

PAUL BERGER

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Education

1970-73 The Visual Studies Workshop, Rochester, NY. **M.F.A. 1973**
1969-70 University of California at Los Angeles; **B.A. 1970**
1967-69 Art Center College of Design, Los Angeles, CA
1965-67 University of California at Davis; Davis, CA

Teaching

1978-2013 Professor of Art; School of Art, University of Washington, Seattle, WA
1974-78 Visiting Lecturer in Photography; Unit One program of the College of Liberal Arts and Sciences, University of Illinois, Urbana, IL
1977-78 Visiting Professor of Photography; Summer Photography Institute, (summer)Colorado College, Colorado Springs, CO
1973-74 Instructor in Photography; University of Northern Iowa, Cedar Falls, IA

Selected One-Person Exhibitions

2018 G.Gibson Gallery, Seattle, WA
2014 ISIS Gallery, University of Notre Dame, South Bend, IN
Russell Day Gallery, Everett Community College, Everett, WA
2004 Blue Sky Gallery; Portland, OR
2003 The Museum of Contemporary Photography; Chicago, IL
1999 SOHO Photo, New York, NY
1996 Galerie Lichtblick GFFK, Cologne, Germany
1993 Fuel Gallery, Seattle, WA
Sarah Spurgeon Art Gallery, Central Washington University, Ellensburg, WA
1991 Fine Arts Center Gallery, University of Arkansas, Little Rock, AR
Western Gallery, Washington State University, Bellingham, WA
1990 Seattle Art Museum; Seattle, WA
New Image Gallery, James Madison University, Harrisonburg, VA
University of Northern Iowa, Cedar Falls, IA
1989 USC Altier Gallery; Santa Monica, CA
Cliff Michel Gallery, Seattle, WA
Red Eye Gallery, Rhode Island School of Design, Providence, RI
Sol Mednick Gallery, The University of the Arts, Philadelphia, PA
1985 University Art Museum; U.C.S.B., Santa Barbara, CA
Northwest Artist's Workshop; Portland, OR
Davis Art Center; Davis, CA
1984 California Museum of Photography; UCR, Riverside, CA
1983 B.C. Space Gallery; Laguna Beach, CA
Coburg Gallery; Vancouver, B.C., Canada
Northlight Gallery; University of Arizona, Tempe, AZ
1982 Light Gallery; New York, NY
Reed College Art Gallery; Portland, OR
Equivalents Gallery; Seattle, WA
Viking Union Gallery; W. WA University, Bellingham, WA
1980 Light Gallery; New York, NY
Seattle Art Museum; Seattle, WA
Blue Sky Gallery; Portland, OR

	The Evergreen State College; Olympia, WA
	Photography at Oregon Gallery; U of OR, Eugene, OR
1979	Tyler School of Art, Temple University; Philadelphia, PA
	Eastern Washington University; Cheney, WA
1978	Orange Coast College; Costa Mesa, CA
	Colorado College; Colorado Springs, CO
	Colorado Mountain College; Breckenridge, CO
1977	Light Gallery; New York, NY
	Colorado College; Colorado Springs, CO
1975	The Art Institute of Chicago; Chicago, IL
	Utah State University; Logan, Utah
1974	University of Northern Iowa; Cedar Falls, IA
1973	Krannert Lounge Gallery, U of IL, Champaign, IL

Selected Group Exhibitions

2016	“Beyond Aztlan: Mexican and Chicana/o Artists in the Pacific Northwest”, Museum of Northwest Art, La Conner, WA
	“Spill Kit”; Veronica Gallery, Seattle, WA
2014	“Viewpoints: Paul Berger”, Henry Art Gallery, Seattle, WA
2013	“Parallel Processing”, Jacob Lawrence Gallery, University of Washington, Seattle, WA
2012	“Push”, G.Gibson Gallery, Seattle, WA
2011	“The Digital Eye: Photographic Art in the Electronic Age”, Henry Art Gallery, Seattle, WA
	“Wide Angle: Photography and Its Influence on Contemporary Art: A Selection from the Vanderbilt University Fine Arts Gallery Collection”, curated by Joseph S. Mella, Vanderbilt University Fine Arts Gallery, Nashville, TN
2010	“Vortexhibition Polyphonica”, Henry Art Gallery, Seattle, WA
	“Suitcase”, curated by Daniele Di Lodovico, Jacob Lawrence Gallery, University of Washington, Seattle, WA
2009	“UW Photomedia”; three person faculty exhibition, Benham Gallery, Seattle, WA
	“Through the Lens: Photography from the Permanent Collection”; Lowe Art Museum, University of Miami, Coral Gables, FL (catalog)
2008	“Smoke and Mirrors”, Seattle Art Museum, Seattle, WA
	“House, Tree, Yard, Sun, Etc.”, Center on Contemporary Art, Seattle, WA
2007	“Photography, School of Art, University of Washington, Seattle” in the Pingyao International Photography Festival in Pingyao, Shanxi Province, China
2006	“Contemporary Mathematical Photography and New Media”; New Image Gallery, James Madison University, Harrisonburg, VA (Invitational)
	“Math Counts”, Contemporary Art Galleries, University of Connecticut, Storrs, CT (invitational)
	“Photography Now”; Wright State University; international competition and jury; DVD_ROM
	“Pixel Dolls, Meat-Space and Everything All At Once”; Curator, Michael Van Horn; Bumbershoot, Seattle, WA
	“Images Against War”; Peace Museum, Chicago, IL
	“Building Tradition: Contemporary Northwest Art from the Tacoma Art Museum”; Whatcom Museum of History and Art, Bellingham, WA
	“Sudo Island”, Aqua Art, Miami FL
2005	“Out of the Darkroom,” Miami University Art Museum, Miami University, Oxford, OH (juried)
	“7 th Internationale Fototage”; Mannheim/Ludwigshafen, Germany (Invitational)
	“You Can’t See the Forest...”; G.Gibson Gallery, Seattle, WA
	“For Presentation and Display: Some Art of the 80’s,” The Art Museum, Princeton University, Princeton, NJ
2004	“Paul Berger / VanDeren Coke,” UK Art Gallery, University of Kentucky, Lexington, KY
	“Digiscapes: Andrej Barov, Paul Berger”; Galerie der Georg-Simon-Ohm, Fachhochschule Nuremberg, Germany (two-person invitational)
	“BUMBERBIENNALE 2004: Consumables,” Bumbershoot Festival, Seattle, WA
	“A Sense of Place,” Tacoma Art Museum, Tacoma, WA
	“Art and Social Commentary,” Evergreen Galleries, Evergreen State College, Olympia, WA
2003	“Les Fables de la Fontaine,” Jacob Lawrence Gallery, University of Washington, Seattle, WA

