

**AGENDA ITEM: C.2.b.4.**

**AGENDA TOPIC:** Resolution to Approve Master of Fine Arts (MFA) in Interdisciplinary Visual Arts

**STAFF CONTACT(S):** Dr. Martin A. Abraham, Provost and Vice President for Academic Affairs, Dr. Michael R. Crist, Interim Dean of the College of Creative Arts and Communication, and Professor Greg Moring, Chairperson, Department of Art.

**BACKGROUND:** The establishment of the MFA in Interdisciplinary Visual Arts has long been an aspiration of the Department of Art. The proposed MFA in Interdisciplinary Visual Art is a unique program with special significance to the Department of Art. It is a milestone undertaking for a department that is over 78 years old, and strategically re-positioning itself to reflect an understanding of progressive art practices, and respond to the cross disciplinary, hybrid thinking reflected in contemporary culture. It does not duplicate any other graduate art program in the region but fills a void in contemporary art practice and education. There are only a few comparable degree-granting programs in the nation. The MFA in Interdisciplinary Visual Arts is unique in that it recognizes and corroborates the ever increasing diversity of media, methods and viewpoints blended with a cross disciplinary approach to art making and modes of distribution. The importance of this degree for the vitality of the department cannot be overestimated. It will ensure the department's leadership in the field of interdisciplinary studio art and bring recognition to the region and convey acknowledgment of our program and faculty.

**SUMMARY AND ANALYSIS:** Studies conducted by the Department of Art emphasize the evidence of need for the program, as well as the numerous inquiries that have been received from alumni and participants of a needs survey. The graduates of the proposed MFA in Interdisciplinary Visual Art will increase the vitality of the local and regional arts community and contribute to the economic development of the area through the synergy that exists between the university and Mahoning Valley and its surrounding communities.

**RESOLUTION:**

**RESOLUTION TO APPROVE  
MASTER OF FINE ARTS (MFA) IN INTERDISCIPLINARY VISUAL ARTS**

**WHEREAS,** a Master of Fine Arts (MFA) degree program offers a two-year residency curriculum designed as a professional degree for fine artists, designers, media artists or for those wishing to teach at the college or university level; and

**WHEREAS,** the National Association of Schools of Art and Design (NASAD) and the College Art Association (CAA), as well as a vast majority of higher education institutions in the United States recognize the MFA degree in visual arts as a terminal degree equivalent; and



**WHEREAS**, the proposed Master of Fine Arts in Interdisciplinary Visual Arts is designed for fine arts graduates and professionals who want to develop advanced knowledge and professional studio practices through rigorous interdisciplinary curriculum; and

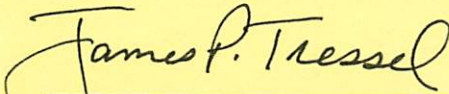
**WHEREAS**, the proposed Master of Fine Arts in Interdisciplinary Visual Arts is designed as per the requirements of the National Association of Schools of Art and Design (NASAD), the accrediting agency for art institutions of higher education; and

**WHEREAS**, Youngstown State University has faculty members with the requisite credentials to offer this degree; and

**WHEREAS**, the proposed Master of Fine Arts in Interdisciplinary Visual Arts program aligns with the initiatives of the Youngstown State University 2020 Strategic Plan, fitting with the vision to “strive to integrate curricular and co-curricular activities; to offer outstanding academic programs; to foster intellectual inquiry, exploration, and discovery; to transcend traditional boundaries; to apply perfect knowledge; to encourage creativity; and to provide effective tools, technologies, and facilities for learning”;

**NOW, THEREFORE, BE IT RESOLVED**, that the Board of Trustees of Youngstown State University approves the offering of the Master of Fine Arts (MFA) in Interdisciplinary Visual Arts degree subsequent to the approval of said degree by the Ohio Department of Higher Education.

**RECOMMEND APPROVAL:**

  
James P. Tressel, President

**Board of Trustees Meeting  
December 16, 2015  
YR 2016-**

Youngstown State University

*Full Proposal*

*Master of Fine Arts in Interdisciplinary Visual Arts*

**Department of Art**

**College of Creative Arts & Communication**

Master of Fine Arts Committee

Fall, 2015

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**Youngstown State University**  
**Department of Art**  
**College of Creative Arts and Communication**

**Program Development Plan for the Degree of Master of Fine Arts (MFA) in Interdisciplinary Visual Arts**

## **1. Description of Program**

### **Degree Designation**

The Department of Art at Youngstown State University (YSU) proposes a new master's degree program: the Master of Fine Arts (MFA) in Interdisciplinary Visual Arts. This new degree, which will be housed in the Department of Art, College of Creative Arts & Communication, is a two-year residency program designed as a professional degree for fine artists, designers, media artists or for those wishing to teach at the college or university level. The National Association of Schools of Art and Design (NASAD) and the College Art Association (CAA) as well as the vast majority of higher education institutions in the United States recognize MFA degree in visual arts as a terminal degree equivalent to terminal degrees in other fields such as the Ph.D. or Ed.D. The CAA Standards for the MFA degree require the highest level of professional competency in the visual arts and contemporary practices. Recipients must exhibit the highest level of accomplishment through the generation of a body of work that demonstrates not only strong conceptual development, but also the skilful execution of tools, materials and craft. This includes programs rooted in the innovative uses of technology, collective work, or interdisciplinary projects (<http://www.collegeart.org/guidelines/mfa>). The proposed MFA in Interdisciplinary Visual Arts will be compliant with CAA and NASAD standards and will prepare qualified students to become artists and designers of the highest competence.

### **Description**

The new Master of Fine Arts in Interdisciplinary Visual Arts is a two-year residency program with 60 semester credit hours, as required under the guidelines from the National Association of Schools of Art and Design (NASAD), the accrediting agency for art institutions of higher learning. The MFA in Interdisciplinary Visual Arts is unique in that it will require students to examine and integrate the methods, theory, skills and insights from two or more traditional or non-traditional visual arts with non-art coursework. The program is highly flexible to allow students unfettered access to the excellent faculty and resources within the Department of Art and provides the opportunity to connect with diverse faculty outside of the visual arts from the University at large. It fosters interdisciplinary activity, balanced integration of media, processes, and exploratory models of thinking and making. Engagement with disciplines and learning resources outside of Art & Design and within the local, national, and international community is expected and supported. It is anticipated that many students will enter the program with varied backgrounds in traditional media and new media. The program has been designed to cultivate the practice of interdisciplinarity: to promote different perspectives, methods, media and processes to creative problem solving. Drawing from the diverse expertise of an outstanding faculty, students in the MFA program will be grounded in interdisciplinary theory and practice. They will explore interdisciplinary exchanges that revolve around material study, concepts and critical dialog in a studio-based environment. Students may explore and combine a variety of media that cross studio practices working individually and collaboratively with and across a range of traditional, analogue, and digital mediums and experimental formats infused with ideas and collaboration from disciplines outside of the visual arts. The primary goal of this program is to educate Interdisciplinary Visual artists who have the potential to contribute to and move forward the dialogue of contemporary art in the 21<sup>st</sup> century.

### **Purpose and Rationale**

One of the core values of YSU – an urban research university - as outlined in its 2020 Strategic Vision is to *strive to integrate curricular and co-curricular activities; to offer outstanding academic programs; to foster intellectual inquiry, exploration, and discovery; to transcend traditional boundaries; to apply and perfect knowledge; to encourage creativity; to provide effective tools, technologies, and facilities for learning.* The MFA in Interdisciplinary Visual Arts builds on this goal as well as the strategic vision and goal of the College of Creative Arts and Communication (CCAC) to broaden research and quality academic programs in the creative arts. The new program is designed for fine arts graduates and professionals who want to develop

advanced knowledge and professional studio practices through rigorous interdisciplinary curriculum relevant to our time. This is in line with the Department's strategic goal initiatives to: promote diverse educational experiences that develop intellectual curiosity, creativity and adaptability by *developing innovative curriculums that expose students to multi-disciplinary practices and interdisciplinary collaboration*, among others.

"Interdisciplinary art" is an engagement in artistic diversity, in the continuing subversion of established canons in traditional media and in the on-going exploration of new directions and frontiers for art making. Theory and practice are closely linked through graduate seminars, workshops, art history offerings, and relevant elective coursework throughout the university, regular comprehensive peer critiques, student-led public lectures and exhibitions as well as a very active visiting artist and scholar program. Graduate students will be grounded in interdisciplinary theory. They will explore and experiment across media and disciplines, with supported opportunities to build and explore hybrid processes that bridge traditional forms with advanced contemporary discourses. The explosion of technology, contemporary art media and genres of performance is questioning traditional visual art practices and discipline boundaries as never before. The MFA program will extend the Department's highly successful BFA concentration in Interdisciplinary Studio Art and expand the Department's capacity in visual arts research and exhibitions by exploring hybrid approaches to art media. The Department of Art at YSU has an established history of collaborating with other disciplines and is engaged in initiatives such as Launch Lab "to lead NE Ohio in the process of bringing concepts into holistic, physical reality and in education through creative learning and research in an interdisciplinary collaborative environment". The proposed MFA will enable the Department to situate itself as an urban arts center to the growing number of artists, designers, art educators, organizations and patrons in the northeast Ohio region, providing leadership in educational, artistic, intellectual and scholarly resources.

Graduate education is increasingly becoming a critical requirement for career pathways in the fine arts and related fields. Whether working as a professional artist, designer, painter, animator, printmaker, sculptor, photo journalist, community art organizer, installation artist, fine arts educator, or in galleries, museums, multimedia, film and video production outlets, as well as applying for grants, etc. specialized skill and knowledge development through the MFA is often viewed as critical for post-college success. As a terminal degree, the MFA will provide rigorous academic experience that prepares students to establish their own careers as professional artists as well as careers in higher education – teaching in traditional art media, digital media, among others.

Interdisciplinary approach, as a means of connecting and integrating diverse media and distinct creative methodologies, is a defining characteristic of contemporary art practices. The MFA in Interdisciplinary Visual Arts program will employ approaches that synthesize broad perspectives, ideas, knowledge, skills, etc, from intra- (within traditional and contemporary art media) and inter- (across fields in the creative arts and beyond) disciplines to solve complex and creative problems. It will offer students the opportunity to self-select a combination of different mediums for creative execution. The fluid curriculum will not only expose students to a higher level of aesthetic and critical discourse but also enhance the level of student professional work. Students operate with the mindset of exploring the convergence of multiple media in traditional and emerging studio techniques in combination with coursework from disciplines outside of the visual arts relevant to individual research interests. To achieve this, students are paired with multiple faculty with different studio expertise at the onset of the program. They will extend their conceptual strategies while inventing and refining hybridized forms of traditional and contemporary art making methods. Research has shown that creative thinking is nurtured when links are made across different disciplinary boundaries, traditional studio concentrations, fields of ideas and thought (Robinson, K, 2011). In addition to existing exhibition locations on campus including the McDonough Museum of Art, the department will create avenues for MFA students not only to present exhibitions and public lectures but also to participate in a wide range of residency programs locally, and nationally.

## 2. Description of the Proposed Curriculum

### Program Requirements

For a full listing of courses in the proposed MFA in Interdisciplinary Visual Arts, see Appendix A. In general students will take courses based on the following plan:

Interdisciplinary Studio *(Sculpture, ceramics, painting, drawing, photography, printmaking, mixed media, installation, digital and new media)	30 semester hours
MFA Seminar in Interdisciplinary Theory	9 semester hours
Strategies in Interdisciplinary Practice	6 semester hours
Electives (Graduate Interdisciplinary and/or Cross Disciplinary) *	9 semester hours
MFA Thesis Project & Capstone Research	6 semester hours
<b>Total</b>	<b>60 semester hours</b>

\*Electives - Any Graduate Cross Disciplinary 6900 level course in any discipline outside of Studio Art including Art History for 1 -3 credits

### Curriculum Structure for the MFA in Interdisciplinary Visual Arts

#### First Year

##### Fall Semester

6990 Interdisciplinary Studio I	6 s.h.
6996 MFA Seminar in Interdisciplinary Theory	3 s.h.
6994 Strategies in Interdisciplinary Practice	3 s.h.
Elective*	3 s.h.

##### Spring Semester

6991 Interdisciplinary Studio II	9 s.h.
6997 MFA Seminar in Interdisciplinary Theory	3 s.h.
Elective*	3 s.h.

#### Second Year

##### Fall Semester

6992 Interdisciplinary Studio III	6 s.h.
6998 MFA Seminar in Interdisciplinary Theory	3 s.h.
6995 Strategies in Interdisciplinary Practice	3 s.h.
Elective*	3 s.h.

##### Spring Semester

6993 Interdisciplinary Studio IV	9 s.h.
6999 MFA Thesis Project & Capstone Research	6 s.h.
<b>Total</b>	<b>60 semester credits</b>

\*Electives - Any Graduate Cross Disciplinary 6900 level course in any discipline outside of Studio Art including Art History for 1 -3 credits

(See Appendix B for course rotation schedule)



## Admission Requirements

As the terminal degree in studio art, the MFA Program at YSU will provide an opportunity for advanced conceptual and technical development for qualified students wishing to pursue a professional career in contemporary studio art research and practice. Admission to the program will be highly competitive and selective. Successful applicants will have a superior academic background and a strong commitment to interdisciplinary practice. MFA students are expected to have a thorough understanding of the principles of form, proficiency in various mediums and technical skills as well as a fluency in language and discourse in the historic and contemporary contexts. Applicants must follow standard procedures and normal requirements for admission into YSU School of Graduate Studies and Research. In addition to the Graduate Admission requirements, applicants are required to have the following:

- an undergraduate degree (i.e., BFA, BA) in Art from an accredited institution
- a minimum of 48 credit hours of undergraduate work in studio courses and 12 credit hours in art history courses (the normal course of study for a BFA or BA in Art)
- an unrecalculated minimum cumulative undergraduate grade point average of 3.0 on a 4.0 scale
- a portfolio of work (20 digital slides or equivalent) which shows technical and conceptual competency and demonstrates the commitment and promise necessary to succeed
- artist's statement relevant to the submitted artwork of no more than 500 words
- statement of intent of no more than 500 words detailing the applicant's educational and professional goals in the field of Fine Arts
- a resume (no longer than two pages)
- three original letters of recommendation
- personal interview with the MFA program coordinator and graduate studio faculty in the Department of Art may be required

## Making up Deficiencies

The curriculum assumes adequate preparation for advanced work in studio art. Students who lack that preparation may be asked to take undergraduate level courses to successfully address any deficiencies in their technical or aesthetic training in order to change their admission status from provisional to regular. These courses will not count toward the requirements for the MFA degree.

## Application Dates

Admission to the MFA program is granted for the fall semester only. The application deadline is February 15.

### 3 Administrative Arrangements: Department and College Involved

The Graduate Director for the MFA in Interdisciplinary Visual Arts and the graduate studio faculty will oversee recruitment and admissions. Initially, we will admit a relatively small number of students (a cohort of 3-5 students annually) through a selection process emphasizing quality over quantity. However, we envision a larger program with no more than 5 to 6 students admitted annually as we realize our full potential through incremental enrolment within five years. The Department is poised to absorb the new and additional student population with support from the College of Creative Arts & Communication without any adverse effect on existing resources. Our principal mission will be to assist students in the full realization of their studio and academic potential through effective mentoring that nurtures professional, creative and intellectual growth. By supporting and emphasizing critical discourse and quality academic conversation in interdisciplinary studio art, we will engender professional and critical attitudes among our graduate students.

#### 4. Evidence of Need for the New Degree Program

The establishment of the MFA in Interdisciplinary Visual Arts has long been an aspiration of the Department of Art. The proposed MFA in Interdisciplinary Visual Art is a unique program with special significance to the Department of Art. It is a milestone undertaking for a department that is over 78 years old, and strategically re-positioning itself to reflect an understanding of progressive art practices, and respond to the cross disciplinary, hybrid thinking practices reflected in contemporary culture. It does not duplicate any other graduate art program in the region. The MFA in Interdisciplinary Visual Arts is unique in that it recognizes and corroborates the ever increasing diversity of media, methods and viewpoints blended with a cross disciplinary approach to art making and modes of distribution. Currently there is no such MFA program in our geographical region, and thus it does not duplicate any other MFA program in the area but rather fills a void in contemporary art practice and education. There are only a few comparable degree-granting programs in the nation. Also, unlike our program that is interdisciplinary in focus by integrating multiple studio disciplines with non-art coursework the MFA program at Kent State, our closest rival institution, is oriented toward the traditional model with specialization in single studio areas. The importance of this degree for the vitality of the department cannot be overestimated. It will ensure the department's leadership in the field of interdisciplinary studio art, bring recognition to the region and convey acknowledgment of our program and faculty.

Currently, YSU offers a BFA degree concentration in Interdisciplinary Visual Arts, our second largest concentration (following Graphic and Interactive Design), indicating a high degree of interest in cross-disciplinary art studies and studio practice. This BFA concentration has produced some of our most successful graduates. The opportunities for both formal and informal contact with graduate students in the MFA program will give rise to creative collaborations that will provide invigorating experiences for our undergraduate students. It will also encourage our best undergraduates to stay and complete their graduate degrees in the department rather than choosing to enter programs at other institutions. Qualified graduate students will have the opportunity to teach introductory courses as teaching assistants.

Surveys conducted with potential applicants in the area and beyond indicate that most responders are generally interested in an interdisciplinary approach to studio practice. Out of the over 300 people surveyed, 87 responded with a 71% majority indicating strong and very strong interest in our proposed program (See Appendix C for survey responses).

Interdisciplinary creative methodologies have become a defining characteristic of contemporary practice. The MFA program will advance our objective of a higher level of research. Faculty and students will increase the amounts of energy and time towards research and creativity as a natural outgrowth of a culture of excellence that will develop in the proposed program. The program will offer many opportunities for interdisciplinary exploration, synthesis and application of new concepts. The possibilities for collaborative teaching and research will enhance the innovative scholarship of faculty as well as the educational experience of students.

A large pool of survey respondents located within 50 miles of YSU, including Department of Art alumni from northeast Ohio, western Pennsylvania and West Virginia will serve as our initial potential clients, but we hope to attract a broader student base within 5 years. Evidence of need for the program can further be inferred from the numerous inquiries we have been receiving from alumni and other participants of our survey.

The graduates of the proposed MFA in Interdisciplinary Visual Art will increase the vitality of the local and regional arts community and contribute to the economic development of the area through the synergy that exists between the university and Mahoning Valley and its surrounding communities. The proposed MFA program will promote interdisciplinary cross-pollination in keeping with the dynamic and hybrid nature of contemporary art and provide exposure, to innovative and experimental work that breaks boundaries across a range of traditional, analogue, and digital mediums and experimental formats. In addition the MFA in Interdisciplinary Visual Art will generate enthusiasm for the development of a rich and productive research culture by providing a comprehensive program of exhibits and performances by graduate students and faculty as well as prominent visiting artists.

## **5. Prospective Enrolment**

As mentioned under Administrative Arrangements, a selected cohort of 3-5 students will initially be admitted into the MFA in Interdisciplinary Visual Arts program. It is anticipated that this number will grow to a maximum of 8 to 12 total students enrolled per year within five years. The primary source of enrolment will come from the pool of fine art alumni from the northeast Ohio and western Pennsylvania and West Virginia regions. However, we anticipate our enrolment effort to encompass the entire state of Ohio and beyond. While the degree program targets a broad range of studio art applicants, alumni and graduates of our BFA program in Interdisciplinary Studio Art would be eligible to apply.

## **6 Enrolment and Retention of Minority Students**

Youngstown State University is duly committed to the promotion of diversity through the recruitment, retention and graduation of diverse student population, including minorities. One of the guiding principles in the YSU 2020 Strategic Plan Framework is a deep commitment to inclusiveness and diversity of student body, faculty and staff, as well as the provision of inclusive university curriculum to reflect the cultural diversity of the community and the nation. This is manifested in the University's recruitment and retention initiatives. The College of Creative Arts & Communication, along with its units, has fervently worked to establish itself as a diverse community. The Department of Art population reflects this direction to include females, males, minorities and students with disabilities in its current BFA and BS in Art Education (Multi-Age Licensure) and MA degree. We will proactively work with the School of Graduate Studies to identify and recruit qualified minority candidates from the three-state region and beyond.

## **7. Faculty and Facilities Available for the New Degree Program and their Adequacy**

The Department of Art has sixteen full time faculty. The core faculty who will serve the program consist of nine full-time studio art faculty with a broad understanding and appreciation of contemporary studio art practice. In the fall of 2015 the Department was approved for and will be conducting a search for a new tenure track position in Digital Media. This will increase the number of full time faculty primarily involved in the MFA to 10 and raise the number of full time faculty to 17. Though all of the studio faculty have experience working on interdisciplinary projects, the strength of our faculty lie in their expertise within individual media providing them the ability to offer specific technology, skills and processes to allow for the creation of strong work regardless of the media preferences of the student. This, as mentioned previously, has been demonstrated by the success of the Department's BFA concentration in Interdisciplinary Studio Art and it's graduates. Student projects and practices within this concentration provide clear evidence of the capability, promotion and encouragement of interdisciplinary thinking by the faculty. Since the proposed program is focused on both art theory and studio, the graduate teaching staff will include two art historians as well. In sum, eleven tenure and tenure track art history and studio faculty from the department (see Appendix D for the vitae of all faculty including those that will be involved in the new degree program). The current studio and art history faculty are members of the University Graduate Faculty experienced in offering graduate courses and can effectively address the program requirements of our new graduate students. In order to attract qualified candidates, graduate assistantships will not only be needed to help grow the program, but also to offset any shift in full-time faculty workload.

The School of Graduate Studies at Youngstown State University offers 34 Graduate Programs and 11 Graduate Certificates with the majority of these programs offering the opportunity for enhanced cross disciplinary research and assuring the required elective coursework from disciplines outside of the visual arts relevant to the individual students research will be available.

With our existing facilities and support from the CCAC, the department will be able to absorb the new graduate students and administrative costs without any adverse effect on our resources. The department's assets include several computer labs, photo labs, and studios for painting, drawing, printmaking, ceramics, sculpture and art education. The Beecher Center, McDonough Museum of Art, Butler Institute of American Art, Judith Rae Solomon Gallery and the Maag Library are some of the facilities and learning resources that will be available to our graduate students. The McDonough Museum is a 20,000 square foot state-of-the-art facility that features changing exhibitions, installations, performances and lectures by local, regional, national and international



artists It also functions as public outreach for the CCAC and the Department of Art, exhibiting work by students, faculty and alumni. The Butler Institute which has its main facility located within YSU campus is the first museum of American art in the country. It is known worldwide as "America's Museum." Its holdings now exceed 20,000 individual works of art in all media. Housed in the south wing of the Butler, the Department of Art has a facility dedicated to digital media. The Beecher Center for Art and Technology also functions as the central hub of Launch Lab a cross disciplinary experimental lab devoted to additive manufacturing technology, 3D scanning and printing.

The 2003 Bliss Hall expansion of 18,000 square feet with its new equipment including an industry standard induction furnace for heating and casting metals, and two fully equipped kiln rooms provides a cutting edged state-of-the-art facility that will enrich the proposed program and offer additional space for graduate studio production. Separate individual studio spaces will be available along with absorbing students into established studio areas adjacent to studio space for upper level Interdisciplinary Studio BFA students. In addition to University facilities, Youngstown and the surrounding region is rich with alternative exhibition and installation venues.

#### **8. Need for Additional Facilities and Staff Along with the Plans for Meeting this End**

The proposed degree will be uniquely housed in the Department of Art, within the College of Creative Arts and Communication. We are sensitive to the additional workload that will be placed upon the faculty as well as to the increased use of facilities in the college. The current full-time faculty in studio can adequately address the program requirements of the students since the MFA in Interdisciplinary Visual Arts programs, by its nature is highly specialized and open to smaller enrolments. There is no anticipated need for additional graduate studio space at this time, however, as the program grows there may be the need to find creative ways to maximize existing resources and expand our facilities. Space created by the 2003 expansion mentioned above can be re-examined, in addition the Beecher Center for Art and Technology and McDonough Museum are potential areas to explore for additional space as the program expands to its maximum capacity.

In terms of library resources, efforts are underway to stock the Maag Library with essential art reading materials and resources. OhioLink provides a strong foundation for faculty and entry-level master's students' scholarly endeavors. Financial support, learning resources, exhibition outlets and personal development opportunities are among the numerous offerings for future MFA graduate students. The department will create opportunities for the MFA students not only to present exhibitions and public lectures but also to participate in a wide range of residency programs locally and nationally.

#### **9. Projected Additional Cost Associated with the Program and Adequacy of Expected Subsidy and Other Income to Meet this Cost**

There is no anticipated additional projected cost associated with the offering of this new program. The administrative costs (review of applications, release time for graduate coordinator, postage, telephone, etc.) for the new program will be absorbed through existing resources within the Department and College. It is anticipated that the Department will continue to offer existing graduate level studio courses for the Master of Arts in Art Education in addition to new courses associated with the MFA degree. Students seeking this degree will be full-time. Courses in this program will be at the Master's Program Development I (MPDI) subsidy level. The SSI would be \$3,752 per HEI FTE (Student Credit hours divided by 30). It is anticipated, therefore, that the beginning of the program will generate \$22,000 – 25,000 annually in subsidy, and that as the program grows (within five years), we would double that amount to \$45,000-\$50,000. (See Appendix E for projected cost analysis)

#### **10. Program Development and Consultation**

The Department Curriculum Advisory Committee for the MFA in Interdisciplinary Visual Arts program developed this proposal. The committee remains in place and is open to suggestions to strengthen this proposal.

**MFA in Interdisciplinary Visual Arts Committee:**

Samuel Adu-Poku, PhD, Department of Art, CCAC (Committee Co-Chair)

Christine McCullough, MFA, Department of Art, CCAC (Committee Co-Chair)

Dana Sperry, MFA, Department of Art, CCAC

Dragana Crnjak, MFA, Department of Art, CCAC

Missy McCormick, MFA, Department of Art, CCAC

**References**

College Art Association. (2008). *Standards and guidelines: MFA Standards*. New York: CAA.

NASAD (2013). *National Association of Schools of Art and Design: Handbook 2012/2013*. Reston, Virginia: NASAD.

Robinson, K. (2011). *Out of our minds: Learning to be creative*. San Francisco: John Wiley & Sons, Incorporated.

## Appendix A: Core Courses Associated with the MFA in Interdisciplinary Visual Arts

### New Courses

*Art 6990: Interdisciplinary Studio\**. Self-motivated graduate study informed by contemporary theory and discourse. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. The emphasis for first year students is on challenging traditional ideas about creative practice by connecting and integrating various creative processes, materials and methodologies. Students create a body of work focused on individualized research interests. Students present and discuss their studio research within a prearranged schedule of ongoing critiques with peers and faculty. *Total of 6 s.h. with a minimum of two different faculty first year fall semester*  
*\*Interdisciplinary Studio is repeated for 30 credits over the course of the degree with different course numbers and a minimum of two different faculty.*

*Art 6991: Interdisciplinary Studio*. Continuation of Art 6990. Self-motivated, individual studio practice. At the end of the second semester students are assessed on the ability to integrate self-directed research with the ideas and concepts proposed in the Interdisciplinary Seminar and Strategies courses. Second semester culminates in a first year group exhibition. Prereq.: Art 6990. *Total of 9 s.h. with a minimum of two different faculty first year second semester.*

*Art 6992: Interdisciplinary Studio*. Continuation of Art 6991. Self-motivated, individual studio practice. In the second year students begin research and practice leading to the *MFA Thesis Project and Capstone*. Prereq.: Art 6991. *Total of 6 s.h. with a minimum of two different faculty second year fall semester*

*Art 6993: Interdisciplinary Studio*. Continuation of Art 6992.. Prereq.: Art 6992. *Total of 9 s.h. with a minimum of two different faculty second year spring semester*

*Art 6994: Strategies in Interdisciplinary Practice*. Explorations that demystify strategies and problems within the range visual art practices. Emphasis on modes of content communication that exist across different disciplines, such as the use of specific symbols, materials, processes and context. Offered in the fall of each year and designed to be taught in tandem with readings and material covered in the MFA Seminar in Interdisciplinary Theory the focus is on the solid theoretical and practical foundation and application of strategies in interdisciplinary practice. *First year fall semester. 3 s.h.*

*Art 6995: Strategies in Interdisciplinary Practice*. Continuation of Art 6994. Prereq.: Art 6994. *Second year fall semester. 3 s.h.*

*Art 6996: MFA Seminar in Interdisciplinary Theory*. Introduction of critical interdisciplinary art theory and practice through course readings, research, critiques and discussions to provide a solid conceptual foundation for individual studio practice. Topics and themes will change each semester to reflect contemporary issues. In the fall semester seminar topics will be reflected and expanded upon in the Strategies course Art 6994. *First year fall semester 3 s.h.*

*Art 6997: MFA Seminar in Interdisciplinary Theory*. Continuation of Art 6996. Critical interdisciplinary art theory and practice through course readings, research, critiques and discussions to provide a solid conceptual foundation for individual studio practice. Topics and themes will change each semester to reflect contemporary issues. Course structure allows for students to refine the ability to communicate about their research and develop professional practices. Prereq.: Art 6996. *First year spring semester 3 s.h.*

*Art 6998: MFA Seminar in Interdisciplinary Theory*. Continuation of Art 6997.

Critical interdisciplinary art theory and practice within a wider context of audience and affinities in contemporary art through course readings, research, critiques and discussions to provide a solid conceptual foundation for individual studio practice. Topics and themes will change each semester to reflect contemporary issues. In the fall semester seminar topics will be reflected and expanded upon in the Strategies course Art 6995. Prereq.: Art 6997. *Second year fall semester 3 s.h.*

*Art 6999: MFA Thesis Project and Capstone Research*. A programmatic exit capstone requirement which is a culmination of the 60 credit MFA in Interdisciplinary Visual Arts. Activities will include design and production of artworks for exhibition, directed readings, writing assignments, thesis and portfolio development, professional practices, exhibition design, oral thesis defense and faculty review. *6 s.h.*



## Appendix B: Sampling of Existing 6900 level Graduate Cross-Disciplinary Electives

\* for a complete listing of graduate courses refer to *The Graduate Bulletin*  
[http://cms.yosu.edu/sites/default/files/documents/college-graduate-studies/Bulletin\\_Final\\_Version\\_.pdf](http://cms.yosu.edu/sites/default/files/documents/college-graduate-studies/Bulletin_Final_Version_.pdf)

### American Studies

*6900 Approaches to American Studies.* Introduction to American studies with emphasis on history of the field, interdisciplinary approaches, and cultural diversity. 3 s.h.

*6910 Introduction to Working-Class Studies.* Introduction to developments, approaches, and issues in new working-class studies, including intersections of class with other categories of identity, disciplinary and interdisciplinary perspectives, representations of the working class in the arts and media, and political and economic constructions of class. 3 s.h.

*6930 Humanities in the Community.* Opportunities, challenges, and strategies for developing, promoting, and implementing public humanities projects in various settings, including community development and organizing, community-based adult education, and programs in museums and other public humanities organizations. Prereq.: AMER 6900. 3 s.h.

*6982 Special Topics.* Specialized topics selected by the staff. May be repeated once with a different topic. Prereq.: Permission of the American studies program coordinator and instructor. 3 s.h.

*6985 Independent Study.* Individual study in American studies or a related discipline under the supervision of a faculty member. May be repeated once. Prereq.: Permission of the American studies program coordinator and instructor. 3 s.h.

### Business

*MBA 6933 Business Ethics & Social Responsibility.* Today, businesses must operate in increasingly complex environments, requiring their leaders to make decisions with considerations other than just “the bottom line.” Participants will be able to better understand their personal and social responsibilities as business managers. In addition, participants will be equipped to not only recognize ethical issues, but to react to them by applying ethical decision-making models. Prereq.: Graduate standing. 1 s.h.

*MBA 6970 Global Business.* Economic, cultural, political and legal differences across countries create unique challenges in today’s global business landscape. To become more effective managers in this global arena, participants will examine how these issues impact the management of finance, marketing, operations and human resources. Prereq.: Graduate standing. 2 s.h.

### Civil and Environmental Engineering

*6989 Graduate Projects.* Special projects involving research, analysis, design, or other independent investigation, undertaken by the M.S. student under the direction of a graduate faculty member with the approval of the department chair. Credit will be determined in each case based on the nature and extent of the project. 1–3 s.h.

### Communications

*6950 Computer Mediated Communication Research.* Theory, research, and application of CMC including examination of computer communication theories and relevant research methodologies, web design theory and critiques, blogging, podcasting, e-mailing, social media, multimedia storytelling. Design, implementation, and evaluation of CMC. 3 s.h.

*6953 Group Dynamics: Theory and Research.* Theory and research of group processes, critical thinking and creativity strategies, theory of group leadership and teamwork, conflict management and mediation, advanced group decision-making and problem solving, motivational strategies. 3 s.h.

### Computer Science and Information Systems

*6900 Computing and Information Systems Workshop.* Intensive study and activity in a topic related to computing and information systems. May be repeated. Grading is S/U. Prereq.: Permission of graduate coordinator. 1-3 s.h.

*6901 Principles of Computer Programming.* Significant features of several computer-programming languages to fit the needs of graduate students with no previous computer science experience. Programming techniques and problem analysis. Students will do programming projects appropriate for their needs. 3 s.h.

*6995 Special Topics in Computer Science.* Special topics in computer science selected by the staff. Prereq.: Permission of chair. 1-4 s.h.

*6996 Independent Study.* Study under the supervision of a faculty member. Prereq.: Permission of chair. 1-4 s.h.

### English

*6902 Literary Thought.* May focus on particular theoretical approaches or provide an overview of literary criticism. May be repeated once with a different topic. 3 s.h.

*6922 Twentieth-Century American Studies.* Examines works in relation to the history and social and cultural developments of the period. Non-literary texts may be included, such as film, visual arts, and music. May be repeated once with a different topic. 3 s.h.

*6923 Working Class Literature.* A study of working-class literature, culture, and artistic production, with emphasis on the literary history, the material conditions, and the intersection of race, ethnicity, gender, and sexual orientation in the works of literature by and about the working class. 3 s.h.

*6950 Sociolinguistics.* An investigation of the relationship between language and society. Includes discussion of dialects and standard languages, language planning, linguistic identity, multi- and bilingualism, class, gender, ethnicity, and social interaction. 3 s.h.

*6965 Studies in Film.* Analysis of motion pictures and their creators; topics may include classic and contemporary styles, genres, and methods of production, as well as film theory and criticism. May be repeated once with a different topic. 3 s.h.

### Environmental Studies

*6999 Special Topics in Environmental Science.* Environmental science topics selected by faculty from fields of current research interest or of special emphasis. Prereq.: Permission of director. May be repeated with a different topic up to a total of six semester hours. 1-3 s.h.

### Sociology

*6900 Special Sociological Problems.* Advanced seminars focusing on independent study at the graduate level; social organization in a changing world; social disorganization (or deviance) and social controls; social and cultural factors in personality development; minority relationships; sociology of law; social change; and comparative institutions. 3 s.h.

### Anthropology

*6910 Special Anthropological Problems.* Advanced seminars focusing on independent study at the graduate level. The study of archaeology, its methods and functions; human origins and differentiation; anthropology of religion; and cultural change and its impact. May be repeated with different topic. 3 s.h.

## Appendix C

## Curriculum Plans and Rotation (Annual Pattern):





Course No.	Description	Credit Hrs	Fall	Spring	Summer
<b>Required Courses</b>					
Art 6990	Interdisciplinary Studio I	6 s.h.	X		
Art 6991	Interdisciplinary Studio II	9 s.h.		X	
Art 6992	Interdisciplinary Studio III	6 s.h.	X		
Art 6993	Interdisciplinary Studio IV	9 s.h.		X	
Art 6994	Strategies in Interdisciplinary Practice	3 s.h.	X		
Art 6995	Strategies in Interdisciplinary Practice	3 s.h.	X		
Art 6996	MFA Seminar in Interdisciplinary Theory	3 s.h.	X		
Art 6997	MFA Seminar in Interdisciplinary Theory	3 s.h.		X	
Art 6998	MFA Seminar in Interdisciplinary Theory	3 s.h.	X		
Art 6999	MFA Thesis Project and Capstone Research	6 s.h.		X	
Art 69xx	Elective*	3 s.h.	X	X	X
Art 69xx	Elective*	3 s.h.	X	X	X
Art 69xx	Elective*	3 s.h.	X	X	X
	* Any Graduate Cross Disciplinary 6900 level course in any discipline outside of Studio Art including Art History for 1-3 credits for a total of 9 elective credits				

## Appendix D: MFA in Interdisciplinary Visual Arts Needs Survey

MFA in Interdisciplinary Visual Arts Needs Survey conducted with potential applicants through *Survey Monkey* in the Spring of 2013 indicates that most responders are generally interested in interdisciplinary approach to studio practice. Out of the over 300 people surveyed, 87 responded with a 71% majority of respondents indicating strong and very strong interest in our proposed program. Below is the summary of survey results.



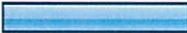



### Exploratory Survey - MFA Interdisciplinary Studio SurveyMonkey Art

1. Would you be interested in pursuing an MFA that offers the option of working across multiple media and disciplines as described above?


		Response Percent	Response Count
Very interested		37.9%	33
Somewhat interested		33.3%	29
Not interested		9.2%	8
I am not interested in pursuing any MFA at this time.		23.0%	20
		<b>answered question</b>	<b>87</b>
		<b>skipped question</b>	<b>0</b>




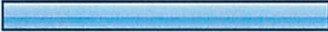


**2. Have you pursued further study beyond the undergraduate level. Check all that apply.**

		Response Percent	Response Count
I have enrolled in post graduate courses.		22.9%	11
I have completed a Masters Degree in Art or Art Education.		33.3%	16
I have completed a Masters Degree in an unrelated subject.		33.3%	16
I have completed an MFA.		10.4%	5
I am enrolled in a Masters Program at this time.		2.1%	1
I am currently enrolled in a Master of Fine Art program.		2.1%	1
	Other (please specify)		20
		<b>answered question</b>	<b>48</b>
		<b>skipped question</b>	<b>39</b>

**3. If you answered yes to any question above, what institution did you attend?**

		Response Percent	Response Count
NA		100.0%	21
	Other (please specify)		49
		<b>answered question</b>	<b>21</b>
		<b>skipped question</b>	<b>66</b>

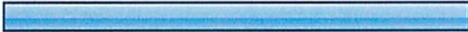


**6. What are your goals in pursuing the MFA? Select all that apply.**

		Response Percent	Response Count
Requirement of my employment.		15.5%	11
Further my education.		57.7%	41
Enhance my career as a studio artist.		46.5%	33
I have an interest in teaching on the University level.		60.6%	43

Other (please specify) 5

			answered question	71
			skipped question	16
High Interest	Some interest	No interest		Count

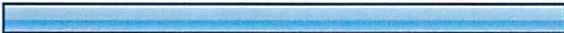


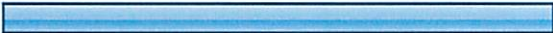





**7. Where are you located?**

		Response Percent	Response Count
Within 25 miles of YSU.		82.2%	60
25 to 50 miles from YSU.		9.6%	7
Elsewhere in Ohio.		8.2%	6

Other (please specify) 13

			answered question	73
			skipped question	14
			answered question	78
			skipped question	9

8. If you would like to receive additional information concerning the development of this program please include your name, address, phone and email address. We are particularly interested in and grateful for your feedback.

		Response Percent	Response Count
Name:		95.3%	41
Address:		90.7%	39
Address 2:		16.3%	7
City/Town:		93.0%	40
State:		93.0%	40
ZIP:		90.7%	39
Country:		72.1%	31
Email Address:		88.4%	38
Phone Number:		76.7%	33
	answered question		43
	skipped question		44



**Appendix E:****Faculty Vitae**

List of all Faculty including those for the proposed MFA degree in Interdisciplinary Visual Arts

**Christine E. McCullough, MFA**

Professor of Painting

Department of Art

Youngstown State University

Youngstown, Ohio 44555

phone: (330) 941-1862

fax: (330) 941-7183

e-mail: cmccullough@ysu.edu

**Education**

1994 M.F.A. Painting, Maryland Institute College of Art, Baltimore, Maryland

1978 B.A. American Studies, University of Maryland, Baltimore County, Maryland

1980, 1988 Graduate and Undergraduate Studies, painting, art history, Towson University, Maryland

1985 Graduate Studies, University of Baltimore, Maryland

1979-83, 1986-87 Undergraduate Studies, Maryland Institute College of Art, Baltimore, Maryland

**Appointments**

Youngstown State University, Department of Art - Youngstown, Ohio

Professor of Art, and Foundation Program Coordinator, 1997-Present

Towson University - Towson, Maryland

Assistant Professor of Visual Communication 1995-1997

Villa Julie College - Stevenson, Maryland

Instructor/Assistant Professor, Studio Art/Art History, 1983-1995

Howard County Center for the Arts - Ellicott City, Maryland

Instructor, Drawing/Painting, 1991-1993

Professional Experience

Farrar Network, Inc. - Baltimore, Maryland

Creative Director, 1988-1991

City Paper - Baltimore and Washington D.C. editions - Baltimore, Maryland

Art Director, 1985-1988

Raptis Advertising, Inc. - Baltimore, Maryland

Senior Art Director, 1983-1985

Free-lance, Design, Illustration and Fine Art, 1982-2000

University of Maryland, Baltimore County - Baltimore, Maryland

Graphic Artist / Illustrator / Photographer, 1980-1982

Maryland Institute of Emergency Medical Services, Univ. of MD Medical School, Baltimore, MD

Illustrator / Designer, 1979-1980

Maryland Decal, Baltimore, Maryland

Art Director/Production Manager, 1978-1979

University of Maryland School of Physical Therapy, Baltimore, Maryland

Graphic Artist/ Illustrator, 1978

Exhibition Record (recent)

- 2014 • Union Street Gallery, *Minute Musings*, Juried Exhibition, Chicago Heights, IL
- McDonough Museum of Art, *Uncharted*, Group Exhibition Youngstown, OH
- 2013 • A Center for the Arts, *Where East meets West*, Juried Exhibition, Pamona, CA
- Union Gallery, *The Exquisite Uterus Project*, Group Exhibition, University of Wisconsin, Milwaukee
- Armory Gallery, *The Exquisite Uterus Project*, Group Exhibition, University of Wisconsin, Madison
- Woman Made Gallery, *Public/Private*, Group Exhibition, Chicago, IL
- 2012 • McDonough Museum of Art, *Biennial Faculty Exhibition*, Youngstown, OH
- Ann Street Gallery, *Gendered Object: Barbie as Art*, Juried Group Exhibition, Newburgh, NY
- Look Gallery, *A Perfect 10*, Group Exhibition, Mahopac, NY
- Union Street Gallery, *Wanna Play*, Juried Group Exhibition, Chicago, IL
- Steinhilber Gallery, *Exquisite Uterus Project*, Group Exhibition, University of Wisconsin, Oshkosh WI



- 2011 • Fort Worth Community Art Center, *9x12 Works on Paper*, Group Exhibition, Fort Worth, TX
- 2010 • Hall Gallery, *Best Foot Forward*, Group Exhibition, Montserrat College of Art, Beverly, MA
- Oakland Center for the Arts, *Catalogue of Relics*, Two-Person Exhibition, Youngstown, OH
- McDonough Museum of Art, *Biennial Faculty Exhibition*, Youngstown, OH
- 2009 • Front Room Gallery, *Terra Non Firma*, Invitational, Cleveland, OH
- Legation Gallery, *Terra Non Firma*, Invitational, Cleveland, OH
- Maryland Institute College of Art, *15x15*, Alumni Alumni Exhibition, Baltimore, MD
- Rochester Contemporary Art Center, *15x15x2009*, Group Exhibition, Rochester, NY
- 2008 • Montserrat College of Art, Encaustic Group Exhibition, Beverly, MA
- Butler Institute of American Art Trumbull, Studio Art Faculty Exhibition, Howland, OH
- 2007 • Pearl Conard Gallery, *All Ohio*, Juried, Ohio State University at Mansfield, Mansfield, OH
- Gallery 707, *Reflections*, Group Exhibition, Pittsburgh, PA
- Meyerhoff Gallery, *15x15*, Maryland Institute College of Art. Baltimore, MD
- McDonough Museum of Art, *Forte*, Biennial Faculty Exhibition, Youngstown, OH
- Eastern Shore Art Center, *FACES*, Collaborative Group Exhibition, Fairhope, AL
- 2006 • Columbia Art Center, *Hair*, Juried Exhibition, Columbia, MD
- McDonough Museum of Art, *Biennial Faculty Exhibition*, Youngstown, OH
- 2005 • Tuscarawas County Center for the Arts, Two-Person Exhibition, New Philadelphia, OH
- Meyerhoff Gallery, *10x10*, Alumni Exhibition, Maryland Institute College of Art, Baltimore, MD
- Towson Commons Gallery, *The Look of Love*, Invitational, Towson, MD
- 2004 • University Gallery, *Associated Artists of Pittsburgh*, University of Pittsburgh, Pittsburgh, PA
- Gormley Gallery, *Fifteenth National Drawing and Print Competitive Exhibition*, College of Notre Dame, Baltimore, MD
- Trumbull Art Gallery, *Familiar Territory*, Solo Exhibition, Warren, OH
- 2003 • McDonough Museum of Art, *Biennial Faculty Exhibition*, Youngstown, OH
- Weyers-Sampson Gallery, *Academic Alliance Group Exhibition*, Thiel College, Greenville, PA
- Butler Institute of American Art Trumbull Branch, *Faculty of Youngstown State University*, Howland, OH
- Weyers-Sampson Art Gallery, Two-Person Exhibition, Thiel College, Greenville, PA
- Oakland Center for the Arts, Group Exhibition, Youngstown, OH
- YWCA, *Woman Artists*, Juried, Youngstown, OH
- McDonough Museum of Art, *Faculty Exhibition*, Youngstown State University, Youngstown, OH

#### Relevant Publications

1. Y. Zhang, C. McCullough, J. Sullins, C.R. Ross, “Hand Drawn Face Sketch Recognition by Humans and a PCA—Based Algorithm for Forensic Applications”, IEEE Transactions on Systems, Man and Cybernetics, Part A: Systems and Humans, Volume 40, No.3, May 2010,475-485
2. H. Al Nizami, J. Adkins-Hill, Y. Zhang, J. Sullins, C. McCullough, S. Canavan, L. Yin, “A Biometric Database with Rotating head Videos and Hand-drawn Face Sketches”, IEEE International Conference on Biometrics: Theory, Applications and Systems (BTAS 2009), Washington, D.C. September 28-30, 2009. Paper
3. Y. Zhang, C. McCullough, J.R. Sullins, and C.R. Ross, “Human and Computer Evaluations of Face Sketches with Implications for Forensic Investigations”, *IEEE International Conference on Biometrics: Theory, Applications and Systems (BTAS08)*, Arlington, Virginia, September 29 – October1, 2008. Paper

#### Awards (recent)

- 2014 Faculty Improvement Leave, YSU, project proposal “ The Headscarf/Hijab as a cultural phenomenon”.
- 2013 Youngstown State University Distinguished Professorship Award for Excellence in Teaching
- 2009 Faculty Improvement Leave, YSU, project proposal “ Gender, Identity and Language: Vernacular and Visual Imagery
- 2007 University Research Council Grant, YSU, interdisciplinary project proposal “Quantitative Evaluation of Face Sketch Using an Image Based Recognition Method”. With Dr. Yong Zhang and Dr. John Sullins 2007
- “Guidelines for Foundation Programs” session presenter, F.A.T.E. Conference, Milwaukee, WI
- 2005-06 University Research Council Grant, YSU, project proposal “Encaustic Painting”

2005-06 Reimbursement Funds for Advanced Study, Office of the Provost, YSU, “Encaustic Image Layering” workshop, R&S Paints, Kingston, NY, June 2006

Synergistic Activities

1. “*Guidelines for Foundation Programs*” session presenter, F.A.T.E. Conference, Milwaukee, WI, 2007
  2. Developed face sketch database (250 drawings along with 5 student artists)
  3. Developed simulated police sketch database (in progress, 50 drawings with 5 student artists)
  4. Developed National Curricular and non-Curricular Standards for Foundation Programs in Art and Design for F.A.T.E. Foundations in Art, Theory and Education; co-author and Chair, *National Standards for Foundation Programs*, Non-Curricular Subcommittee, 2006-2007  
Co-chair, *Standards for Foundation Programs*, Document Administration Committee, 2007/2009
  5. Textbook review of *Art Fundamentals: Theory and Practice*, 10<sup>th</sup> edition, by Ocvirk, Stinson, Wigg et al, McGraw Hill Higher Education
  6. Textbook review of *Launching the Imagination*, 2<sup>nd</sup> edition, by Mary Stewart, McGraw Hill Higher Education
- Advisor/ Instructor (Graduate MA Art ED)  
C, Nicora, M. Mills, J. Oslavsky, J. Piper, J. Morris, J. Cliff, J. Huddock, J. Trimbur, D. Zahniser, J. Houston, L. Kamperman  
Advisor (Undergraduate BFA Senior Project)  
Amy Kreiger, P. Cahalin, A. Meranto, K. Martin, G. McConnell, D. Caruso, M. Gussenhofen, V. Nichols, K. Gould, A. Ensley, Z. Sniederman, M. Herrmann, D. Brant, K. Fisher, J. Shanks, A. DiIanni, A. Balkan, E. Petras, Lindsey St. Pierre, Christopher Bosi, Melissa Carano, Amanda DiIanni  
Advisor (Undergraduate BFA Junior Review)  
M. Herrmann, E. James, V. Nichols, J. Shanks, S. Wyant, M. Gussenhofen, D. Dickey, H. Gonzalez, A. Balkan, C. Bosi, Amanda DiIanni, Melissa Carano

**Greg Moring, MFA**

Studio: 244 Warner Road, Hubbard, Ohio 44425

Email: gkmoring@ysu.edu

**Education**

1975 Master of Fine Arts, Sculpture, Maryland Institute College of Art, Baltimore Maryland

1973 Bachelor of Fine Arts, Sculpture, New Paltz State University, New York

**Academic Experience**

2011-Present Chairperson, Department of Art, YSU

1996-Present Professor, Coordinator, Sculpture and 3D Design, 3D Studies, YSU

2004- 2007 Affiliate Member, Center for Working Class Studies, YSU

2003-2004 Assistant Chair, Department of Art, YSU

2000-2002 Chair, Department of Art, YSU

1998-2000 Assistant Chair, Department of Art, YSU

1996-2000 Assistant Professor, Youngstown State University,

1988 -1996 Instructor, Sculpture and Design, Towson University, Maryland,

1976,77,79 Instructor, Maryland Institute College of Art, Baltimore, Maryland

**Grants and Awards**

FPA Dean's Professional Development Reassignment Grant, Youngstown State University, 2010

University Research Council Research Assistant Grant Award, Youngstown State University, 2010

Faculty Improvement Leave, Youngstown State University, 2009

University Research Council Research Assistant Grant Award, Youngstown State University, 2004

University Research Council Grant, Youngstown State University, 2004

Faculty Research Sabbatical, 2004-2005

Ohio Arts Council Operating Grant for McDonough Museum, 2001

University Research Council Grant, Youngstown State University, 1999

University Research Council Grant, Youngstown State University, 1998

University Research Council Research Assistant Grant Award, Youngstown State University, 1998

University Research Council Grant, Youngstown State University, 1997

University Research Council Research Assistant Grant Award, Youngstown State University, 1997

**Public Art Projects and Commissioned Artworks:**

Elm Street Gates, Public Art Commission, University Public Art Project, 2008

Centennial Mace Commission, Youngstown State University, Youngstown, Ohio, 2008

Hamburg Sculpture Commission, Finalist, Village of Hamburg, New York, 2007

Oklahoma City African American History Plaza Commission, Contributing Artist, All-Black Towns Monument Component, Daub, Firman, Hendrickson Sculpture Group, (fund-raising phase)

Bliss Hall Gates, Public Art Commission, Youngstown State University, Youngstown, Ohio, 2003

Wick Avenue Sculpture Project, Youngstown State University, Youngstown, Ohio, 2000

Roland Park Middle School, Baltimore, Maryland, 1994, 1997

Main Sanctuary, Baltimore Hebrew Congregation, Pikesville, Maryland, 1990

Campbell Corporate Center, Nottingham Properties, Inc., White Marsh, Maryland, 1989

Fleet Street Annex Building, Montgomery County Government, Rockville, Maryland, 1988

Baltimore Convention Center, Inner Harbor Development Corporation, Baltimore, Maryland, 1987

Eastern High School, Sculpture Spaces Program, Baltimore, Maryland, 1984

Rogers Avenue Subway Station, Maryland Mass Transit Administration, Baltimore, Maryland, 1983

Westside Skill Center, City of Baltimore, Maryland, 1981

Liberty Elementary School, City of Baltimore, Maryland, 1980

Baltimore City Hospital, Sculpture Spaces Program, Maryland, 1979

Presentations, Panel and Review Activities

Speaker, Northeastern Ohio Regional Scholastic Art Award Ceremony, Youngstown, Ohio, 2013, 2014, 2015

Panelist, Discussion Presentation, *"The Role of Arts and Culture Organizations in the Revitalization of the Valley"*, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio, April, 2012.

