

CURRICULUM VITAE

CV SECTION 1: Employment History/Awards

NAME: Johnny Plastini (b. 1986)

ADDRESS: Colorado State University, 1770 Campus Delivery
Fort Collins, Colorado
80523

PHONE: (831) 277-0471

EDUCATION

2012 MFA. Printmaking. Tyler School of Art and Architecture, Temple University.

2008 BA. Interdisciplinary Studio Art. University of California, Santa Cruz.

ACADEMIC POSITIONS

(Summer 2020-Present) **Associate Professor and Area Coordinator of Printmaking.** Department of Art and Art History, Colorado State University. Fort Collins, CO.

(Fall 2014- Summer 2020) **Assistant Professor and Area Coordinator of Printmaking.** Department of Art and Art History, Colorado State University. Fort Collins, CO.

(Spring 2013-Spring 2014) **Adjunct Professor,** Advanced Lithography. Tyler School of Art and Architecture, Temple University. Philadelphia, PA.

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

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

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

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

(Summer 2009) **Teaching Assistant** (under professor Jennie McDade), Outdoor Painting Projects. 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.

SABBATICALS

(Fall 2021) **Temple University, Rome.** Rome, Italy. [Was invited for a 6-week visiting artist position]

OTHER POSITIONS

(August 2012- May 2014) **Gallery Guide and K-12 Educator.** The Barnes Foundation. Philadelphia, PA.

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

CURRENT JOB DESCRIPTION

**Associate Professor and Area Coordinator of Printmaking, Department of Art and Art History,
Colorado State University.**

(Description: tenured appointment as Associate Professor of Printmaking and Area Coordinator of Printmaking as the sole full-time faculty of the area. [2/3] course load includes various forms of printmaking (intaglio, relief, lithography, serigraphy, cyanotype, post-digital methods) at the beginning, intermediate, advanced and capstone undergraduate levels as well as graduate studio problems and thesis credits. 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 and maintaining the printmaking lab facilities with the assistance of a work/study student, ordering supplies for all classes in the area, and all other administrative responsibilities relating to the Printmaking Area including all recommendation letters, BFA capstone advisement, and MFA thesis advisement. Service responsibilities relating to the Department of Art and Art History specifically, the College of Liberal Arts in general, or Colorado State University at large, change regularly depending on particular needs).

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

HONORS AND AWARDS

2021, Honorable Mention Juror's Award, "Prints 2021"

Juror: Kim Conaty, Curator of Drawings and Prints at the Whitney Museum of American Art.

Exhibition Space: Brooklyn Waterfront Artists Coalition (BWAC). New York, NY

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

Juror: Joshua Field, 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 Students' 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 Printmakers’ Gallery, Pyramid Atlantic Art Center, Silver Springs, Maryland.

CV SECTION 2: Publications/Scholarly Record

PUBLISHED WORKS

Books:

N/A

Refereed Journal Articles:

2020 Plastini, Johnny. “Transgenerational Vison: The Empathetic Paperwork of Emma Nishimura and Carl Karmali at IPCNY” *Mid-America Print Council Journal* vol. 30. (June 2020): 46-57.

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.

Textbooks:

N/A

Refereed Chapters in Books:

N/A

Refereed Proceedings/Transactions:

N/A

Non-Refereed Journal Articles/Chapters/Proceedings/Transactions:

N/A

Other (e.g. lab texts, book reviews, technical reports, in-house reports):

2019 Plastini, Johnny. “Barbara Tisserat: Unpacking a Legacy” *Accidents and Adventures: A Retrospective of Prints by Barbara Tisserat*, Edited by Lynn Boland. (Gregory Allicar Museum of Art, Colorado State University)

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)

Manuscripts Accepted for Publication (in press)

N/A

PERFORMANCES, EXHIBITS, PRODUCTIONS (Visual/Performing Arts):

Juried Activities ((Performances/Exhibits/Productions, Compositions/Arrangements, Productions, Technical Directions, Production Design, et. al.)

