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Web Sites:

Digital Imagery <http://www.dimagery.com/>
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Education:

BS University of Wisconsin, Madison, American Intellectual History, 1964.

MS Institute of Design, Illinois Institute of Technology, Chicago, Photography, 1966.

Special study:

Synthesizer techniques and electronic music composition, Philadelphia Musical Academy.

Intensive workshop in holography, Lake Forest College.

Teaching experience:

Professor, Director of Academic Computing, The University of the Arts, Photography Department 1966-1982, Electronic Media 1982 to present.

Visiting Professor, School of Visual Arts, NYC 1989-1994, teaching in the Graduate Computer Art program

Visiting Professor University of Illinois at Chicago Circle 1981-82.

Moore College of Art, part time Photography Department, 1967-70

Institute of Design, teaching assistant Photography Department, spring 1966, and summers 1965 and 1966.

Awards:

Guggenheim Fellowship - Photography 1972, UICA research grant, UArts Faculty Grants 1983, 1985, 1993, 1995 – Lindback award for distinguished teaching 2002

Shows and Exhibitions:

2010: Two prints included in the "Students from the Institute of Design: The Harry Callahan and Aaron Siskind Years, 1946 to 1971" Higher Gallery, NYC

2010: Invited to exhibit two video/music works "Intersections #1" and "Shadow Walking" to the Performance & Intermedia Festival held in Szczecin, Poland, June 19 - 20.

2010: "Observations & Anomalies" solo exhibition of prints and video works, Sol Mednick Gallery, The University of the Arts, Philadelphia.

2009: Streets of Philadelphia: Photography 1970-1985, exhibited two color prints and 20 minute DVD video "Circa '60s",

The Print Center, Philadelphia 2009.

2009: Exhibited "Shadow Walking", "Blue Nebula" and "Reeds" DVD at The University of the Arts faculty exhibition.

2008: "Wave Anomaly" print selected for inclusion in the 82nd International Photography Competition sponsored by the Print Center, Philadelphia.

2008: "Intersections #1" as part of the International Festival of Independent Cinematography "KinoLev" invite all the creators to participate in the project of Video Art "KinoLevchuk". Festival, Lviv, Ukraine.

2007: Visual music piece "Intersections #1" selected for the Online Gallery for the iV 11th International Conference Information Visualization in Zurich, Switzerland, and the CGIV 4th International Conference Computer Graphics, Imaging and Visualization in Bangkok, Thailand.

2006: "Harmonizing: Singing from the Heart" 26 minute documentary select for inclusion in the Philadelphia Stories 5 series on WYBE and broadcast August 9th.

2006: Solo exhibition "Interpretations" 30 photographs, at Haverford College, PA. Artist-in-residence at Haverford College spring semester.

2005: "Pre-emptive D'gustation" a mixed media installation as part of the Operation Rapid American Withdrawal 1970 - 2005 exhibition, Philadelphia

2004: "SpaceTime Matrices", a series of five short high definition video pieces selected for broadcast by the Moov art channel of the Voom high definition satellite network. Three of these pieces were recently exhibited as an installation at The University of the Arts faculty exhibition

2002: "Taken by Design" Art Institute of Chicago, Illinois, San Francisco Museum of Art, Philadelphia Museum of Art. Image included in the catalog/book from show.

2002: Five images selected for inclusion in the ArtLink Exhibition, NYC

2001: Iris print TimeMatrix exhibited at the Visual Arts Museum in NYC as part of the Ninth New York Digital Salon. Image was reproduced in Leonardo magazine, MIT Press.

2001: TimeWarp-Philadelphia invited to be shown as part of the IMAGINE 2001, F.E.S.T Creative Media Lab, Högskolani Gävle, Sweden.

2001: Two images included in the Photography 2001 show at the Monique Goldstrom Gallery, NYC. Twelve images included in the December exhibition.

2001: Here and Now show, Silicon Gallery/The General Store, Brooklyn, NY. September

2001: Intersections #8 was awarded second prize in the Digital Mural Project a collaboration between The Print Center and Philadelphia Mural Art Program.

2000: Iris print Koi-Time/Space was selected for inclusion in the Eighth New York Digital Salon exhibition and will travel internationally. The image will also be printed in an issue of journal Leonardo.

2000: Four prints included in the Digital Landscape exhibition at Silicon Gallery Fine Art Prints, Brooklyn, NY.

2000: Digital color print "TimeWarp-Philadelphia" selected for inclusion in the Siggraph 2000 Art Gallery in New Orleans. The image was included in the July issue of Computer Graphics World magazine.

1999: SCAN 1999, three Iris prints and "TATTOO 2" 30 minute video piece exhibited at the Silicon Gallery, Philadelphia.

1999: The digital color print "Intersections #1" selected for inclusion in the Siggraph99 Art Gallery: technOasis exhibited during the Siggraph99 meeting in Los Angeles in August, 1999. It was also selected as one of the prints in the traveling exhibition and was included in the August issue of Computer Graphics World magazine.

1999: Solo exhibition "Intersections" of twenty five recent color images and an installation and first offering of the CD ROM "americAmiracle" at the Silicon Gallery, Philadelphia.

1998: Installation of "americAmiracle" as part of the SCAN art exhibition at the Silicon Gallery, Philadelphia.

