEA, 1996).**

"TechnoFornia," An Aperto for *Flash Art* (March/April, 1996): 69-72.

"*Osmose,* A Virtual Reality Installation by Char Davies at the Museé d'Art Contemporain de Montréal," *art/text* 54 (February, 1996): 83-83.

"Click: Imagescape As Ruin," in *Artintact* 3, Astrid Sommer, ed. Karhlsruhe: Zentrum für Kunst und Medientechnologie, 1996, pp. 57-76. Also translated into German.

"Art Post-History: Digital Photography & Electronic Semiotics," in *Photography after Photography: Memory and Representation in the Digital Age*. Hubertus von Amelunxen, Stefan Inglhaut, Florian Rötzer, eds. Sydney: G+B Arts, 1996, pp. 92-99. Also translated into German.

"The Beverly Hills Post-Moderne," *Art issues* **(January, 1995) [co-author, Susan Kandel].**

"There Are People in the Streets Who've Never Had a Chance to Speak: James Blue and the Complex Documentary," *Journal of Film and Video* v. 46, n. 1 (Spring, 1994): 21-33.

"Digital Dialectics: A Hybrid Theory of New Media," *Afterimage* v. 21, n. 4 (November, 1993): 5-7.

Guest Editor, "The N E double U Issue: Arts, Media, Technologies," *Frame-Work* v. 6, issue 2 (Summer, 1993).

"Commodity Camaraderie and the TechnoVolksgiest," *Frame-Work* v. 6, issue 2 (Summer, 1993): 7-13.

"Genre-alizations: Genre Theory in Film Studies," *Spectator*, Vol. 12, No. 2, (Spring, 1992): 6-15..

"*All the Vermeers in New York*, A Film by Jon Jost," *Film Quarterly*, n. 45, n. 2, (Summer, 1992): 17-21.

"Danny Lyon: Old and New Work," *Arts Magazine*, (November, 1991).

"Fighting for Turf in the Vast Wasteland: Television and Censorship," *Frame-Work*. v. 3, issue 2/3, (Winter/Spring, 1990).

"*How the War was Remembered: Hollywood & Vietnam* by Albert Auster and Leonard Quart," review, *Journal of American Studies*. (Summer, 1990). [co-author, Marvin Lunenfeld].

PAPERS & PRESENTATIONS

"When Things Think," Razorfish Science Summit, Tarrytown, NY, October, 2000

Dean's Lecture, Yale University School of Art and Architecture, New Haven, Ocober 2000.

Authors @ MIT, Cambridge, MA, October, 2000

"The Digtal Object," The American Museum of the Moving Image, New York. October, 2000.

"Magical Naming," Miltos Manetas and Yvonne Force, ?WORD Presentation, Gagasian Gallery, New York, 2000.

"Permanent Present," Departmental Lecture, UCLA Film & Television, 2000.

LA Forum for Architecture and Urban Design, MAK Center for Art and Architecture, LA, 2000

"Ways of Seeing, Modes of Doing," Lecture, UCSD Art & Art History,

2000.

"CRASH - net art 2000," Symposium at UC Berkeley, 2000.

"Post '89 Theory," Plenary, Society for Photographic Education (West), Los Angeles, 1999.

"Every Pixel Tells a Story: Interface as Narrative," Interactive Frictions, University of Southern California, 1999.

"The Alphanumeric Phoenix: Textuality's Rebirth in Digital Environments," UCLA Information Studies Seminar, 1999.

"The Perfect Machine: Frampton, *Magellan* and the Promise of Digital Media," Plenary, Technologies of Moving Images, Stockholm, 1998.

"The Alchemical Imaginary: Magic, Technology & Digital Media," The Art, Technology and Culture Colloquium, UC Berkeley, 1998.

"Theorizing New Media Forms: Multimedia and New Forms of Art and Artistic Presentation," University of Southern California, 1997.

"The Digital Campus," *Chips & Bits: A Digital Symposium*, UCLA Film/Television Archive Conference, 1997.

"In Search of the Telephone Opera: The Web As Communication Art," *College Art Association* (CAA) Annual Conference, New York, 1997.

"Contemporary Digital Practice" Muse [X] Panel Discussion at the Shoshana Wayne Gallery, Santa Monica, 1996.

"SimCities: Towards an Electronic Urbanism," [with Norman Klein, California Institute of the Arts] The Atheneum, San Diego, 1996.

"Light in Space: Hyperaesthetic Case Studies," *International Symposium of Electronic Art* (ISEA), Rotterdam, 1996.

"The Aesthetics of Unfinish," Mellon-Pew Lecture, California Institute of the Arts. March, 1996.

