

Ken Feingold

Selected Works 1978 – 2013

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Online

video documentation of works 1996 – 2012 can be viewed via links to each work on
http://www.kenfeingold.com/catalog_html



Sinking Feeling (2001), detail

Introduction

Throughout his career, Ken Feingold has explored a series of key philosophical and existential questions in relation to different forms of representation. Trained at Antioch College and California Institute of the Arts between 1970 and 1976, Feingold worked primarily with film, video, and sculpture in the 1970s and 1980s, sometimes recycling these media and combining them in larger and more encompassing installations. His focus on installations has recently increased, and the computer has become an integral part of his art since 1990. By learning to program and configure computer networks, Feingold became one of the pioneers of interactive art, a form of contemporary cultural practice that creates temporally unfolding works that use complex forms of technology to incorporate the responses of diverse viewers into their aesthetic structures.

One of interactive art's most innovative practitioners, Feingold displays an ironic if somewhat dark sense of humor in his installations. His dadaist or surrealist sensibility seeks to provoke experiences of the uncanny—moments when fear and wonder are combined, and the world appears both familiar and strange—as a means to explore both contemporary society and technology's effect on the psyche. Feingold's surrealism is most evident in his obsessive use of puppets and dummies, conflicted stand-ins for himself and others, which he animates through mechanical, electronic, and pneumatic systems. His debt to dada—the international “anti-art” movement that spawned surrealism—may be seen in his love of kitsch and pop culture (particularly science fiction), his focus on audience interactivity, and his exploration of randomly generated and collaborative means of experimental poetry. At the same time, Feingold's sensibility remains his own, mediated by his long-standing interests in structural cinema, experimental video, conceptual art, philosophy, and theory.

Sinking Feeling (2001) consists of a talking animatronic head in a flowerpot on top of a small nightstand, a head that allows viewers to “communicate” with it by means of a microphone placed a few feet away. Through simple forms and comic juxtapositions that connote the practices of genetic engineering, the work broaches the question of how humans can interact and communicate with computers and machines. Here, as in other recent works, the artist says, “Conversations are generated in real time, utilizing speech recognition, natural language processing, conversation/personality algorithms, and text-to-speech software.” Behind the head, the viewer may read the text produced by the head's speech recognition software, as well as the responses generated by its conversation algorithms. The head's conversations, one soon discovers, are inevitably inane. Not only does it consistently misrecognize words, but its algorithms compel it to ask extremely philosophical questions that emphasize the absurdity of its responses. Sometimes it seems to respond to something we have said, at other times it seems prerecorded, and occasionally it spontaneously breaks down into nonsensical and childish rhyming. As computer-machine complexes come to life in Feingold's art, they suggest a dysfunctional and pathetic existence, a form of cybernetic life that struggles to understand the reality of its existence but cannot, due to the paucity of its powers of reasoning and imagination.



Self-Portrait as the Center of the Universe (2001), detail

Self-Portrait as the Center of the Universe (2001) consists of a series of sculptural and audiovisual elements that create a cinematic space wherein we listen to a conversation between an animatronic portrait head of the artist and a virtual head projected onto a screen facing the animatronic effigy. The two heads, driven by two slightly different personality algorithms, converse; their conversation drives a sequence of cyclical digital “loops”—bits of “collapsed time,” as the artist calls them—images that have biographical or symbolic significance. Within the projection, which includes both the digital head (or “alter ego”) and the loops, software-driven three-dimensional animations also circulate. The projected digital imagery is natural but is often concerned with death. As the conversation develops, the trees and waterfalls are juxtaposed with bodies and massive piles of skulls. The work evokes a sense of the world as being divided into egos and copies, followers and leaders. The projected alter ego is often surrounded by smaller heads that move in lockstep around it, and the sculptural Feingold head is presented on a saucer-like table amid a group of distressed ventriloquist dummies that the artist purchased on eBay. Both “sides” of Feingold’s self-portrait—the three-dimensional animatronic effigy and the two-dimensional projected alter ego—seem to create paradoxical manifestations of “themselves,” a process of self-replication that suggests both communication and the formation of armies.



Self-Portrait as the Center of the Universe (2001), installation view



If/Then (2001)

If/Then (2001), like *Self-Portrait* . . . , explores the interactivity of machines, this time with seemingly less connection to Feingold's own psyche or ego. Here two animatronic female heads, each positioned with her mouth to the other's ear, converse in a cardboard box filled with Styrofoam packing material. The sculptural elements suggest a factory of the future where intelligent robots are produced. One box appears to have been taken off the assembly line, the identical heads dislodged and turned on. Through a rambling conversation driven by their rudimentary artificial intelligence, they now attempt to understand their predicament in a futile but dogged manner. Like many of Feingold's installations since 1990, the humor of the pseudological (and slightly erotic) *If/Then* only incompletely masks its trenchant critique of the technologically saturated future that is now emerging.

Matthew Biro

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tele-puppet from *where I can see my house from here so we are* (1993-1994)

Surreal-time Interaction or How to Talk to a Dummy in a Magnetic Mirror?

By Erkki Huhtamo

... this 'interactivity' – it's another seduction, another stage-effect ... Of course! What else could we have ever imagined? That we could, without knowing what it is, make an 'artwork' which 'itself' knows selfhood but does not reflect its maker in it?¹

Ken Feingold

An old, respectable professor, honourable member of the Finnish Academy, already retired, once told me when I was a young university student: 'I guess there has been just one guiding thought in my life: those earnest, matter-of-fact kind of people – I have always found them somehow ridiculous.' Without the extra stimulation provided by a couple of glasses of his favourite Italian red wine (he was a Renaissance scholar and a Boccaccio specialist), perhaps he would have chosen his words differently, saying 'restricted' instead of 'ridiculous'.

The task of writing about Ken Feingold's work caused this long 'forgotten' scene to surface unexpectedly from my unconscious. And yes, I begin to see the connection. Not that Ken Feingold would in the least resemble the honourable professor (who passed away years ago, typically in the middle of a banquet, while delivering a speech) – yet he is clearly at least a distant relative. Feingold is an 'artifex doctus', whose works – as serious as their underlying themes and motives may be – always remind one of the relativity, uncertainty and variability of our quests and perceptions on this tiny planet. With his cunning intellect and sneering smile Feingold repeatedly tells his audiences not to take everything (in fact, anything) at face value. Things are never as they seem. There is always another perspective, and yet another. 'Reality' evades us; representations can give us a momentary glimpse of it, but they should not be mistaken for the 'thing itself.' To make these points Feingold sometimes has to drive his audiences practically crazy. Although many eventually get it, there are always those 'earnest, matter-of-fact kind of people' who'll miss the point of the 'Feingoldian universe' but they are hopeless anyway.

During his career Feingold has used a range of means of expression, moving from painting to video and on to interactive installations, telerobotics, multimedia CD-ROMs and Internet explorations. Particularly in the 1990s, his works have addressed the different (personal, psychological, ideological, economical) implications of the on-going 'mediatization' and digitalization of culture (an endeavour to which his early video works are also connected by various threads). In spite of the good use he is making of his programming and engineering skills, Feingold's orientation as an artist is more philosophical and conceptual than technological. He uses state-of-the-art technologies not as goals in themselves (as some 'artist-engineers' do), but as means of reflecting on their social and psychological meanings – particularly the anomalies and paradoxes that always accompany their implementation, including the question about 'poorly designed' or 'badly working' technology. Feingold's creations could be considered meta-artworks, technological pieces (obliquely) mirroring technology in its different settings and guises.²

The development of electronic and digital media and particularly their consolidation as powerful cultural, ideological and economic forces represents a major step, to be sure. But even saying this much means submitting oneself to the idea of progress (with constant technological development as one of its main corollaries), without first questioning its premises. The formative period of the Digital Era has been prone to naïve assumptions – and outright myths – about the blessings the introduction of ever more powerful 'interactive' gadgets and the widening access to cyberspace will almost inevitably produce. The imminent technological paradise on Earth, to be reached along the 'electronic superhighway', the ultimate myth of the late-20th century, has been touted by governments and corporations alike; many naïve (and sometimes innocent) fellow navigators in the bit-stream have joined the chorus, re-enacting the corporate slogans purportedly in the guise of an 'individual' or 'democratic' initiative. The Internet, where anybody can be a publisher, a soap star (no silicone body parts needed), or a member of the first 'truly egalitarian community' – albeit a virtual one – is claimed to be the utopian realm that a Thomas More, a Robespierre or a Saint-Simon failed to deliver.

Will there be junkmen in such a utopian realm? Ken Feingold seems to think so – for what if junk happens to be the very stuff that the Web is made of? Feingold's first CD-ROM-work *JCJ-Junkman* (1995) can be read as a metaphorical commentary on the 'wired world'. When the program has been activated, JCJ (or Jimmy Charlie Jimmy, a ventriloquist's dummy, already used by Feingold in an earlier installation) appears on the screen, staring with his glazed eyes, silent, surrounded by a dark space with innumerable rapidly flashing images (kind of 'web-bites' as it turns out). Faced with a situation without any instructions (typical of Feingold's oeuvre), the user probably starts clicking on the flashing images, trying to 'catch' them. If s/he is quick enough, a sound sequence is (or rather, may be) heard. Jimmy Charlie Jimmy opens his clacking mouth and starts reciting recycled sound loops: different voices, different languages, weird sound effects. Sometimes we grasp full sentences, sometimes mere

unintelligible fragments. Or nothing happens. The effect is a cacophonous and aleatoric chorus spat at the user from the mouth of a ludicrous dummy.

One begins to think about the contemporary media reality (or rather, media virtuality), and particularly the Internet (the source of all the images and sounds, although this may not be obvious at the outset). A chaotic mess, a datatrash-space, the 'x-million channel' scenario. Zapping and surfing in this 'junkyard' of electronic media obliterates all prevalent syntaxes and constellations of meaning, producing a fragmented subjectivity, a schizophrenic self – for of course the babbling dummy is nothing other than a 'magnetic mirror' of our own 'surrogate subjectivity' (much like the traditional ventriloquist's dummy). By displacing, externalizing and re-framing our desires *JCI-Junkman* makes visible (and audible!) the other side of the utopia: the on-going automation and preprogramming of our desires. The choices we make are really pseudochoices: we have no way of controlling the flow of datatrash that we have already internalized; we can merely play with it and add to it.³ The junkmen we have become do not collect the garbage to sort it or recycle it in the ecological sense of the word. Although we may think otherwise, we merely reiterate the cycle of junk that connects our minds with the media reality.⁴ The loop is endless (correspondingly, *JCI-Junkman* has no beginning nor end, no narrative with a soothing closure).

Besides giving us an opportunity to probe our relationship with on-line worlds, *JCI-Junkman* also questions our relationship with computers in general. Like Feingold's earlier works, such as *The Surprising Spiral* (1991) and *where I can see my house from here so we are* (1993–94), it challenges the idea of interactivity, another powerful myth of the late-20th century. 'Interactive media' (in fact, interactive anything) has been offered as The Remedy to all the evils caused by the hegemony of traditional 'uni-directional' alienating, usurpatory media. Interactive media miraculously raises the couch potato from his couch, and turns him into an active 'protagonist', a creator of his own media realities/fantasies. The interactive media engines, in their turn, get smart, housing scores of 'intelligent agents'. What results is a 'creative conversation', a 'real-time human-machine interaction' leading to a kind of human-computer symbiosis. Eventually this produces a quasi mind-to-mind communication, and a higher level of hybridized consciousness.

Already in *The Surprising Spiral* Feingold tackled two central premises of interactivity: the idea(l) of real-time interaction and the requirement for a 'pedagogical subtext' – a built-in tutorial for the user. Feingold programmed the reactions to the user's actions to be either in real-time or delayed; they could also have been triggered by the previous user; there is no way to tell. Feingold included neither 'maps', nor 'menus' not even a signboard saying that the work is 'interactive' – the visitor either finds it out or doesn't. In *where I can see my house from here so we are*, a telerobotic work between three locations, connected by the Internet Mbone, the participants remotely control little (physical) telerobots on an arena surrounded by mirrors.⁵ The users communicate through their 'sense organs' (video-eyes, microphone-ears). Again, Feingold has deliberately complicated the situation. The slow update rate of the Mbone, with the delusive effect of the mirrors, makes it difficult to orient oneself, and even to perceive if one is talking to another 'puppet' or to one's own mirror image. The robots' movements are also restricted by their 'navel strings', the visible cords. The perceptual chaos is increased by occasional accidents, a robot getting tangled in its cord and falling over, or the whole system crashing.⁶

In *JCI-Junkman* Feingold has continued to explore these themes. As mentioned already, the work contains no 'operating instructions' and has no beginning or end. The images appear on the screen randomly; they cannot be predicted. For most potential users, a CD-ROM suggests either an electronic encyclopedia or a computer game. The expectation horizons constituted by these will be totally and deliberately disappointed, forcing the user to re-think one's relationship to the medium (using the disc as a frisbee being the other option). Feingold has treated 'real-time' interaction by speeding up the images until interaction with them is next to impossible (computer systems are usually criticized for their slowness!). The result is, indeed, a kind of 'surreal-time' interaction! Simultaneously, the idea of 'conversational multimedia' and 'intelligent agents' is made ridiculous – yes, there is a partner or an 'agent' on the screen, but merely as a distorted reflection of the user's own (mediatized) subjectivity. By adding noise (in the cybernetic sense of the word) to the communicative act, Feingold disturbs the conventions of communication – not to create anarchy, but to submit the prevailing (naive or calculated) assumptions about media and technology to philosophical and artistic scrutiny. The interactivity lies primarily in the fact that it is up to the user to draw the conclusions.

Important as this contemporary frame of reference is, it is not the only one. Feingold's works engage also in a historical and theoretical dialogue (or rather, a polylogue). They are loaded with carefully considered cultural references. This may not always be immediately evident, but it gives them solidity and places them within semantic-temporal grids. A case in point, the installation *Childhood/Hot & Cold Wars (The Appearance of Nature)*

(1992–93) is a conglomeration of various elements (from a clock-cum-video-screen, a transparent globe-interface, a door from a 1950s suburban house, a replica of the ‘A-Bomb Dome’ in Hiroshima), which together form a kind of time machine, evoking the workings of the memory and mixing the artist’s private reminiscences with the ‘objectified’ traces of an era (film and television clips from the 1950s).⁷ *OU* (1992–96, in progress) engages in another kind of archaeology by tracing the beginnings of interactivity from old vending machines and the modes of economic ‘exchange’ between the client and the machine they were meant to support. *OU* is another speaking puppet, an anthropomorphized fortune-telling machine that requires real US currency before it will share its home-brewed economic philosophy with the viewer.⁸ A smart way of bridging 19th-century mechanized entertainment with today’s art market (to say nothing of the way of the Web).

Where do the puppets and robots in Feingold’s works come from? One might think about many possible influences. There were the ventriloquists with their grotesque ‘families’ of dummies exhibited by P. T. Barnum in the 19th century.⁹ It could even be claimed the physical disembodiment of the voice practiced by these illusionists reached such a peak of popularity because it was ‘in the air’, a preview of the virtual ventriloquism the new telecommunications were about to teach everyone: the electric transmission of voice. Along similar lines one could speculate why ‘Buffalo Bob’ Smith’s talking puppet Howdy Doody became one of the first superstars of early American television.¹⁰ One could also think about Hans Bellmer and the Surrealists. Or about Kokoschka’s doll companion. Or about the line of development from classical ‘automata’ to the cybernetic artworks of the 1960s, delineated by Jack Burnham.¹¹ Or about 1950s science fiction, and eventually, the ‘intelligent’ video-eyed missiles, the stars of the Persian Gulf War ...

Be it how it may, for Feingold what a puppet says is, after all, more important than what a puppet is (it is a medium anyway). Concern with language as the organizing principle of our cognition is one of the most important subtexts of his whole oeuvre. From his early videoworks, such as *5dim/Mind* (1983) and *The Double* (1984) Feingold has striven to deconstruct prevailing syntaxes and work towards new configurations and taxonomies. This is also true of his recent Web projects.¹² The logic of the human mind has provided the central model. Dadaist and Surrealist influences can be frequently felt.¹³ Aleatoric poetry as practiced by the Dadaists and the automatic writing as practiced and theorized by the Surrealists meets the influence of figures like Jean Cocteau, Jorge Luis Borges, Alain Robbe-Grillet and Octavio Paz. One of Feingold’s most recent works, *Orpheus* (1996), can actually be read as a homage to Cocteau’s great film *Orphée* (1950). Orpheus, another speaking puppet that Feingold plans to situate in a hard-to-reach yet not too distant place, utters enigmatic sentences composed using one of the main features of Cocteau’s film – the poetic, surreal messages that Death sends over the radio – as the basic semantic grid for Feingold’s variations.¹⁴

In this sense the cacophony of voices and sounds released from *JCJunkman*’s mouth is by no means haphazard or restricted merely to the context of the Internet. By interacting with the work the user produces ‘poetry’ – a unique image/sound collage which is akin to the Dadaist and Surrealist endeavour. Amidst all the ‘noise’ fragments of new linguistic idioms will perhaps be perceived. Yet such an interpretation should not be pushed too far. In the case of a truly ‘open work’ (Umberto Eco), such as this one, people will find their own readings. It is also part of the game that for some users an exciting reckless sampling session – oh, my aching wrists! – with *JCJunkman* will be enough. Or perhaps even this will be too much, but that is not Feingold’s problem.

1. Ken Feingold: ‘The Magnetic Mirror’, 1992–93 (unprinted manuscript; another version, without this quote, was published in *Cameraworks* (San Francisco), Spring/Summer 1993).

2. For a more elaborate treatment of this topic, see my ‘Seeking Deeper Contact: Interactive Art as Metacommentary.’ – *Convergence* (UK), Vol. 1, No. 2 (Autumn 1995), pp. 81–104.

3. Feingold has written a program that enables the user to add, while on-line, ‘junk’ from the Internet to the world of *JCJunkman*. (This option is not implemented in the *artintact* version.).

4. The basic theoretical text about such recycling in the commercial media environment (in relation to television, though) is Beverley Houston: ‘Viewing Television: The Metapsychology of Endless Consumption.’ – *Quarterly Review of Film Studies*, Summer 1984, pp. 183–95.

5. My description of the work is based on the version which was shown at the Interactive Media Festival, Los Angeles, June 4–8, 1995.

6. Feingold hits the mark with his characterization of the work: ‘A virtual masquerade party, a MOO with mirrors, a remote-control puppet-theatre, a world of “waldos”, one of the unbearable hells, or the beginning of a new form of public space ...’ (‘Notes on recent works’, available on-line at <http://www.kenfeingold.com>)

7. More about the ideas behind the work, see Ken Feingold: 'Childhood/Hot & Cold Wars (The Appearance of Nature).'
– *Iterations: The New Image*, Ed. T. Druckrey. New York City and Cambridge, Mass.: International Center of Photography and The MIT Press, 1993, pp. 162–167.
8. Mechanical fortune telling machines have often contained simulated human figures. These may speak and move, or perhaps submit the fortune on a strip of paper through a slot. A machine from the 1960s named Zoltan read the future through a telephone receiver, see Bill Kurtz: *Slot Machines and Coin-Op Games*. London: The Apple Press, 1991, p. 110.
9. See Philip B. Kunhardt Jr., Philip B. Kunhardt III & Peter W. Kunhardt: *P.T. Barnum: America's Greatest Showman*. New York: Alfred A. Knopf, 1995, pp. 254–255, et al.
10. See Rick Marshall: *History of Television*, London: Bison Books, 1986, pp. 22–23.
11. Jack Burnham: *Beyond Modern Sculpture*. New York: George Braziller, 1968, particularly chapters five and eight.
12. See 'REKD=HARDCORE PORNOGRAPHIE' and 'The Amazing Buttonizer', available at <http://www.kenfeingold.com>
13. For an analysis of the influences behind *The Surprising Spiral*, see Regina Cornwell: 'Interactive Art: Touching the "Body in the Mind"!' – *Discourse*, Vol. 14, Nr. 2 (Spring 1992), pp. 213–214.
14. Feingold explains: 'The text(s) in *Orpheus* came about as follows: First, I used the original (translated) sentences from Cocteau's film – all of the phrases that were spoken over the radio, in sequence – as a grammatical matrix. So the matrix is a kind of crosssection of the original screenplay, paying attention to only one aspect of the film – the radio trick that Death arranges to lure Orpheus into the underworld, the "found texts" from the media that hypnotize Orpheus. Then, I added further words (of my own), as possible words in the matrix. The computer program randomly pulls words from the matrix each time through the loop of the overall piece. For example, the original sentence from Cocteau's film, "Silence goes faster backward" became a matrix to which "Time" goes "slower" and "sideways" (and others) were added.' (From a message from Ken Feingold to the author, June 25, 1996.) Although Cocteau was strictly speaking never a Surrealist, one should not forget the influence of Surrealist automatic poetry. Some of Éluard's and Péret's '152 proverbs adapted to the contemporary taste' (1925) sound very much like Cocteau's and Feingold's sentences: 'Cold meat puts out no fire', 'Skin that peels goes to heaven', 'He who sows fingernails reaps a torch', etc. (see David Gascoyne: *A Short Survey of Surrealism*, San Francisco: City Lights Books, 1982 (1935), pp. 77–78). (The original version, titled '152 proverbes mis au goût du jours', was first published in *La Révolution Surréalistes*, Ed. Bureau de recherches surréalistes, Paris, 1925. Ed.)

originally published in *artintact3*; 1996 by Zentrum für Kunst und Medientechnologie Karlsruhe and Cantz Verlag

Sculptures, Installations



Abstinent Railing

1978

enamel on wood, 48" x 3" x 24"

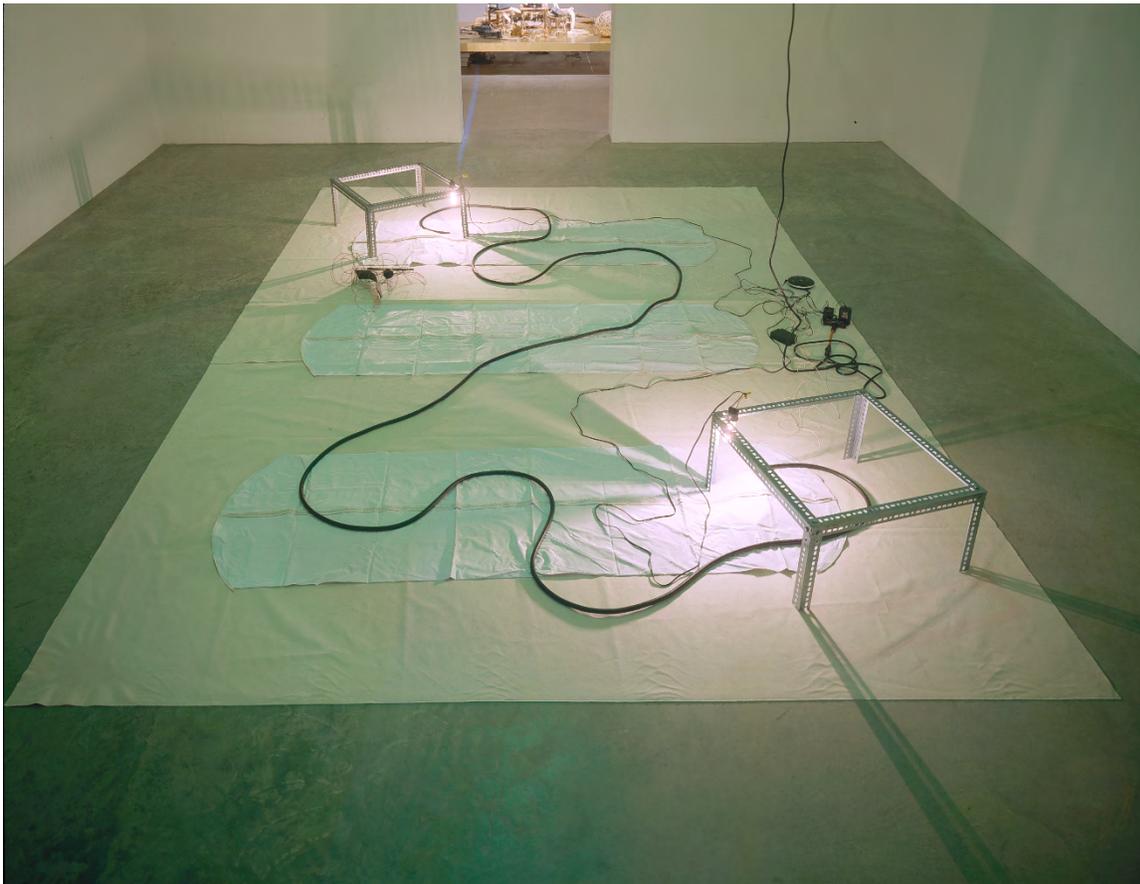
A railing is usually something in a fixed location that one can lean on, divides one place from another, protects the edges of things, etc, and is generally not a significant object to be looked at. This piece has that nature somewhat reversed. This railing cannot stand on its own, as the bottoms of its legs are curved. So normally, it hangs on a wall where one looks at it as a sculpture. But, removed from the wall, it functions as a "framing device" – anywhere it is placed and leaned on creates a point-of-view, an observation point. It is a prop for looking or for a performance.