1997: Exhibited the interactive piece "HYMNS AND MYSTERIES OF THE REPUBLIC" as part of the faculty exhibition at The University of the Arts.

1996: "backBytes" a one-man retrospective of digital works on paper 1980 to 1995, The University of the Arts Printmaking Gallery.

1996: MYSTERY STREET, and DECEPTIONS to be shown as part of the American Music Theater Festival CrossWaves festival of performance and technology, Annenberg Center, Univ. of Penn. March 20-24.

1995: HYMNS OF THE REPUBLIC, MYSTERY STREET, and DECEPTIONS along with 19 digital prints selected as part of "Digital Vision/Digital Voice" exhibition at the Painted Bride Art Center, Philadelphia, April 7 - June 24, 1995

1995: HYMNS OF THE REPUBLIC exhibited in *(inter)ACTIVE: electronic art channels*, Trenton State College.

1995: Five prints selected for digital photography show at Tyler School of Art, Elkins Park

1995: Three images from the Deceptions Matrix series selected for the Human Figure show at the Silicon Gallery, Philadelphia.

1994: Two prints exhibited at the Silicon Gallery, Philadelphia as part of the SCAN Art Show.

1994: MYSTERY STREET shown along with two dye sublimation prints at The University of the Arts.

1993: MYSTERY STREET, selected for inclusion in the "It's Hot! It's Cool! It's Color" Artmobile traveling exhibition Oct. 1993 - June 1994, Bucks County Community College.

1993: Excerpts from MYSTERY STREET shown in the "Computer Art: Reality and Abstraction" invitational exhibition at Raritan Valley College, NJ

1992: Color ink-jet print shown as part of the "Photographic Possibilities" exhibition at the Continental Bank , Philadelphia, PA.

1992: MYSTERY STREET, shown at the Franklin Institute, Philadelphia as part of the art exhibition at the SCAN 12th Annual Symposium on Small Computers in the Arts.

1992: TIMELINE a thirty minute digital multimedia piece was shown as part of the International Painting Interactive project held in conjunction with the Siggraph Art Show at Siggraph 1992 in Chicago, Illinois.

1992: MYSTERY STREET selected for inclusion in "Truth or Dare: Photography Interacting with Computers," IMAGES Center for Photography, Cincinnati.

1991: TIMELINE shown as part of the Artist's Journals exhibition at The University of the Arts, Philadelphia.

1991: MYSTERY STREET selected for inclusion in the Siggraph 1991 Art Show as part of the Fine Arts Animation exhibition. It was also selected to be part of the traveling exhibition.

1991: "Low Tech: High Tech" exhibition at The University of the Arts, VICTIMS installation and three-color thermal dye transfer prints shown.

1991: "Philadelphia Art Now: Artists Choose Artists", Institute of Contemporary Art, Philadelphia. MYSTERY STREET computer video installation piece.

1991: "Limited Editions" an exhibition of offset prints and book arts. The print "Counterpoints" shown, at The Laurie W. and Irvin J. Borowsky Gallery, Gershman Y, Philadelphia.

1990: Invited to exhibit VICTIMS in the ARTIFICES (computer in art: invention, simulation) exhibition in the salle de la Légion d'honneur, Saint-Denis, Paris.

1990: Invited to exhibit DECEPTIONS and PATRIANOSTRA video pieces in the Digital Image-Digital Photography exhibition Dallas Public Library.

1990: "Current Technologies and Photography" exhibition at the Perkins Center for the Arts, Morristown, NJ.

1989: Invited to participate in the "Death of Photography" exhibition at the University of Colorado.

1989: Five prints from the Deceptions series selected for inclusion in the Computers & Photography exhibition at the Pyramid Art Center, Rochester, NY in conjunction with the Society of Photographic Education national conference.

1989: Four computer video pieces and Deceptions Triptych selected for inclusion in the "Art Around the Edges" exhibition at the Port of History Museum, Philadelphia.

1988-89: Two color ink jet prints from the VICTIMS series selected for the WYSIWYG exhibition at the Blair Art Museum in Hollidaysburg, PA.

1988: DECEPTIONS diptych and COUNTERPOINTS prints exhibited at the Symposium on Small Computers in the Arts, Philadelphia, PA.

1988: DECEPTIONS and VICTIMS, selected to be shown at the PIXIM Art Show, Paris.

1988: Ink jet print exhibited at the IBM Gallery in New York as part of the "Computers and Art" exhibition.

1988: Seven prints, VICTIMS installation, and video pieces PATRIANOSTRA and DECEPTIONS, included in the "Invitational Exhibition of Computer Generated Art" held at Augusta College, Georgia.

1988: Eight prints included in the Arts & Technology show at the Abington Art Center Jenkintown, PA.

1987: Two images selected for inclusion in the "Computers and Art" exhibition that opened at the Everson Museum, Syracuse, NY.

1987: Three images from the Softlands series included in the exhibition, "Extending the Boundaries of Photography", at the Center For Creative Photography, Tucson, Arizona.

1987: Images from the Icons/Idols series selected for inclusion in the "Prix Ars Electronica '87" exhibition in Linz, Austria.

1987: Triptych work selected for Siggraph 1987 Art Show.

1987: Five prints and Softlands installation shown in the Illuminated Pixel exhibition at the University of Scranton Art Gallery.