"The Arts, Entertainment and Technology: The Role of the Artist in the Digital Age," The Governor's Conference on the Arts VII, Los Angeles, February, 1996.

"Unfinished Business," *The Digital Dialectic: A Conference on the*

Covergence of Technology, Media & Theory, Pasadena, CA, 1995.

"Are We Having Fun Yet?," *International Symposium of Electronic Art* (ISEA), Montreal, 1995.

"The Last Avant-Garde?: HyperAesthetics for the Close of the Millenium," Department Seminar, USC School of Cinema/Television, 1995.

"Artists & Activists CD-ROMs," L.A. Freewaves, University of Southern California, Los Angeles, CA., 1995.

"New Media, New theory," Presentation for the Royal College of Art's European Interactive MultiMedia Group, London, 1994.

"Art Post-History: Digital Photography & electronic Semiotics," *Photography and the Photographic: Theories, Practices, Histories*, Conference, Riverside, CA, 1994.

"Hardscapes, Imagescapes & the Paradox of Unfolding: Architecture in the Age of Electronic Ubiquity," *Cine City: Film and Perceptions of Urban Space 1895-1995*, Getty Center for the History of Art and the Humanities, Santa Monica, 1994.

"Hyperaesthetics: Art, Speed and Interpretation," *Fourth International Symposium of Electronic Art* (FISEA), Minneapolis, 1993.

"When The Newest Isn't the Best: Who Judges Computer Art and How," *LA SIGGRAPH*, 1993 [with Dr. Ken Goldberg, USC Dept. of Computer Science].

"Commodity Camaraderie and the TechnoVolksgiest," *College Art Association* (CAA) Annual Conference, Seattle, 1993.

"Towards a Digital Dialectic," *Society for Cinema Studies* (SCS) Conference, New Orleans, 1993.

"Genre-alizations: Contemporary Theorizations on the Notion of Genre," *Dangerous Liaisons?: A Conference on Literature, Film, And Video*, Los Angeles, 1992.

"Tangled Up in Blue," *University Film & Video Association Conference* (UFVA), Corvalis, 1991.

"James Blue and the Complex Documentary," SCS Conference, Los Angeles, 1991.

"Film's High Style, Arnheim's Great Moment: The Influence of the German Art Theoretical/Historical Tradition on *Film as Art*," SCS Conference, Washington, 1990.

"Blade Runner as Attainable Post-Modern Text: Interactive Close Analysis in the Digital Age." Guest lecture on the application of new technologies to the teaching of the humanities at the Carpenter Center, Harvard University, 1990.

CONFERENCES & PANELS CHAIRED

Conference Co-Chair, *SCRIPTED SPACES: An ITA Conference on Entertainment Design, Narrative Architecture, and Virtual Environments*, 1998. Reviewed in Tara McPherson, "Making Space," *Convergence: The Journal of Research into New Media Technologies* v. 5, n. 2 (Summer, 199).

Conference Chair, *The Digital Dialectic: A Conference on the Covergence of Technology, Media & Theory*, Pasadena, CA, 1995. Reviewed in Charles Tashiro, "Contradiction versus Convergence?," *Convergence: The Journal of Research into New Media Technologies* v. 1, n. 2 (Autumn, 1995).

Conference Chair, *Curating New Media: A Technocultural Roundtable for Curators, Audiences, and Audiences*, Cyberarts Gallery, Los Angeles, 1993.

Moderator, "Micro Space/Global Time" Panel. MAK Center for Art & Architecture, LA. 1999.

Chair, "Media Interventions 1," Technologies of Moving Images, Stockholm, 1998.

Panel Chair, "Places & Spaces: Physical & Electronic," Digital Assets Management Conference, Annenberg Center, USC 1998

Panel Chair, "New Technologies & Interactive Media for Interdisciplinary Artists," About Productions/UCLA Interdisciplinary Arts Caucus, Los Angeles, 1994.

Panel Chair, "Theorizing New Media," SCS Conference, New Orleans, 1993.

Panel Chair,"Enough Already About the Director: The Other Craftspeople in the Contemporary Cinema," SCS Conference, Los Angeles, 1991.

Panel Chair, "Making an Impact on Television: James Blue, The Complex Documentary, and the Articulation of Local Issues," UFVA Conference, Corvalis, 1991.

NEW MEDIA EXPERIENCE

Director, Institute for Technologies & Aesthetics (ITA). The ITA is an interdisciplinary space unique to Southern California for the development of new forms and theories of computers and culture. The ITA's mission is to ground the discourses of technologies in the constraints of their practice and to create interdisciplinary collaborations that expand the parameters of visual intellectual culture. Projects include "SCRIPTED SPACES: An ITA Conference on Entertainment Design, Narrative Architecture, and Virtual Environments," 1998, co-sponsorship of "Unwriting the Word: A Festival of Music, Murmurs, & Media," 1999 at Loyola Marymount University, and the "Mediawork Pamphlet Series <mitpress.mit.edu/mediawork>.

