

CLAUDIA HERBST-TAIT

CHERBST@PRATT.EDU

PROFESSIONAL EXPERIENCE

- **PRATT INSTITUTE** 1999-PRESENT
Associate Professor, Department of Digital Arts
Fulltime, tenured position. Responsibilities include the teaching of a broad range of technical and conceptual courses on the undergraduate and graduate level. Further entails active participation in curriculum development and committee work.
Courses taught at Pratt Institute:
 - DDA 310, 3D Computer Animation I
 - DDA 340, 3D Computer Animation II
 - DDA 390, Pre-Production for Senior Project
 - DDA 400/410, Computer Graphics Portfolio
 - DDA 500, Subverting Digital Media in Theory and Practice
 - DDA 513, 3D Lighting and Rendering
 - DDA 515, 3D Character Design
 - DDA 517, 3D Character Animation
 - DDA 550, Computer Graphics in Context
 - DDA 560, Interactive 3D for the Web, with Prof. Mackey
 - DDA 614, 3D Computer Modeling
 - DDA 622, Interactive Media I
 - DDA 643, Digital Animation Master Studio
 - DDA 650, Research Seminar
 - DDA 660, Thesis
- **WALT DISNEY FEATURE ANIMATION, BURBANK, CA** 1997-1998
3D Technologies Training Specialist
Responsibilities included the training of artists on 3D animation, compositing, and proprietary software during the production process. Further included the creation of training documents.
- **DISNEY INTERACTIVE, BURBANK, CA** 1996-1997
Training Manager
Responsibilities included the development and implementation of a training program for a fast-paced production environment encompassing a variety of 2D and 3D technologies.
- **UNIVERSITY OF MARYLAND BALTIMORE COUNTY** 1995-1996
Instructor
Courses taught at UMBC:
 - ART 282, Introduction to Computer Art
 - ART 382, Intermediate Computer Art

EDUCATION

- Master of Fine Arts in Imaging and Digital Arts* 1996
University of Maryland Baltimore County, Baltimore, MD
- Bachelor of Fine Arts in Computer Graphics* 1993
Ringling School of Art and Design, Sarasota, FL

ART

- **SELECTED SCREENINGS AND EXHIBITS**
 - N[e]w W[e]ave: 5 Contemporary Weavers, Design Gallery, University of Wisconsin-Madison 2011
 - ITAB: TECHstyle Art Biennial at the San Jose Museum of Quilts & Textiles 2010
 - FAT, California State University, group show, Conley Gallery, Fresno, CA 2006
 - X-Semination, group show, Launceston, Tasmania, Australia 2005
 - X-Semination, group show, Kings Gallery, Melbourne, Australia 2004
 - MadCat Women's International Film Festival, San Francisco, CA
 - Independent Eye, Maryland Public Television, MD 2003
 - Creative Alliance Animation Festival, Baltimore, MD
 - Electronic Literature Organization State of the Arts Symposium, Gallery, LA, CA 2002
 - Synthèse, Institute International de Musique Electroacoustique, Bourges, France 2001
 - Feedback, Biennial Symposium for Arts and Technology, Connecticut College, CN
 - Not Still Art Festival, Coolidge Corner Theatre, Boston, MA
 - Zeppelin 2001, Sound Art Festival, Barcelona, Spain
 - 14th annual Stuttgarter Filmwinter, film festival, Stuttgart, Germany 2000
 - Abstract eMotion, one-person show, DigitalArt Gallery, Frankfurt, Germany
 - DUMBO, Short Film and Video Fest, Brooklyn, NY
 - Exchange 2000, Art, Media and Design Conference, Bristol, England
 - Zwischen den Zeiten 2000, Festival for New Media: 2nd Prize, Frankfurt, Germany, 1999
 - Techno Seduction, group show, Cooper Union, New York, NY 1997
 - Digital Salon, group show, New York, NY
 - Ciberart II, New Technologies: Art and Communication, Valencia, Spain
 - New York International Video and New Media Festival, New York, NY
 - Layers in Time, group show, Halcyon Gallery, Baltimore, MD
 - ISEA, 8th International Symposium of Electronic Arts, Chicago, IL
 - Dallas Annual Video Festival, Dallas Museum of Art, Dallas, TX
 - Thaw Film, Video and Digital Media Festival, Museum of Art, Iowa City, IA 1996
 - Corcoran Museum of Art, 4th AMAMA Film and Video Program, Washington D.C.
 - JAGA's Film and Video Show, Tokyo, Japan, 1995
 - Central Florida Film and Video Festival, Orlando, FL
 - ISEA, 6th International Symposium of Electronic Arts, Montreal, Canada
 - SIGGRAPH, Electronic Theater, Los Angeles, CA

