

CURRICULUM VITAE: Johnny Plastini

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CV SECTION 1: Education/Employment History/Awards

EDUCATION

- 2012 MFA. Printmaking. Tyler School of Art, Temple University.
- 2008 BA. Art [painting emphasis]. University of California, Santa Cruz.

ACADEMIC POSITIONS

(Fall 2014- Present) **Assistant Professor and Area Coordinator of Printmaking.** Colorado State University. Fort Collins, CO.

(Spring 2014) **Adjunct Professor**, Advanced Lithography. Tyler School of Art, Temple University. Philadelphia, PA.

(Spring 2013) **Adjunct Professor**, Advanced Lithography. Tyler School of Art, Temple University. Philadelphia, PA.

(Spring 2012) **Instructor of Record**, Survey of Printmaking: Serigraphy, Intaglio, Relief and Mixed-Media Approaches. Tyler School of Art, Temple University. Philadelphia, PA.

(Fall 2011) **Instructor of Record**, Beginning Lithography. Tyler School of Art, Temple University. Philadelphia, PA.

(Spring 2011) **Teaching Assistant** (under professor Daniel Dallmann), Beginning Lithography. Tyler School of Art, Temple University. Philadelphia, PA.

(Fall 2010-Spring 2012) **Print Studio Technical Assistant** (under technician Dawn Simmons) Printmaking. Tyler School of Art, Temple University. Philadelphia, PA.

(Summer 2009) **Teaching Assistant** (under professor Jennie McDade), Outdoor Painter's Project. University of California, Santa Cruz. Santa Cruz, California.

(Fall 2008) **Teaching Assistant** (under professor Paul Rangell), Beginning Lithography. University of California, Santa Cruz. Santa Cruz, California.

OTHER RELEVANT POSITIONS

(August 2012- May 2014) **Gallery Guide.** The Barnes Foundation. Philadelphia, PA.

(July 2008- June 2010) **Visitor Services Assistant.** The Museum of Art and History. Santa Cruz, California.

CURRENT JOB DESCRIPTION

Assistant Professor and Area Coordinator of Printmaking, Colorado State University.

(Description: tenure-track appointment as assistant professor of printmaking. Course load includes all forms of printmaking at the beginning, intermediate, advanced and capstone levels. The Printmaking Graduate program is small and tightly knit, which allows individual attention and robust dialogue through direct contact and teaching assistantship opportunities. Graduate student advising from outside the printmaking discipline and independent study students meet by appointment or audit of particular class demonstrations. Responsibilities as Area Coordinator include managing the print studios and ordering all supplies for classes with the assistance of a work study student. Service responsibilities relating to the department of Art and Art History specifically, or the College of Liberal Arts in general, change regularly depending on particular departmental needs)

49 % Teaching 34 % Research/Creative Activity 17 % Service/Outreach 0 % Admin

HONORS AND AWARDS

2018, 3rd Place Juror's Award, "RITUAL"

Juror: Joshua Field, Assistant Professor of Fine Art, Rocky Mountain College of Art and Design.

Exhibition Space: Littleton Museum [Smithsonian Affiliate]. Littleton, Colorado.

2018, Honorable Mention Juror's Award, "6th Biennial FOOTPRINT"

Juror: Susan Tallman, Associate Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. Editor-in-Chief of *Art in Print*.

Exhibition Space: Center for Contemporary Printmaking. Norwalk, Connecticut.

2017, Honorable Mention Juror's Award, "*Adaptable: Facing the Future*"

Juror: Sydney Cross, Professor Emeritus at Clemson University and former SGCI president.

Exhibition Space: Lee Gallery at Clemson University. Clemson, South Carolina.

2016, 2nd Place Juror's Award, "Pressing Matters: in Celebration of Mo'Print"

Juror: Bud Shark, Director and Master Printer of Sharks Ink

Exhibition Space: Art Student's League of Denver. Denver, Colorado.

2015, Juror's Merit Award, "20th Annual Delta National Small Prints Exhibition"

Juror: Ruth Lingen, Director of Pace Editions. New York City, NY.

Exhibition Space: Bradbury Art Museum at Arkansas State University. Jonesboro, Arkansas.

2013, 3rd Place Juror's Award, "Really Big Print Show"

Juror: Ingrid Schaffner, Curator at the Institute of Contemporary Art, University of Pennsylvania.

Exhibition Space: The Cheltenham Center for the Arts. Cheltenham, Pennsylvania.

2011, Honorable Mention Juror's Award, "Excellence in Printmaking"

Juror: Katherine Blood, Curator of Fine Prints, Library of Congress, Washington D.C.

Exhibition Space: Washington Printmaker's Gallery, Pyramid Atlantic Art Center, Silver Springs, Maryland.

SECTION 2: Exhibitions/Publications/Scholarly Record

EXHIBITION HISTORY

Solo Exhibition History

2017 “A Vibrant Containment of Small Agencies” **Directions Gallery**. Colorado State University. Fort Collins, CO

2015 “Sensitivity to Surface” **Artworks Loveland Gallery**. Loveland, CO

2012 “INTO THE VOID” **Temple Contemporary Gallery**. Tyler School of Art. Philadelphia, PA

2008 “Johnny Plastini: Biomorphic Abstractions” **Eduardo Carrillo Gallery**. Santa Cruz, CA.