Panelist, Discussion Presentation, *"Engaging Communities through the Business of Public Art"*, Williamson College of Business Administration, Youngstown State University, Youngstown, Ohio, November, 2011.

Juror, Selection Committee, *Ohio Percent for Art Program*, Williamson College of Business Administration Building Commission, Youngstown State University, Youngstown, Ohio, 2010-11

Speaker, *"Lariccia Family Tribute to President Howard W. Jones"*, Dedication Ceremony for President Howard W. Jones Bronze Sculpture, Youngstown State University, Ohio, May, 2008

Evaluator, Jones Sculpture Commission Final Clay, Bruce Wolfe Studio and Artworks Foundry, Berkeley, California, August, 2007

Presenter, *"Art of Steel"* Public Art Tour, Center for Working Class Studies, Youngstown State University, Youngstown, May, 2007

Participant in Roundtable Discussion, *"Curriculum Synergy: Thinking Interdisciplinary in the Visual Arts"*, Art/Design/Knowledge: Developing a leadership Position in Graduate Education Conference, Weatherhead School of Management, Case Western Reserve University, Cleveland, Ohio, April, 2007

Panelist, Roundtable Discussion, *"Envisioning a Center for Graduate Studies in Art and Design"*, Art/Design/Knowledge: Developing a Leadership Position in Graduate Education Conference, Weatherhead School of Management, Case Western Reserve University, Cleveland, Ohio, April, 2007

Presentation, *"Memorializing Steelwork: Public Art in Youngstown"*, Center for Working Class Studies Lecture Series, McDonough Museum of Art, Youngstown State University, Ohio, January, 2006

Presentation and Panelist, *Memories and Cities: Youngtown*, Contesting Public Memories Conference, Syracuse University, New York, October, 2005

Session Moderator, *"Images and Representations of Working Class Culture"*, 7<sup>th</sup> Biennial Conference of the Center for Working Class Studies, Youngstown State University, Ohio, May, 2005

Speaker, *"Lariccia Family Tribute to Coach Dominic Rosselli"*, Dedication Ceremony for Rosselli Bronze Sculpture, Youngstown State University, Ohio, May, 2005

Guest Speaker, *President's Annual Dinner*, Youngstown State University, January, 2004

Guest Speaker, *Scholastics Art Awards Ceremonies*, Butler Institute of American Art, February 2004

Peer Reviewer of Professor Allyn Massey's application for tenure and promotion, Goucher College, Baltimore, Maryland, 2003

Guest Speaker for the New Bliss Addition Dedication Ceremonies, YSU, October, 2003

Curator, *Hou Rong Exhibition*, Weyers-Sampson Gallery, Thiel College, Greeneville, PA

Guest Speaker, *Scholastics Art Awards Ceremonies*, Butler Institute of American Art, February 2001

Guest Speaker, *Boardman High School Art Awards*, Boardman, Ohio, 2001

Guest Speaker, *Scholastics Art Awards Ceremonies*, Butler Institute of American Art, February 2000

#### Exhibitions

*Group Exhibition*, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio, 2014

*Group Exhibition*, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio, 2012

*Group Exhibition*, McDonough Museum of Art, Youngstown State University, Youngstown, Ohio, 2010

*Group Exhibition*, Butler Institute of American Art–Trumbull, Howland, Ohio, 2008

*Forte*, McDonough Museum of Art, Youngstown, Ohio, 2007

*Impressions*, McDonough Museum of Art, Youngstown, Ohio, 2006

*Group Exhibition*, Butler Institute American Art, Howland, OH, 2003

*Allied Art Exhibition*, Weyers-Sampson Gallery, Thiel College, Greeneville, PA, 2003

*Solo Exhibition*, Weyers-Sampson Gallery, Thiel College, Greeneville, PA, 2002

*Group Exhibition*, McDonough Museum, Youngstown, Ohio, 2000

McDonough Museum of Art, Faculty Exhibition, Youngstown State University, Youngstown, Ohio, 2000

Oakland Center for the Arts, Group Exhibition, Youngstown, Ohio, 1999

McDonough Museum of Art, Faculty Exhibition, Youngstown State University, Youngstown, Ohio, 1999

Center for the Arts Holtzman Gallery, Sculpture 99, Towson Maryland, 1999

Maryland Arts Festival, Strictly Tactile Exhibition, Towson, Maryland, 1999

The Lillian Center for the Arts, Art in the Landscape, Baltimore, Maryland, 1999



Appalachian Summer Festival, 13<sup>th</sup> Rosen Outdoor Sculpture, Exhibition, Appalachian State University, Boone, North Carolina, 1999

Outdoor Sculpture Spaces, Towson State University, Towson, Maryland, 1998

Butler Institute of American Art, Looking Forward from Behind, Solo Exhibition, Salem, Ohio, May, 1998

McDonough Museum of Art, Faculty Exhibition, Youngstown State University, Youngstown, Ohio, 1998

Trumbull Art Gallery, Group Exhibition, Warren, Ohio, 1998

McDonough Museum of Art, Academic Alliance, Youngstown State University, Youngstown, Ohio, 1997

McDonough Museum of Art, Faculty Exhibition, Youngstown State University, Youngstown, Ohio, 1997

Holtzman Gallery, Group Exhibition, Towson State University, Towson, Maryland, 1996

Montgomery College, Outdoor Sculpture, Rockville, Maryland, 1995

Holtzman Gallery, Faculty Exhibition, Towson State University, Towson, Maryland, 1995

Chesapeake Gallery, Group Exhibition, Harford Community College, Bel Air, Maryland, 1995

Galerie Francois, Sculpture off the Table, Brooklandville, Maryland, 1994

Washington Square, Sculptors at Washington Square, Washington, D.C., 1994

City Hall Courtyard Gallery, Decade, Baltimore, Maryland, 1994

Holtzman Gallery, Faculty Exhibition, Towson State University, Towson, Maryland, 1994

Montgomery College, Outdoor Sculpture, Rockville, Maryland, 1994

England & Company Gallery, Art in Boxes, London, England, 1993

Dundalk Art Gallery, Group Exhibition, Dundalk Community College, Baltimore, Maryland, 1993

Holtzman Gallery, Faculty Exhibition, Towson State University, Towson, Maryland, 1993

Washington Square, Regional Rinehart Sculpture, Washington, D.C., 1993

ArtShowCase Gallery, Group Exhibition, Baltimore, Maryland, 1993

Strathmore Cultural Center, Summer Sculpture, Rockville, Maryland, 1992

Galerie Francois, Sculpture d'Automne, Brooklandville, Maryland, 1992

Mitchell Baker Gallery, The Big Show, Baltimore, Maryland, 1992

Mobil Corporation, Group Exhibition, Reston Town Center, Reston, Virginia, 1992

Galerie Francois, Sur la Table, Brooklandville, Maryland, 1991

Elkton Arts Center, Group Exhibition, Elkton, Maryland, 1991

Galerie Francois, Sculpture Exhibition, Brooklandville, Maryland, 1991

Semmes, Bowen and Semmes, Inc., Group Exhibition, Baltimore, Maryland, 1990

Catonsville Community College, Group Exhibition, Catonsville, Maryland, 1990

Atrium, Group Exhibition, Baltimore, Maryland, 1990

Constellation Sculpture Park, Group Exhibition, Baltimore, Maryland, 1990

Holtzman Gallery, Faculty Exhibition, Towson State University, Towson, Maryland, 1990

Galerie Francois, "En Plein Air 1990", Brooklandville, Maryland, 1990

Washington Square, Sculpture 90, Washington, D. C., 1990

Gatsby Gallery, Nine Maryland Artists, Owings Mills, Maryland, 1990

Marlboro Gallery, Largo, Maryland, Group Exhibition, 1990

Maryland Art Place, Group Exhibition, Baltimore, Maryland, 1989

Community College of Baltimore, Fantasy, Whimsy and Wit, Baltimore, Maryland, 1989

Galerie Francois, Sculpture d'Automne, Brooklandville, Maryland, 1989

Holtzman Gallery, Group Exhibition, Towson State University, Towson, Maryland, 1989

Baltimore Zoo, Sculptural Spaces, Baltimore, Maryland, 1989

Galerie Francois, En Plein Air, Brooklandville, Maryland, 1989

World Expo 88, World Expo 88 Collection, Brisbane, Australia, 1989

Gormaley Gallery, Sculptor's Figures 88, College of Notre Dame, Baltimore Maryland, 1989

Life of Maryland Gallery, Interpretations 87, Baltimore, Maryland, 1987

Morris Mechanic Gallery, Sculpture at the Mechanic, Baltimore, Maryland, 1981

Decker Gallery, MFA Thesis Exhibition, Maryland Institute College of Art, Baltimore, Maryland, 1975

Holtzman Gallery, Towson State University, Maryland, Group Exhibition, 1974

Baltimore Museum of Art, Maryland Biennial Exhibition, Baltimore, Maryland, 1974

Decker Gallery, Four Sculptors, Maryland Institute College of Art, Baltimore, Maryland, 1974

**JOY CHRISTIANSEN ERB, MFA****EDUCATION:**

MFA, Texas Woman's University, Denton, TX, 2005

BFA, Miami University, Oxford, OH, 2001

Concentration: Photography and Painting

**TEACHING EXPERIENCE:**

2012-Present Associate Professor, Youngstown State University, Youngstown, OH

2008-2012 Assistant Professor, Youngstown State University, Youngstown, OH

2007-2008 Assistant Professor, Louisiana Tech University, Ruston, LA

2005-2007 Visiting Assistant Professor (Lennox Visiting Young Artist), Trinity University, San Antonio, TX

2005 Summer Adjunct Faculty, Texas Woman's University, Denton, TX

2004-2005 Graduate Teaching Assistant, Texas Woman's University, Denton, TX

2002-2004 Graduate Assistant, Texas Woman's University, Denton, TX

**SOLO EXHIBITIONS:**

2015 *Markers*, Pittsburgh Center for the Arts, Pittsburgh, PA

*Portrait of a Mother*, Peoria Art Guild, Peoria, IL (Upcoming)

2012 *Private Moments: Real and Imagined*, Fawich Art Gallery, Baldwin Wallace College, Berea, OH

2009 *Family Gathering*, Baum Gallery, University of Central Arkansas, Conway, AR

*Remembered Series*, Perspectives Gallery, Milwaukee Institute of Art & Design, Milwaukee, WI

2008 *Family Gathering*, Hartnett Gallery, University of Rochester, Rochester, NY

*Family Gathering*, Robert E. and Martha Hull Lee Gallery, Miami University, Oxford, OH

2007 *Domestic Encounters*, Galveston Arts Center, Galveston, TX. *Domestic Encounters*, PDNB, Dallas, TX

*Family Gathering*, The Women's Museum: An Institute for the Future, Dallas, TX

2006 *Family Gathering*, Trinity University Art Gallery, San Antonio, TX

2005 *Family Gathering*, Dallas Public Library, Dallas, TX

*Family Gathering*, Fort Worth Community Arts Center, Fort Worth, TX

*Furniture Series*, MFA Exhibition, Studio Gallery, Texas Woman's University, Denton, TX

2003 *Hidden Secrets*, Gallery 010, Texas Woman's University, Denton, TX

2002 *Recent Works*, Hue and Eye Salon and Gallery, Oxford, OH

2001 *Sacred Place*, ArtSpace, Lima, OH

**GROUP EXHIBITIONS:**

2015 *Portrait of A Mother (Two-person Exhibition)*, Rosemary Duffy Larson Gallery, Davie, FL (Upcoming)

*ImageOHIO 15*, Fort Hayes Shot Tower Gallery, Columbus, OH

*Spinning Yarns Traveling Exhibition*, The University of the Arts, UArts Galleries, Philadelphia, PA (Upcoming)

2014 *The Residents*, Hastings College Art Gallery, Hastings, NE

*Environmental Portraiture*, Newspace Center for Photography, Portland, OR (Juror: Melanie McWhorter)

*Griffin Museum 20<sup>th</sup> Juried Exhibition*, Griffin Museum of Photography, Winchester, MA (Juror: Aline Smithson) (Catalogue)

*New Directions*, Solo Online Gallery, Detroit Center for Contemporary Photography, Detroit, MI

*Mother Load*, Dallas Museum of Art, Dallas, TX

*CPAC Member's Juried Exhibition*, Colorado Photographic Arts Center, Denver, CO (Juror: Mark Sink) (Catalogue)

*Spinning Yarns Traveling Exhibition*, Art Gallery, Delaware County Community College, Media, PA (Curators: Anne Massoni and Libby Rowe) (Catalogue)

*Spinning Yarns Traveling Exhibition*, Bluestar Contemporary Art Center, San Antonio, TX

*Unchartered Biennial Faculty Exhibition*, McDonough Museum of Art, Youngstown, OH

*In-Sight Photography Project's Annual Silent Auction*, The Vermont Center for Photography, Brattleboro, VT

2013 *Fear and Loathing*, Art Photo Index, Online Gallery (Curator: Katherine Ware)

*Identity*, Center for Fine Art Photography, Fort Collins, CO (Juror: Barbara Tannenbaum)

- Camera Work: Contemporary Portraiture*, Black Box Gallery, Portland, OR (Juror: Christy Karpinski)  
*HCP 31<sup>st</sup> Annual Juried Member's Exhibition*, Houston Center for Photography, Houston, TX,  
 (Juror: Lisa Sutcliffe)
- Lens 2013*, Perspective Gallery, Evanston, IL, (Juror: Karen Irvine)  
*2013 SPE Combined Caucus Exhibition*, Harrinton College of Design, Chicago, IL  
*Magic of Light*, PhotoPlace Gallery, Online Gallery Annex (Juror: Aline Smithson) (Catalogue)  
*Spinning Yarns Traveling Exhibition*, Newspace Center for Photography, Portland, OR  
*Spinning Yarns Traveling Exhibition*, Photo Center NW, Seattle, WA  
*Spinning Yarns Traveling Exhibition*, Martin Museum of Art, Baylor University, Waco, TX
- 2012 *Biennial Faculty Exhibition*, McDonough Museum of Art, Youngstown, OH  
*Spinning Yarns Traveling Exhibition*, Sleeth Gallery, West Virginia Wesleyan College, Buckhannon, WV  
*In-Sight Photography Project's Annual Silent Auction*, The Vermont Center for Photography, Brattleboro, VT
- 2011 *Spinning Yarns: Photographic Story Tellers Traveling Exhibition*, Lupke Gallery, University of St. Francis, Fort Wayne, IN  
*SPE Women's Caucus: Science, Poetry and the Photographic Image Traveling Exhibition*, Northlight Gallery, University of Arizona, Tempe, AZ (Jurors: Deb Willis and Mary Ann Lynch)  
*Delicious Fields: Ohio Photographer's at Work*, Museum of Contemporary Art Cleveland, Cleveland, OH (Curators: Margo Crutchfield and Lisa Kutzner) (catalogue)  
*Spinning Yarns Traveling Exhibition*, Kendall Gallery, Farris University, Grand Rapids, MI  
*Home...Is Where the Camera Is*, PhotoPlace Gallery, Middlebury, VT (Juror: Julie Blackman) (Catalogue)  
*Louisiana Purchase: National Juried Exhibition*, Louisiana Tech University Art Gallery, Ruston, OH (Juror: Barbara Bloemink)  
*SPE Women's Caucus: Science, Poetry and the Photographic*, Trios Gallery, Atlanta, GA
- 2010 *Biennial Faculty Exhibition*, McDonough Museum of Art, Youngstown, OH  
*GROWN*, Harris Gallery, Chicago, OH (Curator: Alicia Manson)  
*Appetite*, Mary Brogan Museum of Art and Science, Tallahassee, FL (Curator: George Blakely)  
*Mothers*, Woman Made Gallery, Chicago, IL (Juror: Rachel Epp Buller)  
*Open Exhibition 2010*, Photo Media Center, Erie, PA, Online Exhibition, <http://www.photomediacenter.org/10Open/erb.html>
- 2009 *Image and Object Exhibition*, Asterisk Gallery, Cleveland, OH  
*The Dress Show*, Fraction Magazine Online Exhibition, <http://www.fractionmag.com/group2/group2.html> (Curator: Melanie McWhorter)  
*In-Sight Photography Project's 11th Annual Silent Auction*, The Vermont Center for Photography, Brattleboro, VT
- 2008 *Louisiana Tech University Faculty Exhibition*, Louisiana Tech University, Art Gallery, Ruston, LA  
*Elements of Photography Book Launch Exhibition*, The Art Institute of Colorado, John Jellico Gallery, Denver, CO (Curator: Angela Faris-Belt)  
*Transformations Exhibition*, Lone Star College, Kingwood Gallery, Kingwood, TX (Juror: Clint Willour)  
*There's No Place Like Home*, PDNB Gallery, Dallas, TX  
*SPE South Central Member's Exhibition*, University of Memphis, Jones Hall Gallery, Memphis, TN  
*In-Sight Photography Project's 10th Annual Silent Auction*, The Vermont Center for Photography, Brattleboro, VT
- 2007 *Beyond the Scrapbook*, Tarrant County College Southeast Campus, Art Corridor, Arlington, TX, 2007  
*Trinity University Faculty Exhibition*, Trinity University Art Gallery, San Antonio, TX  
*Family Gathering*, Luminous-Lint, [www.luminous-lint.com](http://www.luminous-lint.com)
- 2006 *Body Language: A Multimedia Exhibition*, Art Basel Miami, Edge Zones, Miami, FL  
*Signatures of Age*, Woman Made Gallery, Chicago, IL, (Juror: Helen Redman)  
*Past Meets Present: Faculty Exhibition*, Society for Photographic Education South Central Regional Conference, Vanderbilt University, Ingram Studio Art Center, Nashville, TN  
*Open Exhibition 2006*, Photo Media Center, Erie, PA, Online Exhibition, <http://www.photomediacenter.org/06Open/Open06home.html> (Juror: Gary Cardot)  
*Houston Center for Photography 24<sup>th</sup> Annual Juried Membership Exhibition*, Houston Center for Photography, Houston, TX, (Jurors: Allison Hunter and Madeline Yale)  
*Joyce Elaine Grant Exhibition*, Texas Woman's University Fine Arts Gallery, Denton, TX, (Juror: Blake Fitch)

- 2005 *Human Form: A Story*, Stepping Stone Gallery, Huntington, NY  
 20" x 20" x 20" A National Compact Competition, Louisiana State University Union Art Gallery, Baton Rouge, LA  
*Out of Site*, Site-specific Installation, Denton, TX, [http://gillensarmy.com/outofsite/artists/Buddy System](http://gillensarmy.com/outofsite/artists/BuddySystem), Janette Kennedy Gallery, Dallas, TX  
*Wish!* Art Auction, Dallas Center for Contemporary Art, Dallas, TX  
*Artist Against AIDS Silent Art Auction*, Fort Worth Community Arts Center, Fort Worth, TX  
*Exposure*, Gallery 010, Texas Woman's University, Denton, TX
- 2004 *National Graduate Seminar Fellows Exhibition*, The Leroy Neiman Gallery, Columbia University, New York, NY  
*Dialogue:art.technology.imagery*, Montpelier Cultural Arts Center, Laurel, MD, Virtual Exhibition, <http://www.DialogueGallery.com> (Jurors: Cheryl Younger and Sonya A. Lawyer) (Catalogue)  
*Joyce Elaine Grant Exhibition*, Texas Woman's University Fine Arts Gallery, Denton, TX, 2004, (Juror: Anne Wilkes Tucker) (3rd Place Coupralux Award)  
*The Thing Itself*, Cora Stafford Gallery, University of North Texas, Denton, TX  
*Graduate Student Exhibition*, Atrium Gallery, Midwestern State University, Wichita Falls, TX  
*Sewn Together*, Collaboration Exhibition and Performance, Margo Jones Theatre, Texas Woman's University, Denton, TX  
*Still Motion Project*, Collaborative Exhibition and Performance, Texas Woman's University, Denton, TX  
*Voertman's Exhibition*, Texas Woman's University Fine Art Gallery, Denton, TX, (Juror: Nancy Whitenack) (Best of Show Award)  
*Photographic Artist Coalition Spring Exhibition*, Premier Photo Imaging Gallery, Richardson, TX  
*Artist Against AIDS Silent Art Auction*, Fort Worth Community Arts Center, Fort Worth, TX  
*Wish!* Art Auction, The Dallas Center for Contemporary Art, Dallas, TX
- 2003 *Scene/Unseen*, Runnel Gallery, Eastern New Mexico University, Portales, NM, (Juror: Amei Wallach) (Catalogue)  
*Viewpoint*, Bosque Conservatory, Clifton, TX, (Juror: Luther Smith)  
*Transformation*, Gallery 010, Texas Woman's University, Denton, TX, (Juror: Jennifer Pearson Yamashiro)  
*Current*, Gallery 010, Texas Woman's University, Denton, TX  
*Member's on View*, The Dallas Center for Contemporary Art, Dallas, TX  
*22nd Annual Open Show*, 500X Gallery, Dallas, TX  
*Voertman's Exhibition*, Texas Woman's University Fine Art Gallery, Denton, TX, (Juror: Betty Hicks)
- 2002 *Regarding Beauty: Joyce Elaine Grant Exhibition*, Texas Woman's University Fine Art Gallery, Denton, TX, (Juror: Deborah Willis)  
*Art Alliance*, Texas Woman's University Fine Art Gallery, Denton, TX
- 2001 *Recent Works*, Heistand Gallery, Miami University, Oxford, OH  
*13th Annual Summerfest*, St. Marys, OH
- 2000 *Bigger is Better*, Heistand Gallery, Miami University, Oxford, OH  
 492, Heistand Gallery, Miami University, Oxford, OH  
*22nd Annual Whitewater Valley Exhibition*, Indiana University East, Richmond, IN, (Jurors: Ronald Jones and Jon Kessler)  
*12th Annual Summerfest*, St. Marys, OH, 2000, (Second Place Overall Award)

#### AWARDS / HONOR / GRANTS:

- 2014 *Midwest Photographers Project Invitation*, Museum of Contemporary Photography, Chicago, IL  
*Kimmel Harding Nelson Center for the Arts Residency Program*, Nebraska City, NE  
*Faculty Improvement Leave*, Youngstown State University. Youngstown, OH  
*Research Assistant Award*, Youngstown State University. Youngstown, OH
- 2013 *Juror's Choice Award*, IDentity Exhibition, Center for Fine Art Photography, Fort Collins, CO (Juror: Barbara Tannenbaum)  
*University Research Grant*, Youngstown State University. Youngstown, OH  
*Assessment Poster Competition*, Office of Assessment, Youngstown State University. Youngstown, OH
- 2012 *Art Photographers Index*, Photo-Eye, Selected to be included in the artists list on API website.



- 2011 *Professional Development and Scholarship Reallocation Time*, College of Fine and Performing Arts, Youngstown State University, Youngstown, OH
- 2006 *Department Professor of the Month*, Trinity University, Alpha Lambda Delta Chapter, San Antonio, TX  
*Review Santa Fe Participant*, Santa Fe Center for Photography, Santa Fe, NM
- 2005 *Lennox Visiting Young Artist*, Trinity University, San Antonio, TX 2005-2007  
*Outstanding Masters Student Award*, Texas Woman's University, Denton, TX  
*Freestyle/SPE Crystal Apple Award*, Portland, OR  
*Atwell/Marshal Memorial Endowment Fund to Portland, OR*, Texas Woman's University, Denton, TX
- 2004 *National Graduate Seminar Fellow*, The Photography Institute, Columbia University, New York, NY  
*Voertman's Exhibition Best of Show Award*, Texas Woman's University, Denton, TX  
*Student Travel Fund to New York, NY*, Texas Woman's University, Denton, TX  
*Atwell/Marshal Memorial Endowment Fund to Newport, RI*, Texas Woman's University, Denton, TX  
*Rowena Caldwell Elkins Memorial Endowed Scholarship*, Texas Woman's University, Denton, TX  
*Joyce Elaine Grant Exhibition Third Place Coupralux Award*, Texas Woman's University, Denton, TX  
*Society for Photographic Education National Student Scholarship at Newport, RI*
- 2003 *Mary Glover Art Scholarship*, Texas Woman's University, Denton, TX  
*Society for Photographic Education, South Central Region Scholarship to Austin, TX*
- 2002 *Texas Woman's University Graduate Scholarship*, Texas Woman's University, Denton, TX
- 2000 *Undergraduate Summer Scholars Research Grant*, Miami University, Oxford, OH  
*Barbara Hershey Photography Scholarship*, Miami University, Oxford, OH  
*Nancy F. Cady Painting Scholarship*, Miami University, Oxford, OH

## LECTURES:

- 2015 *Slide Jam: Beauty Reigns*, Akron Art Museum, Akron, OH (Upcoming)  
*Artist Lecture: Joy Christiansen Erb*, Rosemary Duffy Larson Gallery, Broward College, Davie, FL (Upcoming)  
*Portrait of a Mother*, Artist Now! Lecture Series, University of Wisconsin Milwaukee, Milwaukee, WI (Upcoming)
- 2014 *Portrait of a Mother*, SPE Mid-Atlantic Regional Conference, Lancaster, PA  
*Artists' Lecture: Joy Christiansen Erb, Joe D'Uva and Dana Sperry*, McDonough Museum of Art, Youngstown, OH
- 2013 *Portrait of a Mother*, SPE Midwest Regional Conference, Lincoln, NE
- 2012 *Pittsburgh Open Show*, Point Park University, Pittsburgh, PA  
*Photo Forum*, Front Room Gallery and Studios, Cleveland, OH
- 2011 *Visiting Artist Lecture and Workshop*, University of Kentucky, Lexington, KY  
*Portrait of a Mother*, SPE South Central Regional Conference, University of Texas-San Antonio, San Antonio, TX
- 2009 *Artist Lecture*, Western Michigan University, Kalamazoo, MI  
*Family Gathering: A Look into the World of Eating Disorders*, Visiting Artist, Baum Gallery, University of Central Arkansas, Conway, AR  
*Remembered Series Artist Lecture*, Milwaukee Institute of Art and Design, Milwaukee, WI
- 2008 *Artist Lecture*, Hartnett Gallery, University of Rochester, Rochester, NY  
*Health, Art and Life: Breaking the Silence of Eating Disorders*, Panel Discussion, Hoyt Hall, University of Rochester, Rochester, NY  
*Family Gathering: A Look into the World of Eating Disorders*, Visiting Artist, Robert E. and Martha Hull Lee Gallery, Miami University, Oxford, OH  
*Storytelling and Identity*, SPE South Central Regional Conference, Memphis College of Art and Design, Memphis, TN  
*Telling Tales - Teaching Narrative*, Panel Discussion, SPE South Central Regional Conference, University of Memphis, Memphis, TN
- 2007 *Family Gathering: A Look into the World of Eating Disorders*, The Women's Museum: An Institute for the Future, Dallas, TX  
*Domestic Encounters: Artist Lecture*, PDNB Gallery, Dallas, TX  
*Artists Lecture with Curator*, Galveston Arts Center, Galveston, TX

- 2006 *A Look into the World of Eating Disorders through Photography*, Society for Photographic Education South Central Regional Conference, Watkins College of Art and Design, Nashville, TN  
*Artist Lecture: Joy Christiansen*, McNay Museum Contemporary Collector's Forum, San Antonio, TX  
*Artist Lecture: Joy Christiansen*, Communities In Schools of San Antonio Group, San Antonio, TX  
*Artist Lecture: Joy Christiansen*, McLennan Community College, Waco, TX
- 2005 *Artist Lecture: Joy Christiansen*, Tarrant County College, Fort Worth, TX  
*Artist Lecture: Color Photography*, University of North Texas, Denton, TX  
*The Art of Teaching Seminar Panel Discussion*, Moderator, Dallas Center for Contemporary Art, Dallas, TX
- 2004 *National Graduate Seminar*, Columbia University School of the Arts, New York, NY  
*Photography and Place: Graduate Track Presenter*, Society for Photographic Education's 41st National Conference, Newport, RI  
*Body, Motion, New Media*, Collaboration and Performance, Texas Woman's University, Blagg-Huey Library, Denton, TX  
*Artist Lecture: Joy Christiansen*, Texas Woman's University, East Fine Art Gallery, Denton, TX
- 2003 *Brown Bag Art Chat Lecture Series*, Texas Woman's University Fine Art Gallery, Denton, TX  
*History of Color Photography*, Texas Woman's University, Denton, TX
- 2001 *History of Color Photography*, Miami University, Oxford, OH

#### BIBLIOGRAPHY:

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<http://www.fractionmagazine.com/issue-62>  
 Griffin Museum 20<sup>th</sup> Juried Exhibition, Exhibition Catalogue  
 CPAC Member's Juried Exhibition, Exhibition Catalogue  
 Ruddick-Sunstein, Ellyn. "Daring Photographs Provide A Surprising Alternate View Of Motherhood."  
*Bust Online Blog*. Feb. 12, 2014.  
[http://www.bust.com/index.php?option=com\\_myblog&Itemid=1272&category=joy+christiansen+erb&language=en&task=tag](http://www.bust.com/index.php?option=com_myblog&Itemid=1272&category=joy+christiansen+erb&language=en&task=tag)
- 2013 Smithson, Aline. "Joy Christiansen Erb: Portrait of a Mother." *Lenscratch Online Blog*. November 2, 2013.  
<http://lenscratch.com/2013/11/joy-christiansen-erb/>  
 Hoover, Clark. "Wood-fired ceramics, tale-telling photos in new Baylor art show." *Wacotrib.com*.  
 January 31, 2013.
- 2011 Clark, Joseph. "Surrealists in Bloom." *Scene Magazine*. July 20, 2011  
 Litt, Steven. "MOCA shows off dreamy images in 'Delicious Fields: Ohio Photographers at Work'."  
*The Plain Dealer*. July 16, 2011.  
 Delicious Fields: Ohio Photographers at Work, Exhibition Catalogue  
 Spinning Yarn: Photographic Storytellers, Exhibition Catalogue  
 Home...Is Where The Camera Is, Exhibition Catalogue
- 2009 "New Exhibits open today at Baum Gallery." *Arkansas Democrat-Gazette*. January 22, 2009 p. 2V  
 "UCA's Baum Gallery set to present Six Degrees of Transmutation." *Log Cabin Democrat*. January 18, 2009,  
 p. 6D  
 Dietrich Ringle. "Exhibit Displays New Art." *UCA Echo*. February 4, 2009, p. 5, 7  
 Six Degrees of Transmutation: Emerging Artists '09 Brochure, University of Central Arkansas.  
 Cito's Central Theoretical Examination in Art and Design Exam and Brochure, Netherlands.
- 2008 James, Christopher. *The Book of Alternative Photographic Processes: 2<sup>nd</sup> Edition*, Delmar Learning: Spring 2008.  
 Faris-Belt, Angela. *The Elements of Photography*, Focal Press: Spring 2008.  
 Oquet, Charo and Vardi, David. *Supermix: Union of the Diverse Contemporary Art in Miami*, Edge Zone Press Miami: 2008.  
 Fall 2008 Visual Arts Brochure, Miami University  
 Riley, Lesley. "Artist to Artist: Joy Christiansen Erb." *Cloth Paper Scissors*: November/December 2008, p. 80-8.  
 Boon, Elizabeth. "Cleaning out the Junk Drawer: YSU Professor explores body image issues in Art." *The Jambar*. September 9, 2008, p. 6  
 Jones, Richard. "Joy Christiansen Erb: Revealing Secrets in the Living Room." *Hamilton Journal-News*, *Dayton Daily News*, October 2008.

- 2007 Atlas, Darla. "Joy Christiansen's Family Gathering: A Look into the World of Eating Disorders." *The Dallas Morning News*. March 13, p 4G.  
 "Room with a View." *Dallas Modern Luxury*, June 2007, p. 42.  
 Martin, Merritt. "Decorations of Disorder: PDNB's premier installation is Joy and pain." *Dallas Observer*. May 10, p. 32.  
 Daniel, Mike. "Joy Christiansen and E-J Major at Photographs Do Not Bend." *The Dallas Morning News Guide*. June 8, p. 30.  
 Terranova, Charissa. "W(h)ither Femism? Joy Christiansen and E-J Major." *Glasstire*. June 2007. [www.glasstire.com](http://www.glasstire.com).  
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 Rafferty, Rebecca. "ART: Family Gathering: A Look into the World of Eating Disorders. Consumed by Misplaced Guilt." *Rochester City Paper*, March 19.
- 2006 "Portfolio: Joy Christiansen." *exposure*, Fall 2006, Volume 39:2, p. 19, editor Carla Williams.  
 Belasco, Jessica. "Artist Brings Message Home." *San Antonio Express News*. October 15, p. 1J.  
 Morrison, Emily. "Chronicle of a Disorder." *San Antonio Current*, October 11-17, p. 16.  
 Reddish, Jill. "Family Gathering Explores Eating Disorders." *Trinitonian*, September 29, p. 12.
- 2004 *Student Photo Newsletter*, Fall 2004, Volume II, Issue VII, p.10-11, editor Richard Newman.  
 Hamilton, Brandi. "Don't Keep Secrets." *The Lasso*, April 15, p. 5.
- 2003 Santa Fe Center for Photography Brochure, Image used for Publicity Purposes.  
Scene/Unseen, Runnels Gallery, Eastern New Mexico University, Portales, NM, 2004, p. 35.  
 Martin, Merritt. "Furniture in the Raw." *Dallas Observer*, March 27, p. 46.  
 Breeding, Lucinda. "Photo Study Body's Secrets." *Denton Record Chronicle*, Denton Times, March 27, p. 3.  
 Manley, Shannah. "Photography Exposes Body "Hidden Secrets" Revealed at Student Art Exhibit Center", *The Lasso*, April 3, p. 2.

**Missy M. McCormick, MFA**  
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 Website: missymccormick.com

#### Education

Master of Fine Art / Ceramics, University of Florida, Gainesville, Florida  
 Bachelor of Fine Art / Ceramics, Georgia Southern University, Statesboro, Georgia

#### Academic Teaching Experience

2012-present Assistant Professor, Ceramics Coordinator, Department of Art,  
 Youngstown State University, Youngstown, OH, All Undergraduate Ceramics  
 2009 Visiting Faculty, Sabbatical Replacement, Department of Art, University of Wisconsin Madison,  
 WI. Replacement for Paul Sacaridiz. *All levels of BFA Ceramic Courses, met with MFA students*  
 2004-2008 Assistant Professor, Ceramics Coordinator, Department of Art,  
 University of Arkansas at Little Rock, AR. All Undergraduate and Graduate Ceramics  
 2003-2004 Visiting Instructor/Artist in Residence, VA&AH, Florida Atlantic University, Boca Raton, FL,  
 One year contract: Studio Artist, Ceramic Technician, & Visiting Faculty  
 2002-2003 Ceramic Visiting Instructor/Artist, Alberta College of Art & Design, Calgary, AB, Canada  
 One year contract teaching full-time  
 2002 Adjunct Faculty, Art Department, Georgia Southern University, Statesboro, GA.  
 MFA Seminar- "The Business of Art and Professional Development "  
 3D design - focus on the use of mixed sculptural materials  
 2001 Instructor, Cleveland Institute of Art, Cleveland, OH, Summer course, "The Function of Form"

#### Selected Professional Experience

2014 Westminster College, New Wilmington, PA, Throwing Demonstration  
 2013 Visiting Artist, Edinboro University, Edinboro, PA, 2-Day Artist Workshop Demonstration and  
 Artist Lecture  
 2010-2012 Director of Operations, Whistle Stop Clay Works, Loveland, OH  
 Design educational curriculum and programming, design and implement facility, manage studio,  
 and teach all courses.  
 2012 Visiting Artist, Georgia Southern University, Statesboro, GA. Demonstration and artist lecture.  
 2008-present Owner, M3 Clay Studio, Loveland, Ohio  
 2010 Invited Artist, Ohio University, Athens, OH, "Hotter 'N' Hell Appalachia Kil' Far' 2010,"  
 Wood-firing Symposium  
 2009 Resident Artist, International Ceramic Research Center, Guldagergaard, Skaelskor Denmark  
 2008 Visiting Artist, University of Arkansas, Fayetteville, AR, Artist and kiln building lectures.  
 Visiting Artist, San Angelo State University, San Angelo, TX, Artist Workshop Demonstration  
 2007-2008 Resident Artist, Funke Fired Arts, Cincinnati, OH  
 2007 Participating Artist, Arrowmont School of Arts and Crafts, Gatlinburg, TN  
 2 week International Anagama Seminar  
 Visiting Artist, Nichols State University, Thibodaux, LO, Demonstration and artist lecture.

