

PAUL BERGER

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Education

1973 MFA, Visual Studies Workshop, Rochester, NY. (SUNY Buffalo)
1970 BA, University of California at Los Angeles

Teaching

1978-now 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
1973-74 Instructor in Photography; University of Northern Iowa, Cedar Falls, IA

Selected One-Person Exhibitions

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
1984 California Museum of Photography; UCR, Riverside, CA
1983 BC. Space Gallery; Laguna Beach, CA
Coburg Gallery; Vancouver, BC., Canada
Northlight Gallery; University of Arizona, Tempe, AZ
1982 Light Gallery; New York, NY
Reed College Art Gallery; Portland, OR
Equivalents Gallery; Seattle, WA
1980 Light Gallery; New York, NY
Seattle Art Museum; Seattle, WA
Blue Sky Gallery; Portland, OR
Photography at Oregon Gallery; U of OR, Eugene, OR
1979 Tyler School of Art, Temple University; Philadelphia, PA
1978 Orange Coast College; Costa Mesa, CA
Colorado College; Colorado Springs, CO
1977 Light Gallery; New York, NY
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

- 2011 "The Digital Eye: Photographic Art in the Electronic Age", Henry Art Gallery, Seattle, WA
- 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
 "Sudo Island", Aqua Art, Miami FL
- 2005 "Out of the Darkroom," Miami University Art Museum, Miami University, Oxford, OH (juried)
 "7th 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)
 "Art and Social Commentary," Evergreen Galleries, Evergreen State College, Olympia, WA
- 2003 "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
- 2002 "Contemporary Views: Paul Berger, Sarah Carlesworth, Barbara Ess and Ray Metzker," The Art Museum, Princeton University, Princeton, NJ
 "Informations Variées", l'Usine Galerie, Brussels, Belgium
 "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
- 2000 "ArtWired International", University of Houston, Houston, TX (award)
 "Alternative Realities"; Laurence Miller Gallery; New York, NY
 "Beyond Novelty: New Digital Imagery"; Henry Art Gallery, University of Washington, Seattle, WA
 "1st die Photographie am Ende"; Aktuekke Photo-und Medienkunst Staatliche Galerie Moritzburg and nine venues in Halle, Germany
- 1999 "Photography Today, Tomorrow"; Zolla Lieberman Gallery, Chicago, IL
 "It's the New Year Show"; Meyerson / Nowinski Gallery, Seattle, WA
 "Images in a Post-Photographic Age"; CEPA Gallery, Buffalo, NY (invitational, catalog)
- 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 / Mahlum Architects, Portland, OR
- 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