- “Splendid Pages”; The Molly and Walter Bareiss Collection of Modern Illustrated Books; The Toledo Museum of Art; Toledo, OH
- “Images Against War”, Galerie Lichtblick GFFK, Cologne, Germany, l’Usine Galerie photo, Brussels, Belgium, C/O Galerie, Berlin, Germany.
- “Artists and Maps: Cartography as a Means of Knowing”; Hoffman Gallery of Contemporary Art; Lewis & Clark College, Portland, OR
- “Building Tradition: Gifts in Honor of the Northwest Art Collection”; Tacoma Art Museum, Tacoma, WA
- 2002** “Contemporary Views: Paul Berger, Sarah Carlesworth, Barbara Ess and Ray Metzker,” The Art Museum, Princeton University, Princeton, NJ
- “Les Fables de la Fontaine,” Centre pour l’Art et la Culture, Aix-en-Provence, France; and Temple University Gallery, Rome, Italy
- “Informations Variées“, l’Usine Galerie, Brussels, Belgium
- “Digital Imagination”; University Gallery; Pacific Lutheran University, Tacoma, WA
- “Deus Ex Machina Digital Photography Exhibit 2002”; Web and Print exhibition, Bradley University.
- “2002 Northwest Annual”; Center on Contemporary Art (COCA); Seattle, WA
- 2001** “Information Overload”; Three-person exhibition; pARTs Gallery; Minneapolis, MN
- “The Digital Room Show”; Fotografisk Center; Copenhagen, Denmark
- “Split View”; Initiale 7, Projektraum M 54, Basel, Switzerland
- “15 Jahre Lichtblick”, Galerie Lichtblick GFFK, Cologne, Germany
- “Beyond Novelty: Artists Using Digital Imaging Now”; Port Angeles Fine Arts Center, Anacortes, WA; Art Gallery at Everett CC, Everett, WA
- 2000** “ArtWired International”, University of Houston, Houston, TX (award)
- “Alternative Realities”; Laurence Miller Gallery; New York, NY
- “1st die Photographie am Ende”; Aktuekke Photo-und Medienkunst Staatliche Galerie Moritzburg and nine venues in Halle, Germany
- “Card-Plates”; UW Quartets Festival; Meany Hall Studio Theatre Lobby; Seattle, WA
- “VSW Alumni Reunion Exhibition”; Pyramid Arts Center, Rochester, NY
- “Beyond Novelty: New Digital Imagery”; Henry Art Gallery, University of Washington, Seattle, WA and The Western Gallery; Western Washington University, Bellingham, WA
- “Images in a Post-Photographic Age”; Visual Studies Workshop, Rochester, NY
- “Language Let Loose”; Seattle Art Museum, Seattle, WA
- “Card-Plates”; Featured Presentation, Digital Imaging Forum Website, <http://www.art.uh.edu/dif/>
- 1999** “Photography Today, Tomorrow”; Zolla Lieberman Gallery, Chicago, IL
- “Images in a Post-Photographic Age”; CEPA Gallery, Buffalo, NY (invitational, catalog)
- “It’s the New Year Show”; Meyerson / Nowinski Gallery, Seattle, WA
- “Venezia Immagine”; Photofair, Palais Querini-Dubois, Venice, Italy
- “Game Show”; Bellevue Art Museum, Bellevue, WA
- “Baseball”; G. Gibson Gallery; Seattle, WA
- “Photographic Currents”; Pacific Lutheran University, Tacoma, WA
- 1998** “Photography at Princeton: Celebrating 25 Years of Collecting and Teaching the History of Photography”; The Art Museum, Princeton University, Princeton, NJ. (catalog)
- “The Idea in the Machine”; Elizabeth Leach Gallery at Mahlum Architects, Portland, OR
- “Colores del Pueblo”, NW Folklife, Seattle Center, Seattle, WA
- CEPA Members Show; CEPA Gallery, Buffalo, NY
- 1997** “Das Fest der Bilden”, Internationale Fototage Herten, Herten, Germany. (invitational, catalog).
- “Digital Imaging Forum” (Website, 7-week presentation); University of Houston, <http://www.art.uh.edu/dif/>, curated by Suzanne Bloom & Ed Hill
- “Information”; ArtTouch Cellular (Margery Aronson, curator); Bellevue, WA
- “Digital Decisions”; Art Academy of Cincinnati, Cincinnati, OH
- “American Photographs: 1970-1980”; Museum of Art, Washington State University, Pullman, WA
- 1996** “25 Years of Light Gallery”; International Center of Photography, New York, NY
- “Blue Sky 20th Anniversary Exhibition”; Blackfish Gallery, Portland, OR
- “Print Exhibition”; Microsoft Corporation, Building 18; Redmond, WA
- “Der Zerteilte Blick” (The Divided View); DuMont Art Gallery, Cologne, Germany
- 1995** “Stories: Narrative and Sequence in the Graphic Arts”; Seattle Art Museum, Seattle, WA
- “What Photographs Look Like”; The Art Museum, Princeton University, Princeton, NJ
- 1994** (Two-person); “Worldview”, Gallery 954, Chicago, IL
- “Stealth”, Seafirst Gallery, Seattle, WA

