Jack Toolin

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Education

M.F.A.	Interdisciplinary (photography, installation, performance)	San Jose State University
B.F.A.	Photography	Ohio University

Teaching Experience

2008 – Present	- Pratt Institute, Brooklyn, NY - New York University, Tandon School of Engineering, New York
2012 – Present	- Pace University, New York, NY
2007 – 2008	- San José State University, San José CA
1998 – 2007	- Cogswell Polytechnical College, Sunnyvale, CA
2004	- Santa Clara University, Santa Clara, CA
2001 – 2002	- Skyline College, San Bruno, CA
2002 – 2006	- De Anza College, Cupertino, CA - Euphrat Museum, De Anza College
2000	- San Jose Sate University
1992 – 1993	- San Jose State University – Teaching Associate (instructor of record)
1991	- San Jose State University – Teaching Assistant
2002 – 2007	- Curriculum Consultant, Los Gatos Unified School District, CA
1993 – 2001	- The Art School at the San Jose Museum of Art, San Jose, CA

Exhibitions

2016	- *The Body 2016*, PH21 Gallery, Budapest, Hungary
2015	- *New York Regional Showcase*, Manifest Gallery, Cincinnati, OH

2013   - *Instrument*, Kulturmollan, Lövestad, Sweden

2012   - Urban Institute for Contemporary Arts, Grand Rapids, MI
                         - arOccupy May Day: an augmented reality project appearing in cities worldwide
                         - Bushwick Open Studios: arBOS

2011   - EFA Project Space, New York, NY
                         - Woodstock Digital Art Festival, Woodstock, VT
                         - F-Stop: a photography magazine. online
                         - Rockhurst University, Kansas City, MO
                         - Works/San José, San José, CA

2010   - The Project Room at The Chelsea Museum of Art, New York (solo)
                         - University of Nevada, Reno, NV
                         - Google, Manhattan campus, New York
                         - St. Thomas Aquinas College, Sparkill, NY

2009   - San José Museum of Art, San José, CA

2008   - Conflux 2008, New York
                         - San José Museum of Art, San José, CA
                         - The Humanities Center Gallery, California Sate University, Chico, CA

2007   - Foxy Productions Gallery, New York, NY
                         - The Warehouse Gallery at Syracuse University, Syracuse, NY
                         - The Lab, San Francisco, CA

2006   - San José Museum of Art, San José, CA
                         - ISEA/ZeroOne 2006, San José, CA
                         - Works/San José, San José, CA

2005   - The Artport at the Whitney Museum of American Art, New York, NY
                         - San Francisco Camerawork, San Francisco, CA (solo)

2003   - Athens Institute of Contemporary Art, Athens, GA
                         - San Jose State University, San José, CA *Armed for the Blackout: a digital media showcase*:
                         - Works/San José: *Relish: Works' Members Exhibition*

2002   - The Whitney Museum of American Art, NY, NY; *The 2002 Whitney Biennial*,
                         - Museo Nacional de Bellas Arte, Buenos Aires, Argentina *II International Art*
                                    Biennial – Buenos Aires,
                         - Fugitive Art, Nashville, TN
                         - The Marsh, San Francisco, CA
                         - The Las Vegas Motor Speedway, Las Vegas, NV

2001   - The New Museum, New York, NY
                         - The Cantor Center for Art, Stanford University, Stanford, CA
                         - The 706 Gallery, San Jose, CA

- Cogswell Polytechnical College, Sunnyvale, CA
- 21 Grand, Oakland, CA
- SOMARTS Gallery, San Francisco, CA - The Dada Fest

2000
- The Institute for Studies in the Arts, Arizona State University, Tempe, AZ
- Works/San José, San José, CA

- The Walker Art Center, Minneapolis, Minnesota
- Mexican Heritage Museum, San José, CA
- SOMARTS Gallery, San Francisco, CA