1986: Two images selected for inclusion in the Faces of Philadelphia exhibition, as part of the Art in City Hall program.

1986: Invited to show five images in at the Fifth Annual Pacific Northwest Computer Graphics Conference.

1986: Venture Fund Recipients exhibition, Philadelphia Colleges of the Arts, MOSAIC TRANSFORMS, a continuously changing image matrix realized on an Apple II computer. Also four ink jet prints shown.

1986: Siggraph '86 Art Show. Installation of VICTIMS, consisting of four sequential image ink jet prints, and image/voice synthesis sequence performed on a Macintosh computer. Also selected for inclusion in the traveling version of the exhibition.

1986: Computer Photographics; group exhibition. The Catskill Center for Photography.

1986: Computer Images '86: one man show, York University, City University of New York.

1985: Forth Annual Pacific Northwest Computer Graphics Conference: Videotapes and slides shown as part of the art exhibition.

1985: Series of large scale inkjet prints, and computer controlled image sequences, exhibited in the Art-in-Science V project, at the University City Science Center gallery, Philadelphia.

1985: One print selected for inclusion in the 1985 Siggraph art show, and slide set. This print was also selected for inclusion in the exhibition that will travel to Japan.

1985: Three prints selected for the Artist and the Computer II traveling exhibition sponsored by the Louisville Art Gallery.

1985: Four prints included in the New Spirit of Photography exhibition at the Fashion Institute of Technology, in NYC.

1985: Two prints selected for inclusion in the traveling computer art exhibition sponsored in part by the National Computer Graphics Association.

1985: Six prints shown in the Computer Modified Photographs exhibition, Mednick Gallery, Philadelphia College of Art.

1985: Four prints selected for Photographs From the Computer, exhibition at the Project Art Center, Cambridge, Mass.

1984: One man show, Bloomsburg University, Penn.

1984: Selected for "The Artist and the Computer" exhibition of computer mediated art sponsored by the Honeywell Corporation.

1983: The computer images exhibited in the ELECTRA exhibition at the Musee d'art Moderne de la Ville de Paris, along with installation of the computer piece SOFTLANDS.

1983: Exhibited prints at the University of Pittsburgh and in an exhibition titled, ART IN THE COMPUTER AGE, Indiana University of Pennsylvania.

1983: Exhibited two prints at the Symposium on Small Computers in the Arts, Philadelphia.

1983: Two images selected for inclusion in Siggraph 1983 Art Exhibition, a show that will traveled worldwide. One print published in the catalog, the other in chosen for inclusion in the slide set of the show.

1983: Two computer photographic images in show of Regional Photographic Educators, at the Art Institute of Philadelphia.

1983: Color photographs exhibited in "Using Photographic Imagery"; Nexus Gallery, Philadelphia

1982: Invited to show six computer images at the "Artist, Designer, and Computer Graphics" exhibition in Los Angeles.

1982: Computer images shown in faculty exhibition, along with SOFTLANDS, a continuous image construction computer program.

1982: Photograph selected for Philadelphia Past and Present exhibition, Art Alliance, Philadelphia.

1982: Photographs and computer images exhibited at Young/Hoffman Gallery, Chicago, IL.

1982: Three computer images selected for inclusion in the Siggraph exhibition in Boston, one published in the catalog.

1982: Computer images selected for inclusion in Electronic Imaging Exhibition, Stockholm, Sweden.

1981: Photographs selected for "BROAD SPECTRUM", a traveling exhibition of faculty work from the Philadelphia College of Art.

1980: Photographs selected for an exhibition of Pennsylvania Photographers, at the Governor's mansion in Harrisburg, PA.

1980: Computer print shown at the Art Alliance in Philadelphia.

1977: Group show "FRESH FROM PHILADELPHIA", Ohio State University.

1976: One-man show of color prints and SX-70 images at the Madison Art Center, Madison, WI.

1976: One-man show of color prints at The Photography Place, Strafford, PA.

1973: Color prints shown in the group show of the Visual Interface symposium, Tyler School of Art, Elkins Park.

1973: Color prints shown at the Archetype Gallery, New Haven, CT.

1972: Group exhibition Baltimore Art Museum.

1972: Single screen projected image sequence shown at MIT Photography Gallery, and at the University of Rhode Island.

1970: Prints selected for exhibition and inclusion in the collection of the American Arts Documentation Centre, Exeter University, England.

1970: Two mural prints included in "Contemporary Photography: a sensitive view", Peale Gallery of the Pennsylvania Academy of the Fine Arts, Philadelphia.

1969: Invitational exhibition, "Photography Is...", Ridgefield, CT.

1969: "Vision and Expression", George Eastman House, Rochester, NY.

1969: "1969...", invitational contemporary art exhibition, Cheltenham Art Center, Cheltenham, PA.

1968: "Light7", Massachusetts Institute of Technology, Cambridge, MA.

1965: "Introspective Landscape", one-man exhibition, Lake Forest College, Lake Forest, IL.

1964: One-man exhibition, Wisconsin State Historical Society, Madison, WI.

Computer Controlled Electronic Image and Sound Performances:

1983-84: THE UNEXPECTED, a computer mediated dance piece performed by Group Motion. The computer program displayed images and determined the progressions of performance, as well as performing the Epilogue, a computer image "dance" on the monitor. Performed for two runs at the Group Studios, and at the Painted Bride Center for the Arts.