2021 “Vibrant Landscapes” **Red Bluff Art Gallery**. Red Bluff, CA. [International Juried Exhibition] (Jurors: Anastasia Nelson and Phil Dynan, co-directors of Red Bluff Art Gallery)

2021 “Embodied Forest” **Juried Exhibition in Print** [International Juried Publication Online and in Print] (Juror: Lilian Fraiji, co-founder of LABVERDE, curator and environmental activist based in Amazon, Brazil)

2021 “Cimarron National Works on Paper” **Gardiner Gallery of Art at the Bartlett Art Center, Oklahoma State University**. Stillwater, OK. [National Juried Exhibition] (Juror: Larissa Goldston, Director and Co-Owner of Universal Limited Art Editions [ULAE], NYC)

2021 “Uneditioned” **Manhattan Graphics Center (MGC)**. New York, NY. [International Juried Exhibition] (Juror: Katie Michel, Founder and Director of Planthouse Gallery, NYC)

2021 “Prints 2021” **Brooklyn Waterfront Artists Coalition (BWAC)**. New York, NY. [National Juried Exhibition] (Juror: Kim Conaty, Curator of Drawings and Prints at The Whitney Museum of American Art)

2020 “Printmaker, Interrupted” **Normal Editions**. Illinois State University. Normal, IL. [International Juried Online Exhibition due to Covid-19: <https://normaleditions.illinoisstate.edu/exhibitions/printmaker-interrupted/>] (Jury: Normal Editions committee of ISU faculty)

2020 “Parallax Errors from the Polytemporal Pluriverse” **McCarthy Gallery**. Valley City State University. Valley City, ND. [National Juried Exhibition] (**SOLO EXHIBITION**) (Jury: McCarthy Gallery Committee of VCSU faculty)

2020 “HABITAT CALIFORNIA: Flora and Fauna” **Palos Verdes Art Center**. Rancho Palos Verdes, CA. [National Juried Exhibition] (Juror: Tulsa Kinney, editor and co-founder of *Artillery* magazine)

2020 “33rd Annual Materials: Hard + Soft” **Patterson-Appleton Arts Center**. Denton, TX. [International Juried Exhibition] (Juror: Beth C. McLaughlin, Chief Curator of Exhibitions and Collections at the Fuller Craft Museum, Brockton, Massachusetts)

2019 “Post-Digital Haruspex” **CORE New Art Space in the 40-West Pasternack’s Art Hub**, Lakewood, CO. [Regional Juried Exhibition] (Jury: CORE New Art Space members committee). (**2-PERSON EXHIBITION**, alongside Gina Smith Caswell, CORE New Art Space Member, Colorado State University BFA alumna ‘85 and Tyler School of Art MFA alumna ‘88)

2019 “4th International Miniature Print Exhibition” **Manhattan Graphics Center**, New York, NY. [International Juried Exhibition] (Juror: Sarah Kirk Hanley, Instructor of Printmaking, New York University, writer/critic for *Art in Print*. Former Vice President of Christie’s Print Department [2006-2009])

2019 “Solar Impressions” **Southampton Arts Center**, Southampton, NY. [International Juried Exhibition] (Juror: Laura G. Einstein, Director of the Mezzanine Gallery at The Metropolitan Museum of Art and former Executive Director of the Center for Contemporary Printmaking)

2019 “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 Publication Online and in Print] (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 Publication Online and in Print] (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 Sheikha 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 Students’ 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 Juried Exhibition] (Juror: Judy Major-Girardin, Associate Professor, School of the Arts, McMaster University. Ontario, Canada)

2015 “Sensitivity to Surface” **Artworks Loveland Gallery**. Loveland, CO (SOLO EXHIBITION)

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. Juried Exhibition” **40th Street AIRSPACE Gallery**, Philadelphia, PA. [National Juried Exhibition] (Juror: Yangbin Park, Contemporary 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 Juried Exhibition] (Juror: 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]

Clinics/Adjudications/Residencies:

2021 Temple University, Rome, Italy. [Awarded a disciplinary-specific residency to produce two RISograph publications of personal research and instruct a suite of four stone lithography workshops over a 6-week period]

2021 MUDHOUSE. Crete, Greece. [Awarded an interdisciplinary residency to document lichens and produce solar cyanotypes in relation to ancient Minoan architecture and rural Grecian landscapes]

2019 Vermont Studio Center, Johnson, VT. [Awarded the Barbara White Fellowship with Artist Merit Grant Stipend and Residency for Printmaking.]

2017 Temple University, Rome, Italy. [Awarded a disciplinary-specific residency to refurbish two 18th century lithographic presses and collaborate on a portfolio of lithographic prints over a 4-week period]

2012 Haystack Mountain School of Crafts, Deer Isle, ME. [Awarded a Technical Assistant Scholarship and Residency for Papermaking.]

Non-Juried Activities (Performances/Exhibits/Productions, Compositions/Arrangements, Productions, Technical Directions, Production Design, et. al.)

