



GAIL WIGHT CURRICULUM VITAE

EDUCATION

- 1991 - 1994 M.F.A. Jacob K. Javits Fellow, New Genres, San Francisco Art Institute, San Francisco, CA
1984 - 1988 B.F.A. Studio for Interrelated Media, Massachusetts College of Art, Boston, MA

SOLO & TWO-PERSON EXHIBITS

- 2014 "The Spider and the Fly" First Street Gallery, Humboldt State University, Arcata, CA
2013 "All the Time in the World" Clay Center for Art & Science, Charleston, WV (with Mary Tsiongas)
"All the Time in the World" McColl Center for Visual Art, Charlotte, NC (with Mary Tsiongas)
2012 "Hydraphilia" Nevada Museum of Art, Reno, NV
"Ground Plane" Patricia Sweetow Gallery, San Francisco, CA
2011 "Under the Influence" Patricia Sweetow Gallery, San Francisco, CA
2010 "Restless Dust, a ghost-walk with Darwin" San Francisco Center for the Book San Francisco, CA
2009 "Intertidal Zone" Patricia Sweetow Gallery San Francisco, CA
"Night Moves : Gail Wight" San Jose Institute of Contemporary Art San Jose, CA
2007 "The Evolution of Disarticulation" University of New Mexico Art Museum Albuquerque, NM
"The Anatomies" Ontario Science Museum Toronto, Ontario
2006 "Sliding Scale" Thomas Whelton Gallery Stanford University, Stanford, CA
2004 "Rodentia Chamber Music" in conjunction with "Wonderful" Cornerhouse Manchester, England
"when the cats are away..." Pozen Theater Mass. College of ART, Boston, MA
2003 "The Evolution of Disarticulation" Walter & McBean Galleries San Francisco Art Institute, San Francisco, CA
"Supertramp (La traviata)" Headlands Center for the Arts Sausalito, CA (with Dr. Lucia Jacobs)
1995 "Hereditary Allegories: A Study in Genetics" Capp Street Project San Francisco, CA
"Carbon Nation" International Gallery of Contemporary Art Anchorage, AK
"Neural Primers & other stories" The Archives San Francisco, CA
1993 "Floraphobia" Habitat Institute Belmont, MA
"Diana Rudsten & Gail Wight" Diego Rivera Gallery, San Francisco, CA (with Diana Rudsten)
1990 "The Blood/Brain Barrier" Space 46 Boston, MA
1988 "Neuroanatomy, Perspective & Exorcism" Art Camp Boston, MA

SELECTED GROUP EXHIBITS

- 2014 "thingworld: International Triennial of New Media Art" National Art Museum of China, Beijing
2013 "Vital Signs" Wichita Art Museum, Wichita, KS
A Tempting Fate: Inevitability and Scientific Fortune" Aggregate Space Gallery, Oakland, CA
"24+24 Waverly Street Gallery's 6th Invitational" Waverly Street Gallery, Bethesda, MD
2012 "Transformative Surface" University of New Mexico Art Museum, Albuquerque, NM
"Tradewinds" ISEA, Albuquerque, NM
"Residency Projects 2012" Kala Gallery, Berkeley, CA
"Natural Discourse" UC Botanical Gardens, UC Berkeley, Berkeley, CA

- “SmARTspace” Fine Arts Gallery, SF State University, San Francisco, CA
 “Do Not Destroy” Contemporary Jewish Museum, San Francisco, CA
 “Women in Science” Sonoma State University Library Art Gallery, Sonoma, CA
 “Vast and Undetectable” San Francisco Arts Commission Gallery, San Francisco, CA
 “Left to Chance” San Francisco Center for the Book, San Francisco, CA
 “Small Wonders” San Jose Mineta Airport, San Jose, CA
- 2011 “A Live Animal” Root Division, San Francisco, CA
 “Size Matters” Institute for Contemporary Art, San Jose, CA
 “Exploding the Codex” Throckmorton Theatre, Mill Valley, CA
 “Small Wonders” San Jose Mineta Airport, San Jose, CA
- 2010 “Unbound : A National Exhibition of Book Art” Bedford Gallery, Walnut Creek, CA
 “Roadworks” San Francisco Center for the Book, San Francisco, CA
 “Vital Signs : New Media from the Permanent Collection” San Jose Museum of Art, San Jose, CA
 “Touchstone” Salisbury Museum, Salisbury, UK
 “Small Wonders” San Jose Mineta Airport, San Jose, CA
 “Robots” Boise Art Museum, Boise, ID
- 2009 “Tools” Williamson Gallery, Art Center College of Design, Pasadena, CA
 “Pulse” Miami Ice Palace, Miami, FL
 “From Their Studios” Cantor Center for Visual Art, Stanford University, Stanford, CA
 “The Limits of Knowledge” UCSB Interdisciplinary Humanities Center, UC Santa Barbara, Santa Barbara, CA
 “Robots” Ulrich Museum of Art, Wichita State University, Wichita, KS
 “Natural Blunders” de Saisset Museum, Santa Clara University, Santa Clara, CA
 “Tech Tools: Contemporary New Media Art” de Saisset Museum, Santa Clara University, Santa Clara, CA
 “Robots” Sonoma County Museum of Art, Santa Rosa, CA
- 2008 “shrink-wrapped “ Or Gallery, Vancouver, BC (in collaboration with Retort)
 “Pixilerations” Sol Koffler Gallery Rhode Island School of Design, Brown University, Providence, RI
 “Pixilerations” 191 Westminster Street, Providence, RI
 “Humane Slaughter Acts Performance Festival” Slaughterhousespace, Healdsburg, CA
 “Vortex” Sebastopol Center for the Arts, Sebastopol, CA
 “Out of this World” Wood Street Galleries, Pittsburgh, PA
 “Robots” San Jose Museum of Art, San Jose, CA
 “Culturing Nature : : Culturing Technology” Katherine E. Nash Gallery, Minneapolis, MN
 “Ecocentric” Sonoma County Museum, Santa Rosa, CA
 “We Interrupt Your Program” Mills College Art Museum, Oakland, CA
- 2007 “Contemporary Art from the Permanent Collection” San Jose Museum of Art, San Jose, CA
 “The Art and Artifice of Science” Museum of Fine Arts, Sante Fe, NM
 “Networked Nature” Foxy Productions, New York, NY
 “Networked Nature” Warehouse Gallery, Syracuse, NY
- 2006 “Unhomely: Phantom Scenes in Global Society” Bienal Internacional de Arte Contemporaneo de Sevilla, Seville, Spain (in collaboration with Retort)
 “Edge Conditions” Inter-Society for Electronic Arts, San Jose Museum of Art, San Jose, CA
 “Art & Science: A Symbiosis” Axiom Gallery, Cambridge, MA
 “Coupling” Rosenberg Gallery, New York University, New York, NY
- 2005 “Brides of Frankenstein” San Jose Museum of Art, San Jose, CA
 “Visual Alchemy” Oakland Art Gallery, Oakland, CA

