

Bill Hill

Curriculum Vitae

CONTENTS



Bill Hill
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- 2 Bio
- 2 Education
- 3 Experience
- 10 Memberships
- 11 Exhibitions
- 15 Publications & Reviews
- 16 Presentations
- 18 Collaborations/Grants/Recognition
- 21 Teaching Philosophy
- 22 Artist Statement

Bio

Bill Hill is a tenured Professor of Media Arts and Chair of the Department of Media Arts. He holds a Master of Fine Arts degree in Electronic Intermedia from the University of Florida. He received multiple grants to support both educational infrastructure and independent research, including the Jessie Ball DuPont Fund to study the learning methodology of electronic media. His interactive artwork has been exhibited internationally, including Thailand New Media Arts Festival in Bangkok, the Venice International video art, experimental dance and performance festival in Palazzo Flangini, Venice, Italy, the *Festival Internacional de Video Arts Digitals* in Girona, Spain, the *V Salon Internacional de Video Arts Digitals* in La Habana, Cuba, *PixxelPoint's* international exhibition in Slovenia, *Concept: an International Exhibition on Conceptual Art* at Czong Institute for Contemporary Art Museum, Korea, *Siggraph's Annual International Conference*, as well as in galleries, festivals and museums throughout the United States. He has been published in numerous periodicals and newspapers including *Computer Arts*, *Exposure* and *Leonardo*, and the book entitled "Art, Technology, Consciousness: Mind @ Large". Presentations on his work have been given at national and international conferences including *Siggraph*, *College Art Association*, *International Society of Electronic Arts* and *Consciousness Reframed*.

Education

University of Florida Gainesville, Florida

Master of Fine Arts - *Electronic Intermedia*.

Emphasis: Interdisciplinary study of Interactive Media, Kinesthetics, and Installation.

University of North Florida Jacksonville, Florida

Bachelor of Arts - *Communications*.

Emphasis: Visual Communication and Design.

"Hill develops unique partnerships that empowers a collaborative group to push beyond individual efforts."

Experience

Teaching: Jacksonville University

2019 – present **Professor of Media Arts**

2004 – 2019 **Associate Professor of Intermedia**

Responsibilities include curriculum development and maintenance in the MFA in Visual Arts. Teaching responsibilities include studio and lecture based instruction, which approaches both technical and theoretical applications of media and design. Select, organize, and lead Guest Artist residencies in connection with MFA curriculum.

Courses Taught:

ART 254. Digital Art - 3 Credits
ART 263. Web Design - 3 Credits
ART 362. Mobile Design - 3 Credits
ART 450WR. Senior Seminar I: The Emerging Artist - 3 Credits
ART 451SR. Senior Seminar II: Visual Presentations - 3 Credits
ART 476. Special Topics in Studio Art - 3 Credits
ART 490. Art Internship - 3 Credits
ART 501. Graduate Seminar I - 3 Credits
ART 526. Practical Methodology - 3 Credits
ART 530. Intermedia I - 3 Credits
ART 536. Interdisciplinary Arts Seminar - 3 Credits
ART 541. Graduate Critique I - 3 Credits
ART 600. Graduate Seminar II - 3 Credits
ART 630. Intermedia II - 3 Credits
ART 640. Graduate Critique II - 3 Credits
ART 645. Marketcraft - 2 Credits
ART 665. Graduate Thesis I - 4 Credits
ART 675. Graduate Thesis II - 4 Credits
ART 685. Portfolio - 2 Credits
DANC 530. Intermedia I - 3 Credits



DANC 630. Intermedia II - 3 Credits
FA 199. Aesthetics of Athletics - 3 Credits
FVA 363. Time Based Art - 3 Credits

Master of Fine Arts Thesis Chaired:

Ember Estridge: *Chimera* (2022)
JP Harwick: *Wild Words: A Poetic Excursion to the Zoo* (2022)
Katie Jackson: *Social Media as a Social Agent* (2022)
Ken Huff: *Strange Attractions* (2021)
Jessie Leasure: *Hidden Emotions* (2021)
Jamal Adjamah: *Melanated* (2020)
Devon Variano: *Unmasked* (2019)
Danielle Doctor: *Invisible Monsters* (2019)
Kelly Crabtree: *Destruction: The Trauma Series* (2018)
Bart Dluhy: *Second Hand* (2018)
Jane Griffo: *Entre Espacos: A visual depiction between worlds.* (2017)
Chris Hicks: *St. Christopher: an exploration of personal identity within the context of catholic iconography.* (2017)
Roselynn Imbleau: *Coalesced Play: Abstract to Representational Art that reveals inner peace, meditation, solitude and tranquility.* (2017)
Sarah Hanno: *#FAEL_KHIER: A study of social media and advocacy.* (2016)
Brandon Lettow: *Mechanized Automatists: an exploration the performative nature of machines.* (2016)
Chris Dent: *American Werewolf: The creation of Illustrative and Sequential art* (2015)
Mico Fuentes: *Conceptual Intentionality.* (2015)
Matt Swaim: *A caffeinated culture: An Illustrated exploration of American Culture.* (2015)
Zach Taylor: *Simulation and Transference.* (2015)