Selected Group Exhibition History

2018 “Present from the Past” **The VETS Gallery**, Providence, RI. [National Juried Exhibition] (Juror: Mary Dondero, Curator and Chair of Exhibitions, Bristol Art Museum; Professor of Interdisciplinary Arts at Bridgewater State University)

2018 “RITUAL” **Littleton Museum [Smithsonian Affiliate]**, Littleton, CO. [National Juried Exhibition] (Juror: Joshua Field, Assistant Professor of Fine Art, Rocky Mountain College of Art and Design) [Received 3rd place Juror’s award]

2018 “41st Annual Harper College National Small Works Exhibition” **Harper College Art Gallery at Harper College**, Palatine, IL. [National Juried Exhibition] (Juror: Leah Kolb, Curator, Madison Museum of Contemporary Art)

2018 “6th Biennial FOOTPRINT” **Center for Contemporary Printmaking**, Norwalk, CT. [International Juried Exhibition] (Juror: Susan Tallman, Associate Professor of Art History, Theory, and Criticism at the School of the Art Institute of Chicago. Editor-in-Chief of *Art in Print*) [Received Honorable Mention Juror’s Award]

2018 “Piece of Paper” **St. Louis Artists’ Guild Gallery**, Clayton, MO. [National Juried Exhibition] (Juror: Karen Kunc, Professor of Art at University of Nebraska-Lincoln)

2018 “Ignite” **Lincoln Center for the Arts**, Fort Collins, CO. [National Juried Exhibition] (Juror: Melanie Yazzie, Professor of Printmaking at University of Colorado, Boulder)

2017 “New American Paintings #132 (West)” **Juried Exhibition in Print** [National Juried Exhibition] (Juror: Valerie Oliver, Senior Curator, Contemporary Arts Museum, Houston, Texas.)

2017 “11th Biennial International Miniature Print Exhibition” **Center for Contemporary Printmaking**, Norwalk, CT. [International Juried Exhibition] (Juror: Freyda Spira, Associate Curator, Department of Drawings and Prints, The Metropolitan Museum of New York.)

2017 “Studio Visit Magazine Volume #38” **Juried Exhibition in Print** [International Juried Exhibition] (Juror: Diana Gaston, Director of the Tamarind Institute, Albuquerque, New Mexico)

2017 “Woven Heritage: Art Dubai 2017” **A4 Gallery** - Al Serkal Arts District, Madinat Jumeirah, Dubai, United Arab Emirates. [International Juried Exhibition] (Jury: Shaghafa Group) [Under the patronage of her Excellency Sheikhha Lubna Al Qasimi, work joined the permanent public collection of Zayed University, Dubai, United Arab Emirates in February 2017]

2017 “Clemson National Print and Drawing Exhibition: *Adaptable: Facing the Future*” **Lee Gallery, Clemson University**, Clemson, South Carolina. [National Juried Exhibition] (Juror: Sydney A. Cross, President of the Southern Graphics Council (1996-2000) and Professor Emeritus, Clemson University) [Received Honorable Mention Juror’s Award]

2016 “2nd Annual Hand Pulled Prints: The Current Practice in Printmaking” **SITE: Brooklyn**, Brooklyn, New York. [International Juried Exhibition] (Juror: Kathy Caraccio, Director and Master Printer of K. Caraccio Printing, NYC. Previously held positions as a Professor of Printmaking at the National Academy, NYU, Columbia University, Parsons/New School, and Pratt Institute)

2016 “2nd Annual Pressing Matters: in Celebration of Mo’Print” **Art Student’s League of Denver**, Denver, Colorado. [Regional Juried Exhibition] (Juror: Bud Shark, Director and Master Printer of Sharks Ink. Lyons, CO) [Received 2nd place Juror’s award]

2016 “On Edge 2016” **Edge Gallery**, Denver, Colorado. [National Juried Exhibition] (Juror: Dean Sobel, Director of the Clyfford Still Museum. Denver, CO.)

2016 “PRINT AUSTIN 2016: The Contemporary Print” **Flatbed Press and 02 Gallery**, Austin, Texas. [National Juried Exhibition] (Juror: Mary Heathcott, Executive Director, Blue Star Contemporary Museum. San Antonio, Texas)

2016 “SHIFT: Environmentally Responsible Print Practice” **McMaster Museum of Art**, Hamilton, Ontario Canada. [International Invitational Exhibition] (Curator: Judy Major-Girardin, Associate Professor, School of the Arts, McMaster University. Ontario, Canada)

2015 “Traditional to Transformative” **New Bedford Art Museum**. New Bedford, MA. [International Invitational Exhibition] (Curator: Jiyung Chung, world-renowned Joomchi artist and part-time instructor of textiles at RISD)

2015 “INK!” **Silpe Gallery at University of Hartford**. West Hartford, CT. [National Juried Exhibition] (Jurors: Amze Emmons, R.L. Tillman, and Jason Uban of PRINTERESTING.org)

2015 “Cosmos: Imagining the Universe” **Annmarie Arts Center & Sculpture Garden (Smithsonian Annex)**, Lusby, MD. [International Juried Exhibition] (Juror: Dr. Andrew K. Johnson, Director at the Center for Earth and Planetary Studies, Smithsonian National Air and Space Museum)

2015 “20th Annual Delta National Small Prints Exhibition” **Bradbury Art Museum at Arkansas State University**, Jonesboro, AR. [National Juried Exhibition] (Juror: Ruth Lingen, Director of Pace Editions, NYC, New York.) [Received Juror’s Merit Award]

2015 “Shock Print” **Ulrich Museum of Art at Wichita State University**, Wichita, KS. [International Juried Exhibition] (Juror: Juergen Strunck, Professor Emeritus of Art at University of Dallas)

2014 “4th Annual A.I.R. Curated Exhibition” **40th Street AIRSPACE Gallery**, Philadelphia, PA. [National Invitational Exhibition] (Curator: Yangbin Park, South Korean based artist and 40th street 2014 artist in residence)

2013 “Really Big Print Show” **The Cheltenham Center for the Arts**, Cheltenham, PA. [National Juried Exhibition] (Juror: Ingrid Schaffner, Chief Curator at the Institute of Contemporary Art, University of Pennsylvania) [Received 3rd place Juror’s award]

2013 “87th Annual International Exhibition” **The Print Center**, Philadelphia, PA. [International Juried Exhibition] (Juror: Irene Hofmann, Phillips Director and Chief Curator, SITE Santa Fe.)

