

◆ Paul Hertz

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◆ Education

MFA in “Time Arts,” School of the Art Institute of Chicago, Chicago, Illinois, 1984-86: studies in computer graphics, electronic sound synthesis, performance.

BA in Fine Arts, Brown University, Providence, R.I., 1971: studies in art and music, including electronic music composition, music theory, and piano performance.

Scholarship Award, Provincetown Workshop, Provincetown, Massachusetts, summer 1969.

Languages: Native English speaker, fluent Castilian Spanish, not so fluent French and Catalan, rusty German. Writes but does not speak C/C++, Java, Pascal, and Lingo.

◆ Teaching

Guest Lecturer, ARTS Lab, U. of New Mexico, Albuquerque, November 2006.

Guest Lecturer, Electronic Visualization Laboratory, U. of Illinois, Chicago, October 2006.

Co-Director, Center for Art and Technology, Northwestern University, Evanston, Illinois, 2003-2004. Responsible for interdisciplinary program in art and technology with faculty from departments of Music; Theater; Art Theory and Practice; Radio, Television and Film; and Computer Science.

Visiting Artist, Center for Art and Technology, Northwestern University, Evanston, Illinois, Winter 2001-2002, Winter 2002-2003. Developed course in Virtual Reality. Assisted in VR studio design. Developed a spatialized sound server for the virtual reality using MaxMSP.

Guest Lecturer, Center for Art and Technology, Northwestern University. Interactive multimedia design, 1999; Cross-modal and Synesthetic Art, 2002-2004 (History of Art and Technology).

Adjunct Professor, Interactive Multimedia, concurrent appointment in Department of Radio, Television and Film, and Medill School of Journalism, Northwestern University, 1995 to 2003.

Artist-in-residence, Universidad Politécnica de Valencia, Valencia, Spain, May 1996.

Lecturer, School of the Art Institute of Chicago, Chicago, Illinois, 1986-95.

Lecturer, Columbia College, Chicago, Illinois, 1988-1992.

Cultural Arts Director, Logan Square Unit, Boys and Girls Clubs of Chicago, 1987.

Instructor in Drawing, Painting, and Screenprinting, Boys and Girls Clubs of Chicago, 1983-1987.

◆ Other Employment

Collaborative Applications Developer, The Collaboratory Project, Northwestern University, Evanston, Illinois, 1997 to present. Online collaborative environment for K-12 education.

Coordinator, Learning Technology Center, Academic Technologies, Northwestern University, 1994-1996. Art Director for “The Great Chicago Fire,” (<http://www.chicagohs.org/fire/>).

Senior Analyst, Academic Computing and Networking Services, Northwestern University, Evanston, Illinois, Nov. 1992 to Jan. 1994. Support of scientific visualization and other graphics technologies.

Freelance Software Developer, 1989-1995. Member of Apple Computer developer program 1984-present. With Marilyn Turkovich, developed “Dimensions in Multiculture,” 1993, Intellimation, Inc.

Associate, Computing Solutions, Inc., Chicago, 1986-1992. Instructor and software developer.

Freelance Illustrator, Chicago, 1987-1992. Broad experience in the not-for-profit sector.

Illustrator for Impact: a Communications Manual, handbook on low-tech communications techniques created by the World Council of Churches, Geneva, Switzerland, 1980.

Screen Printer, Riera Designs, Spain, 1978-1982. Printing, darkroom, and color technician.

◆ *Grants and Awards*

Center for Interdisciplinary Research in the Arts, Northwestern University, Evanston, Illinois 1998. For development of “Fools Paradise,” interactive VR environment and performance.

Community Arts Assistance Grant, Chicago Office of Cultural Affairs, Chicago, Illinois, 1997. For development of interactive multimedia installation “Pond.”

Andrew W. Mellon Fellowship, Center for Advanced Studies in Art and Technology, School of the Art Institute of Chicago, Chicago, Illinois, 1984-85. For research in interactive multimedia.

Special Assistance Grant, Illinois Arts Council, 1987. Organizational grant for Logan Square Unit, Boys and Girls Clubs of Chicago, to develop teaching and exhibition programs.

Neighborhood Arts Project Grant, Chicago Office of Fine Arts, Chicago, Fall 1986. Screenprinting.

◆ *Selected One Person and Ensemble Exhibitions*

“**Works on Paper**” one-person show of works on paper from the last thirty years. Chicago City Arts, Chicago, IL, Sept. 9–Oct. 5, 2007. Catalog essays by Chuck Kleinhans, Jack Ox, Stephen Dembski.

“**Fools Paradise**” virtual reality performance with live music by composer Stephen Dembski, Northwestern University, Evanston, IL, May 1, 2004.