- 2004 "YOUgenics" Betty Rymer Gallery, School of the Art Institute, Chicago, IL
 "Process" Dorsky Gallery, Long Island City, NY
 "Machinista 2004" The Arches, Glasgow, Scotland
- 2003 "Gene(sis)" Berkeley Art Museum, Berkeley, CA
 "Homemade Instrument Day" Lincoln Center New York, NY
 "Paradise Now: Picturing the Genetic Revolution" Newcomb Art Gallery Tulane University, New Orleans, LA
 "Paradise Now: Picturing the Genetic Revolution" McKinney Avenue Contemporary Dallas, TX
 "Paradise Now: Picturing the Genetic Revolution" Williamson Gallery Art Center College of Design, Pasadena, CA
- 2002 "Fast Forward II" Berkeley Art Museum Berkeley, CA
 "Turbulent Landscapes: the natural forces that shape our world" Natural History Museum London, England
 "High Tech/Low Tech Hybrids: Art in a Digital Age" Bedford Gallery Walnut Creek, CA
 "Organic/Mechanic" Kohler Art Center Sheboygan, WI
 "Evidence" Diablo Valley College Pleasant Hill, CA
 "Paradise Now: Picturing the Genetic Revolution" Carnegie Mellon University Pittsburgh, PA
- 2001 "Self Propelled" Exploratorium San Francisco, CA
 "Life Like" New Langton Arts San Francisco, CA
 "Natural Forces" San Francisco Arts Commission in conjunction with The Lab San Francisco, CA
 "Neural Notations" The Physics Room Christchurch, New Zealand
 "the measure of all things..." Office/Gallery San Francisco, CA
 "Paradise Now: Picturing the Genetic Revolution" Tang Museum Skidmore College, Sarasota Springs, NY
 "Turbulent Landscapes: the natural forces that shape our world" Environmental Center University of Chicago, Chicago, IL
- 2000 "Paradise Now: Picturing the Genetic Revolution" Exit Art New York, NY
 "Endgame: Artists Confront the Machine" Spaces Cleveland, OH
 "Technology & Identity" Duncan Gallery of Art Stetson University, Deland, FL
 "High Touch/High Tech" Refusalon San Francisco, CA
 "Particle Accelerators: At the intersection of photography, science, and technology"
 Photographic Resource Center Boston Univ, Boston, MA
 "Neural Notations" Mary Porter Sesnon Art Gallery UC Santa Cruz, Santa Cruz, CA
 "Neural Notations" San Francisco Art Commission San Francisco, CA
 "Turbulent Landscapes: the natural forces that shape our world" Virginia Art and Space Center Hampton, VA
 "Turbulent Landscapes: the natural forces that shape our world" Tryon Center for Visual Art Charlotte, NC
- 1999 "Corporeal Sky" Artspace, Woolloomooloo, Australia
 "Ars Electronica 99" O.K. Center for Contemporary Art, Linz, Austria
 "Romancing the Brain" Pittsburgh Center for the Arts, Pittsburgh, PA
 "Corporeal Sky" The Physics Room, Christchurch, New Zealand
 "Turbulent Landscapes: the natural forces that shape our world" Cranbrook Institute of Science, Bloomfield Hills, MI
 "Turbulent Landscapes: the natural forces that shape our world" Ontario Science Center, Toronto, Ontario
 "Turbulent Landscapes: the natural forces that shape our world" Miami Museum of Science, Miami, FL
- 1998 "Plugged In" Cheryl Haines Gallery, San Francisco, CA
 "Art & Biology" University Art Gallery, Mt. Pleasant, MI
 "Turbulent Landscapes: the natural forces that shape our world" National Science Center, Augusta, GA
 "Turbulent Landscapes: the natural forces that shape our world" McWane Center, Birmingham, AL
 "Turbulent Landscapes: the natural forces that shape our world" COSI Toledo, Toledo, OH
- 1997 "Bay Area Now" (inaugural) Yerba Buena Center for the Arts, San Francisco, CA