2021 “Symbionts” **BOLT Gallery.** Fort Collins, CO. (SOLO EXHIBITION) [25% of all sale proceeds from this exhibition were donated to the Native American Heritage Foundation (NAHF) and 25% of all sale proceeds were donated to the National Resource Defense Council (NRDC)]

2021 “Ecosex Walking Tour” **Poudre River Outdoor Whitewater Park.** Fort Collins, CO. At the invitation of Erika Osborne, curator of *Reclamation: Recovering our Relationship to Place*, an ecosexual performance directed by Joy Brooke Fairfield occurred on [September 10th, 2021] with Johnny Plastini participating as ritual enthusiast and flag bearer during the courtship of Beth Stephens and Annie Sprinkle to the Cache la Poudre River as lover.

2021 At the request of Janine Thornton (MFA Fiber Artist and Edge Gallery Curator) a suite of five cyanotype prints was provided for “In the Presence of Water”, an invitational group exhibition at **Edge Gallery**, Lakewood, CO. This exhibition of contemporary artwork explores our relationships with water and the environmental challenges we face; examining water’s comfort and unpredictability as well as our underlying assumptions on water quality and availability.

2020 At the request of Alison Wong (Director of Galleries and Curator, Wasserman Projects) a triptych installation of cyanotype prints was provided for “Wasserman Works”, a group exhibition at **Wasserman Projects**, Detroit, MI. These prints were created as part of a larger collaborative project between myself, Mark Dineen (Assistant Professor of Sculpture and 3D Foundations Coordinator, Colorado State University) and Damon Crockett (Postdoctoral Data Scientist at Yale University)

2020 At the request of Collin Parson (Director of Galleries and Curator, Arvada Center for the Arts and Humanities) a diptych installation of Post-Digital prints was provided for “Imprint: Print Educators of Colorado”, a group exhibition at the **Arvada Center for the Arts and Humanities**, Arvada, CO.

2019 At the request of the Printmaking Area in the Department of Art and Art History at the University of Colorado, Boulder, a suite of nine etchings “Pataphysical Experiments in the Dissolve of the Large Glass” was provided for their King Exhibition Showcase in the Visual Arts Complex. University of Colorado, Boulder, CO. (2-PERSON EXHIBITION, alongside Catherine Chauvin, Associate Professor of Studio Art-Printmaking and Director, University of Denver, Colorado)

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

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

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.

2017 “Group Faculty Exhibition” **Clara Hatton Gallery.** Colorado State University. Fort Collins, CO

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*.

2012 “Into the Void” **Temple Contemporary Gallery**. Tyler School of Art. Philadelphia, PA
(SOLO EXHIBITION)

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.

2008 “Biomorphia” **Eduardo Carrillo Gallery**. Santa Cruz, CA. (SOLO EXHIBITION)

2008 “Green Wedding Four: to the Earth” **Shakespeare Outdoor Amphitheatre**. University of California, Santa Cruz. (Johnny Plastini as congregation witness and ritual participant to the marriage of Beth Stephens and Annie Sprinkle to the Earth as lover).

CONTRACTS & GRANTS

Externally-Funded Projects as PI

N/A

Externally-Funded Projects as CoPI

N/A

Externally-Funded Projects as Investigator or role other than PI or CoPI

(2021) Artist Research and Residency Grant. **Temple University, Rome, Italy**. (\$1000 materials stipend + 1-month lodging) [Interdisciplinary Engagement].

(2021) Artist Research and Residency Grant. **MUDHOUSE, Crete, Greece**. (\$500 materials stipend + 2-weeks room and board) [Interdisciplinary Engagement].

(2019) Barbara White Fellowship. **Vermont Studio Center**. Johnson, Vermont. (\$2,400 stipend + 2-weeks room and board) [Interdisciplinary Engagement]. I applied for and was awarded funds through the Vermont Studio Center towards research support and residency fee remission associated with a Summer 2019 studio artist residency (June 9th-22nd 2019).

(2017) Artist Research Grant. **Temple University, Rome, Italy**. (\$1200 stipend + 2-weeks lodging) [Interdisciplinary Engagement]. In collaboration with Devin Kovach (Assistant Professor of Printmaking, TURome) I was invited for a research project [May 22nd – June 8th] to fully refurbish the 19th century lithographic equipment and facilities at TURome. This project was funded through the support of an Artist Research Grant approved by TURome Director, Hilary Link. Our project also included the production of a variable 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].