“**Pond II**” installation, Block Museum, Northwestern University, Evanston, IL, June 2001.

“**Ignorama: A Group Show**” one-person show of four fictitious artists, Dittmar Gallery, Northwestern University, Evanston, IL, October 2000.

“**Deadpan, or, The Holy Toast**,” a suite of 17 digital images, International Symposium on the Electronic Arts (ISEA), Montréal, Canada, September 1995; Sixth Biennial Arts and Technology Symposium, Connecticut College, New London, Connecticut, March 1997; Universidad Politécnica de Valencia, Valencia, Spain, May 1996; Artemisia Gallery, Chicago, December 1996.

“**Ignotus the Mage**,” ensemble performance with computer installation, School of the Art Institute of Chicago’s Superior Street Gallery, Chicago, Illinois, 1985.

“**Hex**” participatory performance with large-scale flexible sculptures and electronic music, Logan Square Boys and Girls Club, Chicago, 1985.

“**Domain**,” gallery installation and musical performance of composition for flute, oboe, two guitars and percussion, Universitat Nova, Barcelona, Spain, 1983.

“**Travesias**,” exhibition of drawings, paintings, floor installation, and cake, with collaborative wall drawing created by theater group TET, Maricel Palace, Sitges, Spain, 1982.

“**Moebius Paths**,” performance by TET, XVIII International Theater Festival, Sitges, Spain, 1980.

Cabaret Musician, jazz and ragtime piano, member Catalonian Musicians Union, 1979-1983.

◆ *Selected Group Exhibitions*

HARDcoded, December 2007, Chicago, Illinois, performance and installation.

GRAPHITE 2007, December 2007, Perth, Western Australia, two computer prints in juried show.

Mariani Gallery, September 2007, University of Northern Colorado, Greeley, Colorado. Computer print in invitational show.

SIGGRAPH 2007, August 2007, San Diego, CA. Exhibited work *Linkages* by fictitious artist Alma de la Serra. Audio spatialization software used in installation “Rutopia 2,” by Daria Tsouppikova.

Structural Elements, October 2006, Chicago, Illinois. Performance and interactive multimedia installation “Ignotus the Mage.” (<http://www.chicagocityarts.org>).

New York Digital Salon, 2006, Orai/Kalos (2.0) selected for special section on Visual Music.

SIGGRAPH 2006, August 2006, Boston, Mass. Performance and installation “Ignotus the Mage.”

International Computer Music Conference 2005, September 2005, Barcelona, Spain. Interactive multimedia installation “Orai/Kalos” (2.0).

SIGGRAPH 2004, August 2004, Los Angeles, California. “Orai/Kalos” (version 2.0).
ArCade IV, April 2003, London, England; international traveling exhibition of computer prints.
Second Biennial of Art of Buenos Aires, November 2002, Buenos Aires, Argentina.
ISEA2002, October 2002, Nagoya, Japan. Interactive multimedia installation “Orai/Kalos.”
Complexity, September-October 2002, Samuel Dorsky Museum, State University of New York, New Paltz, New York. Gallery of the Federal Reserve, Washington, DC, Spring 2003.
Computer Art International, February 2002, University of St. Francis, Fort Wayne, Indiana. Exhibited computer print and installation “Pond II.” Guest lecturer at opening.
SIGGRAPH 2001, Los Angeles, California, August 2001, print selected for juried art exhibition.
New Music Marathon, Block Museum, Northwestern University, May 2001.
ArCade III, Glasgow, Scotland, May 2001, international traveling exhibition of computer prints.
ISEA 2000, Paris, France. Contributor to “HOME,” a collaborative work created by Annette Barbier and Drew Browning with work by 14 artists. See <http://www.unreal-estates.com/>.
SIGGRAPH 1999, Los Angeles, print in juried art exhibition and international traveling show.
 “**Art F[x]**,” Chicago Cultural Center, September 1997. Interactive multimedia installation “Pond” concurrently selected for International Symposium on Electronic Arts (ISEA97) in Chicago.
 “**The File Room**,” by video artist Antoni Muntadas, at Chicago Cultural Center, May 20, 1994 through Sept. 1994. Collaborated on installation documenting cases of censorship world wide, one of the first art works on the World Wide Web.
 “**Fluxus Territories: Navigating the Conceptual Country**” symposium and gallery exhibition, Block Gallery, Northwestern University, October 1993. Installation and performance as Ignotus the Mage.
 “**Tree**,” MWMWM Gallery, Chicago, Illinois, July 1992. Interactive installation, sculpture, and cake.
 “**Divided/Undivided**,” national conference on freedom of expression, N.A.M.E. Gallery, Chicago, Illinois, 1991. Interactive computer installation documenting censorship.
 “**Around the Coyote**,” Chicago, Illinois, September 1991.
 “**Chips Off a New Block**,” Gallery 2, Chicago, Illinois, 1990.
 “**Inalienable Rights/Alienable Wrongs**,” group show sponsored by Committee for Artist’s Rights, A.R.C. Gallery, Chicago, 1989. Interactive computer installation on censorship.
 “**El Crucero**,” documentary video-tape on Nicaragua by Julia Lesage, mastered at Britannica Studios, Chicago, 1987. Provided musical composition and sound engineering.
 “**Tradition, Transition, New Vision**,” Addison Gallery of American Art, Andover, Massachusetts, 1983. Exhibited painting and drawing.
Joan Miro International Drawing Competition, Miro Foundation, Barcelona, Spain. Drawing selected 1979, 1980, 1981, 1983; International Traveling Exhibition 1980.