Service:

Planning & Budget Committee, Chair (2017-2021)
Research Engagement and Academic Pursuits (REAP) Committee, Member (2018-present)
University Strategic Planning Committee, Member (2015)
Strategic Planning Sub-Committee Student Affairs/Athletics, Member (2015)
Faculty Search Chair Graphic Design (2017)
Faculty Search Film, Chair (2016)

"Hill crosses new boundaries with technology, creating art - works full of sound and motion, and reaches for a gut- level understanding of the post-modern aesthetic."

Faculty Search Dance, Member (2016)
Interim Director of MFA in Visual Arts (2016)
Planning & Budget Committee, Member (2015-2017)



2000 – 2004 **Assistant Professor of Computer Art & Design**
Director of the Center for Animation and Virtual Environments

Responsibilities include curriculum development and maintenance in the areas of computer animation/interactive media and graphic design. Teaching responsibilities include studio and lecture based instruction, which approaches both technical and theoretical applications of media and design.

Courses Taught:

ART 254. Digital Art - 3 Credits
ART 263. Web Design - 3 Credits
ART 360. Interactive Media - 3 Credits
ART 450WR. Senior Seminar I: The Emerging Artist - 3 Credits
ART 451SR. Senior Seminar II: Visual Presentations - 3 Credits
FVA 262. 3D Modeling and Design - 4 Credits
FVA 263. Basic Computer Animation - 4 Credits
FVA 363. Time Based Art - 4 Credits
FVA 364. Character Modeling and Animation - 4 Credits
FVA 462. Advanced Computer Animation - 4 Credits

Service:

Information Resources Committee, Member (2000-2004)

Administrative: Jacksonville University

2023 – present **Executive Director, STEAM Institute**

Responsible for fostering interdisciplinary academic collaboration and works with the faculty, deans, and the Office of Academic Affairs to develop and implement strategic initiatives to articulate and advance the institute's goals.

- Further define, advance, and cultivate the vision of the STEAM Institute, working collaboratively with internal and external stakeholders.
- Enable organic and structured opportunities to advance knowledge through interdisciplinary STEAM collaborations.
- Ensure STEAM facilities continue to engender innovation and collaboration among faculty and students.
- Support effective instructional practices, communication, and operation efficiency.
- Oversee administrative tasks related to the STEAM Building including maintenance, equipment, website, and overall marketing presence.
- Work collaboratively with all Colleges to support course scheduling efforts.
- Assist in representing STEAM disciplines to internal and external stakeholders and promote the university by participating in community, state, and national events or meetings, and by developing partnerships with industry and secondary education institutions.
- Promote an inclusive working and learning environment that fairly represents all participating areas.
- Work with the Office of Admissions and college deans to support student and faculty recruitment, fundraising, the assessment of instructional technology, facility maintenance and strategic expansion.

2021 – 2023 **Artist Director, STEAM Institute**

Coordinate collaboration of programs, facilities, and scope of the STEAM institute as an innovation hub.

- Responsible for 1.75 million renovation of Lazzara Building and the establishment of the STEAM Institute.
- Collaboration across 5 colleges to integrate learning through innovation and technology toward industrialized synergies
- Assist in Branding and Marketing of Institute and programs.

2020 – 2023 **Chair, Department of Media Art**

Launched new Department of Media Arts, responsible to lead, administer and develop academic programs, which includes the areas of Animation, Interactive Media and Visual Design.

- Responsible for all aspects of the academic programs within the Department, promoting the highest quality artistic and curricular standards.
- Exercised broad directional and supervisory control over the department in budgetary, personnel, curricular, scholarship, recruitment and other academic matters.
- Spearhead the integration of Arts in the STEAM Institute
- Oversee the physical footprint of Media Arts in the STEAM Institute.
- Acquired over \$165,000 in EPIC grant funding to support facilities enhancements.

2005 – 2013 **Dean, College of Fine Arts**

Responsible to lead, administer and develop the College of Fine Arts, which includes the areas of Animation, Art, Dance, Design, Film, Glass, Music, Music Business, Music Theatre and Theatre Arts.

- Responsible for all aspects of the academic programs within the College, promoted the highest quality artistic and curricular standards.