1984: IKONS: AN INTERACTIVE IMAGE JOURNEY, installed during the Symposium on Small Computers in the Arts.

1983: SOFTLANDS installed at the Musee d'art Moderne de la Ville de Paris, as part of the ELECTRA exhibition.

1983: SOFTLANDS installed at the Kipps gallery at Indiana University of Pennsylvania.

1983: Section of MASKS aired by WHYY television.

1982: Computer Music Concert, at the Symposium on Small Computers in the Arts, Philadelphia

1982-85: Presentations of video/computer pieces given since 1982 (see lectures).

1981: Allentown Art Museum, Allentown, Pa.

1980: Etage Gallery in Philadelphia.

Awards and Grants:

1993: Awarded a research stipend by the Philadelphia College of Art, Venture Fund Faculty Grant.

1985: Awarded a travel stipend by the Philadelphia College of Art, Venture Fund Faculty Grant.

1983: Philadelphia College of Art, Venture Fund Faculty Grant, for work in computer graphics as an expressive form.

1975: UICA Faculty Grant: Research in electronic imaging.

1972: Guggenheim Fellowship: Photography.

1965: Graduate Study Stipend, Institute of Design, Chicago, Illinois.

Lectures and Panel Participation:

2007: Presentation of personal work at the Grounds for Sculpture, New Jersey.

2001: Presentation at SCAN 2001 on the topic of creating VCD (video cd) from digital video files.

2001: Participated in a panel discussion at the College of New Jersey concerning current trends in computer art, including a brief personal history of involvement in the medium.

2000: Presentation on the topic of electronic/computer sound composition pieces created for multimedia and streaming on the web, SCAN, Philadelphia, PA

1998: Presentation on the final version of "americAmiracle" centering on interface design and music play back methodologies, SCAN, Philadelphia, PA

1998: Presented two days of lecture / demonstration to 10 classes of elementary students at the Woodmere Art Museum, Philadelphia, as part of the "Artists at Work" educational program at the museum.

1997: Presentation concerning the development of "americAmiracle" Enhanced CD at the 17th Annual Symposium on Small Computers in Arts held at the Franklin Institute, Philadelphia.

1996: Presentation concerning the development of the Internet specific art website "theBeautiful" at the 16th Annual Symposium on Small Computers in Arts held at the Franklin Institute, Philadelphia.

1994: Presentation given concerning the development of the digital multimedia recruiting program for The University of the Arts at the 14th Annual Symposium on Small Computers in Arts held at the Franklin Institute, Philadelphia.

1992: Lecture given on the Photo-CD at the 12th Annual Symposium on Small Computers in the Arts, held at the Franklin Institute, Philadelphia.

1991: Presentations for both the Multimedia and Digital Photography tracks at the Eleventh Annual Symposium on Small Computers in the Arts, Philadelphia.

1991: Lecture titled "Unseen Moments" concerning MYSTERY STREET and digital imaging given at the Print Club in Philadelphia.

1990: Lectures at The University of the Arts and Perkins Center for the Arts as part of the Photography Sesquicentennial Project.

1990: Invited to judge a national exhibition of computer art at Glassboro State College, NJ.

1988: Panel member at the Educom national conference discussed computers in the curriculum of The University of the Arts, Washington, D.C.

1988: Two lectures presented at the Symposium on Small Computers in the Arts in Philadelphia., PA.

1988: Visiting artist lecture at Glassboro State College, Glassboro, New Jersey.

1987: Invited by the Pennsylvania Department of Education to make a presentation at the Third Symposium on Art Education, at Kings Gap.

1987: Invited to participate on the Photography and Computers panel at the Society for Photographic Education 24th Annual Conference in San Diego.

1987: Invited to give a workshop in conjunction with the "Art and Computer" exhibition at the University of Scranton Art Gallery.

1986: Moderated a esthetics panel, and lectured on implications of desktop publishing to the artist, at the Symposium on Small Computers in the Arts, Philadelphia.

1985: Invited to present a paper and tutorial at the National Computer Graphics Association national conference in Dallas, TX.

1985: Presented a daylong lecture/workshop to the secondary school art teachers of Delaware County, Pa.

1985: Invited to lecture on the new technologies in the arts at the Afro-American Cultural Museum, Philadelphia.

1984: Gallery lecture at Bloomsburg University.

1984: Visiting artist lecture, Southern Illinois University

1984: Two addresses one on a esthetics, and on personal work, at the Symposium for Small Computers in the Arts.

1983: Invited to discuss the implications of computer imaging, and present an overview of personal work, at the Mid Atlantic Society for Photographic Education meeting in Baltimore, MD.

1983: Presented a paper Camera In/ Camera Out, at the Symposium on Small Computers in the Arts, Philadelphia. Presented talk concerning the creation of IKONS: AN INTERACTIVE IMAGE JOURNEY.

1983: Invited to present computer performance work, and lecture on the subject of animation at the National Computer Graphics Association.

1983: Invited to lecture at the annual conference of the Society for Photographic Education. Two lectures and one workshop were given.

1983: Public lecture on computer graphics imaging tools given at PCA, in conjunction with the Small Computers in the Arts group.