- **REVIEWS & JURY PARTICIPATION**

SIGGRAPH, Art Paper, reviewer	2009
Feminist Media Studies Journal, manuscript referee	2008
“Movies & Stills,” Digital New Art Award, international competition, jury member, Rödermark, Germany	
SIGGRAPH, Art Gallery, reviewer	2005
“Feel Safe, Be Free!,” Digital New Art Award, international competition, jury member, Rödermark, Germany	2004
SIGGRAPH, Courses Committee, reviewer	
“Plug Out,” Digital New Art Award, international competition, jury member, Frankfurt, Germany	2003
SIGGRAPH, Courses Committee, reviewer	
“Fremde Heimat - Homeless at Home,” Digital New Art Award, international competition, jury member, Rödermark, Germany	2002
SIGGRAPH, Courses Committee, reviewer	2001
“The Human Machine Project,” Digital New Art Award, international competition, jury member, Frankfurt, Germany	2000

THEORY

- **PANELS & PRESENTATIONS**

- “Code: Radical Languages of the Information Age,” presentation at the International Communication Association 55th Annual Conference, New York, NY, 2005
- “Virtual Sex: The Female Body in Digital Art,” joint presentation at the College Art Association 93rd Annual Conference, Atlanta, GA, 2005
- “Does History but Repeat Itself? The Inferior Sex and the Religion of Technology,” presentation at the 26th annual Humanities and Technology Association meeting, York, PA, 2004
- “Code: Biased Literacy of the Information Age,” presentation and workshop at the Conference on College Composition and Communication, New York, NY, 2003
- “Blood, Sweat and Code: A New Text, Power, and Illiteracy in the Context of Gender,” presentation at the Literature and Democracy, 3rd annual interdisciplinary conference, Emory University, Atlanta, GA, 2002
- “Blood, Sweat and Code: A New Text, Power, and Illiteracy in the Context of Gender,” presentation and session chair at the Popular Culture Association - American Culture Association, 23rd Annual Conference of the Southwest/Texas, Albuquerque, NM, 2002
- “A Crisis in Se-Mantics: Gendered Symbols and Notions in Computer Graphics Imaging,” presentation, Computers and Writing 2000, annual conference, Fort Worth, TX, 2000
- “Educational New Media: A Strategy Session,” panel member and presenter at the Banff Centre for the Arts, Banff, Canada, 1999
- “Savoir Faire Immersive Laboratory Think Tank,” contributor to the development of an enhanced research laboratory, Banff Centre for the Arts, Banff, Canada, 1999
- “Why Technology?,” panel member, Maryland Art Association, MAEA, Baltimore, MD, 1994

- **PUBLICATIONS**

BOOKS

Sexing Code: Subversion, Theory and Representation, Newcastle upon Tyne, UK: Cambridge Scholars, 2008

CONTRIBUTIONS TO ANTHOLOGIES

"A Plea for Our Future: Language, Technology and the Masculine Lens," in *Virtual Identity: The Construction of Selves in Cyberspace*, eds. Caroline Maun and Laura Corruncker
Spokane: Eastern Washington University Press (forthcoming)

"Masters of the House: Literacy and the Claiming of Space on the Internet," in
Webbing Cyberfeminist Practice: Communities, Pedagogies, and Social Action,
eds. Kris Blair, Radhika Gajjala, and Christine Tulley, Cresskill: Hampton Press, 2008

"Programming Violence: Language and the Making of Interactive Media," in *Games Without Frontiers – War without Tears: Computer Games as a Sociocultural Phenomenon*, eds.
Andreas Jahn-Sudmann and Ralf Stockmann, UK: Palgrave Mcmillan, 2008