Externally-Funded Pending Projects as PI

N/A

Externally-Funded Pending Projects as CoPI

N/A

Externally-Funded Pending Projects as Investigator or role other than PI or CO-PI

N/A

Internally-Funded Awards

(2021) Ann Gill Faculty Development Award for Outstanding Research and Creative Activity. **College of Liberal Arts, Colorado State University.** \$5,000 [Interdisciplinary Engagement] Funds awarded for in-progress research documenting lichen cultures along the Devil's Backbone region of the Colorado Front Range.

(2020-2021) SoGES Resident Research Fellowship. **School of Global Environmental Sustainability, Colorado State University.** \$10,000 [Interdisciplinary Engagement] I was awarded a resident research fellowship through SoGES for the 2020-2021 academic year. My project relates symbiotic relationships of lichen cultures with regard to climate changes documented both along the Colorado front range region and other locations across the west. I engage with lithographically printed and cyanotype versions of these photographs as data visualizations on hand-made recycled paper.

(2018-2019) Professional Development Grant. **Colorado State University.** \$2000 [Interdisciplinary Engagement] I was awarded [externally] a partial Barbara White fellowship to the Vermont Studio Center for the month of June 2019. The fellowship covered room and board in Johnson, Vermont for the month of June 2019. The remaining funds for the residency including shipping costs, studio supplies and the round-trip plane ticket from Denver to Vermont, which was applied for and received through this Professional Development Grant.

(2018) Lilla B. Morgan Memorial Endowment Grant. **Colorado State University.** \$2,500 [Interdisciplinary Engagement] 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); Leslie Friedman (Assistant Professor of Printmaking, Louisiana State University).

(2017-2018) Professional Development Grant. **Colorado State University.** \$1960 [Disciplinary Engagement] I submitted a proposal to the College Art Association [CAA] to organize, lead, and present an 'Inkubator' panel 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.

(2016-2017) Professional Development Grant. **Colorado State University.** \$1635 [Interdisciplinary Engagement] I applied for and was invited to present an interactive public art project in collaboration with Georgia State University Professor Craig Dongoski. My portion of the exhibition involved tree cross sections printed in relief using handmade charcoal ink throughout the day by participant citizens of Atlanta, Georgia during the 2017 SGCI conference "Terminus". The project led in many ways to professional development as well as engagement with communities exterior to the Colorado sphere.

(2015-2016) Professional Development Grant. **Colorado State University.** \$1781 [Disciplinary Engagement] Produced a body of work relating contemporary non-toxic printmaking practices specifically to new alternative processes of copper electro-etching, electro-forming 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".

(2014-2015) Professional Development Grant. **Colorado State University.** \$1967 [Disciplinary Engagement] A hand-made recycled paper project considering concepts of vital materialism for the New Bedford Museum in Massachusetts was completed successfully with international recognition.

(2014-2019) Technology Fee Request Grants. **Colorado State University.** (~\$9,400 total) [Service Engagement] I have applied for and received a technology fee request grant as the Primary Investigator and Area Coordinator of Printmaking every year while in rank as an Assistant Professor at Colorado State University. Monies from these grants have allowed me to make meaningful changes in the Printmaking Area including various low-toxicity related updates to the area as well as the development of screen-printing equipment/facilities for the area.

Un-Funded Projects as PI or CoPI

(2018) Publication Grant. **Association of Print Scholars**. In collaboration with Gregory Allicar Museum Director Lynn Boland, I submitted an APS publication grant request (\$2,000), which was unfortunately denied for the publication associated with *Accidents and Adventures: A Retrospective of Prints by Barbara Tisserat*

PAPERS PRESENTED/ SYMPOSIA/ INVITED LECTURES/ PROFESSIONAL MEETINGS/ WORKSHOPS

2021 Invitational presentation as panelist for *Tree Talk* hosted by the EcoArtSpace group. This (Invitational) 15-minute lecture occurred on December 16th, 2021 for an online community of approximately 80 listeners. I specifically discussed recent research examples and context for my creative activity. Three other presenters: Laziza Rakhimova, Kellie Bornhoft, and Skooby Laposky also presented their research for 15 minutes each, which was followed by Q and A from the online audience. Link to recorded lecture:

https://vimeo.com/657628963?embedded=true&source=vimeo_logo&owner=110676477

2021 Invitational presentation as Artist in Residence at Temple University, Rome. This (Invitational) 45-minute lecture occurred on November 29th, 2021 for the Temple University, Rome community. I demonstrated and explained a 10-year span of previous research examples and overall context for my current creative activity.

