KEN GOLDBERG
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KEN GOLDBERG is an artist and professor of engineering and robotics at UC Berkeley. Ken’s art installations have been exhibited internationally at venues including the Whitney Biennial, Pompidou Center in Paris, Buenos Aires Biennial, and the ICC in Tokyo. Goldberg is IEEE Fellow, Director of the Berkeley Center for New Media, Founding Director of UC Berkeley’s Art, Technology, and Culture Lecture Series, and craigslist Distinguished Professor of New Media. Goldberg is represented by the Catharine Clark Gallery in San Francisco.

goldberg.berkeley.edu

“If Bill Viola and Gary Hill brought video out of the box and into the realm of installation, Ken Goldberg has done the same for Net art.”

– Reena Jana, Art Forum, October 1999
POWER AND WATER
1992

IN COLLABORATION WITH MARGARET LAZZARI.

Gallery installation with custom-designed robotic painting machine, and 12 large-scale paintings executed by hand and by the robot. Images were based on events surrounding the building of the Los Angeles Aqueduct between 1906–13.

EXHIBITION HISTORY:
LAX: Los Angeles exhibition, Fisher Gallery, USC.
THE TELEGARDEN
1995-2004

in collaboration with Joseph Santarromana, George Bekey, Steven Gentner, Rosemary Morris Carl Sutter, Jeff Wiegley.

This Internet/museum installation allowed users to view and interact with a remote garden filled with living plants. Members could plant, water, and monitor the progress of seedlings via the tender movements of an industrial robot arm.

“In linking their garden to the Internet and creating an intuitive interface for the control of the arm and camera, the artists transformed what most would consider a fit of over-engineering into a subtle rumination on the nature of the Commons.”

– Peter Lunenfeld, Flash Art, March 1996

EXHIBITION HISTORY:
Ars Electronica Center, Austria
First Interactive Media Festival, Los Angeles
Siggraph, Los Angeles
Fisher Gallery, USC

AWARDS:
Kobe Prize, First Interactive Media Festival, Los Angeles
First Prize, Festival for Independent Visual Arts Interactive, Montreal
Finalist, National Information Infrastructure Award, U.S.
IN COLLABORATION WITH KARL BOHRINGER

A 1/1 millionth scale model of Frank Lloyd Wright's Fallingwater, fabricated from silicon using ultra high precision lithography. Dimensions: 60 x 80 x 10 micrometers.

“Fallingwater was an ideal choice because Wright built it around the cantilever, which is now an important component in silicon devices...” – New York Times Magazine, March 10, 1996

EXHIBITION HISTORY:
- Cartes Centre for Art and Technology, Finland
- Maison Européenne de la Photographie, Paris
- Lisbon Biennial, Cordoaria, Lisbon, Portugal
- San Jose Museum of Art
- California College of Art, San Francisco
- Artists Space, New York
- Duke University Art Museum
- Chicago Art Institute, Chicago
- Centre Georges Pompidou, Paris
LEGAL TENDER
1996

Online tele-robotic laboratory that allowed users to perform experiments on U.S. currency.

“The main point of Legal Tender is to heighten the uncertainties built into interactivity on the Web. Is a tele-robotic operation really carried out somewhere at your behest? Why is it necessary to “register” first? Is one’s own engagement with this work its true telerobotic component? On what does anyone’s credulity toward images and other information on the Internet rest?”

– Kenneth Baker, SF Chronicle, 1996

EXHIBITION HISTORY:
Artifices 4, La Villette, Paris
Dutch Electronic Art Festival, Rotterdam
Contemporary Art Center, New Orleans
Blasthaus, San Francisco
MEMENTOMORI
1997–ongoing

IN COLLABORATION WITH WOJ MATUSIK
AND DAVID NACHUM.

In this internet-based earthwork, minute movements of the Hayward Fault in California are detected by a seismograph, transmitted continuously via the Internet, and displayed continuously on a minimalist black screen.

“There is a sense of incipient natural disaster in Goldberg’s piece: we are reminded of human frailty. Indeed, as Susan Sontag observed, ‘all photographs are memento mori; to take a photograph is to participate in another person’s (or another thing’s) mortality, vulnerability, mutability.’”

– Marisa Nakasone, SF Art Examiner, 2009

EXHIBITION HISTORY:
Theo Armour, Private Collection
Catharine Clark Gallery, San Francisco
School of Visual Arts, New York
Guggenheim Art Museum Online
San Francisco International Art Expo
Walker Art Museum, Minneapolis
DISLOCATION OF INTIMACY
1998–ongoing

IN COLLABORATION WITH BOB FARZIN.

A minimalist black box. The interior is accessible via the Internet, where remote visitors can adjust lights to create surrealist shadows.

“Through its odd mechanics, this work announces immediately that it won’t be dealing with notions of optical gestalt, but with more complex relationships that unfold over distance and time.”