1983: Invited to lecture and show personal work to teachers of the Haverford School District, Havertown, Pa.

1982: Lecture for the Small Computers in the Arts group at the University of Pennsylvania.

1982: Lecture at the Symposium on Small Computers in the Arts, Philadelphia.

1982: Lecture on personal work with computer imaging, at the Center for Creative Photography, University of Arizona, Tucson.

1982: Conducted a workshop on digital imaging processes at the University of Arizona, Tucson. CBS affiliate in Tucson aired an interview concerning the workshop.

1982: Lecture and presentation of work for the education project Computertown USA, funded by the National Science Foundation.

1979: Philadelphia College of Art, panel, "Art and Technology."

1977: Philadelphia College of the Performing Arts, panel on electronic music and theater.

1977: Bucks County Community College, PA.

1974: Philadelphia Musical Academy, panel discussion of electronic music.

1973: University of Pennsylvania, discussion of work in progress as part of an a esthetics symposium.

1970: University of Louisville, KY.

Publications:

2008: One image included in the third edition of Photographic Possibilities.

2006: One image included in Art of the Digital Age, Thames&Hudson.

2002: One image included in the Neo-Impressionism: Artists on the Edge catalog/book, Portland Museum of Art, Maine.

2002: One image included in the Taken by Design catalog /book, Chicago Art Institute.

1996: One image selected for inclusion in Design Principles & Problems by Zelanski & Fisher, published by Harcourt Brace College Publishing.

1994: Article "Cyberart Considerations" published in Art Journal, Vol. 53 No. 3

1993: Images from VICTIMS and DECEPTIONS selected for inclusion in ART OF THE ELECTRONIC AGE, by Frank Popper, published by Harry N. Abrams, Inc.

1993: Counterpoints offset print selected for inclusion in the book PHOTOGRAPHING IN THE STUDIO, by Gary Kolb, published by Wm. C. Brown Communications, Inc., Dubuque, IA.

1992: Two images selected for the book, Making Art Safely; by Merle Spandorfer and Deborah Curtis, published by Van Nostrand Reinhold.

1991: One image selected for inclusion in the book PHOTOGRAPHIC POSSIBILITIES, by Robert Hirsch, published by Butterworth-Heinemann, Stoneham, MA.

1990: Computer mediated offset print COUNTERPOINTS featured in THE COMPLETE PRINTMAKER-Techniques/Traditions/Innovations, by Ross/Romano/Ross, published by Free Press a division of Collier MacMillan Publishers.

1990: One image reproduced as part of the portfolio DIGITAL IMAGERY, published by Mead Paper Co.

1990: Three images from the "Blue Line Series" selected for inclusion in the PHILADELPHIA IMAGES book published by The University of the Arts, Philadelphia, PA.

1990: One image published in the book PHOTOGRAPHY sixth edition, by Phil Davis, published by Wm. C. Brown Co.

1989: Co-author of an article, "Computers in the Arts" published in the Encyclopedia of Microcomputers, published by Marcel Dekker, Inc.

1988: Sunday New York Times, Northeast edition makes mention of the VICTIMS fund raising project on behalf of Amnesty International. Also, a feature article published in the Main Line Neighbors section of the Philadelphia Inquirer covering both the Amnesty project and other art works. January 11, 1989 a mention of the piece Deceptions, and excerpt of an interview was broadcast on WHYY FM during the Morning Edition program. An article and image from VICTIMS published in Computers and Applications magazine January 1989.

1988: Two articles published in the Proceedings of the Symposium on Small Computers in the Arts.

1987: One image published in the book Digital Visions, a volume that accompanies the "Computers and Art" exhibition.

1986: Six images published in the book Introduction to Visual Literacy, by Deborah Curtiss, published by Prentice-Hall.

1985: One image published in the book PHOTOGRAPHY, by Phil Davis, published by Wm. C. Brown Co.

1985: Two images reproduced in the book DRAWING WITH COMPUTERS, by Mark Wilson, published by Perigee books.

1985: A paper titled SYSTEMS INTEGRATION published in the Proceedings of the National Computer Graphics Association. Also published in the Proceedings of the Symposium on Small Computers in the Arts.

1984: Cover image of the book TECHNO STRESS published by Addison-Wesley. Book cover reproduced in Newsweek article on book.

1984: National Geographic World Magazine, computer image published.

1983: Three images and a discussion of work published in A+ magazine.

1983: Two images published in Softside magazine.

1983: Published an article in Electronic Imaging magazine evaluating a computer film recorder system.

1983: Published the article "Camera In / Camera Out" in the Symposium on Small Computers in the Arts Proceedings.

1983: One image selected for publication a special computer art issue of Computer Graphics World magazine.

1983: One of the two images selected for the Siggraph Art Show published in the catalog, and in the special Japanese edition of the show catalog. One image chosen for inclusion in the Art Show slide set.

1983: Article on SOFTLANDS, along with several images published in the March issue of Softalk magazine.

1983: Computer images published in a book on alternative imaging processes and new technologies, titled, THE NEW PHOTOGRAPHY, by Prentice-Hall.

1982: Review of performance work published in SCAN, Small Computers in the Arts Newsletter.

1982: Computer images published in Small Computers in the Arts Newsletter, Philadelphia., Pa.

1981: Photograph in catalog of "BROAD SPECTRUM" show.