- "Digital Images", Hampshire College, Amherst, MA
- "Digital Photography"; Musee Granet; Aix-en-Provence, France (Four person invitational)
- "Eyes on Public Art"; Seattle Arts Commission Public Art Program; Newmark Center, Seattle, WA
- "After Art: Rethinking 150 Years of Photography"; Henry Art Gallery, Seattle, WA
- 1993** "Diverse Directions", Society for Photographic Education South Central Conference, Fort Worth, TX.
- "New Technologies"; Photographic Center Gallery, Seattle, WA
- "Group Photo Show"; Fuel Gallery, Seattle, WA
- "First Anniversary Group Show"; Gallery 954, Chicago, IL
- "Currents in Electronic Imaging"; Pacific Lutheran University, Tacoma, WA
- "Interfaced: Art & Techno-culture", Evergreen Galleries, Olympia, WA
- 1992** "Digital Photography"; Centre National de la Photographie (Palais de Tokyo), Paris, France. (Four person invitational, catalog, traveling)
- "Idols and Icons - TV Images"; Houston Center For Photography, Houston, TX
- "This Sporting Life 1878-1991"; High Museum of Art, Atlanta, GA (catalog)
- "20th Anniversary of the Visiting Artis Program"; CU Art Galleries, University of Colorado, Boulder, CO
- "Photographic Book Art in the United States"; (traveling: Washington Center for Photography, Washington, D.C.; SF Camerawork, San Francisco, CA; Houston Center for Photography, Houston, TX)
- "Future's Past: The Seeds of Creativity"; Port Angeles Fine Art Center, Port Angeles, WA.
- 1991** "Motion and Document - Sequence and Time: Eadweard Muybridge and Contemporary American Photography"; National Museum of American Art, Washington D.C. (catalog, traveling: Addison Gallery of American Art, Phillips Academy, Andover, MA)
- "Virtual Memories: New Electronic Photography"; Ansel Adams Center (Friends of Photography), San Francisco, CA.
- "Summer Salon"; Cliff Michel Gallery, Seattle, WA
- "Bumberbiennale: Seattle Photography 1931-1991"; Bumbershoot, Seattle Center, Seattle, WA. Curated by Matthew Kangas
- "Photographic Book Art in the United States"; Fine Arts Gallery, University of Texas, San Antonio, TX
- "Multiples: The Sciences and Art Collection"; Washington State Arts Commission touring exhibition, 1991-92
- 1990** "A Northwest Photographic Invitational"; Kerns Art Center, Eugene, OR
- "Paul Berger/Ricardo Block" (two-person); Intermedia Arts Gallery, Minneapolis, MN
- "SIGGRAPH '90 Art Show", ACM SIGGRAPH annual exhibition of electronic arts, Dallas, TX and The Computer Museum, Boston, MA
- "Digital Image/Digital Photography"; Dallas Public Library, Dallas, TX
- "Word and Image"; Art Museum, University of Oregon, Eugene, OR
- "Views and Visions in the Pacific Northwest"; Seattle Art Museum, Seattle, WA
- "Faces and Places: Seattle and Tashkent"; Cliff Michel Gallery, Seattle, WA
- "Digital Photography"; Hunt Gallery, Webster University, St.Louis, MO
- 1989** "Computers and Photography"; Pyramid Art Center Gallery; Rochester, NY
- "Three Photographers: Work by Visiting Artists"; School of Fine Arts Gallery, Indiana University, Bloomington, IN
- "Towards a Visual Poetics: A New Photomontage"; San Antonio Art Institute, San Antonio, TX
- "New Acquisitions; New Work; New Directions"; International Museum of Photography at George Eastman House, Rochester, NY
- "Figurative / Fact Fiction"; Photographic Center Northwest, Seattle, WA
- "Digital Photography: Captured Images/Volatile Memory/New Montage"; traveling: 1) Fotografische Sammlung, Museum Folkwang, Essen, W.Germany; 2) Museet for Fotokunst, Brandts Klaedefabrik, Odense, Denmark; 3) Perspektief, Rotterdam, The Netherlands. [catalog]
- "Seeing and Being Seen"; Henry Art Gallery, Seattle, WA
- "Photography Is Dead"; University of Colorado, Boulder, CO
- "Contemporary Photography Today"; The Gallery of Contemporary Art, Colorado Springs, CO
- "1989 Northwest Annual"; Center On Contemporary Art (COCA), Seattle, WA
- "Recaption: Recontext Photographs from the Cray Research/Film in the Cities Collection"; University Art Museum, Minneapolis, MN
- "Not Vegetable, Not Mineral"; Port Angeles Fine Art Center, Port Angeles, WA
- "State of the Art: Computer Art"; Italia, Seattle, WA
- "100 Years of Washington Photography: Selected Artists"; Tacoma Art Museum, Tacoma, WA
- Index Gallery, Clark College, Vancouver, WA
- "Seattle/Tashkent", Committee for Visual Exchange, Tashkent, USSR, and Seattle, WA

- 1988 "State of the Art: Computer Art", Italia, Seattle, WA
International Festival of Electronic Arts; Rennes, France [invitational site-installation of digital and photographic works June '88]
"Digital Photography: Captured Images/Volatile Memory/New Montage", SF Camerawork Gallery, San Francisco, CA. [catalog]. Traveled to The Center for Research and Contemporary Art, University of Texas, Arlington, TX; Houston Center For Photography; CEPA, Buffalo.
"Contemporary Photography ", Clark Arts Center Gallery, Rockford, IL
"Eye of the Mind; Mind of the Eye: Photographs with Text", Presentation House Gallery, North Vancouver, BC, Canada. (Traveling, catalog).
"School of Art 1975-1988"; SAFECO Insurance Company, Seattle, WA. Curated by Matthew Kangas [3rd of 3 exhibitions on the history of the School of Art of the University of Washington]
"Photo Salon '88"; Cliff Michel Gallery, Seattle, WA
- 1987 "Photography and Art, 1946-86", Los Angeles County Museum of Art, Los Angeles, CA (catalog)
"Illuminated Manuscript: Photography and Text"; Cornish College Gallery, Seattle, WA. Catalog, traveling.
"Explorations"; The Museum of Contemporary Photography, Chicago, IL
"Active Process: Artists' Books"; Presentation House Gallery, Vancouver, BC, Canada
"FOCUS: Seattle"; San Jose Museum of Art, San Jose, CA
"Aspects of Drawing: Part One Abstraction"; The Public Arts Space, Seattle, WA
"New Photography: Pushing Perceptions", curated by Charles Rynd, Italia Cafe, Seattle, WA
- 1986 "Stills: Cinema and Video Transformed"; Seattle Art Museum, Seattle, WA
"Television's Impact on Contemporary Art"; The Queens Museum, Flushing, NY
"The Sacred & The Sacrilegious: Iconographic Images in Photography"; Photographic Resource Center, Boston University, Boston, MA
"Computers and the Creative Process"; Visual Arts Resources, U of OR, Eugene, OR (traveling)
"The History of Photography: A Collector's View"; Henry Art Gallery, U of Washington, Seattle, WA
"The Aesthetics of Technology"; Clark College, Vancouver, WA
"Acceptable Entertainment"; Bruno Facchetti Gallery, New York, NY
"Photographic Book to Photobookwork: 140 years of Photography in Publication"; California Museum of Photography, Riverside, CA (catalog)
- 1985 "Images of Excellence", International Museum of Photography/George Eastman House, Rochester, NY
"The New Spirit of Photography"; Artisan Space gallery, New York, NY
"Images of Seattle 1925-1985"; Jackson St. Gallery, Seattle, WA
"Representational Strategies In Contemporary American Photography"; Southern Illinois University, Carbondale, IL
"Photographs"; Evergreen State College, Olympia, WA :two-person
"Computer Images"; Maude Kerns Art Center, Eugene, OR
"Art & Advertising"; COCA, Seattle, WA
"Naked"; Boulder Center for the Visual Arts, Boulder, CO
"East/West/East"; Public Art Space, Seattle, WA
"Between Science and Fiction"; Fundão Biennale de San Paulo, Brazil
"New Work"; Lightson Gallery, University of Arizona, Tucson, AZ
"Print-out"; CEPA Gallery, Buffalo, NY
- 1984 "The Magazine Stand"; Washington Project for the Arts (WPA), Washington, D.C.
"Words and Images"; Marylhurst College, Marylhurst, OR
"American Photography Today 1984"; University of Denver,
"Out of Context"; Sesnon Gallery, UCSC, Santa Cruz, CA
"Tenth Anniversary Exhibition"; SF Camerawork, San Francisco, CA
"Chicano & Latino Artists in the Pacific Northwest"; Museum of History and Industry, Seattle, WA (catalog, traveling)
"Seattle Now"; Art Gallery of Greater Victoria, Victoria, BC (catalog)
- 1983 "Outside New York: Seattle"; The New Museum, New York, NY. (catalog)
"The Television Show: Video Photographs"; Freidus Gallery, New York, NY
"Photography Plus"; U of Missouri, St. Louis, MO
"Photographers Invite Photographers"; N.A.M.E.Gallery, Chicago, IL (catalog)
"Outside New York: Seattle"; Seattle Art Museum, Seattle, WA
Two-person show; Perihelion Gallery, Milwaukee, WI
"Governor's Invitational Art Exhibition"; State Capitol Museum, Olympia, WA
"Re-Critical Modernism"; Bumpershoot Festival, Seattle, WA