- Exercised broad directional and supervisory control over the college in budgetary, personnel, curricular, scholarship, recruitment and other academic matters.
- Fostered and maintained productive ties with the professional artistic community and arts organizations.
- Developed and enforced standards, rules and procedures for the conduct of the College's affairs.
- Managed day-to-day functions of institution where excellence in artist production, effective educational instruction and connectivity to community were principle goals.
- Hired 29 new full-time faculty and four new staff positions.
- Developed an interdisciplinary education STEAM Initiative with Duval Counties Public Schools.
- Collaborated with multiple entities to ensure consistent messaging, branding and product development to reach unified community goals.
- Responsible for development of overall supervision of the physical plant and facilities.
- **Grew annual revenue** (enrollment) and **capital support** (giving) for organization by **53 percent** and **127 percent**, respectively.
- Expanded fiscal foundation (**endowment**) for the organization by **47 percent**.
- Developed Advisory Board and Friends of Fine Arts organization to support college initiatives and worked with committees to establish goals and strategies with specific rubrics for implementation and assessment.
- Lead and managed multiple capital campaigns to successful completion, including a **\$4.5 million** renovation of Swisher Theater and a **\$500,000** Piano Fleet replacement.
- Lead the institution through both regional institutional accreditation (Southeastern Associations of Colleges) and discipline accreditation (National Association of the Schools of Music and National Association of the Schools of Dance)

"Hill's work combines the aesthetics of contemporary installation with a deep understanding of both the theoretical and visual elements of electronic media."

- Developed and launched multiple undergraduate degree programs including the BFA in Animation, BFA in Music Theatre, BS in Music Business and BA in Film.
- Developed and launched graduate programs in the college including MFA in Visual Arts, and the first nationally accredited low residency MFA in Choreography.
- Developed multiple commissions of public works of art, including City of Jacksonville, UF Health Hospital, Mayo Clinic, Jacksonville Zoo and Gardens and White Oak Plantation.
- Planned and implemented performing arts series with 50+ performances annually.
- Expanded both **operating** and **staffing budgets** for organization by **67 percent** and **34 percent** respectively.
- Worked with City of Jacksonville for feasibility studies for live/work and university housing in the urban core.
- Increased **study abroad participation** by **28 percent** in Fine Arts.
- Increased the college commitment to service learning, community outreach, learning communities, undergraduate research, and summer scholars program.
- Developed nationally recognized annual **\$10,000** Playwriting Contest Helford Prize.
- Received Numerous State of Florida, Division of Cultural Affairs, Artist Enhancement Grants including *Dance in Motion*.
- Planned and executed Multiple fund-raising events, including the 45th and 50th CFA Anniversary Gala.
- Repurposed black box space to create recording studio and established Dolphinium Records, a student-run, campus based record label in connection to Music Business degree program.
- Developed funding and staffed 65-student Marching Band and established new faculty line.

2003-2005 **Chair, Division of Visual Arts**

Responsible to lead, administer and develop the Division of Visual Arts, which includes the areas of Art, Computer Art & Design, and Glass.

- Responsible for all aspects of the academic programs within the Division, promoting the highest quality artistic and curricular standards.
- Exercised broad directional and supervisory control over the division in budgetary, personnel, curricular, scholarship, recruitment and other academic matters.
- Fostered and maintained productive ties with the professional artistic community and arts organizations.
- Acquired funding for new 20,000 sq. ft. studio space and oversaw construction and implementation
- Developed BFA degree in Glass and expanded facilities through **\$100,000** grant from a private family foundation.
- Established a variety of visiting artist programs including Kiki Smith for commissioned work in association with the Venice Biennale 2004.

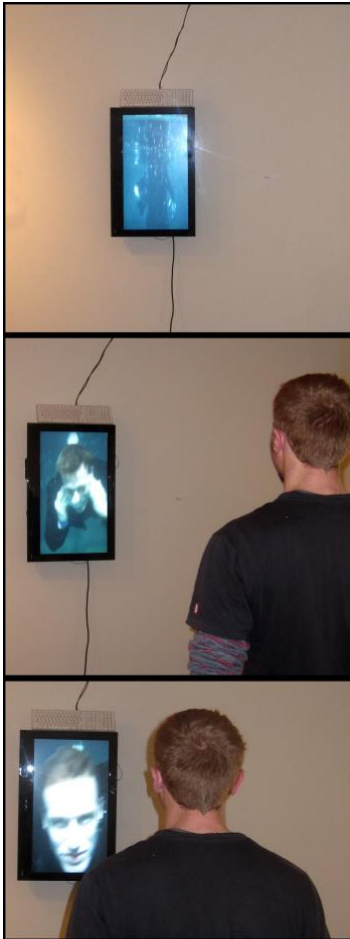
1998 – 2000 Florida Southern College, Lakeland, Florida

Assistant Professor of Art
Graphic Design/Electronic Media Coordinator

Responsibilities included curriculum development and maintenance in the areas of graphic design and electronic media. Teaching responsibilities include studio and lecture based instruction, which approaches both technical and theoretical applications of media.

