Curriculum Vitae Craig Hickman

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Education
MFA   University of Washington, Seattle, 1981
BS   Portland State University, Portland, 1971

Academic Experience
2003 – present	Professor, University of Oregon, Eugene
1999 – 2006	Director, Digital Arts Program, University of Oregon
1992 – 2003	Associate Professor, University of Oregon, Eugene
1987 - 1992	Assistant Professor, University of Oregon, Eugene
1984 - 1987	Visiting Assistant Professor, University of Oregon, Eugene
1977 –1985	Adjunct Faculty, The Evergreen State College, Olympia, Washington full-time part-time; Co-founder Summer Photography Program
1975 – 1987	Co-founder, Co-director, and Member of Board of Directors Blue Sky Gallery, Portland, Oregon

Etc.
2009- Present	Blue Sky Gallery Exhibition Member. Blue Sky has an international reputation for exhibiting significant photography.
2012	Oregon Arts Commission, Individual Artist Fellowship Juror
2011	Oregon Arts Commission, Career Opportunity Grant Juror

Selected Juried and Curated Exhibitions etc.

2013	*OXIDE* book accepted into collection of the Harry Ransom Center, University of Texas
2013	*OXIDE* book accepted into the library of the George Eastman House, Rochester, New York.
2012	15 prints accepted into the permanent collection of the Portland Art Museum. In memory of Terry Toedtemeier
2011	*OXIDE* book accepted into the permanent collection of Columbia College, Museum of Contemporary Photography, Chicago, Illinois
2011	Blurb Photography Book Now International juried competition finalist
2011	Finalist Photolucida Critical Mass portfolio review
2010	*Complex Numbers* On-line exhibition. (Work in Progress) dryreading.com/pictures/complexnumbers/index.html
2009	*The Lamp Posts of Skinner Butte Park* On-line exhibition (dryreading.com/pictures/lampposts/index.htm.
2009	Finalist Photolucida Critical Mass portfolio review
2009	Karin Clarke Gallery, Eugene, Oregon, group exhibition.
2009	Froelick Gallery, Portland, Oregon, group exhibition.
2009 – Present	Picture on long-term display at the Portland Art Museum as part of their permanent collection
2009	*The Virtual Camera*, educational camera simulation. Over 1700 pages link to it on the web. dryreading.com/camera/index.html
2008 - Present	Editor, red-green-blue.com
2008	Photographs chosen for exhibition at entrance of University of Oregon, White Stag Building
2008	Camerawork Gallery, Portland Oregon, solo exhibition.
2007	Washington State University, Tri – Cities, Richland, Washington , solo exhibition. METER Gallery (On-line gallery, metergallery.com), *Through My Window* Exhibit
2006	Shandong University of Art and Design, Jinan, China. Group Exhibition.

	Photobooks Now, The San Francisco Center for the Book
2004	Blue Sky Gallery, Portland, Oregon, solo exhibition.
2003	Portland Art Museum, Portland, Oregon. Group show pictures exhibited from permanent collection.
2001	*Mars Observations*, The Art Gym, Marylhurst University, Portland, Oregon, solo exhibition.

Pacific Standard Time, limited edition photography book, The Art Gym, Marylhurst University, Portland, Oregon, solo exhibition.

ACM 1 Conference, premier of *The World Wide Weather Guy* (online) and exhibit of selections from *Mars Observations*.

Information Overload, exhibit with Paul Berger and Robart Flick, pARTs Photographic Arts, Minneapolis.

2000 *Beyond Novelty*, Henry Gallery, University of Washington.

"20th Century Photography in Oregon," Portland Art Museum.

1999 WYSIWYG, California State University, Los Angeles.

Lane Community College, University of Oregon Faculty Show.

1998 25th Anniversary Celebration of Pioneering Computer Artists, SIGGRAPH Conference, Orlando.
The Fifth Annual New York Digital Salon, School of Visual Arts, New York.
Photographic Book Art in the United States, traveling exhibition organized by Sue kae Grant, Texas Woman's University, 1992-1995.

1994 *Elastic Visions*, Zoller Gallery, traveling exhibition, University of Pennsylvania State University.