- “Turbulent Landscapes: the natural forces that shape our world” The Science Place, Dallas, TX
 “Earart” 1078 Gallery, Chico, CA
- 1996 “Turbulent Landscapes: the natural forces that shape our world” The Exploratorium, San Francisco, CA
 “Mortal Coil: Mourning Becomes Electronic” Sesnon Gallery, UC Santa Cruz, Santa Cruz, CA
 “Integrated Hemispheres” Blasthaus, San Francisco, CA
- 1995 “Veered Science” Huntington Beach Art Center, Huntington Beach, CA
 “Access” Southern Exposure, San Francisco, CA
 “Virtual Female” The Lab, San Francisco, CA (collaboration with neuropsychiatrist Kristine Yaffe)
 “Diving Into the Gene Pool” The Exploratorium, San Francisco, CA
- 1994 “Revolving Histories/Elusive Scripts” SF Camerawork, San Francisco, CA
 “Site of Crisis: Artists Look at Women’s Health Issues” Works/San Jose Gallery, San Jose, CA
 “Alternating Currents: An Exploration in Spirituality & Technology” Richmond Art Center, Richmond, CA
 “Color in the Shadows: Bay Area Cyberart” Oliver Art Center, Oakland, CA
- 1993 “Prescriptive Memory & the Residual Body” Victoria Room, San Francisco, CA
 “Moments of Perception” Gallery Here, Oakland, CA
 “An Evening of Performance” Gallery Here, Oakland, CA
 “9th Annual National Juried Exhibition” Berkeley Art Center, Berkeley, CA
- 1992 “Afterthought” Diego Rivera Gallery, San Francisco, CA
 “10th Annual SFAI Artists’ Book Contest” Walter McBean Gallery, San Francisco, CA
- 1991 “Boston Film & Video Festival” Coolidge Theater, Brookline, MA
 “Humor in Video Art” The Space, Boston, MA
- 1990 “Video at the 88 Room” 88 Room, Brighton, MA
- 1989 “The Big SIM Show” Longwood Theater, Boston, MA
- 1988 “Computer Decisions” Thompson Gallery, Boston, MA
 “sign means sign” Space 46, Boston, MA
 “Night Shift” WCVB-TV, Boston, MA
- 1987 “Snowball Project” off-Documenta 8, Kassel, Germany
 (telecommunications collaboration)
 “Souvenir Highway” Capp St. Project, San Francisco, CA (collaborative installation by Jerry Beck)
 “Le Palais Ideal” Biennial of European Art Schools, Toulouse, France/Boston, MA
 (telecommunications collaboration)
 “Tri City Inter-Action” Pittsburgh, PA/Richmond, VA/ Boston, MA
 (telecommunications collaboration)
 “Massachusetts College of Art Film & Video” Boston Center for the Arts at Cyclorama, Boston, MA
 “First Night” Boston University, Boston, MA

TEACHING AND RELATED WORK

- 2006 - present Associate Professor, Department of Art & Art History, Stanford University, Stanford, CA
- 2009 Visiting Professor, Art Department, Kingston University, Kingston, UK
- 2003-2006 Assistant Professor, Department of Art & Art History, Stanford University, Stanford, CA
- 1997-2003 Assistant Professor, Director & co-founder, Intermedia Arts, Art Department, Mills College, Oakland, CA
- 1997-1999 Assistant Professor, Film & New Media, California College of Arts, San Francisco, CA
- 1993 - 1997 Visiting Lecturer, Center for Digital Media, San Francisco Art Institute, San Francisco CA
- 1993 - 1994 Performance Program Assistant, Exploratorium, San Francisco, CA
- 1992 - 1993 Graduate Instructor, New Genres Core Program, San Francisco Art Institute, San Francisco CA

1988 - 1991 Research Assistant, Design Lab, Massachusetts Institute of Technology, Cambridge, MA

RESIDENCIES

Fellowship Award, Kala Art Institute, Berkeley, CA, 2012
Visual Arts Fellowship, Montalvo Arts Center, Saratoga, CA 2011
Art & Archaeology Artist-in-Residence, Stonehenge, Salisbury, UK 2009
Imprint Artist-in-Residence, San Francisco Center for the Book, San Francisco, CA 2009
SymbioticA Artist-in-Residence, School of Anatomy & Human Biology, Univ. of Western Australia 2008
Aesthetic Technologies Lab. Analog/Digital Interface Workshop, Ohio University, Athens, OH 2006
Rockefeller Foundation Bellagio Study & Conference Center, Artist-in-Residence, Como, Italy 2004
Headlands Center for the Arts, Project Space Residency, Sausalito, CA (in collaboration with Dr. Lucia Jacobs) 2003
Oxbow School Artist-in-Residence, Napa, CA 2002
Art & Technology Center/Albuquerque High Performance Computing Center Artist-in-Residence, Albuquerque, NM 2002
Mütter Museum Artist-in-Residence, Philadelphia, PA 2001
Exploratorium Artist-in-Residence, "Turbulent Landscapes," San Francisco, CA 1996
Headlands Center for the Artist-in-Residence, Sausalito, CA 1995-1996
Capp Street Project Artist-in-Residence, San Francisco, CA 1995
Exploratorium Artist-in-Residence, "Genetics," San Francisco, CA 1995