#### Selected Exhibitions

2016-upcoming ACAD Ceramics, a traveling exhibition - Illingworth Kerr Gallery (ACAD) and Joanne Marion,  
 Esplanade Art Gallery (Medicine Hat) are on board to curate this exhibition, which we hope will  
 travel to a number of venues (both in Canada and the US-  
 2015 Traxx Gallery, Berkley CA, "Juxtaposed Connections," Curated Two Person Exhibition with  
 Jeff Oestreich  
 4Most Gallery, University of Florida, Gainesville, FL, "Where Are They Now?" Invitational  
 exhibition  
 Betty Foy Sanders Department of Art's gallery, Georgia Southern University, Statesboro, GA,  
 "Continuum", Juror- Nick Nelson, Director of Springfield Art Museum

- 2014 New Hampshire Institute of Art, Manchester, NH, "Ceramics Biennial," Juried exhibition, Juror Kathy King. \*\*  
 Heights Arts, Cleveland, OH, "2014 Holiday Store," Invitational  
 Glass Block Gallery, Monticello AR, "Perspectives," University of Arkansas- Monticello, Solo Exhibition  
 Genesee Pottery & Firehouse Gallery, Rochester, NY, "History in the Making IX," Juror- Fred Herbst  
 McDonough Museum of Art, Youngstown State University, Ohio Featured Artist, Faculty Exhibition
- 2013 Swope Art Museum, Halcyon Art Gallery, Terre Haute, IN, "The 4th International Ceramics Biennale  
 Exhibition-Reflection," Juror Ray Chen  
 James E. Winner Arts and Cultural Center, Sharon, OH, "WaterFIRE Ceramics Invitational," coincided with the September 14th WaterFIRE event. Invitational  
 Charlie Cummings Gallery, "Cup: The Intimate Object IX" exhibition series, Invitational  
 Lillstreet Gallery, Chicago, IL, "Let there be Light," Lillstreet Art Center, Invitational  
 Heights Arts Gallery, Cleveland, OH, All-Ohio Ceramic Invitational, a survey of contemporary ceramic art within the state of Ohio. Curated by Tom Huck, Art Curator of University Hospitals Art Collection and former owner of Avante Gallery in Cleveland, OH, Invitational
- 2012 Lillstreet Gallery, Chicago, IL, "The Perfect Plate," Juried exhibition, Juror- Sandy Simon. \*\*  
 Charlie Cummings Gallery, "Cup: The Intimate Object" exhibition series
- 2011 Charlie Cummings Gallery, "Cup: The Intimate Object" exhibition series  
 The Artisan Gallery, Northampton, MA, "Consider the Cup," Invitational Exhibition  
 "Some like IT HOT", Florida Atlantic University Ceramics exhibition held in conjunction with the 45th National Council on Education for the Ceramic Arts Conference, Tampa FL. Hillsborough *Community College*, Ybor City Campus Art Gallery, "Florida's Finest", Ceramics Exhibition held in conjunction with the 45th National Council on Education for the Ceramic Arts Conference, Tampa FL.  
 The Artisan Gallery, Northampton, MA. "Sharing the Stage, The Contemporary Vase," Invitational Exhibition
- 2010 Imagine Gallery, Skaneateles, NY, "A Sip" Invitational Exhibition.  
 The Artisan Gallery, Northampton, MA., "Consider the Cup 2010," Invitational Exhibition  
 Weatherhead Gallery, Saint Francis University, Fort Wayne, IN, "National Ceramics Invitational Exhibition," Invitational Exhibition  
 Northern Clay Center, Minneapolis, MN, "American Pottery Festival," Invitational Exhibition  
 Ohio University, Athens, OH, "Woodfire Invitational Symposium Exhibition," Invitational Exhibition  
 Charlie Cummings Gallery, Gainesville, FL, "Best Foot Forward," Benefit Exhibition and Auction  
 Taylor Library Gallery. University of Arkansas at Monticello, Monticello, AR, "American Mug," Invitational Exhibition  
 Blue Spiral Gallery, Asheville, NC, "The Defining Edge," Invitational Exhibition  
 Northern Clay Center, Minneapolis, MN, "Preview Exhibition- American Pottery Festival," Invitational Exhibition
- 2009 Santa Fe Clay Center, Santa Fe, NM, "Cup" Exhibition, Invitational  
 Terra Incognito Gallery, Oak Park, IL, January Invitational Exhibition
- 2008 Lyndhurst Historic Site, Tarrytown, N.Y. "The Artful Tabletop," held in conjunction with "All Fired Up! A Celebration of Clay in Westchester" Juror, Julia Galloway  
 The Artisan Gallery, Northampton, Ma., "Cup and Mug Invitational: Consider the Cup 2008," Artist invites Artist Exhibition. Invitation by Liz Smith  
 Santa Fe Clay Center, Santa Fe, NM, "Slip, Slurp, Gulp Exhibition," National Invitational Exhibition
- 2007 Atrium Gallery, Corning Community College, Corning, NY, "Clay & Glass 2007," National Invitational Exhibition

ACAC. Little Rock, AR, Artist invite Artist, Local Exhibition  
 Weatherhead Gallery, Saint Francis University, Fort Wayne, IN, "Contemporary Craft Exhibition,"  
 National Invitational Exhibition  
 Baltimore Clay Works, Baltimore MD, "Winterfest 2007" Invitational Exhibition  
 Dowstudio, Deer Isle, ME, "CUP SHOW 2007," Invitational Exhibition  
 International Anagama Seminar Exhibition, Arrowmont School of Arts and Crafts, Gatlinburg TN,  
 Group Exhibition  
 Dowstudio, Deer Isle, ME, "Clay National," Invitational Exhibition  
 University of Kentucky Museum of Art, Lexington, KY, "From the Earth," Invitational Exhibition  
 Curators: Joe Bova and Bob Shay. In conjunction with a national conference held by University of  
 Kentucky College of Agriculture- Kentucky Grown: A Celebration of the Land, Local Culture, and  
 Local Food and the National Council on Education for the Ceramic Arts 2007  
 Ameen Art Gallery, Nicholls State University, Thibodaux, LA, "Annual Faculty Invitational  
 Exhibition," Invitational Exhibition  
 Angelo State Ceramic Invitational, Angelo State University, San Angelo, TX, "Coffee, Tea, or..."  
 Invitational Exhibition  
 Taylor Library Gallery. University of Arkansas at Monticello, Monticello, AR, "Contained,"  
 Invitational Exhibition

#### Collections

Fort Wayne Museum of Art, Fort Wayne, IN.  
 University of Arkansas Fulbright College Ceramics Collection, University of Arkansas  
 Georgia Southern University  
 Alberta College of Art and Design  
 Florida Atlantic University

\* All listed are permanent collections

#### Selected Grants, Honors and Awards

2014 New Hampshire Institute of Art, Manchester, NH, "Ceramics Biennial," Juried exhibition, Juror-  
 Kathy King \*Second Place Award  
 2012 Lillstreet Gallery, Chicago, IL, "The Perfect Plate," Juried exhibition, Juror- Sandy Simon.  
 \*Honorable Mention  
 2010 Best in Show for Ceramics/Sculpture, Loveland Art Show, Loveland OH  
 2009 Artist Grant, Loveland Arts Council , Loveland OH  
 Grant awarded for studio exploration and covered material during residency at the International  
 Ceramic Research Center, Guldagergaard, Skaelskor, Denmark  
 2007 Donor Awarded, Arrowmont School of Arts and Crafts, Gatlinburg, TN,  
 Funding covers boarding and firing costs for the invitational 2 week International Anagama  
 Seminar at Arrowmont School of Arts and Crafts, Gatlinburg, TN

#### Publications & Citations

American iPottery, Kevin A. Hluch. ebook for iBooks and iPads, Featured Artist, published 08/2014  
 Jambar, YSU newspaper article, 9-12-2013  
 YSUpdate Youngstown State University– Image featured with noted accomplishments. 10-2012  
 The Best of- 500 Ceramics: Celebrating a Decade in Clay, Lark Publishing Co. Image featured  
 500 Cups: Exploration of Utility & Grace, Suzanne J. E. Tourtillott, Lark Publishing Co. Image featured  
 500 Bowls: Contemporary Explorations of a Timeless Design, Suzanne J. E. Tourtillott, Lark  
 Publishing Co. Image featured

#### Professional Memberships

NCECA – National Council on the Education of Ceramics Arts  
 Clay Alliance of Cincinnati  
 Potters Council

#### Service

2014 Juror Student Art Exhibition – Lorain County Community College, Elyria, OH  
 Juror Suburban High School exhibition, Standard Ceramics Supply, Pittsburgh, PA



**DRAGANA CRNJAK, MFA**

www.draganacrnjak.com

dragana\_crnjak@yahoo.com

**EDUCATION**

2002-2004: MFA in Painting and Printmaking, Virginia Commonwealth University, Richmond, VA

1998-2002: BFA, major in painting, minor in printmaking, Myers School of Art, University of Akron, OH

**ONE-PERSON EXHIBITS**2014 *Webs and Roads*, Page Bond Gallery, Richmond, VA2013 *Pulse*, Simon gallery, Morristown, NJ  
*Spaces*, Page Bond Gallery2012 *New Work*, Urban Institute for Contemporary Arts, Grand Rapids, MI2011 *The Day It Rained Silver, 1<sup>st</sup> Exhibition*, New Urban Institute for Contemporary Arts/  
new building, Grand Rapids, MI*One to Another*, ROY B GIV gallery, Columbus OH2010 *Dust*, Vox Populi, Philadelphia, PA2009 *Recent Paintings*, Page Bond Gallery, Richmond, VA2008 *Slow Reveal*, Second Street Gallery, Charlottesville, VA*Tilt*, Mount Union College Art Gallery, Alliance, OH*Villages*, Kent State University Trumbull Campus Gallery, OH2007 *New Work on Paper*, Gallery at Porter, Art Institute of Boston, Boston, MA*What I Talk about When I Talk About Love*, Kathryn Markel Gallery, New York, NY2006 *Houses and New Events*, Page Bond Gallery, Richmond, VA2005 *Dwellings*, Off Grounds Gallery, University of Virginia, Charlottesville, VA.**SELECTED GROUP EXHIBITS**2014 *Chroma(A)Chroma*, Furlong Gallery, University of Wisconsin, Menomonie, WI  
Three-person exhibition with Robert Atwell and Matthew Kluber2013 *Charcoal*, Skidmore College Art gallery, Saratoga Springs, NJ*Float*, Proximity gallery, Cleveland, OH; two-person exhibition with Mark Keffer*Poetics of Pattern*, Riffe Gallery, Columbus, OH; curated by Janice Lessman, professor  
at Kent State University*Shade*, Page Bond Gallery, Richmond, VA*Concerning Line*, Page Bond Gallery, Richmond, VA2012 *Haze*, Page Bond Gallery, Richmond, VA*Premio Cube*, Curro & Poncho gallery at Guadalajara, Mexico; finalists exhibition for  
CUBE Cultura Award 20122011 Multiple propositions: A Look at Contemporary Drawing, Herron School of Art and  
Design, Indianapolis, IN*Illuminate*, Page Bond Gallery, Richmond, VA2010 *Summer Selection*, Kathryn Markel gallery, New York, NY*Faculty Show*, McDonough Museum of Art, Youngstown, OH2009 *Artprize*, The Urban Institute For Contemporary Art, Grand Rapids, MI*Monumental Ideas in Miniature Book*, traveling exhibition opening at Southern  
Graphic Conference, Columbia College, Chicago, IL.*Flash Forward*, Spaces gallery, Cleveland, OH2008 *A Friend Indeed: Contemporary Art and the Academy*, American University's 2008  
mid-Atlantic MFA Invitational, Katzen Arts Center, Washington, DC*Small Claims*, Page Bond Gallery, Richmond, VA*Intricacies*, Soho Myriad, Atlanta, GA2007 *Drawing Invitational*, School of Art Galleries, Kent State University, Kent, OH*Double Bubble*, Page Bond Gallery, Richmond, VA

- 8 Hour Project*, Bowman and Penelec Galleries, Allegheny College, Allegheny, PA  
 2006 *Forte*, McDonough Museum of Art, Youngstown State University, Youngstown, OH  
*Drawing No Conclusions*, Urban Institute for Contemporary Art, Grand Rapids, MI  
*Village/New Drawing Installation*, Nightingale Gallery, Eastern Oregon University, La Grande, OR Three-person exhibit  
 2005 *Coming Home*, Emily Davis Gallery, Myers School of Art, University of Akron, OH  
*Katrina Show*, Page Bond Gallery, Richmond, VA. Group Exhibition  
*Drawing, Tradition and Innovation*, Arlington Arts Center, Arlington, VA  
*Show Girls*, Page Bond Gallery, Richmond, VA. Group exhibition  
*Red, White, Blue*, Portfolio Exchange, Southern Graphic Conference, Corcoran School of Art and Design, Washington, D.C.  
*Radius 250*, Artspace, Richmond, VA. Group exhibition curated by John Ravenal, curator of modern and contemporary art at Virginia Museum of Fine Art in Richmond, VA  
*Double Chin*, Stefan Stux Gallery, New York, NY. Group exhibition

#### AWARDS AND HONORS

- 2015 *Individual Excellence Award/ Visual Art*, Ohio Arts Council, Columbus, OH  
*Faculty Sabbatical Leave/2015-16*, Youngstown State University, Youngstown, OH  
 2012 *Research Professorship Award*, Youngstown State University, Youngstown, OH  
*University Research Council Grant*, Youngstown State University, Youngstown, OH  
 2011 *Individual Excellence Award/ Visual Art*, Ohio Arts Council, Columbus, OH  
 2008 *Individual Excellence Award/ Visual Art*, Ohio Arts Council, Columbus, OH  
 Inclusion into *International Drawing Annual in Print*, Manifest gallery, Cincinnati, OH  
 2007 *First Place, Drawing No Conclusions*, Urban Institute for Contemporary Art, Grand Rapids, MI. Selected by Dominic Molon, curator, Museum of Contemporary Art, Chicago  
 2004 *Virginia Museum of Fine Arts Professional Fellowship*, Virginia Museum of Fine Art, Richmond, VA  
 Inclusion into *The Slide Registry*, Drawing Center, New York, NY

#### ARTIST TALKS AND LECTURES

- 2011 *Artist lecture*, Herron School of Art and Design, IUPI, Indianapolis, IN  
*Artist talk*, ROY B GIV gallery, Columbus, OH  
 2008 *Artist talk*, Second Street Gallery, Charlottesville, VA  
*Artist talk*, Mount Union College, Alliance, OH  
*Artist talk*, Kent State University/Trumbull Campus Gallery  
 2007 *Artist lecture*, Allegheny College, PA, October  
*Artist lecture*, McDonough Museum of Art, Part of Art Theory class/Leslie Brothers  
 2006 *Coming Home*, Public panel discussion with 5 participating artists, Myers School of Art, Akron, OH  
 2006 *Artist lecture*, Page Bond gallery, October

#### BIBLIOGRAPHY AND REVIEWS

- Featured artist*, The Ocean State Review, The University of Rhode Island, Kingston, RI, March 2015  
 On Exhibit: 'Charcoal!' at Schick Galley at Skidmore College, Amy Griffin, Timesunion.com, Skidmore, NY, November 2013  
*Local Abstract Artists "Float" @ Proximity Gallery*, Josh Usmani, Cool Cleveland, September 2013  
*Riffe Gallery art exhibit examines 'Poetics of Pattern'*, Melissa Starker, The Columbus Dispatch, Columbus, OH, August 2013  
*Remembering Space*, Megan Zalecki, Richmond Arts Review, April 2013  
*Definen Finalistas*, Mireja Espinosa, Cultura, February 2012  
*Finalistas del concurso Cube 2 en*, Curro y Poncho, Miriam Pulido, Milenio, Guadalajara, February 2012  
*UICA's new location promises expanded artistic opportunities*, Jeffrey Kaczmarczyk, Grand Rapids press, Grand Rapids, MI, July 2011  
*Cover feature*, TRANSFR (bi-monthly) literature and art magazine, Grand Rapids, MI, February 2010  
*Cover feature*, The Urban Institute for Contemporary Arts newsletter, Summer 2009  
*International Drawing Annual Exhibit in Print*, Manifest Gallery, Cincinnati, OH, 2008

*Dragana Crnjak, Leslie Van Stavern Millar, James Stroud and Soonae Tarkington at Page Bond Gallery*, Ted Randler, Grid, Richmond, VA, October 2009  
*Alumna travels back to Richmond/* cover feature, Veronica Garabelli, Commonwealth Times, Richmond, VA, August 2009  
*SPACES Flash Forward Exhibition*, Baker Corey, ARTslant, March, 2009  
*Being Here*, Douglas Max Utter, Cleveland Scene, Cleveland, OH, March 2009  
*Flash Forward*, Steven Litt, The Plain Dealer, Cleveland, OH, February 2009  
*Art exhibit on display at Crandall Art Gallery, Brooke Thomas*, Alliance, OH, October 2008  
*The Slow Reveal: Leah Ballis and Dragana Crnjak*, Laura Parsons, The Hook, Charlottesville, VA, November 2008  
*KSU Exhibit Draws Praise*, Dorothy Shinn, Akron Beacon Journal, Akron, OH, September 2007  
*The Eyeful* K.B. Basseches, , Richmond.com, August, 2007  
*Going Home*, Heather Harvey, Style, Richmond, VA, September 2006

**Claudia Berlinski, MFA**

3164 Morrow Drive, Cortland, OH 44410  
 330-212-7538  
 c\_berlinski@hotmail.com

**Education**

MFA Printmaking, Summa Cum Laude, The Ohio State University  
 BFA Printmaking, Magna Cum Laude, Buffalo State College  
 AAS Photography, AS Fine Arts, Magna Cum Laude, Villa Maria College

**Areas of Specialization**

Two-Dimensional Design (including digital design), Color, Drawing, Printmaking, Collage,  
 Altered Book, Book Arts

**University Teaching Experience**

Current *Department of Art, Youngstown State University*  
 Assistant Professor, Foundations  
 Interdisciplinary Studio Art Coordinator  
 Foundation Drawing, Intermediate Drawing, Fundamentals of 2-D Design, Junior Portfolio  
 Review, Studio Problems in Drawing

2000-2012 Myers School of Art, University of Akron  
 Senior Lecturer  
 Foundation 2-D Design, Foundation Drawing I, Intro Relief Printing, Color Media in Drawing

2000-2012 *Department of Art, Youngstown State University*  
 Adjunct Faculty  
 Foundation Drawing, Intermediate Drawing, Fundamentals of 2-D Design, Silkscreen Printing

**Grants and Awards**

Semi-finalist for Xochi Quetzal Summer Artist Residency, Chapala, Jalisco, Mexico, 2014  
 Research/Activities Grant, Myers School of Art, University of Akron, 2009, 2006, 2003  
 Juror's Award, Election Obsession, Kent State University Galleries, 2008  
 Juror's Award, 66<sup>th</sup> Area Artists Annual, The Butler Institute of American Art, 2002

**Selected Exhibitions (solo & two-person shows indicated by asterisk\*\*)**

2015 *Emancipation\*\**  
 McFadden Gallery, Malone University, Canton, OH  
*Light Show*  
 Heights Arts, Cleveland, OH  
*Meditation/Creation*  
 Box Gallery, Akron, OH

2014 *All Good Things*  
 Translations Gallery, Canton, OH  
*Present Tense: Contemporary Art in Ohio*  
 A juried exhibition in print  
*Portraiture in the 21st Century* (juried)  
 Benedictine University, Lisle, IL  
*The Madonna Suite*  
 Brannigan Cultural Center, Los Cruces, NM  
*Rooms To Let CLE* (juried)  
 Alternative installation/exhibition space within abandoned residences of the Slavic Village community,  
 Cleveland, OH  
*Artists of Rubber City Member's Exhibition*  
 The Box Gallery, Akron, OH

2013 *Clever Little Devils*

- The Box Gallery, Akron, OH  
*Altered Octavos*
- Annex Gallery, Cleveland, OH  
*Tiny Cameras, Tiny Pictures*
- Bliss Gallery, Youngstown State University  
*MAPC Juried Member's Exhibition*
- McDonough Museum of Art, Youngstown, OH
- 2012 *Tiny Cameras, Tiny Pictures*
- Benedictine University, Lisle, IL  
*The Madonna Suite*
- Benedictine University, Lisle, IL
- Burning Bush Gallery, Wheaton, IL
- Casa Roja, Guatemala City, Guatemala
- Casa Luna, San Salvador, El Salvador
- Universidad de Veracruzana, Mexico  
*The Unbearable Lightness*
- BAYarts, Cleveland, OH
- 2011 *The Altered Book Project-guest curator*
- Summit ArtSpace, Akron, OH  
*Oberlin Reads Altered Book Exhibition*
- Firelands Association for the Visual Arts, Oberlin, OH
- 2010 *This World*
- University of Minnesota, Minneapolis, MN
- University of Akron, Myers School of Art  
*Constellations of Women*
- Anderson Creative Studio, Canton, OH  
*Pinkeye Magazine Book of Collage Exhibition (juried)*
- Wall Eye Gallery, Cleveland, OH  
*Monumental Idea, Miniature Book, traveling exhibition*
- 30+ locations in the US and Canada; 10+ International locations
- 2009 *Evidence of the Unseen\*\**
- Hardee Arts Center, North Florida Community College  
*Searching for the Underground Sea\*\**
- Firelands Association for the Visual Arts, Oberlin, OH  
*Narratives: Mixed Media Work\*\**
- Craft Studio Gallery, University of Missouri  
*Invented Memory*
- Anton Art Center, Mt. Clemens, MI
- 2008 *Dog-Eared: Revealing the Contents of Artists' Books*
- Patti and Rusty Rueff Galleries, Purdue University  
*Rock, Paper, Scissors-featured artist*
- Exhibit One Gallery, Stillwater, OK  
*Election Obsession (juried)*
- Kent State University Galleries
- 2007 *Family Pictures\*\**
- Bliss Gallery, Youngstown State University  
*In Response to Healing, traveling exhibition (juried)*
- The Art Center Gallery, University of Arkansas-Fayetteville
- The Ohio State University-Newark Art Gallery
- HUB Robeson Galleries, Pennsylvania State University
- Gallery 908, Reading, PA
- 2006 *Collection\*\**
- Studio of 5 Rings, Cleveland, OH  
*Prints at an Exhibition*



Summit ArtSpace, Akron, OH  
*Delta National Small Prints* (juried)  
 Bradbury Gallery, Arkansas State University

2005 *Implosion*  
 Standing Rock Cultural Arts, Kent, OH  
*Forces of Nature*  
 College of Art and Design Gallery, Iowa State University

#### Print Portfolios and Exchanges

The Madonna Suite, Ochosi Editions, 2012  
 This World, MAPC Conference Portfolio, 2010  
 Finding the Range from One to Six, AP Reader's Exchange Portfolio  
 Forces of Nature, Postcard Print Exchange

#### Bibliography

**Books** Present Tense: *Contemporary Art in Ohio*, A juried exhibition in print, 2014  
*The Pinkeye Book of Collage*, Collage art from Cleveland area artists, 2010

**Periodicals** Around Kent Magazine, Spring 2014  
 The Jambar Newspaper, February 2014  
 DuPage Valley Review journal of arts & culture, 2013

**Catalogs** MIMB traveling exhibition  
 In Response to Healing traveling exhibition  
 Delta National Small Prints exhibition, 2006  
 66<sup>th</sup> Area Artists Annual, 2002

**Reviews Recieved** Durbin, Roger, "Summit Artspace takes on altered books as art object display",  
*West Side Leader*, 6/30/11.  
 Shinn, Dorothy, "Summit Artspace showcases books as art ", *The Akron Beacon Journal*, 6/19/11.  
 Hagan, Jimmy, "Art Off The Radar: A Look Inside FAVA Gallery", *The Oberlin Review*, 10/2/09.  
 Durbin, Roger, "Some Gems At Summit ArtSpace", *Leader Online*, 1/26/06.  
 Constable, Leslie, "Art League 'Six' a Mixed Show", *The Columbus Dispatch*, 12/89.

**Reviews Written** "Christopher Pekoc: Affinity for the Night", *curatorialcollective.com*, December 8, 2014.  
 "Transitions: Climactic Moments Collide", *curatorialcollective.com*, October 30, 2014.  
 "Akron Art Prize: Undaunted Variety Reigns", *curatorialcollective.com*, September 17, 2014.  
 "Ceramic Sculpture by Stephen Freedman, Butler Institute of American Art, Youngstown, 10-24  
 November", *Dialogue Magazine*, January-February 1992.  
 "ob-scen'i-ties, In Collaboration, 9 September-10 October", *Dialogue Magazine*, November  
 December 1992.  
 "C.M. James: The History of Fantom Press and Recent Paintings & Mixed Media Works,  
 Trumbull Art Gallery, 11 January-2 February", *Dialogue Magazine*, May-June 1992.  
 "Elaine Reichel: Native Intelligence, Cleveland Center for Contemporary Art, 20 November-17  
 January", *Dialogue Magazine*, January-February 1993.

#### Outside Consulting

**Current** Curator  
*Thomas Family Endowment Gallery, Jewish Community Center of Youngstown*  
 1990-2014

**Guest Juror** *Lorain County Community College Student Exhibition*

**Guest Juror** *ArtLink Gallery, Fort Wayne IN: 30<sup>th</sup> Annual National Print Exhibition*

**Visiting Artist** *Youngstown State University: Artist Lecture: MIMB project*

**Exam Reader,** *Educational Testing Service, Princeton, NJ: Scoring Art Studio portfolios of Advanced*

**Syllabus Reader** *Placement high school students; auditing Advanced Placement Studio Art syllabi of high*  
*school art teachers*

**Art Workshop Instructor** Arts Alive after school program: Altered books  
 University of Akron Continuing Education: Collage on Canvas

Akron Art Museum Family Art Workshop: Relief Printing  
 Columbus Arts Council, Artists-in-Schools program: Printmaking  
 Freelance Art Critic Dialogue Magazine

### University Service

Solomon Gallery Coordinator - schedule exhibitions in the College's gallery including visiting artists, faculty driven student exhibitions and Junior Portfolio Review exhibitions - coordinating special events around the exhibition schedule that involve other departments in the College of Creative Arts & Communication and take place in the gallery space (musical auditions, dedications and other such ceremonies) - manage set up and tear down dates and utilize a student worker who assists in keeping the walls prepared and the space tidy, although most of the exhibitions are expected to be "self-service".

Student Art Association Advisor - assist an independent group of 20+ students manage a variety of activities such as Welcome Week activities, community engagement activities and volunteer opportunities, the annual Student Juried Exhibition of Art & Design, and a variety of field trips and other social gatherings.

Faculty Advisor - scheduling appointments with individual students to assist them in making scheduling decisions, keeping on track with their curriculum plan and counseling them on general academic concerns - assigned to approximately 25 students, but often take on extra freshman because they are more familiar with me than other professors.

Department Assessment Committee - where I was in charge of working with Art History faculty, compiling information and writing a report detailing the assessment techniques and outcomes for the Art History area. Advisory Councils:

Dean's Advisory Council, Freshman Retention Advisory Committee, and McDonough Museum Advisory Committee.

Committees: Chair of Freshman Retention Committee, Foundations Committee, College Curriculum Committee

Academic Senate: Senator-at-Large and Charter & By-Laws Committee.

### Library Liaison

#### Interdisciplinary Studio Art Coordinator

Participation in Foundation Portfolio reviews and junior reviews, Foundations curriculum development, and Foundations student exhibition

### Community Service

Art Critic, Curatorial Collective Blog

Salem/Mahoning County Governor's Art Show Judge

Altered book workshop, Summit ArtSpace

Donation of artwork to The Greater Cleveland Aids Task Force for *Art Cares* auction

Northeast Central Ohio Regional Scholastic Art Awards Judge

Portage County Art Show Judge

### Professional Affiliations

FATE

Mid-America Print Council

Artists of Rubber City

College Art Association

The Artists' Network of Kent

### Collections

Benedictine University, Lisle, IL

Ochosi Editions, Chicago, IL

Mid-America Print Council Archives

Southern Graphics Council Archives

Columbia College Permanent Collection

Myers School of Art Permanent Collection

Iowa State University Print Club

North Coast Spine Center, Akron, OH

Private Collections in Ohio, New York, Kentucky, New Jersey and Oklahoma

**Websites****Flickr Web Album**[http://www.flickr.com/photos/claudia\\_berlinski/](http://www.flickr.com/photos/claudia_berlinski/)**N.E.O Contemporary**[http://www.aroundkent.net/NEO\\_Contemporary.html](http://www.aroundkent.net/NEO_Contemporary.html)**Bowling Green State University Contemporary Printmaking Collection**[https://dmrc.bgsu.edu/webapps/collections/dmrc\\_search\\_results.jsp?first=0](https://dmrc.bgsu.edu/webapps/collections/dmrc_search_results.jsp?first=0)

**Stephanie L. Smith, PhD**

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Department of Art· Youngstown State University  
 Youngstown, OH·44555  
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4770 Topper Hill Drive  
 Hubbard, OH·44425  
 (330) 259-6346

**EDUCATION**

1990-2000 Rutgers University, New Brunswick, NJ  
 Ph.D. in Art History, Roman art of the Late Empire and Middle Ages  
 Dissertation Topic: Gold Glass of the Roman Empire

1985-89 Washington & Lee University, Lexington, VA  
 B.A. Art History, magna cum laude.

1994 Goethe Institute, Boppard, Germany, German language training (Oct.-Nov.)

1988 Washington & Lee University Semester Abroad, Paris, France (spring)

1987 Rutgers University Summer Abroad, Urbino, Italy

**EMPLOYMENT**

Youngstown State University, Youngstown, OH 44555

2012-present Professor of Art History

2005-2012 Associate Professor of Art History

1999-2004 Assistant Professor of Art History

1998-1999 Instructor of Art History.

Responsible for introductory-level courses ranging from Prehistory to the Renaissance (both on-ground and online) and upper-level courses spanning the Bronze Age Aegean through the Italian Renaissance including Greek, Etruscan, and Roman Art, early and late Medieval Art, Byzantine Art, Italian Renaissance Art, Islamic Art, Special Topics/Art of Death, Special Topics/Art of Venice, and Special Topics/Anatolia (fall 2015).

Co-coordinate Art History program: selection and mentoring of part-time faculty, visual resource maintenance, Art History course scheduling and staffing, curriculum development (on-ground and online) and assessment.

Study Abroad, Venice, Italy (summer 2010) @Scuola internazionale grafica di Venezia, Venice Italy

Coordinated all aspects of program including pre-travel course set-up, student orientation, student travel, financial management of all funds pre-travel and during travel, teaching on-site Special Topics/Art of Venice, organizing/leading weekly day trips from Venice (Torcello/Burano, Padova, Verona, Vicenza).

Jan. 2012-present Director of Faculty Relations

Appointed by the Provost and Vice President of Academic Affairs to whom the position reports. The position requires the ability to multi-task, process multiple cases simultaneously, handle confidential material appropriately and maintain an institutional perspective with regard to both faculty and administration.

Primary point of contact for the faculty union and university supervisors with regard to matters covered by the collective bargaining agreement.

Administrative shepherd for all faculty complaints related to the collective bargaining agreement through multi-step grievance process from pre-grievance to arbitration. Write initial finding for all grievances.

Write all memoranda of understanding and coordinate approval process with both the administration and the faculty union leadership.

Initial point of contact for all information requests and public records requests submitted by faculty union.

Attend all University Chair meetings including the annual two-day administrative retreat. Conduct training for all chairs dealing with evaluation of faculty, classroom observation, and corrective disciplinary action. Serve on the Administration Negotiating Team and Labor Management Council.

2011-2012 Assistant Chair, Department of Art

2005-2007

Responsibilities included conducting all graduating senior audits, preparation of the annual HEADS report required in accordance with YSU's NASAD accreditation, preliminary preparation of department schedule, participation in all registration events for the college and department, provide additional assistance to the chair as needed.

2007-2011 Chair, Department of Art

12-month administrative appointment outside of faculty union.

Directly oversaw annual budget in excess of \$250,000 as signature authority.

Managed hiring of tenure-track, term, and part-time faculty and office staff.

Supervised 15 full-time and 30+ part-time faculty, office staff, and student workers.

Supported professional development, completed recommendations and applied for awards on behalf of faculty, staff and students and successfully mentored full-time faculty through tenure and promotion process.

Oversaw the BA in Art History, BFA in Studio Art, BS in Education/Art Education, MA in Art Education and all relevant minors totaling 400+ students.

Developed department annual plans and reports.

Planned, convened and conducted all faculty meetings including annual one-day retreat.

Represented the department at various events including outreach to local K-12 schools and the annual Scholastic Art Awards.

Served on multiple committees including the McDonough Museum Advisory Committee, Dean's Advisory Committee, Dean of Fine & Performing Arts (now College of Creative Arts and Communication) search committee (2x), and Ohio

Board of Regents Transfer Assurance Guideline Committee for Arts & Humanities (state-level committee assignment)

Assisted in establishment of scholarships and fundraising for the Department of Art

Served as institutional representative to NASAD

#### ADDITIONAL TEACHING

1996, 1997 Guest Lecturer, American Academy in Rome Summer School.

1995 Instructor, Department of Art History, Rutgers University, New Brunswick, NJ.

1991-1994 Teaching Assistant, Department of Art History, Rutgers University, New Brunswick, NJ.

1993 Teaching Assistant, Rutgers University Summer Abroad, Rome, Italy. Assisted with instruction of 8 week/6 credit undergraduate program in archeology.

#### COMPETITIVE GRANTS & PROFESSIONAL AWARDS

2015 Phi Kappa Phi (Induction scheduled for March 2015)

2011 Subvention funding award, School of Graduate Studies and Research, Youngstown State University, Youngstown, OH.

Publication support for Soprintendenza archeologica di Roma/Palatine East Excavation.

2009 Mentor of the Year Award, Youngstown State University, Youngstown, OH.

2007 Distinguished Faculty Award-University Service, Youngstown State University, Youngstown, OH.

2007 Youngstown State University-Ohio Education Association Service Award, Youngstown State University, Youngstown, OH.

2003-04 University Research Council Grant, Youngstown State University, Youngstown, OH.  
Travel grant to Rome, Italy for research related to project entitled "Viewership in the Catacombs of Rome."

2003-04 Faculty Improvement Leave, Youngstown State University, Youngstown, OH (spring semester.)  
Full semester sabbatical for work related to project entitled "Viewership in the Catacombs of Rome."

2003-04 Reimbursement for Advanced Studies, Youngstown State University, Youngstown, OH.  
Funding for research related to project entitled "Viewership in the Catacombs of Rome."

1997-98 Samuel H. Kress Foundation Fellowship in the History of Art.

1997-98 Rutgers University Graduate School Fellowship.

1995-97 Samuel H. Kress Foundation Two-Year Fellowship in the History of Art at Foreign Institutions, Bibliotheca Hertziana, Rome, Italy.

1995-96 J. William Fulbright Fellowship, Rome, Italy.

1995 Deutscher Akademischer Austausch Dienst Research Grant for Ph.D. Candidates and Recent Ph.D.s, Heidelberg, Germany (May-August.)

1994 American School of Classical Studies, Athens, Greece  
Awarded Visiting Associate Member status (fall.)

1992, 1994 Rutgers University, Graduate School of Arts and Sciences, Special Studies  
Opportunity Grant. Aid for research on Soprintendenza archeologica di



- Roma/American Academy in Rome Palatine East Excavation, Rome, Italy.  
Rutgers University, Graduate School of Arts and Sciences  
Graduate Scholars Award.
- 1989 Peggy Guggenheim Collection, Venice, Italy, Intern (Sept.-Nov.)  
1988 Solomon R. Guggenheim Museum, New York, NY, Intern (summer.)

#### RELATED SCHOLARLY ACTIVITIES

- 1991-2014 Soprintendenza Archeologica di Roma/American Academy in Rome Palatine East Excavation, Rome, Italy. Participation in on-site excavation, drafting, finds processing, cataloging, and publication of glass finds.
- 1995-1996 American Academy in Rome/University of Perugia Fabrateria Nova Excavation, Ceprano, Italy. Participation in on-site excavation and finds processing.
- 1995 American Academy in Rome Cosa Excavation, Cosa, Italy. Participation in on-site excavation.
- 1995 Lexicon Iconographicum Mythologiae Classicae, U.S. Center, Rutgers University New Brunswick, NJ. Research Assistant.

#### PUBLICATIONS

- Encyclopedia of Early Christian Art and Archaeology, 'apocalypse,' 'glass,' 'gold glass,' ed. by Paul Corby Finney, Wm. B. Eerdmans Publishing, Grand Rapids, MI (forthcoming).
- "Glass," in Palatine East Excavations, Volume 2, The Finds, by Archer St. Clair, De Luca Editori D'Arte (Rome, 2014) 117-168.
- "Pagans, Christians, and the Domus Aeterna," Archaeological Institute of America 107th Annual Meeting Abstracts, vol. 29, Montreal, Canada (2006) 2.
- "Feasting at the Grave: Funerary Commemoration and the Catacombs of Rome," Twenty-eighth Annual Byzantine Studies Conference Abstracts, The Ohio State University, Columbus, OH (2002) 94.
- "Glass Finds from the Northeastern Slope of the Palatine," Annales du 15e Congrès de l'Association Internationale pour l'histoire du Verre (New York, 2001) 68-72.
- "Gold Glass of the Roman Empire: Daily Life and Afterlife," Twenty-fourth Annual Byzantine Studies Conference Abstracts, University of Kentucky, Lexington, KY (1998) 12-13.
- "19th-century Portraits of Children," in American Paintings from The Montclair Art Museum, exh. cat., Jane Voorhees Zimmerli Art Museum, Rutgers, The State University, New Brunswick, NJ (1991) unpaginated.

#### Book Reviews

- Review of Neighbors and Successors of Rome Traditions of glass production and use in Europe and the Middle East in the later first millennium AD, Keller, Price, and Jackson, eds. (2014) in *The Medieval Review*, 2015 (forthcoming).
- Review of Images of Children in Byzantium, Cecily Hennessy (Burlington: Ashgate Publishing, 2009) in *Aurora The Journal of the History of Art*, volume X, 2009, 125-130.
- Review of Understanding Islamic Architecture, ed. Attilio Petruccioli and Khalil Pirani (London and New York: Routledge Curzon, 2002) in *Studies in Contemporary Islam*, vol. 5, no. 1-2, Spring and Fall, 2003, 244-249.

#### PRESENTATIONS AND ORGANIZED SESSIONS

- "Fragile Evidence: Decorated Glass in Late Antique Rome," 48th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 9-12 May 2013.
- Beyond the Lecture: Art History and the Classroom, session organizer and presider, Confluence 2009, the biennial conference of FATE (Foundation in Art: Theory and Education), Portland, Oregon, April 1-4, 2009.
- "Portraits of the Apostles in Late Antique Rome," 16th Biennial New College Conference on Medieval & Renaissance Studies, Sarasota, FL, 5-8 March 2008.
- "Class in the Stacks: The Future of Library Instruction," Academic Library Association of Ohio 33rd Annual Conference, Columbus, OH, 25-26 October 2007 (co-presented with Alyssa Jordan.)
- "Pagans, Christians, and the Domus Aeterna," 107th Annual Meeting of the Archaeological Institute of America, Montreal, Canada, 5-8 January 2006.
- "Late Antique Gold-Glass Vessels and Pilgrimage to Rome," Medieval Academy of America Annual Conference, University of Miami and Florida International University, Miami, FL, 31 March-2 April, 2005.

- “Art and the Catacombs of Rome,” YSU-Institute for Learning in Retirement Lecture Series, Youngstown State University, 21 May 2004.
- “Islam: Art and Culture,” CROW Seminar (Creative Retirement Opportunities that Work), Youngstown State University, Youngstown, OH, 14 August, 2003.
- “Death and the Roman Catacomb,” International Medieval Congress 2003, University of Leeds, England, 14-17 July 2003.
- “Death and Commemoration in the Early Christian Rome,” invited speaker by the Youngstown-Warren Chapter of the Society of Saint John Chrysostom, McDonough Museum of Art, Youngstown, OH, 7 November, 2002.
- “Feasting at the Grave: Funerary Commemoration and the Catacombs of Rome,” Twenty-eighth Annual Byzantine Studies Conference, The Ohio State University, Columbus, OH, 4-6 October 2002.
- Monumental Narrative: Construction of Space and Ritual, session co-organizer and presider, 37th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 2-5 May 2002.
- “Death in Rome: the Case of the Christian Catacombs,” invited speaker by the Archaeological Institute of America, North Alabama Society, University of Alabama, Huntsville, AL, 3 December 2001.
- “Glass Finds from the Northeast Slope of the Palatine: The Palatine East Excavation,” XVth Association Internationale de l’Histoire du Verre Congress, Metropolitan Museum of Art, New York, NY and The Corning Museum of Glass, Corning, NY, 19 October 2001.
- Decoration and the Domus in Late Antiquity, sponsored by the International Center of Medieval Art, session organizer, International Medieval Congress 2001, University of Leeds, England, 9-12 July 2001.
- “The Tomb as Domus in the Catacombs of Rome,” International Medieval Congress 2001, University of Leeds, England, 9-12 July 2001.
- “Christian Portrait Types: The Case of Peter and Paul,” 36th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 3-6 May 2001.
- “Decoration and the Viewer in the Catacombs of Rome,” 89th Annual College Art Association Conference, Chicago, IL, 28 February-3 March 2001.
- “Grave as Home: Late Antique Funerary Assemblages,” 35th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, 4-7 May 2000.
- “Death and Dining in Late Antiquity: Christian Traditions and Their Pagan Precedents,” Medieval Feasts and Celebrations Symposium, University of Toronto’s Center for Medieval Studies, 1 April 2000.
- “The Art of Death in Pagan and Christian Rome,” Guest Lecture for Washington & Lee University Department of Art and Art History, Lexington, VA, 22 October 1999.
- “Gold Glass of the Roman Empire: Daily Life and Afterlife,” Twenty-fourth Annual Byzantine Studies Conference, University of Kentucky, Lexington, KY, 5-8 November 1998.
- “San Lorenzo f.l.m: The Development of a Cult Site in Rome,” Guest Lecture for the American Academy in Rome Summer School, Rome, Italy, 5 August 1997.
- “The Atrium of the lower Church of San Clemente, Rome,” Seminar in Art and Liturgy, Bibliotheca Hertziana, Rome, Italy, 29 January 1997.
- “The Cult of Saints Peter and Paul: Concordia Apostolorum on Gold Glass,” The 1992 Graduate Art History Student Symposium, Rutgers University, April 6, 1992.

#### COMMUNITY BOARDS

- 2012-present    McDonough Museum of Art, Youngstown State University, Advisory Board.
- 2013-present    Niagara Foundation-Cleveland Office, Advisory Board

**Rich Helfrich, MFA**  
[rmhelfrich@ysu.edu](mailto:rmhelfrich@ysu.edu)  
 330.941.3775

Assistant Professor, Graphic + Interactive Design  
 Youngstown State University  
 Department of Art  
 One University Plaza, Youngstown, OH 44555

### SUMMARY OF QUALIFICATIONS

Fifteen years experience teaching foundations through advanced courses in graphic design at the colligate level. Extensive experience with curriculum development, revision and implementation at two NASAD accredited institutions. Experience in the development of transfer articulation agreements and curricular mapping with technical and community colleges. Supervised the development and implementation of departmental internship programs, initiated the creation of a full service student run design agency and have serve as the faculty advisor for two student-run AIGA graphic design clubs. Participate in and chaired faculty subcommittees, college-wide committees, student recruiting and alumni development. Eighteen years experience working as professional graphic designer and have provided project manager, art direction and graphic design services for institutional initiatives at two institutions that focused on undergraduate recruitment, retention, departmental rebranding, institutional publications and strategic marketing objectives.

### EDUCATION

MASTER OF FINE ARTS, GRAPHIC DESIGN [ November 2008 ]  
 SAVANNAH COLLEGE OF ART & DESIGN, SAVANNAH, GA  
 MASTER OF ARTS, GRAPHIC DESIGN [ November 2005 ]  
 SAVANNAH COLLEGE OF ART & DESIGN, SAVANNAH, GA  
 BACHELOR OF SCIENCE, GRAPHIC DESIGN [ May 1996 ]  
 LA ROCHE COLLEGE, PITTSBURGH, PA

### TEACHING POSITIONS

YOUNGSTOWN STATE UNIVERSITY | COLLEGE OF CREATIVE ARTS & COMMUNICATION  
 DEPARTMENT OF ART, YOUNGSTOWN, OH

- ASSISTANT PROFESSOR [ August 2011 - Present ]
- Teach five courses each academic year at all levels of a comprehensive graphic + interactive design program.
- Encourage conceptual and aesthetic innovation through process development while teaching students about practical client and industry needs.
- Develop course assignments with emphasis on both traditional print and digital media.
- Focus on strong foundation of the elements and principles of design as they apply to visual problem-solving.
- Conduct student advising, transfer student portfolio evaluations and junior portfolio reviews.
- Develop cross-disciplinary collaboration and inter-program curriculum assignments.
- Build relations with the graphic design industry professionals to ensure practicality of classroom projects.
- Oversee student graphic design organization Studio 330 and secure affiliations with AIGA and the American Advertising Federation.
- Work corroboratively with Marketing Department in the design of marketing and recruiting materials.
- Proficiency with Macintosh computers and industry standard graphic design software.

### COURSE INSTRUCTION

- Introduction to Typography
- Advanced Typography
- Senior Project
- Studio Problems National Student AdFed Competition
- Introduction to Graphic Design
- Publication Design
- Type + Image
- Packaging Design
- Intermediate Graphic Design
- Corporate Identification
- JR Portfolio Review
- Internship

**COMMITTEE**

- Department of Art Chair Advisory Committee [ August 2014 - May Present ]
- Chair, Marketing and Recruitment [ August 2012 - May 2014 ]
- CCAC Deans Advisory Committee [ August 2013 - May 2014 ]
- Game Design Program Development Committee [ August 2013 - Present ]
- Scholarship [ August 2013 - Present ]
- Strategic Planning [ August 2012 - May 2013 ]
- Chair, Internships [ August 2012 - May 2013 ]
- Chair, Graphic + Interactive Design Faculty Search [ Summer 2012 & Spring 2013 ]
- Foundations [ August 2012 - May 2013 ]

**STUDIO 330 FACULTY ADVISOR, AIGA STUDENT CHAPTER -[ August 2012 - Present ]**

Serve as the faculty advisor to Studio 330, student organization for Graphic + Interactive Design students established in 2011. Chapter provides students with an understanding of the culture of the design community, the practical considerations in making the transfer from school to studio. The student chapter introduces students to a broader community, to the challenges of real-world problems, and provides opportunities to develop leadership skills.

LA ROCHE COLLEGE | SCHOOL OF THE PROFESSIONS  
DEPARTMENT OF GRAPHIC & COMMUNICATION DESIGN, PITTSBURGH, PA

- ASSISTANT PROFESSOR [ August 2008 - May 2011 ]
- INSTRUCTOR [ August 2004 - August 2008 ]
- ADJUNCT PROFESSOR [ January 1999 - May 2004 ]

**ACADEMIC ADMINISTRATIVE EXPERIENCE**

LA ROCHE COLLEGE | SCHOOL OF THE PROFESSIONS  
DEPARTMENT OF GRAPHIC & COMMUNICATION DESIGN, PITTSBURGH, PA

**DEPARTMENT CHAIR [ January 2009 - August 2010 ]**

- Directed primary operations for NASAD-accredited graphic & communication design program.
- Collaborated with Graphic & Communication Design faculty, Division Chair and Associate Academic Vice President to ensure compliance with NASAD standards for accreditation renewal.
- Supervised departmental faculty and serve in a leadership capacity as it relates to faculty/student interaction.
- Supervised program development, course schedules and implementation of newly designed curriculum.
- Established relations with senior-level administrators to advance objectives related to student recruitment and retention, faculty development, budgeting, asset acquisition, facilities, alumni cultivation and fundraising activities.
- Initiated the development of Web Design Minor and Interactive Media Design Bachelor of Science degree program.
- Worked with faculty to develop curriculum mapping, course-level assessments, outcomes and related course revisions.
- Assisted with faculty advisors in student advisement activities and transfer credit evaluations.
- Managed annual Graphic & Communication Design Positive Space Student Art Exhibition.
- Supervised selection of non-profit organization for annual departmental immersions assignment.
- Oversaw hiring and evaluation of adjunct and visiting faculty members.
- Initiated the development of program marketing materials and departmental website.
- Assisted with the reestablishment of the National Scholastic Art Show Awards for Allegheny County at La Roche College.

**DIRECTOR, PROFESSIONAL STUDENT DESIGN STUDIO [ August 2009 - May 2011 ]**

● Oversee a student-run, integrated communications agency that provides an outlet for Graphic & Communication Design, Interior Design, Marketing, Professional Writing and Information Systems Technology majors. The studio provides students with the opportunity to experience the inner workings of a marketing and advertising agency. Students are exposed to the day-to-day operations of an agency, working with clients within the college and providing creative services for regional non-profit and for-profit businesses. Funds raised by the studio are used to support field trips, lecture series and equipment.

**INTERNSHIP SUPERVISOR [ August 2004 - May 2011 ]**

- ☛ Serve as the faculty supervisor for internships and establish and cultivate relationships with employers and alumni in conjunction with the Academic and Career Advising Department.
- ☛ Recruit internship sites, update company database profiles for prospective internships.
- ☛ Develop and maintain centralized internship coordination program to match students with employers.
- ☛ Assist students in select and integrating internships into their academic experience by conducting interviews with students, determining qualifications for internship positions and evaluating their portfolio.
- ☛ Meet with interns to guide performance, answer questions, provide background information and resources related to interns' work.
- ☛ Help students define academic requirements (journal, paper, relevant research and/or projects) for the internship.
- ☛ Maintain contact with internship site supervisor prior to and during the academic semester.
- ☛ Assist students with posting resumes, portfolios and searching internship database.