1999
- ARS Electronica, Linz, Austria
- SIGGRAPH 99, Orlando, Florida
- New Langton Arts, San Francisco, CA
- The Tech Museum of Innovation, San Jose, CA
- SOMARTS Gallery, San Francisco, CA
- The San Francisco Fringe Festival
- Studio Valencia, San Francisco, CA
- New Langton Arts, San Francisco, CA
- Performance Salon, San Francisco, CA
- Artists Television Access, San Francisco, CA: *Annual Report*

1998
- Dixon Place, New York, NY
- 848 Community Space, San Francisco, CA
- Works/San Jose, San José, CA
- Studio Valencia, San Francisco, CA

1997
- Statue Square, Hong Kong, China
- The Sierra Arts Foundation, Reno, NV
- Studio Valencia, San Francisco, CA
- WORKS/San José
- Cesar Chavez Park, San José, CA

1996
- Grasshopper Palace, San Francisco, CA
- WORKS/San José, San José, CA
- Turmoil Room, Pittsburgh
- Bindlestiff Theatre, San Francisco, CA
- New York Port Authority, New York: durational performance

1995
- Movimiento Arte y Cultura de Latino Americana, San José, CA

1994
- San José Institute of Contemporary Art, San José, CA

Bibliography

2011
- Joseph Delappe and David Simpson, "Virtual Commemoration: The Iraqi
        Memorial Project," *Critical Inquiry* 37, no. 4 (Summer 2011): 619.
2008
- *Digital Art*, Christiane Paul. Thames and Hudson.

2007	- *Networked Nature*, exhibition catalogue. Rhizome.org.
	- Domenico Quaranta, "[Net Works] Arte In Rete, Natura e Technologica," *Flash Art*, April-May, 2007
	- Jenna McKnight, "Watching the Grass - I Mean Mold - Grow," *Goldring Arts Journalists*, May 16th, 2007
	- Katherine Rushworth, "Nature in a Networked Age," *Post Standard STARS Magazine*, May 2007
2005	- *Camerawork: A Journal of Photographic Arts*; Marisa S Olson; Trena Noval; Steve Dietz. SF Camerawork.
2003	- *Information Arts: Intersections of Art Science and Technology*; Stephen Wilson. MIT Press, 2003.
	- *Digital Art*, Christiane Paul. Thames and Hudson.
1999	- *ARS Electronica 99: Life Science*. Festival catalogue.

Visiting Artist Lectures

2011	- Pace University, New York, NY
2010	- The New School, New York, NY
	- New York City College of Technology, Brooklyn, NY
	- Google, Manhattan campus
	- Dorkbot NYC, Location One, NY
2008	- The Rhode Island School of Design, Providence, Rhode Island
	- University of Split, Split, Croatia
	- Rijeka Museum of Contemporary Art, Rijeka, Croatia
	- Kibla Multimedia Center, Maribor, Slovenia
2007	- The School of Visual Arts, New York, NY
2006	- Emerson College, Boston, MA
	- Art Institute of Boston, Boston, MA
2005	- San José State University, San José, CA
2002	- Fugitive Art, Nashville, Tennessee
2001	- The National Hispanic University, San José, CA
	- University of California at Berkeley, Berkeley, CA
2000	- California State Monterey Bay University, Monterey, CA
1997	- San Francisco Art Institute, San Francisco, CA
	- San José State University, San José, CA
1996	- San José State University, San José, CA

Conference Presentations

2014	- Pratt Institution, panel chair *Pratt Upload,* Meme Culture in the Age Networked Consciousness"
	- College Art Association, Chicago: Interdisciplinary, Transdisciplinary, Cross-media: the challenges of pedagogy in an era of expanded disciplines (proposed by me and to be chaired by me)
2011	- Inter-Society for Electronic Arts, Istanbul, Turkey
2010	- Emerging Landscapes, University of Westminster, London
2009	- Incheon Digital Art Festival, Incheon, South Korea