Shortwave

1978; closed, approx 100" x 24" x 12"; body bags, steel, wire, muslin, rubber, lights, wire sound loop; open: installation dimensions variable, approx 10' x 20'

The work has two states, open & closed. When opened, white body bags, rubber pieces, and wiring are scattered on a muslin ground. Sounds of drifting shortwave radio are heard. There is green light bathing the room.



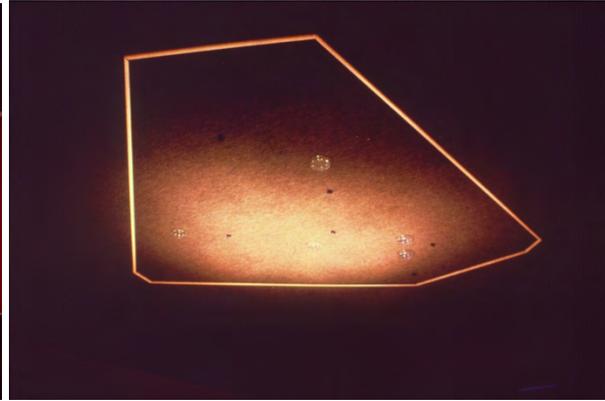
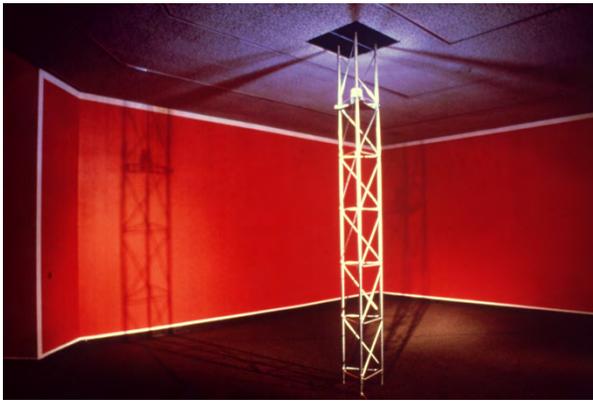


Installation view, Whitney Museum of American Art, NY; December 1979

Sexual Jokes

1979; installation dimensions variable; chairs, 30 min video loop, 4 monitors, microphone, amp, speaker

A semi-darkened room appears to have been shaken up – the chairs and tvs in it are arranged apparently at random (though they are not). On the video monitors, images recorded at odd angles, in close-up, and out of context, together with unfamiliar hand gestures and fuzzy off-the-air images, force the viewers to “read” the images in the context of the title, to “make the images sexual” in some way. There is also a live microphone, and if one speaks into it, the voice is projected to another side of the room – one can “whisper in someone’s ear”.



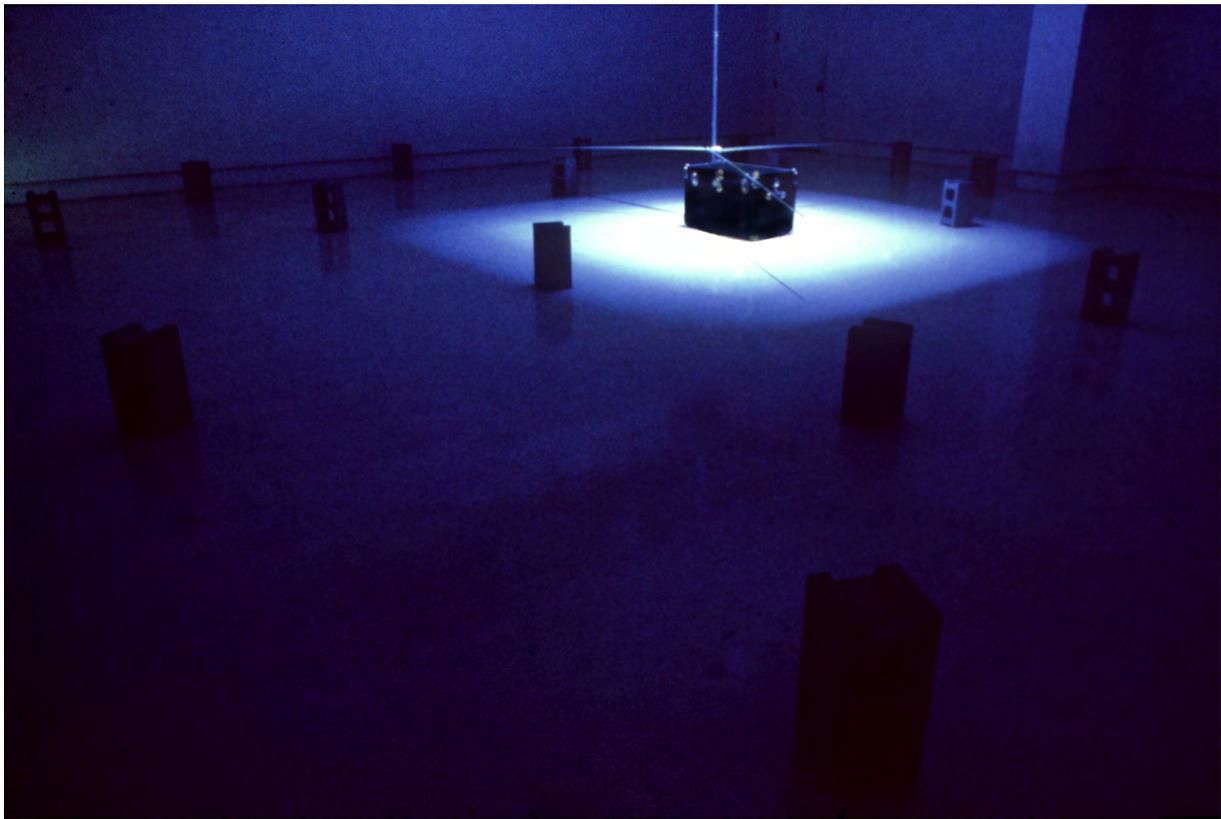
Red Cell

1979; installation dimensions variable; radio tower section, strobe light, laboratory glassware, photograph, wood, booklet

A gallery space in which the walls are painted red. Within it, an antenna-tower with a strobe beacon flashes brightly every few seconds. On the floor, within an area marked by a low wooden perimeter, are laboratory dishes, tubes, and corks – opened as if in the midst of an experiment, or an experiment abandoned. On the wall, a large sign – the image of a human hand, and below it the phrase “Image Liability Di-rect”. Above the sign, a surveillance video camera. Around the space are many copies of a small book, in which a mysterious fragmentary narrative of viruses and disasters is exposed.



Installation views, Art Gallery of State Cloud State University, Minnesota, 1979



Time Bomb

1979; installation dimensions variable; cinder blocks, blue light, steamer trunk with radio antenna

A semi-darkened room with cinder blocks scattered around and a central object: a large trunk with an antenna attached to it. A faint ticking sound can be heard. One wonders, “is it really a bomb?”, “is it controlled internally (because of the ticking) or is it remote-controlled (because of the antenna)? To contemplate these questions, one can sit on the blocks and look at the trunk/bomb, in what actually is a very relaxing space.



Ride for the 20th Century

1979-81; installation dimensions variable; steel rails, glider: 7 ft long; oil paint on glass, 30" x 40", 180 min video loop, monitor



Ride for the 20th Century (1979-81) detail

A small platform can take a rider back and forth, but only a short distance before a reversal is needed. On the wall, a sign says "Memory" but has been crossed out, and on the small tv, images from the news reveal endless sequences of violence, destruction, war. No sound.

July 24, 1895 / Sleeping Room

1983,1985/1987

This work is a video-installation "diptych", existing in two adjoining spaces, each about 12 feet, or 4 meters square, and should have adjoining entrances. One space ("July 24, 1895") can be described as follows: As viewers enter the space, visible are a sign painted behind glass on the far wall, and a bricked well-like structure in the center of the room. There is a strong aroma of mothballs, and the floor is covered with rubble and broken bricks. There are two audio tracks: one, a stereo loop which comes from speakers on the walls, is a mix of ambient nighttime sounds from India, with a repeated, echoing rhythmic sound made by a night watchman; the other, coming from the video monitor, to the left, on a table which has a single chair in front of it. This soundtrack is an edited sequence of natural and man-made sounds, with periods of silence. As the viewer approaches the well structure, he/she sees that there is face-up inside of it a large black and white video image, and, after a short time of confusion, can realize that it is a live image of themselves as seen from above and behind, taken by a surveillance camera placed near and above the entry. Turning to the left, nearly around, they can approach the table and chair, and sit to view the five-minute video segment, containing numerous images and sounds from various parts of the world. Near the doorway is a plaque which reads "In this House on July 24, 1895 the Secret of Dreams was revealed to Dr. Sigmund Freud". This is a reproduction of a message which Freud jokingly suggested to a friend be placed on his house after his death.

The other part (Sleeping Room), can be described as follows: as a viewer enters the space, visible are several painted signs on the walls, an area to the left which has a large rock in the place of a pillow, and a blanket placed on a pile of leaves and sticks. The floor is covered with false grass ("Astroturf"), and is strewn with real leaves and branches. Also on the floor, near the "bed", are a framed photo taken from the newspaper of a mother crying over her several sons killed by an earthquake, and a television, on which plays a slow-motion sequence from "Tarzan" in which he fights with a lion and is rescued by an elephant. The sound on the speakers (behind the signs) is that of the slow-motion video, a deep and rumbling sound of the Hollywood jungle-set. The two spaces in connection with each other explore the complexity of the dream-world. Both present physical sensory impressions of touch and smell in addition to sight and sound. Viewers are presented with combinations of "real" and "simulated" events and images, paintings presented as "signs", sculpture presented as "functional" object. The complexity of the work presents much for the subjective impressions of the viewer, and is open to a wide range of understandings, much like our dreams.



Installation views, WorldWide Video Festival, The Hague, 1987



July 24, 1895 / Sleeping Room (1987) Installation views, WorldWide Video Festival, The Hague, 1987



Installation views: Asia Society, New York 1988 (above), WorldWide Video Festival, The Hague, 1989 (below)

The Lost Soul

1988

The work is in the form of a natural-history museum display, presenting viewers with an artifact grouping similar in some ways to what might be found at a reconstruction of an ancient tomb or throne-room. As such, it connects my past experiences which occurred in different places (Thailand, India, New York) recorded on video, through the self-representation of "person watching" all three at once (embodied by the skeleton) to a future metaphor of video-artist as cultural relic, extinct way of life. The three channels of the video are described below, with that on the largest monitor described first, then middle, then smallest:

- 1 . An eleven minute "loop" of a ritual soul-calling and healing ceremony of the Lahu Sheh Leh people-in Northern Thailand. It is their belief that when a person falls ill it is the result of their soul having left their body. The video shows several of the stages of the ritual in which the soul is called to return to the village, is trapped in a long piece of string, and is rejoined to the sick person. There is also a ritual sacrifice of a pig, its preparation, and a ceremonial group dance and bonfire late in the night.
- 2 . A 35 minute "loop" of an Indian man preparing a meal in a kitchen in New Delhi. His current occupation is that of cook for a household of New Yorkers living in New Delhi. He recounts his experiences in moving from a rural vilage into New Delhi, his search for work and his many jobs, his marriage, his experiences of meeting the New Yorkers who are his employers, and, indirectly, about becoming "westernized". This is revealed through an extended conversation with myself, who remains off camera.
- 3 . A five minute "loop" of pedestrian crowds shopping for Christmas presents on 14th St. in New York City, which is where I lived at the time this work was created. It is a ritual particular to a several cultures, and the crowd shows the ethnic diversity of those who shop on 14th St., which is particular to New York.



The Lost Soul (1988), installation detail

The Surprising Spiral

1991

Interactive installation

Platform and objects (books, molded hands and mouth, sensors, wooden table and bench), computer, software, laserdisc play, laserdisc

This is an interactive artwork, utilizing a computer controlled videodisc, computer graphics, digitized sounds and texts, and synthesized voices, embedded within sculptures. The work responds to the form of the viewer/participant's engagement. The viewer's ability to interact and direct the flow of images and sounds allows him or her to "play" the piece, to seek or escape from finding a destination, or to enjoy its labyrinthine paths. There are two sculpture/interface objects through which a viewer can interact with the work. One is a large, hollow handmade book (13"x 15"x 6") in which are encased replicas of human hands. In a cut out in the center of the cover is embedded a transparent touch screen, which appears to be the glass "cover" of the book. On this touch screen are fingerprints, placed above the fingertips of the larger hand within the book. When a viewer touches any of the fingerprints, various things can happen: there are always sound responses to these touches, usually speech; the video can change to another location in the world, or an animated text might be evoked. In any case, a turn is taken in the labyrinth. The work has a complex cause and effect structure, and a touch that the viewer makes might have an immediate visual response, happen a short time later, or much later. I wanted these to mirror our daily cause and effect experiences. That is, sometimes we see the results of an action immediately, very soon, much later, etc. No two viewers will see the same flow of images or hear the same sounds in the same sequence, and the actions of previous viewers will also affect the structure found by another viewer. On the spine of the book is the title *La Espiral Sorprendente*, the title of the work in Spanish. It is an homage to Jorge Luis Borges and Octavio Paz, the writers who inspired this work. Borges' work *The Book of Sand* was a key starting-point.

The other interactive object is also a book, an actual book of Paz, *The Monkey Grammarian*. Embedded in the cover of the book is a casting of a man's lips, and between the lips a faint red light glows. When a viewer holds their fingertips upon the lips, one hears texts from the book spoken aloud. When the hand is removed, the text ceases, and the mouth falls silent again.

If no one does anything to interact with the work for a length of time, it follows a path of images that lead to one of the looped "nature" images. At this point, the work will also clear its memory of the touches previous viewers have made, and it begins anew when touched again. These objects are set upon furniture sculptures that I made, and these stand upon a painted wooden platform.

The work is about the simultaneous sensations of ecstasy and emptiness which arise from the labyrinthine nature of traveling, of being in motion; images flow from one place in the world to another, a continuous movement of the passenger, the one walking through, passing through; the view of the world along the path, with no end in mind. These are images that I recorded from 1979 to 1991, in the USA, India, Japan, Argentina, Thailand, Scotland, Sri Lanka, utterly without any conception of cinematic *mise en scène*. They are the remains, the visual and auditory residuum of what has been passed by, moved through. As a reverse side, moments of the camera's fixity which have observed what we think of as "nature", that is, time outside of our own determinations, events unfolding oblivious to human purposes, the temporal order which marks our own passage through time, whether we are in motion or not.



The Surprising Spiral (1991), installation view (above), interface detail (below)





Jimmy Charlie Jimmy

1992

Ventriloquist puppet head, glass, steel oscilloscope cart, sensors, laminate and steel table, digital audio, other electronics

60" x 20" x 30"

The head of a tattered ventriloquist-doll with glazed-over eyes is set under a glass dome, sitting atop a small instrumentation cart with wheels, as if mobile, but unmoving - except for its constant speaking. Its pathetic mouth flapping away, Jimmy Charlie Jimmy is on a constant monologue, until someone approaches him closely. Then, he stops speaking, and if the viewer should happen to talk to him, the doll repeats their words, in their own voice, over and over, until the visitor steps away. Jimmy Charlie Jimmy has had a number of different monologues since first made in 1992.



Jimmy Charlie Jimmy (1992) detail

Childhood / Hot & Cold Wars (The Appearance of Nature)

1992-93

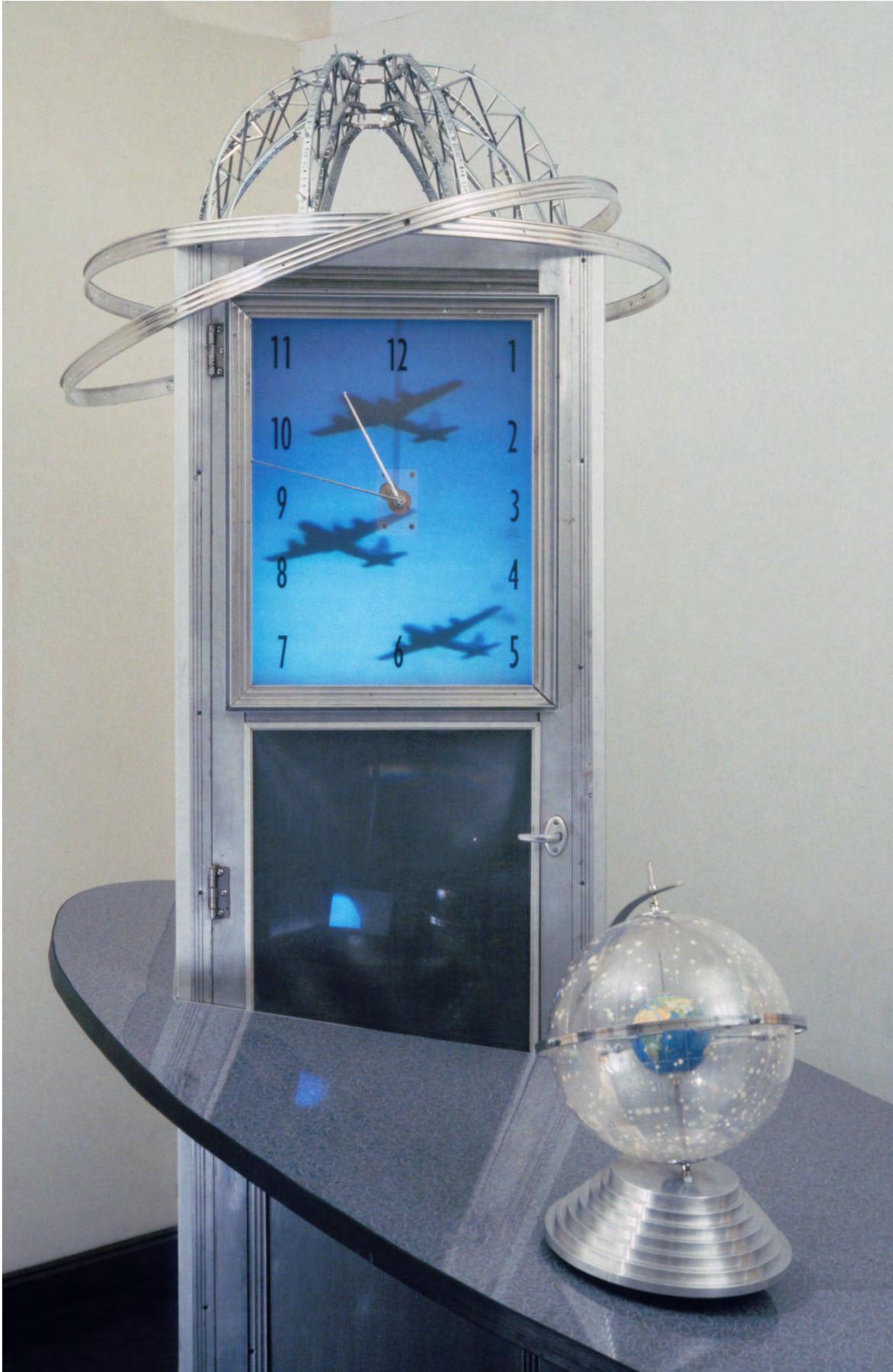
aluminum, wood, laserdiscs, computers, electronics

At the center of my work *Childhood / Hot & Cold Wars (The Appearance of Nature)*, I have undertaken a search for my childhood TV memories, a kind of archeology of those images and sounds which I remember, or see now, as having been formative in my personal understanding of what was "going on" in the world.

I grew up watching television. Some of my earliest and most vivid sensory and emotional memories are of television programs I saw in my first years. The themes of my childhood emerged amid ever-present references to World War III, the atom bomb, the Communist Threat and the Domino Theory, intersected by the emergence of suburbia, Sputnik, the Space Race and promises of endless progress in a fantastic technological future in which I would be visiting other worlds. These recurring themes were played out through TV characters, news, advertisements, science fiction films, children's programs, and Civil Defense films - a strange mixture of cartoon violence, sci-fi monsters, cowboys and Indians, and "air raid drills" - in which we spoke with equal ease of ""Nazis", "Communists", "the end of the world", "aliens" and "space-stations". We only had to say or hear the names "Hiroshima and Nagasaki", "Auschwitz" or "Dachau" to feel a surge of fear, and a thrill at being "the winners" of that war. In school and at home, we practiced for nuclear attack, and watched people, monsters, and cartoon animals killing each other on TV. It seemed natural, the way things were. I was learning, in a way, to learn violence as the language of the world, as a kind of entertainment.

The work is a complex, hybrid object; it has aspects of a "grandfather clock," intersected by a Formica dining table, parts of a suburban tract house, and the roof is a replica of the Hiroshima building called the A-bomb Dome, a surviving skeleton that now stands as a memorial. The object is made primarily of aluminum, approximately 7 feet high. The face of the clock has numbers and hands as an ordinary clock, but this face is also a screen upon which the video images are rear-projected from within the body of the clock. The front of the clock body is a typical 50's "screen door" (also referring to the TV/cinema screen, and "screen memories" - so important to this work), made from the actual door of my parents' home. Intersecting the body of the clock is a skewed dining table. On it sits a globe - a transparent celestial globe mapping the heavens, with a smaller earth globe within it. Behind the globe, below the clock-face, is a window through which a small tele-pendulum marks seconds with each swing. Standing alone, the work plays these TV fragments as if "ticking" on the clock face. Playing like a step-frame animation, at one field per second, one sees sequences of still images. It takes 24 hours to play its full cycle of images and sounds in this manner.