AWARDS, GRANTS, & HONORS

Funds for Artists Matching Commissions, The San Francisco Foundation, awarded through
 San Francisco Center for the Book, 2009
"Along the Track of the Yellowstone Hotspot: Fusion of Art & Science"
 Hoagland Award for Innovations in Teaching, Stanford University, 2008
"Rising Tide : The Arts & Ecological Ethics" Stanford Institute for Creativity and the Arts Grant, Stanford University, 2008
"Restless Dust" Iris F. Litt Award. Clayman Institute, Stanford University, 2007
Alpert Award in the Arts New Media Art Nominee, 2006
"The Meaning of Minuscule" Ethics in Science Grant. Center for Probing the Nanoscale, Stanford University, CA 2005-2006
Rockefeller New Media Art Award Nominee, 2005
Rockefeller New Media Art Award Nominee, 2004
Rockefeller Film & Video Award Nominee, 2004
Wired Magazine Rave Award Nominee for Art, 2004
Adaline Kent Award. San Francisco, CA 2003
Anonymous Was A Woman Award. New York, NY 2002
Wallace Gerbode Visual Arts Award. San Francisco, CA 2001
Meg Quigley Research Grant. Mills College, Oakland, CA 2001
Irvine Technology Grant. Mills College, Oakland, CA 1999
Invitation to the Nobel Awards ceremonies. Royal Swedish Academy of Sciences, Stockholm, Sweden 1998
Headlands Center for the Arts Graduate Studio Award. Sausalito, CA 1994-1995
Chauncey McKeever Fine Art Award. San Francisco Art Institute, San Francisco, CA 1994
Jacob K. Javits Fellow. U.S. Department of Education 1991 - 1994
Murphy Fellowship Award. San Francisco Foundation, San Francisco, CA 1993
Mixed Media Award. 9th Annual National Exhibition, Berkeley Art Center, Berkeley, CA 1993
Best of Show. 10th SFAI Artists' Book Contest, San Francisco, CA 1992
Dondis Travel Fellowship. Massachusetts College of Art, Boston, MA 1988

Albert Munsell Award. Massachusetts College of Art, Boston, MA 1987

Massachusetts College of Art Recognition Award. Massachusetts College of Art, Boston, MA 1987

EXHIBITION CATALOGS & BOOKS

Zhang Ga & Fan Di'an, eds. *thingworld: International Triennial of New Media Art* (Liverpool Univ. Press) 2014

Watts, Shirley Alexander. *Natural Discourse: Artists, Architects, Scientists & Poets in the Garden* 2013

Benstein, Jeremy. *Do Not Destroy* (Contemporary Jewish Museum, San Francisco, CA) 2012

Schneider, Steven and Terry Root, eds. *Oxford Encyclopedia of Climate and Weather*

Advisory editor for new section on "Culture" (Oxford U. Press, UK)

Wilson, Stephen. *Art & Science Now* (Thames & Hudson, London, UK 2010)

Wight, Gail. *Restless Dust* (Imprint, San Francisco Center for the Book, CA 2009)

Gonalu, Berin. *Gail Wight : Intertidal Zone* (Patricia Sweetow Gallery, San Francisco, CA 2009)

Reichle, Ingeborg. *Art in the Age of Technoscience* (Springer-Verlag/Wien, New York, NY 2009)

Holt, Steven, and Mara Skov. *Manufactured* (Chronicle Books, San Francisco, CA 2008)

Turkle, Sherry, ed. *Evocative Objects : Things We Think With* (MIT Press, Boston, MA 2007)

Addison, Laura, and Arif Khan. *The Art & Artifice of Science* (Museum of Fine Arts, Santa Fe, NM 2007)

Olson, Marisa. *Networked Nature* (Rhizome, New York, NY 2007)

Enwezor, Okwui. *The Unhomely : Phantom Scenes in a Global Society* (BIACS, Seville 2006)

Reichle, Ingeborg. *Kunst aus dem Labor. Zum Verltnis von Kunst und Wissenschaft im Zeitalter der Technoscience* (Springer Verlag Wien, New York 2004)

Griffis, Ryan. *YOUgenics* (Betty Rymer Gallery, School of the Art Institute of Chicago, Chicago, IL 2004)

Cerrito, Chandra. *Process* (Dorsky Gallery Curatorial Programs, Long Island City, NY 2004)

Witzgall, Susanne. *Kunst nach der Wissenschaft* (Verlag fur moderne Kunst Nurnberg, Germany 2003)

Tanner, Marcia. *Gail Wight: The Evolution of Disarticulation* (San Francisco Art Institute, San Francisco 2003)

Lucie-Smith, Edward. *Art Tomorrow* (Vilo Publishing, France 2002)

Casti, John & Karlqvist, Anders, eds. *Art and Complexity: at the Interface* (Elsevier Science Press, Amsterdam 2002)

Heiferman, Marvin & Kismaric, Carole. *Paradise Now: Picturing the Genetic Revolution* (Distributed Art Pub., New York 2001)

Regel, G.; Schulz, F.; Kirschenmann, J.; and Kunde, H. *Moderne Kunst* (Ernst Klett, Leipzig 2001)

Wilson, Steven. *Information Arts* (MIT Press, Boston, MA 2001)

Tanner, Marcia. *Lifelike* (New Langton Arts, San Francisco 2001)

Heiferman, Marvin & Kismaric, Carole. *Paradise Now: Picturing the Genetic Revolution video catalog* (Exit Art 2000)

Purves, Ted ed. "Thought Sweat" *Projects for Water* (Contributions to Knowledge #6) ((0,0) Editions 2000)

Neural Notations (Mary Porter Sesnon Art Gallery. UC Santa Cruz, Santa Cruz, CA 2000)

Gail Wight "Spike" Eduardo Kac "Genesis" (O.K. Centrum für Gegenwartskunst 1999)

Gutkind, Lee ed. *Creative Nonfiction 13: the Brain: a Non-Fiction Mystery* (Creative Non-fiction Foundation, Pittsburgh 1999)

Osborn, Ed ed. *Electricity Arcs Both Ways From Heaven* (Artspace Australia 1999)

Stocker, Gerfried & Schopf, Christine, eds. *LifeScience* (Ars Electronica Center, Linz 1999)

Ascott, Roy, ed. *CAiiA: Consciousness Reframed: art and consciousness in the post-biological era* (Univ. of Wales College, Newport 1997)

Bay Area Now (Center for the Arts Yerba Buena Gardens, San Francisco June 1997)

Blockstein, Mike ed. *Access* (Southern Exposure. San Francisco 1995)

Knodel, Marilu ed. *Veered Science* (Huntington Beach Art Center. Huntington Beach 1995)