- 1982 "Five Contemporary Photographers"; Cranbrook Academy of Art/ Museum, Bloomfield Hills, MI
 "Erweiterte Fotografie"; Wiener International Biennale, Vienna, Austria
 "Visual Studies Workshop Graduates: 1971-81"; Pyramid Gallery, Rochester, NY
 "Light: Tenth Anniversary"; Light Gallery, New York, NY
 "20 X 24"; National Gallery of Fine Arts, Washington, D.C.
 "New American Photographs"; California State University, San Bernadino, CA
 "An Urban Vernacular"; Henry Art Gallery, Seattle, WA
 "N.W. Photography"; (NWSPE) Littman Gallery, Portland, OR
 "Photographs in Sequence"; The Museum of Fine Arts, Houston, TX (catalog)
 1981 Two-person show; FITC Gallery, St. Paul, MN
 "Contemporary Photoworks"; U of NM, Albuquerque, NM
 "U of W Photography"; W. Washington University, Bellingham, WA
 "Portopia '81"; Kobe, Japan
 "New Work"; The Friends of Photography Gallery, Carmel, CA
 "American Photographs 1970-80"; The Whatcom Museum, Bellingham, WA (catalog, traveling)
 "Image Connections"; Visual Arts Resources, University of Oregon
 1980 Two-person show, Berger/Traub; Visual Studies Workshop Gallery, Rochester, NY
 "Images: Artists/Machines"; Henry Art Gallery, U of WA, Seattle, WA
 "Process and Ideology"; California Museum of Photography, Riverside, CA
 "Polaroid 20 X 24"; Zabriskie Gallery, Paris, France
 "Seattle Invitational"; Open Space Gallery, Victoria, B.C., Canada
 "Selections"; Light Gallery, New York, NY
 "Alternatives 1980"; Ohio University, Athens, OH
 "Northwest Photography"; Rhode Island School of Design, Providence, RI
 "U of W Photography"; The Evergreen State College, Olympia, WA
 "VSW, the First Decade"; Pratt Manhattan Center Gallery, New York, NY
 "Eighteen"; Cheney Cowles Memorial Museum, Spokane, WA
 "Fifth Anniversary Show"; Blue Sky Gallery, Portland, OR (catalog)
 1979 Two-person show; Henry Art Gallery, Seattle, WA
 "American Photography in the '70's"; The Art Institute of Chicago, Chicago, IL
 "Attitudes: Photography in the 1970's"; Santa Barbara Museum of Art, Santa Barbara, CA
 "Perception: A Field of View"; Cal State LA, Los Angeles, CA
 "Contemporary Photographs - Recent Acquisitions"; San Francisco Museum of Modern Art, San Francisco, CA
 "Photoworks '79"; Bellevue Art Museum, Bellevue, WA
 1978 "Berger, Ginsberg, Gossage"; Chicago Center for Contemporary Photography, Chicago, IL
 "The Criticism of Photography"; University Gallery, Fine Arts Center, U of MA, Amherst, MA (catalog)
 "Aesthetics of Graffiti"; San Francisco Museum of Modern Art, San Francisco, CA
 "Recent Photographs from Light Gallery"; U of Minnesota, Minneapolis, MN
 "Recent Acquisitions 1976-77"; The Art Institute of Chicago, Chicago, IL
 "Summer Light"; Light Gallery, New York, NY
 "Survey of Illinois Photography"; Lakeview Museum, Peoria, IL
 "Illinois Photography '78"; Illinois State Museum, Springfield, IL (catalog)
 1977 "Four From the Midwest"; SF Camerawork Gallery, San Francisco, CA
 "Celebration of Sight"; Wisconsin Center Gallery, Milwaukee, WI
 "Magic Silver Show"; Murray State Univ., Murray, KY
 1976 "Photographs"; 80 Langdon Street Gallery, San Francisco, CA
 "Acquisitions 1975"; Musee Reattu, Arles, France
 1975 "Portrait of America"; Paine Art Center (traveling under the auspices of the Smithsonian Exhibitions Service)
 "First Light"; Humboldt State University, Arcata, CA
 "Photographic Images"; Westwood Center of the Arts, Los Angeles, CA
 1973 "Prediction '74"; Barnsdale Gallery, Los Angeles, CA
 1972 "Photographs from VSW"; Les Galleries de Photographie, Montreal, Canada
 1970 "California Photographers 1970"; Memorial Union Art Gallery, UC Davis, Davis, CA; The Oakland Museum, Oakland, CA; and The Pasadena Art Museum, Pasadena, CA (catalog)
 "Continuum"; Downey Museum of Art, Downey, CA
 "UCLA Photography"; Morian Gallery, Lexington, KY
 1969 Two-person show, "Roots"; Focus Gallery, San Francisco, CA
 1967 "Festival of the Arts"; Memorial Union, UC Davis, Davis, CA

Grants

2008	UW Royalty Research Fund.: \$25,104. Principal investigator. Research in High Density Image Composites
1990	Washington State Arts Commission, "Sciences and Art"; commission of 10 works
1988	Seattle Artists 1988 Fellowship Grant, Seattle Arts Commission & Portable Works Collection
1986	National Endowment for the Arts; Visual Artists Fellowship Grant
1981	Summer Research Stipend, University of Washington
1979	National Endowment for the Arts; Photographer's Fellowship
1978	Nominated for "Discoveries" section, <u>Photography Year 1978</u> , Time/Life
1977	University of Illinois Research Board; Materials Grant
1975	Young Photographer's Award; 6th International Meeting of Photography, Festival D'Arles, France.
1975	University of Illinois Research Board; Materials Grant