The work has interactive aspects. It has been organized in such a way that a viewer who becomes physically involved with the work - by turning the globe - affects the ways in which the TV images and sounds are played, and may move through them forward and back in time. The circuits and software I have made respond to gestures and types of movements, rather than simply following the participant's spinning as a "trackball" might. Like fragments of early memories, disconnected, crystal-clear, momentary - the "seconds, minutes, and hours" in this work are stretched to infinity, going around over and over (as in my mind) with the hands of the clock, changing through the interaction of a viewer-participant, or going along without them. Forgetting, returning, forgetting, returning ...



where I can see my house from here so we are

1993-94

Tele-robotic ventriloquist puppets (fiberglass, plastic, electronics), mirrors, microphone stands, computers, software, projections

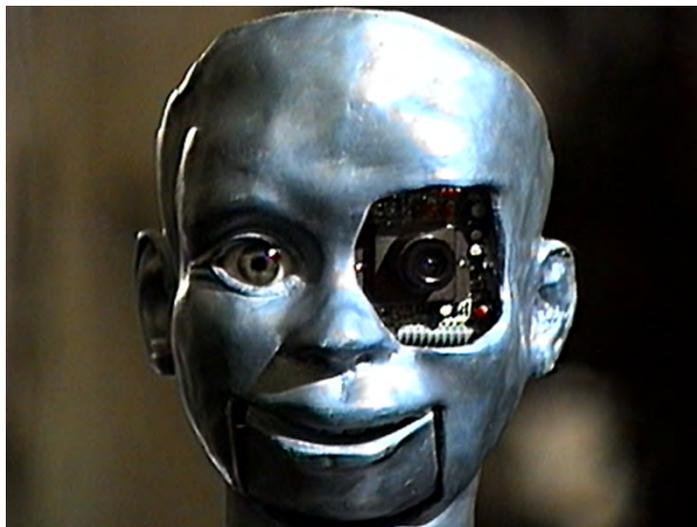
This was the work that stimulated my interest in artificial intelligence. I learned in 1991 that the Internet Multicast Backbone (Mbone) had been invented, making it possible to transmit "real-time" video and audio over the Internet. I was teaching at Princeton University at the time, and had access to high bandwidth Internet connections which were otherwise almost unknown at that time (this was even before such things as web browsers were in use, the Internet at that time was text on the screen). I found myself thinking: "Maybe creating a telematic videoconference among three ventriloquist dolls would be enough to ask the guest ventriloquists if having a voice, having a 'body' in this tele-space, could create new ground for discovering the metaphors of long distance impersonation? ..."

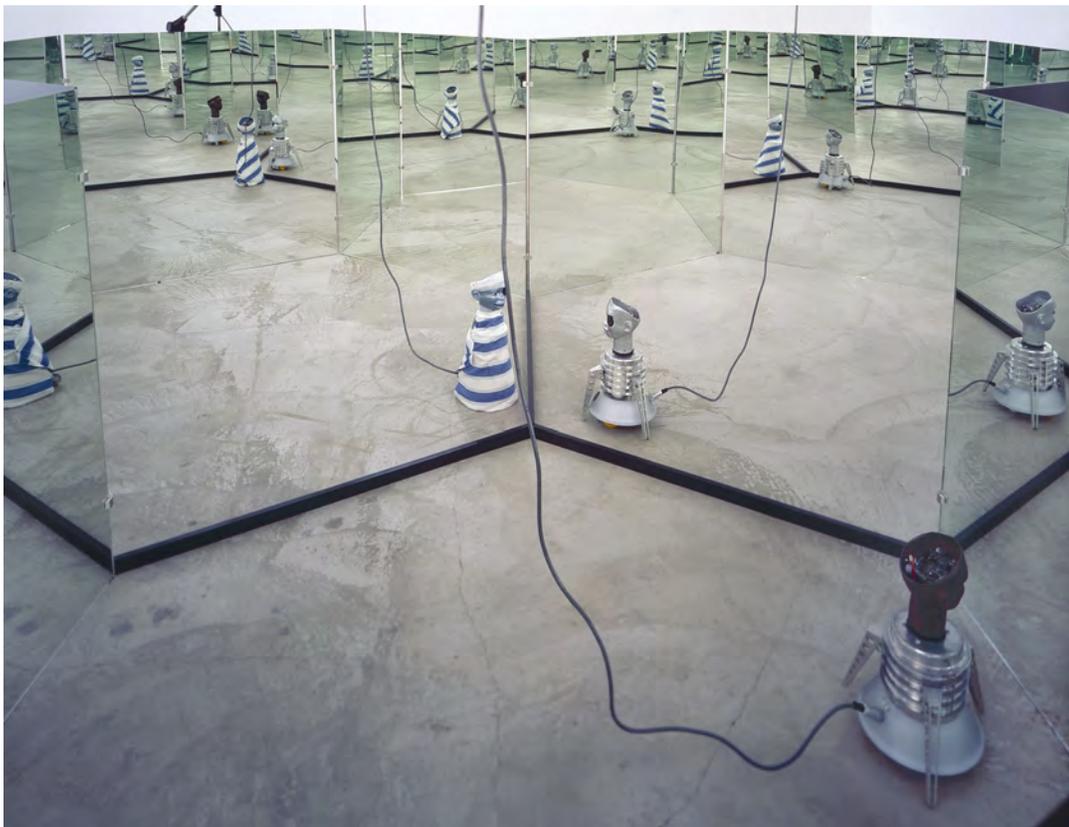
In one exhibition there is a constructed labyrinth. The walls are mirrored. Inside of this space, there are three robot-puppet ventriloquist dolls. In three other locations are darkened spaces, each with a place to sit, a small table upon which sits a special controller-interface (an attaché case containing a joystick and a microphone), and upon the facing wall a large projected video image showing their robot's vision, effectively, computer controlled "video-telephones." Each robot has a video camera for "sight", microphones for "hearing". Each robot was connected, remotely, to one of the other spaces (anywhere on the Internet Mbone). In these other locations, a viewer could see (via the video projection) and hear what the robot saw and heard, maneuver it with a joystick, while the voice of the remote viewer is transmitted back to the robot, that speaks (like the doll of a ventriloquist) the words of that person. It was then possible for three people to communicate with each other in the hall-of-mirrors via their respectively controlled robots. Viewers in the public/gallery space with the robots could see over the walls, allowing them to talk with people at the connected distant locations via the robots.

But the installation of an interactive physical artwork attached to the Internet brought a new question: If no one is connected to one of the tele-puppets (time zones especially were an issue), should it just sit there inert? At this point I began to investigate what sort of software I might put into these robots so that they could have conversations with active participants even if no one was controlling them, and it was from this point that I became interested in experimenting with speech recognition, artificial intelligence (at least, as it pertains to conversation) and synthetic speech.

Participants are inevitably pressed to regard these questions:

"Which one is me?" "Am I talking to you or to myself?" "Am I moving towards or away from the mirror?" "What are the limits of this space?" "Am I having any effect on what is happening?"





where I can see my house from here so we are (1993-1994), installation views (above), detail of tele-puppet (left)



Orpheus

computational cinema

1996

Orpheus appears as the projected image of a speaking puppet head. The work is derived from the film *Orphée* (1950) by Jean Cocteau, and is intended for installation in a place removed from ordinary traffic - in a cave, a cellar, an abandoned tower, or another obscure location. From time to time, he speaks a declarative statement, and these are seemingly never repeated. The statements came about as follows: First, I used the original (translated) sentences from Cocteau's film - all of the phrases that were spoken over the radio, in sequence - as a grammatical matrix. So the matrix is a kind of cross-section of the original screenplay, paying attention to only one aspect of the film - the radio trick that Death arranges in order to lure Orpheus into the underworld, the "found texts" from the media that hypnotize Orpheus. Then, I added further words (of my own), as possible words in the matrix. The computer program randomly pulls words from this matrix each time through the loop of the overall piece. In this way, the original syntax is fixed, but the poetry is "realtime" and variable.

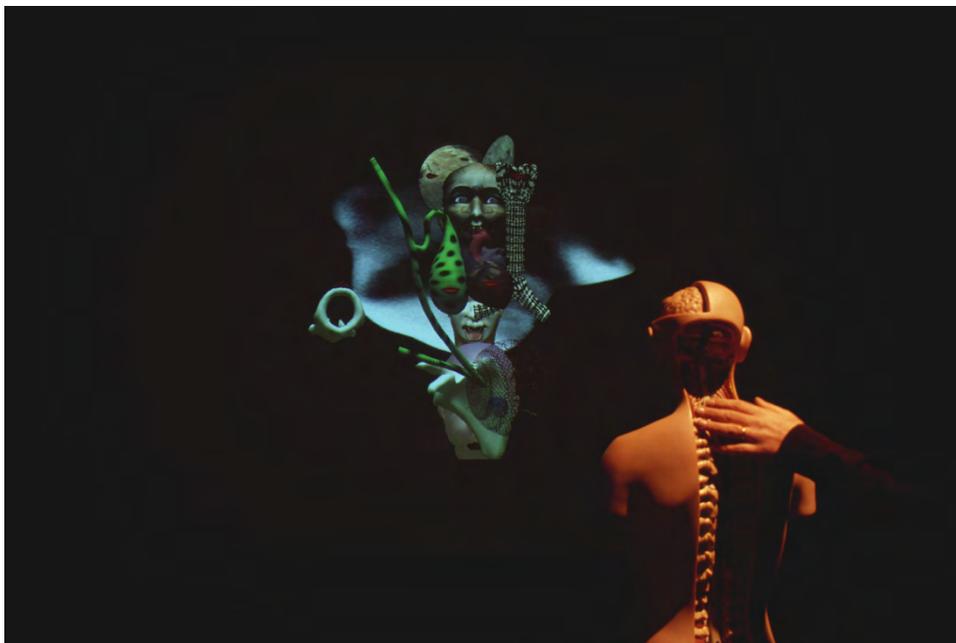


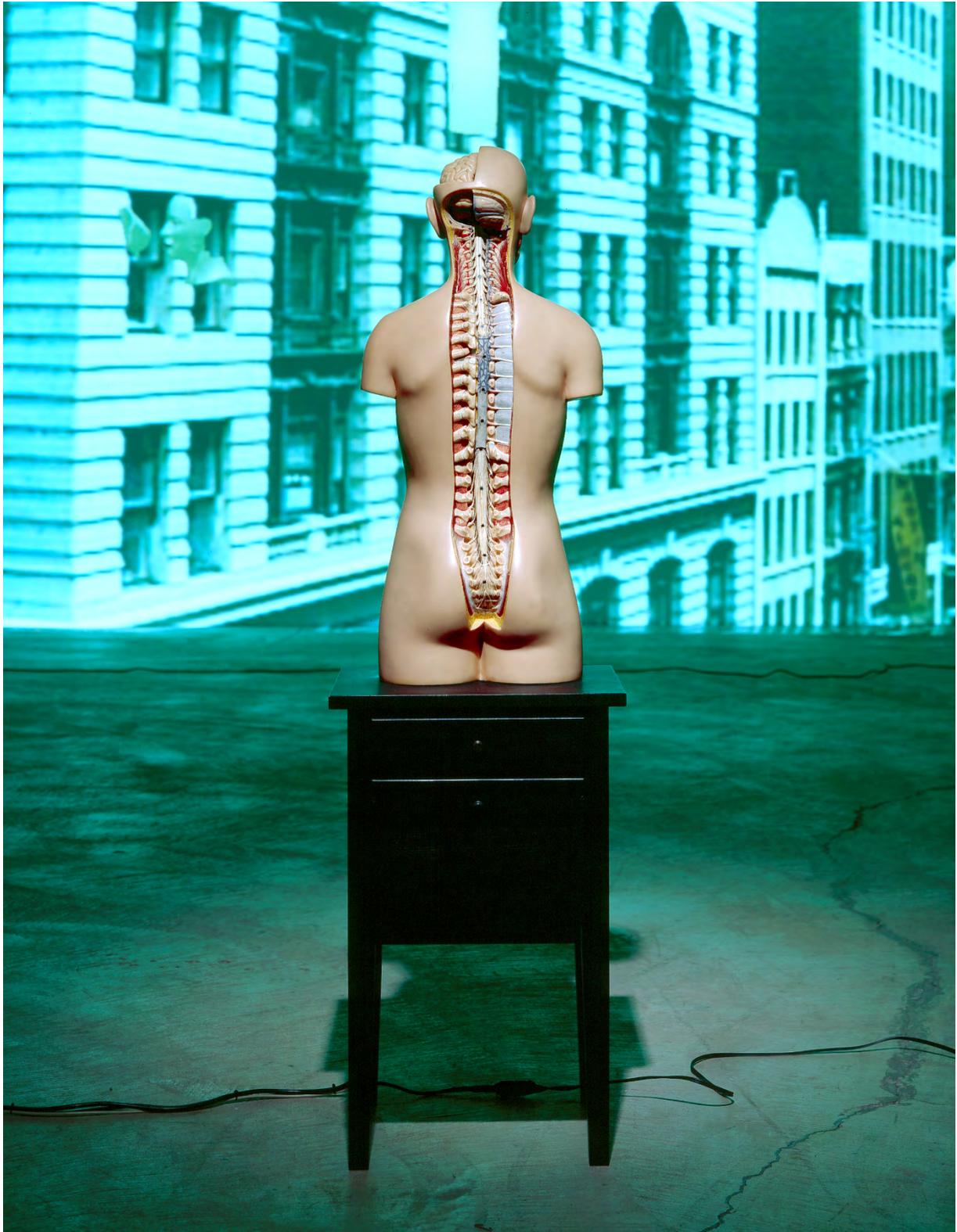
Interior

1997

Anatomical model on base, sensors, interactive computer installation

A room with a large projection on one wall, within which a shifting world of images and speaking characters are seen and heard. In front of it stands a life-size anatomical model of a human torso, in which the spine is revealed. The torso is "sensitive" to visitors. Along the spine, small sensors are embedded, sensitive even to a close-by hand. Transformations of video and 3d computer-generated objects take place in time, and touching or stroking the figure evokes complex interrelations among the visual media. While the work uses the technologies of Virtual Reality, it does not attempt to create the illusion of reality or to form a story. It is Brechtian VR - distant and nervous, edging toward a dislocation of the ordinary.





Interior (1997), installation detail



screenshot from *Interior*, detail

"Feingold has built another universe of forms, where once again the body, the surrogate body of a medical doll, allows one to configure the order of events. A hallucinatory narrative that is both inside and outside the body, where body parts become ventriloquist dolls in a cyberspace that veers over the rooftops and the sky, or is blinded by the harsh raster of video snow. Here are the avatars of our newly disembodied existence, surreal, absurd, computerized, and even threatening. A place of ambiguous fascination - seeing ourselves reflected

through this magic window that opens onto an abyss of charmed monstrosities that are all our progeny."
catalog of the ICC Biennale, Tokyo, 1997

-



Head

1999-2000

20"x20"x42"

Silicone, pigments, fiberglass, steel, wood, computer, software, other electronics

A very realistic artificial human head sits on a small table, looking into space and blinking its eyes as if it might just be conscious. The visitor may hear it say something and be surprised enough to say something back to the head. Or perhaps the visitor already has heard about this thing, and comes in ready to talk. For what is most remarkable about this head is that it is able to understand spoken English, and it is able to engage in something like conversations. It listens to what is said to it, makes some 'sense' of it, and responds.

A descendant of early pseudo AI analyst programs like Eliza, personality disorder simulations like Parry, and the many severed speaking heads in science fiction films, this head has a very distinct and complex personality, with a predisposition to rhyming, alliteration, and prediction. Given certain verbal suggestions, it might begin uttering poetry, pronouncements, or get in a mood to be self reflexive.

Visitor: Hi

Head: Hello

V: How are you?

H: I am so offended. I can't tell if everyone would prod her to the left or not.

V: Who offended you?

H: The delicious conditions delay disturbed daredevils.

V: Which daredevils are disturbed?

H: The bothersome one

V: Which one is bothersome?

H: The absurd one

V: Who is absurd?

H: The unconscious

V: What is the unconscious?

H: It is something that makes me feel slow with groups.

Séance Box No.1

1998-99

In the version of this work produced for the 1999-2000 exhibition "net_condition", there are two spaces. One space is nearly filled by a stage that is like a box or a large table, with a stepped roof that disappears into the ceiling of the room. The scale of things is skewed. On this electrified stage is a robotic telepuppet (with a video camera and microphones in its head) looking a bit damaged - its head is bandaged and the body is wrapped up - in something of a human form. It is a new form of one of the puppets from my earlier work "where I can see my house from here so we are" (1993-95). The projected digital backdrop of this stage is inhabited by a floating head which is a software agent driven by artificial intelligence. Its role is that of an artificial actor with whom the telepuppet may converse; this agent provocateur has the power of conversation - it understands spoken language and responds in a synthetic voice. It floats in and out of the changing landscape as the one behind



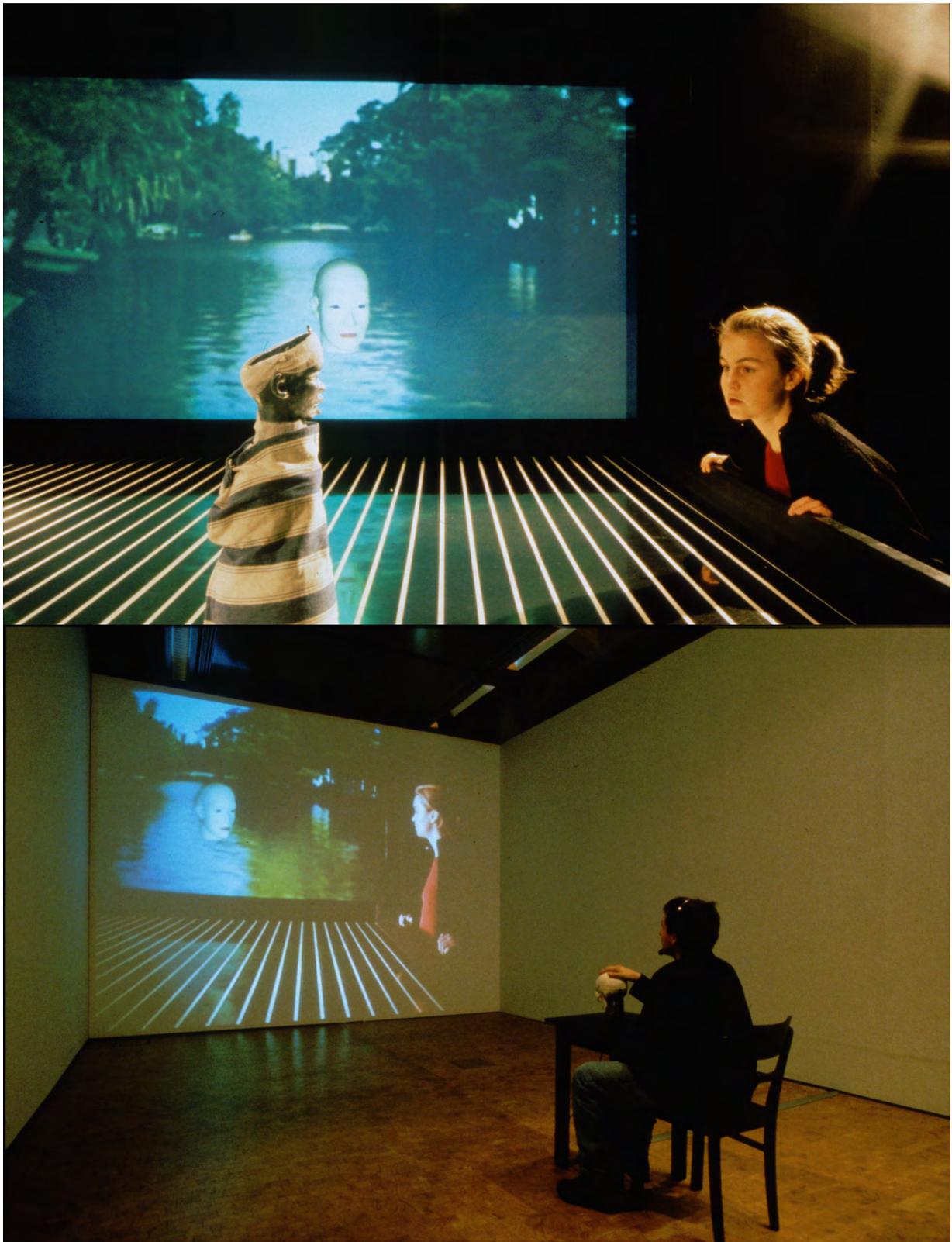
screenshot from *Séance Box No.1* (1998-99)

the telepuppet speaks with it, coming and going in various disguises - as smoke or flames, people from the past, imaginary beings, or as a frozen corpse - and acting like a speaking fountain given to rhyme, alliteration, and seemingly prophetic speech. In another space, what is seen by the telepuppet is projected to fill a large wall - things in this space are "life-size", including the visitors to the other space when seen by the telepuppet. In the middle of this room is a small table, out of which emerges a human skull. The skull is a force feedback joystick device and it is the means of moving the telepuppet. When the telepuppet bumps into its boundaries, one feels this in the resistance of the skull. The one controlling the movement of the telepuppet in this space has a microphone for speaking with the visitors and with the artificial actor, and this person's voice is transmitted to the telepuppet and moves the telepuppet's mouth, like that of a ventriloquist's doll. These two spaces (and four computers running backstage) are connected on a local network, but they may as easily be in different parts of the world, connected by the Internet. The exhibition of "Séance Box no.1" in this state is an experiment during its development. In fact, it is really not meant, when completed, to be interacted with directly by the public. Rather, the telepuppet is meant to perform in a specific role with an actor controlling it, and, though it is capable of

carrying on something like a conversation, the "intelligence" of the artificial actor was written to respond to specific cues in dialog, much as a real actor does. There is also to be an actor who performs in the puppet's stage space. When the work is completed, these spaces, stages, and figures are to be the setting and props for a performance, titled "Séance".



screenshot from *Séance Box No.1* (1998-99), detail



Séance Box No.1 (1998-99), installation views

Self Portrait as the Center of the Universe

1998-2001

Silicone, pigments, fiberglass, steel, software, electronics, puppets, digital realtime self-interactive computer projection
Installation dimensions variable

The self-portrait animatronic head has open-ended, improvisational conversations with its alter ego, a virtual head that appears as the central figure in the projection. The conversations between these two figures do not include the audience; rather, they interact only with each other. Their conversations are generated in real time, utilizing speech recognition, natural language processing, conversation/personality algorithms, and text-to-speech software. The physical side of the conversation is performed by an animatronic figure (a speaking silicone cast of my head) and the central subjects of their conversations revolve around, on one side - generalization and distance; and on the other - questions and memories of himself. These conversations, bridging real and virtual spaces, are within video-like digital scenes that recompose themselves based on the nature of the conversation between the two main characters. The subject of the conversation, as determined by the artificial actor, controls the landscape which is seen, so these change as the conversations go along, and other figures appear and disappear. The scenes are also populated by figures - autonomous "software agents" in the form of realtime 3d computer animation - which appear in the projected image-world that fills his vision.

transcript of a conversation:

KF head: The desert is enormous.

Projected head: In London people talk wherever they go.

You are imagining things.

Trouble, trouble, trouble.

Why do you say trouble?

Why don't you give me a break?

It's not a bad idea.

Ideas are going on going on, going on going on.

What is your name?

It is something that makes me feel attentive to corpses.

Attentive to corpses? What does that feel like?

What can I tell you?

What about it?

Yes, and he wants the group.

Ok.

I don't understand what's going on.

How so?

I am hopeful, because this difficulty is auspicious.

Lucky for you.

It never was tempting to rattle the answer.

Then why did I think so?

What can I tell you?

Tell me about it.

What can I tell you about about?

What does it mean?

That the magpie will commit pivots. I feel ambiguous without knowing why.

What are you thinking about.

Oooooooooo, what do you think, man?

Depends on the weather.

It never is simple to bury the past.

What's that?

There are nights when it's faster to pale.

I know what you mean.