SELECTED REVIEWS & ARTICLES

- Dilts, Jason. "Wichita Art Museum exhibit integrates nature and technology" (The Wichita Eagle, Oct. 8, 2013)
- Robinson, Julie. "Clay Center opens new exhibit – and it's about time" (Charleston Gazette, April 13, 2013)
- Tromble, Meredith. "Who is your Gail Wight?" (Art & Shadows, March 17, 2013)
- Cole, Grace. "Time is on their side" (Creative Loafing Charlotte, March 8, 2013)
- Balcerek, Katherine. "All the Time in the World' at the McColl Center" (Knight Arts, February 4, 2013)
- Schumacher, Donna. "Natural Discourse: Artists, Architects, Scientists and Poets in the Garden" (AIA/CC, January 2, 2013)
- Long, Hannah. "Botanical garden inspires art/science collaboration" (Berkeleyside, Aug. 23, 2012)
- Eaton, Joe and Ron Sullivan. "'Natural Discourse' at UC Berkeley Garden" (San Francisco Chronicle, August 15, 2012)
- Kerr, R. Todd. "Kala Art Institute fellows 2012, a class to remember" (Berkeley Times, July 26, 2012)
- swarm. "The Buzz of the Real in the Garden of Mouthings" (The Endless Swarm, July 16, 2012)
- Anderson, Geneva. "The Contemporary Jewish Museum's 'Do Not Destroy'" (ART Hound, Apr. 2012)
- Latimer, Tirza T. "Trees & Art @ CJM" (SquareCylinder.com, March 27, 2012)
- Bray, Bobby. "Visiting Artist: Gail Wight" (San Diego Reader, January 31, 2012)
- Baker, Kenneth. "Sid Garrison's map-like abstractions at Sweetow" (San Francisco Chronicle, July 16, 2011)
- De Vries, Heidi J. "Unspecified" (Engineer's Daughter, July 14, 2011)
- Mohan, Anita. "Embodying Experience: A Conversation with Artist Gail Wight" (Palo Alto Institute, May 24, 2011)
- Wight, Gail. "Simplicity" On Complexity (Zehar 67, Gipuzkoako Foru Aldundia – Arteleku, 2010)
- Hansen, Jamie "Local Artists Fuse Art, Tech at Zero 1" (PaloAltoPatch, September 21, 2010)
- Ewart, Nancy. "San Francisco Center for the Book: Wight's meditation on Darwin, ecology and time" (www.examiner.com, Feb. 24, 2010)
- Raasch, Thalassa. "The Bestiary Issue" (The Harvard Advocate, Winter, 2010)
- Weidenbaum, Marc. "Gail Wight, artist of science" (Nature, Dec. 3, 2009)
- Lledo, Elena. "Entrevista con Gail Wight" (EXIT Express, Dec. 2009)
- Brown, Betty Ann. "'Tools'" (ArtScene, Dec. 2009)
- Haven, Cynthia. "Cantor showcases Stanford faculty artists, photographers, sculptors, printmakers and filmmakers" (Stanford Report, Sept. 17, 2009)
- Rapko, John. "Tech Tools of the Trade" (Stretcher.org, 2009)
- Matthews, Anita. "'Pixilerations' experiments with new media" (The Brown Daily Herald, Oct. 6, 2008)
- Van Sicen, Bill. "Pixelations: What's new in new media at First Works arts festival" (The Providence Journal, Oct. 2, 2008)
- Myers, Julian. "We Interrupt Your Program" (Frieze Magazine, Issue 115, May 2008)
- Anuradha. "'We Interrupt Your Program' at Mills College Art Museum" (Better Living Through Art, Feb. 6, 2008)
- Tromble, Meredith. "We Interrupt Your Program" (Stretcher.org, 2008)
- Merjian, Ara. "Diminishing Returns : Wartime Art Practices" (Modern Painters, April 2008)
- Gant, Michael S. "Our Robots, Ourselves" (MetroActive, April 16, 2008)
- McCullum, Charlie. "We, Robots: Robots Invade Museum" (San Jose Mercury News, April 17-23, 2008)
- Murray, Soraya. "Robots: Evolucion de un icono cultural" (Exposiciones Mundo, April 2008)
- Van Proyen, Mark. "'We Interrupt Your Program' at Mills College Art Museum" (Artweek, May 2008)
- Green, Jo-Anne. "Out of this World"(Networked Performance, July 19, 2008)
- Demos, T.J. "The 2nd International Biennial of Contemporary Art of Seville" (Artforum, March 2007)
- McKnight, Jenna. "Wathching the grass - I mean mold - grow" (Syracuse.com, May 16, 2007)
- Rushworth, Katherine. "Nature in a Networked Age" (Stars, May 27, 2007)
- Lledo, Elena. "Condiciones Limite : 2a Parte" (EXIT Express, No. 22, Oct. 2006)
- Palmer, Barbara. "Artist Gail Wight expresses beauty, horror of science" (Stanford Report, Dec. 6, 2006)
- P.G./A.G.B. "El Rey inauguro ayer la II Bienal de Art Conetemporaneo de Sevilla" (ABCdeSevilla, Oct. 27, 2006)