1992 "Work from *Dry Reading* and *Signal to Noise*," Blue Sky Gallery, Portland, Oregon (solo exhibition).
Electronic Expressions 2, exhibit and one piece published in catalog, Allegheny College, Meadville, Pennsylvania.

1991 "Virtual Memories: New Electronic Photography," The Friends of Photography, San Francisco.
UCLA Go Gallery, Los Angeles, California, January 9-30, 1991, solo exhibition.

1990 *Volksgraphic: The Techno-Primitive Image*, Bumbershoot Festival, Seattle.
Words and Images/Within Images, University of Oregon Museum of Art.
1989- 1990 SIGGRAPH Traveling Art Show Exhibit traveled to Barcelona, Salamanca, Adelaide, Niagara, Turlock, California, and Moscow.

Bibliography, etc.

2012 Interview, Be Portland (http://beportland.com/entertainment/interview-with-craig-hickman)

2011 Interview, B photography blog by Blake Andrews (http://blakeandrews.blogspot.com/?q=hickman)

2009 Physical computing project "I M Chip Blue" featured in Make Magazine Blog. (blog.makezine.com/archive/2009/01/talking_box_speaks_in_random_measur.html)

2008 Physical computing project "The Blink Box" featured in Make Magazine Blog. (blog.makezine.com/archive/2008/02/the_blink_box_box.html)

2004 Margot Lovejoy, *Digital Currents: Art in the Electronic Age*, Illustration from Signal to Noise. Routledge

2001 *Umbrella*, review of *Mars Observations,* Santa Monica, CA., December, 2001, 112.
"Mars Observations is a funny, fascinating book that works with photographs and text, done by a very serious artist. Rather than theory and concept, it is play and poetry that drives this artist."
Alice Keim*,* "Three R's: Reading, Writing, Rebooting," *The New York Times*, December 20, 2001, D9.

2000 Mark Benno, *Visual Storytelling: Kid Pix Studio Deluxe*, Tech for Learning, 2000
Rod Slemmons, "Some Technical Notes on *Beyond Novelty*," *On Center*, Port Angeles, WA, December, 2000, 2.

1999 Anne Morgan Spalter, *The Computer in the Visual Arts*, Addison Wesley, 1999, 141-143.
Shiniche Mine, "Letter from the U.S.A," *Mac Fan,* March 15, 1999, 72.

1998 Shiniche Mine, "Creator Interview", *Nikkei Digital Design*, Tokyo, Japan, August, 1998, 94.
Mac Addict, review of Kid Pix Studio Deluxe, September, 1998, 61.
"Good News: An awesome creativity suite for kids ages 3 to 12. Bad news: Kids have to stop to eat dinner."
MacWorld, review of Kid Pix Studio Deluxe, rated at four and one half mice, September, 1998, 36.
"10 Delightful Disks," *MacWorld*, Kid Pix rated at five mice, December, 1998, 78.
"Failing to include Kid Pix in a list of great CD-ROMS would be nothing short of criminal."
Sherri Buri McDonald, "Child's Play: UO Professors create educational software for students around globe," *Eugene Register Guard,* December 13, 1998, 1B.

Sherri Buri McDonald, "Painting Program for Children a Winner for Users and for Creator," *Eugene Register Guard,* December 13, 1998, 1B.

Dulcie Leimbach, "Updated Art-Ware Classic," *The New York Times*, November 12, 1998, D12.

David S. Jackson, "Hard Truths about Software," *TIME* Magazine, October 19, 1998, 89.

Tom Ham and Thomas Hayden, "Mess It Up," review of Kid Pix, *Newsweek*, October 26, 1998.
"Parents will appreciate that the Kid Pix line is the most widely used art software in elementary schools in the United States and Canada."

1996   Brian Eno, *A Year with Swollen Appendices: Brian Eno's Diary*, Faber and Faber, 1996.
"But I think users should really start showing their support for things that work for them, and strenuously rejecting things that don't… I keep showing people Kid Pix as the epitome of what I mean: how it produces total delight in almost everyone straightaway is a miracle of design" 46.

Seymour Papert, *The Connected Family*, two references to Kid Pix, Longstreet Press, 1996, 98,128.