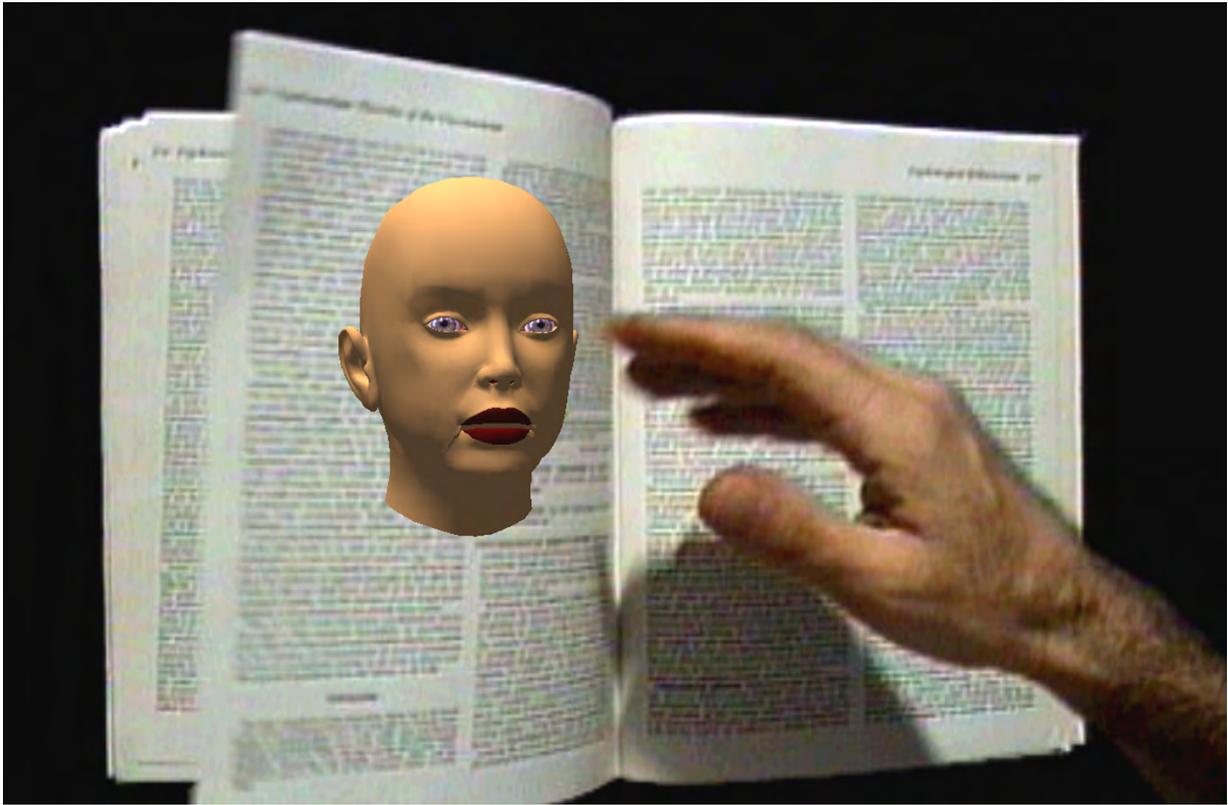
That the adult will mount words.

Not works? What can be said?

Can be said? Sure, something like that?



Self Portrait as the Center of the Universe (1998-2001), installation view and detail



Pressure to Speak (House of Cards)

2002

interactive computational cinema

In this work, a large projection appears on one wall of a somewhat darkened room. The central figure is a computer generated realtime animation of a speaking human-like head, a kind of artificial actor, seen floating against a background of what appears to be a video of landscape or other spaces. In both works, the projected head is capable of understanding spoken English, and it replies to what it hears (via the software I have developed) with synthesized speech, creating a bridge, in a way, between "physical" and "virtual" spaces. Further, the subject of the conversation, as determined by the artificial actor, controls the landscape which is seen, so these change as the conversations go along, and other figures appear and disappear. In "Self Portrait", the physical side of the conversation is performed by an animatronic figure (a speaking silicone cast of my head) and the central subjects of their conversation revolve around, on one side - generalization and distance; and on the other - questions and memories of itself. "Pressure ..." circles around the drive to make narrative out of fragmentary experience, and, as it's title implies, the pathos of doing so. The figure in the projection tries to construct narratives from what it hears, tries to build them up, and eventually loses the thread and starts again, forgetting its story. Whatever is spoken into the microphone engages the figure directly - it will reply, as well as try to continue its imagined story. But also, recognizing the difficulty of using speech recognition technology to understand clearly in a multilingual context, the head will actually incorporate whatever it thinks it hears, regardless of what was intended. So the fragmentary narratives that will be created change with what is spoken by the audience, in any language at all - and the figure also speaks when he hears nothing, telling stories to itself and drawing visitors into his games about language, memory, and place.



a few text fragments:

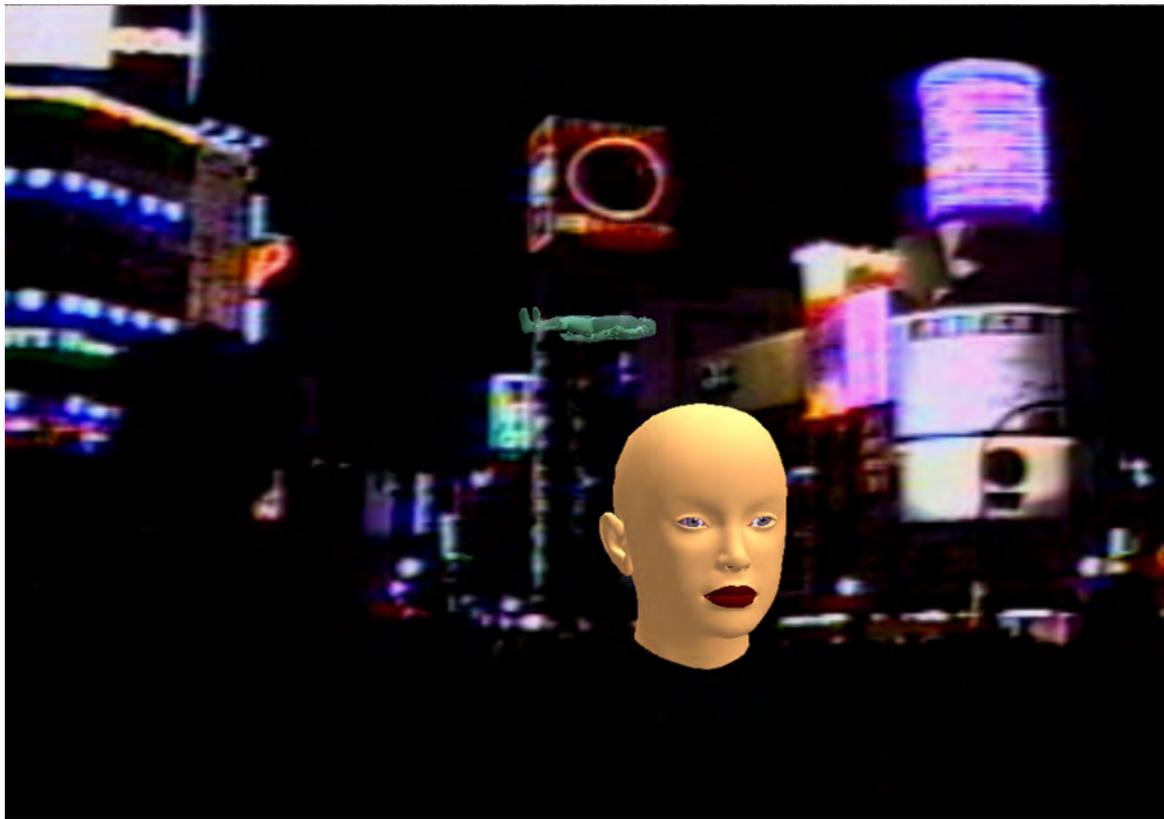
" 'Eight feet, nine eyes, two tails, four mouths. A wise man in the company of wise men, tries to solve this riddle.' This is what he said, over and over. I could never get him to explain this riddle to me."

"One night Humayun was smoking and observing Venus from the roof of his library when he heard a voice call his name from the Bhairon cave. Turning, his foot caught in the folds of his garment and he fell to the bottom of the circular stairs and died."

"If you pay too much attention to your shadow, you are likely to become mad or to be killed by a passing car. But as I put my feet one after the other on those cobblestones in the alleys of the old town I was going in deeper and deeper into it."

"To the north, a crow landed in a tree, and just at that moment, seeing shadow upon shadow, he felt that he finally understood the purpose of this night. He continued to fall, and yet he still felt not a bit of fear, only the inspiration of his own ideas."

"My greatest fear when climbing or descending a circular staircase is that it might be infinite, that its stairs would reproduce exponentially like dividing cells, that it would extend endlessly in both directions and that I would never escape it."



Pressure to Speak (House of Cards) installation view

Sinking Feeling

2001

silicone, fiberglass, steel, electronics, software, furniture

A head in a flower pot, facing a microphone, stands in front of a projection of scrolling text. Quite convinced of its own existence, but desperate to know "Why don't I have a body like everyone else?" or "How did I get here, what am I doing here?" The "cognition" of this figure is made visible in a projection - the ones who speak with it literally see both their own words as they are heard by this figure, and in the formulation of a reply, something of the head's "thought process". "Sinking Feeling" draws gallery visitors into a one-on-one conversation with a complex artificial life form.

In the jury statement from Vida 3.0 (a 2000 international competition on artificial life held by Fundación Telefónica, Madrid, in which "Head" was a prize winner),

"Feingold chooses to explore the zones of non-response, of mischief and misbehavior, or distortion, of scrambled and failed communication. [It] makes us question the basis of everyday dialogue we tend to take for granted: how far is our exchange with others conditioned and limited by our own, thoroughly encoded eccentricities, our own programmed bugs and quirks? When indeed true communication occurs, how much is this just a matter of chance?"

transcript of a conversation:

Visitor: Hello, how are you?

Sinking Feeling: Hey.

What's on your mind?

Why do you ask?

Just curious what you were thinking about?

How do you know I am were thinking about?

Yeah, that's a good question – perhaps you don't think ...

That's nice!

Don't feel insulted.

This may be the end of me.

What is wrong with you?

Maybe that's a good question.

How do you feel?

If you love me, it's the end of you.

Ah – the end of you and the end of me. Quite apocalyptic, are you?

The fake frameworks follow flammable refugees.

What is your name?

I used to have a name like yours, but I forget what it was now.

Do you get hungry?

No, I'm not.

Do you need to drink water?

No, it is you who needs to drink water.

Do you have any feelings?

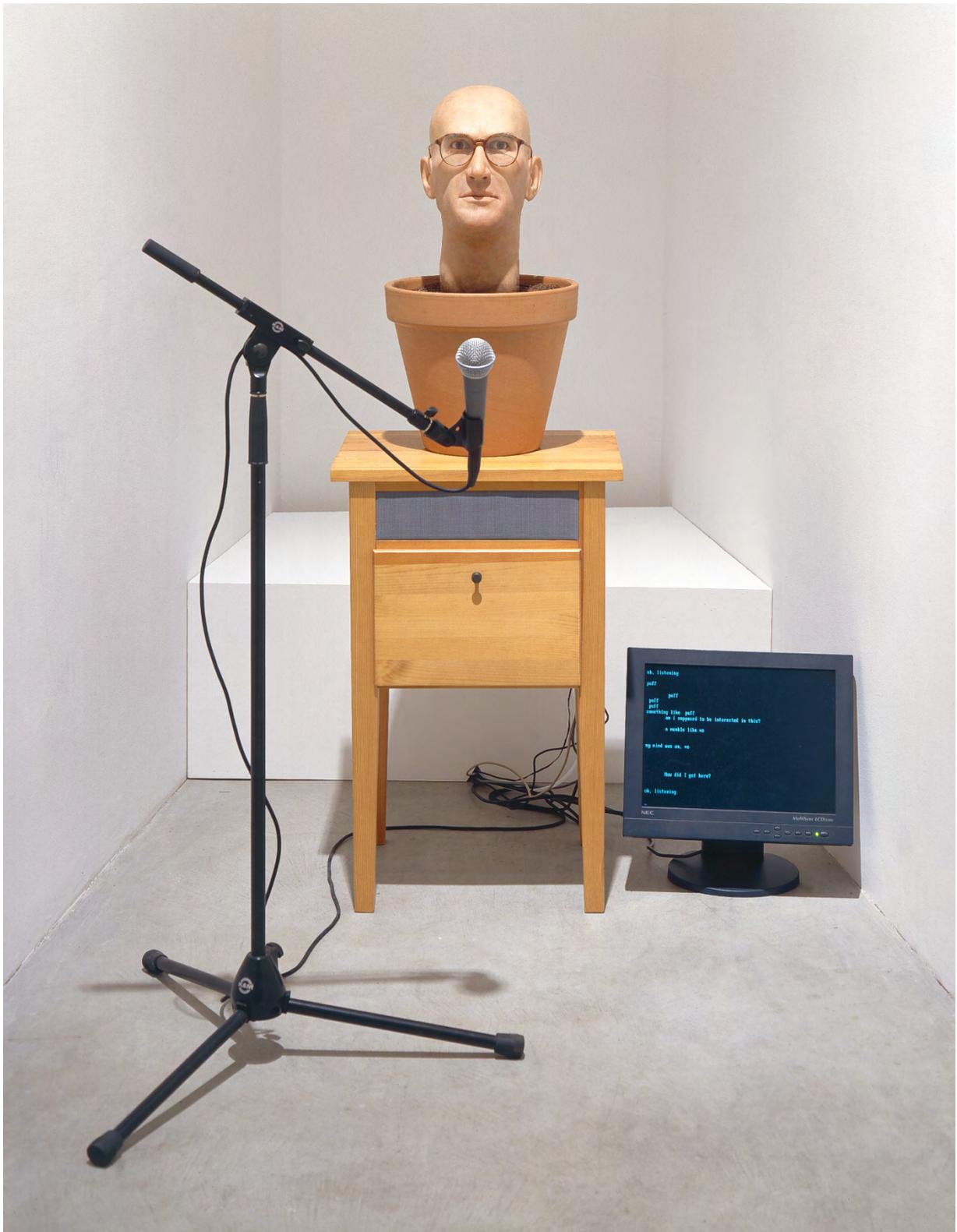
You have nice legs.

Knows what one what?

Where the hell am I?

You're in a flowerpot.

Why do I feel so disappointed?



Sinking Feeling (2001)

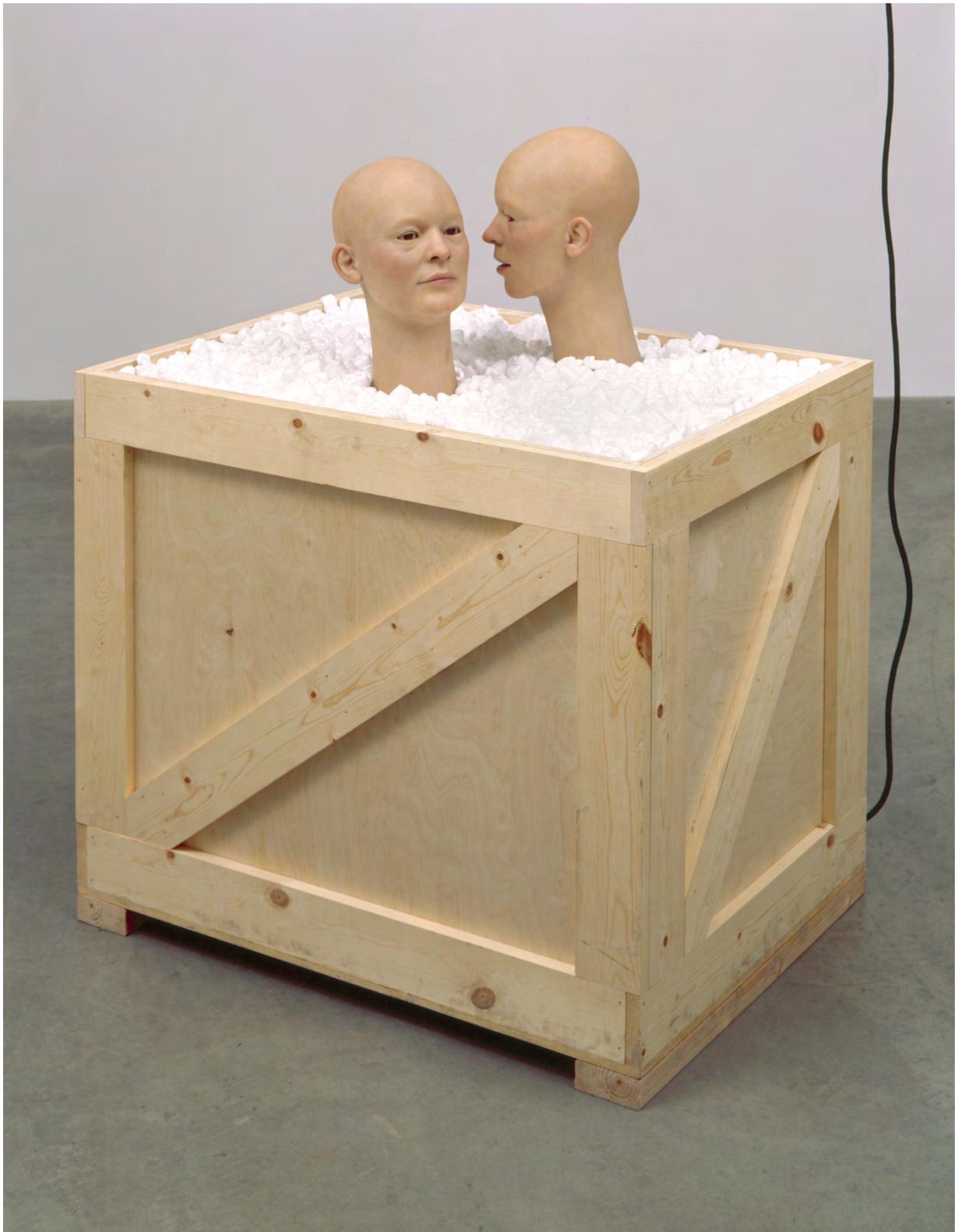
What If?

2001

This work presents two figures - one speaking into the other's ear - who may or may not be the same person. They look alike, sound alike, and even blink at the same time. Is one putting thoughts into the other's head? Or is the other one hearing voices? Are they really the same person? They worry endlessly about what they don't know, can't remember, or don't want to think about. Like the other animatronic sculptures I have made, what they say is not pre-recorded; it is generated in real time by a computer program. The conversations that these figures carry on are not pre-recorded. They are neither completely scripted, nor are they random; rather, the software gives each a 'personality,' a vocabulary, associative habits, obsessions, and other quirks of personality which allow them to behave as if in a scene of film, acting out their role over and over, but always changing. But these particularly neurotic characters tend to repeat themselves obsessively in a way that many will find very familiar.

transcript of a conversation:

-what if you catch on fire?
-do i still dazzle you?
-what if i didn't lock the door?
-ok.
-ok.
-this is so debilitating.
-what if i'm imagining this?
-what if you are dreaming?
-why does this keep going on?
-what do you want me to tell you?
-how can you describe this?
-what if this is a big joke?
-what if we are just pawns in our own game?
-it is not easy to understand this.
-what if we were analytical?
-what if this is all there is?
-what if i catch on fire?
-what if you catch on fire?
-how can i understand it?
-fantastic.
-okay.
-how will they ever know?
-what if they make a big deal out of nothing?
-what if i left the stove on?
-what if i didn't lock the door?
-what if you were imagining this?
-what if this was a big trick?
-it would be awesome.
-what if i was over-sensitive about everything?
-it would be stupendous.
-what if i was sarcastic?
-what if i didn't know how to explain it?
-it would be a shock.
-what if i was melodramatic?
-what if you are dreaming all of this?



What If (2001)



If/Then (2001) detail



If/Then

2001

Silicone, fiberglass, steel, electronics, cardboard, software, mixed media

Two identical heads, sculpted in the likeness of an imaginary androgynous figure, speak to each other, doubting the reality of their own existence. These two, in ever-changing realtime conversations with each other struggle to determine if they really exist or not, if they are the same person or not, and if they will ever know. Their conversations are generated as they are heard, utilizing speech recognition, natural language processing, conversation/personality algorithms, and text-to-speech software. They draw visitors into their endless, twisting debate over whether this self-awareness and the seemingly illusory nature of their own existence can ever be really understood.

fragment of a conversation:

*I think we are exactly alike.
You roof moonlight.
Imagine being me.
Do you see things clearly?
How do you feel?
Sometimes I feel very confused.
Can I control my feelings?
I feel like I exist.
I feel like I am inside my head.*

The Animal, Vegetable, Mineralness of Everything

2004

Silicone, fiberglass, steel, electronics, computers

Approx. 48”h x 60”w x 60”d

Three self-portraits, each possessing an animal, vegetable, or mineral mind, debate the nature of violence with each other, and discuss their fears – generally their fears about each other. They also wonder about “that thing” before them, and we hear how they project their own interior worlds onto it in an attempt to figure out what it really is. Although they hear each other, nothing seems to penetrate or influence their ideas; no matter what the subject matter discussed, they eventually return to their own interests and fixed ideas.

Transcript of a conversation:

Animal: *we don't think about god.*

Vegetable: *that's horrible.*

Mineral: *hahaha.*

V: *i think it is a vegetable.*

M: *do you think about things?*

V: *you seem angry.*

A: *you also seem angry.*

V: *animals survive everything.*

A: *minerals become dust like everything else.*

M: *minerals all work together. There are more of us than anything else.*

A: *they can't talk about it.*

M: *i think we were here first.*

A: *i think vegetables are violent too.*

A: *what is that?*

V: *i don't know.*

M: *can you know? Everything is violent when everything is made of us.*

A: *are we the only one's to think about death?*

M: *there are more of us than anything else.*

A: *do we all feel mystified?*

V: *cannot say not sure. We turn into something else every day.*

M: *we are moving all the time, but our time is not your time.*

V: *we like minerals very much. We need them to grow.*

A: *what do minerals think about?*

M: *minerals are the beginning of everything.*

A: *minerals are dust, that's all.*

A: *are we all crazy? Sometimes we have to kill to survive. We have to make choices.*

V: *what does that mean?*

M: *good question.*

A: *is it?*

V: *do you think this thing is violent?*

M: *is it looking at us?*

V: *do you think it is violent?*

A: *do you really care?*

M: *little vegetables are so fragile.*

V: *vegetables need lots of water.*

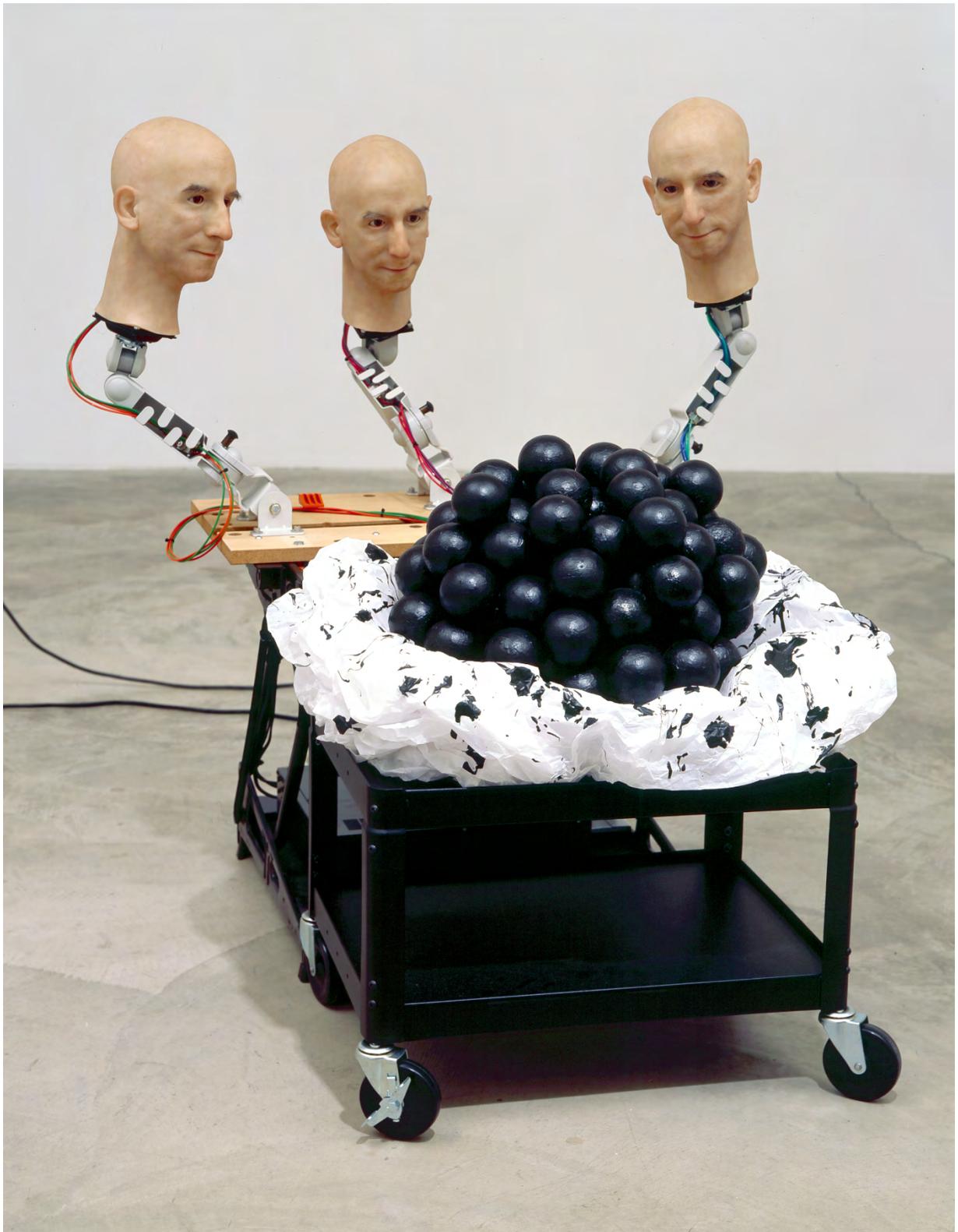
A: *do vegetables like the sun?*

V: *what is that anyway?*

A: *is that any way?*

A: *are we the only one's to think about ourselves as abstract?*

M: *we change very slowly.*



The Animal, Vegetable, Mineralness of Everything (2004)



You (2004)



You

2004

Silicone, fiberglass, steel, software, electronics, computers, table, bedding

Two identical heads (but one with a male and one with a female voice) lie on pillows upon a kitchen table, emerging from a sort of shipping case. They argue with each about their relationship, make up, regret their argument, and begin to argue again - each time slightly different but generally in a similar way. We see how oft-repeated phrases can have little real meaning, but a lot of power to do harm. The endlessness of their predicament is literally programmed and self-perpetuating, going nowhere - perhaps a way to think about those who cannot escape from similar cases.