- 1996 "25 Years of Light Gallery"; International Center of Photography, New York, NY
"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 "Digital Photography"; Musee Granet; Aix-en-Provence, France (Four person invitational)
(Two-person); "Worldview", Gallery 954, Chicago, IL
"Digital Images", Hampshire College, Amherst, MA
"After Art: Rethinking 150 Years of Photography"; Henry Art Gallery, Seattle, WA
- 1993 "Interfaced: Art & Techno-culture", Evergreen Galleries, Olympia, WA
"Currents in Electronic Imaging"; Pacific Lutheran University, Tacoma, WA
"Diverse Directions", Society for Photographic Education South Central Conference, Fort Worth, TX.
- 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
"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)
- 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.
- 1990 "SIGGRAPH '90 Art Show", ACM SIGGRAPH annual exhibition of electronic arts, Dallas, TX and The Computer Museum, Boston, MA
"Word and Image"; Art Museum, University of Oregon, Eugene, OR
"Paul Berger/Ricardo Block" (two-person); Intermedia Arts Gallery, Minneapolis, MN
- 1989 "Computers and Photography"; Pyramid Art Center Gallery; Rochester, NY
"New Acquisitions; New Work; New Directions"; International Museum of Photography at George Eastman House, Rochester, NY
"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]
- 1988 International Festival of Electronic Arts; Rennes, France [invitational site-installation work, 24' curved wall, 6/88]
"Eye of the Mind; Mind of the Eye: Photographs with Text", Presentation House Gallery, North Vancouver, BC, Canada. (Traveling, catalog).
"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, NY
- 1987 "Photography and Art, 1946-86", Los Angeles County Museum of Art, Los Angeles, CA (catalog)
"Explorations"; The Museum of Contemporary Photography, Chicago, IL
- 1986 "Stills: Cinema and Video Transformed"; Seattle Art Museum, Seattle, WA
"Television's Impact on Contemporary Art"; The Queens Museum, Flushing, NY
"Acceptable Entertainment"; Bruno Facchetti Gallery, New York, NY
- 1985 "Images of Excellence", International Museum of Photography/George Eastman House, Rochester, NY
"Representational Strategies In Contemporary American Photography"; Southern Illinois University, Carbondale, IL
"Print-out"; CEPA Gallery, Buffalo, NY
- 1984 "The Magazine Stand"; Washington Project for the Arts (WPA), Washington, D.C.
"Seattle Now"; Art Gallery of Greater Victoria, Victoria, BC
- 1983 "Outside New York: Seattle"; The New Museum, New York, NY, and Seattle Art Museum, Seattle, WA (catalog, traveling)
"The Television Show: Video Photographs"; Freidus Gallery, New York, NY
"Five Contemporary Photographers"; Cranbrook Academy of Art/, Bloomfield Hills, MI
- 1982 "Erweiterte Fotografie"; Wiener International Biennale, Vienna, Austria
"20 X 24"; National Gallery of Fine Arts, Washington, D.C.
"Photographs in Sequence"; The Museum of Fine Arts, Houston, TX (catalog)
- 1981 Two-person show; FITC Gallery, St. Paul, MN
"New Work"; The Friends of Photography Gallery, Carmel, CA

- 1980 "American Photographs 1970-80"; Whatcom Museum, Bellingham, WA (catalog, traveling)
Two-person show, Berger/Traub; Visual Studies Workshop Gallery, Rochester, NY
"Images: Artists/Machines"; Henry Art Gallery, U of WA, Seattle, WA
"Polaroid 20 X 24"; Zabriskie Gallery, Paris, France
- 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
- 1978 "Berger, Ginsberg, Gossage"; Chicago Center for Contemporary Photography, Chicago, IL
"The Criticism of Photography"; University Gallery, U of MA, Amherst, MA (catalog)
- 1977 "Four From the Midwest"; SF Camerawork Gallery, San Francisco, CA
- 1976 "Photographs"; 80 Langdon Street Gallery, San Francisco, CA
"Acquisitions 1975"; Musee Reattu, Arles, France
- 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)

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
- 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

- 2011
- *Exploring Color Photography: From Film to Pixels*, 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)
 - *Criticizing Photographs, An Introduction to Understanding Images*, Terry Barrett ,5th 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)
- 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)
 - * Matthew Kangas, "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)
- 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, Clarendon 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]
- 1998
- "*Photography at Princeton*", Peter C. Bunnell, The Art Museum, Princeton University, 1998, ISBN:0-943012-26-0. (reproduction, p.308)
- 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]
 - 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
- 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")