Terry Winograd, *Bringing Design to Software,* Kid Pix user interface profile, Addison-Wesley, 1996

David Pogue and Joseph Schorr, "TRUE FACT: The Greatest Paint Program of All?" *Mac and Power Mac Programming Secrets*, IDG Books Worlwide, 1996, 583.
"Ask any grizzled, tanned veteran to name the five greatest Mac programs of them all. If this person knows his or her salt, one of the five is bound to be …Kid Pix."

Lois Allen, "Blue Sky Turns 20," *Reflex: The Northwest Forum on the Visual Arts*, February, 1996, 6-8.

1995   "Picture democracy: Blue Sky celebrates 20 years of eclectic visions as one of America's foremost cooperative photo galleries." *The Oregonian*, December 29, 1995, A&E 14.

Cathy Miranker and Alison Elliott, review of Kid Pix Studio, *The Computer Museum Guide to the Best Software for Kids*, Harper Collins, 1995.
"Hats off (again) to Craig Hickman, the creator of Kid Pix. This time he's let his imagination loose in the world of multimedia."

Kevin Mullet and Darrell Sano, *Designing Visual Interfaces*, Kid Pix as an example of user interface, Prentice Hall, 1995, 226.

1994   "The Computer that Smiled," Kid Pix on time-line depicting major steps in the evolution of the Macintosh computer, *MacUser*, January, 1994, 91

Steven Levy, monthly column "The Iconoclast," " Better than TV?," *MacWorld*, October, 1994, 179.

Yasmin Dafai and Elliot Soloway, "Computational Gifts for the Barney Generation," *Communications of the ACM*, September, 1994, 19.

Stephin H. Wildstrom, editor, "Show-and-Tell That's Easy as Pie," *Business Week*, October 17, 1994, 27.

1993   *Applicando* Magazine (Italy), Kid Pix awarded best product for section education, 1993.

Steve and Ruth Bennett, *The Official Kid Pix Activity Book*, Random House, 1993

Eiji Mori, book on Kid Pix in Japanese, Fujitsu Books, 1993.

1992   Robin Raskin and Carol Ellison, "The Ultimate Electronic Canvas – Kid Pix," chapter 8, *Parents, Kids and Computers,* Random House, 1992.

Peter Lewis, "Young At Heart," *The New York Times*, January 5, 1992, 52.
"Mr. Hickman was wise enough to recall that destroying a picture can be almost as much fun as creating it."

Hikmet Dogu, "Review: Dry Reading," *Art Documentation*, Metropolitan Museum of Art, Spring, 1992, 40.

1991   *Technology and Learning*, top education title, 1991.

Peter H. Lewis, "Finally, No-Mess Painting for Kids," *New York Times*, September 3, 1991, B7.

"Kid Pix 1.0," *MacWorld*, August, 1991, 152.

"Digital Finger-painting," *Oregon Magazine*, Autumn, 1991, 35.

"Kid Pix," *MacUser*, August, 1991, 71.

"Kid Pix," *Whole Earth Review*, Summer, 1991, 118.

Tony Revaux, "Digital Derring-Do: Virtual Memories: *New Electronic Photography* at the Ansel Adams Center," *Art Week*, June 20, 1991.

"Expert Advice: The Pros List Their Software Favorites," *The Wall Street Journal*, May 20, 1991, R18.

1977-90 "The 100 Best Programs for the Macintosh for Under $250," review of self-published Kid Pix, *MacUser*, December, 1990, 168.

"The 31 Best Public Domain and Shareware Programs for 1990", *MacWorld*, January, 1990, 80.

Barry Johnson, "Gallery Honors Its Founding Photographers," *The Oregonian,* September 17, 1987, C10.

Presentations and Workshops

Speaker, Portland Art Museum, Photography Council, 2012

Speaker, Educational Software Conference, Austin, Texas, 2012

Speaker, Dust or Magic conference, Lambertville, NJ, 2012 (available on YouTube)

Lecture on my work in conjunction with Artist in Residency program, South Waterfront, Portland Oregon, 2010.

Digital Art Symposium, in conjunction with the Hogue-Sponenburgh Lecture, moderated by A.D. Coleman, Willamette University, 2002.

University of Washington Department of Computer Science, 2002
   Lecture: "Simple Animation in User Interface Design.

Artist lecture, Utah State University, Logan, Utah, 1999.

