

Paul Hertz

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Education

MFA in Time Arts, School of the Art Institute of Chicago, Chicago, 1986.

BA in Fine Arts, Brown University, Providence, Rhode Island, 1971.

Languages: Native English speaker, fluent Castillian Spanish, not so fluent French and Catalan, rusty German. Writes but does not speak Java, JavaScript, C, C++, and other programming languages.

Teaching

Instructor, Art History, Theory, and Criticism; Film, Video, New Media, and Animation; School of the Art Institute of Chicago, 2010 to 2017, teaching new media art history and studio courses.

Co-Director, Center for Art and Technology (CAT), Northwestern University, Evanston, IL, 2003–2004.

Visiting Artist, CAT, 2001, 2002. Guest Lecturer, CAT, 1999; 2002-2004.

Instructor, Interactive Multimedia, concurrent appointment, Department of Radio, Television and Film and Medill School of Journalism, Northwestern Univ., 1995 to 2003.

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

Instructor, School of the Art Institute of Chicago, Chicago, 1986-95.

Instructor, Columbia College, Chicago, 1988-1992.

Selected One-Person and Ensemble Shows

Fools Paradise II, new version of VR work from 2004, to be published June 2018 by DiMoDA, <http://dimoda.art/>. Documentation of work in progress.

Blue Noise, Trees and Boids, What It Is, May 2012, Chicago.

Works On Paper, Chicago City Arts Gallery, Sept. 2007, Chicago.

Fools Paradise, Northwestern University, May 2004. Virtual reality performance, music by Stephen Dembski.

Pond II, Block Museum, Northwestern University, June 2001, interactive installation.

Ignorama: A Group Show, Dittmar Gallery, Northwestern University, October 2000. Work by fictitious artists Alma de la Serra, J.T. Pescador, Darrell Luce and Paul Hertz.

Deadpan, or, The Holy Toast, Montréal, Canada, 1995; New London, Connecticut, 1997; Valencia, Spain, 1996; Artemisia Gallery, Chicago, 1996. Suite of 17 digital images.

Domain, installation, musical performance, Universitat Nova, Barcelona, Spain, 1983.

Travesias, exhibition and collaboration with theater group TET, Sitges, Spain, 1982.

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

Selected Group Shows

The Wrong (Again), 2017, international curated exhibition, online and in various venues worldwide. Animations for Phi Pavilion: <http://paulhertz.net/wrong2017/phi/>.

Body Electric, Crossman Gallery, U. of Wisconsin, Whitewater, WI. <https://www.facebook.com/events/310720502645091/> Digital prints and interactive media installation.

bitbash, indie game and glitch art show, Chicago, August 2016. <https://killscreen.com/articles/vaporwave-games-glitch-art-years-bit-bash-festival/>

books - London Edition, Arebyte Gallery, London, UK, April 2016. <https://www.facebook.com/events/609043199243765/> Show travelled to other cities, including Madrid, Spain.

CAT HEROICUS SUBLIMIS, online video exhibition, 2016. <http://newhive.com/peertospace/catheroicussublimis>

NARGIFSUS, online video exhibition, 2016. newhive.com/peertospace/nargifsus

Pixxelpoint, Nova Gorica, Slovenia and Gorizia, Italy, 2015. www.pixxelpoint.org/

The Wrong (again) New Digital Art Biennale, 2015. thewrong.org/

all.go.rhythm (curator and artist), Ukrainian Institute of Modern Art, Chicago, Fall 2015.

Tele-novela, video exhibition at Acre-TV. www.acretv.org/hippie-atom-test-paul-hertz/

Porn to Pizza: Domestic Clichés, Digital Art Museum, Berlin, Germany, September 2015

Hot for O.S., Cobalt Studio, Chicago, June 2015.

1.NF©.DIGITAL.ART.BIENNALE, Wroclaw, Poland, October 2014.

glitChicago, Ukrainian Institute of Modern Art, Chicago, August–September 2014.