**AIGA STUDENT CHAPTER FACULTY ADVISOR [ August 2004 - May 2011 ]**

- ☛ Serve as the faculty advisor to PRAXIS, student organization for Graphic & Communication Design students. Chapter achieved official AIGA recognition and provides students with an understanding of the culture of the design community, the expectations of a professional designer, the practical considerations in making the transfer from school to studio, and exposure to other designers and their work. The student chapter experience introduces students to a broader community, to the challenges of real-world problems, and provides opportunities to develop leadership skills.
- ☛ Encourage and support increased student participation in PRAXIS and AIGA-related activities.
- ☛ Develop fundraising campaigns to support student events and field trips.
- ☛ Supervise student-run design exhibition.

**STUDENT GOVERNMENT FACULTY REPRESENTATIVE [ August 2009 - May 2011 ]**

- ☛ Appointed to serve as Faculty Representative for Student Government (SGA) in August of 2009. SGA shapes the future of student life at La Roche College.
- ☛ Encourage and support increased student participation in SGA-related activities and serve as a liaison between the faculty and administration to bring student interests to the forefront of administrative and academic decisions.
- ☛ Develop student, faculty and administrative AED training sessions in coordination with Tri-Community South EMS.
- ☛ Provide art direction and information architecture for SGA web site to improve student participation through social networking and blog postings.

**CURRICULUM & PROGRAM DEVELOPMENT**

- ☛ Chair, Graphic & Communication Design Curriculum Development [ January 2009 - May 2011 ]
- ☛ Chair, Digital Media & Marketing Design Hybrid Program [ May 2009 - May 2011 ]
- ☛ Co-Chair, Interactive Media Bachelors & Masters Degree Program Development [ August 2009 - May 2011 ]
- ☛ Co-Chair, Graphic & Communication Design Web Design Minor [ August 2009 - May 2010 ]
- ☛ Co-Chair, Graphic & Communication Design Curriculum Development [ March 2007 - January 2009 ]

COURSE DEVELOPMENT: Graphic Design Studio, Multimedia I, Computer Graphics I & II, Graphic Design I, II & III, Design Methodologies, Environmental & Packaging Design, Publication Design and Writing & Presentations for Designers

**COMMITTEE & SERVICE****NASAD ACCREDITATION:**

- ☛ Annual Meeting, Pittsburgh, PA [ October 2009 ]
- ☛ Co-Chair, Curriculum Assessment [ March 2007 - January 2009 ]
- ☛ Co-Chair, Facilities [ September 2004 - February 2007 ]
- ☛ Chair, Archives [ December 2004 - May 2011 ]
- ☛ High School Summer Design Studio [ March 2010 - July 2010 ]
- ☛ Interior Design 'Innovating the Curriculum' seminar [ March 2009 ]
- ☛ Faculty Representative, Institutional Relations Board of Trustees Subcommittee, La Roche College [ May 2006 - May 2011 ]
- ☛ Chair, Macintosh Student Computer Lab & Printing Taskforce [ August 2006 - May 2011 ]
- ☛ Member, freshman and sophomore student portfolio review committee's [ April 2005 - May 2011 ]



- Coordinated and directed professional photo shoots for various publications and managed the production of all internal and external college publications. Also charged with ensuring that all materials matched the branding developed by the College.
- Art directed the La Roche College Alumni magazine. Responsibilities included directing magazine staff meetings, proposing feature articles, directing photography, scheduling photo shoots, preparing all prepress during final production and press checks.
- Served as the department liaison with outside vendors, consultants and recruitment / branding design firms.
- Developed independent study and internship opportunities for Graphic & Communication Design students.

**PROFESSIONAL MEMBERSHIPS & BOARD POSITIONS BOARD MEMBER, AMERICAN INSTITUTE OF GRAPHIC ARTS [ August 2009 - May 2011 ] PITTSBURGH, PA CHAPTER**

- Serve as Director of Mentoring Program to develop and implement new social networking mentoring program that will connect design students, young design professionals and veteran designers in a way which fosters meaningful educational development.
- Connect young designers with industry veterans and engage in mentorship activities such as getting help with their design portfolios, scheduling tours of professional design studios, identifying internships, coordinating talks or presentations at a student's university, receiving advice or criticism on a specific project and providing job search advice.
- Network with AIGA faculty and student chapter leadership to develop academic lecture series and inform constituencies of student-centered events.

**BOARD MEMBER, PITTSBURGH EDUCATIONAL COMMUNICATION CONSORTIUM [ September 2004 - August 2007 ]**

- Build relationships and educational opportunities for students, academics and the professional communications community.
- Developed student and professional lecture series in conjunction with Professional Development and Learning Workshop Chairs.
- Maintained and assisted with recruiting membership from the academic and professional communities.
- Coordinated and implemented the Pittsburgh's Creative Competition through the recruitment and guidance of the C2 committee.

**THE AMERICAN INSTITUTE OF GRAPHIC ARTS [ May 1998 - May 2011 ]**

**THE AMERICAN ADVERTISING FEDERATION [ August 2005 - May 2008 ]**

**PROFESSIONAL EXPERIENCE**

**RH DESIGN**

**OWNER**

Operate a freelance full-service graphic + interactive design studio that focuses on startup and established B2B companies in need of repositioning, rebranding, development of strategic marketing strategies and design of collateral materials.

**WEST PENN ALLEGHENY HEALTH SYSTEMS [ April 2004 - August 2004 ]**

**MARKETING PROJECT MANAGER**

- Managed creative team of writers and graphic designers responsible for internal and external communication materials for six health care institutions within the West Penn Allegheny Health System.
- Supervised overall design of advertising and marketing communications in support of West Penn Allegheny Health System's strategic objectives.
- Developed outdoor advertising campaigns for new affiliations with the Jones Institute of Reproductive Medicine and West Penn Bariatric Surgery Center.
- Worked with development team to plan and design materials for fundraising campaigns and special events.

**LA ROCHE COLLEGE | OFFICE OF PUBLIC RELATIONS**

● **ART DIRECTOR [ September 2002 – April 2004 ]**

● **ASSISTANT DIRECTOR OF PUBLICATIONS & MARKETING [ July 2000 - September 2002 ]**

● **SENIOR GRAPHIC DESIGNER | PROJECT MANAGER [ July 1998 - July 2000 ]**

☛ GRAPHIC DESIGNER [ July 1996 - July 1998 ]

- ☛ Initiated a full-service publications design department that produced awarding-winning national and international recruiting and development materials.
- ☛ Served as primary creative strategist for the college's branding and enrollment marketing initiatives -- from creative concept development and design to implementation. Initiatives lead to three consecutive years of the largest freshman enrollment in college's history.
- ☛ Directed the daily operations of a comprehensive communications office that included public relations, media relations, institutional publication development, strategic branding, marketing, print and web design.
- ☛ Primary creative strategist for The Pacem In Terris Institute, a global initiative of the college that provided students in conflict-ridden nations with an education. Responsible for logo and branding development and development of collateral materials, web site, grant proposals, video production and all communication materials connected to the institute's annual scholarship fundraising gala.
- ☛ Assisted with media buying for newspaper, magazine and outdoor advertising.

**AWARDS**

- ☛ SAVANNAH COLLEGE OF ART & DESIGN FACULTY THESIS AWARD [ August 2008 ]
- ☛ SAVANNAH COLLEGE OF ART & DESIGN, ARTISTIC SCHOLARSHIP [ December 2007 ]
- ☛ SAVANNAH COLLEGE OF ART & DESIGN, ARTISTIC SCHOLARSHIP [ May 2004 ]
- ☛ NATIONAL CASE DISTRICT II GRAPHIC DESIGN / ADVERTISING ACCOLADES [1998, 1999, 2000 ]
- ☛ NATIONAL ADMISSIONS ADVERTISING AWARDS [ 1997, 1998, 1999, 2000, 2001, 2002, 2003 ]
- ☛ THE PRINTING INDUSTRY ASSOCIATION OF WESTERN PENNSYLVANIA [1996, 1997, 1998, 1999, 2000, 2001]
- ☛ LA ROCHE COLLEGE GRAPHIC & COMMUNICATION DESIGN STUDENT LEADERSHIP AWARD [ 1996 ]

**EXHIBITIONS**

ALPHABET: A Traveling Exhibition of Hand-Drawn Lettering & Experimental Typography

- ☛ APRIL 3 - MAY 17 2009 / CURRENT GALLERY / BALTIMORE, MD
  - ☛ AUGUST - SEPTEMBER 2009 / CHAFFEY COLLEGE / LOS ANGELES, CA
  - ☛ JUNE - JULY 2009 / AIGA AUSTIN / AUSTIN, TX
  - ☛ APRIL 2009 / CURRENT GALLERY / BALTIMORE, MD
  - ☛ OCTOBER - NOVEMBER 2008 / SOUTHERN ILLINOIS UNIVERSITY / EDWARDSVILLE, IL
  - ☛ JULY 2008 / THE ART INSTITUTE OF PORTLAND / PORTLAND, OR
  - ☛ MAY - JUNE 2008 / THE ART INSTITUTE OF SEATTLE / SEATTLE, WA
  - ☛ MARCH 2008 / HARFORD COMMUNITY COLLEGE / BEL AIR, MD
  - ☛ FEBRUARY 2008 / UNIVERSITY OF AKRON / AKRON, OH
  - ☛ DECEMBER 2007 / OHIO NORTHERN UNIVERSITY / ADA, OH
  - ☛ OCTOBER 2007 / COOPER UNION / NEW YORK, NY
  - ☛ JULY 2007 / AIGA ORLANDO / ORLANDO, FL
  - ☛ FEBRUARY - MARCH 2007 / MINNEAPOLIS COLLEGE OF ART & DESIGN / MINNEAPOLIS, MN
  - ☛ JANUARY 2007 / PENNSYLVANIA COLLEGE OF ART & DESIGN / LANCASTER, PA
  - ☛ NOVEMBER 2006 / NORTHERN ILLINOIS UNIVERSITY / DEKALB, IL
  - ☛ MARCH 2006 / WORKHORSE GALLERY / LOS ANGELES, CA
  - ☛ JANUARY - FEBRUARY 2006 / M-80 / MILWAUKEE, WI
  - ☛ NOVEMBER 2005 / HEAVEN GALLERY / CHICAGO, IL
  - ☛ AUGUST 2005 / LUMP GALLERY / RALEIGH, NC
  - ☛ JULY 2005 / ARTSCAPE, MARYLAND INSTITUTE COLLEGE OF ART / BALTIMORE, MD
- CONTEXT, AIGA PITTSBURGH | MARCH 2009  
 THREE RIVERS ARTS FESTIVAL GALLERY | 937 LIBERTY AVE, PITTSBURGH, PA 15222  
 AIGA PITTSBURGH COMMUNICATIONS SHOW | MARCH 1998  
 SENATOR JOHN HEINZ PITTSBURGH REGIONAL HISTORY CENTER | PITTSBURGH, PA 15222

**SAMUEL ADU-POKU, Ph.D.**

Professor of Art Education

Department of Art,

Youngstown State University, Youngstown, OH, 44555

(330) 941-1866; Fax. (330) 941-7183; Email: [sadupoku@ysu.edu](mailto:sadupoku@ysu.edu)**Biographical Information**

Dr. Samuel Adu-Poku, professor and coordinator of art education programs at YSU received his Ph.D. and M.Ed. degrees in Curriculum Studies from University of British Columbia and University of New Brunswick, Canada respectively. Dr. Adu-Poku received both his B.A. degree in Fine Art and Post-graduate Diploma in Art Education from the Kwame Nkrumah University of Science and Technology in Ghana. He currently teaches undergraduate and graduate courses and provides leadership in art curriculum and instruction. Dr. Adu-Poku has a reputation as an artist/ researcher/ teacher with outstanding record of publications including scholarly articles, essays, book chapters and numerous professional research presentations. His praxis is rooted in engaged-teaching; one that produces learners with transformational agenda. He serves as co-editor for the International Journal of the Arts in Society and a regular reviewer of several research and conference papers. Dr. Adu-Poku is a recipient of the YSU 2014 Distinguished Professorship Award in Service. He also received two prestigious international dissertation research awards – The 2003 inaugural ARTS Researchers & Teachers Society Dissertation Award from the Canadian Society for the Study of Education, and the 2004 Arts & Learning SIG Dissertation Award from the American Educational Research Association. He is an active member of the National Art Education Association, the American Education Researchers Association, the National Education Association and the Canadian Society for Studies in Education.

**Education**

Ph.D., 2002	University of British Columbia (UBC), Vancouver, Canada. Curriculum Studies (Art Education) Dissertation: <i>African-centered multicultural education: An alternative curriculum and pedagogy</i>
M.Ed., 1995	University of New Brunswick (UNB), Fredericton, Canada. Curriculum & Instruction (Art Educ.) Thesis: <i>Identification of issues that have implications for secondary education in Ghana</i>
DAE., 1989	University of Science & Technology (UST), Ghana. Graduate Diploma in Art Education
B.A., 1987	University of Science & Technology (UST), Ghana. Fine Art, First Class Honors

**Teaching Experience**University Settings

2009-Present	Associate Professor, Department of Art, YSU
2008-2009	Assistant Professor (tenured), Department of Art, YSU
2002-2008	Assistant Professor (tenured track), Department of Art, YSU
1996-1999	Instructor, Department of Curriculum Studies, UBC, Vancouver, Canada
1989-1992	Lecturer, College of Art, University of Science & Technology, Kumasi, Ghana
1988-1989	Assistant Lecturer, College of Art, University of Science & Technology, Ghana

**SCHOLARSHIP/RESEARCH****Publications (Refereed)**

- Adu-Poku, S. (submitted, 2014). The SMARTS Green Skies and Blue Trees Project: A report of investigations conducted in preschoolers. *Art Education (Journal)*. Adu-Poku, S. (ongoing, 2014). Art criticism in the classroom: Exploring cross-cultural approaches. *Visual Art Research (Journal)*
- Adu-Poku, S. (2011). Multicultural Art Education: An Africentric Perspective. In B. Young (Ed.). *Art, Culture and Ethnicity*. Reston VA: National Art Education Association.
- Adu-Poku, S. (2010). (Poly)- Centric Multiculturalism: A Path to Inclusive Art Curriculum and Pedagogy *The International Journal of Arts in Society* 5(3), 247-256.
- Adu-Poku, S., Cummins, L., Bancroft, K., & Theall, M. (2008). Promoting the Scholarship of Teaching and Learning in a Faculty-Staff Learning Community. *Journal of Faculty Development*, 22(1), 41-52
- Adu-Poku, S. (2007). Men, masculinities and slavery. In M Flood, J. K. Gardiner, B. Pease, & K. Pringle (Eds.) *Routledge International Encyclopedia of Men and Masculinities*. (RIEMM) (volume1) (Encyclopedia entry). London, UK: Routledge.

- Adu-Poku, S. (2005). African-centered art education: An alternative multicultural curriculum and pedagogy. *Arts and Learning Research Journal*, 21 (1), 247-272.
- Adu-Poku, S. (2004). Envisioning (Black) male feminism: A cross-cultural perspective. In P. F. Murphy (Ed.). *Feminism and Masculinities: Oxford Readings in Feminism* (pp. 255-271). New York: Oxford University Press Inc.
- de Cosson, A., Adu-Poku, S., Wilson, S., Irwin, R.L., Penti, P., Stephenson, W., & Springgay, S. (2003). The pedagogy of performative liberation: A multilectic inter/intrastanding. In Sahasrabudhe, P. (Ed.). *The 31st InSEA World Congress Proceedings, 2002, International Conversations through Art*, New York.
- de Cosson, A., Adu-Poku, S., Irwin, R. L., Springgay, S., Stephenson, W., & Wilson, S. (2002). Performative liberation: A multilectic inter/intrastanding of pedagogy. In T. Poetter, C. Haerr, M. Hayes, C. Higgins & K. Wilson Baptist (Eds.). *In(Ex)clusion (Re)Visioning the Democratic Ideal* (Papers from the 2nd Curriculum and Pedagogy Group's Annual Conference, University of Victoria, BC, October 2001. Troy, NY: Educator's International Press. See: HYPERLINK "<http://education.wsu.edu/journal>"\t "\_blank"<http://education.wsu.edu/journal>.
- Adu-Poku, S. (2001). Envisioning (Black) male feminism: A cross-cultural perspective. *Journal of Gender Studies*, 10 (2), 157-167.
- Adu-Poku, S. (2001). Community-based African-centred multicultural art education. *Marilyn Zurmuehlen Working Papers in Art Education 1998-1999*, Number 15. University of Iowa.

### Professional Presentations/Conferences

- "Green Skies & Blue Trees: Project Approach to Early Childhood Art Education." *National Art Education Association Annual Convention*. San Diego, CA. March 28-31, 2014.
- "The SMARTS Green Skies and Blue Trees Project: Reggio Emilia Approach. *National Art Education Association Annual Convention*. Fort Worth, TX, NY, March 7-10, 2013.
- "Art criticism in the classroom: Exploring multiple approaches" Ohio Art Education Association Annual Conference in Toledo, OH. November 14-16, 2013
- "The project approach in early childhood education" Using visual education as a model." 2<sup>nd</sup> Professional development, presented to YSU education students and preschool educators from Youngstown and Warren. SMARTS Center, January - June, 2013
- "African Art Criticism and Multicultural Education". American Educational Researchers Association (AERA) Annual Meeting. Vancouver, BC Canada. April 12-17, 2012
- "Aesthetics and African Art Criticism. *National Art Education Association Annual Convention*. New York City, NY, March 1-4, 2012.
- "The project approach in early childhood education" Using visual education as a model." 1<sup>st</sup> Professional development, presented to YSU education students and preschool educators from Youngstown and Warren. SMARTS Center, February 8, 2012
- "(Poly)-centricity: Promoting diversity within Africentric multiculturalism." Presented at Canadian Society for the Study of Education Conference, Fredericton, NB Canada. May 28 – June 1, 2011
- "Poly)-Centric Multiculturalism: A Path to Inclusive Art Curriculum and Pedagogy." Presented at the *5th International Conference on the Arts in Society* in Sydney, Australia. July 21- 25, 2010.
- Multiculturalism and Art Education: An Africentric Perspective. Presented at the *National Art Education Association Convention*, Baltimore MD. March April 14-18, 2010.
- YSU's Art Education Program: Arts-Based Research. Presented at the *Ohio Art Education Association (OAEA) Annual Convention*, Cleveland Ohio. November 12 - 14, 2009
- "Digging at Prejudice: Class, Ethnic and Racial Divides in Art Education." Higher Education Forum. Panel discussion (Dr. Samuel Adu-Poku, Youngstown State University, Youngstown; Dr. Dipti Desai, New York University; Dr. Christine Ballengee-Morris, Ohio State University, Columbus; Dr. Lynette Henderson, California State University, Northridge, and Sheng Kuan Chung, University of Houston) at the *National Art Education Association 49th Annual Convention*. Minneapolis, Minnesota, April 17-21, 2009.
- "Participant." *Annual Meeting of the Ohio Art Education Association (OAEA)*, Toledo, OH. November 6-8, 2008.
- "Polycentric Multiculturalism: A Path to Inclusive Art Education." Paper presented at the *National Art Education Association 48th Annual Convention*. New Orleans, LA. March 26-30, 2008.
- "Thinking Beyond Borders - Global Ideas: Global Issues. *Canadian Society for the Study of Education (CSSE) Annual Conference*. Vancouver, Canada. May 30 - June 3, 2008



- "Developing Multicultural Consciousness." Paper presented at the *Ohio Art Education Association (OAEA) Conference* (Back to back presentations). Dayton, OH. November 1-3, 2007.
- "Developing multicultural consciousness." Paper presented at the *Ohio Art Education Association Conference (OAEA)*, Dayton, OH. November 1-3, 2007.
- "Participant." *47<sup>th</sup> Annual Meeting of the National Art Education Association (NAEA)*, New York City, NY. March 14-18, 2007.
- "The impact of an early childhood education faculty and staff learning community on the scholarship of teaching and learning: A reflection of a first-year experience." Paper presented at the *26<sup>th</sup> Annual Lilly Conference on College Teaching*, Miami University, Oxford, OH. November 16-19, 2006.
- "Multicultural art education revisited." Paper presented at the *Ohio Art Education Association Conference (OAEA)*, Cincinnati OH. November 9-11, 2006.
- "Participant." *46<sup>th</sup> Annual Meeting of the National Art Education Association (NAEA)*, Chicago, Illinois. March 22-26, 2006.
- "Art criticism in the classroom: Examining multiple approaches." Paper presented at the *Ohio Art Education Association Conference (OAEA)*, Cleveland, OH. November 11-14, 2005.
- "Art criticism: Exploring Africentric perspectives." Paper presented at the *Ohio Art Education Association Conference (OAEA)*, Cleveland, OH. November 11-14, 2005.
- "Art criticism as the basis for curriculum integration." Paper presented at the *Tri-County Educational Center Summer Workshop for Teachers*, YSU. Youngstown, OH. June 2005.
- "Participant," Annual Meeting of the American Educational Research Association (AERA), Montreal, Canada. April 11-15, 2005.
- "Community-based multicultural art education," Paper presented at the *Annual Meeting of the American Educational Research Association (AERA)*, San Diego, California. April 12-16, 2004.
- "Africentrism and multicultural art education," Paper presented at the *44<sup>th</sup> Annual Meeting of the National Art Education Association (NAEA)*, Denver, Colorado. April 16-20, 2004.
- "African-centered multicultural art education: An alternative curriculum and pedagogy." *Paper presented at the Annual Conference of the Canadian Society for the Study of Education (CSSE)*, Halifax, Canada. May 28-31, 2003.
- "Africentricity: A philosophy of multicultural art education." Paper presented at *2003 QUEST: A celebration of research and scholarly activities*. YSU, Youngstown, OH. April 7, 2003.
- "Participant." *43<sup>rd</sup> Annual Convention of the National Art Education Association (NAEA)*, Minneapolis, Minnesota. April 4-6, 2003.

### **Public Lectures/Invited speaker**

- Discussant, "The Legacy of Nelson Mandela." Organized by the Africana Studies Program, as part of the African American History Month Celebration. Kilcawley Center, YSU. February 28, 2014.
- Discussant, Research Focus on Black Education SIG. American Educational Researchers Association (AERA) Annual Meeting. New Orleans, Louisiana, April 8-12, 2011.
- Invited Speaker, "Selected Black Faculty Research Showcase and Panel Discussion." African American History Month Celebration. Kilcawley Center, YSU. February 10, 2009; February 25, 2008.
- Discussant, "Race Relations in Mahoning Valley." Organized by the Africana Studies Program, as part of the African American History Month Celebration. Kilcawley Center, YSU. February 28, 2008.
- Discussant, "Manifestations." *2008 African American History Month Art Show*. McDonough Museum of Art, YSU. Organized by the Dept. of Art in collaboration Africana Studies Program YSU. February 7, 2008.
- Invited Speaker, "The Status of Christianity and Religious Practices in Ghana." First Presbyterian Church, Youngstown, OH. November, 2007.
- Invited Speaker, Ghana @ 50 Independent Anniversary Celebration at New Bethel Baptist Church, Youngstown, March 5, 2007.
- Discussant, "Three Black Women: Three Pan-Africanist Visions." African American History Month Celebration. Art Exhibition at Bliss Hall Gallery and panel discussion by the artists' at McDonough Museum, YSU. February 6, 2006.
- Discussant, "Pre-Doctoral Studies Workshop for the Minority Community". Organized by the Office of Equal Opportunity and Diversity at the BCOE, YSU. July 23, 2005.
- Discussant, "The symbolism of *Kente* cloth: The fabric of West Africa," Exposition of African Art, Thiel College, Greenville, Pennsylvania, 2004.

Discussant, "Contemporary African and African American Art." African American History Month Celebrations, Youngstown State University, 2004.

Presenter, "Cultural Education of Black Students: A look at the African and African American Experience," First Conference on African and African-American Dialogue, Youngstown State University, Ohio, 2003.

Presenter, "Images of Africa: Myth or Reality" A Diversity Forum, Office of Equal Opportunity and Diversity, 2003, Youngstown State University, Youngstown, Ohio.

Keynote Speaker: 5<sup>th</sup> African Cultural Night Celebration, YSU African Students Union, December 2, 2011

Topic "Globalization and the evolution of African Cultures"

Community Teaching, Organized and supervised student participation in community teaching activities through SMARTS, Reach Center for Autism, 2011/2012/2013.

Invited Speaker: "Globalization and the Evolution of African Cultures." Black History Study Group @ New Bethel Baptist Church, 1507 Hillman, Youngstown Ohio, Spring 2013

#### Awards, Research Grants & Citations

- 2015 YSU-OEA Chapter Lifetime Achievement Award presented to Samuel Adu-Poku in recognition of Outstanding Service
- 2014 Ohio Magazine Excellence in Education Award for outstanding contributions in teaching, research, service and leadership to advance art education at Youngstown State University and in Ohio.
- 2014 YSU Distinguished Professorship Award for Excellence in Service
- 2013/14 Dean's Reassign time for Research on the SMARTS Green Skies Blue Trees project
- 2008 YSU. \$500.00 start-up funding from School of Graduate Studies and Research for a collaborative research (by Drs. S. Adu-Poku and Paul Carr, Assistant Professor in Educational Administration, BCOE) on *African-born Immigrant Parents' Perspectives, Experiences and Perceptions of US Schools*.
- 2007 Faculty Reimbursement for Advanced Studies, YSU. Summer Intensive Seminar on: "Visual Culture and Art Education" at the Ohio State University, Columbus OH. July 23-27, 2007. Hopkins Hall (Amount Received \$1,900.00).
- 2004 Arts & Learning (A&L) Dissertation Award. The A&L Special Interest Group of the *American Educational Research Association* (AERA), San Diego, CA.
- 2004 YSU CATALYST Research Grant for participating in the 2004 SoTL Institute at YSU, Youngstown.
- 2003 Arts Researchers & Teachers Society (ARTS) Graduate Research Award. The ARTS Special Interest Group of the *Canadian Society for the Study of Education* (CSSE), Halifax, Nova Scotia, Canada.
- 2003 YSU CATALYST Research Travel Support for Scholarship of Teaching & Learning (SoTL) Institute, Rockhurst Univ., Kansas City, MO. \$1,200.00
- 2003 Citation recognition from the Ohio House of Representatives for receiving the Inaugural Arts Researchers and Teachers Society Award for Graduate Research in Arts Education from the *Canadian Society for the Study of Education*. Sponsorship of House Rep. Kenneth A Carano.
- 1995 Recipient of a Canadian Commonwealth Scholarship for Graduate Studies in Canada

#### OTHER RELATED EXPERIENCE/UNIVERSITY SERVICE

- 2008-Present Chair, University Graduate Curriculum Committee (served two consecutive terms as chair)
- 2006-Present Member, University Graduate Council (served seven consecutive years as UGC member)
- 2006, 2008- 09 Member, University Research Council (Reviewed/dispensed URC Grants: 2007, 2009-10)
- 2008-Present Member, University Graduate Grievance Committee
- 2012-2013 Member, Search Committee for Associate Dean, Graduate Studies & Research
- 2013-2014 Member, Search Committee for Associate Provost & Dean, Graduate Studies & Research
- 2007-2008 Member, Search Committee for Director, Centre for International Studies Program (CISP)
- 2007-2011 Member, Center for International Studies Program Advisory Council
- 2010-Present Member, College Graduate Program & Curriculum Committee
- 2012-2013 Member, College Promotion & Department Promotions/Tenure Committees
- 2011-2012 Member, College Promotion & Department Promotions/Tenure Committees
- 2007-2008 Member, Dean's Advisory Council/Sub-Committee for Review of Promotion Guidelines
- 2011-2016 Member, Regular Graduate Faculty (Awarded Regular Member Status in April 2011)
- 2007- Present Director, MA in Art Education Program
- 2013-2014 Chair, Department of Art MFA Graduate Program Development Plan Committee



- 2008-2012 Chair, Department Curriculum/Graduate Program Committee
- 2011-2012 Chair, Ceramics Search Committee (successful in hiring of Missy McCormick)
- 2006-2007 Chair, Art Education Search Committee (successful in hiring of David Gill)
- 2008-2009 Member, Printmaking and Foundation Search Committee (successful in hiring Joe D'Uva)
- 2009-2010 Member, Graphic Design Search Committee (successful in hiring Richard Henfrich)
- 2007-2008 Member, Graphic Design Search Committee
- 2012-2013 Member, Department of Art Chair's Advisory Council
- 2005-Present Member, Africana Studies Advisory Council, YSU
- 2007, 2012/13 Member, SMARTS Advisory Council & SMARTS Special Taskforce for Reorganization
- 2006-present Graduate Program Director/Head of Art Education Unit: Instrumental in creation and implementation of the MA in Art Education program. Responsibilities include - requisition and oversight of art education supplies and equipment; development of graduate application guidelines and procedures, screening of candidates for admission in collaboration with the School of Graduate Studies & Research; development of the MA in Art Education program manual; professional and academic advisement of students in the MA in Art Education program; oversight of art education graduate and undergraduate curricula; placement of student teachers for clinical experience, etc.
- 2011 Accreditation of MA in Art Education: The NASAD Commission on Accreditation, at its October 2011 meeting voted to grant Final Approval/Accreditation to the MA in Art Education program.
- 2004-2006 Guest Lecturer/Speaker, SEDUC 6922 Principles of Instruction, Secondary Education, YSU.
- 2011 Invited Speaker: Youngstown Early College. Youngtn. OH Spoke to students about Art Professions
- 2006-Jan, Feb. Visiting Scholar: Invited to speak on diversity and multicultural art education issues at the School of Art, Katherine K. Herberger College of Fine Arts, Arizona State University Tempe, Arizona.
- 2005-Aug. Invited Speaker: Summer Institute for Teacher-Scholars, CATALYST, YSU. Presented with members of a research team, "Reflections on the experience in Early Childhood Education Faculty and Staff Learning Community: The Scholarship of Teaching and Learning.
- 2005- June Invited Speaker, Professional Development Conference: K-16 Fine Arts Collaboration Workshop for Art Teachers:" Importance of assessment, academic content standards and integration in art education" Organized by the Far East Regional Professional Development Centre at YSU.
- 2002-2008 Liaison: Department of Art and the Department of Teacher Education. Attend meetings/seminars; report matters of interest to the Department of Art. Contribute to the development of art education critical tasks for "Task Stream" as well as the Early Childhood Education Faculty Handbook.

### **Selected Professional Activities**

External Examiner: Department of Art Education, Kwame Nkrumah University of Science & Technology, Ghana.

Duties: Reviewing doctoral dissertations and MPhil Theses. 2014

Guest Reviewer: Online International Journal of Arts and Humanities: Reviewed manuscript, "Hand Papermaking with Waste Fabrics and Paper Mulberry Bark." Spring 2013.

Referee/Guest Reviewer: UNESCO Observatory E-Journal – Multi-Disciplinary Research in the Arts, Melbourne, Australia. Bi-annual peer review journal. Special issue on a/r/tography in arts education research, July 2012-13.

Referee/Guest Reviewer: Visual Art Research. Special Issue of A/r/tography, January 2012.

Faculty Advisor/Thesis Supervisor: Advisor to undergraduate and graduate students in art education. Supervised MA in art education thesis: *The effects of the mode of grading and assessment on student learning in visual art*. Holly Zelonish, 2011.

Member, Board of Examiners NCATE/CAEP Accreditation visit, Antioch University, Yellow Springs OH. Oct., 2013.

Member, Teacher Performance Assessment (TPA) Content Validation Committee for Visual Art, Pearson. National Meeting at Marriott St. Louis Airport MO. July 21-23, 2011.

Moderator, Judge & Mentor, YSU QUEST, Undergraduate/Graduate Student Research Presentation April 2011.

Mentored Erin Nellis in her presentation: *The Use and Effectiveness of Art Therapy Programs in Public Schools*

Presenter/Discussant: "Selected Black Faculty Research Showcase and Panel Discussion" African American History Month Celebration. Kilcawley Center, YSU, February 2012, 2013, 2014.

2010-2011 Associate Editor and Referee: *The International Journal of Arts in Society* Volume 5, 2010.

<http://www.arts-journal.com>, ISSN 1833-1866. Champaign, IL: Common Ground Publishing

- 2003-present Reviewer, Professional Conference Proposals: Review annual conference proposals for the American Educational Research Association (AERA), National Art Education Association (NAEA) and the Canadian Society for the Study of Education (CSSE).
- 2003-present Juror, Annual Scholastic Art Show at the McDonough Museum, YSU.
- 2004-2006 Juror, (1) Annual Catholic Diocesan Elementary and Junior High School Art Competition, Byzantine Catholic Central School; (2) Youngstown Citywide Annual Student Art Show, Youngstown Board of Education.
- 2010-2014 Member, OEA Professional Efficacy Core Function Committee, Columbus, Ohio. NEOEA Professional Development Committee, Cleveland, Ohio
- 2009 Art Organizer, collaboration with Professor Dragana Crnjak to organized YSU art education graduating students and senior students in painting for an art exhibition at the Eastwood Mall Outreach Gallery in Niles, Ohio.
- 2006-Present Member, Scholastics Committee: Liaise with Art Teachers in the planning of the annual Scholastic Art Show in YSU. (e.g., serves as juror and judge for the YSU Scholastic Scholarship, Scholastic Art Award, SVATA Scholastic Scholarship)
- 2002-2013 Member, SMARTS Advisory Council: Coordinate and supervise the art education students' community teaching experience with the Student Motivated by the Arts (SMARTS) program.
- 2004-Present Multi-Age Teacher Education Faculty Committee: Participate in Multi-Age Faculty meetings in pre-service teacher education. Formulate and implement plans to improve performance, BCOE
- 2005-2006 Moderator & Mentor, YSU QUEST, Undergraduate/Graduate Student Research Presentation.
- 2002-2005 Art Coordinator/Consultant, National Cancer Survivors Day, Forum Health Cancer Care Center, Youngstown, OH.
- 2007-2009 Coordinator, African Family Association of Greater Youngstown & Western Pennsylvania (AFAGY). Cultural organization of people of African descent.

#### **Black History Month Art Exhibition and Project:**

Organize and coordinate the annual African American History Month Art Exhibition and Panel Discussion with Africana Studies Program Director, Dr. Victor Wan-Tatah. Beginning from 2005-present at the Bliss Hall Gallery and McDonough Museum, YSU (List of invited Artists include – 2015 *Kyle Phelps and Kelly Phelps*; 2014 *Maple Turner*; 2013 *Saihou Njei*; 2012 *Louis Burrough*; 2011 *Hilton Murray*; 2010 *Julius Lyles and Ronald Clayton*; 2009 *Christine Bethea*; 2008 *Elizabeth Asche Douglas*; 2007 *Walter Constant*; 2006 *Jane Ogunro*; 2005 *Professoor Al Bright, Dr. Samuel Adu-Poku, Sami Bentil, Jason Lee, Cathryn Bernard*)

#### **Faculty Development Activities:**

Professional

Development & Research: Assigned 5 hours for non-teaching duties to develop and organize the third edition of the core curriculum content for the *SMARTS Green Skies and Blue Trees* professional development project for YSU education students and preschool teachers from Warren and Youngstown city schools. 2013-2014

University supervisors' workshops on student teaching at the BCOE. Fall and Spring 2003- present

Participant, WVIZ ideastream – Technology Professional Development Workshop, Idea Center at Playhouse Square, Cleveland, OH. SMART Board Boot Camp –Part I & II Feb., 11 and March 10, 2012

Participant, 2011/2012/2014 Workshop for Directors of Graduate Programs at YSU. Organized by the School of Graduate Studies and Research

Participant, Training for Teacher Performance Assessment. Fall, 2011 Ohio Confederation of Teacher Education Organization (OCTEO). Developing Effective Teaching: When Assessment is a Gift. September 30, 2011

#### **Scorer, Teacher Performance Assessment (TPA):**

Spring 2014 – Scorer for edTPA (Teacher Performance Assessment) Pearson Spring Scoring – Visual Arts- IHE Scorer project.

Spring 2013 – Art Content edTPA Scoring, BCOE. April 1-5, 2013

Spring 2013 - Invitation by the Ohio Department of Education to serve on the National Art Content Advisory Committee for Ohio Assessments for Educators (OAE) Standard Setting and Confirmation Item. April 8-10, 2013, Columbus, Ohio

Spring 2012 – Art Content TPA Scoring, BCOE, YSU. April 2-11, 2012

Fall 2012 –Art Content edTPA Scoring, BCOE, YSU. November, 2012

Summer 2011 - Invitation by the Evaluation Systems Group of Pearson to serve on the National Art Content Advisory Committee for Validation of TPA. July 21-22, 2011 St. Louis, Missouri  
Fall 2011 –Art Content TPA Scoring, BCOE, YSU. Saturday, November, 2011

### **Service to YSU-OEA Chapter**

Northeast Ohio Education Association (NEOEA) Elected for two-year term as a Board of Director At-Large to represent Higher Education at the NEOEA. Cleveland Ohio

College Coordinator: Represented CCAC during the 2010-2011 contract negotiations

Petition Drive Volunteer: SB5 Legislative Petition Drive. Achieved the 2<sup>nd</sup> highest signature signage for YSU-OEA during the OEA petition drive.

National Education Association (NEA) Delegate: Elected four consecutive terms by my local and state to represent YSU-OEA Chapter and State-at-Large as NEA Annual Representative Assembly delegate (from 2010 – 2014) in New Orleans (July, 2010), Chicago (July, 2011), Washington (July, 2012), and Atlanta (July, 2013) respectively.

Ohio Education Association (OEA) Delegate: Elected four consecutive terms by my local to represent YSU-OEA Chapter as delegate for OEA Annual Representative Assembly (from 2010 – 2014) in Columbus, Ohio. Meetings held in May, June and December each year.

Northeast Ohio Education Association (NEOEA) Delegate: Elected/nominated four consecutive terms by my local to represent YSU-OEA Chapter as delegate for NEOEA Annual Representative Assemblies and Mega-conferences (from 2010 – 2014) in Cleveland Ohio. Meetings held in November, February and April each year.

Member, OEA Professional Efficacy Core Function Committee: Represented YSU-OEA & Higher Education for two consecutive terms (2010-2013 & 2013-2016). Attends 3-4 committee meetings/functions annually in Columbus, Ohio

Member, NEOEA Professional Development Committee: Represented YSU-OEA & Higher Education since 2010-2014. Attends 4-5 committee meetings to plan and execute professional development of members every year at NEOEA Headquarters in Cleveland, Ohio

OEA Representative of NCATE/CAEP Accreditation Team: Nominated to represent OEA at the Antioch University NCATE/CAEP Accreditation visit in October 2013

NEA Minority Leadership Training/East Summit Conference Awarded MLT Scholarship by NEOEA to attend leadership training in Atlanta GA, February 19 – February 23, 2014

Executive Club Award: Received OEA Fund for Children and Public Education (FCPE) Executive Club Award for contributing over \$500.00 to the OEA fund, Fall 2013

Member, Doris L. Allen Minority Caucus: Active and paid-up member of the D.L.A.M.C., the minority caucus for the Ohio Education Association.

### **Selected Art Exhibitions**

Black Artistic Creations (African American History Month Celebration), Works by YSU Black Art Professors, DeBartolo Hall & the SMARTS Center, Youngstown, Ohio. Sponsored by the Africana Studies Program and the Department of Art, YSU, 2005.

Biennial Faculty Art Exhibition, McDonough Museum of Art, YSU, Youngstown, Ohio, 2003.

Academic Alliance Faculty Exhibition, Thiel College, Greenville, Pennsylvania, 2003.

Youngstown State University Art Department Faculty Group Exhibition, Butler Institute of American Art, Trumbull, Howland Township, Ohio, 2003.

### **Professional Affiliations**

National Art Education Association (NAEA)

Ohio Art Education Association (OAEA)

Ohio Alliance for Arts Education (OAAE)

American Educational Research Association (AERA)

Canadian Society for the Study of Education (CSSE)

Canadian Society for Education through Art (CSEA)

International Society for Education through Art (INSEA)

Steel Valley Art Teachers Association (SVATE)

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**EDUCATION**

MFA in Printmaking, University of Iowa, Iowa City, IA 2000  
MA in Printmaking, University of Iowa, Iowa City, IA 1999  
Tamarind Professional Printer Certificate, Tamarind Institute, Albuquerque, NM 1997  
BFA in Studio Art, The School of the Art Institute of Chicago, Chicago, IL 1996

**CURRENT EMPLOYMENT**

Associate Professor of Art, Printmaking, Youngstown State University, Youngstown, OH 2009-present

**SOLO EXHIBITIONS**

2013 memoryrewind, Print Space, Wichita State University, Wichita, KS  
2008 Joseph D'Uva • Recent Prints, University of Dallas, Dallas, TX  
afriendlylure, Interlochen Center for the Arts, Interlochen, MI  
2006 A Portrait of Importance, Glasgow Print Studio, Glasgow, Scotland  
Obra Gráfica de Joseph D'Uva, Museo Francisco Goitia, Zacatecas, Zac, Mexico  
unripened, The Gallery at Stevenson Union, Southern Oregon University, Ashland, OR  
2005 cubscoutyears, Wriston Art Gallery, Lawrence University, Appleton, WI

**TWO PERSON EXHIBITIONS**

2013 Bugs & Bunnies: A Print Installation, Foster Art Gallery, Westminster College, New Wilmington, PA  
2012 Joseph D'Uva & Summer Zickefoose, Safety-Kleen Gallery, Elgin Community College, Elgin, IL  
2011 Customized Vistas: D'Uva & Zickefoose, Gallery Visio, University of Missouri, St. Louis, MO  
2010 Pop Prints and Puppets: D'Uva & Millard-Mendez, Lea Gallery, University of Findlay, Findlay, OH  
Jacinda Russell & Joseph D'Uva, New Harmony Gallery of Contemporary Art, New Harmony, IN |  
Curator: Erika Myers-Bromwell  
2009 Middlebrow Mythologies: Millard-Mendez & D'Uva, St. Meinrad School of Theology, St. Meinrad, IN 2007  
Joseph D'Uva & Zach Orcutt, Macomb College Art Gallery, Clinton Township, MI

**SELECTED JURIED EXHIBITIONS**

2012 New Country: Ruralism in Contemporary Art, Claypool-Young Art Gallery, Morehead State University, Morehead, KY | Juror: Jennifer Reis  
Handmade Prints II: An Exhibition of Artist-Pulled Multiples, Noyes Cultural Arts Center, Evanston, IL | Juror: Julian Cox  
Ohio + Five, Dairy Barn Art Center, Athens, OH | Jurors: Art Werger, Dennis Savage, Dustin Farnsworth 2011  
Metaphor for Memory | Traveling Exhibition | Juror: Lenore Thomas  
• Pittsburgh Center for the Arts, Pittsburgh, PA  
• The Center for Emerging Visual Arts, Philadelphia, PA  
Words & Numbers, Union Street Gallery, Chicago Heights, IL | Juror: Aron Packer  
Mid-America Print Council Members Exhibition, Benedictine University, Lisle, IL | Juror: Andrew DeCaen  
Surface Pattern, Caladan Gallery, [www.caladangallery.com](http://www.caladangallery.com) (online Exhibition)  
2010 20<sup>th</sup> University of Dallas National Print Exhibition, Martin Museum of Art, Baylor University, Waco, TX |  
Juror: Juergen Strunck  
2009 The Macho Show, Tangent Gallery, Sacramento, CA | Juror: Gioia Fonda  
Paper In Particular, Larson Gallery, Columbia College of Missouri, Columbia, MO | Juror: John Hu  
Beyond Printmaking, Landmark Gallery, Texas Tech University, Lubbock, TX | Juror: Holly Morrison  
Pacific Lutheran University National Print Exhibition, Ingram Hall Gallery, Tacoma, WA | Juror Margaret Bullock  
20<sup>th</sup> University of Dallas National Print Exhibition | Traveling Exhibition | Juror: Juergen Strunck

- Weil Gallery, Texas A&M University, Corpus Christi, TX
  - Juanita Harvey Gallery, Midwestern State University, Wichita Falls, TX
  - The Arts Gallery, Collin College, Plano, TX
- 2008 4th Annual National Self-Portrait Exhibition, 33 Collective Gallery, Zhou B. Art Center, Chicago, IL | Juror: Joyce Morishita  
Printmaking Today, Dedalo Center for Contemporary Art, Montesilvano, Italy | Jurors: Colleen Corradi, Tomomi Ono, Paolo Cospito, Annarits Gaeta, and Rolando Fidani  
Mid-States Art Exhibition, Evansville Museum of Arts, History, and Science, Evansville, IN | Juror: Rutger Brandt  
Community of Solarbron Annual Juried Exhibition, Solarbron Gallery, Evansville, IN
- 2008 20<sup>th</sup> University of Dallas National Print Exhibition, University of Dallas, Dallas, TX | Juror: Juergen Strunck
- 2007 15th National Florida Printmakers Exhibition, The Dunedin Fine Art Center, Dunedin, FL | Juror: Joe Sanders

#### SELECTED INVITATIONAL AND GROUP EXHIBITIONS

- 2014 Intuitive Repetition | Traveling Exhibition | Curator: Sarah Pike
- 7<sup>th</sup> International Lithographic Symposium, The Lithographic Academy Tidaholm, Sweden
  - Dutch Museum of Lithography, Valkenswaard, Netherlands
- Worn Out, Ocelot Gallery, Detroit, MI | Curator: Joseph D'Uva and Joel Peck  
Re-, Mid America Print Council Conference, Wayne State University, Detroit, MI | Curator: Janet Ballweg  
Biennial Faculty Exhibition, McDonough Museum of Art, Youngstown State University, Youngstown, OH
- 2013 East|West, A Survey of Contemporary Printmaking | Traveling Exhibition | Curator: Brian Kelly
- University Art Gallery, University of Massachusetts Dartmouth, New Bedford, MA
  - Gallery 102, Chase Fine Arts Center, Utah State University, Logan, UT
  - Sykes Gallery, Millersville University, Millersville, PA
- 2012 Hate Breeders | Traveling Exhibition | Curator: Curtis Readel
- CPIT Design School, Christchurch, New Zealand
  - Saltgrass Printmakers Gallery, Salt Lake City, Utah
  - Atrium Gallery, Fresno State University, Fresno, California
  - Highlands University, Las Vegas, NM
  - Bliss Hall Gallery, Youngstown State University, Youngstown, OH
- East|West, A Survey of Contemporary Printmaking | Traveling Exhibition | Curator: Brian Kelly
- University of Colorado Boulder, Department of Art and Art History, Boulder, CO
  - Visual Arts Gallery, University of Wyoming, Laramie, WY
  - The Baron and Ellin Gordon Art Galleries, Old Dominion University, Norfolk, VA
  - Fine Arts Center Gallery, University of Arkansas, Fayetteville, AR
  - Ameen Art Gallery, Nicholls State University, Thibodaux, LA
- Biennial Faculty Exhibition, McDonough Museum of Art, Youngstown State University, Youngstown, OH
- 2011 *What's Inside Ideal X?*, XXVII International Festival in Sarajevo, The Sarajevo Winter 2011, Gradska galerija/The City Gallery - Collegium Artisticum, Sarajevo, Bosnia  
National Print Invitational, Central Art Gallery, Houston Community College, Houston, TX | Curator: Beto Saenz  
East|West, A Survey of Contemporary Printmaking | Traveling Exhibition | Curator: Brian Kelly
- Central Connecticut State University, New Britain, CT
  - UCF Art Gallery, University of Central Florida, Orlando, FL
- Hate Breeders | Traveling Exhibition | Curator: Curtis Readel
- Atrium Gallery, Fresno State University, Fresno, California
  - Highlands University, Las Vegas, NM
- 2010 This World, Mid-America Print Council Conference, University of Minnesota, Minneapolis, MN | Curator: C. Beneke  
*What's Inside Ideal X?* | Traveling Exhibition
- Ideal X, *The Moving Crew*, Molekula Gallery, Rijeka, Croatia



- Ideal X, *The Moving Crew*, Faulconer Gallery, Grinnell, Iowa
- Tunnocked, Glasgow Print Studio Gallery, Scotland, United Kingdom
- 2010 GPS at the London Original Print Fair, Royal Academy of Art, England, United Kingdom
- GPS at the Glasgow Art Fair, Glasgow City Centre, Scotland, United Kingdom
- COPYJAM, Art in the Age of Mechanical Reproduction Gallery, Philadelphia, PA | Curators: Printeresting.org
- Biennial Faculty Exhibition, McDonough Museum of Art, Youngstown State University, Youngstown, OH
- 2009 China Sanbao International Printmaking Exhibition, Jingdezhen Sanbao Art Institute, Shanxi University, and Beijing Academy of Fine Art, Jiangxi Province, China | Curator: Minna Resnick
- Print Invitational 2009, New Harmony Gallery of Contemporary Art, New Harmony, IN
- On the Prairie, Warphaus Gallery, University of Florida, Gainesville, FL | Curator: Summer Zickefoose 2008
- New Pop Prints, Lux Center for the Arts, Lincoln, NE | Curator: Karen Kunc
- Objectionable Action, University of Tennessee Downtown Gallery, Knoxville, TN | Curators: Meyer & Marchalonis
- Printmaking IS the Discourse, Virginia Commonwealth University, Richmond, VA | Curators: J.Dibble & C.Beneke
- 2008 22<sup>nd</sup> Annual East/West/North/South, Evansville Museum of Art, History, and Science, Evansville, IN
- 2007 Habitual Ritual, Albertine Monroe-Brown Gallery, Western Michigan University, Kalamazoo, MI | Curator: N. Maury
- If the Hat Fits, THE ARTS Gallery, Collin Community College, Plano, TX | Curator: Kazuko Goto

#### **SELECTED PRINT PORTFOLIO EXCHANGE PARTICIPATION**

- 2014 Intuitive Repetition, Organized by Sarah Pike
- Re-, Organized by Janet Ballweg
- 2014 Worn Out, Organized by Joseph D'Uva and Joel Peck
- 2011 Hatebreeders, Organized by Curtis Readl
- 2011 East|West, A Survey of Contemporary Printmaking, Organized by Brian Kelly
- 2010 This World, Organized by Charles Beneke
- 2008 Printmaking IS the Discourse, Organized by Jean Dibble and Charles Beneke
- Objectionable Action, Organized by Jessica Meyer and Lee Marchalonis
- 2007 Habitual Ritual, Organized by Nichole Maury

#### **ARTIST RESIDENCIES**

- 2010 Glasgow Print Studio, Glasgow, Scotland, United Kingdom
- 2008 University of Dallas Matrix Program, Dallas, TX
- 2004&05 Centro de Formación, Producción e Investigación Gráfica, MUSEOGRABADO, Zacatecas, Mexico

#### **SELECTED VISITING ARTIST LECTURES, DEMONSTRATIONS, AND WORKSHOPS**

- 2013 *Printacolypse*, Fresno State University, Fresno, CA • Lecture and Printmaking Demonstrations
- 2012 *Print Nasty*, Elgin Community College, Elgin, IL • Lecture and Printmaking Workshop
- 2010 University of Findlay, Findlay, OH • Artist Lecture
- 2008 Interlochen Center for the Arts, Interlochen, MI • Artist Lecture
- 2007 Southern Graphics Council Conference, *Points, Plots, & Ploys*, Kansas City, MO • Lithography Demonstration

#### **JOURNAL PUBLICATIONS**

- 2008 Printmaking in Zacatecas, Mexico, *The Journal of the Mid-America Print Council*, Fall/Winter 2008-09

#### **SELECTED EXHIBITIONS ORGANIZED/CURATED**

- 2013 Girls Who Print Girls Print Portfolio Exchange Exhibition, Bliss Hall Gallery, Youngstown State University, Youngstown, OH
- Mid-America Print Council Members Juried Exhibition, McDonough Museum of Art, Youngstown State University, Youngstown, OH. Organized in conjunction with Leslie Brothers and museum staff.
- 2012 *Monumental ideas in Miniature Books*, Bliss Hall Gallery, Youngstown State University, Youngstown, OH

- Hate Breeders, Bliss Hall Gallery, Youngstown State University, Youngstown, OH
- 2010 Prodotto di Venezia, YSU Venice Study Abroad Student Exhibition, Bliss Hall Gallery, Youngstown State University, Youngstown, OH
- 2009 Mid-America Print Council Members Juried Exhibition, McCutchen/Pace Galleries, University of Southern Indiana, Evansville, IN. Organized in conjunction with USI Gallery Committee.

