

Education

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

BA in Fine Arts, Brown University, Providence, Rhode Island, 1971. Studies in music and fine arts.

Selected One-Person and Ensemble Shows

Experimental Sound Studio, Chicago, October 2023, exhibition of digital prints and video “Campos | Temporales.”
Intermedia performance with poet and sound artist Ginebra Raventós, using Hertz’s PixelAudio software.

“Campos / Temporales,” animation and music in collaboration with composer Christopher Walczak, recorded at Experimental Sound Studio. Live performances at 150 Media Stream, Chicago, October 2022; University of Illinois, Carbondale, March 2023; Elastic Arts, Chicago, 2024. Video shown at Universidad Politécnica de Valencia, April 2023; TriTriangle, Chicago April 2023; ESS, Chicago, October 2023; Digital Art Demo Space, Chicago, November 2023.

“Fools Paradise II,” new version of 2004 VR work, for VR headset. Published by the Digital Museum of Digital Art, <http://dimoda.art/>, 2018. Exhibited at SIGGRAPH Asia, Bangkok; Rencontres, Arles, France; On Canal, New York City; MCA, Chicago; Lima, Peru; Ciudad de México; Outside the Box New Music Festival, Carbondale, Illinois; Toronto New Wave Festival. Music by Stephen Dembski, masks by Mark Klink.

“Blue Noise, Trees and Boids,” What It Is, May 2012, Chicago. Interactive video and digital prints.

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

“Fools Paradise,” Northwestern University, May 2004. Virtual reality performance for CAVE software, music by Stephen Dembski. VR architecture and music were both derived from IgnoTheory tiling patterns.

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

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

“Domain,” installation and music for four instruments and percussion derived from IgnoTheory patterns, Universitat Nova, Barcelona, Spain, 1983. <https://paulhertz.net/projects/Domain>

“Travesias,” Paintings derived from tiling pattern card game and performances as Ignotus the Mage, dysfunctional fortuneteller, in collaboration with theater group TET, Palau Maricel, Sitges, Spain, 1982.

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

Public Art

“A Chance Encounter of Measure and Continuity,” glass mural 11.5 x 64 feet created from an algorithmically generated design, National Science Foundation, Alexandria, Virginia, 2016.

Selected Group Shows

/˘fu:bar/ Glitch Art Festival, Zagreb, Croatia, 2022, 2021, 2019, 2015

Terrain Biennial, 2019, Evanston, Illinois. Participatory wall-drawing “Arcos en Arbol.”

The Wrong (Again), 2017, 2015, 2013. International curated online exhibition of digital media and net art.

Terrain Biennial, 2017, Oak Park, Illinois. Performance as Ignotus the Mage.

Body Electric, Crossman Gallery, U. of Wisconsin, Whitewater, WI, 2016. Prints and interactive installation.

bitbash, indie game and glitch art show, Chicago, August 2016

all.go.rhythm, Ukrainian Institute of Modern Art, Chicago, Fall 2015.

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

Porn to Pizza: Domestic Clichés, DAM Gallery, Berlin, Germany, September 2015

glitchChicago, Ukrainian Institute of Modern Art, Chicago, August–September 2014.
Winter Blues, Jean Albano Gallery, Chicago, January 10–February 28, 2014.
Technoromanticism, Jean Albano Gallery, Chicago, September 6–October 19, 2013.
Mon3y.us, curated thematic online exhibition, 2013.
Computational Aesthetics, Vancouver, Canada, August 2011.
Algorists 2009, Kavli Institute for Theoretical Physics, UC Santa Barbara, 2009-2010.
Siggraph 2006, Boston, MA., August 2006. Invited artist, interactive installation “Ignotus the Mage.”
International Computer Music Conference, Barcelona, 2005; Siggraph 2004, Los Angeles, 2004 “Orai/Kalos II.”
ISEA2002, Nagoya, Japan, October 2002, “Orai/Kalos,” interactive multimedia installation.
Complexity, Samuel Dorsky Museum, New Paltz, NY, 2002. Gallery of Federal Reserve, Washington, DC, 2003.
Art f(x), Chicago Cultural Center/ISEA97, Chicago, Fall 1997: “Pond,” interactive multimedia installation.
Joan Miro International Drawing Competition, Miro Foundation, Barcelona, Spain, 1979, 1980, 1981, 1983.

Curatorial

all.go.rhythm, group show of algorithmic art, Fall 2015, Ukrainian Institute of Modern Art, Chicago.
glitchChicago, Ukrainian Institute of Modern Art, Chicago, August-September 2014. International glitch art.
Imaging by Numbers: A Historical View of the Computer Print, Block Museum of Art, Northwestern University, Evanston, IL, co-curator and symposium chair, 2008. This show was the beginning of the block Museum’s digital art collection.
Second Nature, Ukrainian Institute of Modern Art, Chicago, 1999, curator. For Chicago’s millennium celebration.
La Finca/The Homestead, interactive online art and essays on the colonization of cyberspace, by seven artists and critics. Chicago and Valencia, Spain, 1996.

Grants and Awards

Spain/Chicago Artist-in-Residence, Experimental Sound Studio, Chicago, 2023.
Center for Interdisciplinary Research in the Arts, Northwestern University, 1998.
Community Arts Assistance Grant, Chicago Office of Cultural Affairs, 1997.
Andrew W. Mellon Fellowship, Center for Advanced Studies in Art and Technology, SAIC, 1985.
Neighborhood Arts Project Grant, Chicago Office of Fine Arts, Chicago, Fall 1986.

Collections

Works and documentation are in the archives and collections of the Addison Gallery of American Art, the Mary and Leigh Block Museum of Art, the Victoria and Albert Museum, and various private collections.

Selected Publications

“IgnoTheory: A Compositional System for Intermedia Art,” chapter in *Complex Symmetries*, György Darvas, Editor. Published by Birkhäuser, Springer Nature Switzerland AG, 2021.
“Recombinant Media Chaos: The Image after New Media,” *International Journal of the Image*, v4, issue 3, 2014.
“Fischinger Misconstrued,” essay in *Oskar Fischinger (1900-1967): Experiments in Cinematic Abstraction*, Keefer, Cindy and Jaap Guldmond, editors. EYE Film Institute Netherland, 2013.
“Art, Code, and the Engine of Change,” *CAA Art Journal*, Spring 2009.

Selected Publications on Artistic Oeuvre

“Wrong Ways Prevail,” interview by Randall Packer, 2014.
Information Arts, Stephen Wilson, MIT Press/Leonardo Book, May 2002, “The Homestead/La Finca.”
“Abandoned Beauty,” review of “Deadpan” by Fred Camper, *Chicago Reader*, December 20, 1996.