Work in Permanent Collections

International Museum of Photography/ George Eastman House, Rochester, NY
 The Art Institute of Chicago; Chicago, IL
 Los Angeles County Museum of Art; Los Angeles, CA
 Bibliotheque Nationale; Paris, France
 International Center for Photography, New York, NY
 San Francisco Museum of Modern Art; San Francisco, CA
 The Museum of Fine Arts, Houston; Houston, TX
 The Museum of Contemporary Photography, Chicago, IL
 The Art Museum, Princeton University; Princeton, NJ
 The Visual Studies Workshop; Rochester, NY
 Illinois State Museum; Springfield, IL
 University of Massachusetts; Amherst, MA
 Microsoft Corporation; Seattle, WA
 Reattu Museum; Arles, France
 Center for Creative Photography; U of AZ, Tucson, AZ
 Vancouver Artgallery, Vancouver, BC, Canada
 University of Colorado; Boulder, CO
 California Museum of Photography; UCR, Riverside, CA
 University of California at Davis; Davis, CA
 Washington Arts Consortium; Whatcom Museum, Bellingham, WA
 Australian National Gallery; Canberra, Australia
 Seattle Arts Commission, Portable Works; Seattle, WA
 Seattle Art Museum; Seattle, WA
 The Henry Art Gallery; University of Washington, Seattle, WA
 Portland Art Museum, Portland, OR
 Joseph and Elaine Monsen Collection, Seattle, WA

Selected Reviews/Reproductions/ Publications

2018	• <i>MULTIPLEX – PAUL BERGER</i> ; retrospective monograph, with essay by Rod Slemmons and conversation with Jon Feinstein; Minor Matters Press; ISBN: 978-0-9906036-8-9
2013	• <i>Best of the Northwest: Selected Works from Tacoma Art Museum</i> ; Bullock, Margaret and Hushka, Rock; ART WORKS, 2013; p.106, "Cycloptic #2343"
2011	• <i>Exploring Color Photography: From Film to Pixels</i> , Robert Hirsch and Greg Erf, Focal Press, 2011. ISBN: 978-0-240-81335-6 (reproduction of Dog Beach-407, 2009, from the Panoramas series, page 207) • <i>Criticizing Photographs, An Introduction to Understanding Images</i> , Terry Barrett ,5 th Edition; McGraw-Hill, 2011 (Reproduction of Warp & Weft: Figure-Tree, 2002, p.101)

- A Short Course in Digital Photography*, Barbara London and Jim Stone, Prentice Hall, 2011 (text and reproduction of Card Plate #7, 1999, pp.202-203)
- 2010**
- *The Digital Eye: Photographic Art in the Electronic Age*, Sylvia Wolf, Prestel Verlag, 2010. ISBN: 13: 978-3-7913-4318-1 (reproduction of Warp & Weft Ground: Spring 3, 2002, page 42 and PanCam-006, 2008, page 60-61)
- 2009**
- *A Short Course in Digital Photography*, Barbara London and Jim Stone, Prentice Hall, 2009. ISBN: 13: 978-0-205-64592-3 (reproduction of Card Plate #7, 1999, page 203)
 - *ARTISTS' BOOKS: Visual Studies Workshop Press 1971-2008*, Edited by Joan Lyons, Visual Studies Workshop Press, Rochester, NY 2009, ISBN: 978-0-89822-126-8 (reproduction of cover and interior spread of *Seattle Subtext*, 1984, page 24)
 - Slemmons, Rod, "Over the Digital Divide Without Eating Each Other"; *Proximity Magazine*; Winter 2009-2010; [reproductions of Warp & Weft and Panoramas, pp.60-61]
- 2007**
- *Light and Lens, Photography in the Digital Age*, Robert Hirsh. Focal Press, 2007 ISBN: 978-0-240-80855-0 (reproduction of WalkRun, 2004, page 293)
 - *Nash Editions: Photography and the Art of Digital Printing*, ed. Garrett White, New Riders, 2007. ISBN: 0-321-31630-4 (reproduction of Warp & Weft Ground: SUM2 2002, page 198, and Card Plate #5, 1998, page 199)
 - *Photography*, 9th Edition, Barbara London, Jim Stone & John Upton, Prentice Hall, 2007. ISBN: 978-0-13-175201-6 (reproduction of Card Plate #7, 1999, p. 167)
- 2006**
- *Fables of La Fontaine: Illustrated*, Koren Christofides, University of Washington Press, 2006 (illustration to "The Two Goats", p.132)
- 2005**
- *Criticizing Photographs, An Introduction to Understanding Images*", Terry Barrett, 4th Edition; McGraw-Hill, 2005 (Reproduction of Warp & Weft: Figure-Tree, 2002)
 - * Kangas, Matthew; "Nature through lens of photography's greats – and a few newcomers", review of "You Can't See the Forest...", The Seattle Times, August 19, 2005 (p.48)
- 2004**
- *Photography*, 8th Edition; London, Upton, et. al.; Prentice Hall, 2004, ISBN 0-13-189609-1; p.251 (full page reproduction of CardPlate #7, 1999)
 - Robert Hirsch, *Exploring Color Photography: From the Darkroom to the Digital Studio*, 4th Edition; McGraw Hill, 2004, ISBN 0-07240-706-9 (full page reproduction of Warp & Weft: Figure – Tree, 2002)
- 2003**
- *Artforum*; Summer 2003, pages 193-194: Review, "Paul Berger: Museum of Contemporary Photography" (Chicago), by James Yood (with reproduction)
 - "How Has Digital Changed Us?", *Photo-Electronic Imaging (PEI)*, March/April 2003; notice of exhibition at The Museum of Contemporary Photography, Chicago [reproduction, p.14]
- 2001**
- *Photographic Possibilities: The Expressive Use of Ideas, Materials, and Processes*, 2nd Edition, Focal Press, 2001 (reproduction)
- 2000**
- *Seizing the Light: A History of Photography*; Robert Hirsh, McGraw-Hill, 200 (pp.440-442, text and reproduction of Mathematics #57) ISBN 0-697-14361-9
 - *Digital Book Design and Publishing*; Douglas Holleley, Clarellen and Cary Graphic Arts Press, 2000. (p.113) ISBN 0-9707138-0-0
- 1999**
- *Photography From 1839 To Today*; George Eastman House; Tashen Publications, ISBN 3-8228-7073-0. [Reproduction and text]
 - "Toward Convergence: Digital Photography is Dead", Edward W. Earle, *SF CameraWork*; Vol.26, No.2, Fall/Winter 1999 [reproduction, p.49]
 - Taschen 2000 Calendar: Photographs from George Eastman House; Tashen Publications, Cologne, Germany [illustration, Dec.18th]
- 1998**
- *Photography at Princeton*, Peter C. Bunnell, The Art Museum, Princeton University, 1998, ISBN:0-943012-26-0. (reproduction, p.308)
 - *The Floating Borderlands*, Ed. Lauro Flores, University of Washington Press, 1998, ISBN:0-295-97746-9. (reproduction, p.267)
- 1997**
- Robert Hirsch, "Points of Friction: Artists Critique Technology and Science", *Exposure*, Vol. 31 1/2, [illustrations and text]
 - *Contemporary Printmaking in the Northwest*; Lois Allan, Craftsman House, 1997. (reproduction and text)
- 1996**
- Margaret R. Lazzari, *The Practical Handbook for the Emerging Artist*, Harcourt Brace, 1996, pp.134-138. [artist interview]
 - Rod Slemmons, "The New Automats", *Blackflash*, Vol.14, No.1, Spring 1996 [text, reproduction]
 - Timothy Druckery, Ed.; *Electronic Culture: Technology and Visual Representation*, Aperture Foundation, NYC, 1996 [illustration]
- 1995**
- Lois Allan, "*Contemporary Art in the Northwest*", University of Toronto Press, Buffalo, NY, 1995, pp.32-35.