2021 Invitational presentation as Artist in Residence at the MUDHOUSE residency in Crete, Greece. This (Invitational) 30-minute lecture occurred on August 6th, 2021 for the MUDHOUSE community. I specifically discussed recent research examples and overall context for my current creative activity.

2021 Artist Talk for solo exhibition “Symbionts” at the BOLT gallery in Fort Collins, Colorado. This 45-minute lecture occurred on May 21st, 2021 for the broader Fort Collins community. I demonstrated and explained a 10-year span of previous research examples and creative activity in addition to expanding upon the more current examples displayed in the exhibition.

2020 “Embracing the Wilds” (Invitational) Call to the Wilds Printmaking Conference, University of Colorado, Boulder [presented virtually, September 9th-12th, due to Covid-19 restrictions] (Participated virtually as an invited visiting artist who presented a 1-hour formal artist lecture on Friday, September 9th, 2020). Link to recorded artist lecture: <https://vimeo.com/457122766>

2020 “Parallax Errors from the Polytemporal Pluriverse” (Refereed) Remote Artist Lecture for Juried Solo Exhibition at Valley City State University, **McCarthy Gallery**. Valley City, ND. [presented virtually, April 26th, due to Covid-19 restrictions] Link to recorded artist lecture: https://www.youtube.com/watch?v=3EW_HYFQcdo&t=30s

2019 Invitational presentation as Artist in Residence (Barbara White Fellow) at the **Vermont Studio Center** in Johnson, Vermont. This (Invitational) 30-minute lecture occurred on June 19th, 2020 for the Vermont Studio Center community and specifically discussed recent research examples and context for my creative activity.

2019 “Print Media in the Ecosystem of Fermentation Science and Sustainability” (Refereed) 107th College Art Association Annual Conference [CAA] New York, New York. [February 13th-16th] (Participated as presenter for interdisciplinary panel “Collaborations with STEAM across campus” with 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]).

2018 “Working Together on the Frontier: Printmaking Collaborations with STEAM across campus” (Refereed) Mid-America Print Council [MAPC] 2018: Go West! The Collaborative Turn. University of Wyoming. 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. 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).

2018 “Non-Toxic Print Practice for the Home Studio and K-12 Education” (Refereed) **Southern Graphics Council International [SGCI] 2018: Altered Landscapes**. University of Nevada, Las Vegas. Las Vegas, Nevada. [April 4th-7th] (I 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)

2017 “A Common Task: Prints in the Park” **Southern Graphics Council International [SGCI] 2017: Terminus** (Refereed) Georgia State University. Atlanta, Georgia. [March 15th-18th] (I was the facilitator of a 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)

COLLABORATIVE, INTERCOLLEGIATE & INTERDISCIPLINARY SCHOLARSHIP

2021 “SUSTAIN” **International Print Portfolio Exchange** [International Juried Collaboration] (Organizer and Juror: Heather Leier, Associate Professor of Printmaking and Book Arts, University Calgary, Canada) A variable edition of 20 RISograph color prints was created and provided in-line with the portfolio theme *SUSTAIN*, which centered conceptually on the 17 sustainable development goals established by the United Nations in 2015. [One set of this portfolio entered the permanent collection of the Nickle Museum at the University of Calgary, Canada, and one set entered the MAPC print archive in the Eskenazi Museum of Art at the University of Indiana, Bloomington, IN]

2021 “Enduring Impressions: Degas, Monet, Pissaro, and their Printmaker George William Thornley” **City of Longmont Museum**, Longmont, Colorado. [Historical Exhibition, Co-Curating]. In collaboration with guest curator Simon Zalkind, and Longmont exhibits curator Jared Thompson, I formulated a wing of the exhibit which described and explained the process of stone lithography. Specific lithographic materials were lent to the museum, an educational video was produced, as well as example prints to connect with works in the exhibit.

2020 “*Time is a Viscous Material: American Canvas Repaint #3*” **Wolverine Farm and Letterpress**, Fort Collins, CO. [National Traveling Collaborative Exhibition, Invitational] (Johnny Plastini as invited artist/painter for 3rd iteration of the project). American Canvas Repaint is a twin project of the Canvas Repaint project created by the Dutch artist Daan den Houter in 2002. American Canvas Repaint has been inviting artists to create a painting over the very same canvas to be redisplayed in various locations across the United States. American Canvas Repaint, will be handled by different facilitators, starting with Aitor Lajarin-Encina from DXIX projects, an artist-run project based in Colorado and California. The overall project is a nomad adventure that will not be tied to a fixed location, incorporating new artists, and meeting new audiences while traveling across American territories and regions. The canvas’ journey will end with the publication of a book that will document all the paintings made on the same canvas as it has circulated.