1980: Two photographs published in the London and Curin book, HIGH CONTRAST.

1976: Review of CYCLES accompanied by eight photographs published in AFTERIMAGE.

1974: Photograph published in PHOTOGRAPHY: A HANDBOOK OF HISTORY, MATERIALS AND PROCESSES, by Charles Swedlund, published by Holt, Rinehart and Winston.

1972: Cover photograph of the Life Library of Photography book, FRONTIERS OF PHOTOGRAPHY, accompanied by three additional photographs within the book.

1971: Photograph published in the Life Library of Photography book, THE ART OF PHOTOGRAPHY.

1969: Photograph published in VISION and EXPRESSION, catalog to the exhibition organized by the George Eastman House. The work was mentioned in the New York Times review of the show.

1968: Photograph published in Aperture, LIGHT7 issue. It was also reproduced in the Christian Science Monitor review of the exhibition.

Special projects:

1995 to present: Multi/Art World Wide Web art site. URL - <http://www.dimagery.com> 1988: Installation of prints and computer controlled imagery for the 20th anniversary of Group Motion, in Philadelphia., PA.

1988: HyperCard edition of VICTIMS released in the public domain as an approved fund raising project for Amnesty International USA. It is available on the CompuServe, GENie, and Maclink networks.

1988: Commissioned by The University of the Arts to create a limited edition offset print commemorating Judith Jamison's dance piece "With Us". Computer images were also utilized as projections in the production.

1985: Elected to the board of directors of the Small Computers in the Arts Network.

1985: Selected as one of three artists/curators of Art-in-Science V project, at the University City Science Center gallery.

1982-85: Editor of THE MUSES, an electronic magazine appearing on the Source, a consumer mainframe database, the magazine is an electronic extension of SCAN, a journal devoted to computers in the arts.

1984-85: Contributing editor of SCAN, the publication of the Small Computers in the Arts Network.

Video pieces:

Mud Architect: a 26 minute documentary of artist William Daley. Reviewed in the Issue 82 of Ceramics Art and Perception.

The following pieces may be viewed at vimeo.com/tporett

Harmonizing: Harmonizing is a 26 minute documentary of the doo wop group "The Emeralds" that originally formed in the mid-1960s. The Vietnam war interrupted their progress and a key member Jerry Tempesta, was critically wounded and "lost singing in my heart". In the mid-1990s Jerry and another original member, Joe Porpora, re-formed the group that includes three other members including Richie Grasso a Philadelphia songwriter with 93 credits listed with BMI. It is the story of five "brothers" that have established a solid musical reputation in this region and continue to pursue their ambition for success and vocal excellence. To be broadcast in early

Electronic Poems a DVD consisting of nine visual/music works created from a complex panoply of multiple imagery and digital music. Five of these were selected to run on the Moov art channel of the Voom high definition network.

FightNight, a twelve minute documentary of an evening of prize fights held in Philadelphia at a venue called the “Arts Palace.” It consists of a series of interviews, fights, ring girls and associates of the game.

TATTOO 2, thirty minute documentary of the Second Annual NYC Tattoo Convention sponsored by the NYC Hell’s Angels.

TATTOO 3 a twenty five minute piece on the Third Annual Convention NYC Tattoo Convention
COWBOY ACTION SHOOTING, a sixteen minute documentary of this odd sport growing in popularity among older retired individuals that combines guns and nostalgia for the “Old West.”

Multi image presentations:

1980: Valparaiso University, Valparaiso, IN, retrospective of Multi-Image works; MADE IN U.S.A., CYCLES, and MY FUNNY VALENTINE.

Presentations of MADE IN USA:

1970: Multi Image Festival of the National Education Association, Detroit, MI.

1970: University of Illinois Circle Campus, Chicago, IL.

1970: University of Louisville, Louisville, KY.

1970: Peale House Gallery of the Pennsylvania Academy of the Fine Arts, Philadelphia, PA.

1969: Carpenter Center, Harvard University, Cambridge, MA.

Presentations of CYCLES:

1978: Delaware Art Museum, Wilmington, DE.

1978: Moore College of Art, Philadelphia, PA.

1978: University of Maryland, Baltimore County, Baltimore, MD.

1977: Museum of Contemporary Art, Chicago, IL.

1977: Bucks County Community College, PA.

1976: University of Guelph, Ontario, Canada

1976: Miami-Dade Community College, Miami, FL.

1976: University of Illinois Circle Campus, Chicago, IL.

1975: Brown University/Rhode Island School of Design, Providence, RI.

1975: National meeting of the Society for Photographic Education, Rochester, NY .

1975: Ryerson Polytechnic Institute, Toronto, Ontario, Canada.

1975: Philadelphia Musical Academy, Philadelphia, PA.

1973: University of Pennsylvania, CYCLES shown as a work in progress.

1979: MY FUNNY VALENTINE performed at the Philadelphia College For The Performing Arts.

Electronic/Computer Music:

1986: Commissioned to create a soundtrack for 'Reverberations', a slide sequence shown as part of the exhibition, "The Basel School of Design and Its Philosophy: The Armin Hoffman Years".

1977: Work from CYCLES featured in an Evening for Electronic Music at the Philadelphia College For The Performing Arts. Served on a panel discussing electronic music and theatrical media.