"Code: Gendered Privileges of Literacy," in *Lost and Found in Virtual Reality: Women and Information Technology*, eds. Hannakaisa Isomaki and Anneli Pohjola,
Rovaniemi: University of Lapland Press, Finland, 2005

"Lara's Lethal and Loaded Mission: Transposing Reproduction and Destruction,"
in *Action Chicks*, ed. Sherrie Inness, New York: Palgrave Macmillan, 2004

JOURNALS

"Una súplica por nuestro futuro: lenguaje, tecnología y la lente masculine," *Lectora: Revista De Dones I Textualitat* (translated from the English), Universitat Autònoma de Barcelona,
February 2006

"Shock and Awe: Virtual Females and the Sexing of War," *Feminist Media Studies*,
Volume 5, Number 3, November 2005

"Then and Now: Gender, Code and Literacy," *Social Semiotics*, Volume 14.3,
Carfax Publishing, December 2004

"Blood, Sweat and Code: A New Text, Power and Illiteracy in the Context of Gender,"
Convergence: The Journal of Research into New Media Technologies, Volume 8, Number 3,
University of Luton Press, 2002

"Gender and Computer Graphics Imaging: To Err May Be Salvation," *Leonardo*,
Vol. 34, No. 1, MIT Press, 2001

"Disney Animiert die Zukunft," *Computer Art Faszination*, annual publication,
Medien Institute Frankfurt am Main, Germany, 1998, p. 54-55

"Computer Graphics Ausbildung in den USA," *Computer Art Faszination*, annual
publication, Medien Institute Frankfurt am Main, Germany, 1993, p. 254

MAGAZINES

"Three Dimensions in Fiber," *Fiber Arts Magazine*, November/December, 2010

EXHIBITION CATALOGUES

Digital New Art Award: "Feel Safe, Be Free!," commentary representing the jury.
Catalogue. Ingra Druck, Hanau, Germany, 2005

- **PUBLICATIONS, CONTINUED**

“Allure Electronica,” lead catalogue essay for digital art exhibit by the same name, Woodstreet Gallery, Pittsburgh, 2004

Digital New Art Award: “The Human Machine Project,” commentary representing the jury. Catalogue. Ingra Druck, Hanau, Germany, 2001

ONLINE

“Can 3D Art be Taught? A Reflection on Challenges and Strategies,” *Journal of New Media Caucus, Media-N*, Summer 2011: V.07 N. 01. Available at:
<http://www.newmediacaucus.org/wp/media-n-journal/current-issue/>

“Sexo extremo, muerte y tecnología de imágenes gráficas generadas en el computador,” *Miradas: Revista del Audiovisual* (translated from the English), November 2005. Available at:
http://www.miradas.eictv.co.cu/index.php?option=com_content&task=view&id=417&Itemid=53&lang=es

“Virtual Sex: The Female Body in Digital Art,” co-author, *Bad Subjects: Jesuslands*. Issue #72, February 2005. Available at: <http://bad.eserver.org/issues/2005/72/herbst.html>

“Coding the Classroom: Technology and the Practice of Language,” *First Monday*, Peer-Reviewed Journal on the Internet, November 2003.
Available at: http://www.firstmonday.org/issues/issue8_11/herbst/index.html

“Extreme Sex, Extreme Death and Computer Graphics Imaging Technology,” *Bad Subjects: The Aesthetics of Violence*. Issue #61, September 2002.
Available at: <http://bad.eserver.org/issues/2002/61/herbst.html>

“Blood, Sweat and Code: A New Text, Power and Illiteracy in the Context of Gender,” *The Journal of Literacy and Technology*. Volume 2, Issue 1, Winter 2002.
Available at: <http://www.literacyandtechnology.org/v2n1/herbst.html>

“War and Economic Inequality for Women in Computer Graphics,” *M/C/T*. Issue #3, 2000. Available at: <http://www.kk.kau.se/mct/start.html>

“A Crisis in Se-Mantics: Gendered Symbols and Notions in Computer Graphics,” *EnglishMatters*. Available at: <http://chnm.gmu.edu/ematters/issue6/herbst/index.html>