

PAUL KAISER

birth 2.24.56

education B.A., Wesleyan University, Summa Cum Laude, Phi Beta Kappa, 1978
M.Ed., American University, Honors, 1984

ARTWORKS

- 2007 **Forest.** A live five-screen installation that visually enacts outdoor games played in childhood. Opened at the Centre for Contemporary Art in Glasgow; three-screen public art installation at the Science Centre in Dublin. Created with Marc Downie and Shelley Eshkar; created with support from Dancing in the Streets, the Green-wall Foundation, the New York Foundation for the Arts, Renew Media, and the Rockefeller Foundation.
- Point A** → **B.** A two-screen installation that explores the urban sport of parkour. Opened at the Jerwood Space in London and the Centre for Contemporary Art in Glasgow. Created with Marc Downie and Shelley Eshkar; commissioned by Capture05.
- Breath.** A site-specific public artwork for the facade of Avery Fisher Hall, *Breath* explores the idea of sacred music through an interlocking series of banners and lightboxes, the lighting of which is coupled to the ebb and flow of a live musical composition. Created with Marc Downie; commissioned by Lincoln Center.
- Recovered Light.** Projected directly on the scaffolded eastern facade of the York Minster in England, it acted as a kind of massive virtual x-ray (90 feet tall), peering through the scaffold at a masterpiece of 15th century stained glass, the Great East Window. The piece ran live for five hours every evening, taking more than seven hours to complete a single cycle of its never-repeating imagery. Now on permanent display inside the Minster. Created with Marc Downie and Shelley Eshkar; commissioned by the York Minster and by Illuminating York.
- 2006 **Enlightenment.** A public artwork created for the facade of Avery Fisher Hall, it actively investigates, visualizes, and reconstructs the deeper musical structures of Mozart by means of artificial intelligence and realtime graphics. It runs live on a cluster of 10 high-resolution displays and is likely the highest resolution live digital artwork ever created. Created with Marc Downie and Shelley Eshkar; commissioned by Lincoln Center.
- 2005 **how long does the subject linger on the edge of the volume...** Intelligent geometries respond in real-time to the relations between dancers and over time as they evolve in the intricate choreography of Trisha Brown. Created with Marc Downie and Shelley Eshkar; commissioned by Arizona State University and Lincoln Center; New York premiere at Lincoln Center.
22. Evocative scenes and virtual beings enter the narrative of Bill T. Jones improvising in real-time on the stage. Created with Shelley Eshkar and Marc Downie; commissioned by Arizona State University.
- 2003-4 **Arrival.** Digital simulation of indoor office spaces and reversed time, created with Shelley Eshkar (interface engineering by Scott Snibbe; sound design by Terry Pender). Interactive version opened at the Yerba Buena Center for the Arts in winter 2004; final version opened at Pace University/LMCC in fall 2004.
- 2002-3 **Lifelike.** Digital projections for Merce Cunningham's Fluid Canvas, created with Shelley Eshkar and Marc Downie. Premiered September 2002 at the Barbican in London. Subsequent tour included Zellerbach Hall in Berkeley, the Next Wave Festival at the Brooklyn Academy of Music, and the Festival d'Automne in Paris.
- Lifelike Portrait.** Digital portrait of Merce Cunningham, created with Shelley Eshkar and Marc Downie for the Cinematheque Francais. Premiered in Tokyo in winter 2003; featured at the Jacobs Pillow Dance Festival in summer 2003.
- 2002 **Pedestrian.** Public art installation in the form of digital projections of simulated crowds, created with Shelley Eshkar; sound design by Terry Pender. Premiered at four venues in Manhattan, February 12 – March 23; subsequent tour included Daejeon Municipal Museum of Art (Korea); Piazza del Duomo, Milan; Concert Hall, Bru-

ges; ZKM Media Museum, Karlsruhe; the CyberArts festival, Boston; the Kiasma Museum, Helsinki; Seoul train station and Art Center Nabi (Korea); and the city of York (UK).