The Computer-Human Interaction Forum of Oregon, Portland, Oregon, 1998.

MacFan Expo, Kansai Japan, 1997
   Lecture: "Craig Hickman's Software Style."

American Institute of Graphic Artists Regional Conference, Seattle, Washington, 1995
   Lecture: "The Design of Kid Pix User Interface."

Technology Days lecture series, University of Calgary, Calgary, Alberta, 1993
   Lecture: "Visual Thinking and Software Design",

"Visual Thinkers in an Age of Computer Visualization: Problems and Possibilities," SIGGRAPH National Conference, Anaheim, California, 1993 Paper: "How Kid Pix Was Developed."

"Educational Software for the Mac" MacWorld Conference, San Francisco, California, 1993
   Paper: "Multimedia Software."

"Computers and Art: Issues of Content," College Art Association, San Francisco, California, 1988
   Paper: "*Dry Reading*."

1987 National Computer Graphics Conference, Philadelphia, Pennsylvania, with Ken O'Connell, 1987
   Tutorial: "Computers in Art: More Than Just Another Paint Program."

1986 Pacific Northwest Computer Graphics Conference, Eugene, Oregon, with Ken O'Connell, 1986
   Workshop: "Computers in Art: More Than Just Another Paint Program."

Northwest Computer Graphics Conference, Eugene, Oregon, 1984
   Lecture: "Computer Applications in Photography."

Society for Photographic Education, National Conference, Riverside, California, 1984
   Lecture: "Computers in Photography"

Seattle Art Museum Photography Council, 1982
   Lecture: "Edward S. Curtis."

Henry Gallery, University of Washington, Seattle, 1981
   Lecture: "The Problem of Color."

Beautiful Dorena, Mac Gems Weblog entry, Leo Laporte, February, 2006. (http://web.mac.com/leolaporte/iWeb/MacMania/MacGems/428A89F4-023C-462C-8F98-24567C47D43D.html)

Life is Beautiful, *MacWorld* Weblog, Christopher Breen, Senior Editor. Weblog entry featuring Beautiful Dorena drawing program. July, 2006. (macworld.com/ weblogs/ macmania /2006 /07/ macmania45d/index.php)

Margot Lovejoy, illustration from *Signal to Noise*, *Postmodern Currents: Art and Artists in the Age of Electronic Media,* Prentice Hall, 2004 edition.

Mars Observations, Dry Reading Press, 2001.

Pacific Standard Time, limited edition photography book, 2001.

"The World Wide Weather Guy," interactive shockwave toy, www.dryreading.com

"Quack Quiz," University of Oregon Student Retention CD ROM, 2000.

"The Pixel Poppin' Machine," shockwave software toy on www.dryreading.com, 1999.

Anne Morgan Spalter, two illustrations from *Dry Reading*, *The Computer in the Visual Arts*: Addison Wesley, 1999, 141-143.

Kid Pix Studio Deluxe, Broderbund Software, 1998.

"Inductive Reasoning," computer graphics trading cards, "SigCards," 1998 SIGGRAPH Conference.

Electronic Art and Animation Catalog, two pieces reproduced and statement, Computer Graphics Annual Conference Series, Pioneers of Computer Graphics Exhibit, SIGGRAPH, 1998, 77.

The Box in the Basement CD ROM, autobiographical collection of 550 photographs, 1997.

Leonardo: Journal of the International Society for the Arts, Sciences and Technology, illustration from *Box in the Basement*, 30:5, 1997, 417.

Margot Lovejoy, illustration from *Signal to Noise*, *Postmodern Currents: Art and Artists in the Age of Electronic Media,* Prentice Hall, 1997, 417.

Kid Pix Studio, Broderbund Software, 1995.

Rob Perrée, "Craig Hickman: The Computer with the Human Face," portfolio, *Perspektivef,* June, 1994, Rotterdam, 18–28.

"Inductive Reasoning", *Visual Proceedings*, SIGGRAPH, 1992, 39.

Blue Sky #4, portfolio, selections from *Signal to Noise* and *Dry Reading*, 1992, 15-20.

Dry Reading, self-published artist's book, 1991.

Kid Pix, Broderbund version, Broderbund Software, 1991.