2020 “*Symptosis: Printmaking in the Expanded Field*” **Clara Hatton Gallery**, Colorado State University, Fort Collins, CO. [National Exhibition, Curating] (Johnny Plastini as curator in collaboration with Hatton Gallery Coordinator Andrew Meyer and juror Amze Emmons [Associate Professor of Printmaking and Printmaking Area Head at Tyler School of Art and Architecture, Temple University])

2019 “Call to the Wilds” **National Print Portfolio Exchange** [National Invitational Collaboration] (Organizer: Matthew Christie, former Artistic Director of Printmaking at Anderson Ranch Arts Center [2001-2010] and current instructor of Printmaking at University of Colorado, Boulder) A consistent edition of 30 lithographic prints titled *Ramalina Menziesii* was provided as an example of California lace lichen architectures translated through light-sensitive processes. [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]

2019 “*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, Curating] (Johnny Plastini as curator in collaboration with museum director and chief curator Dr. 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, Curating] (Johnny Plastini as curator in collaboration with co-curator Johanna Guilfoyle and the Denver Zine Library)

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

2018 “Altered Landscapes” **SGCI 2018 International Print Portfolio Exchange** [International Juried 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)

2017 “Sostrato” Roman Print Collaborative [International Invitational Collaboration] In collaboration with Devin Kovach (Assistant Professor of Printmaking, Temple University-Rome) I was invited for a two-week research project [May 22nd – June 8th] to 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 a variable edition of 30, 4-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 show, *Sostrato*, at AlbumArte Gallery in Rome, Italy in November 2018.

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

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

OTHER ACTIVITIES/ACCOMPLISHMENTS REPRESENTING CONTRIBUTIONS TO THE DISCIPLINE

Permanent Collection Affiliations

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

Eskenazi Museum of Art at the University of Indiana, Bloomington

Nickle Museum at the University of Calgary, Canada

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

Zuckerman Museum of Art, Kennesaw State University

Zayed University, United Arab Emirates

Professional Website of Creative Activity

<https://johnnyplastini.carbonmade.com/>

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>
2021	Summer	IDEA310N- Post-Digital Imaging	1	8
2021	Summer	ART28A3 – Book Arts: History, Form	3	8
2021	Spring	ART265 – Print 1: Intaglio/Relief	3	14
2021	Spring	IDEA310F – Foundations of Textiles	1	16
2021	Spring	ART365 – Print 2: Lithography	4	6
2021	Spring	ART495B – Independent Study	1-3	1

2021	Spring	ART575B – Studio Prob. Print	1-3	1
2021	Spring	ART695B – Grad. Ind. Study	1-3	1
2021	Spring	ART699B – Thesis: Printmaking	1-8	1
2020	Fall	ART265 – Print 1: Intaglio/Relief	3	13
2020	Fall	ART366 – Print 3: Intermediate Lab.	4	3
2020	Fall	ART465 – Print 4: Advanced Lab.	4	5
2020	Fall	ART466 – Printmaking Capstone	4	2
2020	Fall	ART495B – Independent Study	1-3	3
2020	Fall	ART575B – Studio Prob. Print	1-3	2
2020	Fall	ART684 – Sup. College Teach	3	1
2020	Fall	ART695B – Grad. Ind. Study	1-3	1
2020	Summer	ART495B – Independent Study	1-3	3
2020	Summer	IDEA310N- Post-Digital Imaging	1	15
2020	Summer	ART381A4 – Screen-Print: Expand Field	4	13
2020	Spring	ART265 – Print 1: Intaglio/Relief	3	16
2020	Spring	ART366 – Print 3: Intermediate Lab.	4	5
2020	Spring	ART384 – Sup. College Teach	3	1
2020	Spring	ART465 – Print 4: Advanced Lab.	4	2
2020	Spring	ART466 – Printmaking Capstone	4	2
2020	Spring	ART495B – Independent Study	1-3	3
2020	Spring	ART575B – Studio Prob. Print	1-3	1
2020	Spring	ART675B – Grad. Ind. Study	1-3	1
2020	Spring	ART695B – Grad. Ind. Study	1-3	1
2020	Spring	ART699B – Thesis: Printmaking	1-8	1
2019	Fall	ART265 – Print 1: Intaglio/Relief	3	12
2019	Fall	ART366 – Print 3: Intermediate Lab.	4	9
2019	Fall	ART465 – Print 4: Advanced Lab.	4	2
2019	Fall	ART495B – Independent Study	1-3	3
2019	Fall	ART575B – Studio Prob. Print	1-3	2
2019	Fall	ART695B – Grad. Ind. Study	1-3	1
2019	Fall	ART699B – Thesis: Printmaking	1-8	1
2019	Summer	ART381A4 – Screen-Print: Expand Field	4	15
2019	Summer	ART495B – Independent Study	1-3	2
2019	Summer	ART 675B – Studio Prob. Print	1-3	1
2019	Spring	ART265 – Print 1: Intaglio/Relief	3	14
2019	Spring	ART366 – Print 3: Intermediate Lab.	4	6
2019	Spring	ART465 – Print 4: Advanced Lab.	4	3
2019	Spring	ART466 – Printmaking Capstone	4	3
2019	Spring	ART495B – Independent 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 – Print 1: Intaglio/Relief	3	15
2018	Fall	ART366 – Print 3: Intermediate Lab.	4	4
2018	Fall	ART384 – Sup. College Teach	3	1
2018	Fall	ART465 – Print 4: Advanced Lab.	4	2
2018	Fall	ART466 – Printmaking Capstone	4	1
2018	Fall	ART495B – Independent 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
2018	Summer	ART495B – Independent Study	1-3	1
2018	Spring	ART265 – Print 1: Intaglio/Relief	3	13
2018	Spring	ART366 – Print 3: Intermediate Lab.	4	5