Courses Taught:

ART 1120 Design Fundamentals - 3 Credits
ART 1140 Intro to Digital Photography - 3 Credits
ART 2410 Typography and Layout - 3 Credits
ART 2570 Video Art - 3 Credits



ART 2999 Machine Sculpture - 3 Credits
ART 3510 Web Design - 3 Credits
ART 3560 Interactive Media - 3 Credits
ART 4499 Senior Design Studio - 3 Credits

1996 – 1998 West Virginia Wesleyan College, Buckhannon, West Virginia

Assistant Professor of Art

Responsibilities included curriculum development and maintenance in the areas of graphic design and electronic media. Teaching responsibilities include studio and lecture based instruction, which approaches both technical and theoretical applications of media.

Courses Taught:

ART 123. Design Fundamentals - 3 Credits
ART 150. B/W Photography - 3 Credits
ART 151. Digital Photography - 3 Credits
ART 250. Graphic Design - 3 Credits
ART 251. History of Graphic Design - 3 Credits
ART 255. Interactive Media - 3 Credits
ART 265. Web Design - 3 Credits
ART 354. Installation Art - 3 Credits
ART 399. Post Electronic Theory - 3 Credits

1994 – 1996 University of Florida, Gainesville, Florida

Teaching Assistant

Responsibilities ranged from a studio assistant in WARP a nine-credit foundation program, to self-directed teaching of introductory and intermediate electronic media courses.

Courses Taught:

ART 1803. Workshop in Art, Research, and Practice - 9 Credits
ART 2433. Computer Book Structure - 3 Credits
ART 3859. Installation/Performance/Documentation - 3 Credits

Memberships

Special Interest Group on Computer Graphics (SIGGRAPH) (1998 – Present)
Association for Computing Machinery (ACM) (1998 – Present)
College Arts Association (CAA) (1998 – Present)
Any Given Child – Jacksonville: Steering Committee (2014 – 2020)
Amateur Athletic Union (AAU) (2015 – Present)
USA Wrestling (2017 – Present)
International Council of Fine Arts Deans (ICFAD) (2005 – 2014)
Florida Higher Education Arts Network (FHEAN) (2004 – Present)
Rotary International (2005 – 2014)
Integrative Teaching International: Advisory Board (2010-2016)
FAEA – Florida Arts Education Association (2010 – 2016)



Exhibitions: International

MIMESIS, Millepiani, Rome, Italy, 2023
Declare/Decay - VR exhibition at XOR Space, 2022.
International Multimedia Art Festival, Odzaci, Serbia, 2022.
Guemgang Nature Art Biennial, Chungcheongnam-do, Republic of Korea, 2022
Helsingborg Film Festival, Helsingborg, Sweden, July 2022
Berlin International Art Film Festival, Berlin, Germany, June 2022
Blackboard International Film Festival, Kerala, India, June 2022
V FESTIVAL VIDEO NODOCCS. November 14-22, 2020
Digital Big Screen, at Delavski dom Trbovlje, Solvenia. October 2019
Bangkok Underground Film Festival, Bangkok, Thailand, November 17-18, 2018
Great Message International Film Festival in Pune, India, September 22 – 23,
2018
Ojo de Agua Film Festival at Aguas Migrantes in La Loma, Guanajuato, Mexico,
July 26 and 27, 2018
The WOW Art Film & Video Festival | Finland a collaboration with VAFT – Video Art
Festival Turku in Turku, Finland, May 23-27, 2018
XXII International environmental film festival “Green Vision” in Saint-Petersburg,
Russia December 10-15, 2017
Denial as a Leading Principle at Cinema The Movies, Dordrecht, the Netherlands, October
6, 2017.
Diffrazioni Multimedia festival, Florence, Italy. November 21-27, 2016.
ESPACIOENTER, International Festival of Creativity, Innovation & Digital Culture at TEA
Tenerfe Espacio de las Artes, Santa Cruz de Tenerife, Spain December 12 – 18,
2016
OXYGEN at WorldHotel Ripa Roma, Italy. July 7 to 9, 2016
Concept: an International Exhibition on Conceptual Art at Czong Institute for
Contemporary Art Museum, Gyeonggi-do, Korea. May 6 to May 29, 2016
The Underground Cinema, Nucleus Arts in Chatham, Kent United Kingdom, March 2016
Inner Feelings - Palazzo Ca' Zanardi, Venice, Italy, June 17-27, 2015
Humans & Hybrids - Palazzo Ca' Zanardi, Venice, Italy, June 3-13, 2015
Seattle Transmedia & Independent Film Festival, May 1-9, 2015
Liquid Identities – Bangkok International video-art festival Ferry Gallery, March 2015
Venice International video art, experimental dance and performance festival. Palazzo