– David Hunt, Rhizome, 1999

EXHIBITION HISTORY:
San Jose Museum of Art, Permanent Collection
Museum of Science and Industry, Manchester, UK
Buenos Aires Biennial
Venice Biennale Associated Exhibition
ZKM, Karlsruhe, Germany
Catharine Clark Gallery, San Francisco
In this companion work to mementomori, an acoustic installation translates live seismic fluctuations from the Hayward Fault into a soundscape presented in a custom-built acoustic enclosure.

“Mori reinvests the popular superlative ‘awesome’ with some of its original weight.”


**EXHIBITION HISTORY:**
- The Kitchen, New York
- Austin Museum of Art
- Colorado University Museum
- Atlanta College of Art Gallery
- Oklahoma City Museum of Art
- Art Center College of Design, Pasadena
- San Francisco Art Institute
- ICC Biennale, Tokyo, Japan
OUIJA 2000
2000

IN COLLABORATION WITH RORY SOLOMON, BILLY CHIN, GIL GERSHONI, AND DAVID GARVEY.

Visitors encounter a Ouija board and each other via the Internet.

“...Ouija 2000 is a metaphor for the mystification of the Web and the public’s unquestioning faith in it.”


EXHIBITION HISTORY:
Palazzo delle Arti Napoli, Italy
Center for Art and Visual Culture, Baltimore, Maryland
Berkeley Art Museum, Permanent Collection, California
PUBLIC KEYS
Acts of Faith, Trust, and Access
2003

IN COLLABORATION WITH ANNAMARIE HO, ANTHONY LEVANDOWSKI, JANE MCgoniGAL, DEZ SONG, ERIC PAULOS AND MATTHIEU METZ.

In this performance, online participants direct a surrogate human “tele-actor” to convince gallery visitors to hand over housekeys, car keys, and other personal items.

EXHIBITION HISTORY:
Exploratorium, San Francisco
New Langton Arts Center, San Francisco
Six live koi fish swim peacefully in a large glass tank as they are observed by digital cameras. Camera data and computer graphics are combined to reconstruct and display the environment as seen through the eyes of one fish.

**EXHIBITION HISTORY:**
Pasadena Art Center
To raise public awareness of recent advances in surveillance systems, Demonstrate installed a state-of-the-art robotic webcam over UC Berkeley’s Sproul Plaza for six weeks during the 40th Anniversary of the Free Speech Movement. Anyone on the Internet could share remote control of the camera, zooming in to frame and photograph activity on the Plaza any time of day or night.

EXHIBITION HISTORY:
ZKM, Center for Art and Media, Karlsruhe, Germany
Cantor Art Center, Stanford: Crowds and Revolutionary Tides
Whitney Museum of American Art: Artport
The Tribe
2006, (documentary film)

Co-writer, in collaboration with Tiffany Shlain (Director), Carlton Evans, Gil Gershoni, and others.

An award-winning film about the unorthodox, unauthorized history of the Jewish people and the Barbie doll...in about 15 minutes.

"Tribe is a brilliant, irreverent, wry and buoyant film...a stunning achievement."
— John Columbus, Black Maria Film Festival, 2006

"The Tribe is a powerful, universal film that will surprise and challenge anyone who has wrestled with issues of faith, identity and history."
— Roberta Munroe, Sundance Film Festival, 2006

Official Selection and Awards:
Sundance Film Festival, Tribeca Film Festival, Rotterdam Film Festival, and over 100 other international film festivals.

Winner of 15 Awards including:
Best Documentary, LA Shorts Festival
Best Documentary, Warsaw Jewish Film Festival
Grand Jury Prize, Florida Film Festival
To commemorate the 1906 San Francisco Earthquake, Ballet Mori engaged the Earth as a living medium. In this improvisational performance, SF Ballet Principal Dancer Muriel Maffre responded to a musical composition modulated live by the unpredictable fluctuations of the Earth’s movement.

“Ballet Mori facilitates a meditation on the ‘acoustic unconscious’...the result was a suggestive and very beautiful synaesthetic experience that challenged the classical ballet audience and ordinary patterns of hearing.”

– Anna Orrhen, Rhizome, 2006

AWARDS AND EXHIBITION HISTORY:
San Francisco Ballet, San Francisco Opera House
Isadora Duncan Award, Bay Area Dance Awards
In this interactive installation, visitors are invited to make a silent vow and then to stomp on a floor plate. The impact triggers a projected slow-motion video of breaking glass accompanied by a musical track that responds to the quality of each impact.

EXHIBITION HISTORY:
21c Museum Hotel, Louisville, Kentucky
Pulse Contemporary Art Fair, New York
Contemporary Jewish Museum, San Francisco
Visitors move through an empty gallery space searching for clues. A robot camera analyzes their body motions to trigger appropriate voice responses: “warmer, colder, cold, hot.” A study in the thermodynamics of discovery, inspired by the children’s game.

EXHIBITION:
Headlands Center for the Arts, Marin, California
Details on all installations, exhibitions, refereed papers, reviews, and other materials available at:

**goldberg.berkeley.edu**