◆ **Collections**

Work represented in collections of Addison Gallery of American Art, Andover, MA; Mary and Leigh Block Museum of Art, Evanston, IL; and various private collections.

◆ **Curatorial Work**

Imaging by Number, Block Museum of Art, Northwestern University. Co-curator of show on the development of algorithmic art in computer printmaking, opening Jan. 2008. Organized and edited, and wrote essay for exhibition catalog. Will chair symposium, “Patterns, Pixels, and Process: Discussing the History of the Computer Print,” February 16, 2008.

Second Nature, Ukrainian Institute of Modern Art, Chicago, Illinois, May-June 1999. Curated and exhibited in group show of new media, for City of Chicago’s Project Millennium.

“**La Finca/The Homestead**” curated and designed show of online art and essays on the colonization of cyberspace, by seven artists and critics. Chicago, Illinois, and Valencia, Spain, 1996.

◆ Publications

- “**Drunk on Technology, Waiting for the Hangover**” Visual Proceedings, Siggraph Conference, Boston, Mass., 2006. Intelligent Agent, vol. 6-1, 2006 (<http://www.intelligentagent.com/>).
- “**Thirteen Ignodicta About this Art**” Intelligent Agent, vol. 6-1, 2006 (as Juan Teodosio Pescador).
- “**VR as a Performance Medium**” Leonardo Electronic Almanac (LEA), Feb. 2006.
- “**Fools Paradise**” Documentation of collaborative process and performance, Rhizome Artbase, 2004.
- “**An Art of Ideas**” YLEM Newsletter, February 2002.
- “**Synesthetic Art: An Imaginary Number?**” Leonardo, v32-5, pp. 399-404, 1999. Paper on the poetics of synesthetic art and the influence of Baudelaire’s poetry and critical essays.
- Guest Editor**, YLEM Newsletter Jan/Feb 1999, lead essay “On the Threshold of Perception...”, issue devoted to intermedia, boundary-crossing art with essays by seven artists.
- “**Colonial Ventures in Cyberspace**,” Leonardo v30-4, pp. 249-259, 1997. Gallery section on The Homestead/La Finca (see above), also published in Leonardo Online Gallery.
- “**256 Words**,” essay/manifesto in “Re:Positioning Fear,” exhibition by Rafael Lozano-Hemmer with texts from artists world-wide, for “Biental Film + Architektur,” Graz, Austria, November 1997.
- “**Crossing the Border**,” Leonardo Electronic Almanac, July 1996.
- “**Culture, Democracy and Computer Media**,” LEA, April 1995 (republished April 2005).
- Numerous reviews of books, exhibition catalogs, and conferences for Leonardo Digital Reviews/Leonardo Electronic Almanac since 1995.