2012 “Fresh Impressions” **Projects Gallery**, Philadelphia, PA. [National Juried Exhibition] (Juror: Shelley Langdale, Associate Curator of Prints, Philadelphia Museum of Art)

2012 “Bang!” **Power Plant and Graham Studios**, Philadelphia, PA. [Regional Invitational Exhibition] (Curator: Philip Glahn, Associate Professor of Critical Studies and Aesthetics, Tyler School of Art, Temple University).

2011 “Excellence in Printmaking” **Washington Printmaker’s Gallery, Pyramid Atlantic Art Center**, Silver Springs, MD. [National Juried Exhibition] (Juror: Katherine Blood, Curator of Fine Prints, Library of Congress, Washington D.C.) [Received Honorable Mention Juror’s Award]

Collaborative Thematic Print Exchanges

2018 “Cov-et” **International Print Portfolio Exchange** [International Invitational Collaboration] (Organizer: Melanie Yazzie, Professor of Printmaking at University of Colorado, Boulder) A consistent edition of 20 foldable prints was created conceptually in line with the theme ‘Cov-et’ surrounding issues of individual and collective desire. 18 prints were distributed and collected for each participating artist to receive one full set and two sets entered permanent collections. [One set of this portfolio entered the Special Collections Archive in the Norlin Library at the University of Colorado, Boulder, and one set entered the Artist Printmaker Research Collection (AP/RC) at the Museum of Texas Tech University]

2018 “Altered Landscapes” **SGCI 2018 International Print Portfolio Exchange** [International Invitational Collaboration] (Organizers: SGCI Archives Committee, conference hosted by the University of Nevada, Las Vegas and Bally’s Resort) A consistent edition of 16 prints was created and distributed among participating artists with imagery conceptually in line with the theme ‘Altered Landscapes’ [At the request of the SGCI Archives Committee, one set of this portfolio entered the permanent public collection of the Zuckerman Museum of Art at Kennesaw State University, Kennesaw, Georgia]

2017 “BEASTS” **Colorado Print Portfolio Exchange** [Regional Invitational Collaboration] (Organized by Laura Grossett [Instructor of Printmaking at Front Range Community College, Fort Collins, CO.] An edition of 17 prints was created, distributed and collected from 17 different Colorado artists as a thematic portfolio including myself, Melanie Yazzie [Professor of Printmaking at University of Colorado, Boulder]; Josh Butler [Associate Professor of Printmaking at Colorado Mesa University] and others)

Residencies and Fellowships

2019 [Upcoming June 9th-22nd] **Vermont Studio Center**, Johnson, VT. [Awarded a Funded Fellowship with Artist Merit Grant Stipend in the discipline-specific area of Printmaking.]

2012 [July 14th-28th] **Haystack Mountain School of Crafts**, Deer Isle, ME. [Awarded a Technical Assistant Scholarship and Residency in the discipline-specific area of Papermaking.]

Exhibition Engagement as Juror/Curator

2019 [upcoming, May 31st- September 6th] “Accidents and Adventures: A Retrospective of Prints by Barbara Tisserat” **Gregory Allicar Museum of Art** [Works on Paper Gallery], Colorado State University, Fort Collins, CO. [Retrospective Exhibition] (Johnny Plastini as curator in collaboration with Gregory Allicar Museum of Art director and chief curator Lynn Boland)

2018 “Printed Ephemera 2: DIY Zine Culture Amid the Currency of Post-Truth Social Media” **Glass Box Gallery**, Colorado State University, Fort Collins, CO. [National Invitational Exhibition] (Johnny Plastini as curator in collaboration with co-curator Johanna Guilfoyle and the Denver Zine Library)

2018 “Impressions” **Artworks Loveland Gallery**, Loveland, CO. [National Juried Exhibition] (Johnny Plastini as juror in collaboration with curator Bre Nielson)

2016 “Printed Ephemera: Zine Culture in the Age of Digital Dialog” **Doud Arcade and Craft Studios**, Carmel-by-the-Sea, CA. [National Invitational Exhibition] (Johnny Plastini as curator)

2011 “PHASEscapes” **The Gray Space Gallery, Crane Arts LLC**, Philadelphia, PA. [Regional Invitational Exhibition] (Johnny Plastini as curator in collaboration with co-curator Devin Kovach)

Commissions

2018 At the request of *West Branch* literary arts journal (Bucknell University) a cover image was created for their Spring/Summer [2018] publication, Volume #87.

2017 At the request of NINE Dot Arts curatorial team (Denver, Colorado), a site-specific monoprint work was commissioned for the Elizabeth Hotel [Marriott Autograph Collection] in Fort Collins, Colorado.

2016 At the request of California Folk Duo “The Clearwings” a series of relief woodcut inserts were commissioned as vinyl album art for their 3-song EP *Rocks in my Shoes*.

2010 At the request of Art Director William Rose, a site-specific ceiling painting was commissioned for the 2012 film *The Forger* starring Lauren Bacall, Josh Hutcherson, and Alfred Molina.

SCHOLARLY PUBLICATIONS AS AUTHOR/CO-AUTHOR

2018 Plastini, Johnny. “Covert Ops: Matthew Kenyon and the SWAMP Notepads.” *Art in Print* vol. 8, no. 3, Edited by Susan Tallman (September-October 2018): 22-24.

2018 Plastini, Johnny, Marius Lehene, and Emily Moore. "Creating Spatial Flux: The Backstory." *Spatial Flux: Contemporary Drawings from the Joann Gonzalez Hickey Collection*, Edited by Lynn Boland and Emily Moore (May-September 2018): 8-10. (Gregory Allicar Museum of Art, Colorado State University)

GRANTS

(2018) Lilla B. Morgan Memorial Endowment Grant. **Colorado State University**. \$2,500

As curator of *Accidents and Adventures: A Retrospective of Prints by Barbara Tisserat* at the Gregory Allicar Museum I applied for and was awarded funding to invite two visiting artists for formal lectures and host a low-toxicity lithography workshop in relation to the exhibition. Visiting Artists: Althea Murphy-Price (Associate Professor of Printmaking, University of Tennessee, Knoxville); Lesley Friedman (Assistant Professor of Printmaking, Louisiana State University).