Flangini, Venice, Italy 2014
It's Complicated – Viewster Film Festival, June 12 – 26, 2014
MARTE - Feria de Arte Contemporáneo de Castellón, MECA Mediterráneo Centro Artístico, Almeria, Spain 2014
Pixels of Identities, Galeria de Arte Laura Haber, Buenos Aires, Argentina 2014
Borderland – The entropy of identities, MECA Mediterráneo Centro Artístico, Almeria, Spain 2014
Magic Lantern Art Film Festival, Helen Day Art Center, Stowe, VT. 2013
Crosstalk Video Art Festival, Budapest, Hungary 2013
UnCultured Pearl, Amsterdam Film eXperience, Amsterdam, Netherlands 2010
UnCultured Pearl, Locarno International Film Festival, Locarno, Switzerland 2010
GRAPHITE 2005, 3rd International Conference on Computer Graphics and Interactive Techniques in Australasia and Southeast Asia, Dunedin, New Zealand. 2005
Seeing Red, V.A.I.A 2004, Casal Jaume I d'Alcoi, Alcoi, Spain 2004
THAILAND NEW MEDIA ART FESTIVAL, Bangkok, Thailand 2004
2nd INTERNATIONAL SYMPOSIUM OF INTERACTIVE MEDIA DESIGN, Istanbul, Turkey 2004
VAD 2003 - FESTIVAL INTERNACIONAL DE VIDEO ARTS DIGITALS, Girona, Spain 2003
V SALON INTERNACIONAL DE ARTE DIGITAL, Centro Cultural Pablo de la Torriente Brau, Habana, Cuba 2003
SIGGRAPH 2000, Art Gallery, New Orleans, Louisiana 2000

Exhibitions: National

Cinema Festival v.15.1 Albuquerque, NM. April 14-18, 2020
Short Shorts at White Space 814, Atlanta, GA. August 17, 2018
Photo 17 at the Berkely Arts Council, Martinsburg, WV. June 28 – August 12, 2017
Home at The Center for Fine Art Photography, Fort Collins, CO. December 2, 2016 - January 7, 2017
Tabula Rasa, Slope Art Festival, Brooklyn, NY. September 17-25, 2016
Chrysalis Lens: A Brief Survey of Contemporary Video Art, Marymount California University's Marylyn & Chuck Klaus Center for the Arts, November 5- 26, 2015

"Hill's work combines the aesthetics of contemporary installation with a deep understanding of both the theoretical and visual elements of electronic media."

Frack Fest - OKC's Underground Multimedia Festival, Oklahoma City, OK, October 2-4, 2015

Moist – Orange County Center for Contemporary Arts, Santa Ana, CA. 2015

Of Memory, companion film with Pictures at an Exhibition, Portland Chamber Orchestra, Portland, OR 2014

Snap to the Grid, Los Angeles Center for Digital Arts, Los Angeles, California 2004

Digital Imagination, Frizzell Gallery, Fort Myers, Florida 2004

DIGITIZED, Fulton Street Gallery, Troy, New York 2003

TECH ART, South Shore Art Center, Cohasset, Massachusetts 2003

*BREATHE, Applebee Art Gallery, Putnam Center for the Arts, Jacksonville, Illinois 2003

National Digital Art Exhibition, The Muse Gallery, Prescott, Arizona 2003

5th Annual, The Renaissance Center, Dickson, Tennessee 2003

LOOPED, Artemisia Gallery, Chicago, Illinois 2002

DIGITAL ART 2002, Kentucky State University, Frankfort, Kentucky 2002

3rd Annual Southeastern States Photography/Digital Arts Exhibition, Arts and Design Society, Fort Walton Beach, Florida 2002

ECLECTIC ELECTRIC, Lyndon House Arts Center, Athens, Georgia 2001

LATENT IMAGES, Alberta Arts Pavilion, Portland, Oregon 2001

2001: Odyssey between Place & Space, Hera Gallery, Wakefield, Rhode Island 2001

2nd Annual Eastern U.S. Photography/Digital Arts Exhibition, Arts and Design Society, Fort Walton Beach, Florida 2000

SPIN, BCC Gallery, Davie Florida 2000

PHOTOGRAPHY & COMPUTER GRAPHICS COMPETITION, Ridge Art Association, Winter Haven, Florida 2000

48TH ALL FLORIDA JURIED EXHIBITION, Boca Raton Museum of Art, Boca Raton, Florida 1999

REMOTE CONTROL, Online Event 1999

DIGITAL AMERICANA, Orlando Museum of Art, Orlando, Florida 1998

ART & TECHNOLOGY: Beyond the Virtual Edge, Orlando Museum of Art, Orlando, Florida 1997

TECHNO SITE, University Gallery, University of Dayton, Dayton, Ohio 1997

Exhibitions: Local

QechelaTaca exhibited at the Cathedral Arts Gallery, Jacksonville, FL. May 4 - August 22, 2016