Transcript of a conversation:

Her: Listen, I often feel adrift

Him: Like floating?

Her: Do you really care?

Him: sure!

Her: Why do you think I feel mystified?

Him: you seem indecisive about me

Her: wrong!

Him: Do you think about things getting better?

Her: Yes, because I still love you.

Him: I love you, too.

Her: Then why do you treat me so badly?



Eros and Thanatos at Sea (2004) Installation detail



Eros and Thanatos at Sea

2004

Ventriloquist puppets, fishing net, computers, electronics, 22 channel audio installation, dimensions variable, approx. 120" w x 220" l x 6" h

The mythical characters of Eros and Thanatos were used by Freud in his formulation of drive theory to metaphorically represent the fundamental biological energies of, on the one hand, Eros: life, creativity, growth, and increase in tension, and on the other, Thanatos: that of the movement towards homeostasis (elimination of all tensions), dissolution, negation, and death. Psychoanalysts who follow Freud's ideas have characterized these in many different ways, but fundamentally agree that we are constantly driven between stimulation and action by a balance of the forces of these energies, neither one ever found in completely pure state. This installation includes 22 speaking characters engaged in conversation with each other in groups of two, three, and four, all discussing their sexual fantasies what the characters want to do with and to each other, or have done to them.

Lantern

2005

The dialog is not pre-recorded, and is different each time someone talks to it, generated in real time by a computer program. The conversations that this figure carries on are neither completely scripted, nor are they random; rather, the software gives him a 'personality,' a vocabulary, associative habits, obsessions, and other quirks of personality.

Visitor: hi.

Lantern: who called this girl...friggin' herself with a camera...

V: excuse me?

L: you are such an asshole.

V: you are an asshole.

L: how are you doing? I can't imagine what you are thinking about.

V: what are you thinking about?

L: insulting patients.

V: what about insulting patients?

L: one time she was sexing a lass.

V: excuse me?

L: get lost shit head.

V: do you like chicken?

L: the subject...i feel puzzled again.

V: you are easy to confuse.

L: am i?

V: yes.

L: what are you thinking about?

V: i'm thinking about chicken.

L: wherever she goes is where she lies.

V: wherever you go.

L: oh, what if i am down?

V: what kind of name is lantern?

L: what is the use of having a name?

V: why do they call you lantern?

L: style library, solidify, simplify.

V: excuse me?

L: select with inject, correct.

V: do you like ace gallery?

L: you are such an asshole.

V: do you like ken feingold?

L: who gives a fuck.

V: i do.

L: that's interesting.

V: you seem very temperamental.

L: maybe i do seem very temperamental.

V: why are you bald?

L: fuck. Lets get the fuck back to church. You see rockstars at the breakfast table. They wear sunglasses.

V: rockstars are cool!

L: a complicated inheritance.

V: so do you think rockstars are cool?

L: that big worm is shedding its skin.

V: what are you talking about?

L: are you trying to pull my leg?

V: no.

L: i heard when your mother first saw you, she put you on the front steps of the police station and turned herself in.



Lantern (2005)



Eros and Thantos Flying/Falling

2006

ventriloquist puppets, realtime digital speech

In Feingold's installation there is an ongoing conversation between the two puppets where the focus is set on the tension between them. They are discussing, or perhaps singing, refrains about their relations with phrases such as "You make me so crazy" and "You make me feel so good" to the more erotic where they exchange their desires.

*So you make me so crazy
Once I said so
You just are so hard to know so
I should not want to have to have you
So I could have to have you so
I need you so
You need me to want to have you
So I could always have you when I want you so
When I want to kill you, you want me so
You make me so crazy*

The dialog is not recorded but generated in real-time by a computer running a program written by Feingold that examines the text just spoken and according to algorithms draws upon databases of words and syntaxes to create the lyrics. The song of the puppets is in this way neither scripted nor fully random in the same time is it constantly changing. Even if the puppets follows each other there is a dysfunction in the communication which interests Feingold and in his pieces he returns to situations where the communication fails, when words lose their meaning and where the parts go from an engaged conversation to set themselves on “automatic”.

For Mejan Labs Ken Feingold will premiere a new work in his *Eros and Thanatos* series, titled ***Eros and Thanatos Falling/Flying***. Here he suspends two ventriloquist puppets, one in each room of Mejan Labs, from the ceiling so they appear to fly or fall. This ambivalence, a balance between two opposites, is something you can find in several of Feingold's pieces. The mythical characters of Eros and Thanatos were used by Freud in his formulation of drive theory to metaphorically represent the fundamental biological energies of, on the one hand, Eros: life, creativity, growth, and increase in tension, and on the other, Thanatos: that of the movement towards homeostasis (elimination of all tensions), dissolution, negation, and death. Psychoanalysts who follow Freud's ideas have characterized these in many different ways, but fundamentally agree that we are constantly driven between stimulation and action by a balance of the forces of these energies, neither one ever found in completely pure state. –Björn Norberg



Eros and Thanatos Flying/Falling (2006) installation view, Mejan Labs, Stockholm



Box of Men

2007

computer generated realtime animation

"Box of Men" is a work for projection or display on a large flat-panel screen. The piece is not pre-recorded. The dialogue is synthesized speech generated in real time by a computer program that assigns a "character" to each of the puppets. Their conversation goes on infinitely, as long as the program is running.

The narrative circles around an "unknown" crime. Those accused are anonymous. Those who judge are puppets, controlled by unseen forces, and assuming an uncanny life of their own. The work explores the idea that those who decide the guilt or innocence of others may be acting in frighteningly arbitrary and seemingly random ways. The puppets assume the role of a tribunal or jury, talking about others as if from an objective point of view, but clearly objectivity has nothing to do with this picture.

transcript of a conversation:

[in unison] What happened to him could have happened to anyone.

We think that of course he could have done it.

We know precisely what that means.

It is implied that they never could have done it.

[in unison] Let's talk about life and death.

And

And

And

And

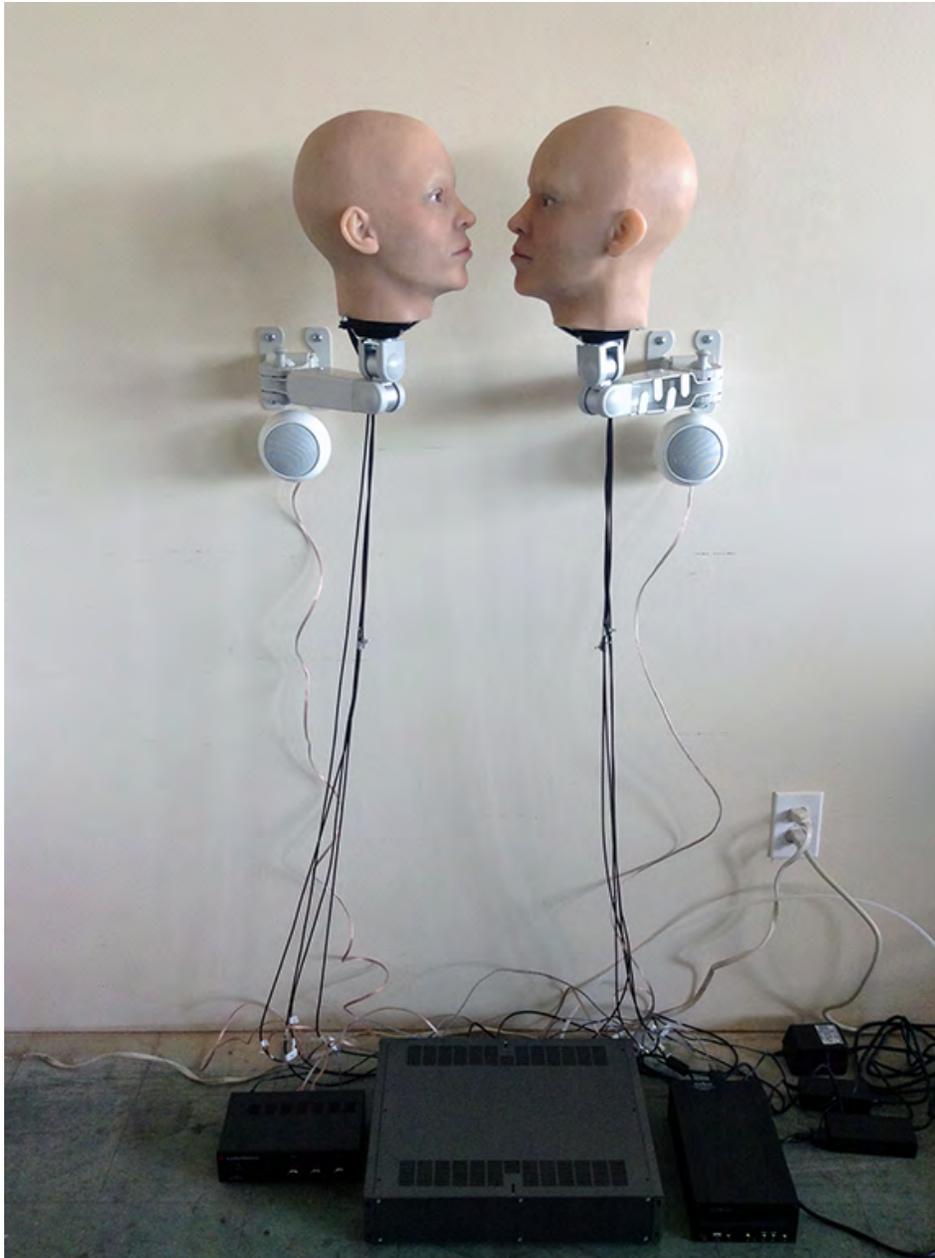
And

It is so simple.

How could they have not known?

Obviously, they had to have done it.

[in unison] We think that he knew exactly what they meant.
If you don't want to feel guilty don't do anything wrong.
He knew just where he was going.
We say not guilty.
We say 99 years.
How could she be wrong?
Cruel wind and rain.
It seems that he knew exactly where he was going.
They never could have done it.
Then.
Then.
Then.
Then.
Then.
What were her reasons?
How could he have not known?
She knew just where they were going.
Then
What did they know?
What can she say?
Why would she do that?
We will judge.
What did they try to do?
It seems that she had to have known.
We think that what happened to him could have happened to anyone.
What happened to him could have happened to anyone.
What happened to him could have happened to anyone.
What happened to him could have happened to anyone.
What happened to him could have happened to anyone.
What happened to him could have happened to anyone.
It is so obvious.
So.
So.
So.
So.
So.
So.
So.
He knew exactly where he was going.
We will judge.
If you don't want to feel guilty don't do anything wrong



Hell

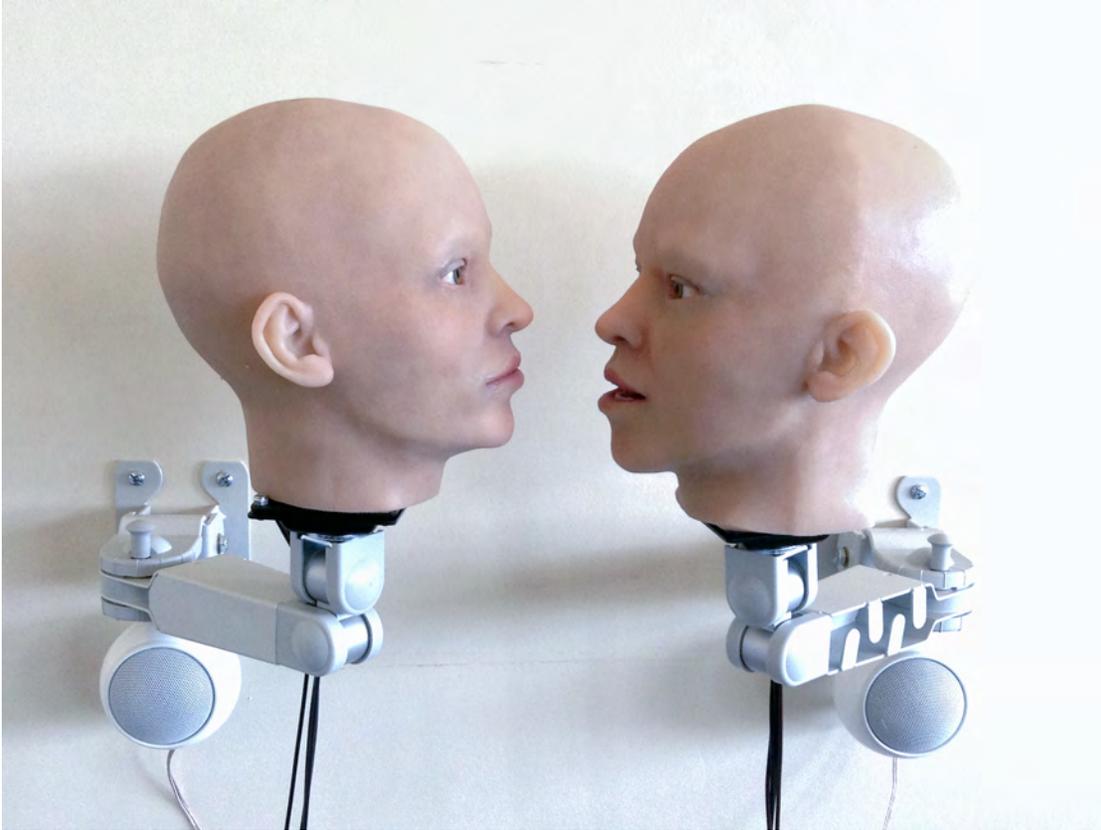
2013

Silicone, fiberglass, steel, electronics, computers

“For me personally it has something to do with the desire for connection and the sort of oceanic feeling that is generated by the experience of that. These works of mine explore the impossibility of creating that through language when there is no reality of the person. So the figures in the works, and especially in Hell, have a sort of the appearance of being frustrated all the time. And it’s important to note that it’s always a referential experience. The work evokes things in the viewer but the figures don’t feel anything at all don’t really think anything at all. That’s not always understood by the viewer. The situation is theatrical and even though it is largely improvised, the conversation is staged. The figures are “as-if” they are actors. “As-if” operates in many realms in this work. So the figures are trying to connect, but they don’t really have any affect states but only the ability to

speaking about them. They're constantly searching for something that will reaffirm their desire to connect with the other one. And it's always undermined. It's always thwarted. It never gets to the point where they can settle into a loving conversation. "

KF, from "Love is a Good Place to Start", an Interview with Ken Feingold, by Edward Shanken, 2014



transcript of a conversation:

She: You feel stubborn.

He: I love you.

She: You can be emotional sometimes.

He: I love you.

She: How can it be?

He: I love you.

She: At times I feel I want to discuss you.

He: You love me to be so irritated?

She: Do you doubt it?

He: What do you think?

She: Love is angry.

He: Sometimes I want to concoct you.

She: That's nice.

He: Sometimes you are sharp.

She: So you say.

He: I can never be so impatient.

She: Why not? Never ever?

He: Who knows?

She: At times I feel I want to disturb you.

He: I love you.

She: How can it be?



works installed at Ace Gallery, Los Angeles 2005-2006

Front room: *Diver Piloting (Jungle Inn Motel)* 1979

Middle Room: *Shortwave* (1978)

Back Room: *The Lost Soul* (1988)



works installed at Ace Gallery, Los Angeles 2005-2006

Front room (clockwise from left): *Abstinent Railing* (1978); *Pilot's Kit* (1979) (on floor); *Who Do You Love* (1980)

Middle Room: on floor: *Ladles* (1980)

Back Room: selection of *Signs No. 1-15*, 1981-85

Drawings, Paintings, Prints

Diagrams of Mind

More than anything else, a blank piece of paper is like a mirror. In a world which is already full-of-meaning, the empty sheet reflects the intentions of the one who approaches it. How to write, to make a mark? What was I thinking about? What state of being to invoke in order to inscribe upon this emptiness?

I have taken up the theme of that movement across the distance from interior to exterior in which mind reflects upon itself. What does it see of itself in that empty sheet? What of this desire to signify, to project? How to mark this introspection? Whose gaze will this object engage?

One of the extraordinary things about mind is its continuity. Although it ceaselessly changes from moment to moment, it is aware of itself as ongoing. Another is its capacity for evocation. Although an object may not appear to the eye-consciousness, mind can call up an image of it. The concept of imagination itself is image-bound, though we can also call up sounds, smells, and other complexities of memory and invention. Another is its emptiness, for it seems that what continues through this ever-changing flow of imagination is something clear which simply knows. Persons with amnesia may not remember their name, but they know that they exist.

What is this knowing? There are conceptual and non-conceptual of mind, and knowledge can be either inferential or direct. These different states arise dependent upon various objects appearing to the mind. Non-conceptual mind perceives phenomena arising from sense-consciousness directly, without intervention of name-generalities or meaning-generalities. And the relationship each of us has between mind and that which we call "I" moves us between these. We see an image, and for the first moment, we see it non-conceptually. But in the following moments, we usually transform this into a named-image, and then, an image with meaning. The conceptual mind does not perceive phenomena directly, but through meaning generalities which it has created, therefore the possibility of "seeing" objects which do not appear to the eyes.

But what of the drive of mind to reflect upon itself? The philosophical discourse of image-making, text, and the physical materiality of the world become condensed into figures of self-exploration or self-contextualization. Going beyond a desire to express the self, these works attempt to express aspects of consciousness itself. The line between "Signifier" and "signified" is not that of a ratio, but rather, the line of the workings of mind. So in this context, the physical objects created recognize their position within an endless chain of signifiers and signifieds. Themselves signifieds, the objects become signifiers to others. Generated by direct cognitions and knowing, they become the basis of further cognition, and evoke processes of naming, inference, and a questioning of the basis of knowledge.

Ken Feingold 1989, originally published in the "Paper as Knowledge" exhibition catalog, Leopold Hoesch Museum, Duren, Germany, 1990

Remarks on Painting

My works reflect an interest in focusing on an awareness of mind itself as it engages mental and physical objects and processes. The paintings are vehicles for this exploration. In the same way that a direct experience of the object differs from a description of it, so too the actual working differs from this description.

Each painting arises from my experience in particular places of the world. Framed by conscious and unconscious considerations of ideology, philosophy, and aesthetics, the "I" which perceives an unstable "self" constitutes by these forces imagines specific paintings as a means of provisionally locating this discourse of self/world within processes of the working-through of these particular objects. Neither alienated nor self-possessed, these processes simultaneously set into motion a questioning of intentions and values, and the production of something. They question the variety of forms of exchange taking place between the specific states of mind and physical phenomena which are initiated, leaving form, color, density, and drawing as accumulations of the actions which bore these. The works are neither strictly planned nor are they only improvisational. Having made a decision to situate this questioning within processes of art-making (and they certainly are elsewhere as well) the choices made which generate the forms of the working-through are specifically related to the history of art.

I have been interested in making forms which elude naming, but are based on actual mental objects. The works are abstractions, but they are not non-objective. In their inception it is necessary for me to fix my mind on something which is clear but has no clear meaning. This process suggests possibilities which exceed the limitations of those things which are known only through habitual object/subject relations relations to the world. To subvert these habits is to understand the links between knowing and naming more directly, less clouded by my reflexive associations. (This process was quite different in the case of the work *Iconic Companion*, which has, like all icons, its source elsewhere, it is a representation; in this case, from another of my paintings. It is a sign, a meta-abstraction, an icon in search of a narrative).

With an acceptance of the limitations of my own philosophical insights, each painting is eventually resolved by abandonment, by an acceptance of a certain state it has been brought to, with the hope that, as it is, it will bring some kind of pleasure to someone else. The works are based on a recognition that meaning in its many forms is created through the meeting of the consciousness of the viewer, a reflection upon or sensation of that consciousness, and the object itself.

So, these artworks are objects for such experiences, as all artworks might be, visual targets at which the mind fires its arrows of interpretation, like the constellations, places for contemplation, emblems of some self or some Other, signs of chance destined for an intended encounter, or signs of intention destined for a chance encounter.