(2018) Professional Development Grant. **Colorado State University**. \$1960

I submitted a proposal to the Southern Graphics Council Committee to organize, lead, and present at an 'Incubator' panel discussion revolving around current innovations in non-toxic printmaking for the 2018 SGCI conference "Altered Landscapes" in Las Vegas, Nevada. My contribution to the presentation focused on handmade recycled papermaking, solar cyanotype, and lithographic chemical alternatives.

(2017) Artist Research Grant. **Temple University, Rome, Italy**. \$1200

In collaboration with Devin Kovach (Assistant Professor of Printmaking, TURome) I was invited for a two-week research project [May 22nd – June 8th] to fully refurbish the lithographic facilities at TURome funded through the support of an Artist Research Grant approved by TURome Director, Hilary Link. Our project also included the production of an edition of 30 color lithographs in collaboration with Roman artist/painter, Sabrina Casadei. The edition offered a testament to our success in refurbishing the 19th century equipment and was exhibited formally as a solo portfolio, *Sostrato*, at AlbumArte Gallery in Rome, Italy [November 2018].

(2017) Professional Development Grant. **Colorado State University**. \$1635

Was invited for an interactive public art project in collaboration with Georgia State University Professor Craig Dongoski. My portion of the exhibition involved tree cross sections printed throughout the day in relief by citizens of Atlanta, Georgia during the 2017 SGCI conference "Terminus". The project was a great success and has led in many ways to professional development as well as engagement with communities exterior to the Colorado sphere.

(2016) Professional Development Grant. **Colorado State University**. \$1781

Produced a body of work relating contemporary non-toxic printmaking practices specifically to new alternative processes of copper etching and viscosity intaglio procedures. The work produced with the help of this PDP grant was displayed at the McMaster Museum of Art in Ontario Canada for an invitational international exhibition titled "SHIFT: environmentally responsible print practice".

(2015) Professional Development Grant. **Colorado State University**. \$1967

A hand-made recycled paper project for the New Bedford Museum in Massachusetts was completed successfully with international recognition. With remaining PDP funds I was able to attend an important printmaking conference in Philadelphia called 'Print Think' at the Tyler School of Art as collaborator.

CONFERENCE PARTICIPATION AND ASSESSMENTS

“College Art Association Annual Conference [CAA] 2019”

New York, New York. [February 13th-16th] (Participated as panelist for interdisciplinary panel “Collaborations with STEAM across campus” and presented a specific lecture addressing “Print Media in the Ecosystem of Fermentation Science and Sustainability”) Other panelists included: **Martha Carothers** [Professor of Graphic Design and Book Arts, University of Delaware], **Barbara Westman** [Associate Professor of Printmaking and Fiber Art, University of Pennsylvania- Slippery Rock], **Paul Solomon** [Associate Professor of Art, Western Michigan University] **Rich Gere** [Professor and Department Chair of Art, Media, and Communications, Texas A&M University- Corpus Christi]).

“Mid-America Print Council [MAPC] 2018: Go West! The Collaborative Turn”

Laramie, Wyoming. [October 4th-5th] (Participated as panelist and presented teaching/research for panel “Working Together on the Frontier: Printmaking Collaborations with STEAM across campus”) From Conference Catalog: In the undergraduate level, within one semester, the course curriculum provides students with a set of required competencies, as well as a developed confidence in producing prints. The development of technical skills and conceptual growth sometimes does not develop in a parallel manner. As a consequence, students lack confidence in their work which often leads to frustration expressed by decisions resulting in premature closures. Introducing an interdisciplinary collaborative project to the curriculum can provide an undiscovered source of inspiration, diverse thinking and a new way of communicating with non-art partners. Engaging other disciplines with art results in discovery of new territories for all involved. How does this intersection impact the printmakers, other students and campus? While art and science collaborations have been discussed and successfully applied in academia before, the intention of opening the printmaking students to finding inspiration through collaboration with science can at first be seen as mission impossible. The unexpected realization of availability of ideas resulting in a collaboration is a rewarding experience. This panel seeks to examine the ways collaborative projects intersect between printmakers and other disciplines, fostering intellectual growth and creativity. (Other panelists included: **Barbara Westman** [Associate Professor of Printmaking and Fiber Art, University of Pennsylvania- Slippery Rock], **Rich Gere** [Professor and Department Chair of Art, Media, and Communications, Texas A&M University- Corpus Christi], **Jonathan McFadden** [Assistant Professor of Printmaking, University of Kentucky], **Lauren Cardenas** [Assistant Professor of Printmaking, University of Mississippi, Oxford], **R. Scott Loyd** [Professor of Art and Languages, University of Pennsylvania-California]. (This conference was hosted by the University of Wyoming).

“Southern Graphics Council International [SGCI] 2018: Altered Landscapes”

Las Vegas, Nevada. [April 4th-7th] (Organized an INKubator session and formally presented non-toxic research) From Conference Catalog: Johnny Plastini, Assistant Professor and Area Coordinator of printmaking at Colorado State University, hosts an INKubator session revolving around non-toxic print practice for the home studio and K-12 education. The goal of this INKubator is to compile knowledge, present evidence, and spark discussion surrounding the most current methodologies in non-toxic print practice. (This conference was hosted collaboratively by the University of Nevada, Las Vegas; and the College of Southern Nevada)

“Southern Graphics Council International [SGCI] 2017: Terminus”