#### EXHIBITIONS JURIED

- 2012 Ohio Printmakers, Art Space Lima, Lima, OH
- 2008 2<sup>nd</sup> Annual National Print Exhibition, Gallery 1905, Sycamore, IL
- 2005-6 Experimental Aeronautics Association Annual Art Exhibition, EAA Museum, Oshkosh, WI

#### COLLECTIONS

- Jingdezhen Sanbao Art Institute, China • *shecrackedherskull*
- Dedalo Center for Contemporary Art, Montesilvano, Italy • *storyofaflockedpisanos*
- Canson Talens Incorporated, South Hadley, MA • *Childhood Toys Series*
- Amity Art Foundation, Woodbridge, CT • *warning*
- Fresno State University, Fresno, CA • *corncribcage*
- University Miami, Department of Art and Art History, Miami, FL • *warning*
- University of Iowa, School of Art and Art History, Iowa City, IA • *rockinghorsestenpack and storyofaflockedpisanos*
- University of Southern Indiana, Evansville, IN • *A Story of Ohio: King Louie Devouring Bolt*
- University of Central Florida, Special Collections Library, Orlando, FL • *A Story of Ohio: King Louie Devouring Bolt*
- University of Colorado, Special Collections Department & Rare Books Room, Boulder, Colorado • *A Story of Ohio: King Louie Devouring Bolt*
- University of Louisiana-Lafayette, The Paul & Lulu Hilliard University Art Museum, Lafayette, LA • *A Story of Ohio: King Louie Devouring Bolt*
- Nicholls State University, Department of Art, Thibodaux, LA • *A Story of Ohio: King Louie Devouring Bolt*
- University of North Carolina at Pembroke, Department of Art, Pembroke, NC • *A Story of Ohio: King Louie Devouring Bolt*
- Notre Dame University, Department of Art, Art History, and Design, South Bend, IN • *anessentialfeeder*
- University of Akron, College of Fine and Applied Arts, Akron, OH • *anessentialfeeder*
- University of Findlay, Department of Fine and Performing Arts, Findlay, OH • *shamrockheights*
- Ohio University, School of Art, Athens, OH • *howmnyajacksdoesittaketogejillupthathill*
- Western Michigan University, Gwen Frostic School of Art, Kalamazoo, MI • *afriendlylure*
- University of Minnesota, Department of Art, Minneapolis, MN • *suburbanmigration*
- Lawrence University, Chemistry Department, Spectrometry Lab, Appleton, WI • *Top*

#### PROFESSIONAL GRANTS AND AWARDS

##### Exhibition Related

- Juror's Award for Metaphor for Memory, Pittsburgh Center for the Arts, Pittsburgh, PA • 2011
- Honorable Mention Award for *Beyond Printmaking*, Landmark Gallery, Texas Tech University, Lubbock, TX • 2009

Merit Award for *Sequim Arts Annual Juried Exhibition*, St. Luke's Parish Hall Gallery, Sequim, WA • 2005

##### Research Related

- Faculty Improvement Leave: New Prints Utilizing Digital Technology, YSU, Youngstown, OH • 2015
- University Research Council Grant: *Textile Screenprinting*, School of Graduate Studies & Research, YSU, Youngstown, OH • 2014
- University Research Council Grant: *Screenprinting*, School of Graduate Studies & Research, YSU, Youngstown, OH • 2010
- University Research Council Grant: *Medium Format Printing*, School of Graduate Studies & Research, YSU, Youngstown, OH • 2009

##### Research Related

- College of Liberal Arts Faculty Development Award, University of Southern Indiana, Evansville, IN • 2009
- Faculty Research Grant: *subscoutyears* exhibition, Lawrence University, Appleton, WI • 2004



**Teaching Related**

Undergraduate Student Research Grant: *Photo-Lithography with Student Ross Mazzupappa*, Youngstown State University, Youngstown, OH • 2011  
 Teaching Enhancement Award: *Large Format Printing*, University of Southern Indiana, Evansville, IN • 2009  
 Research/Innovation/Scholarship/Creativity Grant: *Stone Lithography with Student Nathan Pietrykowsky*, University of Southern Indiana, Evansville, IN • 2009  
 Curricular Development Grant: Restructuring of Studio Art foundation courses, Lawrence University, Appleton, WI • 2005  
 Freeman Foundation Research Grant: Tour of China and Japan, Lawrence University, Appleton, WI • 2004

**BIBLIOGRAPHY**

Dick, D. *Written in Stone, The Vindicator* 3 October 2013.  
 Zontini, Kirsten. *YSU art collaboration continues, WKBN Channel 27, Youngstown, OH* 6 October 2013.  
 Ochosi Editions, ed. *Joseph D'Uva is Keeping His Ducks in a Row, That's Inked Up*.blogspot.org. 16 Nov. 2011.  
 Marquis, K. Visio's "Customized Vistas" Mixes Suburbs, Country in Pastel, UMSL-The Current on the Web 16 July 2011.  
 Carey, R. *Exhibit Metaphor for Memory @ CFEVA, Philadelphia City Newspaper on the Web* 16 June 2011. *Spring Exhibits/Events*, Publication Materials (Billboard and Web), 2011, Pittsburgh Center for the Arts, Pittsburgh, PA.

Heinz, R. Husband, Wife Team Display Work at Gallery Visio, News. UMSL Daily. 29 April 2011.  
*National Print Invitational*, Promotional Postcard, 2011, HCC Central Art Gallery, Houston, TX.  
 LeClair, M. *Stub: Joseph D'Uva*, Vending Machine Art History. Callithump.org. 11 July 2010.  
 Myers-Bromwell, E. "*Objective Memories*" opens at New Harmony Gallery, USI News and Information Services on the Web 19 May 2010.  
 BBC News Group, ed. *Artists Honour Tunnock's Treats in New Exhibition, BBC News on the Web* 1 April 2010. *What is a Print?* Brochure, 2010, Glasgow Print Studio, Glasgow, Scotland, United Kingdom.  
*Printers and Potters: Creative Exchange*, Exhibition Catalog, 2009, Jingdezhen Sanbao Art Institute, China.  
*20<sup>th</sup> University of Dallas National Print Exhibition*, Promotional Postcard, 2009, The Arts Gallery, Collin College, Plano, TX.  
 Cohen, David, ed. *Seed, Artworld Digest Magazine* March 2007.  
 Hughes, Jennifer, ed. *Announcements, Graphic Impressions* Summer 2006.  
 Solue, I. *D'Uva expone en el Museo Goitia El Sol de Zacatecas* 27 May 2006.  
 Sánchez, A. *Obra gráfica limpia y lúdica, Imagen El Periódico de los Zacatecanos* 31 May 2006.  
 Howard, Christopher, ed. *Solo Exhibitions by Artist Members, CAA News* May 2006.  
 Gilkay, Julie, ed. *Paper Makers—Fun with Paper, The Post-Crescent* 2006.  
 Foster, April, *2005 Mid-America Print Council Members Exhibition, The Journal of the Mid-America Print Council* Vol. 13 No. 2 2005.  
 Brown, Gordon, ed. *Faculty Creative and Scholarly Achievements—Highlights of the Year, Lawrence Today* Vol. 86 No. 2 Winter 2005.  
 Boylan, A. *subscoutyears*. Appleton, WI: Wriston Art Gallery, 2005.  
 McCallum, M. Prof. D'Uva to Show Original Work at Wriston, The Lawrentian January 2005.  
 Buckley, S. Exhibit in Beck's Home Showcases Lawrence Art, The Lawrentian October 2004.  
 Stratton, R. *Mudd Gallery's Grand Opening, The Lawrentian* October 2004.  
 Woods, D. *Stoking the Coal of Artistic Invention, Iowa Alumni Magazine* October 2000.  
 Clunis, S. *Frightenly Anthropomorphic, Icon* 13 July 2000.  
 Carter, Chris. *Iowa City Man Reinvents Art, KWWL/NBC Channel 7, Cedar Rapids, Iowa City* 25 January 2000.

**PROFESSIONAL AFFILIATIONS**

Mid-America Print Council • Treasurer 2010-2014  
 Southern Graphics Council

**PROFESSIONAL DEVELOPMENT ACTIVITIES**

Southern Graphics Council International Conference  
 • Print MKE, Milwaukee, WI 2013

- *Navigating Currents*, New Orleans, LA 2012
- *Mark/Remarque*, Philadelphia, PA 2010
- *Global Implications*, Columbia College, Chicago, IL 2009
- *Points, Plots, & Ploys*, Kansas City Art Institute, Kansas City, MO 2007
- *Genetic Imprint*, University of Wisconsin, Madison, WI 2006
- *Print Revolution*, Boston University, Mass. Art, Museum School, Boston, MA 2003
- *Print Gumbo*, New Orleans, LA 2002
- *Ink Different*, University of Miami, Miami, FL 2000
- *Printmakers Charge*, ASU, Tempe, AZ 1999
- *A Celebration of the Print*, Ohio University, Athens, OH 1998

#### Mid-America Print Council Conference

- *Print City*, Wayne State University, Detroit, MI 2014
- *New World/Old World*, University of Minnesota, MN 2010
- *Forging Connections*, University of Ohio, Athens, OH 2006
- *Relevance/Resonance*, University of Nebraska, Lincoln, NE 2004

Symposium de Graphica, *Medios Digitales Aplicados*, MUSEOGRABADO, Zacatecas, Mexico 2004

College Art Association Annual Conference, 2000 through 2008

International Art Materials Trade Association Exposition, Chicago, IL 1999 and 2001

Artists and Illustrators Art Supply Exposition, London, England 1999

#### ACADEMIC SERVICE

Youngstown State University, Youngstown, OH

#### COMMITTEE ASSIGNMENTS

##### Department of Art

- Tenure Committee • 2013-present
- Promotion Committee • 2014-present
- Curriculum Committee (Chair) • 2011-12 & 2013-present
- Department Assessment Committee • 2011-13 & 2014-present
- Governance Document Committee • 2012-13
- Freshman Retention Committee • 2011-12
- 4<sup>th</sup> Floor Redesign Committee (Chair) • 2011-12
- Visiting Artist Committee • Fall 2009-2014
- Foundations Committee • Fall 2009-13
- Student Art Association Advisor • Spring 2010-13
- Supply Charges Ad hoc Committee • 2009-10
- Photography Search Committee (Chair) • 2009 (served committee for first half of the search process)

##### College of Creative Arts and Communication

- Dean's Advisory Council • 2011-12
- College Curriculum Committee • 2011-12
- Faculty Promotions Task Force • 2011-12
- Senator-at-Large • 2011-12

##### University Committee Assignment

- YSU-OEA Grievance Committee • 2012-present

#### SERVICE ACTIVITIES

##### Department of Art

- Printmaking Area Coordinator: Maintain facility, order supplies, schedule courses, design and institute curriculum, supervise student assistant, etc. • 2009-Present
- Print Curriculum Revision: Altered all course offerings for consistency with other areas in the Dept. of Art • 2009-10
- Painting & Printmaking Curricular Sheet Revision: In conjunction with Chris McCullough and Dragana Crnjak • 2009-10
- Print Studio Renovations • 2009-Present
- Venice Study Abroad Program Director: Co-organized with Dr. Stephanie Smith • 2009-11
- Research of summer study abroad opportunities within art: Currently organizing YSU summer courses that will take

students to Glasgow, Scotland, Zacatecas, Mexico, and/or Venice, Italy • 2009-Present

- Designed *Red Press Collaborative* Program in order to provide a hands-on, professional collaborative printing experience within the classroom, in addition to adding exposure of contemporary printmaking to the Department of Art Students, the YSU Campus Community and the Mahoning Valley Region. • 2009-Present
- Participation in Foundations Portfolio Review • 2009-Present
- Junior Review Committee for Students: Francesca Balderelli, Christina Humble, Derek Dickey, Veronica Nolen, Devon Carr, Kristi Gismondi, Jennifer Bechtel, Ross Mazzupappa, Sean Wyant, Frank Romandetti, Miranda Cala, Henry Holden, Chauncey Hey.
- Senior Review Committee for Students: Daniel Rauschenbach, Zeke Luman, Teresa Soos, Tricia D'Avignon, Janna Wheeler, Christina Humble, Mathew Herman, Francesca Balderelli, Maryssa Moczan, Ross Mazzupappa, Veronica Nolen, Bruce Stepan. Kevin Hird, Lisa Perry, Becky List.
- Graduate Review Committee for Student: Melissa Raptis, Nicole Rimbey.
- Tour of Department of Art during YSU Visit Day • Spring 2010
- Student Print Sale Fundraiser for Venice Study Abroad • Fall 2010
- Custom Christmas Card Fundraiser for Venice Study Abroad • Fall 2009

College of Creative Arts and Communication

- Printmaking Demonstration for Professor George McCloud's Media Course • Spring 2012\
- Lithography Presentation for Professor Randall Goldberg's Music in the U.S.A.: 1900-1930 Course • Fall 2011
- Printmaking Demonstration/Presentation for Dean DePoy and the Board of Visitors • Spring 2010

### **SERVICE TO THE COMMUNITY**

Youngstown Regional Community

- Printmaking Demonstration for the Butler Institute of American Art Docent Class • Spring 2012 and 2014
- Austintown Middle School Teacher Shadowing Program • Student Braden Haught • Spring 2011
- Presented Venice Summer Study Abroad Program to the Wolf's Club of Youngstown • Fall of 2010

Printmaking Community

- Treasurer • Mid America Print Council • 2010-2014

**Jonathan Dana Sperry, MFA****EDUCATION**

- 98–01 Indiana University, Bloomington, MFA Sculpture/Digital Media  
 97–98 School of the Art Institute of Chicago  
 91–95 Southern Methodist University, BFA Painting, BA Philosophy

**TEACHING EXPERIENCE**

- 09– Associate Professor, Digital Media, Department of Art  
 Youngstown State University, Youngstown, Ohio  
 Courses Taught/Currently Teaching:  
 • Introduction to Digital Media  
 • Ideation  
 • Web as Art  
 • Video Art  
 • Studio Problems: Digital Imaging  
 • Junior Portfolio: Digital Imaging  
 • Senior Project: Digital Imaging  
 • Art & Technology Internship
- 07–09 Adjunct Professor, Kinetic Imaging, School of the Arts  
 Virginia Commonwealth University, Richmond, Virginia  
 Courses Taught:  
 • Introduction to Video  
 • Video 1  
 • Video 2  
 • Video 3  
 • Special Topics: Web Design  
 • Art Foundations Project: Kinetic Imaging
- 06–07 Adjunct Professor, School of Art  
 Stephen F. Austin State University, Nacogdoches, TX  
 Courses Taught:  
 • Advanced Digital: Photoshop  
 • Advanced Digital: Web Design  
 • Advanced Digital: Flash  
 • Ad Design 2  
 • Advanced Topics: Professional Practices
- 98–01 Associate Instructor  
 School of Fine Arts, Indiana University, Bloomington, IN  
 Teacher of Record:  
 • Introduction to Computer Art  
 • Introduction to Sculpture  
 • Fundamental Studio: 3D Design
- 98 Teaching Assistant, Topics in Philosophy School of the Art Institute of Chicago, Chicago, IL

**CURATORIAL EXPERIENCE**

- 05–06 Assistant Curator  
 Tyler Museum of Art, Tyler, TX
- 05 Curator  
 Rockford Art Museum, Rockford, IL
- 02–05 Associate Director  
 School of Fine Arts Gallery, Indiana University, Bloomington, IN
- 03–05 Director  
 Fuller Projects Gallery, Indiana University, Bloomington, IN

**EXHIBITIONS CURATED**

- 06 *Spirited Fusion: Akamatsu and Fenci* (co-curator with Ken Tomio)  
Tyler Museum of Art, Tyler, TX
- 05 *Cloth Culture: Tribal Textiles from the Collection of Suzanne Dryer Kaufman*  
Rockford Art Museum, Rockford, IL  
*Cloth Culture: Selected Southern Quilts from the Hager Collection*  
Rockford Art Museum, Rockford, IL  
*Leonardo Nierman*  
Rockford Art Museum, Rockford, IL  
*Errant Behaviors*  
SoFA Gallery, Indiana University, Bloomington, IN
- 04 *Possible Worlds*  
SoFA Gallery, Indiana University, Bloomington, IN  
*Ultra Lounge*  
SoFA Gallery, Indiana University, Bloomington, IN
- 03 *Coming to Terms with the Everyday*  
SoFA Gallery, Indiana University, Bloomington, IN  
*Lounge*  
SoFA Gallery, Indiana University, Bloomington, IN  
*Jason Salavon* (co-curator with Betsy Stirratt)  
SoFA Gallery, Indiana University, Bloomington, IN
- 03 *Flatland: Billboards in the Crossroads of America* (co-curator with Betsy Stirratt, and YourArtHere.org), SoFA Gallery, Indiana University, Bloomington, IN  
*The Trouble with Wendy, Dan and Nardo* (co-curator with Betsy Stirratt)  
SoFA Gallery, Indiana University, Bloomington, IN

**ONE/TWO PERSON EXHIBITIONS**

- 11 *Coming to Terms with Going Nowhere*, Priebe Gallery, Univ. of Wisconsin, Osh Kosh
- 10 *Forest For The Trees* (with Chad Erpelding), 1708 Gallery, Richmond, VA
- 08 *Almost*, Rural Research Labs at the Arnot Art Museum, Elmira, NY
- 06 *Dana Sperry: New Works*, Gardenfresh Gallery, Chicago, IL  
*Skinless Nuance/Mental Landscapes* (with Manuel Gonzales), N. Harris College, Houston, TX
- 05 *Humpty Dumpty*, Southeastern Louisiana University, Hammond, LA
- 04 *Pale Water* (Gray Sandbox collaborative) Houston Community College, Houston, TX
- 03 *Treading Water* (with David Maisel), Society for Contemporary Photography, Kansas City, MO  
*Making My Neighborhood Luckier One Penny at a Time*, YourArtHere.org Billboard Nation Series (billboard), Bloomington, IN
- 01 *Pell City Book Drive*, Temporary Services Gallery, Chicago, IL  
*Two Empty Heads* (with Stephen Powell), Front Room Gallery, Bloomington, IN  
*Kutan Utanni* (Grey Sandbox collaborative), Waldron Arts Center, Bloomington, IN

**GROUP EXHIBITIONS/SCREENINGS**

- 15 *Recent Paintings*, University of Central Missouri, Warrensburg, MO
- 14 *The Invasion Has Begun*, Spaces Gallery, Cleveland, OH  
*NMC 10* (traveling video screening), Llewellyn Gallery, Alfred State College, NY;  
Sleeth Gallery, West Virginia Wesleyan College; Cassidy Theatre, Chicago Cultural Center, IL;  
Brick City Gallery, Missouri State University; Butler Institute of American Art, Youngstown, OH  
*Faculty Exhibition*, McDonough Art Museum, Youngstown, OH
- 13 *Up Up Down Down Left Right Left Right B A Start*, Spaces, Cleveland, OH  
*Interface*, Walker's Point Center for the Arts, Milwaukee, WI  
*Two Minute Film Festival*, Carnegie Museum of Art, Pittsburgh, PA  
*West Virginia Mountaineer Short Film Festival*, The Creative Art Center,  
West Virginia University, Morgantown, WV
- 12 *Living as Form*, Systems Gallery + Bus Tours, Youngstown, OH

- Faculty Exhibition*, McDonough Art Museum, Youngstown, OH  
*Déjà vu*, Aspect Magazine Studio, Boston, MA  
11 *Town Hall*, McDonough Art Museum, Youngstown, OH  
*Two-Minute Film Festival*, Carnegie Museum of Art, Pittsburgh, PA  
*Uncommon*, Highland Park Festival, Detroit, MI  
+/-, E. Tennessee State, Johnson City, TN  
*30 Second Spot*, New Media Caucus, CAA Conference, New York City, NY  
*Garbage Pin Project*, Putti Gallery, Riga, Latvia; New Values Gallery, Berlin, Germany  
10 *Video in the Built Environment: Shelter*, iDMAA Conference, Emily Carr University of Art and Design,  
Vancouver, Canada  
*PixelPops 2010*, screenings at various locations in NY and NJ  
*Biennial Faculty Exhibition*, McDonough Museum of Art, YSU, OH  
*Ugly Objects*, Openbare Bibliotheek, Amsterdam, Netherlands  
09 *File 2009 Rio – Electronic Language International Festival*, Oi Futuro Cultural Center,  
Rio de Janeiro, Brazil  
*Garbage Pin Project*, MCO Gallery, Porto, Portugal; Silke&Fleischer, Antwerp, Belgium  
*Bridge Art Fair: New York* with Gardenfresh Gallery  
*Play*, Spruill Center for the Arts, Atlanta, GA  
08 *File 2008 Million Pixels – Electronic Language International Festival*, Fiesp Cultural Center, Sao Paulo,  
Brazil  
*Bridge Art Fair: Miami Beach* with Gardenfresh Gallery  
*Les Illusions Nécessaires*; Les Salaisons, Romainville, Paris, France; Atoll 13, Paris, France; Caucasian  
School of Journalism and Media Management, Tbilissi, Georgia; Galerie Insight, Strasbourg, France  
*Locate | Navigate: exercises in mapping*; la Esquina Gallery, Kansas City, MO  
07 *Bridge Art Fair: Miami*; *Bridge Art Fair: Chicago*, with Gardenfresh Gallery  
*Gallery 312 OnScreen*, Memorial University, New Foundland and Labrador, Canada  
06–07 *1800 Frames/Take 3*, City Without Walls, Newark, NJ; SCOPE New York, New York, NY; Moment  
Factory, Montreal, Canada  
*60 Seconds of Play*, Saltworks Gallery, Atlanta, GA; Forum Gallery, Cranbrook Academy of Art,  
Bloomfield Hills, MI; Tilt Gallery/Project Space, Portland, OR; Sarai Media Lab, New Delhi, India  
06 *From/About* Central European Cultural Institute, Budapest, Hungary  
*On Otherness*, Moreau Art Galleries, St. Mary's College, Notre Dame, IN  
*Stolen Time*, Dam Stuhltrager Gallery, Brooklyn, NY  
*Polymer*, Hunter Museum of American Art, Chattanooga, TN  
*Spark Video* (December program), Spark Art Space, Syracuse, NY  
*NOVA Art Fair: Chicago* with Gardenfresh Gallery  
05 *Resources* Museum of Natural History, Cleveland, OH  
*Midwest Biennial*, DePauw University, Greencastle, IN  
*Skinless Capital: Neo-Liberalism & Resistance*, Open Source Gallery, Champaign, IL  
04 *Uncovered*, Museum of Contemporary Art, Chicago, IL  
*time : base : interval*, Urban Culture Project: Boley, Kansas City, MO  
*Transported*, Hotcakes Gallery, Milwaukee, WI  
*Under Construction*, Open Source Gallery, Champaign, IL  
*Portraits: Real and Unreal*, The Stage Gallery, Merrick, NY  
03 */ intervals /*, ATA Gallery, San Francisco, CA  
*Illinois Arts Weeks Video Project*, Milwaukee/Western elevated train station, Chicago, IL  
*Allotropy*, Mavris Cultural Center, Indianapolis, IN  
*National Society of Arts & Letters* (Nur Premo Merit Award), Waldron Arts Center, Bloomington, IN  
02 *Turning The Tables*, Dakota Gallery, Houston, TX  
*Transforming*, Eyedrum Gallery, Atlanta, GA  
*Curator's Choice Exhibition*, Around The Coyote Arts Festival, 34<sup>th</sup> Floor Gallery, Chicago, IL  
*8.5x11*, Bodybuilder and Sportsman Gallery, Chicago, IL  
*Stray Show Art Fair*, Chicago, IL  
*Information Technicalities*, Walleye Gallery, Chicago, IL

- Blueblood Blue Collar*, Heaven Gallery, Chicago, IL  
*Presenting*, The Green Room Gallery, Chicago, IL  
*Fun House*, Gardenfresh Gallery, Chicago, IL  
01 *Found*, ASAP Gallery, Chicago, IL  
*The Library Project*, Temporary Services Gallery, Chicago, IL  
*MFA Thesis Exhibition*, School of Fine Arts Gallery, Indiana University, Bloomington, IN

## **PUBLIC LECTURES**

- 14 *'Dreaming Youngstown'*, Iron Soup Preservation Society, Youngstown, OH  
12 *'Dreaming Youngstown'*, Mess Hall Experimental Cultural Center, Chicago, IL  
*'Dreaming Youngstown'*, Open Source, Point Park University, Pittsburgh, PA  
*Artist Lecture*, Indiana University, Bloomington, IN  
*Artist Lecture*, Edinboro University, Edinboro, PA  
11 *Nothing and Nowhere*, Priebe Gallery, Univ. of Wisconsin, Osh Kosh, WI  
10 *'Ugly Objects'*, JOYART - National Jewelry Summit, Medellín, Colombia  
*'Jewelry Worlds'*, JOYART - National Jewelry Summit, Medellín, Colombia  
*Artist Lecture*, Gallery 1708, Richmond, VA  
*Gallery Talk*, Gallery 1708, Richmond, VA  
08 *Artist Lecture*, University of Nebraska, Lincoln, NE  
*Artist Lecture*, Southeast Missouri State University, Cape Girardeau, MO  
07 *Artist Lecture*, University of Missouri, Kansas City, MO  
05 *Artist/Curator Lecture*, Otis Art Center, Santa Monica, CA  
04 *Artist/Curator Lecture*, University of California, Santa Barbara, CA  
*Artist Lecture*, Crossroads School for Arts and Sciences, Santa Monica, CA  
*Gallery Talk*, Urban Culture Project: Boley, Kansas City, MO  
03 *Gallery Talk*, Society of Contemporary Photography, Kansas City, MO  
00 *Artist Lecture: Refusing To Succumb To Market Pressures*, Museum Studies Conference,  
Indiana University, Bloomington, IN

## **AWARDS**

- 15-16 Research Professorship Award, Youngstown State University  
13-14 College Professional Development and Scholarship Reallocation Time, YSU  
11-12 College Professional Development and Scholarship Reallocation Time, YSU

## **WORKSHOPS TAUGHT**

- 12 *How Many Ways Can You Say 'I Love You'?*, Indiana University, Bloomington, IN  
*How Many Ways Can You Say 'I Love You'?*, Edinboro University, Edinboro, PA  
11 *How Many Ways Can You Say 'I Love You'?*, Universidad Pontificia Bolivariana, Medellín, Colombia  
10 *So You Think This is Ugly?* Penland School for the Crafts, Penland, NC

## **RESIDENCIES**

- 09-10 Atelier Ted Noten, Artist-in-Residence, Red Light Design, Amsterdam, Netherlands  
08-09 Atelier Ted Noten, Artist-in-Residence, Red Light Design, Amsterdam, Netherlands  
05-06 Hungarian Multicultural Center, Budapest, Hungary

## **JUROR**

- 11 *Systems*, Priebe Gallery, University of Wisconsin, Osh Kosh, WI

## **SELECTED COLLECTIONS**

- Museum of Modern Art, New York  
Museum of Contemporary Art, Chicago  
John Flasch Book Collection, Art Institute of Chicago  
The Kinsey Institute, Indiana University, Bloomington



## ARTICLES/REVIEWS/PUBLICATIONS

- 12 Alquist, Kevin. "New Website Prompts Visionaries." *The Jambar* [Youngstown, OH] 18 Sept. 2012: 1+. Print. (article about Dreaming Youngstown)
- Sperry, Dana. "Sketches for an Intermezzo for the Masses, No. 27." *Aspect-EZ*, Volume 4: *Deja Vu*. *Aspect: The Chronicle of New Media Art*. August 2012. DVD. (artwork)
- 11 Sperry, Dana. "Coming to Terms with Going Nowhere." [Itch.co.za](http://itch.co.za), Sept. 2011. Web. (artwork)
- Besten, Liesbeth Den. *On Jewellery: A Compendium of International Contemporary Art Jewellery*. Stuttgart: Arnoldsche, 2011. 106-7. Print. (discussion of Ugly Objects project)
- 10 Cox, Bird. "Nothing and Nowhere." *Brick Weekly* [Richmond, VA] 25 Feb. 2010: 8. Print. (review, image)
- Barnabi, Rebecca. "Chad Erpelding and Dana Sperry's 'Forest for the Trees' at 1708 Gallery Explores Globalization." *Examiner.com*. 22 Mar. 2010. Web. (review, image)
- 08 "Deck the Halls with Boughs of Ugly." *Amsterdam Weekly* [Amsterdam, Netherlands] 18 Dec. 2008: 5. Print. (article)
- Nuit Blanche festival guide* [Paris, France] 2008. Print. (image)
- 06 Wagner, James, "Dana Sperry and a lot more..." *Jameswagner.com*. 10 July 2006. Web. (review)
- NOVA Art Fair catalog, 2006. Print. (image)
- 05 "Big and Beautiful Shine in Exhibit". *Akron Beacon Journal* [Akron, OH] 14 Aug. 2005. Print (article)
- 04 FOTOFEST 2004: Celebrating Water exhibition catalog [Houston, TX]. Print. (image)
- Pogue, Paul F. P. "Politics, passion & property" *NUVO* [Indianapolis, IN] 15 Dec. 2004. Print. (article, image)
- Komp, Catherine. "A Solution to Corporate-Owned Billboards" *Clamor Magazine* [Toledo, OH] 27 Oct. 2004. Catherine Komp, *Clamor Magazine*, Toledo, OH, October 27, 2004
- 03 "Look Up!" *Indiana Daily Student* [Bloomington, IN], 13 Feb. 2003. Print. (article)
- 02 Palmer, Valerie. "Review: Blueblood/Blue Collar" *bridgemagazine.com*. Web. (review)
- Around The Coyote: Curator's Choice Exhibition catalog* [Chicago, IL] 2002. Print. (image)

**ROBERT J. THOMPSON, MFA**  
Assistant Professor of Graphic & Interactive Design

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Pittsburgh, PA 15202

412.779.7665  
[rjthompson01@ysu.edu](mailto:rjthompson01@ysu.edu)

### Education

Master of Fine Arts, Graphic Design [ July 2011 ]  
Savannah College of Art and Design, Savannah, GA  
Thesis: A Comparison/Contrast of the Template Systems used in World War II Home-Front Propaganda and Contemporary Cosmetic Advertising.  
Bachelor of Science, Graphic Design [ August 2007 ]  
California University of Pennsylvania, California, PA  
Associate Degree in Specialized Technology: Graphic Design [ December 2005 ]  
International Academy of Design and Technology, Pittsburgh, PA

### Academic Positions

Youngstown State University | School of Fine & Performing Arts  
Department of Art, Graphic & Interactive Design

- Assistant Professor, Tenure Track [ August 2013 - present ]
- Full-Time Temporary Assistant Professor [ August 2012 - present ]

 Edinboro University of Pennsylvania | School of Art  
Department of Graphic Design, Edinboro, PA

- Full-Time Temporary Instructor [ August 2011 - July 2012 ]

 Carnegie Mellon University | School of Design  
Department of Communication Design, Pittsburgh, PA

- Adjunct Professor [ August 2010 - May 2011 ]

 La Roche College | School of the Professions  
Department of Graphic & Communication Design, Pittsburgh, PA

- Visiting Professor [ August 2009 - May 2011 ]
- Adjunct Professor [ June-August 2009 ]

### Teaching Experience

- Encourage conceptual and aesthetic innovation through process development while teaching students about practical client and industry needs.
- Develop course assignments with emphasis on both traditional print and digital media.
- Build relations with the graphic design industry professionals to ensure practicality of projects.
- Focus on strong foundation of the elements and principles of design for visual problem-solving.
- Lead position in the development and formation of on-campus graphic design studio.
- Oversee student graphic design club(s) and secure memberships for with AIGA, American Advertising Federation, and Pittsburgh Advertising Federation.
- Supervise selection of non-profit organization clients for select students, Praxis and The Design Studio.
- Require students to develop original imagery and construct pencil concepts before moving into the digital designing process.
- Conduct student advising, portfolio reviews, and recruitment activities.
- Proficiency with Macintosh and PC platforms and industry standard design software.

### Course Instruction

- Studio Problems, Graphic Design [ Youngstown State University, Spring 2013 ]
- History & Theory of Graphic Design [ Youngstown State University, Spring 2013 ]
- Introduction to Typography [ Youngstown State University, Spring 2013 ]
- Intermediate Interactive Design [ Youngstown State University, Spring 2013 ]
- Senior Projects [ Gina Russo, Youngstown State University, Fall 2012 ]
- Introduction to Interactive Design [ Youngstown State University, Fall 2012 ]
- Motion for Interactive Design [ Youngstown State University, Fall 2012 ]
- Advanced Interactive Design [ Youngstown State University, Fall 2012 ]
- Intro to New Media [ Edinboro University of PA ]

- Introduction to Graphic Design [ Edinboro University of PA ]
- Web Design [ Carnegie Mellon University ]
- Web Portfolio [ Carnegie Mellon University ]
- Advanced Web Design Online [ La Roche College ]
- Multimedia One: Web Design [ La Roche College ]
- Digital Fine Art [ La Roche College ]
- Graphic Design One [ La Roche College ]
- Graphic Design Methodologies [ La Roche College ]

#### Administrative Experience

- AIGA Student Chapter Faculty Co-Advisor [ September 2012 - Present ]
- Faculty Advisor, Professional Student Design Organization: "Praxis" [ September 2009 - May 2011 ]
- Studio Director, La Roche College Graphic Design Studio [ November 2009 - May 2011 ]
- AIGA Student Chapter Faculty Advisor [ September 2009 - August 2010 ]
- Student Advising [ September 2009 - May 2011 ]

#### Curriculum & Program Development

- Interactive Design Basic, Intermediate, Advanced Courses, Edinboro U. of PA [ January 2012 - April 2012 ]
- Member, Graphic & Communication Design Web Design Minor, La Roche [ September 2009 - May 2011 ]
- Course Development: Multimedia One: Web Design, Design Methodologies, Online Special Topics: Corporate Identity, Special Topics: Graphic Design Studio, La Roche College [ September 2009 - May 2011 ]

#### Committee Appointments & Participation

##### Current Appointments & Participation

- Chair, Internship Committee, Youngstown State University
- Supporting Member, Dept. of Art Marketing Committee, Youngstown State University
- Committee Member, Youngstown State University Ohio Educators Association, Web Development
- Dept. of Art Representative, Associate Degree & Tech Prep Committee, Appointed by Brian DePoy, Dean, Youngstown State University
- Volunteer, NASAD Committee, Edinboro University of Pennsylvania [ Jan. 2012 - Aug. 2012 ]
- Volunteer, Web Committee, Edinboro University of Pennsylvania [ Sept. 2011 - Aug. 2012 ]
- Member, Faculty Development Committee, La Roche College [ September 2009 - May 2011 ]
- Member, Graphic Design Web Minor Committee, La Roche College, [ January 2010 - May 2011 ]

#### Civic Service

- Board President, New Sun Rising [ May 2012 - present ]
- Mentor, Career Connections Charter High School [September 2011 - present ]
- Vice President, Pittsburgh East Rotary Club [ June 2011 - present ]
- Founding Member, Pittsburgh Hostel Project [ May 2012 - present ]
- Marketing Chair, Coalition to Affirm Real-Estate Management [ January 2010 - present ]
- Volunteer, Cystic Fibrosis Foundation [ June 2007 - present ]
- Volunteer, Pittsburgh Cares [ January 2012 - present ]
- Volunteer, Special Olympics of Western Pennsylvania [December 2010 - present ]
- Volunteer, United Way of Allegheny County [November 2011 - present ]
- Volunteer, Get Involved! Baker Leadership [ January 2010 - present ]
- Volunteer, Pittsburgh Public Schools [ August 2011 - present ]
- Volunteer, Moon Area School District [ January 2012 - present ]

- Volunteer, East End Cooperative Ministry Shelter Meals [ September 2011 - present ]
- Member, Pittsburgh Human Rights Network [ January 2011 - January 2012 ]
- Volunteer, Bishop Leonard / Saint Mary on the Mount Academy [ January 2010 - January 2012 ]
- Founder, Kullu Valley Bike Project [ July 2010 - September 2011 ]

#### **Academic Memberships**

- OEA: Ohio Education Association [ September 2011 - Present ]
- APSCUF: Association of Pennsylvania State College & University Faculties [ September 2011 - May 2012 ]

#### **Clearances**

- Pennsylvania Child Abuse History Clearance [ September 2011 - present ]
- Pennsylvania State Police Criminal Record Clearance [ September 2011 - present ]

#### **Speaking Engagements**

- Art Institute of Pittsburgh [ November 2012 ]  
Topic: Design Entrepreneurship & Portfolio Review for Associate Degree & Web Design Programs
- Art Institute Online [October 2012 ]  
Topic: Design Entrepreneurship & Portfolio Review
- Baker Leadership on TV: Get Involved! Pittsburgh [ October 2012 ]  
Guest Interview
- 2012 Get Involved! Baker Leadership Service Summit [ April 2012 ]
- Art Institute Online [October 2011 ]  
Topic: Design Entrepreneurship & Portfolio Review
- Get Involved! Baker Leadership Morning Mix [ September 2011 ]
- Podcamp Pittsburgh [ October 2010 ]  
Topic: Kullu Valley Bike Project
- R.I. Lampus Company Distributor Seminar [ January 2011 ]  
Topic: How to utilize social media marketing to increase business and sales

#### **Exhibitions**

AIGA Pittsburgh | Context 2010 [ March 2010 ]

Entry: "25 Book Covers"

AIGA Pittsburgh | Ho Ho No Logo 2009 [ January 2010 ]

Entry: "Gallery Espresso"

AIGA Pittsburgh | Context 2009 [ March 2009 ]

Entry: "Thompson Design Methodology"

AIGA Pittsburgh | Ho Ho No Logo 2008 [ December 2009 ]

Entry: 52 for 51 logos

California University of Pennsylvania, Manderino Gallery | The Intercollegiate [ April 2005 - 2007 ]

Entries: Underground Cafe

California University of Pennsylvania, Vulcan Student Gallery | Vector Show [ February 2007 ]

Entries: Underground Cafe, Notes: Exhibition creation and management.

Jozart Studios | Idea-Mechanics [ May 2006 ]

Warren Public Library | Works of RJ Thompson and Maria Papalia [ August 2005 ]

#### **Professional Memberships**

Board Member, American Institute of Graphic Artists, Pittsburgh [ July 2007 - July 2010, Member ]

- Director of annual Designer Dialogues speaking series
- Member of Young Professional and Student Development committee
- Bridge the gap between student designers and industry professionals
- Student Chapter Leadership
- Membership Drives
- Program Management
- Reputation of design in Pittsburgh

**Vice President, Pittsburgh East Rotary Club [ September 2010 - present ]**

Rotary is a worldwide organization of more than 1.2 million business, professional, and community leaders. Members of Rotary clubs, known as Rotarians, provide humanitarian service, encourage high ethical standards in all vocations, and help build goodwill and peace in the world. There are 33,000 Rotary clubs in more than 200 countries and geographical areas. Clubs are nonpolitical, nonreligious, and open to all cultures, races, and creeds. As signified by the motto Service Above Self, Rotary's main objective is service — in the community, in the workplace, and throughout the world.

**Member, Pittsburgh Human Rights Network [ February 2011 - present ]**

The Pittsburgh Human Rights Network is a project intended to create a permanent, accessible online interface for different groups and organizations in the Pittsburgh area who are working to promote international human rights. The network was developed by Global Solutions Pittsburgh in May of 2009 and is designed to enable individuals, university student groups, professional organizations, faith based groups and community focused groups in the Pittsburgh area to easily communicate and coordinate with one another, so as to more effectively promote international human rights.

**Member, Pittsburgh Young Professionals [ January 2011 - January 2012 ]**

Pittsburgh Young Professionals is the oldest Young Professionals organization in the country and continues to be a strong not-for-profit, 100 percent volunteer run organization dedicated to providing career-minded individuals with opportunities to develop socially, professionally, and civically.

**Member, Pittsburgh Advertising Federation [ July 2010 - July 2011 ]**

The Pittsburgh Advertising Federation is a long-standing member of the American Advertising Federation(AAF), a national organization of 50,000 professionals in 220 professional advertising clubs, 220 college chapters and 110 corporations. Since its founding in 1923, the Pittsburgh Advertising Federation has developed into an extraordinarily diverse and active club with active representation from virtually every major local agency, advertiser, media and production entity in the greater Pittsburgh area.