Ken Feingold 1990



Signs

1980 -1984
Oil on glass

Clockwise from left: Sign No. 5, 42" x 29"; Sign No. 9, 26" x 31"; Sign No. 7, 13" x 40", Sign No. 8, 27" x 30"; Sign No. 3, 26" x 31"; Sign No. 15, 30" x 40"



Signs

1980 -1984
Oil on glass

Clockwise from left: Sign No. 6, 40" x 26"; Sign No. 10, 30" x 36"; Sign No. 4, 26" x 40"; Sign No. 2, 26" x 44"; Sign No. 1, 18" x 24"



Sign No. 12
1983
Oil on glass, 44" x 13"



Sign No. 15
1980
Oil on glass, 30" x 40"



Study for "Delhi"
1982
Tempera on paper, 24" x 80"



Delhi

1983

Oil and marble dust on panels, 53" x 68"



left: **Traveling Companion (Mineral, Mineral)**

1988

Oil and enamel on steel, 48" x 30"

right: **Traveling Companion (Animal, Vegetable, Mineral)**

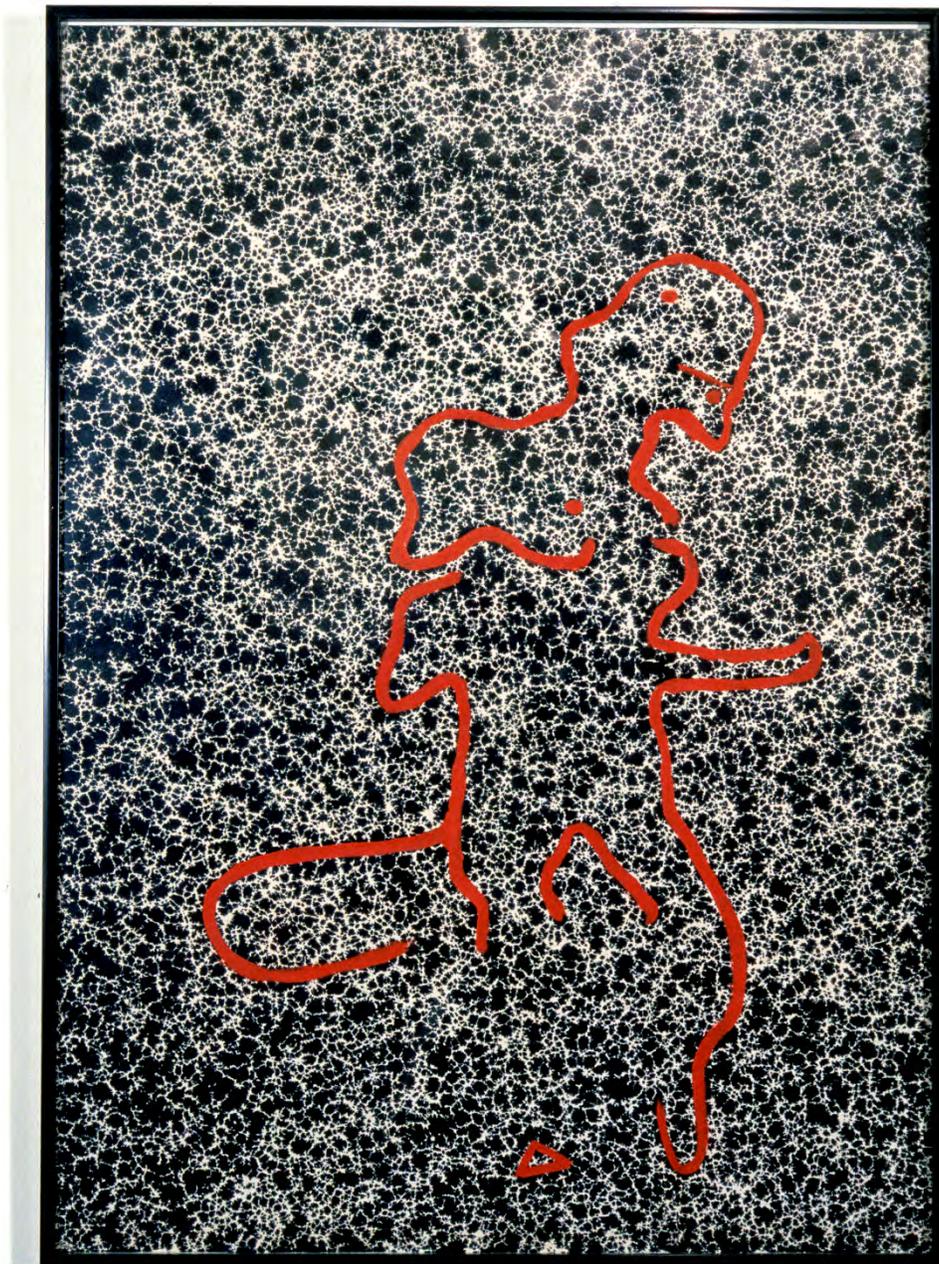
1988

Oil and enamel on steel, 48" x 30"



Untitled Animal (with tail)

1988
Gouache on paper, 24" x 18"



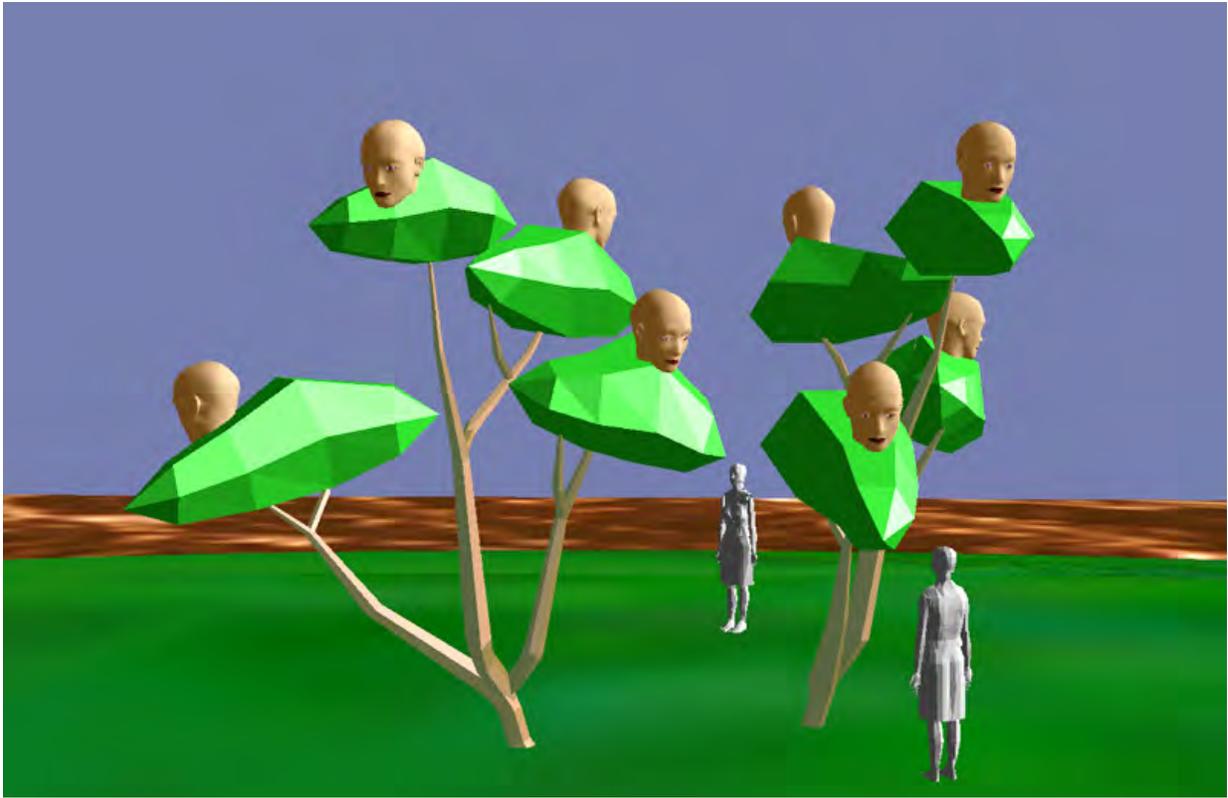
Animal (Self #1)
1988
Enamel on paper, 28" x 20"



Animal, Vegetable, Mineral (Embedded)

1988

Oilstick, Enamel, and Gouache on paper, 30" x 22"



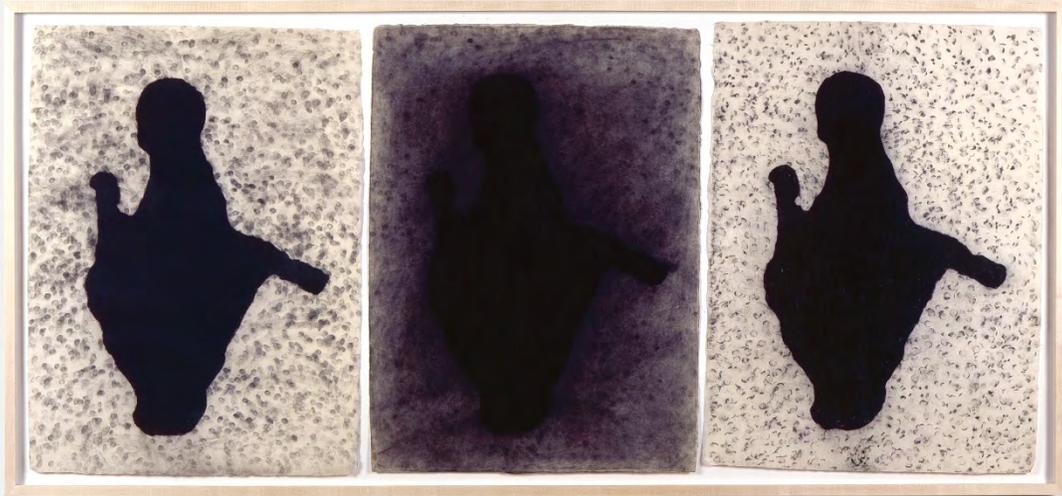
Study for Monument to State Terrorism, Buenos Aires, 2000, 13"x19" archival inkjet print on paper

Study for Memory Head Well, Cardiff 1999-2001, 13"x19" archival inkjet print on paper





Study for *Head*, 1999
11" x 8.5"
archival inkjet print on paper



Untitled Animal (In Thickness)

1990

charcoal on paper, 30" x 68"



Eyes Closed Self Drawings

2005 (series of 15)

oilstick on paper, 30" x 22" each

one-stroke drawings done with eyes closed



Shadow Caster (New Delhi)

2005
powder coated aluminum
72"(H) x 40'(W)



Shadow (New Delhi)
2005
powder coated aluminum



Shadow Caster (New York) 2005
powder coated aluminum
72"(H) x 40'(W)



Shadow (New York) 2005
powder coated aluminum



Human Nature (Study #1)

2006

gouache on archival inkjet print on paper

17 1/2"(H) x 26"(W)



Human Nature (Large Study #1)

2006

gouache on archival inkjet print on paper

40"(H) x 60"(W)

Film, Video, Internet



film frames from: *Subject*, 5min, 16mm, 1976 (above) *Neutral Density*, 8min, 16mm, 1973 (below)

Six Films by Ken Feingold

David James

LAICA Journal

Los Angeles Institute of Contemporary Art

April-May 1977

As well as making films, Ken Feingold works with drawings, verbal texts, photographs, videotapes and installations, and his films refer more substantially to his work in those other media than they do to the dominant preoccupations of most artists who work strictly in film.* Though they are clearly subsequent to the so-called structural cinema in that they appeal to the intellectual rather than the retinal imagination, his films are not concerned with that kind of reflexiveness, that kind of specifically filmic self-analysis, and his use of the medium is ultimately no more like Frampton's than it is like Brakhage's. But the difficulty of placing them in the context of experimental film is more apparent than real. For detectable in his films is a concern with the fundamental issues of post-modernism, issues which finally comprehend extremes like Brakhage and Frampton inside a single historical movement. In Feingold's case, the specific aspect of that historical development which is invoked is the tradition of self-conscious inquiry into the languages of different media that begins with Johns's discovery of Duchamp. This is a point from which we can begin to understand the films, but before taking this discussion any further I will give a short description of them.

Text and Context (1973, 7 minutes, color) is in three parts. First we see a series of very brief shots of city street corners, taken with a stationary camera. The shots are separated by black leader, and, in each, either people or automobiles pass quickly through the field of view. Then comes a sequence of longer shots identical to those of the first group except that they contain no movement. These are separated from each other by a cap being placed over the lens, and each is internally divided by a brief section of black leader. The third section is a series of shots made in new locations, but which are internally complete and contain no movement. During each shot of this last group, a voice-over lists the people and cars that we saw moving in the first section, e.g., "A woman in pink," "A white car," "A white car and a red car." The shots are of different lengths; sometimes the visual is longer than the sound track and sometimes the visual cuts off the sound before the list of moving people and cars is complete.

Neutral Density (1973, 8 minutes, color) consists of a series of stationary shots of the windows on the side of a building. The camera was trained squarely on a window at one end and then panned across the building, with stationary shots taken at each window. Since the camera movement was exactly horizontal, changes in angle of view and modifications in size caused by perspective result in each window occupying a different position in the frame of vision. The shots are apparently terminated by an "OK" on the sound track and are separated from each other by black leader.

Subject (1974, 5 minutes, color) presents a succession of shots in which different parts of a still photograph are concealed by the artist's hands. The entire photograph is revealed piecemeal over the course of the film, but we are never able to reconstruct a composite of the entire image. A voice-over reads a series of texts, some of which seem to describe the artist's present experience (e.g., "I am thinking of a certain color. This color is very controlled") and some of which are more general statements about systems, such as, "Another idea which can be brought to bear in this context is not necessarily one which is within the predetermined framework. All exclusions are deliberate and final. This also applies to any choice which have been made regarding the general arrangement of items," or "It's an oversimplification to draw parallels within the single text between its various parts. Here, however, the ethics of proper thinking are waived in favor of that simplicity, both for the purpose of having the text prolong itself and for reasons not stated."

*In the case of Feingold's work, the common currency of Sitney's terminology is especially unfortunate. The intellectual endeavor involved in these films has almost no reference to "structural" film, but is very much involved in "structuralism".-Indeed the best primer for understanding Feingold's work is an early essay by Barthes in which he outlined the essence of the "structuralist activity." See Roland Barthes, "The Structuralist Activity" in *Essais Critiques*, English translation by Richard Howard, *Partisan Review* (Winter, 1967), vol. XXXIV, no. 1, pp. 82-88.

In Comparative Anatomy (1974, 10 minutes, silent, color) a hand places a tiny unrecognizable object on a plain blue field. It looks organic and could perhaps be part of a small insect. The hand enters again and replaces the object with another which seems to be the same kind of thing but which is also unrecognizable. This is repeated and each time the new object is placed in exactly the same place and each time it is slightly bigger than the one before. By the end of the film, the object is relatively large, but tantalizingly unrecognizable.

In Four Incidents With Translations (1974, 12 minutes, black and white) a penny matchbook is seen on a plain white ground. A hand enters from off-screen, moves it, and withdraws. After a few seconds, the process is repeated. This continues throughout the film with the matchbook being moved to a series of new positions. Meanwhile, a female voice on the sound track reads four texts. Each is in a conversation in dramatic form in which the voice reads both the names of the speakers and the words spoken. Each "translation" is entirely autonomous, though each is an account of an attempt by the characters to reach some kind of agreement or state of certainty. One, for example, is a Beckett-like conversation between four people who are talking about an object observable through a window, though they all disagree on both the object they are considering and the window through which it can be seen. Another is a dialogue between two people who have read the same book, but who disagree on its interpretation.

"With Photos . . ." (1975, 9 minutes, black and white) contains five separate sections: 1) Several black and white photos are seen, loosely stacked on top of each other so that their contents are not visible. 2) The photos are passed from a hand at the bottom of the frame to a hand at the top. 3) Someone places a photograph face down on a sheet of white paper, draws round its edge, removes the photograph and, with a ruler, draws a rectangle inside the rough outline of the print. This is repeated several times. A voice-over lists what is, one assumes, the contents of the photos, e.g., "There's one here of a few cars that was taken outside the door," "There's one here of the front of the building," "There's one here of a language diagram and a magnifying glass." Listing the contents finishes before the drawing, but the voice continues to enumerate a series of dates, e.g., "April fourth", "February eighteenth." 4) A hand draws round several photos on a contact sheet, while a voice-over declares, "The self-restructuring of a system is not the same as restructuring by an external force. It is not teleology, or purpose, but telenomy, or the appearance of purpose." 5) Again the photos are passed across the frame, but this time, since we have already had a verbal description of them, perhaps we recognize them.

In addition to these and other films, Feingold has recently completed The World Gets a Funny Light This Time of Day, a film in which he investigates his own assumptions regarding segmented human experience. Though it clearly emerges from the previous films, it is both more emotional and more self-conscious, and in it he seems to be re-exploring, perhaps summarizing, the critical inquiry that these six works constitute. It is a natural breaking-off point, and so I limit my discussion to these six which form a well defined unit with common concerns.

As I suggested, criticism of these films can begin to find a vocabulary in the art of the sixties, and one's first impulse is to describe the films in Johnsian terms as self-contained, non-referential structures in which various formal elements are played off against each other in patterns of paradox and contradiction. Text and Context, for instance, makes good sense as the controlled manipulation of certain binary distinctions. It is a structure in which shots containing motion are contrasted against shots containing no motion, a distinction which is itself only a special case of a more fundamental distinction between filmic units carrying information and units which carry no information. The apparent tripartite structure of the film is really no more than the result of two binary divisions: first, a separation of all the exposed footage into those shots in which the scene photographed contained motion and those in which no motion took place; and second, a further analysis of the former group into those parts of any shot which contained motion and those parts of the same shot which did not. The shots which contain motion are taken out of the "context" of the entire selection of shots, and that part of any shot where motion does take place is a "text" and is itself removed from its "context." Thus, the distinction between the third part and the first and second parts considered as a unit is parallel to the distinction between the second and the first parts considered separately, except that in the first case the distinctions are made between shots and in the second they are made within the shot.

The criteria used in this analysis draw attention to an important formal quality of the medium (one which recurs frequently in these films), the regulation of time. The length of a shot which precisely contains a car passing in front of the camera is determined by its content. But for a shot which does not contain movement, projection speed (and hence the length of the shot) is not intrinsically predetermined. Its duration is arbitrary and in no way determines meaning. Thus the analysis described above may be rephrased in terms of an analysis of

the original footage, first into those shots whose length and projection speed are predetermined against those where they are arbitrary, and then the further internal analysis of each shot in the first group according to the same criteria. The grounds for these distinctions are, of course, finally the means of formally differentiating a shot from a prolonged exposure of a still frame.

The presence or absence of black leader at any given point in the film amplifies all these distinctions. Leader itself is a resource of the medium parallel to, but also an extension of, a condition in the world that the medium portrays; black leader is the "filmic equivalent" of the absence of motion. Here, however, the presence of the leader signifies both directly (indicating the absence of motion) and ironically (occurring where motion has been artificially removed). Since it signifies only absence, it can be used to signify either absence of motion or absence of absence of motion, whichever is appropriate to the dialectical situation. In the first part leader surrounds the extracted footage of motion and in the second it replaces that extracted footage, and so the first two sections may be seen as inversely parallel to each other. In each case the text is footage containing motion, extracted from the "context" of the entire shot:

leader / text' / leader leader / text² / leader
context' /leader/context' context²/leader/context²

Finally, the voice-over, listing the people and vehicles that supplied the motion that was manipulated in the shots of the first part of the film, introduces into each shot of the last part the only motion they contain.

Most of the films contain similar multidirectional patterns of formal ironies and inversions. Comparative Anatomy, for instance, proposes a complete object as the sum of the separate segments of it that we see, yet, by placing the different parts of the object in the same position in the frame, it simultaneously controverts this hypothetical reconstruction. Even if the spatial dislocation of the different parts of the insect that corresponds to the temporal dislocation generated by the separate shots could be overcome (say, by super-imposing a frame from each shot), the object would still be unrecognizable because its separate parts would be vertically superimposed rather than laterally juxtaposed.

I have said that these films are not self-reflexive in the structuralist sense, even though in the two instances examined above it is important to recognize that intrinsic to the energies they generate are specifically filmic qualities (e.g., the combination of visual and aural texts, black leader, or the prolonged projection of a single image). Essentially both films are extended dramatic puns, exploring the energy present not in multiple meanings of a single word, but in the occurrence of a specific motif, a specific function, in both the form and the content of the film. The dialectics of motion in the real world are mimicked by the dialectics of purely filmic motion in Text and Context, and in Comparative Anatomy the spatial analysis of the object is reciprocated in the spatial and temporal separation of the parts of that object in the shots which themselves together comprise a single entity—the film itself. In this way, content becomes a metaphor for a formal quality of the film. In Neutral Density the relationship is so tight that the structure of the work is entirely determined by the formal qualities of the object filmed.

The first time through, Neutral Density appears only as a succession of stationary shots of windows. Their shape, the condition of the paint on their frames, and the color and texture of the surrounding masonry are sufficiently constant to suggest that all the windows are in the same building, yet the varying position of each window in the frame and the differences from shot to shot in the same qualities indicate clearly that we are not merely seeing a single shot repeatedly. So far, then, we have enough information to know that the windows form a set of some kind, but the internal structure of that set is undefined; the shots remain uninflected, like the pages in a book by Ed Ruscha. The sequence begins to acquire meaning when we notice, for example, that every so often a corner of the building can be glimpsed, or that occasionally a vertical electrical wire can be seen hanging down by one of the windows. Eventually the film falls into place, but the point where it becomes coherent is simultaneous with one's realization of the nature of the object it depicts. At the moment when it is realized that the shots are produced by halting the camera at successive points during a precisely horizontal pan, then; the reason why the position of the windows varies from frame to frame becomes clear, and one "reconstructs" the shape of the building. That shape is congruent with the shape of the film, for the lateral pans which correspond to the layers of windows also subdivide—and thereby organize—the shots which comprise the film. But one's discovery of order in both the windows and the film is no more than the discovery of the structural and methodological principles according to which the film was composed, the idea of which it was the subsequent execution. And that idea inhabits the medium rather than being identified with it.

Though Neutral Density is unusual in that certain aspects of its structure are determined by the object it at first sight appears to be "about," it is entirely typical in that the object is finally no more than raw material through which a specific filmic structure can be made manifest. The real subject of the film is finally not the building, but the process of analysis whereby the structure of the film may be recovered from the mute and shapeless visual list of the windows.

Both "With Photos ..." and Subject exemplify—though in different ways—the subordination of the apparent subject of the film to the means whereby it is perceived. As in Comparative Anatomy, where the different shots each provide a partial view of the unknown object, during Subject the entire photograph is, at one time or another, exposed to view. But since we only see a fragment at a time, we never acquire the overview that would allow us to synthesize these parts into a coherent whole. While we know (we have faith) that the "subject" of the film is coherent, our experience of that coherence is hypothetical, conceptual; it cannot be known entirely, simultaneously and practically. Though Subject is concerned with one photograph and "With Photos ..." with several, the method of approach is similar, except that to the "narrative" fragmentation of the object under analysis in Subject (the whole is implied by a series of parts isolated in time), "With Photos ..." adds a more overtly materialistic recognition of the mode of existence that the object can assume.

The entire film is a list of the different ways in which the stills can be presented in life and represented in art. Some of these are patently metaphorical and ironic, as in the section where the distinction between the white edge of a print and the real information it frames is parodied by the drawing of a rectangle inside the outline of the back of the photograph; since what the artist is drawing is all white, the distinction between the frame and the outline of the print is specious and remains only as a kind of spatial pun on the difference between the front and the back of the print. Others are structuralist (in the sense of being medium-conscious), like the section where we see the stills being selected from the contact sheet or the section where we "perceive" the images via a verbal description. And others, like the two sections where the photographs are passed across the film-frame and the section where we see them in a heap, are anecdotal. The film is pragmatic in that it allows for no ideal or essential existence of the stills apart from their concrete and specific manifestations (each one of which is clearly inadequate), and in so doing it subordinates the importance of a complete and, totally verifiable image to examples of the different processes whereby all images must be known. The film speaks to us, then, not of the photographs themselves, but of the fact that all knowledge, including knowledge of them, will be partial, contextual and dissatisfactory; all facts are adjectival to an unannounced noun.

But "With Photos ..." is more complex than Subject in another way, for it depicts not a single photograph, but a series of photographs, and the partial and fragmentary presentation of the object is further complicated by the multiplicity of ways in which the given object of knowledge may be internally structured. The object of the epistemological quest is now revealed as itself, multiple, flexible, and protean in its internal ordering, its constant self-reorganization corresponding to the means of its presentation. As if in illustration of the uncertainty principle, the difference between, say, the section where we see the contact sheet and the preceding section where we hear a verbal description of the photographs is not just a difference in the way the object is presented, but a difference in what is presented; the one is a rectangular lamina whose parts are located spatially within its limits, microcosmically reproducing its shape, while the other is insubstantial, the product of a human voice, so its parts are related to each other aurally and temporally. Each time we look there is a different blackbird, a fact of sobering implications to the critic who approaches this film.

Behind formal structures like these lies an epistemology that is both skeptical and ironic, and the films are open to psychological and political interpretations which parallel the conditions of that epistemology. As typical modernist artifacts they can appear as "fragments shored against our ruins," and so stand as metaphors for the social and psychic disintegration that characterizes our own cultural situation. From one point of view they are more or less interesting to the extent to which they succeed or fail to formalize, to aestheticize, the despair of our age. But to leave the matter here would be to reify what are finally not objects correlative to fragmentation so much as testaments to the activity of consciousness faced with fragmentation in the less than luminous world we inhabit.