Atlanta, Georgia. [March 15th-18th] (Organizer and Facilitator of Public Participatory Event) From Conference Catalog: Johnny Plastini, Assistant Professor and Area Coordinator of printmaking at Colorado State University, hosts an interactive printmaking installation in the spirit of the deceased printmaker Bryan Nash Gill’s research with hand printed tree cross sections. Johnny’s aim for SGCI 2017 on Friday March 17th is to create “A Common Task” work collaboratively within the public sphere that utilizes a collection of spruce tree cross sections imported from Northern Colorado. These alternative

matrices will be shared with SGCI 2017 conference participants to be printed in relief, by hand through way of traditional baren tool methods. Enacted in direct conversation with GSU Professor **Craig Dongoski**'s "Rock-Cupule" demonstration, professor Plastini encourages interdisciplinary dialog surrounding issues of ecology and our responsible place in the cosmos. A secondary goal is to facilitate the tangible record of a historically rich printmaking process which enables each participant to take a tree print home with them as a visual memory from their conversations and experience in the park. (This conference was hosted collaboratively by Georgia State University; Savannah College of Art and Design; and Kennsaw State University)

“PRINT THINK 2016: Collaboration with *Art in Print*”

Philadelphia, Pennsylvania. [May 14th 2016]. Assessment: attended a conference of guest lectures and shared research through a collaborative workshop focused on the interaction of print in dislocated communities in relation to larger cultural hubs such as New York, Los Angeles, and Chicago. This conference worked in direct collaboration with *Art in Print* to explore regionalism in the arts and specifically the 'nature of the new local' aesthetic. Guest lecturers included: **Susan Tallman** [editor in chief of *Art in Print* magazine and associate professor of Art History, Theory, and Criticism at The School of the Art Institute of Chicago], **Kate McQuillen** [Professional Chicago based artist working primarily in printmaking and installation], **Jeffrey Dell** [Associate Professor of Printmaking at the School of Art and Design at Texas State University- San Marcos], **Ryan Steadfast** [Professional Detroit based artist and the editor/publisher of ROTLAND PRESS]. (This conference was host by the Tyler School of Art, Temple University)

“PRINT THINK 2015: Mutable Matrix”

Philadelphia, Pennsylvania. [May 12th 2015]. Assessment: attended a conference of guest lectures and shared research through a collaborative workshop focused on the robust dialogue surrounding contemporary printmaking and specifically the use of variable editions as a 'mutable matrix.' Guest lecturers included: **Kathan Brown** [founding director of Crown Point Press], **Amy Ingrid Schlegel** [Director of Galleries and Collections at Tufts University], **Rob Swainson** [2015 Artist in Residence at Bard College], and **Ken Wood** [professional artist, Professor of Printmaking and Area Coordinator at St. Louis Community College]. (This conference was hosted by the Tyler School of Art, Temple University)

**CV SECTION 3:
EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS**

TEACHING:

<u>Year</u>	<u>Semester</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>
2019	Spring	ART265 – Printmaking 1	3	14
2019	Spring	ART366 – Printmaking 3	4	6
2019	Spring	ART465 – Printmaking 4	4	3
2019	Spring	ART466 – Printmaking 5	4	3
2019	Spring	ART495B – Ind. Study	1-3	4
2019	Spring	ART575B – Studio Prob. Print	1-3	1
2019	Spring	ART675B – Grad. Ind. Study	1-3	3
2019	Spring	ART684 – Sup. College Teach	3	1
2018	Fall	ART265 – Printmaking 1	3	15
2018	Fall	ART366 – Printmaking 3	4	4
2018	Fall	ART384 – Sup. College Teach	3	1

2018	Fall	ART465 – Printmaking 4	4	2
2018	Fall	ART466 – Printmaking 5	4	1
2018	Fall	ART495B – Ind. Study	1-3	2
2018	Fall	ART575B – Studio Prob. Print	1-3	1
2018	Fall	ART675B – Studio Prob. Print	1-3	1
2018	Fall	ART684 – Sup. College Teach	3	1
2018	Summer	ART380A4 – Post-Digital Print	4	8
2017	Fall	ART265 – Printmaking 1	3	13
2017	Fall	ART366 – Printmaking 3	4	3
2017	Fall	ART465 – Printmaking 4	4	2
2017	Fall	ART495B – Ind. Study	1-3	4
2017	Fall	ART695B – Grad. Ind. Study	1-3	1
2017	Fall	ART699B – Thesis: Printmaking	1-8	2
2017	Summer	ART380A4 – Post-Digital Print	4	2
2017	Spring	ART265 – Printmaking 1	3	16
2017	Spring	ART366 – Printmaking 3	4	4
2017	Spring	ART465 – Printmaking 4	4	2
2017	Spring	ART295B – Ind. Study	1-3	2
2017	Spring	ART684 – Sup. College Teach	3	1
2017	Spring	ART695B – Grad. Ind. Study	1-3	3
2016	Fall	ART265 – Printmaking 1	3	9
2016	Fall	ART366 – Printmaking 3	4	4
2016	Fall	ART465 – Printmaking 4	4	1
2016	Fall	ART466 – Printmaking 5	4	2
2016	Fall	ART495B – Ind. Study	1-3	2
2016	Fall	ART695B – Grad. Ind. Study	1-3	1
2016	Summer	ART380A2 – Non-Toxic Print	4	11
2016	Summer	ART695B – Grad. Ind. Study	1-3	3
2016	Spring	ART265 – Printmaking 1	3	17
2016	Spring	ART366 – Printmaking 3	4	2
2016	Spring	ART465 – Printmaking 4	4	1
2016	Spring	ART466 – Printmaking 5	4	2
2016	Spring	ART295B – Ind. Study	1-3	2
2016	Spring	ART495B – Ind. Study	1-3	4
2016	Spring	ART575B – Studio Prob. Print.	5	3
2016	Spring	ART684 – Sup. College Teach	3	1
2016	Spring	ART695B – Grad. Ind. Study	1-3	3
2015	Fall	ART265 – Printmaking 1	3	12
2015	Fall	ART366 – Printmaking 3	4	4
2015	Fall	ART465 – Printmaking 4	4	2
2015	Fall	ART466 – Printmaking 5	4	5
2015	Fall	ART495B – Ind. Study	1-3	4
2015	Fall	ART695B – Grad. Ind. Study	1-3	2
2015	Fall	ART384 – Sup. College Teach	3	1
2015	Summer	ART380A2 – Non-Toxic Print	4	7
2015	Spring	ART265 – Printmaking 1	3	15
2015	Spring	ART366 – Printmaking 3	4	7
2015	Spring	ART465 – Printmaking 4	4	5
2015	Spring	ART466 – Printmaking 5	4	4
2015	Spring	ART495B – Ind. Study	1-3	6
2015	Spring	ART695B – Grad. Ind. Study	1-3	1