2018	Spring	ART465 – Print 4: Advanced Lab.	4	2
2018	Spring	ART466 – Printmaking Capstone	4	3
2018	Spring	ART495B – Independent Study	1-3	3
2018	Spring	ART695B – Grad. Ind. Study	1-3	2
2017	Fall	ART265 – Print 1: Intaglio/Relief	3	13
2017	Fall	ART366 – Print 3: Intermediate Lab.	4	3
2017	Fall	ART465 – Print 4: Advanced Lab.	4	2
2017	Fall	ART495B – Independent 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 – Print 1: Intaglio/Relief	3	16
2017	Spring	ART366 – Print 3: Intermediate Lab.	4	4
2017	Spring	ART465 – Print 4: Advanced Lab.	4	2
2017	Spring	ART295B – Independent Study	1-3	2
2017	Spring	ART684 – Sup. College Teach	3	1
2017	Spring	ART695B – Grad. Ind. Study	1-3	3
2016	Fall	ART265 – Print 1: Intaglio/Relief	3	9
2016	Fall	ART366 – Print 3: Intermediate Lab.	4	4
2016	Fall	ART465 – Print 4: Advanced Lab.	4	1
2016	Fall	ART466 – Printmaking Capstone	4	2
2016	Fall	ART495B – Independent 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 – Print 1: Intaglio/Relief	3	17
2016	Spring	ART366 – Print 3: Intermediate Lab.	4	2
2016	Spring	ART465 – Print 4: Advanced Lab.	4	1
2016	Spring	ART466 – Printmaking Capstone	4	2
2016	Spring	ART295B – Independent Study	1-3	2
2016	Spring	ART495B – Independent Study	1-3	4
2016	Spring	ART575B – Studio Prob. Print.	4	3
2016	Spring	ART684 – Sup. College Teach	3	1
2016	Spring	ART695B – Grad. Ind. Study	1-3	3
2015	Fall	ART265 – Print 1: Intaglio/Relief	3	12
2015	Fall	ART366 – Print 3: Intermediate Lab.	4	4
2015	Fall	ART465 – Print 4: Advanced Lab.	4	2
2015	Fall	ART466 – Printmaking Capstone	4	5
2015	Fall	ART495B – Independent 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 – Print 1: Intaglio/Relief	3	15
2015	Spring	ART366 – Print 3: Intermediate Lab.	4	7
2015	Spring	ART465 – Print 4: Advanced Lab.	4	5
2015	Spring	ART466 – Printmaking Capstone	4	4
2015	Spring	ART495B – Independent Study	1-3	6
2015	Spring	ART695B – Grad. Ind. Study	1-3	1
2015	Spring	ART384 – Sup. College Teach	3	1
2014	Fall	ART265 – Print 1: Intaglio/Relief.	3	13
2014	Fall	ART366 – Print 3: Intermediate Lab.	4	6
2014	Fall	ART465 – Print 4: Advanced Lab.	4	5
2014	Fall	ART466 – Printmaking Capstone	4	3
2014	Fall	ART495B – Independent Study	1-3	1