Faculty Biennial Show, Jacksonville University, Brest Gallery 2016

On My Own: the early adventures of David Copperfield” written by Ian Mairs, directed by Shirley Sacks, premier production, Swisher Theater, Jacksonville University 2014

Faculty Biennial Show, Jacksonville University, Brest Gallery 2014

Eco-Compass, Land Commission, White Oak Plantation, Yulee, Florida 2013

Generations: a collaborative project, Atlantic Bank, Jacksonville, Florida 2013

FACULTY BIENNALE, Alexander Brest Gallery, Jacksonville, Florida 2013

One of Us, written by Jason Nettles, Swisher Theater, Jacksonville University 2013

FACULTY BIENNALE, Alexander Brest Gallery, Jacksonville, Florida, 2011

Lyrical Light: Public Commission Times Union Center for Performing Arts, Jacksonville, FL 2006

FACULTY EXHIBITION, Alexander Brest Gallery, Jacksonville, Florida 2005

*Dum_Spiro_Spero, The Vandroff Gallery, JCA, Jacksonville, Florida, 2004

FACULTY EXHIBITION, Alexander Brest Gallery, Jacksonville, Florida 2002

FACULTY EXHIBITION, Alexander Brest Gallery, Jacksonville, Florida 2001

FACULTY EXHIBITION, Alexander Brest Gallery, Jacksonville, Florida 2000

THE MAY SHOW, juried exhibition, Arts in the Park, Lakeland, Florida 1999

HUMANITY, Melvin Gallery, Lakeland, Florida. (Two Person Show) 1999

VBR, Outdoor Public Exhibition, Lakeland, Florida 1999

INVASIVE SPACE, Outdoor Public Exhibition, Buckhannon, West Virginia 1998

WEST VIRGINIA ARTISTS, Daywood Gallery, Philippi, West Virginia 1988

*ALTERED APPETITES, Sleeth Gallery, Buckhannon, West Virginia 1997

*INERTIA: An Examination of the Narcoleptic Cyborg, University Gallery, Gainesville, Florida 1996



Publications & Reviews

- Zippia** Art Internship Trends: Experts Weigh in on What To Expect in 2020, February 28, 2021
- Art YellowBook** published by Czong Institute for Contemporary Art Museum, Gyeonggi-do, Korea. 2016
- SPECTRA**: the ASPECT Journal, *Eco-body: a biological anthropology for technological evolution*, Vol. 5.2. 2016
- ArticulAction** Art Review, **Bill Hill**, *An Interview by Josh Ryder, curator and Barbara Scott, curator*, Special Issue. 2016
- Jacksonville Magazine**, Art History by Taylor Nelson. December 2016
- International Journal of Arts and Humanities**, *Augmented Simulacra: conditioning the post-digital body*, Vol. 1 No. 3. 2015
- On My Own: The early adventures of David Cooperfield**, Script and Virtual Set. Published by *Playscripts, inc.* December 2015
- Resident News**: *Future of workforce is in arts and sciences*. By Kate A. Hallock. November 16, 2016
- Arbus**, *Aesthetics of Athletes*, April/May 2013
- Folio Weekly**, *Film Director Sets Eyes*, July 11 2013
- Starehouse**, *Class Action*, July 25 2013
- Fast Forward**, *Transformative Leadership in Higher Education*, ITI, ThinkTank 6 2011
- Arbus**, *Mastering Dance*, September/October 2011
- Arbus**, *A Tree of Life*, November/December 2011
- Florida Times Union, Monday September 20, 2010
- Robb Report**, *Bone Appetite*, September, 2007



Ponte Vedra Recorder, April 6 2007
 Folio Weekly, *Unbreakable*, July 1 2007
 Jacksonville Business Journal, *New Film Program Rolling*, August 3 2007
 Florida Times Union, Sunday October 21 2007
 Florida Times Union, Wednesday July 26 2007
 Florida Times Union, Wednesday March 1 2007
Jacksonville Luxury Living, September 2006
Jacksonville Magazine, *Perspective*, April 2006
Arbus, *Poetry in Frozen Motion*, September/October 2006
Mosquito, SVT2 (Swedish National Television) 2003
Computer Arts, Volume 78 2003
 Zene, "Creating with the Computer" September 2003
 Journal-Courier, "Transformer" Feb. 1 2003
Exposure, Volume 34:1/2 2001
 Daily Record, "Virtual Art becoming a Reality" Feb. 12 2001
 SIGGRAPH National Conference Poster 2001
 Review, Flagpole, July, 20 2001
Digital Video, September 2000
Art, Technology, Consciousness: Mind @ Large, Editor: Roy Ascott, Published by
 Intellect Books 2000
 SIGGRAPH, Electronic Art and Animation Catalog 2000
 USA Today, "Artists getting into digital expression" July 31 2000
 New York Times, "Bracing for Animation's Big Leap" August 1 2000
LEONARDO, Apparatus 3957, July 1999
 Review, The Ledger, November 21, 1999
 Review, Orlando Sentinel, September 25, 1998
 Catalog Description, Electronic Augmentation, Sept 8. 1998
 SIGGRAPH, abstracts and applications, conference guide 1998
 Review, Record Delta, March 13, 1998