2015	Spring	ART384 – Sup. College Teach	3	1
2014	Fall	ART265 – Printmaking 1	3	13
2014	Fall	ART366 – Printmaking 3	4	6
2014	Fall	ART465 – Printmaking 4	4	5
2014	Fall	ART466 – Printmaking 5	4	3
2014	Fall	ART495B – Ind. Study	1-3	1

Development of New Courses

ART 266: Non-Toxic Printmaking (previously taught twice as experimental course ART 380a2 in Summer 2015 and Summer 2016)

The goal of this course is to introduce a brief history of traditional printmaking practices through a mixed online/lecture-based system and to provide exposure to basic contemporary non-toxic printmaking practices through a hands-on studio lab. The methodology of this course is especially valuable for prospective K-12 teachers because most non-toxic techniques learned during studio labs can easily be repeated remedially with students at the K-12 level. These techniques also are pertinent for artists to incorporate unconventional materials and processes into their professional studio practices.

ART380a4: Post-Digital Printmaking (taught twice as an experimental course in Summer 2017 and Summer 2018)

Through a dedicated face-to-face studio lab, contemporary issues concerning the medium of printmaking as an effective means for interdisciplinary exploration is the focus. Primarily the tension between physical analog media and digital art production can effectively be married through investigative post-digital print practice and this course facilitates that dialog at its core. CNC routing devices, Robotic Drawing, Laser Etching methods, as well as digital transfer techniques are explored in direct dialog with the inherent physicality of more traditional printmaking practices.

ART3XX: Screen-Printing in the Expanded Field (pending approval)

Screen-printing is a bridge between media. Ink, adhesives for flocking, thickened dye for fabric, glaze for ceramics, or other alternative drawing-based materials such as powdered graphite or iron oxide can be applied through the screen. This course provides a basic understanding of interdisciplinary screen-printing processes through a low-toxicity face-to-face studio lab. Students will develop an experimental portfolio that demonstrates the versatility of screen-printing to produce work on archival paper, generate repeat wall paper pattern yardage, as well as employ unconventional materials for three-dimensional installation.

Undergraduate Printmaking Degrees Completed Under My Advisement

Hannah Chapman, 2018, BFA
 Robert DiGrappa, 2018, BFA
 Savannah Anderson, 2018, BFA
 Haylee Bradfield, 2017, BA
 Duy Nguyen, 2016, BFA
 Taylor Smith, 2016, BFA
 Austin Armstrong, 2016, BFA
 Margaret Mark, 2016, BFA

Emilia Rivera, 2015, BA
Rochelle Peeler, 2015, BFA
Alexandra Lake, 2015, BFA
Francis Fahnestock, 2015, BFA
Jackson Connolly, 2015, BFA
Kevin Barrett, 2015, BFA
Katherine Finley, 2015, BFA
Anthony Hood, 2015, BFA
Benjamin Morrison, 2015, BFA
Jenna Lewis, 2014, BA
Renee Hibbitt, 2014, BFA
Jenna Phillips, 2014, BFA

Graduate Printmaking Degrees Completed Under My Advisement

Taylor Bisbee, 2018, MFA
Zachary Miller, 2018, MFA
Andrew Meyer, 2018, MFA
Allison Conely, 2015, MFA
Aaron Frondorf, 2015, MFA

Current Graduate Printmaking Advisees Under My Advisement

Johanna Guilfoyle, 2021, MFA candidate
Isaac Trujillo, 2020, MFA candidate

CV SECTION 4: Evidence of Outreach/Service

COMMITTEES

Colorado State University, Department of Art and Art History Tenure-Track in Painting Search Committee Member, Fall 2018-Spring 2019

Colorado State University, College of Liberal Arts Curriculum Committee Member, Fall 2017-present

Colorado State University, Department of Art and Art History Curriculum Committee Co-Chair, Fall 2017-present

Colorado State University, School of Global Environmental Sustainability Curriculum Committee Member, Fall 2017-present

Colorado State University, Department of Art and Art History Tenure-Track in Electronic Art and Digital Foundations Search Committee Member, Fall 2016-Spring 2017 [This search was successful in hiring Jason Bernagozzi]

Colorado State University, Department of Art and Art History Advisory Council Member,
Fall 2016-Spring 2018

Colorado State University, Department of Art and Art History Graduate Committee Member,
Fall 2014-present

Colorado State University, College of Liberal Arts Representative for the University Committee on Scholarship, Research and Graduate Education, Fall 2015-Spring 2018

Colorado State University, Clara Hatton Gallery Committee Member, Fall 2015-Spring 2016

Undergraduate Honors Thesis Committees: Alexandra Lake (Fall 2015), Carolyn Stern (Spring 2016)

Graduate Thesis Committees [external to printmaking area]: Kyle Singer (Drawing MFA, 2018), Janine Thornton (Fibers MFA candidate, 2020), Amy Young (Fibers MFA candidate, 2021)

Graduate Probationary Committees: Nuray Packard (Drawing, Fall 2015-Spring 2016)

ENGAGED SCHOLARSHIP/EDUCATIONAL OUTREACH

Invitational Guest Lectures/Panels (other than conference participation)