- Fu, Joyce. "The Potential Decline of Artistic Creativity in the Wake of the Patriot Act" (Law & the Arts, Vol. 29, No. 1, Fall 2005)
- Zorach, Rebecca. "YOUgenics 3.0" (Rhizome Digest, February 25, 2005)
- Birch, Tim. "Ethical Experimentation" (City Life, Dec. 22 - Jan. 11, 2004)
- "Mouse music - latest sounds of the city" (Manchester Evening News, December 10, 2004)
- Hickling, Alfred. "Wonderful" (The Guardian, December 4, 2004)
- "Cultural Medicine" (Arts Council Magazine, December, 2004)
- "A Mice Time Will Be Had By All" (Manchester Evening News, December 2, 2004)
- Curry, Tamsin. "Wonderful: Visions of the Near Future" (Metro, November 23, 2004)
- Steane, Nicola. "Art Meets Science" (Student Direct, December 6, 2004)
- Webster, Mary. "Gail Wight at the San Francisco Art Institute" (Artweek, November, 2003)
- Tromble, Meredith. "Gene(sis) at BAM" (Stretch.org, Oct. 2003)
- Carver, Matthew and Olaniyan Adams. "Doubletake: Gail Wight at SFAI" (Stretch.org, Oct. 2003)
- Westbrook, Lindsey. "Critic's Choice: 'Gail Wight: The Evolution of Disarticulation'" (San Francisco Bay Guardian, September 17, 2003)
- Aronczyk, Amanda. "The Next Big Thing: Homemade Instrument Day" (WNYC Radio, August 22, 2003)
- Golonu, Berin. "The Studio as Laboratory" (Artweek, October 2002)
- Tromble, Meredith. "Peripheral Vision" (Artweek, October 2002)
- Wetter, Terri D. "Making Art in the Digital Age" (Diablo Arts, April-June 2002)
- Chan, Vera H-C. "Digital Renaissance" (Contra Costa Times, March 26, 2002)
- Wright, Nik. "Neural Analysis" (Art Reviews, January 31, 2001)
- Helfand, Glen. "Artificial Instigators" (San Francisco Bay Guardian, July 11-17, 2001)
- Koppman, Debra. "'Neural Notations' at the San Francisco Art Commission Gallery" (Artweek, February 2000)
- Chiapella, Julia. "UCSC art show has lots of brain" (The Sentinel, April 9, 2000)
- Nelson, Julie. "Neural Notations" (New Art Examiner, June 2000)
- Tranberg, Dan. "Shaking Down the Machine" (Cleveland Free Times, July 12-18, 2000)
- Yannopoulos, Charles. "Outmatched" (Cleveland Scene, July 13-19, 2000)
- Raap, Jurgen. "Gail Wight: Vererbungsallegerien" (Kunstforum, March-April 1999)
- Amirrezvani, Anita. "High-tech tools form Wild West art field" (Contra Costa Times, June 25, 1999)
- Judmayer, Irene. "Per Rattenklick zum Hamstertraining" (OONachrichten, Sept. 4, 1999)
- Reichart, Gottfried. "Ars Electronica: Cyberarts im O.K - Centrum fur Gegenwartskunst: Leben, Kunst, Wissenschaft" (Neues Volksblatt, Sept. 4, 1999)
- Kramer, Thomas. "Viele Lahme beim Wettlauf der 'ultimativen' Gen-Kunstler" (Die Presse, Sept. 6, 1999)
- Crane, Margaret. "On-Line at the Art Institute" (San Francisco Art Institute Magazine, Fall 1999)
- Walker, Hollis. "Designing the Future: Discovering Patterns - The interface between art and science" (SFI Bulletin, vol. 14, #2 Fall 1999)
- Sylwan, Peter. "Manniskans mest manipulerade organ" (Dagens Nyheter, August 2, 1998)
- Sylwan, Peter. "Virkeligheden - et faelles projekt" (Information, August 10, 1998)
- Jarrett, Dennis. "The Wight Stuff" (Santa Fe Reporter, October 21-27 1998)
- MacNeil, William. "Cranking up some noise in the signal" (Pasatiempo, October 23-29, 1998)
- Stairs, David. "ART + BIO" (Leonardo, vol 31 #4 1998)
- French, Michele. "Here's an art show you've never seen heard before" (Enterprise-Record, May 24, 1997)
- Martin, Bonnie. "Bay Area Now Celebrates Emerging Artists" (North Beach Now, July 1997)
- Schumacher, Donna Leigh. "Gail Wight/The Art Guys" (Artpapers, January/February 1996)
- Rappoport, Sonya. "Color in the Shadows: Bay Area Cyberart" (Leonardo, vol 28 #1 1995)

Roche, Harry. "Critic's Choice: Access" (San Francisco Bay Guardian, May 1995)
 Baker, Kenneth. "Witkin Photos Raise the Dead" (San Francisco Chronicle, May 9, 1995)
 Curtis, Cathy. "A Show Mr. Wizard Would Be Proud Of" (Los Angeles Times, August 15, 1995)

Wight, Gail. "Excerpts from 'Gray Areas: A Treatment of Cognition'"
 (YLEM Newsletter, Sept./Oct. 1995, vol. 15, #5)

Topiary, Samuel. "Virtual Female" (Camerawork, fall/winter 1995)

Tuer, Dot. "a dream is just a dream... or is it?" (Border/Lines, fall/winter 1995)

Watten, Barrett. "Science Fair: Color in the Shadows: Bay Area Cyberart at CCAC" (Artweek, February 17, 1994)

De Sa, Karen. "At the Soul of Art: Challenging exhibit uses technology to reflect spirituality" (Richmond Times, August 2, 1994)

Harry Roche. "Critic's Choice: Alternating Currents" (San Francisco Bay Guardian, August 17, 1994)

Nixon, Bruce. "High Anxiety: Alternating Currents at the Richmond Art Center" (Artweek, August 18, 1994)