- 2001-8 **Loops.** An interactive realtime portrait of Merce Cunningham, created with Shelley Eshkar and Marc Downie. Premiered in October 2001 at the Media Lab of M.I.T. as part of the ID/Entity show. Traveled to the Kitchen in New York in November 2001, and subsequently to the Beall Center of UC Irvine, SF Cameraworks, and to the VideoDanza festival in Barcelona. A 3-screen "process" version opened at SIGGRAPH in July 2003, then traveled to the Institute for Studies in the Arts, Arizona State University. Special version adapted for Cunningham Events premiered in Paris in August 2002. New version with generative sound score premiered at Ars Electronica in fall 2004. An even newer version premiered at the Merce Cunningham Dance Studio in February 2008 with both software and movement released as open source.
- 2001 **Trace.** A multimedia narrative installation with digital projection and 12 speaker surround sound (sound architecture by Nicolas Tsingos of Bell Labs). Premiered in November as part of the Next Wave Festival, Brooklyn Academy of Music.
- Inkblot Projections.** An installation exploring subjective vision. In the permanent collection of the Exploratorium in San Francisco.
- 2000 **You Walk?** Digital projections for long dance by Bill T. Jones, which has been performed in Los Angeles, New York, Paris, Bologna, Iowa City, Lisbon, and many other venues.
- 1999 **Flicker-track** and **Verge.** Abstract animation installations. Flicker-track premiered at CCAC in San Francisco in September; Verge at the Kitchen in New York City in November. Both works were adapted for display in 2001 in the Whitney Museum's Bitstreams show, where they appeared under the pseudonym P. Mutt to protest the show's last-minute sponsorship by the cigarette company Philip Morris.
- BIPED.** Digital projections for dance by Merce Cunningham. Created with Shelley Eshkar. Premiered in Berkeley, California, then opened (with changes) at the State Theater, Lincoln Center. Has toured extensively ever since, including such venues as Paris, London, Dublin, Los Angeles, Chicago, Amsterdam, Seattle, Montreal, Madrid, Brussels, etc. Projections alone exhibited at The Kitchen (1999) and Pacific Northwest College of Art (2004).
- Ghostcatching.** Virtual dance installation created with Bill T. Jones and Shelley Eshkar. Premiered at Cooper Union in New York City, and has since been exhibited at MASS MoCA, Lisbon, Essen (Germany), and Philadelphia. A video version toured as part of Jones' Breathing Show, which traveled to Los Angeles, Chicago, Princeton, Boston, Rome, The Hague, and many other venues. A separate video vision also shown in Havana, Cuba, in June 2002. Television broadcasts include ABC-TV (1999), WGBH Boston, and Channel 13 NY (both 2004).
- 1998 **Hand-drawn Spaces.** 3-screen virtual dance installation created with Merce Cunningham and Shelley Eshkar. Premiered at Cooper Union in New York City, and has since been exhibited at MASS MoCA, Lisbon, Essen (Germany), and Philadelphia. A video version toured as part of Jones' Breathing Show, which traveled to Los Angeles, Chicago, Princeton, Boston, Rome, The Hague, and many other venues. A separate video vision also shown in Havana, Cuba, in June 2002.

EDUCATION, PRESERVATION, & ETHNOGRAPHIC PROJECTS

- 2001-2 Created the movement curriculum for the JP Morgan Chase Kids Digital Movement and Sound Project, in which children performed with Lego robots of their own invention. Collaborative project with the Museum of Applied Art in Frankfurt, the Frankfurt Ballet, and Columbia University's Computer Music Center.
- 1998 Carried out motion-capture tests for the preservation of dance with Shelley Eshkar, with funding from the Estate Project for Artists with AIDS. Created video documentary, which has been entered into the Dance Collection of the New York Public Library for the Performing Arts and exhibited at the Jacobs Pillow Dance Festival.