2006	- CAA 2006 National Conference, Boston, Mass: *Art, Travel, and the Transformation of Destinations*
2005	- FILE (Electronic Language International Festival), Sao Paulo, Brazil
1995	- Society for Photographic Education Regional Conference, Ventura, CA; panel organizer and moderator: *A Forecast for Post Graduate Life*
1992	- Society for Photographic Education, Regional Conference, Cal Arts, Valencia, CA: panel member: *Exchanges in Direction: Faculty and Student Insights into the Institute*

Curatorial Experience

1993 to 2003	- Performance Art Coordinator, WORKS/San Jose, San José, CA
1996	- Curator: *Seeking Security: the human spirit and the compulsion to control*, WORKS/San José
1992	- Co-Director, *Arts Week*, San José State University, San José, CA
	- Artist Selection Committee Member, WORKS/San José
1991	- San Francisco Camerawork: Bay Area Graduate Photography Exhibition

Publications

2012	- "Impulses: Tools," (co-authored with Christiane Paul) *The Emergence of Video Processing Tools, Vol 1 & 2*, Ed. Kathy High, Sherry Hocking and Mona Jimenez, 2012.
2011	- "Between here and There: Commuting through Perception," *ISEA Conference Proceedings*, 2011.
2009	- "Information Arts - Adventures in the Creative Use of Information as Medium," (co-authored with Christiane Paul) in Marcia J. Bates and Mary Niles Maack (eds.), *Encyclopedia of Library and Information Sciences*. New York: Taylor and Francis Group, 2009.
2005	- "The C5 Landscape Initiative: Field Mediation," FILE Symposium conference proceedings, Sao Paulo, Brazil.
	- *The C5 Landscape Initiative,* Aspect: The Chronicle of New Media, Vol. 6, On Location, Fall 2006, DVD.
2000	- "Aspiring to be Authentic," *Details*, (Spring 2000). Published by the South Women's Caucus for Art.
1992	- *Energy Bodies: Structures by Jacqueline Peele*; in Juice. Published by Graduate Seminar 281, San Jose State University.

Professional Service

2011	- Judge: Long Beach Island Foundation for Arts and Sciences annual exhibition
1995 - 2007	- Advisory Board Member, WORKS/San José.
1993 - 1995	- President of the Board of Directors, WORKS/San José
1992 - 1993	- Student Representative to the Art Graduate Committee, SJSU
	- Interim Assistant Director, Union Gallery, SJSU

1993 - Present	- Owner/operator of Toolin Imaging; teaching, consultant, and photography and video documentation service for artists, public events, and "table-top" needs
1995 - 1996	- Curriculum Planning Committee, San José Museum of Art, Art School
1992 - 1993	- Volunteer, San Francisco Camerawork
1991 - 1998	- Installation Technician, San José Museum of Art
1988	- Volunteer, Eye Gallery, San Francisco

Professional Organizations (memberships)

2012	- The Center for Photography at Woodstock
2007 – Present	- Aperture Foundation
	- Rhizome.org
2005 – Present	- San Francisco Camerawork
1996 – Present	- College Art Association
1991 – 2004	- Works/San José, a not-for-profit gallery and performance space: board member and; board president from 1993–1995

Collections

The Whitney Museum of American Art
The Ray Ashley Collection
The Ralph and Sheila Pickett Collection
The Alexander Loyd Collection

Commissions

2005	- The Whitney Museum of American Art, New York - The Artport
1999	- The Walker Art Center, Minneapolis, Minnesota

Awards

1999	- *The Bay Area Awards Show*, New Langton Arts, San Francisco
1991	- *Vision Color Lab Award for New Frontiers in Photography* Selected by the faculty of San Jose State University

Jack Toolin

Courses Taught

Intro to Digital Photography

Advanced theory, practice and aesthetic investigations of digital imaging techniques, with an emphasis upon avenues of expression not available through traditional photo processes. Students gain practical knowledge of Photoshop and apply their creativity to projects grounded in contemporary practice, including the blurry boundary between reality and virtuality and social networking on the web.

Introduction to Photography

This course provides an introduction to camera use, black and white film processing and printing, as well as the elements and principles of the photographic medium.