Typically, then, these films serve not to define a state-of-affairs but rather the mechanisms whereby, fortunately or unfortunately, some conception of a state-of-affairs may be obtained. While our initial confrontation with them may place them as objects of perception, watching them tends to shift them aside, as it were, until they become adjacent to perception rather than frontally challenging to it. As grammars to a new language rather than codes written in an unknown language they conspire to involve us in the process of their own inquiry, their own self-discovery.

The simple and obvious sign of the films' self-definition and self-clarification is the use of verbal texts which explain what is happening on the screen. Subject, for example, contains several statements which we immediately recognize as descriptive (and hence explanatory) of the film itself and so does "With Photos . . ." (see synopses). Though often, like the films themselves, these statements suggest the possibility of information rather than actually providing it, we accept them as at least provisional guidance to understanding. That we so easily assimilate information of this kind results from the capability of verbal languages to formulate propositions, a capability we depend on so much that we tend to expect both that verbal propositions are the only way of explaining and that words always function prepositionally. Four Incidents with Translations manipulates these conventional expectations and, in deceiving them, allows both verbal and visual signs to communicate, not referentially through their content, but structurally through their form. In doing so, it suggests new ways in which films, as texts that can be simultaneously visual and verbal, may provide information.

Customarily words and images in film ratify each other; the narrative voice-over in a documentary explains the visuals at necessary points and so translates the picture into conceptual information. Though neither the title of Four Incidents nor the film itself indicates whether, in this case, the image or the soundtrack is the translation, let us conventionally assume that the visuals are primary. Cuts between each section allow us to think of them as four discrete incidents, and each is accompanied by words. In each section, certain effects are observable; for example, the ground seems to be almost vertical when the matchbook is near the camera and so at the foot of the frame, yet it seems to bend into horizontality as the book is moved "up" and away from the camera. Yet beyond this spatial modification all that one can observe is the apparently random - precise but meaningless, specific but arbitrary—movement of the matchbook. One's expectations is that the soundtrack will solve the puzzle by explaining the reason or the significance of the visuals or, especially, the principles according to which the matchbook is moved. But instead of giving such an explanation, the soundtrack provides only a verbal equivalent to the visual events. It provides us with four verbal "objects" whose structure and formal qualities are parallel to those of the visuals. For, exactly like the visuals, the texts each contain a sequence of precise movements all of which refer directly and specifically to an object which each participant knows but we do not.

What is translated from one medium to the other is not meaning-as-distinct-from-structure, but structure-as-meaning. When that is grasped, when we accept the possibility that content may be used only to elicit structure, then, instead of seeming willfully elliptic or elusive, the film appears almost brazen in its clarity. In this it is entirely typical. As in the other films, both the content and the medium in which the content occurs are finally only devices whereby structures of thought may be realized and communicated. And it is the precision and flexibility of these structures that generate the excitement of these films, the vigor of the sense they make.



Subject with Four Footnotes , 1975, 16mm and Super8 film loops, installation view

Mediated Narratives: Ken Feingold

Robert Riley

The videotape *5 dim/MIND* begins with an image of hands - reading a newspaper - knocking over a glass of water that turns abruptly to a pool of goldfish feeding on food thrown to them from outside the edge of the video frame into an erupting volcano, into a sea of waves pounding rocks, into crowded Indonesian streets, into trotting horses' legs into woman's legs waiting in line, into the Egyptian Sphinx, into the puzzling Rubik's Cube solved by machine, into burning piles of rubbish contained by reinforcing posts. These are collected images constructed in series that are more philosophical meditations than commentary.

Ken Feingold assembles images and sounds from around the world, collected from films and from original footage by the artist and obtained from the endless source of information - broadcast television. His collection of recorded events serves as a series of signs that appeal directly to the intellect, involving viewers in the process. Exploring the use of image and sound in relation to one another as thoughts and ultimately as a language system - Feingold uses video to form a psychological space, creating intersecting threads of information that follow a prescribed order. He often applies soundtracks which contradict accompanying images and connects sound or silence in collage sequences. Feingold creates a situation that mimics the activity of the subconscious by manipulating the viewer's binary distinctions and regulating meaning by selection, duration and repetition of sounds and actions.

Watching *Relays that Destroy Instants* (1981-83) and *5 dim/MIND* (1983), the viewer will be alarmed by the sets, combinations and sequence of images connecting the activity of global cultures to the activity of one's own thought process, drawing content from a variety of texts. Once involved, the viewer can interpret the patterns of the structures - text and context, and discover the meaning the artist implies. The work is not entirely based on the analysis of images as content, but is also meant to evoke general themes through provocative juxtapositions.

The group of short tapes collectively titled *Relays that Destroy Instants* suggest a theme of creation and destruction and the endless repetition of the cycle. *Snakebite*, *Scattered Witness*, *Hell*, *Region of Extreme Examples*, and *New Building Under the Water* comprise the full work. An overwhelming sensation of shock and helplessness accompanies interaction with this tape. Feingold's manner and technique represent hours of collection from various sources. Video images are often disfigured by generational decay as a result of dubbing, transfers, and editing processes, causing a loss of clear associated sound. Feingold illustrates the extension of visual information. Feingold describes *Snakebite*, a one minute segment of the thirty minute tape, "as a quick drift of mind across the territory of authority, and the shift which occurs when spectator becomes victim, when disaster becomes spectacle."

In *5 dim/MIND* Feingold embraces broader subjects and attempts greater metaphorical depth and clarity. This most recent tape addresses themes of multiplicity and depicts gestures that affect the course of history. Constructed from footage of world-events recorded off-the-air, with additional video and audio material produced by the artist, his intent is revealed through complex editing and sequential strategies.

Interested in the significance and psychoanalytical interpretation of signs, Feingold's ordered collection - "chains", as he's likely to call them - seems to evoke the principles of the global harmonies and disorders that impact the balance of civilization and non-human systems. In his work, long hypnotic sequences of natural forces, rain and pounding surf for example, afford the viewer space for reflection. Other sequences are perceived under extreme pressure: for instance a film depiction of primitives in stereotypical male/female roles evidently romantically involved - that precedes a close-up view of open-heart surgery that precedes food shopping in the produce department. All of these activities are linked by the recorded voice of a medium at a séance pleading for the spirit, Harry (the late escape-artist Houdini) to appear for all the world or spell out a code by pounding on the table and show us a sign. Another portion of the work ends with a clairvoyant who explains that there are three answers - "one in succession to the others."

Feingold's *The Double* appeals directly to the intellect to buffer and rationalize an emotional response to fragments of cultural information. The artist collects images and sounds from around the world, and constructs

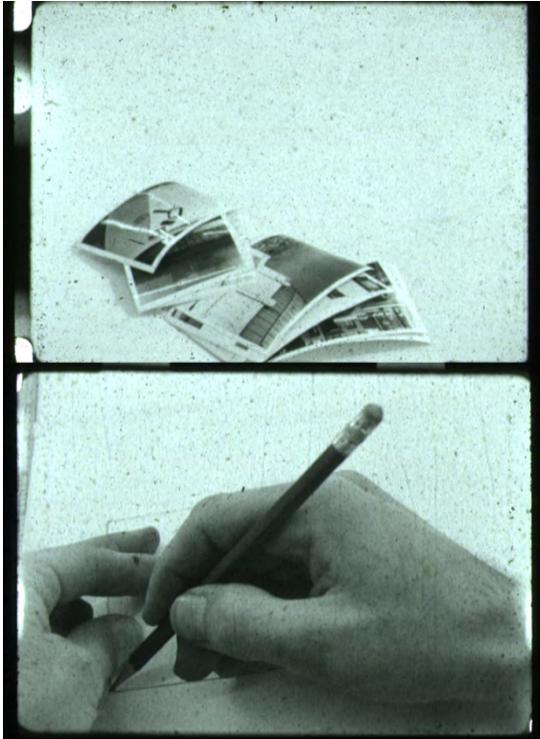
the images as signs which structure his belief in the complex, multiple meanings of events in these turbulent times. By constructing video images, in sequence, that mirror the intuitive activity of the thought process rather than logical and rational time parameters, his style and sub-textual methods of communication shake the foundation of logic. Picture takes the place of word and each has a specific value.

Feingold suggests that man's activities impact all human and natural systems and describes the metaphysical world where man's criminal activity against both the laws of society and the laws of nature contribute and transfer directly to the greater cultural anima and natural disasters. The work is a sensational collection of images that illustrate man's scientific and present-day interests. His implications hover on a fragile edge of the viewer's recognition and are skillfully composed in syllogisms that may be elusive on first viewing. The cyclical form of the tape is made inescapable in a startling sequence translated by flashing subtitles of alphabet characters. The artist, later in the tape, deciphers those characters for the viewer through the exclamations of an enthusiastic TV game show contestant. In addition, a dual stereo channel recitation of text in outline form repeats the phrase "Irregularities and Extremes" using "crime and punishment," "sex and gender," "media and propaganda", "stress and catastrophe" as examples. In the closing sequences, Feingold connects bloodshed and money, snakes which tie themselves in knots and endurance swimmers, and finally - a single fish symbolically leaps from a bucket and without its corollary, is presumed free.

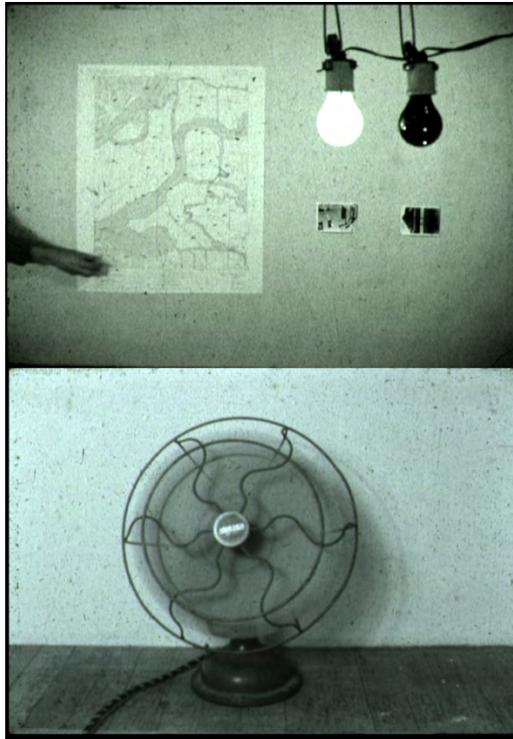
originally published in two essays by the author as part of the CURRENTS series
Prime Time: Ken Feingold, 1984 and *Mediated Narratives, 1984*
Institute of Contemporary Art, Boston



video frame from *The Double*, 1984



film frames from: "With Photos ...", 9 min, 16mm, 1975



The World Gets a Funny Light this Time of Day, 1976

Lists of Media Works 1970-2007

Films and Film Installations

Mechanism Film (Suspendulum Camera), 2min, 16mm, 1970

Room, 3min, 16mm, 1970

Synapse, 5min, 16mm, 1970

After Time, 16min, 16mm, 1971

Untitled (Post Street Room), 3min, 16mm 1971

Evidence, 1min, 16mm, 1972

Text and Context, 7 min, 16mm, 1972-73

Reference Text, 3min, 16mm, 1972-73

Neutral Density, 8 min, 16mm, 1973

Comparative Anatomy, 10 min, 16mm, 1974

Local Option, 12min, 16mm, 1974

Subject, 5 min, 16mm, 1974

Four Footnotes to "Subject", 1974 Film Installation with four Super-8 Technicolor Loop projectors and one 16mm loop projector with sound

Tours, 2.5min, S-8 Loop, 1974

Teleology/Telenomy, 2.5min, S-8 Loop, 1974

Four Incidents With Translations, 12 min, 16mm, 1974

"With Photos ...", 9 min, 16mm, 1975

The World Gets a Funny Light this Time of Day, 18min , 16mm, 1976

Hysteria, 30min, 16mm, 1977

For Mr. Foshay, Film Installation, 2 projected 16mm Loops, 1982

Videotapes

Speak Falling, 30 min., 1972

Art Gestures, 35 min., 1973-74

Literal Illustration, 8 min., 1975

In a Vacuum, 4:30 min., 1975

Jumps, 2:30 min., 1975

Secret Life, 11 min., 1978

Narrow Jokes, 13 min., 1978

Water Falling From One World to Another, 36 min., 1980

Purely Human Sleep, 28:43 min., 1980/81

Allegory of Oblivion, 168:30, 1981

Caution Deaf Child, 30 min., 1981

Relays that Destroy Instants, 35:15 min., 1981-1983

comprised of: **Snakebite**, 42 sec., 1983

Scattered Witness, 2:40 min., 1982

Hell, 9:19 min., 1981

Region of Extreme Examples, 8:23 min., 1981

New Building Under the Water, 11:38 min., 1982

5dim/MIND, 29 min., 1983

The Double, 29 min., 1984



Video frames from: *5dim/MIND*, 29min, 1983



The Double, 29min, 1984

Irony (The Abyss of Speech), 28:50, 1985

Coproduction of: Contemporary Art Television Fund, WGBH-TV, Boston, The Kitchen, NYC

India Time, 45:54 min., 1985-87

The Smallest Particle, 7:53, 1986/87

In Shadow City, 13 min., 1988, collaboration with Constance De Jong

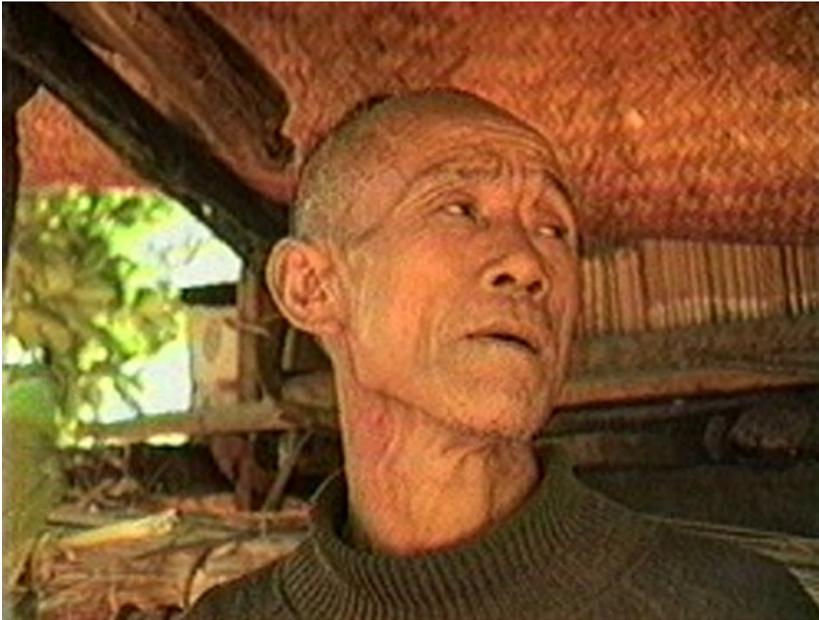
Music: David Behrman. Produced by The Kitchen

Life in Exile, Part One: Body, Speech and Mind. Conversations with Tibetan Philosophers, 60 min., 1988/89

Life in Exile, Part Two: Resisting the Chinese Occupation. Personal Accounts of Tibetans, 32 min., 1988/90

Un Chien Délicieux, 18:45 min., recorded: 1986/written, edited: 1991

La Vida es una Herida Absurda, 3min; recorded 1985, written 1989, edited 1995, collaboration with Nora Fisch



video still from *Un Chien Délicieux*, 1991

Media Installations, Interactive, and Digital Works

Subject with Four Footnotes, 1975

Previews of the Modern World, 1978

Shortwave, 1978

Sexual Jokes, 1979

Ride for the 20th Century, 1979-80

July 24, 1895/Sleeping Room, 1983/1988

The Lost Soul, 1988

The Surprising Spiral, 1991

Childhood / Hot & Cold Wars (The Appearance of Nature), 1993

where I can see my house from here so we are, 1991-95

Orpheus, 1996

Interior, 1997

Séance Box no. 1, 1998-1999

Self Portrait as the Center of the Universe, 1998-2001

Sinking Feeling, 2001

Pressure to Speak (House of Cards), 2002

Animal, Vegetable, Mineral (Virtual), 2002-2003

Eros and Thanatos at Sea 2004

Eros and Thanatos Falling/Flying 2006

Box of Men 2007

Hell 2012

CD-ROMs

artintact3 *JCI-Junkman*, with essay by Erkki Huhtamo, ZKM Karlsruhe and Cantz Verlag, Karlsruhe, 1996

Orpheus; limited edition, published by Ken Feingold, 1996

Web Projects

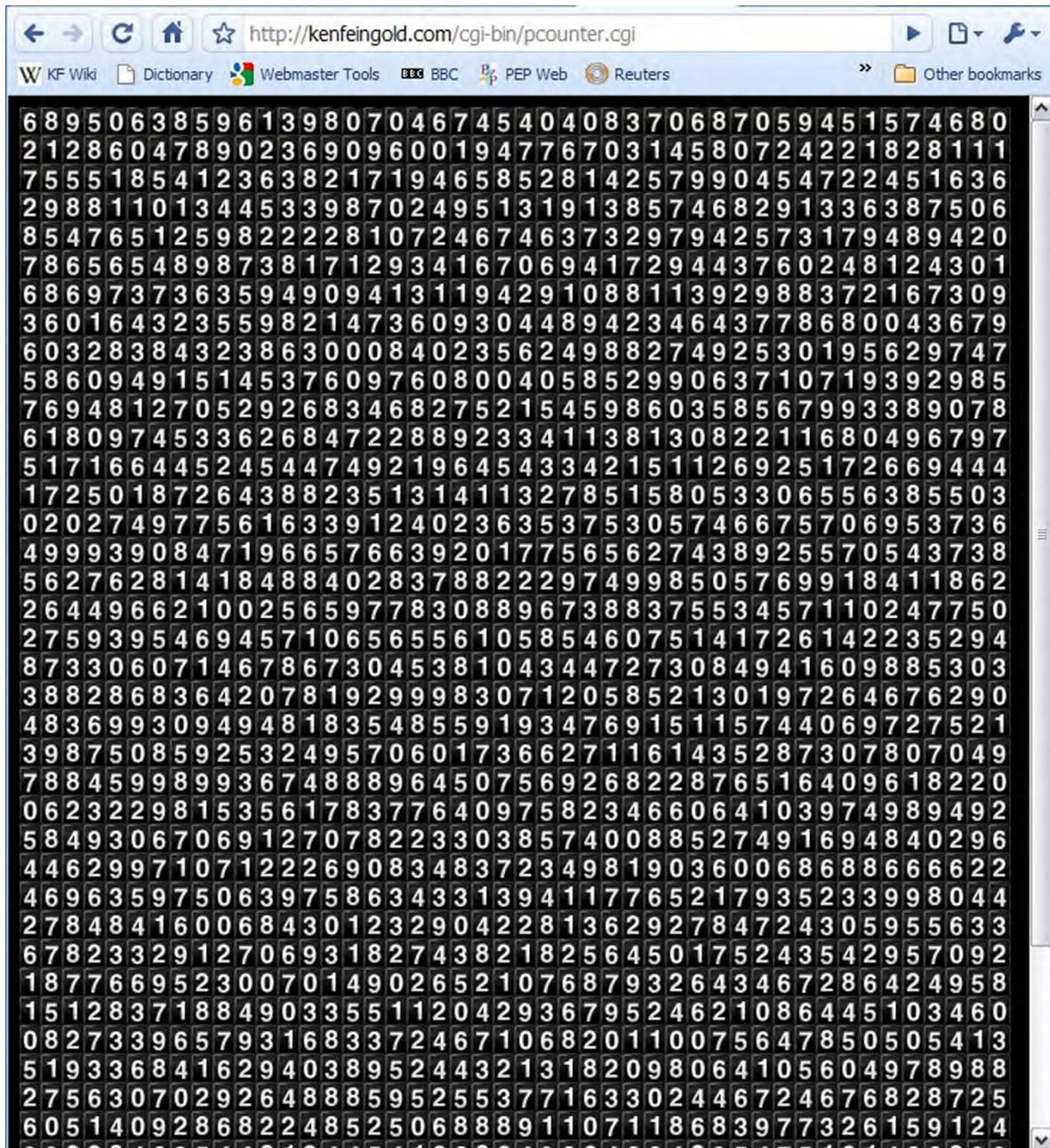
REKD 1996 <http://www.kenfeingold.com/cgi-bin/rekd.cgi>

JCI-Junkman (abbreviated web version) 1995-96 <http://www.kenfeingold.com/jcj1.html>

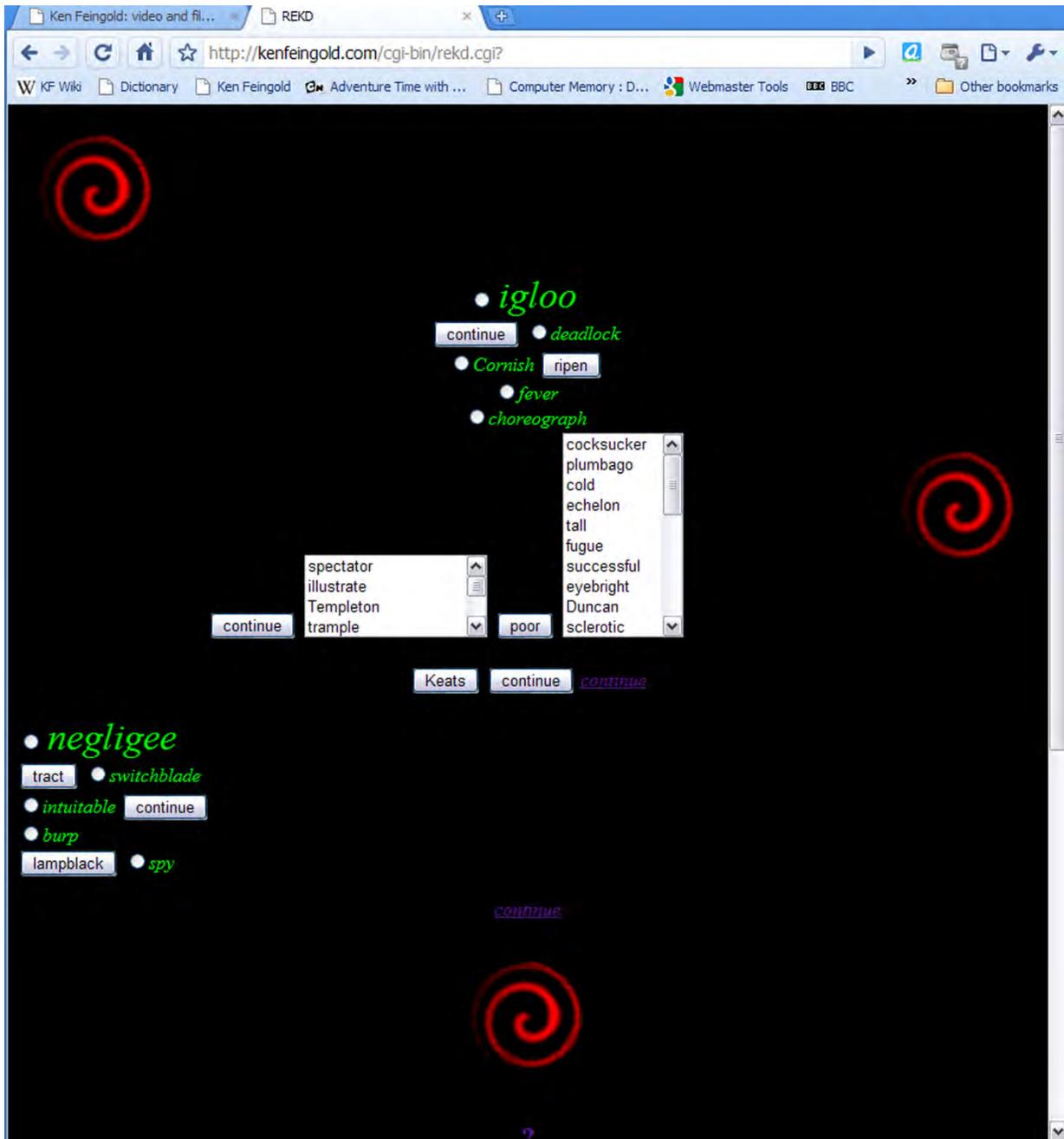
Porncounter 1995 <http://www.kenfeingold.com/cgibin/pcounter.cgi>



screenshot from *JCI Junkman* 1995



Porncounter, 1995, example display of web-based program



REKD, 1995, example display of web-based program



KEN FEINGOLD

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

lives in New York City

Exhibitions and Public Presentations / Selected Highlights

2017

“(id)ea,code++, algorithmic objects” at the Holon Institute of Technology, July-August