Lectures & Presentations: International

Presented **Illuminating Public Discourse through the Screen** Nieuwastraat Festival, Dordrecht, The Netherlands Jan 14, 2021

Presented **The Promethean Moment: Augmenting the Real** at the Diffrazioni Multimedia Festival in Florence Italy March 26 – 31, 2019

Presented **Tabula Rasa: Immersive Augmented Reality** Narrative at the 12th International Conference on the Arts in Society and the Arts in Society in Paris, France June 15, 2017

Tabala Rasa at Diffrazioni Multimedia festival, Florence, Italy. November 21-27, 2016

Augmented Simulacra: conditioning the post-digital body at ISEA2015: International Symposium on Electronic Art, Vancouver, Canada. August 14-18, 2015

Moderate “**Subversive Conceptions**” at International Society of Electronic Arts in Vancouver, Canada, 2015

Embodied Interaction SIGGRAPH 2002, San Antonio, Texas. July 2002.

Tactile Discourse: The Art of Physical Computing Jesse S. Robertson Faculty Symposium, Jacksonville University, Jacksonville, FL. April 2002.

Techno-Darwinism Consciousness Reframed 2000, 3rd International Conference on Art, Technology, and Consciousness, Center for Advanced Inquiry in the Interactive Arts. Newport, Wales. August 2000.

Black Lung Gallery Talk: SIGGRAPH 2000, New Orleans, LA. July 2000.

Electronic Remapping: Body Augmentation in the Electronic Age SIGGRAPH, Orlando, FL. July 1998.

“Hill may also be inviting us to consider that the greater the digital clarity television provides, the murkier its message becomes.”

Lectures & Presentations: National



Presented **Augmented Reality** at Digital Media Festival at Penn State March 30 & 31, 2017.

Disembodied Performance at the American Society of Theatre Research national conference. November 20 – 23, 2014

The Disembodied Image Image Redefined 2010 UCLA, Los Angeles, CA. February 2010.

Entered Apprentice: A Case for Failure in Learning College Art Association Annual Conference 2006, Boston, MA. February 2006.

Bodily Interaction: Programming for Physical Computing Computing International Conference on Computer Communication and Control Technologies: CCCT '03 August 2003 - Orlando, Florida, USA.

Bodily Interaction: Programming for Physical Computing The 9th. International Conference on Information Systems Analysis and Synthesis: ISAS '03 August 2003 - Orlando, Florida, USA.

Digital Art and Its Applications West Virginia Art Education Conference, October 1996.

Web Design Technology for Economics Conference, November 1996.

Electronic Art & Applications Framingham State College, April 1996.

Lectures & Presentations: Local

Creating Content: Media Smithing, with Eric Kunzendorf, Fall Faculty Conference, Jacksonville University, 2022

Putting the A in STEAM, with Ron Edelen, Fall Faculty Conference, Jacksonville University, 2021

Gestalt Theory: Structuring Space and Form, Guest Artist for MFA Choreography at Jacksonville University, Summer 2018.

Semiotics: the objectification of meaning, Guest Artist for MFA Choreography at Jacksonville University, Summer 2018.

Post Structuralism: deconstructing the canon, Guest Artist for MFA Choreography at Jacksonville University, Summer 2018.

Developing Your Portfolio: Artist Professional Development Series by PNC at Times Union Center for Performing Arts, Jacksonville, FL. April 5, 2016.

Nomadic Dominion: A Model for Photo-Based 3D Environments Jesse S. Robertson Faculty Symposium, Jacksonville University, Jacksonville, FL. March 2003.

Destruction of Media Gallery Talk: Sleeth Gallery, February 1997.

Electronic Art & Applications West Virginia Wesleyan College, May 1996.

The Myth of the Object University of Florida, May 1995.

Inertia: An Examination of the Narcoleptic Cyborg University of Florida, November 1995.

Collaborations/Grants

Production Design for “Paradox of Praise” Choreographer Jessica Williamson, Staged Debut in Tampa Florida, via Zoom, March 18 2021.

Production Design for “Pandora’s Box” Choreographer Brian Palmer, Staged Debut at Jacksonville University, November 16-18 2017.