Satellite, Zhulong Gallery, Dallas, Texas, April–May 2014.

Winter Blues, Jean Albano Gallery, Chicago, January 10–February 28, 2014.

The Wrong New Digital Art Biennale, curated online exhibition, 2013.

Technoromanticism, Jean Albano Gallery, Chicago, September 6–October 19, 2013.

Mon3y.us, curated thematic online exhibition, 2013.

Spamm Cupcake, curated online exhibition, 2013.

Is This Thing On? The Art of Comedy, Cobalt Studios, Chicago, August 2011.

Computational Aesthetics, Vancouver, Canada, August 2011.

Algorists 2009, Kavli Institute for Theoretical Physics, UC Santa Barbara, 2009-2010.

Chain Reaction, Skopje, Macedonia, September 2008. "Ignotus the Mage."

HARDCoded 2007, Chicago, November 2007. "Ignotus the Mage."

GRAPHITE 2007, December 2007, Perth, Western Australia.

Mariani Gallery, September 2007, University of Northern Colorado, Greeley, Colorado.

Siggraph 2007, San Diego, CA., August 2007.
Structural Elements, Chicago, October 2006. "Ignotus the Mage."
Siggraph 2006, Boston, MA., August 2006. Invited artist, "Ignotus the Mage."
International Computer Music Conference, Barcelona, Spain., 2005, "Orai/Kalos II."
Siggraph 2004, Los Angeles, CA, August 2004, "Orai/Kalos II."
Second Biennial of Buenos Aires, Buenos Aires, Argentina, November 2002.
ISEA2002, Nagoya, Japan, October 2002, "Orai/Kalos," interactive media installation.
Complexity, Samuel Dorsky Museum, New Paltz, NY, 2002. Gallery of Federal Reserve, Wash., DC, 2003.
Computer Art International, St. Francis University, Fort Wayne, Indiana, February 2002
Siggraph 2001, Los Angeles, CA, August 2001.
New Music Marathon, Block Museum, Northwestern University, May 2001.
ArCade III, IV, V, international traveling show of digital prints. 2001, 2002, 2003.
ISEA2000, Paris, France, November 2000, contributor to "Home," interactive media.
Siggraph 1999, Los Angeles, CA, August 1999.
Art f(x), Chicago Cultural Center/ISEA97, Chicago, Fall 1997: Pond, interactive media.
Fluxus Territories: Navigating the Conceptual Country, Block Gallery, Northwestern U., 1993, performance as "Ignotus the Mage."
MWMWM Gallery, Chicago, July-August 1992. Installation, sculpture, and cake.
Divided/Undivided, N.A.M.E. Gallery, Chicago, 1991, anti-censorship software.
Chips Off a New Block, Gallery 2, School of the Art Institute, Chicago, 1990, digital prints.
Inalienable Rights/Alienable Wrongs, A.R.C. Gallery, Chicago, 1989, software.
Tradition, Transition, New Vision, Addison Gallery of American Art, Andover, MA, 1983.
Joan Miro International Drawing Competition, Miro Foundation, Barcelona, Spain, 1979, 1980, 1981, 1983.

Public Art

"City Limits," glass mural 11.5 x 64 feet created from an algorithmically generated composition based on the Fibonacci Series, for the National Science Foundation, Alexandria, Virginia, 2016.

Grants and Awards

Center for Interdisciplinary Research in the Arts, Northwestern University, Evanston, Illinois 1998.

Community Arts Assistance Grant, Chicago Office of Cultural Affairs, 1997.

Andrew W. Mellon Fellowship, Center for Advanced Studies in Art and Technology, SAIC, Chicago, 1985.

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

Curatorial

BYOB Oporto, video show at Open Field, Oporto, Portugal, June 2016.

all.go.rhythm, group show of Roman Verostko, Jean-Pierre Hébert, Colette Bangert, and Paul Hertz, Fall 2015, Ukrainian Institute of Modern Art, Chicago.

glitChicago, Ukrainian Institute of Modern Art, Chicago, August-September 2014.