[artist profile]

- 1994 • Lauro Flores, ed: The Americas Review, Vol.23, Nos. 3-4, Fall/Winter 1995. (Reproduction)
- 1994 • Paul Roberts, "The Digital Aesthetic", Aldus Magazine, Jan./Feb., 1994, pp.26-30 (reproduction; WEB-005 from "WORLD INFO")
- 1993 • Lyn Smallwood, "Photo Graphs", Seattle Weekly, October 20, 1993, pp.42-43 (review of FUEL gallery show "WORLD INFO")
- Randy Gragg, "Technology of the Sublime"; Reflex, Vol.7, No.6, November/December 1993. (Review of FUEL gallery show "WORLD INFO")
- 1992 • Michel Colonna D'Istria, "Images Nees Sans Lumiere", Le Monde, December 1, 1992 (review of Paris exhibition "Digital Photography")
- 1991 • Randy Gragg, "Techno-Tales Untold"; Reflex, Vol.5, No.1, January/February 1991. Review of "Machine in the Window". (reproduction)
- Lyn Smallwood, ARTnews, March 1991, p.152. (reproduction and review)
- Henry Brimmer with Mike Mandel, Photo Metro, Vol.9, Issue 89, May 1991: discussion/review of group exhibition "Virtual Memories: New Electronic Photography". (Two reproductions)
- Derek Bishton, Andy Cameron, Tim Druckrey, "Digital Dialogues - Photography in the Age of Cyberspace"; theme issue of Ten.8 magazine, Vol.2, No.2, autumn 1991 (three reproductions)
- 1990 • Rod Slemmons, ed. "Paul Berger: The Machine in the Window"; Seattle Art Museum in association with the University of Washington Press, 1990. [Catalog with text and 36 reproductions]
- "Digital Image, Digital Cinema", Siggraph 1990 catalog, Leonardo, Journal of the International Society for the Arts, Sciences and Technology Supplemental Issue 1990, Berkeley, CA (reproductions)
- "Paul Berger: Marco Polo in the Land of the Computer", Rod Slemmons, PhotoEducation, Vol. 6, No. 5, Polaroid Corporation publication. (reproductions and text)
- Paul Berger, "Documentation: Time, Space and the Blackboard", Visible Language, Volume XXIII, Autumn 1989. (Text and reproductions)
- George M. Craven, Object & Image: An Introduction to Photography, 3rd Edition, Prentice-Hall, 1990, p.230. Reproduction [Portraits and Plans, 1988]
- "Photography in the Collection of the Seattle Art Museum", Rod Slemmons, Photography Curator, Seattle Art Museum (reproduction and text)
- "L'Amour Faux", Timothy Druckrey, in the quarterly photographic magazine Perspektief, Jan 1990, Rotterdam, The Netherlands. (reproduction and text)
- Tim Wasserman, New Art Examiner, 18:52-53, September 1990. (review of Intermedia show)
- "X-clamation Points", Karen Mathieson, The Seattle Times, October 18, 1990 (reproduction and review)
- Regina Hackett, Seattle Post Intelligencer, October 19, 1990 (review)
- "Science Gone Wrong", Lyn Smallwood, The Weekly, October 31, 1990 (reproduction and review)
- "Paul Berger Photographs at the Seattle Art Museum", Ann Friedman, Artweek, November 29, 1990, Vol.21, No.40 (reproduction and review)
- 1989 • Center For Creative Photography, Decade By Decade: 20th Century American Photography from the Collection of the Center for Creative Photography, Feb. 1989 [reproduction]
- Margot Lovejoy, Postmodern Currents: Art and Artists in the Age of Electronic Media, UMI Research Press, Ann Arbor, MI, 1989 [text and reproduction]
- Jim Jordan, "Art and the Electron", Artweek, June 25, 1988 [text and reproduction]
- 1988 • Christine Tamblyn, "Machine Dreams"; Afterimage, Vol.16, No.2, September 1988 (text and reproduction from the group exhibition "Digital Photography")
- 1987 • Marc H. Miller, "Television's Impact on Contemporary Art"; Aperture, No.106, Spring 1987, p.66 (text and reproduction)
- Andy Grundberg and Kathleen McCarthy Gauss, "Photography and Art: Interactions Since 1946"; Cross River Press, 1987, [text and reproduction]
- 1986 • Brunner & Russell, "WPA Document"; Washington Project for the Arts, Washington, D.C.,
- Bill Berkson, "Report from Seattle - In the Studios"; Art In America, Vol.74, No.9, September 1986, p43-45 [short text and reproduction]
- 1985 • Robert A. Sobieszek, "Masterpieces of Photography from the George Eastman House"; Abbeville Press, NY [reproduction of "Seattle Subtext - Photography", 1981]
- Anne Edgar, "All the news that's fit to print"; Afterimage, Vol.12, No.8, March 1985 [review of Seattle Subtext]
- "Naked"; limited edition Portfolio; Boulder Center for the Visual Arts, Boulder, CO
- 1984 • Paul Berger, Seattle Subtext, co-published by Visual Studies Workshop, Rochester, NY and Real Comet Press, Seattle, WA (50 page book of photographs and introduction)