1974: Portion of CYCLES soundtrack chosen for airplay and discussion over WUHY-FM, Philadelphia. Also served on panel for the Electronic Music Symposium, Philadelphia Musical Academy.

1972: Composed the complete electronic music score for Zero Moving Company's dance piece, "Time Within A Time", performed at Temple University, Glassboro State College, and the Annenberg Theater at the University of Pennsylvania.

1971: Three electronic music pieces performed at the Philadelphia Museum of Art as part of the New Music program of the Philadelphia Musical Academy. A review of this work appeared in the January 1973 issue of MUSICAL QUARTERLY

1970: Composed the finale for Group Motion, Berlin, dance piece, "The Great Theater of Oklahoma Calls You".

Descriptions of Computer Mediated Works:

Multi/Art website HYPERLINK "<http://www.dimagery.com/multiart>" <http://www.dimagery.com/multiart> - created in 1995

theBeautiful website HYPERLINK "<http://www.dimagery.com/theBeautiful/ambeau.html>" <http://www.dimagery.com/theBeautiful/ambeau.html> - created in 1996

americAmiracle An Enhanced CD containing 50 minutes of original soundtrack music in addition to an interactive experience of images dealing with the American experience in the latter part of the 20th century.

HYMNS OF THE REPUBLIC

This interactive multimedia piece focuses upon the ever shifting ethos of American life. It is filled with observations of contemporary lifestyle, culture and politics that through digitized photographs and video. The imagery reflects upon the contemporary milieu with observations

that are at times disturbing, delightful and perplexing. The heart of this work is reveals and gives expression to some of the complexities that constitute contemporary American life.

MYSTERY STREET

This piece is a fifteen minute long series of image sequences derived from still photographs and video images, as well as sounds that have been digitized into the computer. These sequences are intended to represent an allegorical street upon which a variety of events, circumstances and relationships are encountered. MYSTERY STREET contains images of celebration, desperation and mystery. It is a weave of meanings, integrating images and sound that are continuously displayed by a computer onto a color video monitor.

TIMELINES:

This piece is assembled from photographs taken during the period 1966-68 in Chicago, Philadelphia, and Washington, D.C. It is an impressionistic flow of styles, politics, racial tension, anti-war movement and signifiers of that period's milieu. The scrolling image flow is intended to break usual picture boundaries allowing images to fuse or break unexpectedly.

DECEPTIONS:

A sequence of images that evoke the dark emotions of evil and deceit using magazine imagery that has been altered by collage and electronic manipulation. In its original conception, the piece was intended to reflect a real life episode in which a couple inflicted unusual cruelty on each other. The piece is accompanied by an original musical sound track created with digital instruments using MIDI systems.

PATRIANOSTRA:

A political piece that reacts to Reagan administration's overindulgent reliance upon military solutions to human problems. It is comprised of images from the popular media that are electronically collaged and fragmented by the display program. The percussion sound track brings together military cadences with Latin flavored rhythms that symbolize the current focus of US foreign policy.

VICTIMS:

A continuously running computer/video image piece about the utter loss and impossibility of revenge suffered by victims of tyranny. Although the videodigitized imagery was derived from footage of a Nazi concentration camp, it is intended to address the ever present danger of any absolutist ideology that so easily sacrifices life in pursuing its self justified goals. In its most recent version, it is has been programmed into the Macintosh HyperCard format, and is available

on major computer networks as an ArtStack. It is free to anyone, but a donation of \$10 to Amnesty International is requested.

SOFTLANDS:

A disk based program designed to continuously create software mediated landscapes, recombining a database of stored images in memory. It uses random number functions to construct each frame, so that it is very unlikely that any "finished" image is ever repeated. It is about time and tension; about waiting, delighting, and ensuing frustration, as images are constructed and destroyed.

MASKS:

This piece was created solely with low resolution digitized video images. The lack of resolution is used purposely to allow a wider range of meanings to be "read" by the viewer. As the title infers, a mask motif is created in the process of digitizing photographic imagery. The processes used to display each frame change in dynamics to further engage the viewers perception of image transition. It is accompanied by an electronic music soundtrack in which digital as well as analog processes are used.

ANIMAL DREAMS

A fantasy designed for children, of whimsical sequences of animals cavorting in unlikely circumstances. It is accompanied with an electronic music soundtrack.

THE UNEXPECTED

A collection of images and programs, that are integrated into a live dance presentation. The climax of this piece is the Epilogue, an unpredictable computer mediated "dance" on the video monitor. Created in conjunction with Group Motion dance company.

IKONS: AN INTERACTIVE IMAGE JOURNEY

This is a hard disk based installation piece that invites the viewer to select an image journey and interact with the piece as it unfolds. It engages elements of the programs mentioned above, along with the master program IKONS, a complex interplay of original images, and visual elements gathered from a variety of historic sources.

MOSAIC TRANSFORMS

A progression of images that continuously undergo spatial transformations accompanied by a sound mosaic that like its visual counterpart, alter in texture, timbre, abstraction, and tempo.

OTHER WARS:

This is a video piece of digitally altered news footage of a military operation in the middle east that is treated in a manner that suggests the general theme of conflict rather than a specific case. It is accompanied by a percussive electronic soundtrack of military cadences.