- 1996 Designed and prototyped 6-screen projection for the New World Theater exhibit at the Museum of the Jewish Diaspora in Tel Aviv.
- 1994-96 With a commission from the Keith Haring Foundation to preserve and disseminate aspects of his artworks, created an interactive CD-ROM prototype with Shelley Eshkar, and then two extensive websites, one for adults, the other for children (*www.haring.com* and *www.haringkids.com*.)
- 1993 Created *Robert Wilson: A Visionary of Theater*, an interactive exploration of Wilson's breakthrough early work in experimental theater. Excerpts shown at the Pompidou Center for the Arts, the New York Film Festival, Harvard's Graduate School of Design, and many others venues. Co-curated traveling exhibition entitled Theater of Drawing, which traveled to Chicago's Museum of Contemporary Art as well as to venues in Mexico and San Antonio.
- 1988-92 Created interactive exhibits for the Museum of Natural History in Monterrey, Mexico.
- Created *Castle Stories Archive*, an interactive system presenting all the multimedia art created in collaboration with severely learning-disabled students. Created *Star Stories* software and curriculum for the Loudon Field Center, a summer camp for disadvantaged children from Washington, DC. Created teacher training curriculum for the study of African-American storytelling at the Lab School, with funding from the National Endowment for the Humanities. Created outreach computer curriculum for inner city children at Johnson Junior High School in Anacostia, with funding from the I Have a Dream Foundation.
- 1982 Studied non-verbal performances of Tarahumara Indians in Sisoguichi and surrounding areas of northwestern Mexico. Recorded Matachin music for French Ethnographic Mission with Mexican composer Arturo Salinas.
- 1978 Studied storytelling practices in Navajo families in Chinle, Arizona; participated in two all-night "Shootingway" sand-painting ceremonies. Created audiotape performance entitled *Talking My Way about Theirs*.

UNIVERSITY TEACHING

- 1999-2003 Wesleyan University. Taught undergraduates in Film Studies Program.
- 2003 Columbia University. Co-taught undergraduate and graduate students from the Computer Music, Studio Art, and Film departments.
- 2002 Harvard University. For Rouse Artist-in-residency, weekly seminars at the Graduate School of Design.
- 1996-99 San Francisco State Multimedia Studies Program. Taught an intensive 3-day workshop once a semester.
- 1997-98 Wesleyan University. Taught a film and art history course entitled American Experimental Film.

UNIVERSITY, MUSEUM, & PERFORMING ARTS RESIDENCIES

- 2007-8 Le Fresnoy - Studio National, Tourcoing, France. To create stereopticon series *Depth* and to mentor young artists on fellowship program.
- 2002-05 Institute for the Arts, Arizona State University, Tempe. To develop real-time motion-capture dances.
- 2001-03 Computer Music Center, Columbia University, New York. Sound design for *Pedestrian*, *Arrival*, & *Trace*.
- 2001 Media Lab, M.I.T. To create *Loops*, commissioned by the Media Lab for its ID/Entity show.
Bell Labs and Brooklyn Academy of Music. To create *Trace*, co-commissioned by Lucent and BAM.
Dance Department, University of California, Irvine. To create *Pedestrian*.
Dance Department, Ohio State University, Columbus.

- 2000-02 Exploratorium Museum of Science and Art, San Francisco. To help re-design of Seeing exhibit area; to deliver professional development and public presentations; and to create *Inkblot Projections*.
- 1999 Mass MoCA, North Adams, Mass. To exhibit *Ghostcatching* & to revise *BIPED*.
- 1997 The Cooper Union for the Advancement of Science and Art, New York City. To create *Ghostcatching*.
- 1995 Harvestworks, New York City. Sound production for *Visionary of Theater*.

SELECTED HONORS & AWARDS

- 2008 Foundation for Contemporary Arts, *John Cage Award*.
- 2006 Rockefeller Foundation, *Media Arts Fellowship*.
- 2005 Ars Electronica, *Award of Distinction for how long does the subject linger...*
- 2002 Harvard University, Graduate School of Design, *Rouse Visiting Artist*.
New York Foundation for the Arts, *Computer Art Fellowship*.
- 2000 Exploratorium, *Osher Fellowship*.
Bessie Award, for *BIPED visual décor*.
Lucent/BAM, *Arts in Multimedia Award*.
Congress of Research in Dance, *Outstanding Publication Award*.
- 1996 John Simon Guggenheim Memorial Foundation, *Fellowship*.
Foundation for Contemporary Arts, *Grants to Artists Award*.
- 1992 ComputerWorld/Smithsonian Award.