◆ Conference Presentations

- Society for Cinema and Media Studies**, Chicago, IL, March 2007. Paper “Tacticians and Pragmatists: Collaborative Communities on the Internet” in panel “Web 2.0—Its Social Aspects.”
- SIGGRAPH 2006**, Boston, Mass. Theoretical art paper (also in proceedings) and artist’s sketch.
- International Computer Music Conference**, Barcelona, Spain, Sept. 2005. Panelist, “Tangible Music Interfaces.” Presenter in Inspirational Ideas section on topic of “Intermedia Composition.”
- SIGGRAPH 2004**, Los Angeles, California. Presentation for Digital Art Histories Forum.
- Performing Imagination**, Northwestern University, April 28–May 2, 2004. Co-chair of festival of the arts co-sponsored by Center for Art and Technology.
- Version>3**, Museum of Contemporary Art, Chicago, March 2003. Panelist, “The Post-Realistic Age.”
- College Art Association**, New York, February 2003. Presenter, panel “Complexity and Emergence.”
- ISEA2002**, Nagoya, Japan, October 2002. Panel co-chair (with Jack Ox), “Intermedia Art in the Digital Age.”
- Symposium in Art and Technology: Spirituality**, Center for Art and Technology, Northwestern University, May 2002. Panel moderator.
- SIGGRAPH 2001**, Los Angeles, California. Panel co-chair (with Jack Ox), “Erasing Boundaries”
- Symposium in Art and Technology: Immersive Environments**, Center for Art and Technology, Northwestern University, May 2001. Presenter and panel chair.
- Digital Arts and Culture**, Providence, RI, April 2001. Paper on digital intermedia and immersion.
- Intersens**, Marseilles, France, November 2000: multimedia presentation and paper, “Form, Structure and Correspondence in Digital Intermedia.” Intersens was associated with ISEA2000.
- SIGGRAPH 2000**, New Orleans, August 2000. Panelist, Educators Program.
- ICEberg**, 1999, Illinois Computing Educators. “Image Production” and “Web Site Notation.”
- SIGGRAPH 1999**, Los Angeles, California. Panelist, “Algorithmics and Patterns from Nature”; presenter, Electronic Schoolhouse.
- National Association of Arts Educators**, Chicago, April, 1998: presented The Homestead/La Finca in workshop by Mary Leigh Morbey, “Technotopia and Art Education: Where Are We Going?”

ICEberg, 1998, Presentation, “The Collaboratory Project.”

College Art Association, New York City, 1997. Panelist, “Electronic Arts and the Concept of the Gesamtkunstwerk (Total Artwork).”

ISEA97, International Symposium on the Electronic Arts, Chicago: panelist, “Building Bridges or Tearing Apart Authorship: On-line Collaborative Art.”

New Media Centers, Midwest Regional Conference, Ann Arbor, Michigan. Presentation, “Information Analysis and Web Design.”

“**The Colonization of Cyberspace**,” Universidad Politécnica de Valencia, Valencia, Spain, May 1996. Organizer and panel chair of presentations and discussion by a group of international artists.

5th Biennial Conference on Community Research and Action, presenter in section “Computers, Communication, Community,” Chicago, June 16, 1995.

◆ **Cultural Associations**

Society for Cinema and Media Studies. Member since 2007.

International Computer Music Society. Member since 2005.

Electronic Music Foundation. Member since 2005.

College Art Association. Member since 1995.

ACM-Siggraph Juror, international art exhibition, Siggraph Conference, Boston, Mass., August 2006. Juror, “Brave New Pixels” art exhibit, Chicago, 1991. Member of local board, 1987–88.

ISEA (Inter-Society for the Electronic Arts). Member of since 1997, member of Diversity Committee, 1998 to present.

International Society for the Arts, Science, and Technology. Reviewer and contributor to ISAST-associated publications *Leonardo Electronic Almanac* and *Leonardo Digital Reviews*.

Chicago Neighborhood Artists. Board member 1991–94.

◆ **Selected Publications on Artistic Oeuvre**

Chicago City Arts, September 2006, <http://www.chicagocityarts.org/>, “Paul Hertz: Digital Intermedia Artist,” interview by Matthew McDermott.

On Curating Recent Digital Abstract Visual Music, 2006, Center for Visual Music, essay by Jack Ox and Cindy Keefer, http://www.centerforvisualmusic.org/Ox_Keefer_VM.htm, for New York Digital Salon catalog and web site.

Leonardo Electronic Almanac, May 2005, “Digital by Choice: Explorations of Early Software,” by Cynthia Beth Rubin.

Information Arts, Stephen Wilson, MIT Press/Leonardo Book, May 2002. “The Homestead” described and illustrated in book, other works cited in associated online resource.

Interfacing American Culture: The Perils and Potentials of Virtual Exhibitions, David Silver, *American Quarterly*, Vol. 49, No. 4. (Dec., 1997), pp. 825-850. Includes a review of the Great Chicago Fire and the Web of Memory.

Abandoned Beauty, review of “Deadpan or: the Holy Toast” by Fred Camper, *Chicago Reader* (weekly guide to events), December 20, 1996.

Toast for a Voyage with Appetite, review by José Luis Clemente of “Deadpan, or: The Holy Toast,” *Levante* (daily newspaper), Valencia, Spain, May 17, 1996,

Plastic and Participatory Experiments in Sitges, review by Esther Crespo of collaborative installation with theater group T.E.T., Maricel Palace, Sitges, Spain in *El Noticiero Universal*, (daily newspaper), Barcelona, Spain, 1982.

Moebius Paths, review by Jaime Silva of “Moebius Paths,” presented in Sitges XVIII International Theater Festival, in *Pipiraina*, (journal of contemporary theater), Barcelona, Spain, 1980.