

**Bill Hill**

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*Curriculum Vitae*

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Bill Hill  
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## 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*.

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## 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:

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)

Faculty Search Dance, Member (2016)

Interim Director of MFA in Visual Arts (2016)

Planning & Budget Committee, Member (2015-2017)

*"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."*

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**

2020 – Present **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 \$65,000 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)
- 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 45<sup>th</sup> and 50<sup>th</sup> 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.

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

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

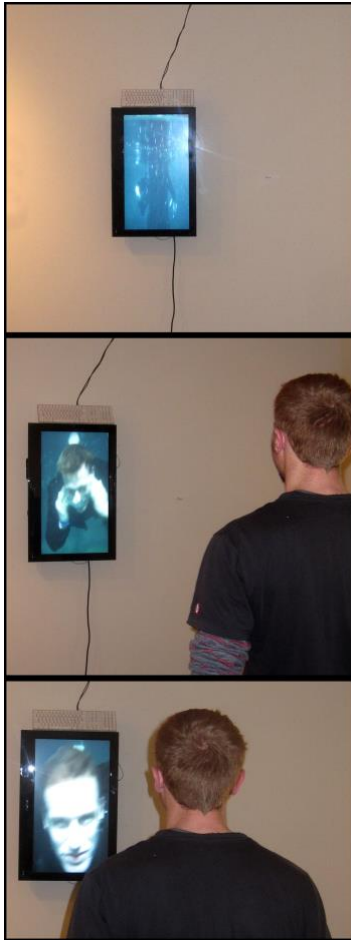
1996 – 1998 West Virginia Wesleyan College, Buckhannon, West Virginia

**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

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**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

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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 Tenerife 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**

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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  
Frack Fest - OKC's Underground Multimedia Festival, Oklahoma City, OK, October 2-4, 2  
015  
*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

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

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**

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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





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## 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

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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

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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

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**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.

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## **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 50<sup>th</sup> 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 45<sup>th</sup>  
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

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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.