Henry Brimmer, "Interview with Mike Mandell," selection from *Dry Reading*, *Photo Metro,* San Francisco, May, 1991.

"Why Artists Should Program," *Leonardo: Journal of the International Society for the Arts, Sciences and Technology*, 24:1, 1991, 49-51.

Kid Pix Professional, self published, 1990.

Kid Pix, public domain version, 1989.

"Computer Art in Context", reproduction of two pages from *Signal to Noise*, *Leonardo: Journal of the International Society for the Arts, Sciences and Technology,* Supplemental Issue, 1989, 74-75.

Signal to Noise, self-published artist's book, 1988.

"Camera," instructional interactive computer program, Public Domain and Shareware CD-Rom Disk, Discovery Systems, Dublin, Ohio, first quarter, 1988.

Calendar, computer image selected for month of December, *MACWORLD,* 1988.

"Color Crop," Macintosh graphics application developed for Computer Friends (Portland, Oregon) which allows images to be transferred to Computer Friends' SuperChroma system, 1987.

"Macintosh Simulated Camera," *Wheels for the Mind,* Winter, 1987, 55.

John Halas, "California Institute of the Arts," two images reproduced, *Novum Gebrauchsgrapik*, Munich, February, 1987, 36-43.

"Why Artists Should Program", *Proceedings, National Computer Graphics Conference*, 1987.

"Simulation in Education", *Proceedings, National Computer Graphics Conference*, 1987.

"Computers and Creativity," *Proceedings, National Computer Graphics Conference*, 1987.

"Camera," public domain version, interactive program demonstrating in real-time the relationship between f-stop, shutter speed, and film speed, 1986.

Commitment to Vision. catalog, photograph, University of Oregon Museum of Art, 1986.

"Why Artists Should Program," *Proceedings, Small Computers in the Arts conference,* Philadelphia, 1986.

"Fido," "Company," short interactive, conceptual Macintosh graphics applications widely distributed on electronic bulletin board systems and through user group software libraries, 1985.

"Simulation in Education," *AAA Review,* University of Oregon,1985.

"Contemporary Photography and Phantasy," book review*, Northwest Photography,*April 1983.

Teddi Converse, "Computerized Photography," *The Atari Connection*, Summer, 1982.

"Color: What Happened," part 1, *Northwest Photography*, July 1982.

"Color: What Happened," part 2, *Northwest Photography,*August, 1982.

*Anniversary of an Alternative, o*ne photograph reproduced, Blue Sky Gallery, 1980.

Ron Carraher with Colleen Chartier*, Electronic Flash Photography,* six photos reproduced, one on cover,Van Nostrand Reinhold, 1980.

A Partial View:Young Photographers in the Northwest, catalog, one photograph, Pullman:Washington State University, 1979.

Some Twenty Odd Visions, five photographs, one on cover, Blue Sky Gallery, 1978.

Art Week, one photograph, January, 1976.

Rolling Stone Magazine, one photograph, 1972.

Grants, Special Events, Awards

2010 Nine prints entered into the Portland Art Museum's permanent collection.

2010 Artist in Residence, South Waterfront, Portland Oregon.

2007 Nominee for Santa Fe Prize, from Center, Santa Fe, NM.

Work represented by Corbis (corbis.com).

Mars Observations selected for distribution by Printed Matter, New York, 2001.

pARTs Photographic Arts Auction Catalog, work selected for live auction, Minneapolis, Minnesota, 2001.
Juror, McKnight Fellowships, University of Minnesota, 2001. Five $25,000 grants awarded.
Named SIGGRAPH Pioneer of Computer Graphics, 1998.
Juror, SIGGRAPH Art Show, 1995.
"The Electronic Gallery," SIGGRAPH Special Projects Grant, $5000, September 1990. Grant to explore possibilities inherent in art departments and art schools using existing networks (the Internet) to exchange images, hypermedia, etc.

Collections

Harry Ransom Humanities Research Center, University of Texas
Portland Art Museum, Portland, Oregon
Archive of Visual and Concrete Poetry, Miami Beach, Florida
Franklin Furnace Archive, New York
Seattle Arts Commission, Seattle, Washington
Oregon State Capitol Collection, Salem, Oregon
The Evergreen State College, Olympia, Washington
George Eastman House, Rochester, New York