- 1992 • Randy Gragg, "Technology of the Sublime"; Reflex, Vol.7, No.6, November/December 1993. (Review of FUEL gallery show "WORLD INFO")
- 1991 • 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)
- 1990 • 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)
- 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)
- "L'Amour Faux", Timothy Druckrey, in the quarterly photographic magazine Perspektief, Jan 1990, Rotterdam, The Netherlands. (reproduction and text)
- "Paul Berger: Marco Polo in the Land of the Computer", Rod Slemmons, PhotoEducation, Vol. 6, No. 5, Polaroid Corporation publication. (reproductions/text)
- 1989 • Center For Creative Photography, *Decade By Decade: 20th Century American Photography from the Collection of the Center for Creative Photography*, Feb. 1989 [text and reproduction]
- Margot Lovejoy, *Postmodern Currents: Art and Artists in the Age of Electronic Media*, UMI Research Press, Ann Arbor, MI, 1989 [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 • Helen Brunner & Robert Russell, "*WPA Document*"; Washington Project for the Arts, Washington, D.C., May, 1986
- 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]
- 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, 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
- 1983 • Paul Berger, Leroy Searle, Douglas Wadden, *Radical Space/Rational Time*, Henry Art Gallery Association,. A catalog with two essays associated with an exhibition of the same name; Henry Art Gallery, University of Washington, Seattle, WA
- 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]
- 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*, Time/Life, [Mathematics #62]
- 1980 • Gerrit Henry, "Paul Berger: An Interview," The Print Collector's Newsletter, May-June 1980, Vol.XI, No.2, pp.38-42
- 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])

Selected Lectures and Workshops

- 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”; Artist’s Lecture; 2005 Society for Photographic Education National Convention, Portland, OR (Invitational Speaker)
- 2004 • Artist’s Lecture on exhibition “Warp & Weft”; Blue Sky Gallery, Portland, OR
- Speaker, Robert C. May Photography Endowment Lecture Series, University of Kentucky, Lexington, KY
- 2003 • Museum of Contemporary Photography, Chicago, IL; lecture on exhibition “Paul Berger: 1973-2003”. Guest artist in Digital class, Columbia College Chicago.
- 2002 • “The Art World & Digital Photography”; (Digital Workshop Series); Photographic Center Northwest, Seattle, WA
- 2001 • pARTs Gallery; Minneapolis, MN; artist’s lecture and panel discussion
- 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)
- 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 • San Francisco Art Institute, San Francisco, CA; lectures to Foundations Program
- “The Photographer and the Digital”; Blue Sky Gallery Lecture series, Portland, OR
- Two-day workshop presentation/discussion, “P1000 Neurosciences Workshop on Information Visualization Research”; Battelle Pacific Northwest Laboratories, Richland, WA
- 1997 • San Francisco Art Institute, San Francisco, CA; 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
- 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.
- University of Nevada, Reno; Reno, Nevada; lecture and class visits
- 1993 • “Muybridge and His Offspring”, public lecture, Henry Art Gallery, Seattle, WA
- “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
- 1990 • 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

- 1987 • University of Indiana, Bloomington, IN; one week Visiting Artist, computer/Art work
- 1986 • "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
- 1985 • San Francisco Art Institute, grad seminar visitation.
- 1985 • Southern Illinois University; Carbondale, IL. Speaker in the series "Representational Strategies". (lecture/workshop)
- 1985 • Simon Fraser University, Vancouver, Canada. Speaker and panelist, "Public Images: Still Photography and Mass Communication"
- 1984 • SF Camerawork; San Francisco, CA (lecture)
- 1983 • California Institute of the Arts, Valencia, CA (lecture and workshop)
- 1983 • University of Colorado, Boulder; one week Visiting Artist
- 1982 • National Conference of the Society For Photographic Education, Colorado Springs, CO (lecture)
- 1982 • Princeton University, Graduate Seminar (lecture)
- 1981 • San Francisco Art Institute, San Francisco, CA (lecture and workshop)
- 1981 • Minneapolis College of Art & Design, Minneapolis, MN (lecture)
- 1980 • Los Angeles Center for Photographic Studies, Los Angeles, CA (lecture)
- 1980 • U of CA Riverside; Riverside, CA (lecture and workshop)
- 1980 • Seattle Art Museum, "Photographs, 1972-79" (lecture)
- 1979 • Polaroid Corporation, Visiting Artist, Cambridge, MA (experimental work with 20"X24" camera.
- 1979 • Center for Creative Photography, U of AZ, Tucson, AZ, Visiting Artist (one week Visiting Artist)
- 1978 • 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
- 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
- 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
- 1990-94 Associate Director, School of Art, University of Washington, Seattle, WA
- 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 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.