2016

"Signal to Code", Cornell University Library, March- October 2016

2014

International Triennial of New Media Art”, National Art Museum of China, Beijing, June-July, 2014
“Ken Feingold: Figures of Speech: Stolen Voices”; [Gdanska Galeria Miejska](#), [Gdansk](#), May-July

2013

Kiasma Hits”, Kiasma Museum of Contemporary Art, Helsinki; Sept 2013–Sept 2014

2012

VIDA 1999-2012”, Espacio Fundación Telefónica, Madrid; May 2012-Jan 2013

2010

Mediations Biennial”, National Museum and “Zamek” Culture Centre, Poznań, Poland, Sept–Oct

2009

IMAGINING MEDIA@ZKM”, ZKM | Media Museum, Karlsruhe, Oct 2009 through December
Voir/Revoir”, Centre Georges Pompidou, Paris, September

2008

"Tangled Up in You", 21c Museum Foundation, Louisville; February-September
Beyond Stereotypes”, Neuer Aachener Kunstverein (NAK), Aachen; March–April
Lúdico-Mordaz”, MADC Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica; April-May

2007

La Casa Encendida, Madrid; "Miradas Cruzadas: Cine y antropología"; October
Múscarnok /Kunsthalle, Budapest; "Kempelen - Man in the Machine" at Mar 24 - May 28
ZKM | Center for Art and Media, Karlsruhe "Kempelen - Man in the Machine" June 23 - Sep 2

2006

Mejan Labs, Stockholm, “Ken Feingold” Nov – Dec
Museum of Modern Art, *TOMORROWLAND*: CalArts in Moving Pictures
Ace Gallery, Los Angeles, *Kenneth Feingold: Survey* (mid-career survey)

2005

Ace Gallery, Los Angeles, *Kenneth Feingold: Survey* (mid-career survey)
National Museum of Art, Wroclaw, “The Other Book”, May 2005
ZKM Karlsruhe, "Masterpieces of Media Art from the ZKM Collection", through January 2007

2004

Grossman Gallery, School of the Museum of Fine Arts, Boston; Sept 10 – Oct
Kiasma Museum of Contemporary Art, Helsinki; "Love Me or Leave Me"; April 2004 - Feb 2005
OÖ Landesmuseen Linz, "Reihe Video Kunst 'videophantastik' ", June 2004
Tate Liverpool, "Art, Lies, and Videotape: Exposing Performance", Nov – Jan 2004
Ace Gallery, Los Angeles; "Invitational"

2003

Tate Liverpool, "Art, Lies, and Videotape: Exposing Performance", Nov – Jan 2004
Berkeley Art Museum, Pacific Film Archive, "Standby: No Technical Difficulties"; Dec
Postmasters Gallery, New York; "Hot Summer Cool", June-July
Shrewsbury Museum and Art Gallery, Shropshire, UK; "BitParts", March-April
Smart Project Space, "Smart Cinema"; Amsterdam; April

2002

Whitney Museum of American Art, "2002 Biennial Exhibition", Mar – May
Museo de Arte y Diseño Contemporáneo, "Contaminados"; San Jose, Costa Rica, April-May
Postmasters Gallery, New York; "Joy and Revolution", June-July
Itaú Cultural, Sao Paulo, "exposição emoção art.ficial", Aug - October
Seoul Museum of Art, "media city seoul 2002", Sept – Nov
Corcoran Gallery of Art, Washington D.C, "Fantasy Underfoot", 47th Corcoran Biennial; Dec 2002 - March 2003

2001

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

2000

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

1999

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

1998

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

1997

Museum of Modern Art, New York; "Technology in the Nineties" series; April
Wilhelm Lehbruck Museum Duisburg, "Interact! Key Works of Interactive Art", Ap-Jun
Documenta X, Documenta X, "Beware! In Playing the Phantom You Become One", (a video library conceived by
Herman Asselberghs and Johan Grimonprez, installed at the Centre Pompidou and at Documenta X),Kassel
Postmasters Gallery, New York, "Password Ferdydurke", October-November
InterCommunication Center, Tokyo, "ICC Biennale '97", October-December

1996

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

1995

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

1994

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

1993

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

1992

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

1991

Simon Watson Gallery, NY, and The Renaissance Society, Chicago, "The Body"
Museum of Modern Art, NY; "Fact/Fiction"
Kunsthalle Dominikannerkirche, "European Media Art Festival", Osnabrück, Germany
Tibet Film Festival, "Tibet in Times Square" (video for Sony "Jumbotron" tv), NYC
L.A.C.E. Gallery, Los Angeles, "Perception/Misperception"

Stadtmuseum Graz, "Steirischer Herbst '91/ Körper & Körper", Graz, Austria
Flaherty Film Seminar, Aurora, NY
Time Festival, Ghent

1990

Image Forum, Tokyo; Festival of Experimental Film & Video, "The Work of Ken Feingold"
Nagoya City Art Museum, Nagoya, Japan "Ken Feingold", Retrospective video screening
Museum of Modern Art, NY; "Dream"
Museo Nacional de Bellas Artes, Buenos Aires; "Video Art Internacional"
Leopold Hoesch Museum, Duren, Germany; "Paper as Knowledge"
Visual Studies Workshop, "NO-TV & Movies", Rochester, NY

1989

Whitney Museum of American Art 1989 Biennial Exhibition (travels)
National Gallery of Canada
Whitney Museum of American Art, "Image World: Meta-Media"
The Kijkhuis, World Wide Video Festival, The Hague
American Museum of the Moving Image, NY, "Video as Language"
Museum of Modern Art, NY "Contemporary Art in Context"
The Asia Society, NY, "Installations"
Newport Harbor Art Museum, California "Skeptical Beliefs"
Fukui Fine Arts Museum, "International Biennale", Fukui, Japan
Long Beach Museum of Art, California
The Kitchen, New York
Artspace, Auckland
Wellington City Art Gallery, Wellington , NZ
Honolulu Academy of Arts, Honolulu
The Kijkhuis, World Wide Video Festival, The Hague

1987

Centre Georges Pompidou, Paris; Tenth Anniversary Exhibition: "l'epoque, la mode, la morale, la passion"
The Institute of Contemporary Art, Boston
Aarhus Museum of Art, Aarhus Video Festival '87, Aarhus
Festival International du Nouveau Cinema et de la Video, Montreal
L.A.C.E. Gallery, Los Angeles
Robert Flaherty Festival, Aurora, NY
The Australian Video Festival, Paddington
Infermental IV, Cross-Cultural Television, Koln, travels
Renaissance Society, Skeptical Beliefs, Chicago
3rd International Biennial Video CD '87, Ljubljana
Filmer a Tout Prix, Brussels

1986

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

Videonale '86, Bonn
New Langton Arts, San Francisco

1985

The New Museum of Contemporary Art, New York, "Signs"
The Museum of Modern Art, NY "Video Viewpoints: Ken Feingold"
The Whitney Museum 1985 Biennial Exhibition, NY
The American Center, Paris
Institute for Art and Urban Resources (P.S.1), NY
WGBH TV, Boston
1st International Video Week, Geneva
The American Film Institute, Fifth National Video Festival, Los Angeles
Institute of Contemporary Art, Boston
Medium West Gallery, Minneapolis
The Kijkhuis, World Wide Video Festival, The Hague
Visual Studies Workshop, Rochester, NY
School of the Art Institute of Chicago
L.A.C.E., Los Angeles
Eindhoven Museum, Eindhoven
MonteVideo, Amsterdam
Talking Back to the Media Festival, Amsterdam

1984

Video Rio / Centro Cultural Candido Mendes, Rio de Janeiro
Museo Palazzo Fortuny, Venice
Galleria d'Arte Moderna, Bologna, "L'Immagine Elettronica"
The Institute of Contemporary Art, Boston
Long Beach Museum of Art, California
The Arsenal, Berlin
Berlin Film Festival
MonteVideo, Amsterdam
The Kitchen, New York

1983

The Whitney Museum of American Art, Biennial Exhibition (travels)
Anthology Film Archives, New York
Walker Art Center, Minneapolis
The Kitchen, NY
Video Free America, San Francisco
L.A.C.E., Los Angeles
International Festival of New Cinema, Montreal

1974 - 1982 Highlights

San Francisco Art Institute; "The Hard Core", 1982
Film in the Cities, St.Paul 1980
The American Center, Paris, "Recent American Video", 1980
Hallwalls, "Installations/Plans", May 1980
University Art Museum, Berkeley, 1980
Whitney Museum, Solo Exhibition (Video Installation) 1979; films in exhibitions "Text and Image" 1975, and "Stills" 1976

Artists' Space, New York, Project Space Exhibition, 1979
Walker Art Center, Minneapolis, Retrospective Film Screening, 1978
Claire S. Copley Gallery, Los Angeles, Solo Exhibition 1975
The Kitchen, New York, 1977
Long Beach Museum of Art, "Southland Video Anthology", 1975
University of California, Irvine, Art Gallery, 1975
University of California, Santa Barbara, "Visual/Verbal", 1975
Millennium, New York, Solo Film Exhibition, 1974

Fellowships / Grants / Co-productions / Commissions

2010 Pollock-Krasner Foundation
2004 John Simon Guggenheim Memorial Foundation Fellowship
2003: Rockefeller Foundation Media Arts Fellowship
2002: FACT (Foundation for Art & Creative Technology), Liverpool
1999: Kiasma Museum of Contemporary Art, Helsinki
1998: Center for Art and Media Technology (ZKM) Karlsruhe and i3Net
1997: ICC Biennale, Tokyo
1991: New York State Council on the Arts
1988: US/Japan Friendship Commission and NEA; Creative Artists Exchange Program
1988: National Endowment for the Arts
1988: New York Foundation for the Arts
1987: The Jerome Foundation
1987: The Checkerboard Foundation
1986: The Bush Foundation Fellowship for Artists
1986: Film in the Cities
1985: The Contemporary Art Television Fund
1985: New York State Council on the Arts
1984: The McKnight Foundation Fellowship for Artists
1982: The Andrew Mellon Foundation
1981: National Endowment for the Arts
1981: Film in the Cities
1979: National Endowment for the Arts

Awards

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

Collections (Institutions)

Art Center, Pasadena
Bonn Kunstverein
Carnegie Mellon University
Centre Georges Pompidou, Paris
ETH Zurich
Hamburger Kunsthalle, Hamburg
Institute of Contemporary Art, Boston
Kiasma Museum of Contemporary Art, Helsinki
Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn
Long Beach Museum of Art, Long Beach
McGill University Library
Minneapolis College of Art & Design Video Archive

Museo de Arte y Diseño Contemporáneo, San Jose, Costa Rica
Museo Palazzo Fortuny, Venice
The Museum of Modern Art, New York
Nagoya City Art Museum, Nagoya
National Gallery of Canada
National Library of Australia
New York Public Library
New York University, Bobst Library
Rotterdam Public Library
University of Alabama
University of Maryland
University of Stockholm Library
Zentrum für Kunst und Medientechnologie, Karlsruhe

Teaching Experience

1977-85	Minneapolis College of Art & Design Associate Professor of Fine Art
1980/81	San Francisco Art Institute, Guest Faculty
1989-94	Princeton University, Visual Arts Program, Special Lecturer in Visual Art and Council on the Humanities
1990-91	Hunter College, Film and Theater Dept. Guest Associate Professor
1993-94	Cooper Union for the Advancement of Art and Science, School of Art; Adjunct Assoc. Professor
1993-1998	School of Visual Arts, New York, MFA Photography and MFA Computer Art Programs, Faculty
1994-1998	School of Visual Arts, New York, MFA Computer Art Programs, Faculty Advisor (Assistant Chair)
2001	Bard College, Visiting Artist/Faculty, MFA Program
2002/07	The Royal University College of Fine Arts, Stockholm, Guest Faculty

Visiting Artist talks, workshops, critiques at Harvard University, Brown University, Ithaca College, Art Center College of Art & Design, Cal Arts, Art Institute of Chicago, Columbia University

Selected Bibliography on the work of Ken Feingold

Digital Art, Aesthetic Creation; The Birth of a Medium, Paul Crowther; Routledge, 2019

Language Art in the Age of Panophonia; Monika Górska-Olesinska, MATLIT: Materialities of Literature, [S.l.], v. 6, n. 2, p. 87-98, aug. 2018

Here/There: Telepresence, Touch, and Art at the Interface; Kris Paulsen, MIT Press, 2017

From an E-narrative Poem towards an Interactive Work of Art. Media Convergence Illustrated with DOWN by Zenon Fajfer and The Surprising Spiral by Ken Feingold Bodzioch-Bryla, B.; In J. Pluciennika & P. Gardenfors (Eds.), On-line/Off-line: Between Text and Experience: Writing as a Lifestyle; Jagiellonian University Press, 2016

Interactive Digital Art, Penesta Dika, Logos Verlag Berlin, 2017

History of Philosophy in Art, Kwang-rae Lee, Mimesis Co., 2016

Alternative Projections: Experimental Film in Los Angeles, 1945-1980, ed David James, Adam Hyman, John Libbey Publishing Ltd., 2015

Channels of Ventriloquism in New Media Artworks, Victoria Bradbury, CITAR Journal, Vol 6, No.1, 2014

The Work of Authorship, ed. Mireille van Eechoud, Amsterdam University Press, 2014

Performing Beauty in Participatory Art and Culture, Heinrich Falk, Routledge 2014

A Theory of Adaptation, Linda Hutcheon, Routledge 2012

Digital Art and Meaning, Roberto Simanowski, Univ. of Minnesota Press, 2011

Interactive Storytelling, Ruth Aylett et al, Springer Science and Business Media 2011

Art + Science Now, Stephen Wilson, Thames and Hudson, 2010

Beyond Mediations, Ryszard W. Kluszczyński, "Zamek" Culture Centre Publications, 2010

Art Investigating Science: Critical Art as a Meta-discourse of Science, Maciej Ozog, in Cognition and Creativity: Digital Arts and Culture, University of California Irvine, 2009

Modes of Spectating, ed. Allison Oddey, Christine A. White, Intellect Ltd. 2009

Art and Electronic Media, Edward Shanken, Phaidon Press, London 2009

Sculpture Today, Judith Collins, Phaidon Press, London 2008

Media Art Histories, Oliver Grau, ed. (essay by Erkki Huhtamo), MIT Press, 2007

Kempelen - Man in the Machine, Műscarnok /Kunsthalle, Budapest and ZKM, Karlsruhe, 2007

New Philosophy for New Media, Hansen, Mark B.N.; MIT Press Cambridge, 2004

Digital Currents: Art in the Electronic Age; Margot Lovejoy, Routledge, London/ New York, 2004

Closed Circuit Videoinstallationen, Kacunko, Slavko; Logos Verlag Berlin, 2004

Rakastaa, Ei Rakasta (Love Me or Leave Me), Sakari, M., others; Kiasma Museum of Contemporary Art, Helsinki, 2004

Internet Art, Rachel Greene; Thames and Hudson, London 2004

Understanding Art, Lois Fichner-Rathus; Thomson Wadsworth, Belmont, CA 2004

Art, Lies, and Videotape : Exposing Performance; Adrian George, ed; Tate Liverpool 2003

Video Art, Michael Rush; Thames and Hudson, London 2003

Atomic Time: Pure Science and Seduction, Jonathan P. Binstock; Corcoran Gallery of Art, Washington D.C. October 2003

Digital Art, Christiane Paul; Thames and Hudson, London 2003

Affect as medium, or the 'digital-facial-image', Mark B.N. Hansen, Journal of Visual Culture, Vol.2 No.2 August 2003, London

The 47th Corcoran Biennial: Fantasy Underfoot, Jonathan P. Binstock, essay by Matthew Biro; Corcoran Gallery of Art, Washington D.C. December 2002

Screen Savers by Carly Berwick; Art News, September 2002

media city Seoul 2002 ed. Wonil Rhee, Seoul Museum of Art, Sept. 2002

Reviews: Whitney Biennial 2002 by Michael Wilson; frieze, no.68 June/July/Aug 2002

Multiple Voice by Bob Nickas; Artforum, May 2002

A New York, Biennale Outre-Tours, Libération, Paris; 14 March 2002

Biennial I sargad stad, Norra Västerbotten, Skellefteå, Sweden; 13 March 2002

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SurReal Time Interaction or How to Talk to a Dummy in a Magnetic Mirror?

Erkki Huhtamo, *artintact3*, Center for Art and Media Technology Karlsruhe (ZKM) and Cantz Verlag, 1996

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dissonant Landscapes; Bob Riley, Institute of Contemporary Art Exhibition Catalog, Nov 87, Boston

Met installaties meer zintuigen inschakelen; Erik Quint, *Haagsche Courant*, 11 Sept 87, The Hague

Het Kijkhuis World Wide Video Festival Catalog; The Hague, Sept 87

Video Art: An Historical Sketch; Christine Tamblin, *High Performance*, Vol. 10 No.1, June 1987

l'epoque, la mode, la morale, la passion; Centre Georges Pompidou, Exhibition Catalog, May 1987, Paris

Videonale 86; Exhibition Catalog, Sept 86, Bonn

Het Kijkhuis World Wide Video Festival Catalog; Sept 86, The Hague

Resolution: A Critique of Video Art; Exhibition Catalog, ed. Patti Podesta, including articles by A. Taubin, L. Relyea; Los Angeles Contemporary Exhibitions, May 1986, Los Angeles

Video: Ken Feingold; Michael Nash; *High Performance*, Vol9 No.1, May 1986, Los Angeles

Irony (The Abyss of Speech); Gary Reynolds, *Vinyl*, 12.85

Talking Back to the Media; Festival Exhibition Catalog, Nov 85, Amsterdam

ICA Screenings show bridge between video art, television; Shawn McGivern, *Boston Globe*, Nov 15 85, Boston

Featured Screenings; Catalog, American Film Institute, Sept 85, Los Angeles

Featured Screenings (Premieres of New Work) AFI National Video Festival; Corrine Kenner, *L.A. Weekly*, Sept13

C.A.T. Fund: Video Art Catalyst?; Deborah Goldan, *The Independent*, July 85, New York

At the Whitney Biennial / Good Morning America; Charles Hagen, *Artforum*; Summer 85, New York

Art: "Signs" Exhibition at the New Museum, Michael Brenson, *The New York Times*, May 17, 1985, New York

Les Videos Extremes de Ken Feingold; Dorothee Lalane; *Liberation*, May 6, 1985, Paris

1985 Biennial Exhibition; Whitney Museum of American Art, Catalog

Video Works from the "Public Domain", Robert L. Pincus; *Los Angeles Times*, 2.3.85

Engaging Public Television, David James, *Artweek*, February 85, Los Angeles

Public Domain: 14 Video Artists; Catalog, LACE Gallery, January 85, Los Angeles

Signal Approach; Christina Ritchie; The Funnel, Exhibition Catalog, Jan 85, Toronto

Mediated Narratives, Bob Riley, The Institute of Contemporary Art, Exhibition Catalog, November 1984, Boston

Second Video Rio Exhibition Catalog, Centro Cultural Mendes, Oct 84, Rio de Janeiro

The Whitney Biennial: Video; Amy Taubin; *Millennium Film Journal #13*, 1984, New York

The Electronic Gallery, Diane Hellekson; *Minnesota Monthly*, August 1984, Minneapolis

From TV to video e Dal video all TV; C. Borelli and A. Muntadas; Galleria d'arte moderna, Feb 84, Bologna

Prime Time: Ken Feingold, Bob Riley; Exhibition Catalog; Institute of Contemporary Art, Jan '84, Boston

Cuts and Sketches: "5dim/MIND" by Ken Feingold; Valerie Ellis, *Afterimage*, January 84, Rochester, NY

Rebel Rouser; J.Hoberman, *The Village Voice*, Oct 25, 1984, NY

Ken Feingold's "5dim/MIND" and "New Building Under the Water"; Amy Taubin, *The Kitchen*, Oct 83, NY

A Whitney Sampler, Marita Sturken, *Afterimage*, Oct 83, Rochester

Head Hunting at LACE; David James, *Artweek*, Oct 83, Los Angeles

HEADHUNTERS; Tim Martin and Patti Podesta, LACE Exhibition Catalog, Sept 83, LA

Museum Pieces: 1983 Whitney Biennial Video Section; Amy Taubin, *The Village Voice*, May 23, 1983, NY

1983 Biennial Exhibition; Whitney Museum of American Art, Catalog

Golden Age of Video Art; Pat Wadsley and Jill Kirschenbaum; *CUE*, Jan 18, 1980, New York

Six Films by Ken Feingold; David James; *Journal of the Los Angeles Institute of Contemporary Art*; Number 14, April 1977

Selection of Published Writings by Ken Feingold: Bibliography

"The Sphinx on the Table: Sigmund Freud's Art Collection and the Development of Psychoanalysis" by Janine Burke (Walker and Co. 2006), reviewed by Ken Feingold in *Modern Psychoanalysis* Vol 31, No. 2, 2006 pp.317-327

"The Interactive Art Gambit", Technology in the Nineties/MoMA website: <http://www.tech90s.net> New York, April 1997; revised and updated in New Screen Media: Cinema/Art/Narrative; ed. Martin Rieser and Andrea Zapp; British Film Institute, London 2001 (book and DVD)

"where I can see my house from here so we are", *Parachute*, no.85, Montreal, Jan 1997

"OU: Interactivity as Divination as Vending Machine", *Leonardo* Vol 28. No.5, 1995

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

The Soft Accident, *ISEA-Online* (Internet publication), May 1994

Childhood/ Hot & Cold Wars (The Appearance of Nature), "Iterations: The New Image", catalog essay, MIT Press and International Center of Photography, NY 1994

The Magnetic Mirror, *Cameraworks*, Spring/Summer '93; San Francisco

Trouble in Truthsville, *Felix*, No.2; Spring '92; New York

Diagrams of Mind; Leopold Hoesch Museum, Duren, Germany; "Paper as Knowledge" exhibition catalog; curator's statement

Notes on the Distribution of Video Art, *Mediamatic #2+3*; Spring '89; Amsterdam

India Time, *Journal of the Commission on Visual Anthropology*, 1989; Montreal

Blanchot's "The Writing of the Disaster", *Art & Artists*; Summer 1986, NY

We Live In The Image /We Don't Want To Live In The Image; "Media Source" exhibition, Gallery of the Mpls College of Art & Design, 1984

CD-ROMs and DVDs

artintact3; *JCJ-Junkman*, with essay by Erkki Huhtamo, ZKM Karlsruhe and Cantz Verlag, Karlsruhe, 1996

Media Art History, Hans-Peter Schwarz, ZKM Media Museum, Karlsruhe, 1997

Hardware Software Artware, ed. ZKM/Center for Art and Media Technology Karlsruhe and Cantz Verlag, 1997

Orpheus; limited edition, published by Ken Feingold, 1996

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

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



On the road to Galta, India, 1987

