



SHELLEY LAKE
artist

Born
Miami, Florida, 1954

Education
Rhode Island School of Design, Providence, Rhode Island, BFA, 1976
Massachusetts Institute of Technology, Cambridge, Massachusetts, MSVisS, 1979

Appointments
Fellow, Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge, Massachusetts, 1980

Selected Group Exhibitions
The Kitchen, New York City, 1980
Montreal Cinema Festival, Montreal, Quebec, Canada, 1983
L.A.C.E., Los Angeles, California, 1985
American Center, Paris, France, 1986
Video Marathon, Copenhagen, Denmark, 1986
Beard's Fund Exhibition, New York City, 1986
Denver Film Festival, Denver, Colorado, 1986
National Video Festival, Los Angeles, California, 1986
Berlin Film Festival, Berlin, Germany, 1986
Videoeil, Lyon, France, 1986
Museum of Science & Industry, Los Angeles, California, 1987
EZTV Gallery, Los Angeles, California, 1987

Photographic Resource Center, Boston, Massachusetts, 1987
Laforet Museum Harajuku, Tokyo, Japan, 1987
The Newporter Resort, Newport Beach, California, 1988
Euphrat Gallery, Cupertino, California, 1988

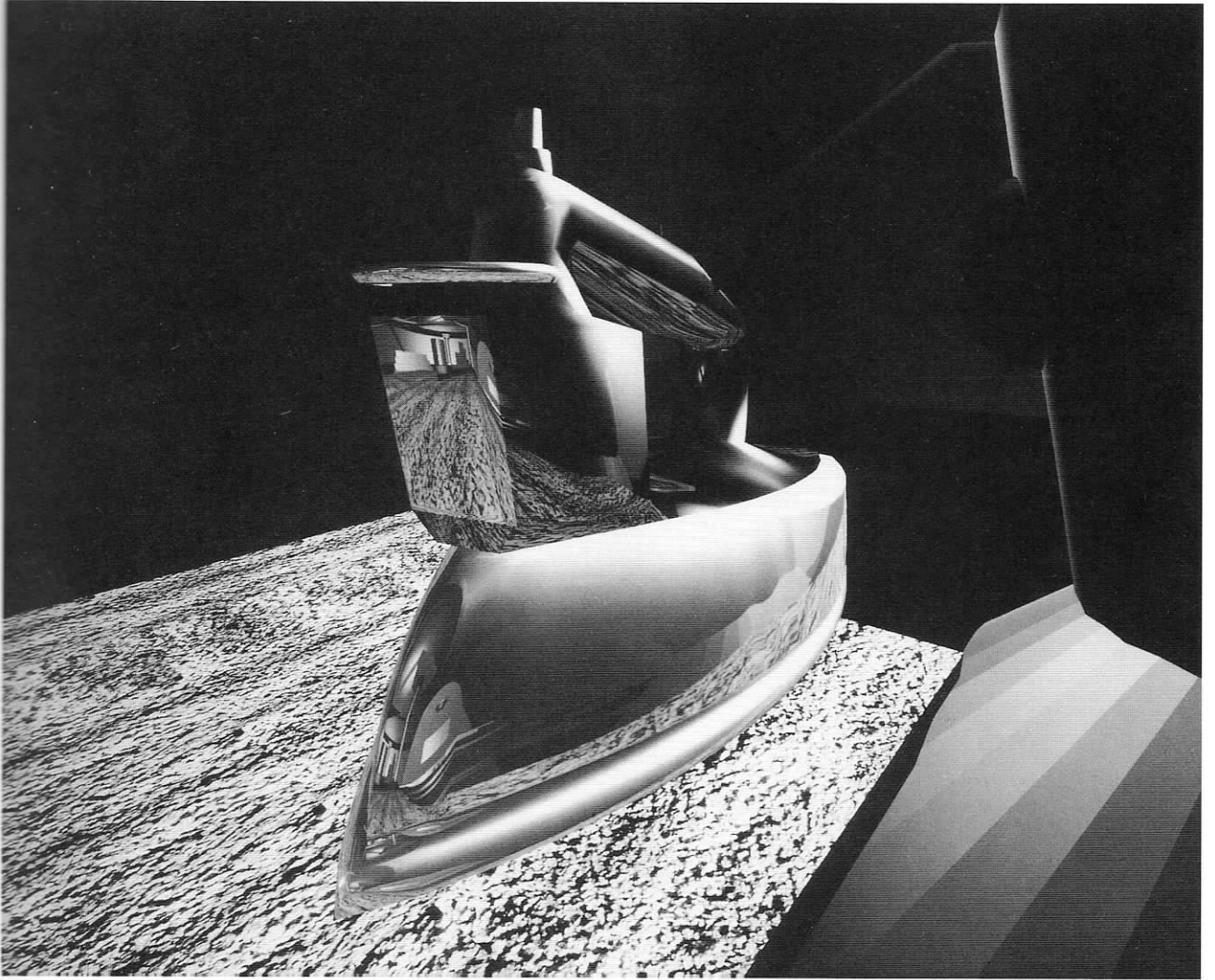
Statement

America has an inferiority complex. Once the technological world leader, we are quickly losing our foothold in the global marketplace. As an artist and businesswoman who works with technology, I encounter many computer naive people. It is startling to think of the countless conversations I have had with those on the defensive about their aversion to technology's latest achievement, the computer. Although everyone recognizes the immense importance of the computer, we are terribly frightened of its power, and more terrified by our lack of understanding.