Multi-image/sound pieces:

MADE IN USA:

A 30 minute multimedia presentation that gives an impressionistic view of American society during the late 1960's. It is a highly charged collage of sound, altered photographs, and film.

CYCLES:

The piece begins with "Prologue", a 15 minute section of sound that serves to establish audience feeling for the progression of events.

The first picture and sound section, "Beginnings" is an eight screen image matrix in which thematic concerns focus upon childhood, the home and those influences that begin to build a child's view of being.

The second image section uses a three screen format, and is titled "Journeys". It traces the growth and transformation of the individual moving toward maturity.

"Mysteries and Terrors" is the final section, in which questions of existence, along with fears, both real and imagined, surface. Its content varies from the depiction of a child's dream turned nightmare, to a series of complexly altered images of a physical conflict. As the key section of CYCLES, the section is intended to presage those dark events that loom as potential threats to one's stable existence.

MY FUNNY VALENTINE:

A short single screen piece about aggression and love.

Digital Imagery Limited

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Ardmore, PA 19003

610.529.1146

HYPERLINK "http://www.dimagery.com" www.dimagery.com

Commissions and Professional Experience:

2006: Commissioned to create "Taken With Time" a 21 minute documentary of the camera obscura project at the Print Center, Philadelphia, featuring the work of Ann Hamilton, Abelardo Morell and Vera Lutter.

2004: "SpaceTime Matrices", a series of five short high definition video pieces selected for broadcast by the Moov art channel of the Voom high definition satellite network.

2003: Created DVD for College of Design, The University of the Arts showing works of each department of the College.

1999: Developed the Physician's Home Page exhibit experience for AstraZeneca Pharmaceuticals, Inc. for use for three anti-infective medical conventions.

1999: Developed the Internet Ready Patient Information system for Rhone-Poulenc Rorer Pharmaceuticals, Inc.

1999: Developed the Physician's Home Page exhibit experience for Schering-Plough Pharmaceuticals, Inc. for use at the American Academy of Dermatology convention.

1997: Conceived and developed Physician's HomePage exhibit experience for Rhone-Poulenc Rorer Pharmaceuticals, Inc.

1994: Conceived and developed an interactive digital multimedia recruiting program for The University of the Arts in Philadelphia, PA. The program was installed on a laptop computer and was used by admissions recruiters to show an in-depth view of campus life and University programs.

1989-present: Consultant to Zeneca Pharmaceuticals on digitally based trade exhibition systems as well as onsite setup and assurance of operation of existing systems.

1989: Created a totally computerized exhibit system for Stuart Pharmaceuticals to help launch their new anesthesia product Diprivan. This system includes computer animation, a historic imaging system incorporating the physicians portrait in a depiction of the first public demonstration of etherization.

1988-89: Computer systems consultant to the Port of History Museum, Philadelphia, PA.

1988: Consultant to Stuart Pharmaceuticals and ICI Pharma on hardware / software for exhibit systems.

1987: Created a customized letterhead / data acquisition exhibition for ICI Pharma. This system also offered the disk based program called Assure that allowed letterhead generation on

Macintosh computer system. Also developed software and graphics for the Patients Like Yours video display system.

1986: Consulted for the Creative Department graphic design firm to help establish a computer design system for the firm.

1986: Hardware and software design for computer graphic exhibit system used by Parke-Davis pharmaceuticals.

1986: Computer graphic work for design firms in Philadelphia and Norwalk, CT., and National Geographic Society, Washington, D.C.

1984: Created an interactive, biofeedback computer graphic exhibit system for Stuart Pharmaceuticals, Div. ICI Americas

1983: Consultant to Franklin Computer Corporation creating product demonstration disks, and corporate image slide show.

1983: Computer graphics consultant, Stuart Pharmaceuticals.

1983: Computer graphics consultant for an educational interactive videodisk concerning diagnostic ultrasound scanning processes.

1983: Represented by Photo Researchers, Inc., 60 East 56th St., New York.

1982: Product development consultant to Interactive Structures Inc., Bala Cynwyd, Pa.

1982: Computer graphics program and images created for Amdek Corp.

1981: Graphics consultant to Interactive Structures Inc.

1980: Consulted and helped develop a computer controlled message system for the Philadelphia College of Art.

1978: Created a slide-tape program for the Philadelphia College of Art for use in the institution's public relations program.

1978: Produced a series of digital images for Smith, Kline and French, Philadelphia., PA.

1975: Media consultant to Sangamon State University, Lincoln Project, Springfield Illinois.

1975: Commissioned by the Philadelphia Museum of Art to create an educational multimedia presentation of four Eighteenth century period rooms.

1973: Portfolio of photographs featured in the Weyerhaeuser Paper Company, "Innovations In Paper" publication.

1973: Photographed the public work projects across the State of Zulia, Venezuela for a multimedia program produced by that government.

1972: Technical consultant to Andrew Rudin's opera "The Innocent", performed at the Walnut Street Theater in Philadelphia.

1972: Multimedia consultant to Ayer Design, a division of N.W. Ayer Advertising, Philadelphia.

1970: Created a nine screen multimedia installation for the City/2 exhibition at the Philadelphia Museum of Art. The exhibition ran for six months.

1967: Created the multimedia environment for the opening of the Electric Factory, in Philadelphia.

1965: Worked for Ash Films on a project involving interviews conducted by Studs Terkel.