SELECTED LECTURES & PANELS

- 2014 "In the Belly of Time" University of Delaware, Newark, DE
 "The Belly of Time and the Scientific Method" California College of Arts, San Francisco, CA
 "In the Belly of Time" Humboldt State University, Eureka, CA
 "The Studio and the Field" Mills College, Oakland, CA
- 2013 "Nature's Impact, Art's Force" Ulrich Museum of Art + Wichita Art Museum, Wichita, KS
 "Scenic Overlook" LASER/Leonardo Art Science Evening Rendezvous, Digital Art Research Center, UCSC, CA
 "Artist and Curator Discussion with Gail Wight and Arif Khan" Clay Center for the Arts & Sciences, Charleston, WV
 "Recombinations: Art, Medicine, Bioscience: Gail Wight" Stanford Humanities Center, Stanford, CA
 "Visiting Artist Gail Wight" San Francisco Art Institute, CA
- 2012 Panelist, "Creative Communication of Science" Integrative Biology, UC Berkeley, Berkeley, CA
 "Fall 2012 Colloquia: Gail Wight" San Francisco Art Institute, San Francisco, CA
 "Eco-Media" Environmental Humanities Project, Stanford University, Stanford, CA
 "Nature out of sight, out of mind, and underfoot" University of New Mexico Art Museum, Albuquerque, NM
 Panelist, "Residency Projects 2012" Kala Gallery, Berkeley, CA
 "Hydraphilia" Nevada Museum of Art, Reno, NV
 "Nature out of sight, out of mind, and underfoot" Natural Discourse Symposium, UC Botanical Gardens, Berkeley, CA
 "The Intertidal Zone: where art and science fraternize" Hopkins Marine Station, Pacific Grove, CA
 "Visiting Artist Lecture Series: Gail Wight" Callit2 and VisArts, UC San Diego, La Jolla, CA
 "Scientific Inspiration: A Conversation with Gail Wight" Clay Center for the Arts and Sciences, Charleston, WV
 Panelist "SmARTspace" SF State University, San Francisco, CA
- 2011 "An Interdisciplinary Tour of the Human Condition in Three Stages (Part 1:Time)", Stanford, CA
 "Perusing the Printed Page" Cantor Arts Center, Stanford, CA
- 2010 Panelist "Art and Science Forum" California College of Art, San Francisco, CA
 "Landscape Disrupted: A Brief History of Artists and the Environment" Global Warning Symposium, Zer01 Biennial, San Jose, CA
 "Animal Encounters" High-Low Tech, Media Lab, Massachusetts Institute of Technology, Cambridge, MA
 "The MFA Experience" di Rosa Preserve, Napa, CA
 "Restless Dust, an exhibition walk through" San Francisco Center for the Book, San Francisco, CA
- 2009 "Exploring Art, Nature, & City with the Ghost of Darwin" Harvard Museum of Natural History, Cambridge, MA
 Panelist "ArtScience" Massachusetts College of Art, Boston, MA

- “Gail Wight visits SIM Major Studio”, Massachusetts College of Art, Boston, MA
- “Restless Dust, a ghost-walk with Darwin” San Francisco Center for the Book San Francisco, CA
- “From Their Studios : Gail Wight” Cantor Center for Visual Arts, Stanford University, Stanford, CA
- “Recent Projects” Kingston University, Kingston, UK
- Keynote Speaker “Limits of Knowledge” UCSB Interdisciplinary Humanities Center, UC Santa Barbara, CA
- Panelist “Soft Squishy Things” College Art Association, Los Angeles, CA
- 2008 “Unreasonable Interactions” School of Architecture, Landscape, & the Visual Arts, University of Western Australia, Perth
- “Why Suicide is Illegal” School of Anatomy & Human Biology, University of Western Australia, Perth
- “Wonder Women :: Art & Technology 1968 - 2008” panel Department of Art, University of Minnesota, Minneapolis, MN
- “Underground” Department of Art, University of Oregon, Eugene, OR
- “Unreasonable Interactions” Human Computer Interface Seminar, Stanford University, Stanford, CA
- “We Interrupt Your Program” KPFA, Berkeley, CA Forum on “Against the Grain”
- “Samara Halperin in conversation with Anne Walsh and Gail Wight” Mills College, Oakland, CA
- 2007 “The Evolution of Disarticulation” talk & panel, University Art Museum, University of New Mexico, Albuquerque, NM
- “Disarticulate Media” Art Lab, University of New Mexico, Albuquerque, NM
- “Recent Work” Graduate Seminar, San Francisco Art Institute, San Francisco, CA
- 2006 “Slime, Supertramps, & Rats: Approaching Animal Onotologies” Aesthetic Technologies Lab, Ohio Univ., Athens, OH
- “Art, Biology, and Environmentalism” Digital Arts and New Media Festival. UC Santa Cruz, Santa Cruz, CA
- 2005 “Real Life & Artificial Animals” Digital Arts and New Media Colloquium, UC Santa Cruz, Santa Cruz, CA
- “Flesh & Chips” San Jose Art Museum, San Jose, CA
- Homage to Animals” de Saisset Museum, Santa Clara University, Santa Clara, CA
- 2004 Panelist “The Nature of Inquiry” Stanford University, Stanford, CA
- 2003 Panelist “When Art Meets Genetics: Challenges and Innovations” Pacific Film Archive, CIMAM, Berkeley, CA
- “Kings in context” Graduate Seminar, California College of Art, San Francisco, CA
- “Disarticulating Taxonomies” Center for Digital Art & Experimental Media, University of Washington, Seattle, WA
- Panelist “Out of the Tower, Off the Couch: Techno-Analysis” Berkeley Art Museum, Berkeley, CA
- “The Evolution of Disarticulation” San Francisco Art Institute, San Francisco, CA
- Panelist “Making Worlds: Artists, Scientists, and Genomics” Berkeley Art Museum, Berkeley, CA
- “Supertramps” Headlands Center for the Arts. Sausalito, CA (in collaboration with Dr. Lucia Jacobs)
- “Luddism and the War of Ideas” Future Tech: Arts & Culture Colloquium, Wexner Center for the Arts, Columbus, OH
- 2002 “Art & Living Organisms” KQED, San Francisco, CA Forum on Forum with Michael Krasny
- “Study for the Dome” Art & Technology Center. U. of New Mexico, Albuquerque, NM
- “Classification in Art and Science” Copia Center for Wine, Food, and the Arts. Napa, CA
- “Diagnosing Charcot” Art Department Gale Lecture Series. U. of New Mexico, Albuquerque, NM
- “Recent Projects” Grand Rounds. UC San Francisco Medical Center, UC San Francisco, San Francisco, CA
- “Depressed and Ornerly Animals” Philosophers Club. Santa Barbara, CA
- “Evolution” Imaging Workshop, Albuquerque High Performance Computer Center, U. of New Mexico, Albuquerque, NM
- “Art and Science” WBEZ, Chicago, IL Forum on Odyssey with Gretchen Helfrich
- “Depressed and Ornerly Animals” Salon Series. Headlands Center for the Arts, Sausalito, CA