- **(November 8th, 2018)** Invitational presentation of artistic thinking strategies surrounding issues of sustainability and specifically issues of water sustainability for (Associate Professor of Toxicology) Howard Ramsdell's course [GES 180a4: Water Sustainability in the Western US]. Artists that I presented and discussed in relation to this course's content: Friedensreich Hundertwasser, Fritz Haeg, and Lauren Bon. This presentation was in conjunction with Erika Osbourne (Associate Professor of Painting) who presented historical context about John Wesley Powell and her involvement with the S.C.R.E.E. project.
- **(November 7th, 2018)** Panel participation and discussion around issues of "Process" with Abigail Shupe (Assistant Professor of Music and Music Theory) and Wes Kenney (Professor of Music and Director of Orchestras) at Colorado State University for [ART 105: Issues and Practices].
- **(February 14th, 2018)** Panel participation and discussion around issues of "Permanence" with Dr. David Riep (Assistant Professor of Art History), and Judy Bejarano (Instructor of Modern Dance) at Colorado State University for ART 105: Issues and Practices.
- **(September 20th, 2017)** Panel participation and discussion around issues of "Permanence" with Dr. David Riep (Assistant Professor of Art History), Dr. John Pippen (Assistant Professor of Music and Ethnomusicology), Judy Bejarano (Instructor of Modern Dance) at Colorado State University for [ART 105: Issues and Practices].
- **(April 26th, 2017)** Presented a lecture on the history of printmaking and printmaking as a contemporary medium at Colorado State University for [ART 105: Issues and Practices].
- **(March 6th, 2017)** Invitational guest lecture/presentation and group discussion of recent research surrounding issues of Vital Materialism for professor Erika Osbourne's [ART 360: Painting Methods and Materials] course at Colorado State University.

- **(September 22nd, 2016)** Invitation to Artworks Loveland Gallery (Loveland, Colorado) as a panelist for a one-hour discussion revolving around professional practice in the arts alongside fellow panelists Wesley Jessup (Director of the Longmont Museum), Maureen Corey (Curator of Art at the Loveland Museum), and Andrew Svedlow (Professor of Art and Art History and former Dean of the College of Performing and Visual Arts at the University of Northern Colorado).
- **(November 11th, 2015)** Participated as a Power Judge for the Graduate Student Science Showcase at the Lory Student Center at Colorado State University.
- **(October 2nd 2015)** Artist presentation and discussion about solo exhibition “Sensitivity to Surface” at Artworks Loveland Gallery. Loveland, Colorado.
- **(September 12th 2015)** Artist lecture with Q&A for Loveland Museum’s Pre-College Studio Art Program (lead by instructor Amy Reckley). Loveland, Colorado.
- **(Fall 2014-Spring 2015)** Invited as a regular guest critic for professor Patrice Sullivan’s [ART 260: Painting I] course at Colorado State University.
- **(November 5th, 2014)** Presented a lecture on the history of printmaking and printmaking as a contemporary medium at Colorado State University for [ART 105: Issues and Practices].

Engaged Scholarship specific to the SYZYGY study platform

- **(January 29th, 2018)** In collaboration with Professor Marius Lehene, Gregory Allicar Museum Director Lynn Boland, and Professor Emily Moore, we conducted a graduate student field trip to the home of JoAnn Gonzales Hickey in Beaver Creek, Colorado to examine works from the SYZYGY collection as well as foster contemporary art discussion with JoAnn. This trip solidified graduate student bonds and conceptual engagement with the SYZYGY project in anticipation of their exhibition at the Gregory Allicar Museum in Summer 2018.
- **(March 31st, 2017)** Organized and conducted a graduate student field trip to the Denver Art Museum to view “Word Dance”, an exhibition of text-based work curated from the collection of JoAnn Gonzales Hickey. We met with DAM curator Rebecca Hart regarding the exhibition, who offered insights to our graduate students on curating through the SYZYGY study platform.
- **(August 22nd 2016)** Organized and contributed to a visiting curator/collector presentation from collectors JoAnn Gonzales Hickey and archive manager Liz Tenenbaum of the SYZYGY study platform at the Gregory Allicar Museum of Art, Colorado State University.
- **(May 20th, 2016)** Face-to-face meeting with JoAnn Gonzales Hickey at the SYZYGY study platform main archives in New York, New York to view the archive and discuss the possibility of a curatorial engagement through the SYZYGY study platform as a component to the Colorado State University interdisciplinary graduate seminars.
- **(March 13th-16th 2016)** Organized and conducted a graduate student field trip to Anderson Ranch Arts Center in Snowmass Village, Colorado, The Powers Art Center in Carbondale, Colorado, and the home of JoAnn Gonzales Hickey in Beaver Creek, Colorado to view works from her collection and discuss the SYZYGY study platform as well as foster contemporary art discourse.

- **(February 19th 2016)** Initial face-to-face meeting with JoAnn Gonzales Hickey at THE SOURCE in Denver, Colorado to discuss the potential involvement of Colorado State University graduate students with the SYZYGY study platform.

Discipline-Specific Workshops as Regional Community Engagement

- **(October 19th, 2018)** Invitational guest demonstration of low-toxicity paper plate lithography for Laura Grossett's (Instructor of Printmaking) introductory printmaking course at Front Range Community College, Fort Collins, Colorado. This demonstration was accompanied by a 4-hour low-toxicity printmaking workshop. Students at Front Range Community College were instructed through a direct face to face studio lab engagement with periodic question and answer periods throughout the afternoon including verbal feedback about the work they produced.
- **(September 17th, 2017)** Facilitated a 6-hour non-toxic popup potato printing workshop for the larger Fort Collins community as part of the city of Fort Collins "Open Streets" program.
- **(July 14th, 2016)** Facilitated and taught a 3-hour non-toxic printmaking workshop focusing on the linoleum relief process for a group of 19 Fort Collins 8th graders through Colorado State University's 'Educational Talent Search' with Dan Banuelos as educational supervisor.

