



# Claudia Herbst-Tait

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## Skills

Experienced educator and digital artist; strengths include the ability to conceive of, coordinate and implement curricular development; establish assessment processes to determine learning outcomes; nominated for Distinguished Teacher award 2022. Production skills include 3D lighting and rendering, look development, storytelling; 3D printing, strategic use of AI; excellent communication and organizational skills.

## Tools

Autodesk Maya/Arnold, XGen, Marvelous Designer, Nuke, Adobe Suite, AI/Midjourney.

## Experience

### 1999 - Present **Pratt Institute, Department of Digital Arts: Professor**

Full-time, tenured position. Teaching advanced-level 3D technologies for a diverse graduate and undergraduate student body, in-person and online; extensive use of LMS; as *Curriculum Committee Chair* (2016-2021), conceptualized and co-authored course content for MFA 3D animation program revision, coordinated faculty participation; as *Curriculum Coordinator* (2016-2018), spearheaded and coordinated significant BFA program revisions that facilitate best practices and yield quantifiable advancement in learning outcomes; active in implementing cross-curricular course content that includes meaningful integration of D.E.I. concepts and meets Institute-wide standards; as *Assessment Committee Member and Chair* (since 2016 and 2022), active in writing assessment criteria and evaluation processes of learning outcomes. Chair and participant in Peer-Review and Search Committees.

### 2013 - 2016 **Monkeybear Press: Creator of Children's Art and Media**

Designed, produced and published several educational apps and eBooks for young learners. Products were distributed on the iTunes store.

### 1997 - 1999 **Walt Disney Feature Animation: 3D Technologies Training Specialist**

Part of the Artist Development group, trained artists in 2D imaging and 3D animation tools, proprietary and off-the-shelf, in support of fast-paced feature film production.

### 1996 - 1997 **Disney Interactive: Training Manager**

Developed and implemented a training program for digital artists facilitating an efficient workflow for interactive media production environments. Prepared traditional artists for a digital production pipeline.

## Education

1996 **MFA** Imaging and Digital Arts  
University of Maryland Baltimore County, Baltimore, MD

1993 **BFA** Computer Graphics  
Ringling School of Art and Design, Sarasota, FL

**Languages** English, German



## Selected Screenings & Exhibitions

- 2022 Place/Displace, group show, Schafler Gallery, Pratt Institute
- 2017 Creative Tech Week Arts Hub, Exhibitor, Maspeth, NY  
In light of the past we look to the future, one-person show, Pratt Institute  
Paper Fête, group show, Amos Eno Gallery, Brooklyn, NY  
A Static Revolution, group show, One Art Space, New York, NY
- 2012 High Fiber, San Jose Museum of Quilts & Textiles  
Conflux, Pearl Conard Gallery, Ohio State University-Mansfield Campus
- 2011 New Weave: Design Gallery, University of Wisconsin-Madison
- 2010 ITAB: TECHstyle Art Biennial at the San Jose Museum of Quilts & Textiles
- 2006 FAT, California State University, group show, Conley Gallery, Fresno, CA
- 2004 X-Semination, group show, Kings Gallery, Melbourne, Australia  
MadCat Women's International Film Festival, San Francisco, CA
- 2001 Synthèse, Institute International de Musique Electroacoustique, France  
Feedback, Symposium for Arts and Technology, Connecticut College, CN  
Zeppelin 2001, Sound Art Festival, Barcelona, Spain
- 2000 14th annual Stuttgarter Filmwinter, film festival, Stuttgart, Germany  
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
- 1999 Zwischen den Zeiten 2000, Festival for New Media, Frankfurt, Germany
- 1997 Techno Seduction, group show, Cooper Union, New York, NY  
Digital Salon, group show, New York, NY  
Ciberart II, New Technologies: Art and Communication, Valencia, Spain  
Layers in Time, group show, Halcyon Gallery, Baltimore, MD  
ISEA, 8th International Symposium of Electronic Arts, Chicago, IL
- 1996 Corcoran Museum of Art, Film and Video Program, Washington D.C.
- 1995 JAGA's Film and Video Show, Tokyo, Japan  
ISEA, 6th International Symposium of Electronic Arts, Montreal, Canada  
SIGGRAPH, Electronic Theater, Los Angeles, CA

 Selected Publications

- 2008 *Sexing Code: Subversion, Theory and Representation*, Newcastle upon Tyne, UK: Cambridge Scholars.
- “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.
- “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.
- 2006 “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.
- 2005 “Code: Gendered Privileges of Literacy,” in *Lost and Found in Virtual Reality: Women and Information Technology*, eds. Hannakaisa Isomaki, et al, Rovaniemi: University of Lapland Press, Finland.
- “Shock and Awe: Virtual Females and the Sexing of War,” *Feminist Media Studies*, Volume 5, Number 3, November.
- Digital New Art Award: “Feel Safe, Be Free!,” commentary representing the jury. Ingra Druck, Hanau, Germany.
- 2004 “Lara’s Lethal and Loaded Mission: Transposing Reproduction and Destruction,” in *Action Chicks*, ed. Sherrie Inness, New York: Palgrave Macmillan.
- “Then and Now: Gender, Code and Literacy,” *Social Semiotics*, Volume 14.3, Carfax Publishing, December.
- “Allure Electronica,” lead catalog essay for digital art exhibit by the same name, Woodstreet Gallery, Pittsburgh.
- 2002 “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.
- 2001 “Gender and Computer Graphics Imaging: To Err May Be Salvation,” *Leonardo*, Vol. 34, No. 1, MIT Press.



## Selected Panels & Presentations

- 2005 "Code: Radical Languages of the Information Age," presentation at the International Communication Association 55th Annual Conference, New York, NY.
- "Virtual Sex: The Female Body in Digital Art," joint presentation at the College Art Association 93rd Annual Conference, Atlanta, GA.
- 2004 "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.
- 2003 "Code: Biased Literacy of the Information Age," presentation and workshop at the Conference on College Composition and Communication, New York, NY.
- 2002 "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.
- "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.
- 2000 "A Crisis in Se-Mantics: Gendered Symbols and Notions in Computer Graphics Imaging," presentation, Computers and Writing, annual conference, Fort Worth, TX.
- 1999 "Educational New Media: A Strategy Session," panel member and presenter at the Banff Centre for the Arts, Banff, Canada.
- "Savoir Faire Immersive Laboratory Think Tank," contributor to the development of an enhanced research laboratory, Banff Centre for the Arts, Banff, Canada.
- 1994 "Why Technology?," panel member, Maryland Art Association, MAEA, Baltimore, MD.