**Member, North Side North Shore Chamber of Commerce [ July 2010 - July 2011 ]**

Founded in 1897, the North Side North Shore Chamber of Commerce (NSCC) began helping merchants at the turn of the century in the North Side Market District. The NSCC is a service organization that creates, develops, and fosters a supportive climate that serves the interests of its members. As a partner with business, the Chamber is a resource of services that help to promote, maintain and enhance business activities on the North Side.

**Professional Experience****UPTO KNOW GOOD, LLC**

Principal, Business Strategy & Development [ March 2011 - present ]

UpTo is a collaborative project incubator, a single source for growing organizational project: be it a small business, non-profit organization, non-profit project, or community project. UpTo specializes in graphic design, advertising, public relations, professional writing, legal consultation, accounting consultation, and non-profit organization / business strategic development.

**ZOLA DESIGN, LLC**

Principal, Art Direction & Design [ August 2008 - present ]

- As Principal, responsible for day-to-day operations— including management of equity, client contracts, and contracts with freelance designers, programmers, and photographers.
- As Art Director, oversee the quality of work completed by freelance contractors and guide their work to meet or exceed client expectation.
- As Designer, create quality design work that meets or exceeds personal standards and client expectation. Prepare files for print and communicate with printers on standards for each individual project.
- Attend networking events to potentially build client base.
- Attend business, marketing, and design workshops and seminars.

**PRISMA, INC. / H.J. Heinz Company**

Graphic Designer [ October 2007 - present ]



- On-site designer at H.J. Heinz Company
- Responsible for creating marketing materials for brands such as T.G.I. Fridays, Jack Daniels, Boston Market, Bagel Bites, and the Heinz stable of products.
- Specialized in branding design for various internal and external corporate programs.
- Art director for photography vendors– photo manipulation and color correction.
- Physical mock-up construction of conceptual Heinz products.

#### **PENNSYLVANIA EDUCATIONAL PUBLISHING ASSOCIATION**

Graphic Designer [ June 2007 - October 2007 ]

- Design, layout, production, writing, editing, and interviewing for Y-PA Magazine.
- Developed print materials from concept to completion for outside clients.
- Design, implementation, and maintenance of company and magazine web sites.
- Managing writers and designers.

#### **CALIFORNIA UNIVERSITY OF PENNSYLVANIA**

Graphic Designer [ January 2005 - October 2007 ]

- Design and maintenance of promotional materials across multiple academi departments.
- Advertising for and photo documentation of art gallery shows in the Manderino Art Gallery.
- Postcard designs for potential students with multi-thousand print runs. Logo and identity design for Cal U Career Services.

#### **DYMUN + COMPANY**

Intern [ December 2006 - May 2007 ]

- On-Site and off-site designer for California University of Pennsylvania account.
- Photography used in academic magazines and promotional materials for Cal U.
- Designed digital billboard campaign for Dollar Bank account.
- Signage design for Kennywood account.
- Booklet designs for Christopher Columbus Fellowship Foundation.

#### **BLAIR CORPORATION**

Freelance Graphic Designer [ August 2005 - January 2007 ]

- Creation of promotional product graphics used in online stores and catalogs.
  - Page layout design for promotional magazines and flyers.
  - Color correction on promotional photography to reflect versatility of products.
  - Maintenance of advertisements and signage used in in-store promotions.
- Searched, edited, and relocated images for Lagos image library.

#### **Awards & Publications**

Rotary International | 2012

Paul K. Harris Award Fellow

Logo Lounge | 2011, 2012

Logo Lounge Volume 7

“Flavor Spark”

“Route 19 Bowl & Lounge”

“H.J. Heinz Global Health & Wellness Logo”

“Foster Cat”

City of Pittsburgh | 2011

Mayor Luke Ravenstahl’s Citizen Service Award

Get Involved! Baker Leadership Service Summit | 2011

2011 Western Pennsylvania Rising Star

GDUSA / Logo Lounge | 2011

April 2011, Logo Trend Report 2011

“H.J. Heinz Global Health & Wellness Logo”

Logo Lounge | 2010

Logo Lounge Master Library: Animals and Mythology

“Hillview Tavern Logo”

AIGA Context | 2009

Design Excellence Award

“Thompson Design Methodology”

GDUSA Magazine | 2006

Best of In-House Graphic Design

Publication Date: July 2006

“Underground Cafe: Two Work Studies Short of a Clue, CD”

Warren Art League | 2005

Three “1st Place Awards”, Category: Graphic Arts and Photography

“Doctor Octopus”, “Ainao the Amazing”, “Secretina”

Software

- Adobe Creative Suite [ all versions ]
- Photoshop
- Illustrator
- Flash
- Dreamweaver
- Fireworks
- Bridge
- Adobe Acrobat Pro
- After Effects
- Premiere
- Contribute
- Device Central
- Numbers [ iPad, iPhone, Desktop versions ]
- Keynote [ iPad, iPhone, Desktop versions ]
- Pages [ iPad, iPhone, Desktop versions ]
- Microsoft Word
- Microsoft Excel
- Microsoft Powerpoint
- Quick Books [ all versions ]
- Mac OSX [ all versions ]
- Microsoft Windows [ all versions ]
- Hype
- MacFreelance
- iBooks Author Digital Publishing
- iTunes Producer
- Cloud Based Technology & Remote Desktop Applications
- [ Programming ]
- HTML
- XHTML
- HTML 5
- CSS 3
- PHP
- XCODE
- JAVA
- IOS
- Content Management Systems
- Wordpress (all versions)
- Joomla (all versions)
- Drupal (all versions)

Research

**Play Responsively.com** [in progress]

Purpose: Create a community where web designers and developers can experiment with responsive design techniques via a single customized HTML page. These HTML pages will then be uploaded to a gallery where viewers will be able



to rate, and comment on them. Users will be able to view other user-generated pages as learning aids...discovering differing responsive techniques applied to the same basic HTML markup. This idea very is very much inspired by the concept pioneered by the originalvCSS Zengarden. The CSS Zengarden was a website where designers and developers could submit their own stylesheets to customize a single page of markup. Our website will be based on the same premise, only with responsive design techniques.

History & Theory of Graphic Design [in progress]

Purpose: Application serves as iPhone & iPad-based tool that allows students taking History & Theory of Graphic Design to visually identify (and study) works by famous graphic designers, utilize charts defining typographic elements, and access a comprehensive library of art & design terminology.

Execution: Concept executed through iOS6 mobile application, updated via personally hosted site. Expected date of launch in iTunes is January 2013.

Student Portfolio App [in progress]

Purpose: Mobile application that serves to allow students to program their portfolio website into a specifically designed browser-based function, consequently upload to App Store to allow for streamlined self-promotion. Execution: Concept executed through iOS6 mobile application, updated via student hosted websites. Expected date of launch in iTunes is December 2013. Student

Gina Russo is pilot test for this application.

Zola Design LLC Portfolio App [in progress]

Purpose: Mobile application that serves to present Zola Design LLC's portfolio website, downloadable on App Store.

Execution: Concept executed through iOS6 mobile application, updated via [www.whatiszola.com](http://www.whatiszola.com). Expected date of launch in iTunes is December 2013.

Student Design Work.com Web Application (AKA STUDY) [in progress]

Purpose: Allow students from various design schools in Ohio, Pennsylvania, and West Virginia to post design work in-progress for critique without fear of negative professional consequences.

Execution: Research concept executed through web design, accessible at [studentdesignwork.com](http://studentdesignwork.com)

**Student Design Work.com (STUDY) iPhone Application** [in progress]

Purpose: Application allows designers nationwide to use their smart phone's built-in camera application to photograph graphic design work wherever they may see it. After photographing a design piece, designers then input meta-data that defines the work they captured, then upload it to [studentdesignwork.com](http://studentdesignwork.com) for easy access and searching capabilities. The idea, overall, is to create a living archive of graphic design from all walks of life: varying languages, styles, qualities, and more.

Entrepreneurship for the Post-Graduate Graphic Designer [ August 2008 - present ]

Purpose: The seemingly constant occurrence of a fluctuating economy has greatly hindered the immediate post-graduate from attaining a graphic design position in the current job market. For all intents and purposes, the concept of freelance design is mostly suggested to be an extracurricular opportunity outside of a full-time design position. However, in the absence of secure design positions, freelance design is the preferred option of generating revenue for oneself. This research project, known mostly as Zola Design, is an experiment that a graphic designer can act independently from the design job market, formalize into a state-recognized company, and attain business for themselves. The promotion of forming a business to the newly-graduated designer should be emphasized and supported in academia— this project is a response to the inclusion of such an education in graphic design programs across the world.

Execution: Formalize freelance career into a state-recognized business. Attain the services of an accountant and lawyer to maintain proper business registration protocols. Draft a business plan and marketing plan and fully integrate the plans of both into the business. Attend networking events, business seminars, marketing seminars, and join professional organizations in order to potentially attract and subsequently gain business. Maintain business through a concerted effort of maintaining excellent quality of work and customer service.

**World War II Propaganda and Contemporary Cosmetic Advertising**

Template System Methodology [ January 2010 - July 2011 ]

Proposal: An in-depth exploration and analysis of the various similarities and differences amongst the methods of creation and audience interpretation of hypothetical World War II and contemporary cosmetic advertising template systems.

Execution: Thesis is collected into a physical publication and digital download.

**PATRICIA JOAN SARRO, Ph.D.**  
Professor of Art History

Youngstown State University  
Department of Art

### **EDUCATION**

Ph.D. Art History, 1995, Columbia University  
Dissertation: The Architectural Meaning of Tajín Chico: The Acropolis at El Tajín, Mexico.  
M.A. Art History, 1988, Columbia University  
thesis: The Monumental Stone Sculpture of Teotihuacan, Mexico: Frontality and Focus in Urban Spaces  
M.A. English 1975, University of Missouri  
B.A. English 1971, Fordham University

### **FELLOWSHIPS AND AWARDS**

Faculty Improvement Leave, Fall 2011  
Research Professorship, 2008-2009, 2009-2010  
Professional Development and Scholarship Reallocation Time, 2007-2008, 2008-2009, 2009-2010  
Summer Readership, 2007, Dumbarton Oaks, Center for Pre-Columbian Studies  
Sabbatical, 2006-2007, Youngstown State University  
Faculty Improvement Leave, spring 2000, Youngstown State University  
Research Professorship, winter 1999, Youngstown State University

### **PUBLICATIONS**

Monumental Imaginings in Mesoamerican Architectural Models, co-authored with James Doyle, , *Architectural Models of the Ancient Americas*, The Metropolitan Museum of Art, Joanne Pillsbury, editor, October 2016.  
*Arts of Ancient Mesoamerica and the Andes*, Co-authored with Jeffrey Kowalski, John Pohl and Esther Pasztory, University of Texas Press, in process.  
"Passing Through the Center: The Architectural and Social Contexts of Teotihuacan Painting", co-authored with Matthew Robb, *Sacred Architecture*, University of Colorado Press, Cynthia Kristin Graham, editor, 2016).  
Co-editor with Jessica Christie, *Palaces and Power in the Americas: From Peru to the Northwest Coast*, University of Texas Press, 2006.  
"Rising Above: The Acropolis of El Tajín". In *Palaces and Power in the Americas: From Peru to the Northwest Coast*, University of Texas Press. Jessica Christie and Patricia Sarro, editors, 2006.  
"Investigating the Legacy of Teotihuacan in the Architecture of El Tajín". In *Memorias de la Segunda Mesa Redonda Teotihuacana*, Centro de Investigaciones Teotihuacanas, Mexico, 2005, pp. 329-347.  
"El Tajín, Architecture and Mural Painting," *Encyclopedia of Mesoamerican Archaeology*. Susan Evans and David Webster, editors. Garland Publishing, 2001.  
"The Form of Power: The Architectural Meaning of Building "A" of El Tajín." In *Landscape and Power in Ancient Mesoamerica*, Rex Koontz and Kathryn Reese-Taylor, editors. Westview, 2001, pp. 230-256.  
"Plazas". *The Oxford Encyclopedia of Mesoamerican Cultures*. David Carrasco, Editor-in-Chief. Oxford University Press, 2001.  
Seventeen catalogue entries on colonial Andean painting, *Converging Cultures: Art and Colonialism in Spanish America*. The Brooklyn Museum/ Abrams, 1996, pp.206-231.  
"The Role of Architectural Sculpture in Ritual Space at Teotihuacan, Mexico". *Ancient Mesoamerica* 2:2:249-261 (1991).  
An Introduction to Ancient Andean Art at The Brooklyn Museum. The Education Department of The Brooklyn Museum, 1987.

### **SCHOLARLY PRESENTATIONS AND SESSIONS CHAIRED**

*Association for Latin American Art, Emerging Scholars Session*, College Art Association Conference, February 27, 2010 (Session Co-Chair)  
That's Entertainment! Reconfiguring the Native American and Pre-Columbian Past in Contemporary Popular Culture, College Art Association Annual Conference, February 26, 2009. (Session Co-Chair)  
"Sacred Passage: The Net Jaguar Murals of Tetitla, Teotihuacan". The Pre-Columbian Society of Washington D.C., July 6, 2007.

- “Marking Time: The Processional Murals of Teotihuacan”. In *Ritual and Representation at Teotihuacan*, Society for American Archaeology Conference, Austin, April 28, 2007 (Session Chair).
- “Image/Event: Ritual in the Teotihuacan Apartment Compounds as seen through Mural Paintings”, Society for American Archaeology Annual Conference, Montreal, April 3, 2004.
- “The Space Between: The Sacred Nature of the Portal in Teotihuacan Architecture and Image”, In *Topics in Mesoamerican Art*, Society for American Archaeology Annual Conference, Milwaukee, April 12, 2003.
- “Re-setting in Stone: The Tenoned Heads of Teotihuacan”, New World Symposium, Denver Museum of Art, Denver, March 2-3, 2002.
- “Constructing the Local: Style and Identity in El Tajín Architecture”. Society for American Archaeology Annual Conference, New Orleans, April 18-22, 2001.
- “Carved Yokes and Classic Veracruz Political Power”. Co-authored with Rex Koontz, University of Texas, El Paso. Society for American Archaeology Annual Conference, New Orleans, April 18-22, 2001.
- “Investigating the Legacy of Teotihuacan in the Architecture of El Tajín”, II Mesa Redonda, Centro de Investigaciones Teotihuacanas, Teotihuacan, Mexico, Nov. 8-11, 2000.
- “Rising Above: The Acropolis of El Tajín,” In *Ancient American Elite Residences: The Context of Political Power*, Society for American Archaeology annual conference, Philadelphia, April 8, 2000 (Session Co-Chair).
- "Architecture as Ornament: Building A of El Tajín", Columbia University Seminar in the Arts of Africa, Oceania, and the Americas, New York, December 3, 1998.
- "The Stone Yokes of Mesoamerica", XXV Mesa Redonda; Sociedad Mexicana de Antropología, San Luis Potosi, Mexico, July 14, 1998.
- "Stone Passages: The Ballgame Yokes of Mesoamerica", The Pre-Columbian Society of Philadelphia, September 13, 1997
- "Tajín Chíco: Identifying a Palace Complex at El Tajín", Position paper for *Liminal States: Central Mesoamerica During the Classic/Postclassic Transition*, University of Texas at Austin, Mar.10-12, 1997.
- "Tajín Chico: The Ritual Positioning of Royal Power", College Art Association Annual Conference, San Antonio, Jan.27, 1995.

#### **PUBLIC LECTURES**

- “Queens and Goddesses: Images of Women in Maya Art”, Women’s History Month presentation, Youngstown State University, March 23, 2011.
- “Temples of Doom and the End of the World: The Representation and Mis-Representation of the Maya in Contemporary Popular Culture”, Hispanic Heritage Month presentation, October 2010.

#### **REVIEWS OF SCHOLARLY PUBLICATIONS**

- Review of *Maya Palaces and Elite Residences: An Interdisciplinary Approach*. Jessica Joyce Christie, editor. Austin: University of Texas Press. Published, in Spanish, in *Mesoamérica* 48 (2006).
- Pre-Publication Review of *Palaces of the Ancient New World*. Susan Toby Evans and Joanne Pillsbury, later published by Dumbarton Oaks, Washington DC (2004).

#### **UNIVERSITY SERVICE**

- Department of Art
- Governance Document Review Committee, 2008-2014
- Foundations Advisory Committee, 2008-2010
- Photography Search Committee, 2009-2010
- Chair, Photography Search Committee, 2007-2008
- Visual Resources Committee, 2005-2010
- Library Liaison, 2005-2006
- Assistant Chair, 2004-2006, 2013- present
- Art Education Search Committee, 2001-2002, 2005-2006 (Chair, 2001-2002)
- Art Education Program Committee, 2001-2010
- Coordinator, Art History Program, 1998-present
- Curriculum Committee**, 1997- 2011 (Chair 1998-2000, 2007-2010)
- Advisory Committee, McDonough Museum of Art**, 1997-1999
- Co-coordinator, Slide Library, 1996-2005

**College of Fine and Performing Arts**

Dean's Advisory Committee, 2009-2010

College Promotion Committee, 2007-2008

Dean's Re-assigned Time Committee, 2005-2006

Promotions Committee, 2004-2005, 2005-2006

Dean's Advisory Committee, 1999-2001

Quarters to Semesters Transition Team, 1998-2000

Curriculum Committee, 1997- 2000 (Chair, 1998-2000)

University

Prior Learning Assessment Committee, 2015-

University Curriculum Committee, 2011- present

University Assessment Council, 2010-2011

University Curriculum Committee 2010-2011

Academic Standards, 2005-2008

Provost's Ad hoc Gen Ed Evaluation Committee, 2006

Sabbatical and Faculty Improvement Leave Committee, 2002-2003, 2004-2005 (Chair, 2004-2005)

General Education Committee, 2003-2006

Academic Research Committee, 2000-2001

College of Fine and Performing Arts Senator-at-Large, Academic Senate, 1997-1998, 1999-2002

Academic Programs Committee, 1997-2000

**PROFESSIONAL AND COMMUNITY SERVICE**

Association for Latin American Art Dissertation Award Committee, 2006-2007, Chairperson 2007-2009 Association for Latin American Art Book Award Committee, 2011-2012, Chairperson 2004-2006, 2014-2015 Association for Latin American Art, President 1999-2002, Vice President 1996-1999, 2006-2008

Visual Thinking: Two-session workshop for docents, The Butler Institute of American Art, fall 2009.

**STEPHEN CHALMERS****BIOGRAPHICAL STATEMENT**

Stephen Chalmers has worked as a Lead Treatment Counselor to Severely Emotionally Disturbed children, worked as an Emergency Medical Technician, and taught gang children photography – informing his projects which deal with issues of loss. Chalmers has taught many workshops in alternative photographic processes and digital imaging, and been a visiting artist at numerous colleges and universities. He has also been a contributor to five books, and has been in group and solo exhibitions throughout the US and also in Australia, Ireland, British Columbia, Thailand, England, South Africa, and China. Stephen Chalmers earned his MFA in Cinema and Photography from Southern Illinois University, was the NW Regional Chair for the Society for Photographic Education for two terms, was professor of Photography and Digital Media in the state of Washington for eight years and is currently a professor of Photography at Youngstown State University in Ohio. The work of Stephen Chalmers is in several collections including the Museum of Contemporary Photography, Light Work, Polaroid, and the Getty Research Institute and has been covered extensively by international media including National Public Radio (NPR), The Huffington Post, Time Magazine, Pics Magazine (China), Vision Magazine (China), PhotoART Contemporary Photography Magazine (Thailand), and The Daily Mail (UK). Selections from his projects and more biographical information can be seen at [www.stephechalmers.com](http://www.stephechalmers.com).

**EDUCATION**

M.F.A. in Cinema and Photography, Southern Illinois University, Carbondale, IL. 1999.

B.A. in Fine Art Photography, Allen R. Hite Art Institute. University of Louisville, KY. 1993.

B.S. Psychology, University of Louisville, KY. 1993. Member of Psi Chi, the National Honor

**FELLOWSHIPS / RESIDENCIES**

2007 (Residency) Light Work. Syracuse, NY. November.

2001 (Fellowship) Faculty Service Learning Fellow. Central Washington University. Ellensburg, WA. Fall.

2000 (Fellowship) American Photography Institute, National Graduate Seminar. Tisch School for the Arts, New York University. New York City, NY. One of twenty Fellows chosen to represent the program for its 10th year anniversary. 4 - 24 June.

1999 (Fellowship) American Photography Institute, National Graduate Seminar. Tisch School for the Arts, New York University. New York City, NY. One of twenty fellows nationally. 6 - 26 June.

1998- (Fellowship) Graduate Fellowship. Southern Illinois University. Campus wide competitive fellowship. Carbondale, 97 IL 1997 - 8.

(Fellowship) Basic Photo/Imaging Workshop for Educators at Rochester Institute of Technology. Rochester, NY. 1997.

**PUBLIC COLLECTIONS**

Museum of Contemporary Photography. Chicago, IL.

Lightwork. Syracuse, NY.

J. Paul Getty Research Institute. Los Angeles, CA.

Polaroid Collection. Waltham, MA.

University of Louisville, Photographic Archives. Louisville, KY.

**EXHIBITONS / BOOKS**

- 2014 • Included in upcoming book, journal article, and conference presentation by Dr. Rebecca Scott Bray. Bray is Co-Director of the Institute of Criminology at Sydney Law School, The University of Sydney.
- Monograph "Crime Scenes: Forensics and Aesthetics" will be published by Routledge-Cavendish (Discourses of Law series), 2015.
  - Journal article: 'Evidence and the Archive', the Australian Feminist Law Journal, 2014.
  - Presentation of Unmarked at the Art and Mortality conference at the National Gallery of Australia, Canberra, 19-20 September 2014.
  - Rinse: Stories behind photography - Featured Story. August 2014. <http://rinse.io/s/featured-story/IEJ9Fu>

- (Solo) Selections from the Art | Crime Archive. Institute of Public and Urban Affairs at San Diego State University. March - May.
- (Book) *Undermining : Land and Art in the New West*. Author: Lucy R. Lippard. The New Press. April 2014. ISBN: 978-1595586193.
- Lensculture: Spotlight Artist. 2 February 2014.
- McDonough Art Museum. Faculty Biennial Exhibition. Youngstown, OH. January - February.
- 2013 • Saranac Art Projects. Spokane, WA. July.
- (Solo) Pittsburgh Center for the Arts. Pittsburgh, PA. February - April.
- Looking at the Land - 21st Century American Views. Curated by Andy Adams and part of America in View: Landscape Photography 1865 to Now. RISD Museum of Art. Providence, Rhode Island. September 2012 - January 2013.
- Evidence. Milwaukee Institute of Art & Design. With Grace Kim, Lalage Snow, and Sarah Sudhoff. Milwaukee, WI. December 2012 - January 2013.
- 2012 • The Cornish College of the Arts Main Gallery. Curated by Cable Griffith. Seattle, WA. September - October.
- Sewickley Arts Initiative. "Generations: Six of the Best - Professors from six of the region's best photography programs select a Rising Star from their students to exhibit with them". Sewickley, PA. April.
- Flak Photo. Cover photo. flakphoto.com. 20 March.
- McDonough Art Museum. Faculty Biennial Exhibition. Youngstown, OH. February - March.
- 2011 • Kala Art Institute. Curated by Julio Cesar Morales. Berkeley, CA. October - December.
- Toot Yung Gallery. Curated by Ohm Phanphiroj. Bangkok, Thailand. October - November.
- Bellarmine College (part of the Louisville Photo Biennial). Curated by Laura Hartford, with: Eric Sung, Letitia Quesenberry, and Geoffrey Carr. Louisville, KY. October-November.
- Corridor 2122. Curated by Julia Bradshaw, with: Hasan Elahi, Aaron Koblin, Steve Dent, Leslie Batty, Jonathan Brilliant, and T.W. Five. Fresno, CA. September.
- 2010 • Pingyao International Photography Festival (中国平遥国际摄影大展). Curated exhibition with Chris Jordan, Susana Raab, and Brian Ulrich. Pingyao, Peoples Republic of China. September.
  - Chicago Art Department. Chicago, IL. June-July.
- (Solo) Light Work - Main Gallery. Syracuse, NY. May-August. Catalog.
- (Solo) SUSHI: Center for Urban Art. San Diego, CA. January-February.
- Louise and Bernard Palitz Gallery. New York, NY. December 2009 - February 2010. Catalog.
- 2009 • Vandermause, R., Chalmers, S., Kearney Converse, S., Kittell, L, Sameshima, P., Santucci, C. Women and methamphetamine: Portraits of addiction and recovery. Presentation at Association of Faculty Women, Washington State University, Pullman, Washington. November.
- (Book) *Climbing the Ladder with Gabriel: Poetic Inquiry of a Methamphetamine Addict in Recovery*. Co-authors: Dr. Pauline Sameshima, Dr. Roxanne Vandermause, Stephen Chalmers, and Gabriel. Sense Publishers (Rotterdam, The Netherlands). September 2009. ISBN: 9087 9098 96.
- (Solo) The Photography Gallery at the University of Notre Dame. Notre Dame, IN. April.
- *Anxious Ground: Contemporary Landscape Photography*. The College of New Jersey (TCNJ). Ewing, NJ. With: Edward Burtynsky, Danny Goodwin, Sze Tsung Leong, David Maisel, Mary Mattingly, Christine Nadir and Cary Peppermint, and Holli Schorno. Curators: Sarah Cunningham and Anita Allyn. February - March. Catalog.
- *Site Seeing: Explorations of Landscape*. Center for Photography at Woodstock. Woodstock, NY. With: Bill Brown, Joan Fontcuberta, Annemarie Jacir, Diane Meyer, Dawit Petros, Reka Reisinger, Matt Siber, Alfredo de Stefano, and Sze Tsung Leong. Curators: Ariel Shanberg and Liz Unterman. Jan.-Mar.
- *Works from the Heart*. Northwest Museum of Arts & Culture. Spokane, WA. February.
- *Borders, Boundaries and Ranges*. Chase Fine Arts Center. Utah State University. Logan UT. February.
- Yuma Symposium – 30th Anniversary Exhibition. Yuma, AZ. February.
- (Two Person) Newspace Center for Photography. Portland, OR. With: Nan Brown. January - February.
- Kirkland Arts Center. Kirkland, WA. With: Stephen John Ellis and Brian Goeltzenleuchter, Jonathan Long, Zach Mazur, and Jian Yang. January - February.
- 2008 • Robert B Menschel Photography Gallery. Syracuse, NY. April - December.
- Sutter Street Gallery. Academy of Art University. San Francisco, CA. Juror: Ann Jastrab. November.
- Qualitative Health Research 14th International Interdisciplinary Conference. Hosted by the University of Alberta. Banff, Alberta. Paper Presentation: "Understanding Paradox: The Parallax of

Methamphetamine Addiction and Recovery” Authors: Vandermause, R.; Chalmers, S.; Harris, L.; Kearney Converse, S.; Kittell, L; Sameshima, P. October 8-11.

- (Solo) Pingyao International Photography Festival (中国平遥国际摄影大展). Pingyao, Peoples Republic of China. September.
- (Solo) Spokane Arts Commission - Chase Gallery. Spokane, WA. September - October. Review.
- (Solo) Orange Coast College. Costa Mesa, CA. August - September.
- (Solo) Esvelt Gallery. Pasco, WA. June - August. Reviews.
- 2008 Artist Trust Benefit Art Auction. Seattle Center. Seattle, WA. February.
- 2007 • Pingyao International Photography Festival (中国平遥国际摄影大展). Pingyao, Peoples Republic of China. September. With artists of Site: Unseen.
- Sun Pictures to MegaPixels: Archaic Processes to Alternative Realities (Pre- and Post-Modernist Photography). Williamsburg Art and Historical Center (WAH Center). Brooklyn, NY. 22 Sept. – Oct. 28
- Washington State University Faculty Show. Museum of Art – Washington State University. Pullman, WA. August – September, 2006
- Offspring: Representations of Children In Contemporary Visual Culture. Boston University Art Gallery. Boston, MA. 5 September-8 October. Curators: Stacey McCarroll and Leann Rittenbaum. With artists Loretta Lux, Jill Greenberg, Nicholas Prior, Christin Couture, Nicky Hoberman, Melora Kuhn, Maria Marshall, and Jane Smaldone.
- Reasonable/Unreasonable: A New Normalizing Discourse. Washington State University, Tri-Cities. Richland, WA. 4 September - 24 September.
- Traveled to: Ouch My Eye Gallery. Seattle, WA. 2 December - January.
- High Roads & Low Roads - Anthems, Dirges, Myths. Catalog. Florida State University Museum of Fine Arts. Tallahassee, FL. 18 February - 26 March. Traveling.
- Traveled to: Okaloosa-Walton College. Niceville, FL. 15 October - 30 November.
- Disaster! Port Angeles Fine Arts Center. Port Townsend, WA. 7 May - 30 July.
- 34th Annual Photo Exhibition. Larson Gallery, Yakima, WA. 2 - 29 April.
- (Solo) Shift Gallery. Seattle, WA. 2 March - 1 April.
- 2005 • Little Shift. Shift Gallery, Seattle, WA. 1 - 30 December.
- Washington State University Faculty Show. Museum of Art - Washington State University. Pullman, WA. August - September.
- 15 Year Anniversary Exhibition of The Photography Institute at the Tisch School of Art of New York University. Downtown Manhattan Equitable Building. New York, NY. 18 June.
- 33rd Annual Photo Exhibition. Larson Gallery, Yakima, WA. Juror: Garth Amundson. 3-30 April. Award recipient.
- (Solo) Shift Gallery. Seattle, WA. 3 - 31 March.
- Central Washington University Faculty Show. Sarah Spurgeon Gallery. Ellensburg, WA. Feb. - Mar.
- 2nd Shift. Shift Gallery, Seattle, WA. 6 January - 3 February.
- Mary Frances Farewell Exhibition. Gallery One, Ellensburg, WA. 7 - 31 January.
- 2004 • 1st Shift. Shift Gallery, Seattle, WA. 2-30 December.
- Paint Ellensburg. Gallery One (fundraiser), Ellensburg, WA. 18 September.
- ReFresh Print Biennial I. Univ. of Wisconsin, Green Bay, WI. Sept. 2004 - June 2006 (two years).
- (Solo) University of New England. Armidale, NSW Australia. 18 June - 9 July.
- (Solo) New England Art Society Gallery. Armidale, NSW Australia. 18 June - 9 July.
- Kittitas County 2004 Annual Juried Exhibit. Gallery One. Ellensburg WA. 6 - 28 August. Juror: Esther Luttkhuizen (former co-owner of the defunct Esther Claypool Gallery). Award recipient.
- 32nd Annual Photo Exhibition. Larson Gallery, Yakima, WA. Juror: Marita Holdaway, curator of the Seattle Art Museum. 4 April - 1 May. Award recipient.
- Snap '04. Runnels Gallery, Portales, NM. Juror: Carol Squiers, curator at the International Center of Photography. 26 March - 6 April.
- 2003 • (Solo) Denison University Art Gallery. Granville, OH. 8 November - 14 December.
- Responses to War. Invitational. The Photography Institute. New York, NY. 31 October - 31 December. <http://www.thephotographyinstitute.org/www/gallery.htm>



- Voyeur Nation: Mundane to Mayhem. Invitational. Actors Theater. Louisville, KY. Aug. - Sept.
  - Summer Show (in conjunction to the annual Photo Expo). Invitational. Devine Gallery. Louisville, KY. June - August.
  - Central Washington University Faculty Show. Sarah Spurgeon Gallery. Ellensburg, WA. February.
  - Exhibition of Yuma Symposium Presenters' Work. Juried. Yuma Art Center. Yuma, AZ. February.
- 2002
- (Solo) Art||Star Lofts. Exhibition for the Betty Bowen Memorial Award Committee (Administered by the Seattle Art Museum). Seattle, WA. September.
  - Post Postcard 6. Southern Exposure Gallery. San Francisco, CA. June, 2001
  - Summer Show IV. Invitational. Devine Gallery. Louisville, KY. July - August.
  - Central Washington University Faculty Show. Sarah Spurgeon Gallery. Ellensburg, WA. February.
  - Two Person Show: Shadows of the Past. Juried. Shot Gallery. Chicago, IL. Dec. 2000 - January 2001.
- 2000
- (Two Person) Adambomb Gallery. Milwaukee, WI. November - December.
  - (Solo) Ithaca College. Ithaca, NY. November - December.
  - (Solo) Mount Hood Community College. Portland, OR. October - November.
  - Across the Atlantic, a Collaborative Exchange of Irish and American Art. Invitational. Ardgillan Castle. Balbriggan, County Dublin, Ireland. September.
  - (Solo) Ryder Gallery. Louisville, KY. August.
  - Summer Show III. Invitational. Devine Gallery. Louisville, KY. June - August.
  - (Solo) Fotocircle. Seattle, WA. June.
  - 2000 Water Tower Annual. Juried. Louisville Visual Arts Association. Louisville, KY. March - April.
  - Two Person Show: Shadows of the Past. Midtown Arts Center (Renaissance Photo Gallery), St. Louis, MO. April - May.
- 1999
- NYU Tisch School for the Arts - American Photography Institute Exhibition. Juried. New York, June.
  - (Solo) Warehouse. MFA Thesis Exhibition (in an abandoned fruit warehouse. Carbondale, IL. June.
  - Computer Art 99. St. Louis Community College at Florissant Valley Art Gallery. St. Louis, MO. March - May.
  - Love at the Glove. Glove Factory Gallery. Carbondale, IL. February - March.
  - People's Choice Exhibit. Juried. South Hall University Museum. Carbondale, IL. February. Award (see awards section).
  - Traveling: 1999 Photo Imaging Education Association International Student-Teacher Photo Exhibition and Competition. Juried. Awarded the Hewlett-Packard, Intel, and Adobe Award for the Best Computer Assisted Image by a Student. Show opened in Las Vegas, Feb., traveled to forty locations in five countries for one year. → Traveled to: New York City, Photo Plus Expo East, Javits Center; London, UK, PMA Europe 99 Olympia Exhibition Centre; Oklahoma City, OK, International Professional Photography Hall of Fame; Vancouver, BC, Focal Point Visual Arts Learning; Technikon Pretoria Arts Campus; Durban, South Africa, Durban Centre for Photography; Santa Barbara, CA, Brooks Institute of Photography; Rochester, NY, Rochester Institute of Technology; Moorhead, MN, Moorhead State University; Asheville, NC, McDowell Tech Community; Salisbury, Wiltshire, United Kingdom Salisbury College; Sydney, NSW, University of Western Sydney-Macarthur; Port Elizabeth, South Africa, Port Elizabeth Technikon; Canberra, ACT, Canberra Institute of Technology; Pretoria, South Africa; Melbourne, Royal Melbourne Institute of Technology; Toronto, ONT, Canada, New Media Trade Show; Melbourne, Australia, PMA Australia Convention; Brisbane, QLD, Queensland College of Art; Tucson, AZ, Society for Photographic Education.
- 1998
- Traveling: GAPP Miniprint 4. Invitational Exhibition. Alumni, Faculty, and Graduate Print Portfolio Exhibition. Traveling Exhibition: SIU Carbondale IL, and other locations. November.
  - M.F.A. preview show. University Museum. Carbondale, IL. October - January.
  - Cinema and Photography Student Exhibition. Cedarhurst Museum. Mt. Vernon, IL. March - May.
  - People's Choice Exhibit. South Hall University Museum. Carbondale, IL. March - May. Award.
  - B&L Photo Show. Associated Artists Gallery. Carbondale, IL. March - April. Best of Show.
  - Show Us Yours! University Museum. Southern Illinois University. Carbondale, IL. Jan. - March 1998.
  - Traveling: The End of the World? Juried. Hosted by the Department of Art at the University of

Tennessee, Knoxville, TN.

Traveling.

→ Traveled to: 1 - 30 April, 1999 University of Central Arkansas, Schitchl Art Building Conway, AR; 1 - 30 November, 1998 Department of Art, Texas Christian University Ft. Worth, TX; 1-30 March 1999 Department of Art, Emory and Henry University Emory, VA; 15 September-15 October, 1998 Department of Art, Utah State University Logan, UT; 15 January 1998-15 February 1998 University of Tennessee, Knoxville, University Center Concourse Gallery, Knoxville, TN.

- 1997 • Traveling: GAPP Miniprint 3. Invitational Exhibition. Alumni, Faculty, and Graduate Print Portfolio Exhibition. Traveling Exhibition: SIU Carbondale IL. November 1997 – 1998  
 → Traveled to: Univ. of The West of England at Bristol, GB; John A Logan College, Carterville, IL.  
 • Crossing Boundaries. Douglass School. Murphysboro, IL. October - December.  
 • M.F.A. preview show. University Museum. Carbondale, IL. October - December.  
 • (Solo) CMCMA Gallery. Carbondale, IL. March - April.  
 • Alumni Self Portrait Show. Hite Gallery. Group show. Louisville, KY. February - April.  
 • Nude '97. Lexington Art League. Lexington, KY. February - May.  
 • (Solo) CMCA Gallery. Carbondale, IL. February.  
 • Light and Image. CEPA Gallery. Buffalo, NY. February - March.
- 1996 • People's Choice. SIU Museum of Art. Carbondale, IL. October 1996 - 1997.  
 • Photogenesis Group shows. Multiple shows. CMCA Cases. Carbondale, IL. August 1996 - 1998.
- 1992-1995 • (Solo) Silver Gallery. Portland, OR. June 1995 - July 1995.  
 • (Solo) Twice Told Gallery. Louisville, KY. August 1994 - September 1994.  
 • Nude '94. Lexington Art League. Lexington, KY. January 1994 - February 1994.  
 • Kentucky State Fair Art Exhibition. Louisville, KY. Summer 1993. Three awards.  
 • 10th Annual Metroversity Exhibition. Louisville, KY. February 1993 - March 1993. Two of seven merit awards.

**AWARDS / CITATIONS**

2015

- Faculty Improvement Leave. Youngstown State University. AY 2015/16.

- 2014 • Distinguished Professor Award (\$2,000). Youngstown State University. March 2014.  
 • Dean of the College of Creative Arts & Communication, Professional Development and Scholarship Reallocation Award. February. 2013  
 • Google Earth Education Initiative Grant. Google.com. September 2013.  
 • University Research Council (\$1,950). Youngstown State University. Youngstown, OH. August 2013.
- 2012 • University Research Council (\$1,700). Youngstown State University. Youngstown, OH. June 2012.  
 • Research Assistant Support. Youngstown State University. Youngstown, OH. May 2012.  
 • Faculty Research Professorship. Youngstown State University. Youngstown, OH.
- 2011 • University Research Council (\$2,500). Youngstown State University. Youngstown, OH. July 2011.  
 • University Research Council. Youngstown State University. Youngstown, OH. May 2011. 2010  
 • Washington State Artist Trust, Grant for Artist Project (\$1,500). Washington State Artist Trust. Seattle, WA. November 2010.
- 2007 • Washington State Artist Trust, Grant for Artist Project (\$1,500). Washington State Artist Trust. Seattle, WA. July 2007. 2006  
 • Edward R. Meyer Project Award (\$1,000). Washington State University. Pullman, WA. Fall 2006.  
 • Seed Grant (\$16,000). Washington State University. Pullman, WA. Spring 2006. 2005  
 • Honorable Mention. Larson Gallery 33rd Annual Photography Exhibition. Yakima, WA April 2005.
- 2004 • Daily Record Award. Kittitas County 2004 Annual Juried Exhibit. Gallery One. Ellensburg WA. August 2004.  
 • Essential Equipment Grant (\$10,000). Central Washington University. Ellensburg, WA. Spring 2004. Villbrandt  
 • Award. Larson Gallery 32nd Annual Photography Exhibition. Yakima, WA April 2004.
- 2003 • Dean of the College of Arts and Humanities Travel Grant. Central Washington University. Ellensburg, WA. Fall 2003.  
 • Semi-finalist - Dorothea Lange-Paul Taylor Prize. Center for Documentary Studies at Duke University. Durham, NC. June 2003.

- Seed Grant (\$2,000). Central Washington University. Ellensburg, WA. Spring 2003.
- College of Arts and Humanities Summer Scholarship Award. Central Washington University. Ellensburg, WA. Spring 2003. 2002
- Finalist - Betty Bowen Memorial Award. Administered by the Seattle Art Museum. Seattle, WA. September 2002.
- Dean of the College of Arts and Humanities Travel Grant. Central Washington University. Ellensburg, WA. Fall 2002.
- Essential Equipment Grant (\$10,000). Central Washington University. Ellensburg, WA. Spring 2002.
- 2001 • Dean of the College of Arts and Humanities Travel Grant. Central Washington University. Ellensburg, WA. Fall, 2001.
- Seed Grant (\$2,000). Central Washington University. Ellensburg, WA. Fall 2001.
- 2000 • Polaroid Foundation. Artist Support Grant. Concord, MA. June 2000.
- Award. Manhattan Arts International. Winner in Herstory exhibition. New York, NY. Mar.-April 2000.
- 1999 • Outstanding Graduate Student of the Year. Southern Illinois University. Carbondale, IL. 1999.
- First Place. People's Choice Art Exhibition. Faner Art Museum. Carbondale, IL. February 1999.
- First Place. The Hewlett-Packard, Intel, and Adobe Award for the Best Computer Assisted Image by a Student. 1999 International Photo Imaging and Education Association Competition. Las Vegas, NV.
- 1998- • Third Place. People's Choice Art Exhibition. Faner Art Museum. Carbondale, IL. March 1998.
- 1993 • Best of Show. Associated Artist Gallery. Carbondale, IL. March 1998.
- Full Tuition Scholarship. Southern Illinois University. Carbondale, IL. 1996-1999.
- Two of seven merit awards. Metroversity Art Exhibition. Louisville, KY. 1993.

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- Marcellus Shale Documentary Project at YSU this month. YSU News. <http://www.ysunews.com/marcellus-shale-documentary-ysu/>. 7 March.
- Marcellus Shale Documentary Project Travels To Youngstown State University, Ohio. Frack-Free America National Coalition. 2 March. <http://www.frackfreeamerica.org/1/post/2014/03/marcellus-shale-documentary-project-travels-to-youngstown-state-university-ohio-march-3-april-4-2014.html>. Installation photos.
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- Hot Ticket: John Pinette; photographer Stephen Chalmers; 'Barber of Seville'. Pittsburgh Tribune-Review. <http://triblive.com/aande/moreaande/3401213-74/comedy-hungry-details#axzz2MmhnPPSf.6> February 2013. Photos.
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- Looking at the Land From the Comfort of Home. Time Magazine Lightbox. By Paul Moakley. <http://lightbox.time.com/2012/09/26/looking-at-the-land-from-the-comfort-of-home/>. 26 September. Photos.
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- Unmarking Death. By Rachel Schneider on the University of Texas Visual Rhetoric Blog: <http://viz.dwrl.utexas.edu/content/unmarking-death>. 28 March.
- Stephen Chalmers' 'Dump Sites' Serves As Art & Tourist Attraction. The Huffington Post. 8 March. [http://www.huffingtonpost.com/2012/03/08/stephen-chalmers-dump-site-\\_n\\_1327593.html](http://www.huffingtonpost.com/2012/03/08/stephen-chalmers-dump-site-_n_1327593.html). Photos.
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- 2010 • Lenscratch. <http://lenscratch.blogspot.com/2010/11/stephen-chalmers.html>. 24 November. Photos.
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- A New Year, a New Lease on Life for Sushi. Janice Steinberg for the San Diego Union Tribune. 7 February. Photo.
- Parts of a Whole. Kelly Davis for San Diego Citybeat. 19 January. Photo.
- 2009 • Snowbirds, An exhibition of photographs by Stephen Chalmers. Arts as Authority. San Diego, CA. December. Photos.
- Stephen Chalmers Interviews John Mannion (about Light Work's renovation of their digital lab and keeping pace with changing technology). Light Work Blog, Light Work, Syracuse, NY. December. (teaching related) EWU Seniors Showcase Works. Spokesman Review (features section). 19 Nov.
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- 2006 • Snow or Shine, Holidays Hold Many Memories. Julianne Crane. Spokesman Review. Spokane, WA. Sunday, 23 December. E; Pg. 1. Photos.
- Display of Ingenuity - WSU Art Students Turn Empty Shell into their Very Own Gallery. Julianne Crane. Spokesman Review. Spokane, WA. Sunday, 26 November. D; Pg. 8. Photos.
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- 2002 • Comments from Afterimage review included on Yale University Press’s website. Emmet Gowin Changing the Earth. Jock Reynolds Pub. Date: May.  
<http://yalepress.yale.edu/yupbooks/viewbook.asp?isbn=0300093616>

- Reviewer: *Afterimage - The Journal of Media Arts and Cultural Criticism*. Vol. 30, No. 1. July/August 2002. Reviewed Emmet Gowin: *Changing the Earth*. Yale University Press.
- Galleries Museums & Artists. *Art in America*, No. 8, Vol. 90; Pg. 103; ISSN: 0004-3214. August 1.
- 2001 • Art: In the Galleries: Some More Photographic Exhibitions, Bruce Nixon. *Louisville Magazine*. Louisville, KY. August 1, 2001. <http://louisville.com/loumag/loumagdisplay.html?article=6302>
- Galleries Museums & Artists. *Art in America*, No. 8, Vol. 89; Pg. 57; ISSN: 0004-3214. August 1.
- 2000 • Collages piece together moments of our lives, Diane Heilenman, Critic. *The Courier-Journal*. Louisville, KY. August 20, 2000 Sunday Met and metro Editions; Pg. 04I.
- Identity of Woman in Meatyard Photos Sought; Diane Heilenman, Critic. *The Courier-Journal*. Louisville, KY. August 6, 2000 Sunday metro Met Edition, ARTS; VIEWPOINTS; Pg. 04I.
- Manhattan Arts International. Two works, juried. Award (see award section). New York, NY. March - April.
- Manhattan Arts International. Comments about my predictions of changes in the art world published. New York, NY. January - February.
- 1999 • Analysis of Presentation Edgar Heap-of-Birds "Text: From the Personal to the Political". In the journal of the NYU American Photography Institute. New York City, NY. 1999.
- Student Wins Photography Award, Angie Royer. *The Daily Egyptian*, the daily paper of Southern Illinois University. Circulation 28,000. February 22. Article about winning the top award in an international contest.
- 1998- • A World of Hurt – Exhibit features emotionally disturbed children, Linda Sickler. From *The Southern*  
1992 *Illinoisian*, the daily paper of the entire Southern Illinois region. Sunday May 10.
- Hale Bopp and the New Millennium. UT's University Center Features the New Wave of Printmaking, Heather Joyner. From *Metro Pulse*, the newsweekly of Knoxville, TN. Circulation unknown. February 12, 1998.
- Thinker Review. *Independent International Journal for the Arts*. Summer 1992.
- Thinker Review. *Independent International Journal for the Arts*. Spring 1992.