Intermediate Digital Photography

This course refines students' skills in technical photographic processes, including basic studio lighting, while introducing photographic and cultural theory through readings and discussions. Students are expected to develop portfolios that express personal and intellectual investigation in an aesthetic language appropriate to the concept.

Shape of Space

Performance art and installation art are the foci of this course. There are two performance/exhibition spaces dedicated to student presentations. Various methods of working are explored, from improvisational to scripted, abstract to didactic. Historical and theoretical issues are addressed through readings and discussions, and class outings to Bay Area performance events engage students with local performance art offerings.

2-Dimensional Design

Covering the principles and elements of art, students explore a range of approaches to design and expression using a variety of media.

History and Theory of New Media

This class for undergraduate and graduate students reviews the history and development of art and technology with a focus on the interactive new media artworks of the last twenty years. Students read historical texts by some of the pioneers of digital technology and the critical thinking executed by today's theorists. This reading provides a platform for considering the artworks presented in class.

History of Video Art

Students are introduced to the major phases of video art, from the conceptual work of the 70s to the immersive environments of our current era. Insight into the field, and its relationship to mass media are provided through readings and class discussions.

Graduate Advisor

As an advisor I provided critical feedback during the development and creation of the students' MFA thesis papers and projects (some topics: 'new media preservation, 'critical games,' 'interactive identity creation,')

Graduate Media Studies Seminar: "Media Meshwork Societies"

This course addressed the growing networked nature of global societies with readings that ranged from philosophical writing such as Manuel De Landa's *1000 Years of Nonlinear History*, to the technical aspirations of Theodor Nelson's *Xanalogical Structure*. Along with the essays, the course introduces students to a range of new media artworks that are relevant to the topics covered. Examples of artworks shown are Mary Flanagan's play on gaming, *Giant Joystick*, Mark Napier's web site smashup, *Shred*, and Stephanie Rothenberg's critique of sweat shops, *Invisible Threads*.

Grad Practicum

This course is intended to challenge incoming graduate students (most recently animation students) to extend beyond their conventional approaches to art making. I taught the students about 'alternative' art over the 20th century through readings and viewing abstract, avant-garde moving image works.

History of Western Art, Part I and II

These are survey courses covering the periods from Antiquity to Medieval, and Renaissance to contemporary art. Emphasis is placed on communicating the content through a variety of approaches designed to engage students in the significant aesthetic and conceptual developments throughout the periods covered.

19th and 20th Century Art

This course is an overview of western art produced in the last two centuries. It is designed it to give students an understanding of the advent and climax of Modernism and the transition into Postmodernism. Students use The History of Modern Art by Arnason and Prather as a reference, while the course text is Margot Lovejoy's Postmodern Currents: Art and Artists in the Age of Electronic Media . These texts are supplemented by more focused essays by authors such as Linda Nochlin, Walter Benjamin and Clement Greenberg.

Modernism, Postmodernism, Computer Art

This course examines the implications of computer technology in a post postmodern landscape. Students are Modernism, starting in the mid 1800s, and the subsequent transition into Postmodernism, with consideration given to digital art and its interaction with these ideas. Aside from viewing lectures and viewing documentation, students read critical theory pertaining to these developments, such as Baudrillard, Virilio, and Manovich.

The History and Impact of Mass Communications

The Introduction to Mass Communications course provides an understanding of the history and complexities underlying the communication channels through which societies sustain themselves. Emphasis is on acquiring media literacy - an awareness of the machinations of mass communication and its relationship to society.

Digital Design 1

This is an introductory class covering Photoshop, Illustrator and InDesign. These Pace University students are largely non-art majors, and my goal is to teach the techniques but also introduce the history and concepts behind both pre-digital and digital art.

Senior Project

A class for students in the last phase of their B.A. degree, I supervised students in the development and follow-through of their final, making sure that their work was both technically proficient and conceptually rich. Students' work ranged from stop motion animation to video composite work.