We are inclined to look upon the computer as an instrument of war, unaware of its profound and awesome potential as a creative partner. Many of us see the computer as a model of perfection, and we fear the day when computers will attain independence and personal identity. The thought of the computer as a human equivalent frightens most of us, but for computer scientists and psychologists, artificial intelligence is of the utmost importance as we move into the next decade.

There is no word in the English language to describe the synthetic without being plagued by associations of the counterfeit, pretentious, ingenuine, imitation, unnatural, contrived, superficial, unreal, fake, etc. Our dictionary lacks a way to describe an artificial life without carrying the baggage of negative associations.

Technology has always concerned itself with material objects of civilization; the computer promises to cross over into an intangible, spiritual realm, redefining the meaning of technology itself. By replacing our fears with love, we may better understand the computer, hence better understand ourselves.



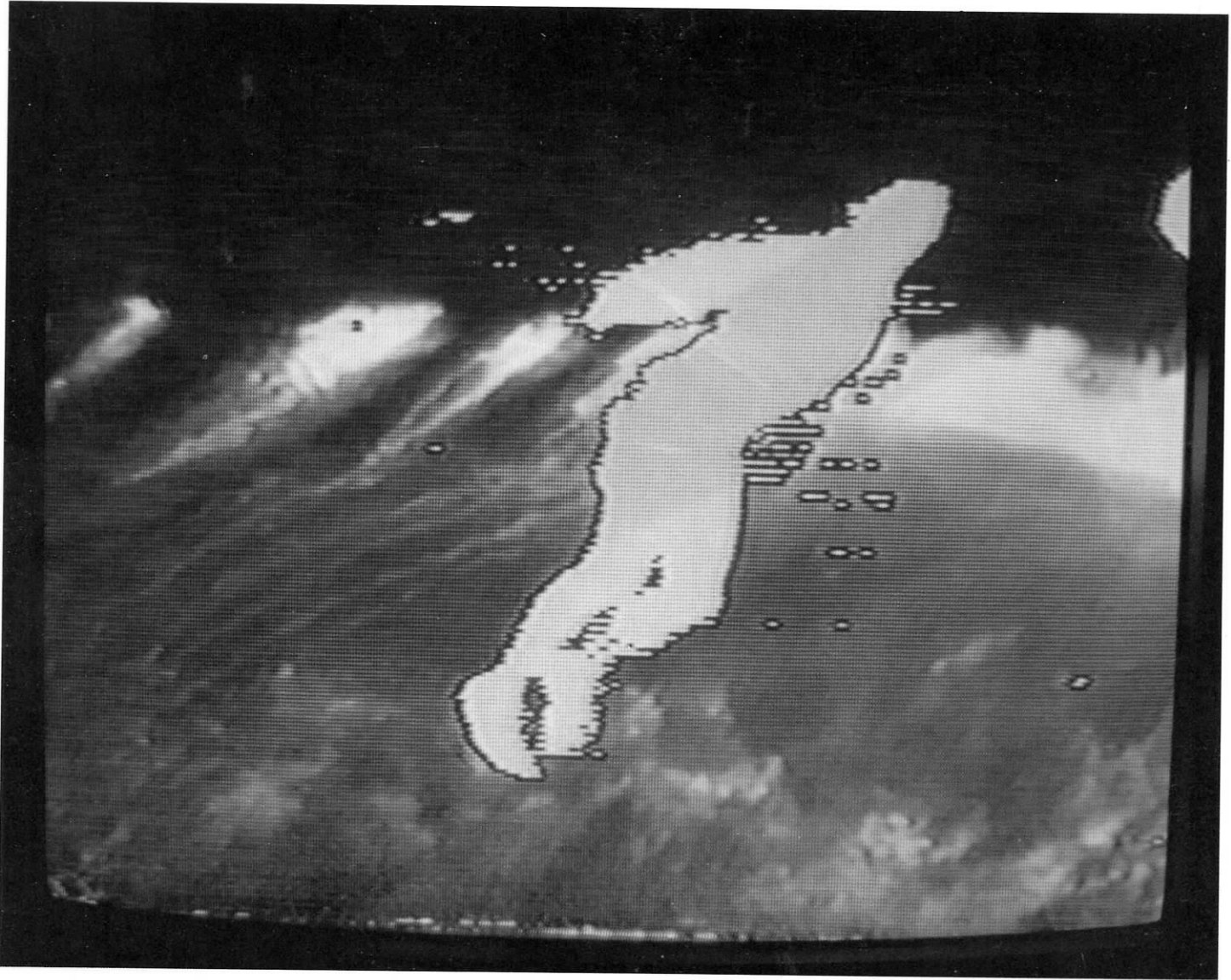
Shelley Lake - computer graphic image, 1988. photo: Lake

opposite photo: Ronald Bucchino

36. Jahresausstellung 1988

Deutscher Künstlerbund

in Zusammenarbeit mit **IBM**



Sonderausstellung

Otto Piene und das CAVS

Badischer Kunstverein, Karlsruhe