## **PUBLIC LECTURES**

- 2014 • Visiting Artist Lecture: Cleveland State University. Cleveland, OH. 15 October 2014.
- Visiting Artist Lecture: University of Akron. Akron, OH. 6 April 2014.
- Panel Discussion. Selections from the Art | Crime Archive. Institute of Public and Urban Affairs at San Diego State University. 20 March.
- McDonough Museum of Art. Youngstown, OH. 19 February.
- 2013 • Point Park University. Pittsburgh, PA. 12 November.
- Accepted Paper: International Interdisciplinary Conference "Dreams, Phantasms and Memories," Gdansk, Poland, September 19-20, 2013. (Accepted for presentation but unable to attend)
- Park Vista. Youngstown, OH. 17 April.
- Pittsburgh Center for the Arts. 28 February.
- 2012 • Point Park University, as part of the Speaking Light Lecture Series. Pittsburgh, PA. 30 March.
- Academy of Art University. Open Show. In collaboration with SPE's Gallery Walk. San Francisco, CA. 24 March.
- Ohio Wesleyan University. Delaware, OH. 2 March.
- 2011 • Bellarmine University, as part of Louisville Biennial. Louisville, KY. 14 October.
- Westminster College. New Wilmington, PA. 20 September.
- Robert Morris University. Pittsburgh, PA. 19 September.
- 2011 Society of Photographic Educators' (SPE) National Conference. Atlanta, GA. 11 March.
- West Virginia University. Morgantown, WV. 9 February.
- 2010 • 2010 Society of Photographic Educators' (SPE) West Regional Conference. San Diego, CA. 13 Nov.
- Light Work - Watson Auditorium (exhibition lecture). Syracuse, NY. 22 March.
- 2009 • Developing a parallaxic praxis- An artful interdisciplinary collaborative research methodology. Authors: Sameshima, P., Vandermause, R., Chalmers, S., Harris, L. J., Kearney Converse, S., & Kittell, L. Paper presentation at the American Educational Research Association (AERA). San Diego, CA. April.
- Gabriel's Story. Conference Exhibition/Alternative research paper presentation. Authors: Sameshima,

- P., Vandermause, R., & Chalmers, S. 5th International Globalization, Diversity, and Education Conference. Spokane, WA. February.
- Newspace Center for Photography (exhibition lecture). Portland, OR. 10 January.
  - 2008 • Hanyang University (한양 대학교). Seoul, South Korea. 29 September.
  - Esvelt Gallery (exhibition lecture). Pasco, WA. 30 June.
  - Society of Photographic Education, NW Conference. Spokane, WA. 26 April.
  - 2007 • A Brief History of Photography: Selections from the Joseph & Elaine Monsen Collection, Henry Art Gallery, and the Washington Art Consortium. Washington State University Museum of Art. Pullman, WA. 18 October.
  - Art and Design College of Zhejiang Gongshang University (浙江工商大学艺术设计学院). Hangzhou, Peoples Republic of China. 24 September.
  - Pingyao International Photography Festival (中国平遥国际摄影大展) – Educators Panel. With Robin Lasser, San Jose State University; Rebecca Cummins, University of Washington; Richard Gray, University of Notre Dame. Pingyao, Peoples Republic of China. 20 September.
  - 2006 • Offspring. Panelist (panel Chair Stacey McCarroll, other panelists include Christin Couture, Melora Kuhn, and Nicholas Prior). Boston, MA. 8 September.
  - 2006 Hawaii International Conference on Arts and Humanities. Panel Chair, panelists Brian Goeltzenleuchter and Garth Amundson. Honolulu, HI. 11 - 14 January.
  - 2005 • 2005 National Meeting of the Popular Culture/American Culture Association. San Diego, 23 -26 Mar.
  - 2004 • Roadside Memorials: A Multidisciplinary Approach. University of New England. Armidale, NSW, Australia. 25 - 27 June.
  - Western Washington University. Bellingham, WA. 28 - 29 January.
  - Central Washington University, College of Arts and Humanities Speaker Series. Ellensburg, WA. 20 January.
  - 2003 • Vail Visiting Artist: Denison University. Granville, OH. 8 November 2003 - 14 December.
  - Society of Photographic Education National Conference. Houston, TX. March.
  - Yuma Symposium. Yuma, AZ. February.
  - 2002 • College Art Association National Conference. Work from “Images of Innocence” project exhibited during panel discussion “The Relevance of Corporeality in the Domain of Electronic Art and New Media”. Philadelphia, PA. February.
  - 2001 • Society of Photographic Educators Northwest Regional Conference. Port Townsend, WA. October.
  - Savannah College of Art and Design. Professor Jenny Kuhla’s Contemporary Photographic Topics course. Savannah, GA. February.
  - 1999 • NYU Tisch School for the Arts – American Photography Institute. National Graduate Seminar, New York University. New York, NY. June.
  - 1997 • Society of Photographic Educators Midwest Regional Conference. Minneapolis, MN. October.

## SERVICE

- 2015 • (tentative) Portfolio Review Co-Organizer. Am in the process of creating a portfolio review opportunity in Cleveland, allowing regional photography students to meet with professional curators, writers, gallery directors, and others. Co-organized with a colleague from the Istituto Europeo di Design, in Madrid Spain. Planned for Fall 2015.
- 2014 • Member. Youngstown State University, Ohio Education Association Contract Negotiating Team (negotiating the contract between the university faculty and the university administration/board of trustees). May 2013 - present.
- Coordinator: Organized all aspects of the printing, framing, and hanging of a photography exhibition of 40 pieces by Pulitzer Prize Winning Photographer, David Hume Kennerly. The proceeds of this exhibition will create an endowed ongoing scholarship for photography students. Worked with the CCAC Dean’s Office to coordinate visit of Mr. Kennerly. Spring 2014-Winter 2014.
- Chair, Visiting Artist Committee. Youngstown State University. Chair November 2011 - 2014. Member, October 2010 - Present.
- Acting Photography Area Coordinator. Youngstown State University. January - May 2014.
- Chair, Governance Document Committee. Youngstown State University. Chair February - April 2014.
- Curator/Organizer: Brought Marcellus Shale Documentary Project (the MSDP) to YSU and



- programmed associated lecture series. March-April.
- Member: YSU/Ohio Education Association Constitution & Bylaws Committee. October 2012 - Present.
  - Faculty Co-Mentor: F(10). The photography student organization at Youngstown State University. September 2011 - Present.
  - Student Portfolio Reviewer. SPE National Conference. Baltimore, MD. 7 March.
  - Juror: Invited juror for one of the 15 statewide regions of the 2014 Ohio Governor's Youth Art Exhibition. 1 March.
  - YSU Scholastics Awards Ceremony (participant). 18 January.
- 2013
- Instructor. Photography and Digital Upload Workshop (to area high school art instructors). 21 November.
  - Juror: QUEST "A Forum for Student Scholarship". Youngstown State University. 2 April.
  - Professional Portfolio Reviewer. SPE National Conference. Chicago, IL. 8 March.
  - Member: Internship Development Committee. Youngstown State University. Youngstown, OH. Fall 2012 - 2013.
  - Member: Graphic and Interactive Design Professor Search. Youngstown State University. Youngstown, OH. Fall 2012 – Spring 2013.
  - Member: Chair's Advisory Council. Youngstown State University, Art Department. August 2012 - August 2013.
  - McDonough Museum Advisory Committee. Youngstown State University. October 2011 – Aug. 2013.
  - YSU Scholastics Awards Ceremony (participant). 19 January.
- 2012
- Instructor. Photography and Digital Upload Workshop (to area high school art instructors). 3 Dec.
  - Curator and Co-Organizer, Open Show. Point Park University, Pittsburgh, PA. 3 November.
  - Library Liaison. Youngstown State University. October 2011 - October 2012.
  - Faculty Co-Mentor: Student Art Association. The interdisciplinary art student organization at Youngstown State University. September 2011 - October 2012.
  - Acting Photography Area Coordinator. Youngstown State University. February - April 2012.
  - Professional Portfolio Reviewer. SPE National Conference. San Francisco, CA. 24 March.
  - Juror. Ohio Wesleyan University Annual Student Art Show. 2 March.
- 2011
- Faculty Coordinator: Students Motivated by the Arts (SMARTs) - photography student taught holiday card fund-raiser. Youngstown, OH. October.
  - Lecturer: Youngstown Photographic Society. 7 February.
- 2010
- Lecturer: Youngstown Photographic Society. 15 November.
  - Faculty Coordinator: Students Motivated by the Arts (SMARTs) - photography student taught holiday card fund-raiser. Youngstown, OH. September.
  - Juror: Michael H. Kellicutt International Photo Show (with co-jurors Barry Haynes & Janet Jones). Coastal Arts League Gallery & Museum. San Mateo, CA. June.
  - Committee Member: FAVES Steering Committee (Film and Video Enthusiasts of Spokane). Spokane, WA. 2008 - 2010.
- 2009
- Regional Chair: Society of Photographic Educators Northwest Region. 2006 - 2009.
- 2008
- Faculty Mentor: Photography Club at WSU. Art student organization at Washington State University. Pullman, WA. September 2005 - March 2008.
- 2007
- Juror: University of Idaho Student Art Exhibition. Coordinated by Roger Rowley, Directory of the Prichard Art Gallery, Moscow, ID. 2 February.
  - Faculty Mentor: Art Student Union. The interdisciplinary art student organization at Washington State University. September 2005 - September 2007.
- 2006
- Committee Member: Film Studies Development Committee. Washington State University. December 2005 - March 2008.
- 2005
- Conference Chair: Society of Photographic Educators Northwest Regional Conference. Assisted by Co- Chair Samantha Stengel-Göetz. October.
  - Chair: Interim Photography Professor Search. Central Washington University. Ellensburg, WA. December 2004 - May 2005.
  - Member: Film and Video Studies Planning Committee. Central Washington University. Ellensburg, WA. Fall 2000 - May 2005.

- Member: Farrell Scholarship representative for the Art Department. Ellensburg, WA. Fall 2000 - May 2005.
- 2004 • Member: \$5M Health and Safety Art Department Upgrade Committee. Ellensburg, WA. 2002 - 2004.
- Member: Painting/Drawing Professor Search. Central Washington University. Ellensburg, WA. Fall 2003 - Spring 2004.
- Faculty Mentor: No Touching Ground. An interdisciplinary art student organization at Central Washington University. Ellensburg, WA. September 2000 - May 2004.
- Treasurer: Society of Photographic Educators, Northwest Region. 2003 - 2004.
- 2003 • Faculty Senator. Art Department, Central Washington University. Ellensburg, WA. 2000 - 2003.
- Member: Digital Media Professor Search. Central Washington University. Ellensburg, WA. Fall 2002 - Spring 2003.
- • Portfolio Reviewer: Society of Photographic Education National Conference. Houston, TX. March.
- 2001- • Portfolio Reviewer: Society of Photographic Education National Conference. Las Vegas, NV. March 2002.
- Member: Painting/Drawing Professor Search. Central Washington University. Ellensburg, WA. Fall 2001 - Spring 2002.
- Conference Chair: Society of Photographic Educators Northwest Regional Conference. Assisted by Garth Amundson. October 2001.
- Portfolio Reviewer: Society of Photographic Education National Conference. Savannah, GA. February 2001.

#### ACADEMIC APPOINTMENTS

- 2010 • Youngstown State University, Youngstown, OH.  
Assistant Professor of Photography and Digital Imaging (TENURED, Effective 9/2015)  
Teach photography and digital imaging classes, manage digital labs and assist in the management of the analog labs (including supervising adjunct professors for both). Modernized curriculum with my photography colleague. I created an ink use tracking and management system, saving the program \$6,500 annually. Course Taught:  
ART 1501: Fundamentals of 2D Design  
ART 3748B: Special Topics: Social Documentary Photography (new class)  
ART 2670: Photography for Non-Art Majors (new class)  
ART 2671: Intro to B and W Photography (as an analog/dark-  
ART 3774: Intermediate Digital room based class)  
ART 3776: Intermediate Darkroom  
ART 2673: Intro to Digital Photography  
ART 4800E 01: Studio Problems Photography  
ART 2674: Intro to B and W Photography (new class) Light-  
ART 4802E: Senior Project Photography room based digital photography)  
ART 4874: Photography Internship  
ART 2675: Intro to Digital Photography  
ART 5873: Topics Advanced Photography  
ART 3703E: Junior Portfolio Photography  
ART 6970: Graduate photography (new class)  
ART 37481: Special Topics: Alternative Processes (new class)
- 2014 • Istituto Europeo di Design, Madrid, Spain.  
Instructor in International Master's Program in Photography. Summer 2014.
- 2009- • Eastern Washington University, Cheney, WA.  
2010 Adjunct Professor: Teach Senior Capstone: Professional Practices for the Visual Arts.
- 2005- • Washington State University, Pullman, WA.  
2008 Assistant Professor of Photography and Digital Media  
Modernized curriculum. Upgraded, maintained, and coordinated facilities, including computer networking and server maintenance. Handled budgeting/purchasing, including interacting with vendors. Recruited, trained, and supervised adjunct instructors. Created and taught all undergraduate and graduate courses in the photography/digital imaging program. Served as the Regional Chairperson

- of the Society for Photographic Education (2006–2009).
- 2000- • Central Washington University, Ellensburg, WA.
- 2005 • Assistant Professor of Photography and Digital Imaging  
Modernized curriculum. Upgraded, maintained, and coordinated facilities, including serving on a committee overseeing a \$5m health/safety building upgrade. Responsible for budgeting/purchasing and interacting with vendors. Oversaw computer networking and server maintenance. Responsible for recruiting, training, and supervising of adjunct instructors. Created and taught all undergraduate and graduate courses in the photography/digital imaging program.
- 1999 • St. Louis Community College (Florissant Valley), St Louis, MO.  
Adjunct Instructor.
- 1996- • Southern Illinois University, Carbondale, IL.
- 1998 • Instructor of Record (4 classes – including History of Photography and three process classes from 1997-1998)  
Digital Imaging Graduate Assistant, Instructional Support Services
- 1995 • Oregon Commission on Children and Families, Portland, OR.  
Mentor, Straight Shooting Photo Project (Spring)  
Taught camera operation, ways of seeing, film processing, and darkroom use to gang-affected and at-risk youth. Provided youth with a positive and empowering learning experience. Acted as a spokesperson for the program on various media spots.

### WORKSHOPS TAUGHT

- 2015 • Composition workshop. Youngstown Photography Society. 10 January.
- 2014 • Portrait lighting workshop. Youngstown Photography Society. 21 April.
- 2012 • Layer Masking and Digital Image Compositing. Ohio Wesleyan University. Delaware, OH. 2 March.
- 2011 • The Albumen Print. University of West Virginia. Morgantown, WV. 12 October.
- 2010 • The Albumen Print. Rayko Photo Center (trained their staff to teach the process). San Francisco, CA. 14 June.
- 2004 • The Albumen Print. Australian Centre for Photography. Sydney, NSW Australia. 4 July.  
• Creating Digital Negatives. Australian Centre for Photography. Sydney, NSW Australia. 3 July.  
• Pinhole Photography and Sun Printing. Washington Art Education Association Annual Conference. Ellensburg, WA. 8 October.
- 2003 • Albumen Workshop. Denison University, Granville OH. 8 November.
- 2002 • Diazo Process. Western Washington University, Bellingham, WA. Demonstrated the Diazo process to Professor Garth Amundson's summer beginning and intermediate classes. July.
- 2001 • Albumen Workshop. Western Washington University, Bellingham, WA. Demonstrated the Albumen process to Professor Garth Amundson's summer beginning and intermediate classes. September.
- 1998- • Albumen Printing. Univ. of Tennessee, Knoxville. Two day workshop. Knoxville, TN. Spring 1998
- 1997 • Digital Negative Creation. Southern Illinois University. Pro-bono workshop, to benefit a student organization. Carbondale, IL. November 1997.  
• Albumen Printing. Southern Illinois University. Pro-bono workshop, to benefit a student organization. Carbondale, IL. April 1997.

### OTHER EXPERIENCE

- 2000 • Kinetic Corporation, Louisville, KY.  
Digital Artist – Responsible for interacting with clients, scanning, retouching, and color-correcting images. Also responsible for pre-flighting images and page layout documents (for both CMYK and RGB output). Clients included FedEx image archive and the Field Museum (Chicago).
- 1999 • Making Digital Negatives for Contact Printing  
Research Contributor for Making Digital Negatives for Contact Printing by Dan Burkholder (ISBN: 0964963868). Noted on accompanying CD-Rom.  
• The Little Egypt Chapter of the Afro-American Historical and Genealogical Society  
Designer and copywriter for the book "In Unity there is Strength - A Pictorial History of the African American Community of Carbondale, Illinois" (ISBN: 1563115093).  
• Photogravure: A Process Handbook. Second Edition

- 1994 Research Contributor for Gary Kolb's book "Photogravure: A Process Handbook. Second Edition"
- Parry Center for Children, Portland OR.  
Lead Treatment Counselor. Promoted in December 1994 to Lead Treatment Counselor. Supervised 8 staff and the treatment of 16 severely abused and emotionally/behaviorally disturbed children in milieu therapy. Interacted with parents, child/family therapists, and Child Services Division to provide the highest level of care possible. Planned, implemented, and supervised therapeutic and social activities. Developed, implemented, and tracked treatment plans. Responsible for employee mentoring, training, scheduling, and dispute resolution.  
Residential Treatment Counselor. April 1994-December 1994.

Michelle Nelson, MFA Associate Professor

**Graphic + Interactive Design • Youngstown State University**

**Education**

- 95-98 Indiana University • MFA in Graphic Design (terminal degree).  
 89-93 Herron School of Art • BFA in Graphic Design/BFA in Photography.

**Employment**

- 04-15 Associate Professor • Tenured faculty member coordinating and teaching all levels of Graphic Design at Youngstown State University.  
 03-04 Assistant Professor • Tenure track position teaching undergraduates in Graphic Design at University of South Carolina Spartanburg.  
 99-03 Assistant Professor • Tenure track position teaching undergraduates and graduate students in Graphic Design at Eastern Michigan University. Advised and directed both the graduate and undergraduate programs.  
 98-99 Instructor • Non-tenure track position teaching all levels of Graphic Design and Computer Imaging at Northern Arizona University.  
 97-98 Graphic Designer • Designed 3-D models and promotional material including interactive CD design for Channel-Kor Systems.  
 94 Research Assistant • Center for Accessible Housing; North Carolina State University; Researched, evaluated, and redesigned the homes of disabled persons working under the principles of universal design.  
 93-94 Teaching Assistant • School of Design; North Carolina State University.  
 96-98 Associate Instructor • Taught Graphic Design at Indiana University.  
 97 I Libri Delgli Artist • Demonstrations on bookmaking in Florence, Italy.  
 94-97 Graphic Designer • Sunrise Publications, focused on new product design.  
 95 Adjunct Professor • Taught Basic Photography at Herron School of Art.  
 92-98 Freelance Photographer  
 92-93 Assistant Photographer • Assistant to Linda Adele Goodine.  
 92 Photographer • Photographed live shows for Starlight Musicals.

**Presentations**

- 15 Design Principle & Practice • 17 Years of Social Cause in the Classroom • Chicago IL  
 12 Processing Creativity • Invited lecture • Indiana University Prudue Fort Wayne  
 08 Design, the Arts and the Political • Building Opinions and Design Ability: Social Cause in the Introduction to Graphic Design Course • New York NY  
 05 Southeastern College Arts Conference • The Word on Type • Little Rock AR

**Presentations (Continued)**

- 05 University & College Designers Association • Curriculum Development in Typographic Terminology • Nashville TN  
 02 BrassCor • Creativity in Corporate America • Dearborn MI  
 02 Technology Forum • Interface & Navigation Development • Ypsilanti MI

**Publications**

- 07 The Journal of Arts and Design • Issue 5 • Published YSU student work  
 94 Emigre Magazine • Issue 31 • Published personal work

**Awards**

- 03 Institutional Value Award • Eastern Michigan University Fellowship  
 97 COAS Outstanding Teacher/Scholar Fellowship • An award that recognizes the promise of developing scholars and instructors • Indiana University • Bloomington IN

**Grants**

- 99 New Faculty Research Grant • Eastern Michigan University  
 02 Center of Excellence Grant • Eastern Michigan University

**Community Service**

- 08 Presentation • Butler Community College • two graphic design courses
- 07 Show Judge • Salem YWCA 11th Annual Art Show • Salem OH
- 07 Show Judge • Kaleidoscope Art Show • Akron OH

**Service**

- 12-13 Curriculum/Graduate Program Development Committee • Youngstown State University
- 12-13 Foundations Advisory Committee Member • Youngstown State University
- 12-13 Tenure Committee Member • Youngstown State University
- 12-13 Promotions Committee Member • Youngstown State University
- 12-13 Recruitment Materials Committee Member • Youngstown State University
- 12-13 Graphic + Interactive Search Committee Member • Youngstown State University
- 12-13 Department Technology Committee Chair • Youngstown State University
- 12-13 Distinguished Professor Committee Member • Youngstown State University
- 13-14 Tenure Committee Member • Youngstown State University
- 13-14 Promotions Committee Member • • Youngstown State University
- 10-11 Graphic Design Search Committee (Chair) • Youngstown State University

**Service (Continued)**

- 10-11 Curriculum/Graduate Program Development • Youngstown State University
- 10-11 McDonogh Advisory Committee • Youngstown State University
- 10-11 Promotions/Tenure Committee • Youngstown State University
- 10-11 Recruitment Materials Committee • Youngstown State University
- 10-11 Professional Development Committee • Youngstown State University
- 10-11 Sabbatical/FIL Committee • Youngstown State University
- 11-12 Ceramics Search Committee (Co-Chair) • Youngstown State University
- 11-12 Graduate Program Development • Youngstown State University
- 11-12 Foundations Advisory Committee • Youngstown State University
- 11-12 Promotions/Tenure Committee • Youngstown State University
- 11-12 Visual Studies Committee • Youngstown State University
- 11-12 Visiting Artist Committee • Youngstown State University
- 11-12 Hallway Redesign Committee • Youngstown State University
- 11-12 Recruitment Materials Committee (Chair) • Youngstown State University
- 11-12 College Promotion Committee • Youngstown State University
- 09-10 YSU-OEA Planning and Research Committee • Youngstown State University
- 09-10 Distance Learning Advisory Committee • Youngstown State University
- 09-10 Dean's Advisory Council • Youngstown State University
- 09-10 Graphic Design Search Committee • Chair • Youngstown State University
- 09-10 Critical Thinking Intensive Committee • Youngstown State University
- 09-09 University Branding Research Committee • Youngstown State University
- 09-10 Graphic Standards Review Task Force • Youngstown State University
- 08-10 McDonough Advisory Committee • Youngstown State University
- 08-09 Interdisciplinary Digital Media Search Committee • Youngstown State University
- 08-09 University Web Redesign Committee • Youngstown State University
- 08-09 University Web Committee • Youngstown State University
- 04-09 Recruitment Materials Committee • Youngstown State University
- 06-08 PhD. Design Initiative Liaison • Youngstown State University
- 07-08 Graphic Design Search Committee • Chair • YSU
- 07-08 Interdisciplinary Digital Media Search Committee • Chair • YSU
- 07-08 Faculty Professional Development and Release Time • YSU
- 06-08 Visiting Artist Committee • Chair • Youngstown State University
- 06-07 College of Fine and Performing Arts Dean's Advisory Committee • YSU
- 06-07 Visiting Artist Committee • Youngstown State University

- 05-06 Photography Search Committee • Youngstown State University  
 04-06 Academic Senate • Youngstown State University

**Service (Continued)**

- 04-05 Tenure and Promotion Guidelines Committee • Youngstown State University  
 03-04 IMS Search Committee • University of South Carolina/Upstate  
 03-04 Web Technology Committee • University of South Carolina/Upstate  
 03-04 Marketing Roundtable Committee • University of South Carolina/Upstate  
 01-03 University Web Committee • Eastern Michigan University  
 02-03 Art Education Search Committee • Eastern Michigan University  
 02-03 MFA Committee • Eastern Michigan University  
 01-03 Graphic Design Search Committee • Chair • Eastern Michigan University  
 01-03 Scholarship Committee • Eastern Michigan University  
 00-03 Grade Grievance Committee • Eastern Michigan University  
 99-03 Instructional Computing Committee • Eastern Michigan University  
 99-03 CAS Symposium Committee • Eastern Michigan University  
 00-01 Advisory Committee • Eastern Michigan University  
 00-012- Design Search Committee • Chair • Eastern Michigan University  
 99-00 Gallery Committee • Eastern Michigan University

**Clients**

- 14 Rudick Forensic Engineering • Letterhead, envelope business card, folder, and kiosk  
 14 DJV Carpet • Website  
 14 Rudick Forensic Engineering • Logo  
 13 Boys and Girls Club • Program • Pro Bono  
 13 Liberty Environmental Brochure and Collateral Materials  
 12 Directory for the Department of Art  
 12 Image Tree • Logo, business card, and brochure  
 12 JV Law • Website  
 12 MyWasteRateFinder.com • Ad  
 11 The Chocolate Chef • Logo and signage  
 10 Fats and Skinny's • Logo development  
 10 OCT • Logo development  
 09 Summer Honors Institute • Promotional brochure  
 09 Chestnut Pretzel Company • Logo, letterhead, business card, and envelope design  
 09 Washentaw Community College • Website redesign (group project)  
 09 Shango River Watchers • Pro bono t-shirt design  
 09 Innovation Series • YBI • Logo/Informational Flyer  
 09 Youngstown State University • Banner/email interface  
 07-09 The Bread Chef • logo/signage/website/promotional material/postcard

**Clients (Continued)**

- 08 Youngstown Business Incubator • Poster Series  
 08 Youngstown State University • YoCo to YSU:  
 Youngstown State University at 100 -book design  
 07 McDonough Museum of Art • 07-08 Poster  
 07 McDonough Museum of Art • Faculty Show Card  
 07 National Network of Digital Schools • logo development  
 07 Teacher's Discovery • 30 DVD series designed for language education  
 07-08 OEA-YSU • Invitation design  
 07 Summer Honors Institute • Designed poster and promotional materials  
 06 Apple People.com • Informational site  
 06 National Network of Digital Schools • Arts Alive Book 200+ page book  
 06 National Network of Digital Schools • The Road to Wellness 200+ page book



- 06 Teacher Discovery • Odyssey DVD cover
- 06-07 Shelton Mathews Chocolatier • logo/billboard/website/packaging/signage
- 06-08 Department of Art • Web development project [ <http://fpa.yzu.edu/art> ]
- 06 McDonough Museum of Art • Faculty Show Card
- 05 Center for Working Class Studies • Brochure
- 05 Adzoox.com • e-commerce site with 200 + pages

### Shows

- 14 26th International Biennial of Graphic Design Brno 2014 • Taking a Line for a Walk
- 14 Youngstown State University • Faculty Show
- 13 Indiana University Prudue Fort Wayne • Typography Discourse
- 11 Youngstown State University • Faculty Show
- 09 Youngstown State University • Faculty Show
- 07 Youngstown State University • Faculty Show
- 05 Youngstown State University • Faculty Show
- 04 University of South Carolina • Faculty Show

### Software Expertise

- Adobe Creative Suite
- Fontlab
- Fontographer
- Illustration
- Lab Management

## Appendix F: Proposed Budget Analysis:

## Budget for New Graduate Degree Programs

## MFA Interdisciplinary Visual Arts

	Year 1 FY16	Year 2 FY17	Year 3 FY18	Year 4 FY19	Year 5 FY20
<b>Projected Enrollment</b>					
Head-count full time (fall/spring avg unduplicated)	4	8	8	8	8
Head-count part time (fall/spring avg unduplicated)	2	4	6	8	10
Full Time Equivalent (FTE) enrollment annualized	4.80	9.60	10.40	11.20	11.60
<b>Projected Program Income</b>					
Tuition (paid by student or sponsor)	56,000	115,400	130,800	147,000	157,700
Expected state subsidy	N/A	N/A	N/A	N/A	N/A
Externally funded stipends					
Other income (describe below) <sup>1</sup>	4,100	8,500	9,600	10,800	11,600
<b>Total Projected Income</b>	<b>\$ 60,100</b>	<b>\$ 123,900</b>	<b>\$ 140,400</b>	<b>\$ 157,800</b>	<b>\$ 169,300</b>
<b>Program Expenses</b>					
<b>New Personnel</b>					
<b>New Faculty</b>					
Full 0	\$ -	\$ -	\$ -	\$ -	\$ -
Part Time 34.64 hours per year	\$ 33,000	\$ 33,000	\$ 33,000	\$ 33,000	\$ 33,000
Non-instruction (indicate role(s) in narrative section below)					
Full					
Part time					
New facilities/space renovation (if applicable, describe below)					
Tuition Scholarship Support (if applicable, describe below)					
Graduate Assistants stipends total of 4 in year 2 and beyond <sup>2</sup>	15,800	31,500	31,500	31,500	31,500
University stipend support (if applicable, describe below) <sup>3</sup>	13,300	26,500	26,500	26,500	26,500
Additional library resources (if applicable, describe below)					
Additional technology or equipment (if applicable, describe below)					
Other expenses (describe below) <sup>3</sup>					
(e.g. waived tuition and fees, travel, office supplies, accreditation costs)					
<b>Total Projected Additional Expense</b>	<b>\$ 62,100</b>	<b>\$ 91,000</b>	<b>\$ 91,000</b>	<b>\$ 91,000</b>	<b>\$ 91,000</b>
<b>Net Program Income or Expense without SSI considered</b>	<b>\$ (2,000)</b>	<b>\$ 32,900</b>	<b>\$ 49,400</b>	<b>\$ 66,800</b>	<b>\$ 78,300</b>

## Assumptions:

- 3.0% Tuition Increase
- 6 students each year with approximately one-third Part time
- Part time is calculated at per hour rate
- Part time courses will be taught by 4 PT faculty members each term
- 25% out of state students (regional)

SSI is not calculated or considered in fiscal statement due to potential decreasing allocation.

Fringes included for employees

<sup>1</sup> Regional Surcharge

<sup>2</sup> GA's total of 4 in year 2 and beyond includes Tuition Remission

<sup>3</sup> Per Department, current departmental resources are sufficient for operating expenses

## Appendix G: Syllabi for New Courses Associated with the MFA degree in Interdisciplinary Visual Arts

### ART 6990: Interdisciplinary Studio I

6 s.h.

Instructor:

Semester, year:

Office Hours:

Time:

Contact info:

Room:

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Prerequisite: Admission to MFA program

#### **Course Description**

Interdisciplinary Studio Practice offers students the opportunity for self-motivated study informed by contemporary theory and discourse. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. Interdisciplinary Studio Practice encourages students to challenge traditional ideas about creative practice by connecting and integrating various creative methodologies to expand knowledge beyond their individual purview. Students are expected to attend a prearranged schedule of ongoing critiques in collaboration with peers.

Interdisciplinary Studio Practice is an integral part of the degree and is where students focus on coalescing their ideas into a body of cohesive work. To encourage this process, students are required to take Interdisciplinary Studio Practice with a minimum of two different faculty per semester.

#### **Course Objectives**

- To explore various, relevant components of interdisciplinary studio practice in context with individual conceptual goals to develop of a strong body of work.
- To encourage the independent development of a conceptual direction.
- To develop strong research habits useful in developing personal and collaborative concepts.
- To develop an effective, dedicated and professional approach to studio practice.
- To apply concepts of historical and contemporary interdisciplinary studio practice discussed in Strategies of Interdisciplinary Practice to your work.
- To develop the vocabulary and skills necessary to effectively present your work, engage in creative dialogue, and analyze and discuss the work of others.

#### **Proposal and Statement:**

A typed project proposal including a statement of the creative and conceptual goals is due by \_\_\_\_\_. A thoughtful, and comprehensive description of the intended exploration of materials and methods including size and scope must be included. Both instructor and student will agree upon appropriate goals. Changes in the original proposal are expected but must be discussed with the instructor. Failure to meet the goals of the agreed upon proposal will result in a reduced letter grade. An artist statement relevant to the work will be submitted by the 11<sup>th</sup> week.

#### **Attendance:**

It is the student's responsibility to arrange a weekly or bi-weekly meeting time within the first 7 days of the semester. During meeting times we will review the progress of the project(s), critique new works, and discuss technical and conceptual difficulties that may arise. Attendance and participation is mandatory. It is the student's responsibility to arrive at meetings on time or call in advance to reschedule. Every missed meeting will result in a loss of 5% of the total course grade. Absences will be excused only in the event of an emergency. If an emergency does arise you must present the instructor with variable proof of emergency or face a reduced letter grade.

**Critique:**

A schedule of group critiques with your peers and Graduate faculty will be posted and distributed each semester. Students are required to attend all group critiques, articulate their ongoing work body of work and engage in critical dialogue with their peers.

**Special Assistance:** In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

**Grading:**

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

**Grading scale** is as follows: 90-100 = A (outstanding), 80-89 = B (very good), 70-79 = C (good), 60-70 = D

**Art 6990: Interdisciplinary Studio Practice Course Proposal Agreement Outline**

**Instructor:** \_\_\_\_\_

Student Name: \_\_\_\_\_

Semester \_\_\_\_\_

Phone number: \_\_\_\_\_ E-mail address \_\_\_\_\_

Project (s): \_\_\_\_\_

*Attach type written proposal that addresses the following.*

**Conceptual Goals: what ideas do you intend to address (50 - 100 words)**

**Technical Goals (if applicable): (List)**

**Proposed medium(s): (List)**

**Quantity & approximate Dimensions of Artworks:**

**Detailed Weekly Schedule:** (Describe goals for each week, *keep a copy for yourself*)

Week 1

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Week 2

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Week 3

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Week 4

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Week 5

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Week 6

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Week 7

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Week 9

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Week 10

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Week 11

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Week 12

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Week 13

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Week 14

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Week 15

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I, \_\_\_\_\_, have received a copy of the Art 6990 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_

Date \_\_\_\_\_

**ART 6991: Interdisciplinary Studio II****9 s.h.**

Instructor:

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6990

**Course Description**

Interdisciplinary Studio Practice offers students the opportunity for advanced, self-motivated study informed by contemporary theory and discourse. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. Studio Practice encourages students to challenge traditional ideas about creative practice by connecting and integrating various creative methodologies to expand knowledge beyond their individual purview. Students are expected to attend a prearranged schedule of ongoing critiques in collaboration with peers.

Interdisciplinary Studio Practice is an integral part of the degree and is where students focus on coalescing their ideas into a body of cohesive work. To encourage this process, students are required to take Interdisciplinary Studio Practice with a minimum of two different faculty per semester.

**Course Objectives**

- To continue to explore combined methodologies to complete a strong, substantial body of work.
- To encourage the independent development of a conceptual direction.
- To develop strong research habits useful in developing personal and collaborative concepts.
- To develop an effective, dedicated and professional approach to studio practice.
- To apply concepts of historical and contemporary interdisciplinary studio practice discussed in Strategies of Interdisciplinary Practice to your work.
- To develop the vocabulary and skills necessary to effectively present your work, engage in creative dialogue, and analyze and discuss the work of others.

**Proposal and Statement:**

A typed project proposal including a statement of the creative and conceptual goals for the semester is due by \_\_\_\_\_ . A thoughtful, and comprehensive description of the processes and techniques that will be used as well as the quantity, size and scope of the completed works must be included. Both instructor and student will agree upon appropriate goals. Changes in the original project proposal must be discussed with the instructor. Failure to meet the goals of the agreed upon proposal will result in a reduced letter grade. An artist statement relevant to the work will be submitted by the 11<sup>th</sup> week (week April 2)

**Attendance:**

It is the student's responsibility to arrange a weekly or bi-weekly meeting time within the first 7 days of the semester. During meeting times we will review the progress of the project(s), critique new works, and discuss technical and conceptual difficulties that may arise. Attendance and participation is mandatory. It is the student's responsibility to arrive at meetings on time or call in advance to reschedule. Every missed meeting will result in a loss of 5% of the total course grade. Absences will be excused only in the event of an emergency. If an emergency does arise you must present the instructor with variable proof of emergency or face a reduced letter grade.

**Critique:**

A schedule of group critiques with your peers and Graduate faculty will be posted and distributed each semester. Students are required to attend all group critiques and to articulate their ongoing work body of work and engage in critical dialogue with their peers.

**Special Assistance:** In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

**Grading:**

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

**Grading scale** is as follows: 90-100 = A (outstanding), 80- 89 = B (very good), 70-79 = C (good), 60 - 69 = D

**Art 6991 Interdisciplinary Studio Practice Course Proposal Agreement Outline**

**Instructor:**

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Student Name: \_\_\_\_\_ Semester \_\_\_\_\_

Phone number: \_\_\_\_\_ E-mail address \_\_\_\_\_

Project Title(s): \_\_\_\_\_

*Attach type written proposal that addresses the following.*

**Conceptual Goals:** *what ideas do you intend to address* (50 - 100 words)

**Technical Goals (if applicable):** (List)

**Proposed medium(s):** (List)

**Quantity & approximate Dimensions of Artworks:**

**Detailed Weekly Schedule:** (Describe goals for each week, *keep a copy for yourself*)

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Week 1

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Week 2

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Week 3

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Week 4

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Week 5

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Week 6

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Week 7

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Week 8

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Week 9

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Week 10

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Week 11

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Week 12

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Week 13

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Week 14

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Week 15

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I, \_\_\_\_\_, have received a copy of the Art 6991 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_

Date \_\_\_\_\_

**ART 6992: Interdisciplinary Studio III****6 s.h.**

Instructor:

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6991

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**Course Description**

Interdisciplinary Studio Practice offers students the opportunity for advanced, self-motivated study informed by contemporary theory and discourse. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. Studio Practice encourages students to challenge traditional ideas about creative practice by connecting and integrating various creative methodologies to expand knowledge beyond their individual purview. Students are expected to attend a prearranged schedule of ongoing critiques in collaboration with peers.

Interdisciplinary Studio Practice is an integral part of the degree and is where students focus on coalescing their ideas into a body of cohesive work. To encourage this process, students are required to take Interdisciplinary Studio Practice with a minimum of two different faculty per semester.

**Course Objectives**

- To develop a strong, substantial body of work incorporating combined methodologies.
- To encourage the independent development of a conceptual direction.
- To develop strong research habits useful in developing personal and collaborative concepts.
- To develop an effective, dedicated and professional approach to studio practice.
- To apply concepts of historical and contemporary interdisciplinary studio practice discussed in Strategies of Interdisciplinary Practice to your work.
- To develop the vocabulary and skills necessary to effectively present your work, engage in creative dialogue, and analyze and discuss the work of others.

**Proposal and Statement:**

A typed project proposal including a statement of the creative and conceptual goals for the semester is due by \_\_\_\_\_. A thoughtful, and comprehensive description of the processes and techniques that will be used as well as the quantity, size and scope of the completed works must be included. Both instructor and student will agree upon appropriate goals. Changes in the original project proposal must be discussed with the instructor. Failure to meet the goals of the agreed upon proposal will result in a reduced letter grade. An artist statement relevant to the work will be submitted by the 11<sup>th</sup> week.

**Attendance:**

It is the student's responsibility to arrange a weekly or bi-weekly meeting time within the first 7 days of the semester. During meeting times we will review the progress of the project(s), critique new works, and discuss technical and conceptual difficulties that may arise. Attendance and participation is mandatory. It is the student's responsibility to arrive at meetings on time or call in advance to reschedule. Every missed meeting will result in a loss of 5% of the total course grade. Absences will be excused only in the event of an emergency. If an emergency does arise you must present the instructor with variable proof of emergency or face a reduced letter grade.

**Critique:**

A schedule of group critiques with your peers and Graduate faculty will be posted and distributed each semester. Students are required to attend all group critiques and to articulate their ongoing work body of work and engage in critical dialogue with their peers.

**Special Assistance:** In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

**Grading:**

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

Grading scale is as follows: 90-100 = A (outstanding), 80- 89 = B (very good), 70-79 = C (good), 60 - 69 = D

**Art 6992 Interdisciplinary Studio Practice Course Proposal Agreement Outline**

**Instructor:**

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Student Name: \_\_\_\_\_ Semester \_\_\_\_\_

Phone number: \_\_\_\_\_ E-mail address \_\_\_\_\_

Project Title(s): \_\_\_\_\_

*Attach type written proposal that addresses the following.*

**Conceptual Goals:** *what ideas do you intend to address* (50 - 100 words)

**Technical Goals (if applicable):** (List)

**Proposed medium(s):** (List)

**Quantity & approximate Dimensions of Artworks:**

**Detailed Weekly Schedule:** (Describe goals for each week, *keep a copy for yourself*)

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Week 1

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Week 2

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Week 3

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Week 4

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Week 5

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Week 6

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Week 7

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Week 8

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Week 9

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Week 10

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Week 11

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Week 12

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Week 13

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Week 14

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Week 15

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I, \_\_\_\_\_, have received a copy of the Art 6991 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_

Date \_\_\_\_\_

**ART 6993: Interdisciplinary Studio IV**

Instructor: Minimum of 2 Studio faculty

Office Hours:

Contact info:

Prerequisite: ART 6992

**9 s.h.**

Spring Semester second year

Time: TBA

Room:

**Course Description**

Interdisciplinary Studio offers students the opportunity for advanced, self-motivated study informed by contemporary theory and discourse. The final nine credits are devoted to production of work for the Thesis Exhibition and Capstone. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. Interdisciplinary Studio encourages students to challenge traditional ideas about creative practice by connecting and integrating various creative methodologies to expand knowledge beyond their individual purview. Students are expected to attend a prearranged schedule of ongoing critiques in collaboration with peers.

Interdisciplinary Studio is an integral part of the degree and is where students focus on coalescing their ideas into a body of cohesive work for the thesis exhibition. To encourage this process, students are required to take Interdisciplinary Studio with a minimum of two different faculty per semester for a total of 9 credits.

**Course Objectives**

- To develop a strong, substantial body of work incorporating combined methodologies.
- To encourage the independent development of a conceptual direction.
- To develop strong research habits useful in developing personal and collaborative concepts.
- To develop an effective, dedicated and professional approach to studio practice.
- To apply concepts of historical and contemporary interdisciplinary studio practice discussed in Strategies of Interdisciplinary Practice to your work.
- To develop the vocabulary and skills necessary to effectively present your work, engage in creative dialogue, and analyze and discuss the work of others.

**Proposal and Statement:**

A typed project proposal including a statement of the creative and conceptual goals for the semester is due by \_\_\_\_\_. A thoughtful, and comprehensive description of the processes and techniques that will be used as well as the quantity, size and scope of the completed works must be included. Both instructor and student will agree upon appropriate goals. Changes in the original project proposal must be discussed with the instructor. Failure to meet the goals of the agreed upon proposal will result in a reduced letter grade. An artist statement relevant to the work will be submitted by the 11<sup>th</sup> week.

**Attendance:**

It is the student's responsibility to arrange a weekly or bi-weekly meeting time within the first 7 days of the semester. During meeting times we will review the progress of the project(s), critique new works, and discuss technical and conceptual difficulties that may arise. Attendance and participation is mandatory. It is the student's responsibility to arrive at meetings on time or call in advance to reschedule. Every missed meeting will result in a loss of 5% of the total course grade. Absences will be excused only in the event of an emergency. If an emergency does arise you must present the instructor with variable proof of emergency or face a reduced letter grade.

**Critique:**

A schedule of group critiques with your peers and Graduate faculty will be posted and distributed each semester. Students are required to attend all group critiques and to articulate their ongoing work body of work and engage in critical dialogue with their peers.

**Special Assistance:** In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

**Grading:**

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

**Grading scale** is as follows: 90-100 = A (outstanding), 80- 89 = B (very good), 70-79 = C (good), 60 - 69 = D

**Art 6992 Interdisciplinary Studio Course Proposal Agreement Outline**

**Instructor:**

Student Name: \_\_\_\_\_

Semester \_\_\_\_\_

Phone number: \_\_\_\_\_

E-mail address \_\_\_\_\_

Project Title(s): \_\_\_\_\_

*Attach type written proposal that addresses the following.*

**Conceptual Goals: what ideas do you intend to address** (50 - 100 words)

**Technical Goals (if applicable):** (List)

**Proposed medium(s):** (List)

**Quantity & approximate Dimensions of Artworks:**

**Detailed Weekly Schedule:** (Describe goals for each week, *keep a copy for yourself*)

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

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Week 7

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Week 8

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Week 9

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Week 10

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Week 11

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Week 12

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Week 13

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Week 14

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Week 15

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I, \_\_\_\_\_, have received a copy of the Art 6992 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature \_\_\_\_\_

Date \_\_\_\_\_

Faculty Signature \_\_\_\_\_

Date \_\_\_\_\_



**ART6994: Strategies in Interdisciplinary Practice (1)****3 s.h.**

Instructor: Dana Sperry

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite.: Admission to MFA Program

**Course Description**

Through a wide range of readings and presentations, this course will explore the significant moments, theoretical foundations and current trends within interdisciplinary and collaborative visual art practices. These explorations will be paired with a series of long and short projects that demystify strategies and problems within the range of visual art practices discussed. The course will also discuss modes of content communication that exist across the different disciplines, such as the use of specific symbols, materials, processes and context. While ideas and readings in this course may link and connect with the MFA seminar, this course is designed to give students a solid theoretical and practical foundation in an interdisciplinary studio art practice.

**Course Objectives**

Introduce students to the key concepts related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions

Build a foundation of understanding related to the history, theories and issues associated with collaborative and interdisciplinary visual art making.

Practice a series of skills and strategies related to this foundation.

Develop a positive group dynamic amongst the members of the class.

Form ideas, experiences and prototypes that will act as springboards for creative activity beyond the course.

**Course Structure and Expectations**

Key concepts will be introduced through readings, audio and video files, digital presentations and writing; students will be expected to actively engage in critical analyses and discussion of provided material.

The key concepts will be reinforced and expanded through a series of short and long-term studio-based group assignments/projects. Students will be expected to actively engage in these projects and push their own comfort levels, embracing a productive sense of experimentation and play.

As the class progresses, students will be asked to extract lessons, ideas and inspiration that can be applied to their individual studio practice.

**Grading and Evaluation**

Grades will be awarded based on:

Level of engagement in discussion and presentations

Thoughtfulness in the completion of written assignments

Individual contributions to the successful completion of group projects

Grades will be determined approximately as follows:

Group projects 60%

Written statements/presentations 20%

Participation in discussions 20%

Grading scale:

90-100 = A (outstanding)

80-89 = B (very good)

70-79 = C (good)

60-70 = D

**Example Projects:**

Below is a list of the potential projects/assignments a student can expect during the semester. This is only a sample list. The course instructor will determine the final assignments.