Interdisciplinary Engaged Scholarship

- **(October 10th, 2018)** In collaboration with Professor Marius Lehene (Drawing), we conducted a group trip of advanced Drawing and advanced Printmaking students to visit the Denver Museum of Contemporary Art in order to witness the solo exhibition of Tara Donovan. Interdisciplinary dialog between students in both classes was encouraged relating concepts of Printmaking and Drawing in the expanded field of contemporary art.
- **(April 24th, 2018)** In collaboration with Dr. David Riep (Art History), Dr. Kathleen Galvin (Anthropology/Africa Center), and Dr. Renee Harmon (Africa Center), the 2nd annual event titled 'Africa and Ale' was conducted at the Gregory Allicar Museum. This event focused on issues of cultural and environmental sustainability through student art work, research posters, food, music, and four unique African inspired ales provided by four local northern Colorado breweries (Zwei Brewing, Maxline Brewing, Horse and Dragon Brewing, and High Hops Brewing)
- **(April 26th, 2017)** In collaboration with Dr. David Riep (Art History), Dr. Kathleen Galvin (Anthropology/Africa Center), and Dr. Renee Harmon (Africa Center), an event titled 'Africa and Ale' was organized at the CSU Africa Center. This event focused on issues of cultural and environmental sustainability through student art work, research posters, food, music, and two unique African inspired ales provided by two local northern Colorado breweries in collaboration with the CSU Fermentation Sciences Department (Maxline Brewing, Horse and Dragon Brewing)
- **(Spring 2015, Spring 2016) Advisor, Veteran Prints Project**
Collaboration with the Veteran Services Center at Colorado State University to link upper-division printmaking students with American veterans in the goal of creating collaborative narrative works. These works were displayed in the Morgan Library Café at Colorado State University.

Professional Consultations

- **(September 2018)** Through direct contact and travel to Sterling, Colorado in dialog with Geniphyr Ponce-Pore of the CSU Regional Hub Network and Karen Ramey-Torres of the CSU Northeast Regional Engagement Center, pro-bono professional consultation was provided to formulate an internship opportunity for CSU students at the newly established *Open Press* printmaking studios of Mark Lunning in Sterling, Colorado. Further consultation was provided in dialog with Tom Johnson, Associate Director of Community and Economic Development in the Office of Engagement for the CSU regional hub in Sterling, Colorado, Northeastern Junior College, and specifically how our art communities can more directly connect with the broader CSU community and main campus initiative for engaged scholarship.
- **(2017-2018)** Provided extensive pro-bono consultation for the development of professional screen-printing facilities at the Nancy Richardson Design Center at Colorado State University. This consultation included floorplan designs and equipment requests as well as workflow suggestions. Research and development with current and past colleagues and communication with institutions that house the most innovative low-toxicity environments for screen-printing processes solidified the success of this consultation and studio design.
- **(May-June 2017)** Was granted as a research consultant and put forth significant effort to refurbish the Lithography area at Temple University, Rome in collaboration with TURome Professor Devin Kovach. A variable edition of 30 lithographs utilizing experimental low-toxicity methods was produced in collaboration with Italian artist Sabrina Casadei for a solo portfolio exhibition of the work “Sostrato” at **Albumarte Gallery** in Rome, Italy [November 2018].

Collegial Team-Building Activities/Enrichment Related to Equity, Diversity, and Inclusivity

- **(September 20th, 2018)** Participated in a 2-hour search committee training session hosted by Nicole Smith and the Office of Equal Opportunity focusing on regulations of the search process in relation to OEO standards specifically with regard to current standards of equity, diversity, and inclusivity.
- **(August 15th, 2018)** Participated in a 6-hour collaborative faculty retreat at the Remington House at Colorado State University. This retreat was facilitated by CSU Human Resources Staff and focused on team-building through a dialog-based Strength Finder Assessment exercise.
- **(March 30th, 2017)** Participated in a 2-hour collaborative dialog-based workshop hosted by Ria Vigil, Director of Diversity Education and Training from the Office of the Vice President for Diversity surrounding issues of “unconscious bias” as the focus.
- **(August 16th, 2016)** Participated in an 8-hour collaborative faculty retreat at Wolverine Farm Letterpress. This retreat was facilitated by Ariana Friedlander of Rosabella Consulting and focused on team-building with an emphasis on exploring our shared vision and new guiding principles for the Department of Art and Art History.
- **(October 15th, 2015)** Participated in a 3-hour interactive workshop presentation and open forum discussion “Under my Transbrella-Transgender 101” facilitated by Aaric Guerriero, Director of the LGBTQ Resource office.

OTHER ACTIVITIES – SERVICE/OUTREACH

(Winter 2017-Fall 2018) Barbara Tisserat Donation

In summer of 2018, the Printmaking Area at Colorado State University received a large donation of studio equipment and prints from the estate of Barbara Tisserat. As former head of Printmaking at Virginia Commonwealth University and a CSU alumna, it was Barbara's wish at her passing that the entirety of her studio contents live on in the activity of students at CSU and that her remaining prints be housed at the Gregory Allicar Museum of Art. As area coordinator of Printmaking it was my responsibility to facilitate the move of this equipment, materials, and work. This required the submission of a technology fee request for the logistics of the move with extensive planning from the initial studio visit in December 2017 on until the eventual arrival and organization of supplies during summer 2018.

(Fall 2014, Spring 2015, Spring 2016, Spring 2018) S.O.V.A. 5"x5" Show and Auction

Created and donated work for auction to benefit the Student Organization of Visual Arts.

(Fall 2014-present) Advisor, Printmaking Guild Student Organization

Printmaking guild meetings offer an opportunity for students to discuss contemporary issues of print media external to regular course curriculum as well as establish a safe community network. Ongoing collaborations between printmaking students and other student guild organizations results in robust dialog about various media and concepts as well as a sale of student works at the end of each semester.

Professional Organization Affiliations

Association of Print Scholars (APS) [2016-present]

Mid-America Print Council (MAPC) [2014-present]

Southern Graphics Council International (SGCI) [2011-present]

College Art Association (CAA) [2009-present]

Permanent Collection Affiliations

Artist Printmaker Research Collection (AP/RC), Texas Tech University

Special Collections Archive at the Norlin Library, University of Colorado, Boulder

Zuckerman Museum of Art, Kennesaw State University

Zayed University, United Arab Emirates