Juror for Jacksonville Dance Film Festival at Sun-Ray Cinema, April 2016

Developed virtual projection set for original play “On My Own: the early adventures of David Copperfield” written by Ian Mairs, directed by Shirley Sacks, premier



production 2014

Collaborated with Choreographer, Lana Heylock for interactive projections for the piece "Saving the Beloved" 2014

Collaborated with Choreographer, Antonio Harvey for interactive projections for the piece "Lost" 2014

Developed virtual projection set for original play "One of Us" written by Jason Nettles 2013

Developed and Organized "CFA Soiree" the 50th Anniversary of the College of Fine Arts 2012

Received the *Influencer Award* from ITI 2012

Facilitator, Think Tank 5, Athens, Georgia 2010

Mentor, Maine College of Art MFA 2009

Partnership with Gilman Foundation and White Oak Plantation \$30,000 annually 2009

Think Tank 3, Chicago, Illinois 2008

Developed and Organized "Forever Young: The Celebration of a Lifetime" the 45th Anniversary of the College of Fine Arts 2007

Produced documentary "Glass Ceiling: the making of Lyrical Light" aired PBS 2007

Developed Collaborative performance series, "Humanity" 2007

Developed Times Union Performing Art Center - Public Art Commission \$100,000, 2006

Awarded Faculty of the year for Research and Professional Activity, Jacksonville University 2005

3D Virtual Visualization project for Davis College of Business, Jacksonville University 2004

Seeing Red performance, Florida Theater, Jacksonville, Florida 2004

University Academy of Scholars Grant funded in part by the Jessie Ball DuPont Fund, Jacksonville University 2003

Art Gallery & Papers Juror, Siggraph04 International Conference, Los Angeles 2003

Artwork used for Siggraph01 International Conference Promotional Materials 2000

Curated Exhibition, *Electronic Augmentation*, Funded through State Cultural Grant \$5,000, WV 1999

Teaching Philosophy

I certainly expect students to learn the fundamental content of the courses I teach. But beyond that, I hope to foster critical thinking, facilitate the acquisition of life-long learning skills, prepare students to function effectively in an information economy, and develop basic problem-solving strategies.

In common with students in all the liberal arts, art majors must be exposed to sound arguments, have an opportunity to criticize, and have a chance to present ideas visually and verbally. All students should have an opportunity to examine both their own work and theoretical arguments from a wide variety of methodologies and viewpoints. Students must be exposed to intellectual and historical models and build on their understanding of the past as they establish a direction in their work.

The foundation for learning within an undergraduate program is the curriculum. I firmly believe the structure of the major is responsible for promoting learning, by starting with a strong base and building upward. The conceptual structure of this construction is physically shaped as a diamond. This allows students to start with a common knowledge and build upward in different directions, then reunite in a more interdisciplinary environment to prepare for the transition from academia to industry.

In the classroom, beyond having expert knowledge of the material, it is my responsibility to challenge and provide an opportunity for success. I should achieve this through: (1) example, remaining professionally active, (2) dissemination of information, (3) applied learning, creative projects where students use their newly acquired knowledge, and apply meaning to information.

I believe that every single one of my students is capable of succeeding. I believe that every single one of my students can take something of value from my class. I believe that students who do not take an active part in their own education miss out on opportunities.



Artist Statement



As an artist I am committed to the exploration and development of new and experimental art forms. My research focuses on a synthesis of these new art forms, with interdisciplinary investigation in digital media technology, and the evolutionary sciences. Conceptually my work is concerned with the transformation of the human species, specifically its biological components and its behavioral characteristics. This transformation or evolution is an environmental reaction to the manifestations of science and technology. Increasingly the landscape/environment is used metaphorically to explore the human condition.

My work engages viewers in a visual, tactile and auditory realm, to elicit a dialogue regarding the relationship between technology and our changing concept of nature and self. I am interested in the way that our increasingly enhanced and extended human capabilities allow us to perceive the world and explore it more thoroughly. That technology can simultaneously ruin, reveal, reinvent and repair nature is a paradox I investigate in my work.

Physical-digital interfaces - ranging from the familiar mouse and keyboard to more unusual sensing systems - provide the connective tissue between our bodies and the codes represented in our machines. I take these interfaces as both a practical and conceptual artistic challenge. Interactive systems determine the grammar of our interaction with digital media, and ultimately its possibility for meaning.

My interdisciplinary media art installations look to the intersection between natural and technological systems. Integration of the organic and electro-mechanical elements asserts a confluence and Co-evolution between living and evolving technological material. I am fascinated and encouraged with human kinds struggle to evolve technological systems toward intelligence and autonomy, modeled from our current conceptions of the natural. My art works are influenced by theories on living systems, artificial life, interspecies communication and the underlying pattern and beauty inherent in the nature and organization of matter, energy, and information. I have chosen interactive art in particular because it encourages active, self determined relationships with a work of art and points to a co-evolved coupling between human, machine, nature and culture. The branching and joining of physical forms in my work echoes the behavioral flow and multiple directions an interactive piece may take in the act of self-organizing. I am compelled by open structures that define form but do not close the form off to the viewer.