**Game Hack**

Students take a game and reconsider its parts and rules to create a new more interesting experience.

**Couple Skate**

Students are paired up and charged with having a two-person exhibition in a raw space. They will need to find and secure the space as well as create a show that both holds together as a cohesive exhibition. Students are encouraged to collaborate on new work springing from interesting intersections between their individual pursuits.

**Uber-Critique**

Each student must create for another student's work a minimum of 40 critical improvements. The suggestions are shared and then all of the answers are put onto individual slips of paper. The group sorts the answers into categories and attempts to find meaningful gaps in their possible solutions.

**Non-Art Art**

Group exercise: class deconstructs "non-art" situations/objects as aesthetic experiences and then reconfigures the chosen subject into an "art" experience.

**Inclusive Reading List:**

Below is a list of the potential readings a student can expect during the semester. This is only a sample list. The course instructor will determine the final reading list.

*The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin

*Ways of Seeing* by John Berger

*History in a Blur* by Arthur Danto

*Politics of Installation* by Boris Groys

*Rhizome vs. Tree* by Deleuze

*Phenomenology of Perception* by Maurice Merleau-Ponty

*An Art That Eats Its Own Head, Painting in the Age of the Image* by Berry Schwabsky

*Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner

*Christian Boltanski, Interview with Demosthenes Davetas*

*Objects & Meaning, New Perspectives on Art and Craft*, edited by M. Anna Fariello and Paula Owen

*The Poetics of Space, The Classic Look at How We Experience Intimate Places* by Gaston Bachelard

*Material Cultures, Why Some Things Matter*, edited by Daniel Miller

*The Art of the Maker* by Peter Dormer

*Art and Visual Perception: a Psychology of the Creative Eye* by Rudolf Arnheim

*Conceptual Blockbusting, A Guide to Better Ideas* by James Adams

*A User's Guide to Détournement* by Guy Debord and Gil Wolman

*Society of the Spectacle* by Guy Debord

*Collectivism after Modernism, The Art of Social Imagination after 1945*, edited by Blake Stimson and Gregory Sholette, editors

*NeoCraft, Modernity and the Crafts*, edited by Sandra Alfondy

*Art and Discontent, Theory at the Millenium* by Thomas McEvilley

*Postproduction* by Nicolas Bourriaud

*Aisthesis: Scenes from the Aesthetic Regime of Art* by Jacques Rancière

*Air Guitar* by David Hickey

*Invisible Dragon* by David Hickey

*Aesthetics*, edited by David Goldblatt

*Beauty and the Contemporary Sublime* by Jeremy Gilbert Rolfe

*Decade of Negative Thinking* by Mira Schor

*Curiosity and Method: Ten Years of Cabinet Magazine*, edited by Sina Najafi

*Signs & Wonders: Essays on Literature and Culture* by Marina Warner

*The Inner Eye* by Marina Warner

*The Art Question* by Nigel Warburton

**Special Assistance**

In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability

Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

### **Attendance**

Attending all class sessions is mandatory. A student's final grade will automatically be lowered when absent for more than two (2) sessions. Five (5) absences constitutes a failing grade for the course. Each missed session counts as one absence. Arriving late or leaving a session early without instructor permission counts as half of an absence.

### **Communication**

YSU's e-mail system will be used for correspondence outside of class meetings. Students are required to obtain and use an official Youngstown State University email address.

### **Schedule**

Week 1	Class Introduction Project #1 Introduction
Week 2	Reading/Presentation/Discussion
Week 3	Project #1 Critique Project #2 Discussion
Week 4	Reading/Presentation/Discussion
Week 5	Project #2 Critique Project #3 Discussion
Week 6	Reading/Presentation/Discussion
Week 7	Project #3 Working Critique
Week 8	Reading/Presentation/Discussion
Week 9	Project #3 Critique Project #4 Discussion
Week 10	Reading/Presentation/Discussion
Week 11	Project #4 Critique Project #5 Discussion
Week 12	Reading/Presentation/Discussion
Week 13	Project #5 Working Critique
Week 14	Reading/Presentation/Discussion
Week 15	Project #5 Critique

The instructor reserves the right to alter the office hours, schedule, grade distribution and assignments at any point during the semester.

**ART6995: Strategies in Interdisciplinary Practice (2)**

3 s.h.

Instructor: Dana Sperry

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6994

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**Course Description**

Through a wide range of readings and presentations, this course will expand on the dialogue from Strategies in Interdisciplinary Practice 1. These explorations will be paired with a series of long and short projects that demystify strategies and problems within the range visual art practices discussed. The course will also discuss modes of content communication that exist across the different disciplines, such as the use of specific symbols, materials, processes and context. While ideas and readings in this course may link and connect with the MFA seminar, this course is designed to build upon the solid theoretical and practical foundation built in Strategies in Interdisciplinary Practice 1.

**Course Objectives**

Continue introducing key concepts related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions

Continue building a foundation of understanding related to the history, theories and issues associated with collaborative and interdisciplinary visual art making.

Continue practicing skills and strategies related to this foundation.

Continue developing a positive group dynamic within the members of the class.

Continue forming ideas, experiences and prototypes that will act as springboards for creative activity beyond the course.

**Course Structure and Expectations**

Key concepts will be introduced through readings, audio and video files, digital presentations and writing; students will be expected to actively engage in critical analyses and discussion of provided material.

The key concepts will be reinforced and expanded through a series of short and long-term studio-based group assignments/projects. Students will be expected to actively engage in these projects and push their own comforts levels, embracing a productive sense of experimentation and play.

As the class progresses, students will be asked extract lessons, ideas and inspiration that can be able to their individual studio practice.

**Grading and Evaluation**

Grades will be awarded based on:

Level of engagement in discussion and presentations

Thoughtfulness in the completion of written assignments

Individual contributions to the successful completion of group projects

Grades will be determined approximately as follows:

Group projects 60%

Written statements/presentations 20%

Participation in discussions 20%

Grading scale:

90-100 = A (outstanding) 80-89 = B (very good)

70-79 = C (good) 60-70 = D

**Example Projects:**

Below is a list of the potential projects/assignments a student can expect during the semester. This is only a sample list. The course instructor will determine the final assignments.

**Game Hack**

Students take a game and reconsider its parts and rules to create a new more interesting experience.

**Couple Skate**

Students are paired up and charged with having a two-person exhibition in a raw space. They will need to find and secure the space as well as create a show that both holds together as a cohesive exhibition. Students are encouraged to collaborate on new work springing from interesting intersections between their individual pursuits.

**Uber-Critique**

Each student must create for another student's work a minimum of 40 critical improvements. The suggestions are shared and then all of the answers are put onto individual slips of paper. The group sorts the answers into categories and attempts to find meaningful gaps in their possible solutions.

**Non-Art Art**

Group exercise: class deconstructs "non-art" situations/objects as aesthetic experiences and then reconfigures the chosen subject into an "art" experience.

**Inclusive Reading List:**

Below is a list of the potential readings a student can expect during the semester. This is only a sample list. The course instructor will determine the final reading list.

*The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin

*Ways of Seeing* by John Berger

*History in a Blur* by Arthur Danto

*Politics of Installation* by Boris Groys

*Rhizome vs. Tree* by Deleuze

*Phenomenology of Perception* by Maurice Merleau-Ponty

*An Art That Eats Its Own Head, Painting in the Age of the Image* by Berry Schwabsky

*Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner

*Christian Boltanski, Interview with Demosthenes Davetas*

*Objects & Meaning, New Perspectives on Art and Craft*, edited by M. Anna Fariello and Paula Owen

*The Poetics of Space, The Classic Look at How We Experience Intimate Places* by Gaston Bachelard

*Material Cultures, Why Some Things Matter*, edited by Daniel Miller

*The Art of the Maker* by Peter Dormer

*Art and Visual Perception: a Psychology of the Creative Eye* by Rudolf Arnheim

*Conceptual Blockbusting, A Guide to Better Ideas* by James Adams

*A User's Guide to Détournement* by Guy Debord and Gil Wolman

*Society of the Spectacle* by Guy Debord

*Collectivism after Modernism, The Art of Social Imagination after 1945*, edited by Blake Stimson and Gregory Sholette, editors

*NeoCraft, Modernity and the Crafts*, edited by Sandra Alfondy

*Art and Discontent, Theory at the Millenium* by Thomas McEvilley

*Postproduction* by Nicolas Bourriaud

*Aisthesis: Scenes from the Aesthetic Regime of Art* by Jacques Rancière

*Air Guitar* by David Hickey

*Invisible Dragon* by David Hickey

*Aesthetics*, edited by David Goldblatt

*Beauty and the Contemporary Sublime* by Jeremy Gilbert Rolfe

*Decade of Negative Thinking* by Mira Schor

*Curiosity and Method: Ten Years of Cabinet Magazine*, edited by Sina Najafi

*Signs & Wonders: Essays on Literature and Culture* by Marina Warner

*The Inner Eye* by Marina Warner

*The Art Question* by Nigel Warburton

**Special Assistance**

In accordance with University procedures, if you have a documented disability and require accommodations to

obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

### **Attendance**

Attending all class sessions is mandatory. A student's final grade will automatically be lowered when absent for more than two (2) sessions. Five (5) absences constitutes a failing grade for the course. Each missed session counts as one absence. Arriving late or leaving a session early without instructor permission counts as half of an absence.

### **Communication**

YSU's e-mail system will be used for correspondence outside of class meetings. Students are required to obtain and use an official Youngstown State University email address.

### **Schedule**

Week 1	Class Introduction Project #1 Introduction
Week 2	Reading/Presentation/Discussion
Week 3	Project #1 Critique Project #2 Discussion
Week 4	Reading/Presentation/Discussion
Week 5	Project #2 Critique Project #3 Discussion
Week 6	Reading/Presentation/Discussion
Week 7	Project #3 Working Critique
Week 8	Reading/Presentation/Discussion
Week 9	Project #3 Critique Project #4 Discussion
Week 10	Reading/Presentation/Discussion
Week 11	Project #4 Critique Project #5 Discussion
Week 12	Reading/Presentation/Discussion
Week 13	Project #5 Working Critique
Week 14	Reading/Presentation/Discussion
Week 15	Project #5 Critique

The instructor reserves the right to alter the office hours, schedule, grade distribution and assignments at any point during the semester.

**ART 6996: MFA Seminar in Interdisciplinary Theory****3 s.h.**

Instructor: Dragna Crnjak

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: Admission to MFA program

**Description:**

MFA Seminar is a graduate level course that provides students with valuable perspectives towards understanding of interdisciplinary art practice and critical discourses within contemporary art culture. Covering the key concepts and topics of modern and contemporary critical theory, the course examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice. Through in-depth examination of the questions surrounding contemporary interdisciplinary practice including the fundamental questions of originality and hierarchy the course will investigate interconnections between philosophical and theoretical issues and the ways they inform and impact interdisciplinary art practice today. MFA Seminar should be taken in sequence and serve as a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to stimulate students' critical thinking and form a solid conceptual foundation for their individual studio practices.

**Objectives:**

- a) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- b) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- c) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- d) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- e) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- f) Develop students' research habits through reading, writing, individual and group projects
- g) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- h) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequence

**Course Structure And Expectations:**

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester.
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Field trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.



**Inclusive Readings List (will vary semester-based):**

*The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
*Ways of Seeing* by John Berger  
*History in a Blur* by Arthur Danto  
*Politics of Installation*, Boris Groys  
*Rhizome vs. Tree* by Deleuze  
*Phenomenology of Perception*, Maurice Merleau-Ponty  
*An Art That Eats Its Own Head*, Painting in the Age of the Image by Berry Schwabsky  
*Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
*Christian Boltanski*, Interview with Demosthenes Davetas  
*Objects & Meaning, New Perspectives on Art and Craft*, edited by M. Anna Fariello and Paula Owen  
*The Poetics of Space*, The Classic Look at How We Experience Intimate Places by Gaston Bachelard  
*Speaking of Influence: A Monument's Invisible Man* by Jennifer Geigel Mikulay  
*Material Cultures, Why some things matter*, edited by Daniel Miller  
*The Art of the Maker*, by Peter Dormer  
*Art and Visual Perception: a Psychology of the Creative Eye*, by Rudolf Arnheim  
*Conceptual Blockbusting, A Guide to Better Ideas*, by James Adams

**Assessment:**

Students will be assessed on the following criteria:

**Attendance**

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research  
 Ambition of participation in the group research projects  
 Quality of written assignments Productivity and quality of individual research and studio work

**Grading and Evaluation**

Grades will be awarded based on:

Level of engagement in discussion and presentations  
 Thoughtfulness in the completion of written assignments  
 Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations	50%
Readings and participation in discussions	50%

**Grading scale:**

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70 = D

**Tentative Schedule****Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
 Artists: Andy Warhol, berry McGee, Vija Celmins

**Week 2 – Object and Public**

Reading assignment: *Politics of Installation* by Groys Boris  
 Research project 1: In-depth group analyses of selected artwork and the discourses it triggered  
 Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei  
 Artists' selection presented for group research

**Week 3 – Student group presentations**

**Week 4 – Interdisciplinary Practice: What does it Mean?**

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
 Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

**Week 5 – Field trip: Mattress Factory, Pittsburgh**

Students research topics provided; students select the topic of their interest and write a 500-word proposal for independent research–due the following class

**Week 6 – Hierarchy and Systems**

Reading Assignment: Gilles Deleuze, *Rhizome vs. Tree*

Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

**Week 7 – Student group research project based on the reading *Rhizome vs. Tree*****Week 8 - Student group presentations****Week 9 – History and Interpretation**

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*

Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

**Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts****Week 11 – Research**

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research*  
 Art and Research Journal.

Visiting Artist: TBA

**Week 12 – Contemporary: What does it Mean?**

Video: *William Kentridge: Anything is Possible, Art 21*

**Week 13 - Group discussions; Visiting Artist visit: TBA****Week 14 - Student independent research presentations, research paper due****Week 15 - Student independent research presentations, research paper due****Week 16 - Student independent research presentations, research paper due****Week 17 - Student independent research presentations, research paper due****Important Dates (will vary semester-based)**

January 20 – Martin Luther King Day – University closed

January 26 – Last day to withdraw and receive 100% refund

February 7 – Last day to apply for graduation

March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

**Disability Statement**

In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately to discuss your specific needs. You must be registered with the CSP/ Disability Services, located at Wick House, and provide a letter of accommodation to verify your eligibility. You can reach the CSP/ Disability Services at 330-941-1372

**ART 6997: MFA Seminar in Interdisciplinary Theory**

Instructor: Dragna Crnjak

Office Hours:

Contact info:

Prerequisite: ART 6996

**3 s.h.**

Semester, year:

Time:

Room:

**Description:**

Art 6997 is a continuation of MFA Seminar Art 6996. Topics will rotate each semester and address key concepts and topics of modern and contemporary critical theory. The course provides various perspectives towards the understanding of interdisciplinary art practice and critical discourses within contemporary art culture. The course examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice. Through in-depth examination of the questions surrounding contemporary interdisciplinary practice including the fundamental questions of originality and hierarchy the course will investigate interconnections between philosophical and theoretical issues and the ways they inform and impact interdisciplinary art practice today. MFA Seminar provides a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to further stimulate students' critical thinking and form a solid conceptual foundation for their individual studio practices.

**Objectives:**

- i) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- j) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- k) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- l) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- m) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- n) Develop students' research habits through reading, writing, individual and group projects
- o) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- p) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequences

**Course Structure And Expectations:**

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester:
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Field trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.

**Inclusive Readings List (will vary semester-based):**

*The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
*Ways of Seeing* by John Berger  
*History in a Blur* by Arthur Danto  
*Politics of Installation*, Boris Groys  
*Rhizome vs. Tree* by Deleuze  
*Phenomenology of Perception*, Maurice Merleau-Ponty  
*An Art That Eats Its Own Head*, Painting in the Age of the Image by Berry Schwabsky  
*Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
*Christian Boltanski*, Interview with Demosthenes Davetas  
*Objects & Meaning, New Perspectives on Art and Craft*, edited by M. Anna Fariello and Paula Owen  
*The Poetics of Space*, The Classic Look at How We Experience Intimate Places by Gaston Bachelard  
*Speaking of Influence: A Monument's Invisible Man* by Jennifer Geigel Mikulay  
*Material Cultures*, Why some things matter, edited by Daniel Miller  
*The Art of the Maker*, by Peter Dormer  
*Art and Visual Perception: a Psychology of the Creative Eye*, by Rudolf Arnheim  
*Conceptual Blockbusting, A Guide to Better Ideas*, by James Adams

**Assessment:**

Students will be assessed on the following criteria:

**Attendance**

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research  
 Ambition of participation in the group research projects  
 Quality of written assignments Productivity and quality of individual research and studio work

**Grading and Evaluation**

Grades will be awarded based on:

Level of engagement in discussion and presentations  
 Thoughtfulness in the completion of written assignments  
 Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations	50%
Readings and participation in discussions	50%

**Grading scale:**

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70 = D

**Tentative Schedule****Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
 Artists: Andy Warhol, berry McGee, Vija Celmins

**Week 2 – Object and Public**

Reading assignment: *Politics of Installation* by Groys Boris  
 Research project 1: In-depth group analyses of selected artwork and the discourses it triggered  
 Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei  
 Artists' selection presented for group research

**Week 3 – Student group presentations****Week 4 – Interdisciplinary Practice: What does it Mean?**

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
 Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

Week 5 – Field trip: Mattress Factory, Pittsburgh

Students research topics provided; students select the topic of their interest and write a 500-word proposal for independent research–due the following class

Week 6 – Hierarchy and Systems

Reading Assignment: Gilles Deleuze, *Rhizome vs. Tree*

Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

Week 7 – Student group research project based on the reading *Rhizome vs. Tree*

Week 8 - Student group presentations

Week 9 – History and Interpretation

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*

Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts

Week 11 – Research

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research*  
Art and Research Journal.

Visiting Artist: TBA

Week 12 – Contemporary: What does it Mean?

Video: *William Kentridge: Anything is Possible*, Art 21

Week 13 - Group discussions; Visiting Artist visit: TBA

Week 14 - Student independent research presentations, research paper due

Week 15 - Student independent research presentations, research paper due

Week 16 - Student independent research presentations, research paper due

Week 17 - Student independent research presentations, research paper due

### **Important Dates (will vary semester-based)**

January 20 – Martin Luther King Day – University closed

January 26 – Last day to withdraw and receive 100% refund

February 7 – Last day to apply for graduation

March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

### **Disability Statement**

In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately to discuss your specific needs. You must be registered with the CSP/ Disability Services, located at Wick House, and provide a letter of accommodation to verify your eligibility. You can reach the CSP/ Disability Services at 330-941-1372

**ART 6998: MFA Seminar in Interdisciplinary Theory****3 s.h.**

Instructor: Dragna Crnjak

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6997

**Description:**

Art 6998 is a continuation of MFA Seminar Art 6997. Topics will vary each semester and address key concepts and topics of modern and contemporary critical theory. In addition issues of professional development will be discussed and explored. The course provides ongoing discussion surrounding the understanding of interdisciplinary art practice and critical discourses within contemporary art culture and examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice.. MFA Seminar provides a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to enhance students' critical thinking and provide a solid conceptual foundation for their individual studio practices.

**Objectives:**

- q) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- r) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- s) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- t) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- u) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- v) Develop students' research habits through reading, writing, individual and group projects
- w) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- x) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequences

**Course Structure And Expectations:**

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester.
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Field trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.

**Inclusive Readings List (will vary semester-based):**

*The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
*Ways of Seeing* by John Berger  
*History in a Blur* by Arthur Danto  
*Politics of Installation*, Boris Groys  
*Rhizome vs. Tree* by Deleuze  
*Phenomenology of Perception*, Maurice Merleau-Ponty  
*An Art That Eats Its Own Head*, Painting in the Age of the Image by Berry Schwabsky  
*Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
*Christian Boltanski*, Interview with Demosthenes Davetas  
*Objects & Meaning, New Perspectives on Art and Craft*, edited by M. Anna Fariello and Paula Owen  
*The Poetics of Space*, The Classic Look at How We Experience Intimate Places by Gaston Bachelard  
*Speaking of Influence: A Monument's Invisible Man* by Jennifer Geigel Mikulay  
*Material Cultures*, Why some things matter, edited by Daniel Miller  
*The Art of the Maker*, by Peter Dormer  
*Art and Visual Perception: a Psychology of the Creative Eye*, by Rudolf Arnheim  
*Conceptual Blockbusting, A Guide to Better Ideas*, by James Adams

**Assessment:**

Students will be assessed on the following criteria:

**Attendance**

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research  
 Ambition of participation in the group research projects  
 Quality of written assignments Productivity and quality of individual research and studio work

**Grading and Evaluation**

Grades will be awarded based on:

Level of engagement in discussion and presentations  
 Thoughtfulness in the completion of written assignments  
 Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations	50%
Readings and participation in discussions	50%

**Grading scale:**

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70= D

**Tentative Schedule****Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin  
 Artists: Andy Warhol, berry McGee, Vija Celmins

**Week 2 – Object and Public**

Reading assignment: *Politics of Installation* by Groys Boris  
 Research project 1: In-depth group analyses of selected artwork and the discourses it triggered  
 Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei  
 Artists' selection presented for group research

**Week 3 – Student group presentations****Week 4 – Interdisciplinary Practice: What does it Mean?**

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner  
 Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

Week 5 – Field trip: Mattress Factory, Pittsburgh

Students research topics provided; students select the topic of their interest and write a 500-word proposal for independent research—due the following class

Week 6 – Hierarchy and Systems

Reading Assignment: Gilles Deleuze, *Rhizome vs. Tree*

Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

Week 7 – Student group research project based on the reading *Rhizome vs. Tree*

Week 8 - Student group presentations

Week 9 – History and Interpretation

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*

Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts

Week 11 – Research

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research*  
Art and Research Journal.

Visiting Artist: TBA

Week 12 – Contemporary: What does it Mean?

Video: *William Kentridge: Anything is Possible*, Art 21

Week 13 - Group discussions; Visiting Artist visit: TBA

Week 14 - Student independent research presentations, research paper due

Week 15 - Student independent research presentations, research paper due

Week 16 - Student independent research presentations, research paper due

Week 17 - Student independent research presentations, research paper due

**Important Dates (will vary semester-based)**

January 20 – Martin Luther King Day – University closed

January 26 – Last day to withdraw and receive 100% refund

February 7 – Last day to apply for graduation

March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

**Disability Statement**

In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately to discuss your specific needs. You must be registered with the CSP/ Disability Services, located at Wick House, and provide a letter of accommodation to verify your eligibility. You can reach the CSP/ Disability Services at 330-941-1372



**ART 6999: MFA Thesis Project and Capstone Research****Instructor:**

Office: \_\_\_\_\_ Telephone: 330.941. \_\_\_\_\_ E-mail: \_\_\_\_\_  
 Office Hrs: \_\_\_\_\_ Withdraw with grade of 'W'- \_\_\_\_\_  
 Meeting Times: \_\_\_\_\_ Rm: \_\_\_\_\_ Cr Hr: 6

**Course Description**

A programmatic exit capstone requirement, which is a culmination of the 60 credits Master of Fine Arts (MFA) in Interdisciplinary Visual Arts. Activities will include professional development, the completion of a professional body of work, exhibition design and installation of this work, written thesis, oral thesis defense and faculty review. 6 s.h.,

**Course Objectives**

- Explore, discuss and engage in the diverse issues of professional development and opportunities
- Identify and plan research on aspects of past art, including recent contemporary art, that are relevant to their own interests as visual artists.
- Research, question, organize and synthesize information about existing ideas and practices, develop new ideas and areas of inquiry, write about and articulate issues to peers, faculty and the community at large.
- Write a thesis with the goal of locating themselves in the current cultural/historical continuum after a reflection of critical theory, art history, and cultural studies.
- Present and receive critical review of individual artwork and creative philosophy within the context of a professional quality exhibited body of work.
- Defend orally the scholarly artistic practice and body of work presented in thesis exhibition.
- Disseminate individualized research in interdisciplinary study between multiple areas or directions of studio practice.

**Course Components****Project Proposal**

An individualized thesis exhibition project proposal will be submitted for review. At the beginning of the semester students will meet with their selected faculty mentor(s) to discuss their project proposal, which should be delivered in written form by the second week of classes. The project proposal must contain a thorough description of the proposed work(s) and a tentative schedule outlining expected stages of accomplishment through the semester.

The proposal must include a full statement of the conceptual and technical goals of the project and a visual description of the proposed artwork(s) in an appropriate format (i.e.: maquettes, drawings and/or digital media). Proposals will contain a specific indication of the quantity and size of the finished work(s), the materials, processes and techniques required to complete the project, along with projected location ( if off campus) and exhibition design plans. All proposals must be in a 12-point font Microsoft word document format.

The proposal and schedule should not be seen as absolute, restricting possible evolution of ideas and direction during the semester. If there is a change in the proposed work, students will discuss with their faculty mentor(s) thesis committee and may be asked to submit a modified project proposal., During the course of the term faculty may suggest specific resources and research possibilities that may clarify or expand student's concepts, and they will be expected to explore these directions A progress report/self-evaluation must be submitted at regular intervals.

The proper format for submitting a project proposal is outlined and will be available at the first class meeting of the semester.. Both instructor and student will agree upon appropriate goals. The goals and objectives will be formally established in the project proposal and should align with the goals established in the 9 studio credits of Art 6993 Interdisciplinary Studio.

**Studio Production**

Students are expected to maintain a continuous production schedule for the development of their project during the semester within Art 6993

**Exhibition Thesis in Support of Individual Conceptual and Visual Narrative(s)**

Students will research and write a thesis to articulate their personal conceptual directions as developed in their interdisciplinary studio practice. This writing requirement is in support of the student's exhibition review and oral defense. The thesis must be a minimum of 3000 words and presented in a 12-point font Microsoft word document format for evaluation by the student's exhibition and thesis review committee. Student must submit their written thesis to the review committee two weeks before the scheduled exhibition review and oral defense.

**Final Review Exhibition**

Students are required to present their artwork for dissemination by exhibition in a professional level visual arts gallery. Options include the McDonough Museum, Judith Rae Solomon Gallery or other appropriate and professional exhibition (commercial or alternative) venues in the community. Students are responsible for coordinating all aspects of the final exhibition and it is strongly recommended that preparations are started early to ensure availability of gallery space.

**Oral Defense and Faculty Review Committee**

Students must present an oral defense of their work and thesis before a review committee consisting of the individual faculty selected for the 9 credits of art 6993 (minimum of two) and up to three (3) faculty chosen by the student for a total of no more than 5. The review committee must have a least two (2) full-time graduate school status faculty members. Students must identify the individuals for their faculty review committee by no later than the third week of the 6999 course semester.

**Expectations and Grading**

Each student must meet separately with their primary instructor throughout the term. At the start of the semester the student and instructor will decide upon a mutually agreeable meeting schedule. At each meeting you should be prepared to show and discuss current progress and developments.

A schedule of Bi Weekly Graduate group critiques will be published at the beginning of each semester and attendance is required.

You will be assigned a grade at the end of the course which will be based upon the level of creativity and intelligent performance on your completed project(s), creative application of your technical skills, ability to meet the goals set forth in your final project proposal, quality and substance of the exhibition, thesis and oral defense. An incomplete will be given only as directed by university guidelines.

Grades will be determined approximately as follows:

Conceptual Strength and Creativity	30%
Substance and Quality of Exhibition	30%
Written Assignments – <i>Thesis , Proposal, Professional Development</i>	25%
Oral Defense	15%

Grading scale:

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70= D (poor)

## UNIVERSITY POLICIES

Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit [www.ysu.edu/ada-accessibility](http://www.ysu.edu/ada-accessibility) for contact information for persons designated to handle questions about this policy.”

**Students with Disabilities:** Youngstown State University is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternative format upon request. In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. You must be registered with the Center for Student Progress Disability Services, located at 275 Fifth Avenue, and provide a letter of accommodation to coordinate reasonable accommodations. You can reach CSP Disability Services at 330-941-1372.

**Academic Honesty:** The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism will be dealt with in the strictest manner according to the university policies outlined in the Bulletin.

University closings due to weather or other emergencies are announced on WYSU, 85.5 FM.

The Marion G. Resch Center for Student Progress is a resource on Campus established to help students successfully complete their university experience. Please phone (330) 941-3538 or visit the Center for assistance in tutoring or for individualized assistance with social and academic success. The main Center is located in Kilcawley West below the bookstore. CSP Disability Services is located at 275 Fifth Ave.

## Appendix H

### Response to Concerns Raised by RACGS Institution over YSU's Proposed MFA in Interdisciplinary Visual Arts (Responses Indicated in Italics)

#### University of Dayton

1. In what ways (if at all) will their program differ from “cross-disciplinary” or “integrated arts” studies?

*The terms Interdisciplinary, Cross-disciplinary and Integrated Arts are closely related, though there are varying semantic differences in definition and interpretation. The MFA in Interdisciplinary Visual Arts at YSU will require students to examine and integrate the methods, theory, skills and insights from two or more traditional and/or non traditional visual arts (i.e. painting, sculpture, installation, digital media) with non-art coursework encouraging crossover and combination resulting in the creation of an original body of work. Students are required to advance interdisciplinary activity and augment coursework with disciplines relevant to their individual research outside of the traditional visual arts.*

2. How will existing faculty meet the needs of graduate students in this specialized area of study?

*All of our studio faculty have experience working on interdisciplinary projects and have a broad understanding and appreciation of contemporary interdisciplinary studio practice. The strength of our faculty lies in their expertise within individual media regarding specific technology, skills and processes necessary for the creation of strong work regardless of the final media selected by the student. Several faculty members have multi disciplinary backgrounds and/or approach coursework with open-ended media resolutions. Student projects and practices within our BFA in Interdisciplinary Studio Art are evidence of the promotion and encouragement of interdisciplinary thinking by the faculty. Recently the Department of Art was approved for a new tenure track position in Digital Media and in the fall of 2015 will begin the process of conducting a search. This will increase the number of full time faculty and add positively to the diversity of faculty expertise.*

3. Strengthen the proposal by illuminating the interdisciplinary background of faculty and expectations for graduate student scholarship.

*Thank you for your suggestions we have added the additional information to the proposal.*

4. What are the possibilities for exhibitions at alternative venues and for collaborations with specialists, disciplines and organizations inside and outside the visual arts?

*Youngstown and the surrounding region is rich with alternative exhibition and installation venues. Established venues within the University include the Solomon Gallery, McDonough Museum of Art, Student Project Gallery and the Beecher Gallery. However, other campus buildings and the surrounding grounds offer alternate possibilities.*

*The Department of Art has a history of collaborating with other disciplines. For example in 2008, Co-Lab was formed to promote collaborative learning opportunities for engineering and art students. Professors Greg Moring (Art), Brian Vuksanovich and Darrell Wallace (Engineering) paired student artists with student engineers to work on student initiated projects. Launch Lab developed out of Co-Lab in 2012 “to lead NE Ohio in the process of bringing concepts into holistic, physical reality and in education through creative learning and research in an interdisciplinary collaborative environment”.*

*Launch Lab has grown (and continues to grow) significantly and now includes additional faculty from Art, Engineering and Theatre. In addition to facilities in the STEM and Creative Arts and Communication colleges, Launch Lab has established a state-of-the-art 3D Visualization and Printing lab in the Beecher Center for Art and Technology that is housed in the Butler Institute of American Art.*

*Located in downtown Youngstown, the Youngstown Business Incubator (YBI) is an internationally recognized program focused on the development information technology and business-to-business (B2B) software development. Its success has been well documented by BusinessWeek, Inc., The Economist, Next City, Entrepreneur, Details,*



*Governing, Salon, the German Financial Times, and the BBC, CNN, NPR, MSNBC, ABC and Tokyo Broadcasting. In September of 2014, the [University Business Incubator Index](#) named the Youngtown Business Incubator the world's best business incubator associated with a university. The YBI currently has 32 portfolio companies that operate out of a four building campus in downtown that is also home to a federally funded research and development center, America Makes, the Additive Manufacturing Innovation Institute formerly known as NAMII. The Department of Art has partnered with the YBI to create gallery space on the campus and our graduates have been recruited by various start up companies. The YBI offers opportunities not only for collaboration but also employment opportunities to our graduates.*

*Youngstown State University was one of the original consortium members in the National Additive Manufacturing Innovation Institute launched in August of 2012 (now known as America Makes). Headquartered in Youngstown, Ohio, America Makes facilitates collaboration among leaders from business, academia, non-profit organizations and government agencies. America Makes is dedicated to helping the U.S. grow its capabilities in the 3D printing industry by fostering collaboration in design, materials, technology, workforce and focusing on areas that include design, materials, technology, and workforce. America Makes is an extensive network of nearly 100 companies, non-profit organizations, academic institutions and government agencies from all over the U.S. and offers immense possibilities for MFA students to collaborate innovatively with a variety of professionals outside of the visual arts.*

### **Bowling Green State University**

1. Regional MFA programs in studio arts at BGSU, Kent State and other institutions encourage interdisciplinary work; the difference in YSU MFA proposal lies in the degree designation and theoretical courses.

*The YSU MFA proposal requires students to engage in interdisciplinary studio practice unlike the regional programs mentioned where interdisciplinary work is only "encouraged". Studio production will be closely aligned with theoretical readings and steeped in an understanding of interdisciplinary art practices, cross-disciplinary pollination and the hybrid thinking practices reflected in contemporary culture.*

2. No language appears to distinguish the MFA courses as graduate experiences.

*We agree with your comment and have revised syllabi to reflect the level of coursework.*

3. The 3 + 2 BFA/MFA admission eligibility for rising seniors while desirable from a cost perspective may sacrifice quality and limit the cultural experiences of those students.

*We regret if our language caused confusion and have revised the passage under "Prospective Enrollment". There is no plan for a 3+2 BFA/MFA admission plan. What we meant to say was that graduates from our BFA program would be eligible to apply for admission.*

4. MA in Art Education courses shared with MFA courses. NASAD accreditation requires 50% of graduate study in stand alone classes. It is unclear that graduate stand-alone classes can be sustained.

*Students enrolled in the MFA in Interdisciplinary Visual Arts will not share coursework with the students pursuing the MA in Art Education. Our original proposal was unclear on this issue. We have since clarified the language. Further, we have not encountered any problems sustaining our graduate courses for the MA in Art Education and we foresee no problems sustaining graduate courses for the proposed MFA program.*

5. Program appears to be under resourced with low investment in graduate student tuition scholarships and stipends, shifting full-time faculty resources away from BFA programs.

*The Dean of Graduate Studies at YSU has assured us of an initial commitment of up to four graduate assistantships yearly. We along with the Dean of our Collage are cognizant of funding issues and are actively pursuing funding initiatives. As stated we expect to admit no more than 3 to 5 students per year initially and do not anticipate any shifting of full-time faculty resources from existing BFA programs.*

6. The MFA proposal appears to have no plans for attrition beyond one student per year

*We are unsure how to respond to this comment. It would be expected that students would matriculate yearly so by the second year there would be 6 to 10 students until the program reached a maximum total of 12 students.*

7. Some faculty do not appear to have specifically interdisciplinary backgrounds

*Please see comments above in response to an earlier question. YSU as did many institutions, experienced an enrollment boom and subsequent increase in faculty in the 1970's that resulted in the retirement of a large number (over three quarters) of faculty in the past 10 years. Our current faculty is primarily young and actively engaged in timely research embracing interdisciplinary concerns as documented in appendix G. The strength of the MFA program lies in our faculty who are continuously curious and intellectually engaged in a wider dialogue surrounding the themes of contemporary interdisciplinary art. While interdisciplinary practice is not new there are very few institutions that offer a specifically Interdisciplinary MFA. It is not necessary to have faculty with specific interdisciplinary backgrounds to mentor excellence in interdisciplinary studio practice.*

8. The proposal acknowledges that space will pose long-term challenges but MFA with no assigned studio space even in the short term is problematic

*The original proposal allowed for individual studio spaces however we were not specific about their location. In 2003 the expansion of Bliss Hall in provided us with an 18,000 foot of state of the art facility. Originally ceramics and sculpture occupied individual floors within a wing of Bliss Hall; this area also housed a substantial wood shop and auxiliary areas that will be converted to graduate studio spaces.*

*The proposal does acknowledge that additional studio space would have to be found should the program expand significantly. However, the Department of Art encompasses over 60,000 square feet of specialized studio and exhibition space and we are confident that should that happen we would be able to resolve the situation creatively.*

### **Ohio State University**

1. The proposed program at YSU will rely on studio experiences developed for graduate work by MA students in Art Education. More emphasis needs to be placed on how the MFA grows out of the BFA program rather than the MA in Art Education.

*After reviewing the proposal we agree that it is unclear that the MFA grows from our successful BFA in Interdisciplinary Studio Art and we have clarified the language to reflect this. The MA in Art Education is a separate program that fulfills a different mission.*

*The Department of Art at YSU currently offers a BFA degree concentration in Interdisciplinary Visual Arts, our second largest concentration (following Graphic and Interactive Design), indicating a high degree of interest in cross-disciplinary art studies and studio practice. This BFA concentration has produced some of our most successful graduates. The student projects and practices exhibited by these students offer evidence of the promotion and encouragement of interdisciplinary thinking by the faculty.*

*The opportunities for both formal and informal contact with graduate students in the MFA program will give rise to creative collaborations that will provide invigorating experiences for our undergraduate students*

2. Our Curriculum mandates that some coursework be taken outside of the arts. We guarantee a broad interdisciplinary experience across the art program as well as the university.

*Our curriculum also mandates that some coursework be taken from outside of the traditional visual arts in disciplines relevant to the students' individual research outside of the traditional visual arts.*

3. Resources for Visiting Artists who specialize in Interdisciplinary Practices should be allocated.

*The Department of Art has allocated adequate funding for visiting artists from two sources the Department of Art Lecture Series and Beecher Programming. The faculty annually submits to the DALs committee the names of artists, curators, critics and historians for consideration. As indicated in our proposal we have a strong BFA in Interdisciplinary Studio Art program and a history of inviting artists relevant to Interdisciplinary practice as demonstrated in the following partial list.*

**2013-14**

Marlena Buczek Smith, Elizabeth Resnick, Rebecca Harvey, Michael Barnes, Chris Verene, Jeff Nilan, Dan Byers (curator), Just Seeds (lecture series on collectives, collaboratives, open source culture), FutureFarmers (lecture series on collectives, collaboratives), Transformazium/General Sisters (lecture series on collectives, collaboratives, open source culture), Design Action Collective (lecture series on collectives, collaboratives, open source culture)

**2012-13**

Hrafnhildur Arnardottir (a.k.a. Shoplifter), Susan Snodgrass (critic), Jason Martin/Power Animal Systems, Ali Momeni, Jodi Morrison

**2011-12**

Hasan Elahi, Brian Goeltzenleuchter, Ryan Griffis + Sarah Ross, Laurie Palmer, Gary Setzer, Vito Acconci, Brody Condon, Eva + Franco

**2010-11**

Temporary Services, Nicola Kinch, Gregory Volk (critic), Stephen Vitiello, Jon Rubin, Paolo Pedercini

**2009-10**

Claudia Berlinski + Hui-Chu Ying, Alexis Boylan (art historian), Ginger Owen, Robert Storr, Golan Levin, Melissa Ragona

4. Quality MFA programs should develop beyond a regional scope. An influx of students from outside of the program and state should keep the program active in a national even international discourse, especially at the graduate level.

*We wholeheartedly agree with this statement and hope to attract applicants from a broad geographic range. The recruitment of students beyond our region has been a priority for the Department of Art for several years. Our proposal merely reflects the results of our survey.*

5. Provide more details to explain how the series of courses that form a core of the program are differentiated from one semester to the next.

*See response to comment 6*

6. The MFA Seminar in Interdisciplinary Theory (3 semester sequence) and Strategies in Interdisciplinary Practice (2 semester sequence) are not defined clearly enough in terms of the difference between each and how they might build upon one another.

*Comments five and six are related and after a review of the course descriptions we understand the concern. The course descriptions have been revised to more accurately reflect the sequencing, and interrelatedness of the core courses.*

*The syllabi of The MFA Seminar in Interdisciplinary Theory and Strategies in Interdisciplinary Practice have been altered to more accurately reflect the nature of each course. Briefly, the Seminar in Interdisciplinary Theory will involve readings, research and discussion covering the key concepts of modern and contemporary critical theory including various aesthetic, cultural and political climates in relation to development in interdisciplinary art practice. The Strategies in Interdisciplinary Practice will include theoretical readings in the foundation and contemporary practice of Interdisciplinary Art and may at times echo the Seminar but is focused on providing students with hands on strategies, methods and collaborative experiences in Interdisciplinary Art practice.*

1. The word “intended” used in describing the MFA interdisciplinary focus in media concentration is subject to interpretation. There is no other mention of the two or more media requirements anywhere in the proposal or in the syllabi

*Thank you for pointing out the fact that we were unclear about the media requirements of the program. I hope we have clarified our intent and answered your concerns in the above responses.*

2. ART 6994 and ART 6995 sequence have the same syllabi and projects. The reading list is a scatter shot of many modern and contemporary books on art theory-the syllabus needs to reflect a theme and direction to works read by students. This course does not seem fully conceptualized.

*We have revised the syllabi for these courses and narrowed the reading list that initially included a wide range of possible rather than specific readings. Because the makeup of the student body and their individual interdisciplinary interests will change each year we expect the readings for this course to change accordingly.*

3. ART 6999 - MFA Thesis Project and Capstone Research. 3 credit hours are simply not enough for a MFA Thesis. The thesis work is the work that will propel them out into the world-3 credit hours of work will not do that effectively.

*Art 6999 – MFA Thesis Project and Capstone Research (note this is now 6 credits in the revised curriculum) is a course devoted to the individual research, preparation and assembly of a student's thesis exhibition, and the oral and written defense for final faculty review. The final nine credits of Interdisciplinary Studio Practice are reserved for the making of the work for the thesis project.*

4. Are these courses (Art 6996, 6997, 6998, 6999 and 6994, 6995) stacked (taught simultaneously)? If not, it is reasonable to assume that a single course might include 1 – 2 students, which actually defeated the purpose of a seminar. If they are stacked-then how does one not repeat the same material from semester to semester?

*You are correct in pointing out the futility of a seminar course with one or two students. We do anticipate the seminar sections will be stacked (at least initially) however Interdisciplinary Art is an engagement in artistic diversity that by its very nature is continually evolving. As a means of connecting and integrating diverse media and methodologies the interdisciplinary approach is a defining characteristic of contemporary art practices. Considering the depth and breadth of interdisciplinary artistic practice in combination with opportunities extending beyond the fine arts we expect there will be no shortage of topics to discuss in the seminar resulting in no overlap each semester.*

*The same reasoning applies to Art 6994 and 6995 Strategies in Interdisciplinary Practice. With a relatively small projected enrollment it is expected that the course content will be designed to change and morph to complement and extend the interest of the student enrolled each year.*

5. Has there been any assessment of the learning outcomes for these courses?

*Course objectives include learning outcomes. Assessment of learning outcomes will be an integral part of the MFA and will take place yearly. The Department is fully invested and well versed in assessment and includes a member of the University Assessment council.*

6. Are the new courses to be 1) primarily taught as independent study offerings for MFA students only, 2) courses offered together with undergraduate students, 3) or courses offered together with M.A. (art education) students? If yes to #2 and/or #3, how will the distinction be made in undergraduate/graduate rigor?

*None of the above. Art 6994, Art 6995 (Strategies), Art 6996, Art 6997 and Art 6998 (Seminar) are courses designed for MFA students only. Art 6990, 6991, 6992 and 6993 (Interdisciplinary Studio Practice) are independent study courses where students will be expected to work in their studios. Art 6999 (MFA Thesis Project and Capstone)*



*is primarily independent in conjunction with faculty advisors. The revised syllabi should lend clarification in regards to this comment.*

7. While the nine studio faculty members are qualified to teach in a MFA program, they all (according to their brief CV's) practice within single media areas. I am not sure what expertise they bring to an interdisciplinary program.

*Please see the responses to other questions outlined above and the expanded CV's for elaboration on this point.*

### **University of Cincinnati**

1. University of Cincinnati offers a two-year MFA degree with specialization in two-dimensional studies (painting drawing printmaking), three-dimensional studies (sculpture, ceramic sculpture), and media studies (photography electronic art). The primary goal of the program is professional excellence in visual arts. Interdisciplinary work is supported. *The proposed MFA program at YSU is similar to or the same as the DAAP MFA Fine Arts at Cincinnati in terms of structure, proposed curriculum and admission requirements.*

*Please refer to our response to a similar question by BGSU.*

2. University of Cincinnati DAAP MFA Fine Arts program requirements:
- *2-D and 3-D art studio courses - 30 semester hours* (same as YSU's 30 s.h. of Interdisciplinary Studio Practice)
  - *DAAP MFA 9-credit electives* (similar to YSU's 6 s.h. of Advanced Studio Electives requirements)
  - *DAAP MFA 9-credit Critical Theory Course/seminar* (same as YSU's 9 s.h. of Seminar in Interdisciplinary Theory)
  - *DAAP MFA 9-credit Graduate Critique Seminar* (similar to YSU's 6 s.h. of Strategies in Interdisciplinary Practice)
  - *DAAP MFA Admission Requirements* (similar to YSU's proposed MFA Admission Requirements)
3. The major differences are in recruitment/admission management of students and personal attention to the graduate students in the cohort. YSU asserts that the proposed MFA in Interdisciplinary Studies does not duplicate any other program in the geographical region. However, *"I believe that this program duplicates what we [University of Cincinnati] are doing - but DAAP MFA Fine Arts organizes and accomplishes the goals of Youngstown State proposed MFA on an enlarged scale."*

*While the overall structure of YSU's proposed MFA reflects the dominant structure and admission requirements of most MFA programs there is a major difference in intent. Unlike other programs, The MFA in Interdisciplinary Visual Arts is exclusively dedicated to cross-disciplinary practice across all media (2D, 3D and 4D) and open to collaboration with other disciplines outside of art allowing for the hybrid thinking and practices reflected in contemporary art and culture. Other programs including University of Cincinnati's DAAP MFA Fine Arts encourage or support interdisciplinary work whereas the proposed MFA at YSU requires students to work across disciplines.*

### **Conclusion**

*While we focused our responses on the concerns raised by Institutions we appreciate the many positive comments and constructive feedback our proposal generated.*