Imaging by Numbers: A Historical View of the Computer Print, Block Museum of Art, Northwestern University, Evanston, IL, co-curator and symposium chair, January 18–April 6, 2008.

Second Nature, Ukrainian Institute of Modern Art, Chicago, May-June 1999, curator.

La Finca/The Homestead, online art and essays on the colonization of cyberspace, by seven artists and critics. Chicago and Valencia, Spain, 1996.

Selected Publications

all.go.rhythm, curator's catalog essay, <http://uima-chicago.org/all-go-rhythm/>.

glitChicago, online version of printed catalog: <http://glitchicago.net/>.

"Recombinant Media Chaos: The Image after New Media," International Journal of the Image, vol 4, issue 3, 2014.

"Fischinger Misconstrued," essay in Oskar Fischinger (1900-1967): Experiments in Cinematic Abstraction, Keefer, Cindy and Jaap Guldemond, editors. EYE Film Institute Netherland, 2013.

"Art, Code, and the Engine of Change," CAA Art Journal, Spring 2009

"Drunk on Technology, Waiting for the Hangover," Visual Proceedings, Siggraph 2006.

"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.

"Synesthetic Art: An Imaginary Number?" Leonardo, v32-5, pp. 399-404, 1999.

Guest Editor, YLEM Newsletter Jan/Feb 1999, lead essay "On the Threshold of Perception..."

"Colonial Ventures in Cyberspace," Leonardo v30-4, pp. 249-259, 1997.

"256 Words," essay/manifesto in "Re:Positioning Fear," exhibition by Rafael Lozano-Hemmer, Graz, Austria, November 1997.

"Crossing the Border," Leonardo Electronic Almanac, July 1996.

"Culture, Democracy and Computer Media," LEA, April 1995 (republished April 2005).

Presentations and Lectures

Universidade de Oporto, Faculdade de Belas Artes, Oporto, Portugal, June 2016: “From Algorithmic Beauty to Data Hacking.”

Expressive Graphics, Lisbon, Portugal, May 2016, keynote: “Unknowing, Undeciding, Unbeing: Art and Science at the Limits of Knowledge.” expressive.graphics/2016/

Fourth International Conference on the Image, Chicago, 2013.

College Art Association, Los Angeles, February 2012, panelist, “Luminous Currents.”

GLI.TC/H Media Festival, Chicago, November 2012, panelist, open source software.

GLI.TC/H Media Festival, Chicago, November 2011, panelist, “Politics in/of Glitch.”

College Art Association, Chicago, February 2010, panel chair, “Migratory Structures: Scientific Imagery and Contemporary Art Practice.”

College Art Association, Los Angeles, February 2009, paper “Tangled [IntIT]angibles: Code as Thing and Idea.”

Digital Humanities and Computer Science Colloquium, U. of Chicago, November 2008. Poster “Digital Art Histories: Databases and Curatorial Practices in the Preservation of Early Digital Art” and performance and installation “Ignotus the Mage.”

Chain Reaction, Skopje, Macedonia, September 2008. “The Stone that the Builders Rejected: Computer Art and the Edifice of Art History.”

Second Bremen Symposium on Early Digital Art, Bremen, Germany, July 2008. Presentation on exhibition *Imaging by Numbers*.

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 (Illinois Computer Educators), 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.

Selected Publications on Artistic Oeuvre

"Wrong Ways Prevail," interview by Randall Packer: <http://www.furtherfield.org/features/wrong-ways-prevail-conversation-nick-briz-paul-hertz-and-jon-satrom>

"Inside the Bizarre Phenomenon Known as Glitch Art," interview and essay by Tina Amirtha: <http://www.fastcolabs.com/3034296/inside-the-bizarre-phenomenon-known-as-glitch-art>

"Why are we so obsessed with editing pictures beyond reality," essay by Johnny Magdaleno: <http://thecreatorsproject.vice.com/blog/why-are-we-soo-obsessed-with-editing-photos-beyond-reality>

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.

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.