- Paul Berger, "Doubling: This then That"; an essay concerning the RSP, pp. 45-52, from Second View: The Rephotographic Survey Project, by Mark Klett, Ellen Manchester, and JoAnn Verburg, University of New Mexico Press, Albuquerque, NM
- Jonathan Green, American Photography: A Critical History 1945 to the Present", Harry N. Abrams, Inc., NY 1984. Reproduction [Mathematics #27] and text, p.225
- Quiver, Vol.2 Number 10, 1984; Tyler School of Art, Philadelphia, PA
- SF Camerawork Quarterly, Vol. 2, No. 3, Fall 1984. [Untitled 1984 and Mathematics #15]
- Mark Johnstone, "Photography, Computers and the 'Man in the Stands'", Photo Communique, Fall 1984, Toronto, Canada [three reproductions]
- 1983**
 - Paul Berger, Leroy Searle, Douglas Wadden, Radical Space/Rational Time, Henry Art Gallery Association, Seattle, WA. A catalog with two essays associated with an exhibition of the same name; Henry Art Gallery, University of Washington, Seattle, WA
 - Eugene Markowski, Image & Illusion, Prentice-Hall, reproduction [CTOP #17]
- 1982**
 - Ron Glown, "Images Received", Vanguard, Vol.II, No. 5 & 6, Summer 1982, pp. 12-17. Article and reproductions [CTOP #2, and two Seattle Subtext double-pages]
 - Artweek, May 22, 1982, Vol. 13, No. 20, p. 13
 - George M. Craven, Object & Image, 2nd Edition, Prentice-Hall, 1982, p.158. Reproduction [Mathematics #27]
- 1981**
 - Ben Kerns, "On the Photography of Paul Berger," Northwest Review, Vol.19, No.3, Summer '81. Articles & reproductions, [Mathematics & CTOP]
 - Life Library of Photography: The Art of Photography, [Mathematics #62]
 - Picture, No.18, December 1981 Reproduction, [CTOP #2]
- 1980**
 - Paul Berger, "Triangulating Art and Culture: The Rephotographic Survey Project," Northwest Photography, Vol.3, No.11, Dec. 1980
 - Gerrit Henry, "Paul Berger: An Interview," The Print Collector's Newsletter, May-June 1980, Vol.XI, No.2, pp.38-42
 - Ron Glown, "Perceiving in Series," Artweek, Vol.11, No.7, Feb. 23, 1980 (reproduction [CTOP #2] and review)
- 1979**
 - James Burns, "From Old Images to New," Openings Fall/Winter 1979. (article and reproductions)
 - Puget Soundings, Summer 1979 (six reproductions & front cover [Mathematics series])
- 1978**
 - Leroy F. Searle, "Paul Berger's 'Mathematics' Photographs," Afterimage, March 1978, Vol.5, No.9, pp.10-17 (article and 30 reproductions [Mathematics series])
 - Artweek, Feb. 18, 1978; Vol.9, No.7 (reproduction & review)
- 1977**
 - The Print Collector's Newsletter, Sept./Oct., 1977, Vol.8, No.4 (reproduction and review)
 - Artweek, March 12, 1977; Vol.8, No.11 (reproduction/review)
- 1976**
 - Arles '76, The Festival Committee, 7th Annual Meeting of Photography, Festival D'Arles, Arles, France (reproduction)
- 1970**
 - California Photographers 1970, Fred Parker, editor; Memorial Union, Davis, CA. (reproduction)

Selected Lectures and Workshops

- 2014**
 - Visiting Artist; University of Notre Dame, South Bend, IN
- 2013**
 - Guest Artist Lecture "Photography v1.0, v2.0, v3.0", Bellevue Art Museum, Bellevue, WA
- 2012**
 - Guest Artist Lecture, Seattle University, Seattle, WA
- 2011**
 - Artist panel presentation, "In the Second Life of Avatars and Photographic Education", National Conference of the Society For Photographic Education, Atlanta, Georgia (03/11)
- 2010**
 - Panel member for discussion of the exhibition "Altered Photo", curated by Joseph C. Roberts at Center on Contemporary Art (COCA), Seattle, WA (08/12/10)
 - Slide lecture, "On Reading the Photograph", UW Honors course Symposium "The Natural History of Reading", Leroy Searle, Simpson Center (06/10)
- 2009**
 - Guest Artist & Lecturer; University of Wisconsin at Milwaukee, public lecture and class critiques and presentations
- 2008**
 - Artist's Lecture; PhotoAlliance Lecture Series, San Francisco, CA
- 2007**
 - Guest Artist & Lecturer; University of Illinois at Carbondale, public lecture and class critiques and presentations
- 2006**
 - "The Mark of the Hand, the Eye of the Lens", lecture on the photo works of Carlos Saura, for SAPN (Spain Association of the Pacific Northwest), COCA, Seattle, WA.

- Visiting Artist, Public Lecture and graduate critiques; University of Oregon, Eugene, OR
- 2005** • "Persistence of Vision"; Invitational Speaker; 2005 Society for Photographic Education National Convention, Portland, OR (Invited Speaker)
- 2004** • Artist's Lecture; to Foundations of Visual Arts class, Evergreen State College, Olympia, WA
- Artist's Lecture on exhibition "Warp & Weft"; Blue Sky Gallery, Portland, OR
- 2003** • Speaker, Robert C. May Photography Endowment Lecture Series, University of Kentucky, Lexington, KY
- Museum of Contemporary Photography, Chicago, IL; lecture on exhibition "Paul Berger: 1973-2003". Guest artist in Digital class, Columbia College Chicago.
- 2002** • "A Digital Conversation," Bellevue Art Museum; panel discussion
- "The Art World & Digital Photography"; (Digital Workshop Series); Photographic Center Northwest, Seattle, WA
- 2001** • pARTs Gallery; Minneapolis, MN; artist's lecture and panel discussion
- Photography History lecture; Henry Art Gallery exhibition guides, Seattle, WA
- 2000** • Murray State University, Murray, KY (juror, lecture, class critiques)
- "An Illustrious Conversation between Rod Slemmons and Paul Berger"; in conjunction with the exhibition "Beyond Novelty: Artists Using Digital Imaging Now"; The Western Gallery; Western Washington University, Bellingham, WA
- San Francisco Art Institute, San Francisco, CA (slide lectures to 3D imaging class and Foundations class)
- "Art Dialogue"; Henry Art Gallery, UW. Gallery talk on exhibition "Beyond Novelty"
- "Photography: Analog to Digital"; Henry Cogswell College, Everett, WA (lecture)
- 1999** • Featured Speaker, NW Society for Photographic Education regional conference, Bellingham, WA
- Panelist, "Digital Analogies: Issues for a Medium in Transition", Seattle Art Museum, Seattle, WA
- 1998** • "The Photographer and the Digital"; Blue Sky Gallery Lecture series, Portland, OR
- 2-day workshop presentation/discussion, "P1000 Neurosciences Workshop on Information Visualization Research"; Battelle Pacific Northwest Laboratories, Richland, WA
- San Francisco Art Institute, San Francisco, CA; lectures to Foundations Program
- 1997** • San Francisco Art Institute, San Francisco, CA; lecture and class visit
- Linfield College, McMinnville, OR; lecture and class visit
- "Leonardo and the Poets", Center for the Humanities Lecture, Seattle Art Museum (panel discussion)
- 1996** • "20th Anniversary Photographic Colloquium"; public lecture on personal artwork; panel member on "Photography in the Digital Age"; OSAC and Blue Sky Gallery, Portland, OR
- Public Lectures on personal artwork in Alaska: Juneau, Fairbanks, Anchorage; in conjunction with Alaska State Museum, Juneau, Alaska
- Public Lecture and class visits; Washington State University, Pullman, WA
- "From Silver to Cyber"; Seattle Art Museum; Seattle, WA. Panel discussion on digital photography issues.
- 1995** • "Photography: Analog to Digital"; public lecture on personal artwork, Kane Hall, University of Washington, Seattle, WA.
- 1994** • "ART/PHOTOGRAPHIE NUMERIQUE", a two week workshop and two day conference on digital imagery, with exhibition, held at CYPRES (Centre Intercultural de Pratiques, Recherches et Echanges Transdisciplinaires), Ecole d'Art, in Aix-en-Provence, France. Guest Artist.
- "A Brave New World: Art in the Technological Age"; Art Fair Seattle 1994, Art Talk Program (panel discussion), Seattle, WA
- University of Nevada, Reno, Nevada; lecture and class visits
- Oregon School of Arts and Crafts; Portland, OR; lecture and workshop
- 1993** • Central Washington University, Ellensburg, WA (lecture on exhibition)
- "Contemporary Critical Theory and Emerging Technologies", panel moderator, National Conference of the Society for Photographic Education, Seattle, WA
- "Montage '93"; two-day workshop critique, Rochester, NY
- "Muybridge and His Offspring", public lecture, Henry Art Gallery, Seattle, WA
- "The Signature of Images in the Service of Science and Media", panelist, Society for Photographic Education Northwest Conference, Tacoma, WA.
- Society for Photographic Education South Central Conference, Fort Worth, TX. (guest speaker, panelist, exhibition)
- 1990** • University of Northern Iowa, Cedar Falls, IA (computer imaging workshop)
- Minneapolis College of Art and Design, Minneapolis, MN (lecture)
- Seattle Art Museum, Seattle, WA (lecture)
- 1989** • "Digital Photography"; panelist/presenter, National Conference of the Society For Photographic Education, Rochester, NY