Founder, **mediawork**: The Southern California New Media Working Group. Meeting quarterly at Art Center, this group gathers specialists from a range of disciplines and institutions to discuss their work and debate the impact of the computer on contemporary culture . 1993-.

Organizer, *The Digital Dialectic: A Conference on the Convergence of Technology, Media, and Theory* featuring scholars, artists, and scientists who ground their theoretical insights in the constraints of practice. Reviewed by Charles Tashiro, "Contradiction versus Convergence?," in *Convergence: The Journal of Research into New Media Technologies* v.2, n. 2 (Autumn, 1995).

Member, National Nominating Committee for the Rockefeller Foundation Intercultural Film/Video/Multimedia Fellowships. 1995-97.

Participant, Labyrinth Group on Interactive Media, Annenberg Center, USC. 1997.

Contributor, PainOnline Catalogue, Shauna Sampson and Steven Overman, Curators, on *The Thing* Art & Communication, New York, 1994.

Manuscript Reviewer for the MIT Press, Computer Science division. 1993-.

Manuscript Reviewer for the University of Texas Press, Constructs Series. 1995-.

North American Representative, Steering Committee, Media Futures: Policy and Performance International Conference, Queensland, Australia. 1993.

Member, Advisory Committee, American Film Institute-Apple Computer Center For Film and Videomakers. 1992.

Applications Coordinator for multi-media for Academy Award-winning company, Lyon Lamb Video Animation Systems, of Burbank, CA. Responsibilities included managing software developers, evaluating 3D computer graphics systems, doing demonstrations, and coordinating development and marketing of Macintosh, Windows, and UNIX based graphical user interface software systems for animation controllers. 1991-92.

Consultant for New Technologies with Creative Intelligence Associates, Inc., an architectural and design consortium based in Tokyo, Japan. 1991-92.

Member, the Interactive Technologies Analysis Group, an organization associated with the international federation of film archives and the Society for Cinema Studies. 1990-.

TEACHING, HONORS, & AWARDS

Graduate Faculty, Art Center College of Design. Full appointment with a concentration on the history and theory of imaging technologies and the analysis of multi-media, interactive systems. Courses include: "New Media Theory," "The Interface to Narrative," "Intelligent Environments," "Demo or Die," and "Digital Dialogues" among others. 1993-.

Recipient, Rockefeller Foundation grant. The Rockefeller Foundation's Creativity and Culture area is the major on-going funder for the Mediawork Pamphlet series which I originated and administer. 2001-.

Recipient, Jeffrey and Catharine Soros venture philanthropy grant to support the development and launch of the first three Mediawork Pamphlets. 2000-2001.

Inductee, World Technology Network, 2001

Faculty *Enrichment Grant*, Art Center College of Design, 2000.

Great *Teacher Award*, Art Center College of Design, 1995.

University Film & Video Association Grant. 1991.

Plitt Foundation Research Award for Empirical Research on Filmgoing Audiences. 1989.

Research Foundation of the State University of New York Fellowships. 1987-88.

ADMINISTRATIVE EXPERIENCE

Member, Core Faculty, Media Design Program, Art Center College of Design. The five members of the Core Faculty set policy, handle admissions, and administer the graduate Media Design Program.

Extensive work in higher education and non-profit administration in the area of grants and sponsored programs. Specific expertise in the development of private and public funding sources in the area of the humanities and advanced media technologies.

Presenter, "Art, The Web, and Contemporary Giving Strategies," The James Irvine Foundation Board Retreat, Newport Beach, CA. October, 1996.

Member, Editorial Board, *Art/Text*, 1996-.

Member, Art Center Academic Task Force, 1996-; Art Center Web Site Development Advisory Committee, 1995-; President's Committee on the Future of Computing at Art Center. 1994-.

Member, Editorial Advisory Board, Los Angeles Center for Photographic Studies. 1989-95.

Editor, "Grants Bulletin," *Cinema Journal*, 30, No. 3, Spring 1991.

Chair, "Special Session on Grants," Society for Cinema Studies Conference, Los Angeles, 1991.

Editor, Fellowships and Funding Opportunities for Faculty in the Arts and Humanities, distributed by Research Foundation of the State University of New York. 1988.

Assistant to the Editor, *The Journal for Higher Education Management*.
1986-87.

Program Specialist, Office of the Vice President for Sponsored Programs, SUNY at Buffalo, liaison to the graduate and faculty

communities for fellowship information and development. 1986-88.