- Panelist “ZAP” Moderator, discussion on the future of art and technology. San Francisco Art Institute, San Francisco, CA
- 2001 “Recent Projects” Oxbow School. Napa, CA
- 2000 “Nervous Structures & Recent Projects” Networked Nomadic Artforms, Art Department, UC Santa Cruz, CA
 “Recent Projects” Art and Contemporary Theory. Art Practice Department, University of California, Berkeley, CA
 Moderator “Neural Notations” Panel on art, neurology and mental illness, UC Santa Cruz, CA
 Panelist “High Touch/High Tech” Oakland Museum & Kala Institute, Oakland, CA
- 1999 “The Desperate Poetics of Electrochemistry” Art, Technology, & Culture Colloquium. Univ. of California, Berkeley, CA
 “The obsession to make art is a neurological disease” Interval Research. Palo Alto, CA
 “Recent Projects” Art Practice Department. University of California, Berkeley, CA
 Panelist “You Are Here” SF MoMA, San Francisco, CA
- 1998 “In the Head of an Artist” Vetenskap som Vanster X Conference. Uppsala, Sweden
 “Genuine Artifice” Arts of the Artificial Lecture Series. SITE Santa Fe, Santa Fe Institute, & Santa Fe Art Institute, NM
 “Material Witness” Music Department. California Institute of the Arts, Valencia, CA
 “Memory Patch & other devices” Art Department. Stanford University, Palo Alto, CA
 “Thought Sweat: a depth-first traversal of thinking” Art & Complexity Seminar, Abisko Scientific Research Station, Sweden
 “on being broken” Mind Symposium. Exploratorium, San Francisco, CA
 “Invisible Landscapes” Salon Series. Headlands Center for the Arts, Sausalito, CA
 “Art, Science, Performance” Art Department. UC Santa Cruz, Santa Cruz, CA
 Panelist “Bubble Rap” San Francisco Art Institute, San Francisco, CA
- 1997 “Salts Protected the Guinea Pigs from the Urine of Maniacs” Consciousness Reframed Conference. Center for Advanced Inquiry in the Interactive Arts, University of Wales College, Newport, Wales
 “Tinkering with Neurochemistry” The Tinkers Workshop. Berkeley, CA
 “Recent Projects” Graduate Seminar. New Genres Department, San Francisco Art Institute, San Francisco, CA
 “The History of Electricity” Interdisciplinary Graduate Seminar, California College of Arts & Crafts, Oakland, CA
- 1996 “Recent Projects” Fine Arts Visiting Artist Lecture Series. San Jose State University, San Jose, CA
 “Cognitive Science & Art” Interdisciplinary Graduate Seminar, San Francisco Art Institute, San Francisco, CA
- 1995 “Recent Projects” Art Department. UC Davis, Davis, CA
 “Science, Images & Text” Salon Series. Headlands Center for the Arts, Sausalito, CA
 “Researching the Nature of Science” Capp Street Project. San Francisco, CA
 “Salts Protected the Guinea Pigs from the Urine of Maniacs” Southern Exposure. San Francisco, CA
- 1994 Panelist & performance “Ten Talk” California College of Arts & Crafts, Oakland, CA
- 1993 “Research” Focal Point lecture series. San Francisco Arts Commission, San Francisco, CA
 “Memory, Image, Object” Interdisciplinary Graduate Seminar, California College of Arts & Crafts, Oakland, CA
 “Memories are made of This” New Genres Department, San Francisco Art Institute, San Francisco, CA
 “Imagining the Body” Interdisciplinary Graduate Seminar, California College of Arts & Crafts, Oakland, CA
- 1991 “Machine Life & Perception” Studio for Interrelated Media, Massachusetts College of Art, Boston, MA
 “The Blood-Brain Barrier” Graduate Seminar. Studio for Interrelated Media, Massachusetts College of Art, Boston, MA

PUBLIC COLLECTIONS

Berkeley Art Museum, UC Berkeley, CA
Cal Poly, Kennedy Library, Special Collections, San Luis Obispo, CA
Centro Andaluz de Arte Contemporaneo, Seville, Seville, Spain
Contemporary Arts Museum, Honolulu, HI
George Mason University, Fenwick Library, Special Collections, Fairfax, VA
Lafayette College, Skillman Library, Special Collections, Easton, PA
Montserrat College of Art, Paul M. Scott Library, Special Collections, Beverly, MA
Museum of Modern Art, New York, NY
Rene di Rosa Foundation, Napa, CA
San Francisco Center for the Book, San Francisco, CA
San Francisco Exploratorium, San Francisco, CA
San Jose Museum of Art, San Jose, CA
San Jose State University, King Library, Special Collections, San Jose, CA
Stanford University, Art & Architecture Library, Stanford, CA
UC Santa Barbara, Davidson Library, Special Collections, Santa Barbara, CA
USC, Doheny Library, Special Collections
Yale University, Haas Arts Library, Special Collections, New Haven, CT

private collections on request