- Visiting Artist, one week, Rhode Island School of Design, Providence, RI
- 1988**
 - The Chicago Art Institute; Chicago, IL. (lecture)
 - "Digital Imaging", The Friends of Photography Workshop, Mills College, Oakland, CA
 - University of Indiana, Bloomington, IN; one week Visiting Artist, computer/Art work
 - Montana State University; Bozeman, MT (lecture, faculty seminar)
- 1987**
 - "Imaging in the Eighties", The Friends of Photography Workshop, Seattle, WA
- 1986**
 - "The Digital Image", lecture to West Coast Society for Photographic Education, San Francisco, CA
 - San Francisco Art Institute, grad seminar visitation.
 - Montana State University; Bozeman, MT (lecture, faculty seminar)
 - Seattle Art Museum, Volunteer Park; (lecture "The Camera and the Computer")
- 1985**
 - Southern Illinois University; Carbondale, IL. Speaker in the series "Representational Strategies". (lecture/workshop)
 - Simon Fraser University, Vancouver, Canada. Speaker and panelist, "Public Images: Still Photography and Mass Communication"
 - Whitman College, Walla Walla, WA
- 1984**
 - SF Camerawork; San Francisco, CA (lecture)
- 1983**
 - California Institute of the Arts, Valencia, CA (lecture and workshop)
 - University of Colorado, Boulder; one week Visiting Artist
 - UCLA; Los Angeles, CA (lecture)
- 1982**
 - Image Maker's Caucus, National Conference of the S.P.E, Colorado Springs, CO (lecture)
 - Princeton University, Graduate Seminar (lecture)
 - International Center of Photography; New York, NY (lecture)
- 1981**
 - San Francisco Art Institute, San Francisco, CA (lecture and workshop)
 - Photography Council of the Seattle Art Museum, "Seeing & Believing: A Photography Workshop"
 - Film In The Cities lecture series, St.Paul, MN (lecture)
 - Minneapolis College of Art & Design, Minneapolis, MN (lecture)
- 1980**
 - Los Angeles Center for Photographic Studies, Los Angeles, CA (lecture)
 - U of CA Riverside; Riverside, CA (lecture and workshop)
 - The Evergreen State College, Summer Photography Institute, Olympia, WA (lecture)
 - U of OR; Eugene, OR (lecture and workshop)
 - Seattle Art Museum, "Photographs, 1972-79" (lecture)
- 1979**
 - Polaroid Corporation, Visiting Artist, Cambridge, MA (art work with 20"X24" Polaroid camera)
 - Seattle Art Museum, "Roots of Contemporary Photography", (lecture)
 - Center for Creative Photography, U of AZ, Tucson, AZ, Visiting Artist (one week workshop)
- 1978**
 - Colorado Mountain College, Breckenridge, CO, Symposium, "Landscape/Document/Extensions" (lecture)
 - Center for Creative Studies, Detroit, MI (lecture)
 - National Convention of the Society for Photographic Education, Asilomar, CA (lecture)

Related Professional Activities

- 2010-13** Recipient of the Donald E. Petersen Endowed Professorship in the Arts, College of Arts and Sciences, University of Washington
- 2007** Recipient of the Crystal Apple Award by the Society for Photographic Education, as sponsor for UW Photography graduate student Scholarship Award winner Ross Sawyers
- 2004** Juror, Works on Paper Selection Panel, King County Public Art Collection, Seattle, WA
- 2002** Peer Reviewer for The Society For Photographic Education's conference proposals, National Conference 2003
- 2001** Juror, King County Public Art Program's "Digital Art – New Works Partnership"
- 1999** Juror, Magic Silver Show, Murray State University, Murray, KY
- 1998** Two-day workshop panelist, "P1000 Neurosciences Workshop on Information Visualization Research"; Battelle Pacific Northwest Laboratories, Richland, WA
- 1997-99** Nash Editions Print Trade Program Member
- 1996** Juror, "Alaska Positive 1996" biennial photography show, Alaska State Museum, Juneau, Alaska
- 1995** Juror, University of MN/McKnight Photography Fellowship Program, Minneapolis, MN
- 1995-98** Co-Chair, Division of Art, School of Art, Art History and Design, University of Washington, Seattle, WA
- 1993** Juror, Arts Midwest Visual Arts Fellowship Program, Minneapolis, MN
- 1991** "Through the Lens of the Present: Edward Weston and Ansel Adams"; panel discussion, Henry Art Gallery,

Seattle, WA
1990-94 Associate Director, School of Art, University of Washington, Seattle, WA
1989 Juror, Illinois State Arts Council FY90 Artists Fellowships
 Computer Graphics Consulting, Shah Safari, Seattle, WA
 Juror, Oregon Arts Commission Artists Fellowships
1988 Juror, Artist Fellowship Awards 1988, Washington State Arts Commission
1987 Computer graphics consulting/production for NBC TV movie "Dangerous Affection"
1986 Juror, Ohio Arts Council's Aid to Individual Artists Photography Fellowship Panel, Columbus, OH
1984 Juror, National Endowment for the Arts, Photographer's Fellowship, Washington, D.C.
1983 Guest Curator, "Radical Space/ Rational Time," Henry Art Gallery, 4/10/83- 5/15/83, Seattle, WA
1980-84 Board Member, National Board of The Society for Photographic Education.
1980 Co-chair, Northwest Region of the NEA Task Force on Photography Elected member, National Board of Directors, Society for Photographic Education (SPE), 1980-84

Update: September 23, 2018