Course Syllabi, Assignments, and Other Materials

Available in Appendices

Peer Evaluations of Teaching

Available in Appendices

Student Course Surveys

Available in Appendices

Examples of Course Improvements

I have made drastic improvements with regard to the Printmaking Area both from a technical/equipment/materials standpoint towards a low-toxicity environment and from a pedagogical standpoint to encourage more interdisciplinary activity and collaboration (specifically in courses 265, 366, 465, 466, 495B, 575B, 675B, 695B). More information regarding these improvements are available in my full dossier/appendices.

Development of New Courses

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

The goal of this 3-credit 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.

ART 280A3: Book Arts: History, Meaning, Form (first offered in Summer 2021)

3-credit course content explores and applies conceptual, theoretical, and historical frameworks of the book as an expressive art form. There are four required tangible art projects in total: paper and ink making, Italian engraved zinc printing, Japanese woodblock printing, and contemporary book arts techniques including sustainable Risograph technology. Ongoing collaboration reinforces historical and theoretically relevant topics through reading, writing, and discussion modules. Instructional conversation that is collaborative, inclusive, and supportive, creates a sense of community in a class that has familiarity with the book as a form but will explore students' sense of the book as a concept and creative opportunity.

IDEA 310F: Foundations in Sustainable Textile Printing (first offered in Spring 2021)

This 1-credit course is offered through the Nancy Richardson Design center as a component to their Design Thinking toolbox certificate program. IDEA 310F explores cutting edge technologies housed at the RDC to progress students toward professional proficiency in textile printing, while also developing an awareness towards environmental and cultural sustainability while textile printing. I constructed this course to employ Screen-Printing, Cyanotype, Mutoh, and Dye Sublimation techniques on textiles with an emphasis on sustainability.

IDEA 310N: Post-Digital Imaging (offered in Summer 2020 and Summer 2021)

This 1-credit course is offered through the Nancy Richardson Design center as a component to their Design Thinking toolbox certificate program. IDEA 310N explores cutting edge technologies housed at the RDC to progress students toward professional proficiency in digital editing and post-digital printing on paper and textile substrates. I constructed this course to demonstrate open-source digital imaging software (GIMP) and to employ post-digital laser-engraved woodcut and cyanotype methods on paper and textiles.

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

Through a dedicated face-to-face 4-credit 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.

ART381a4: Screen-Printing in the Expanded Field (taught twice as an experimental course in Summer 2019, and Summer 2020)

Screen-printing is a bridge between media. Ink, adhesives for flocking, thickened dye for fabric, glaze for ceramic decals, or other alternative drawing-based materials such as powdered graphite or iron oxide can be applied through the screen. This 4-credit course provides a basic understanding of interdisciplinary screen-printing processes and concepts through a low-toxicity face-to-face studio lab. Students develop an experimental portfolio that demonstrates the versatility of screen-printing to produce work on archival paper, generate repeat pattern yardage, as well as employ unconventional materials for three-dimensional installation. The course culminates in an off-campus group exhibition arranged by the students surrounding a particular conceptual theme of their choosing.

Development of New Teaching Techniques

I have introduced new traditional methods to the Printmaking Area such as serigraphy and cyanotype and new innovative methods to curriculum that utilize digital and post-digital methods such as CNC routing, laser-engraving, and other direct to matrix printing applications or alternative matrix printing applications. More information regarding these improvements are available in my full dossier/appendices.

Integration of Service Learning

(2017-present) Service-learning based projects in [ART 366: Intermediate Printmaking Lab] and [ART 380a4: Post-Digital Printmaking] related to professional T-Shirt printing both utilizing innovative post-digital methods and non-toxic screen-printing methods have given students real-world application of their developing skill-sets. KCSU 90.5fm [CSU student-run radio] and the Gregory Allicar Museum of Art as non-profit institutions have benefitted from these projects by receiving T-shirts for their institutions. The Poudre Valley Fire Authority was provided with a series of fine-art posters printed via screen and laser-engraved woodcut to support their cause and help fire relief efforts during the Cameron Peak fires of 2020.

(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). My [ART 366: Intermediate Printmaking Lab] students were instrumental in creating fine art posters

that were sold at the event with half of the proceeds going directly to the students and half of the proceeds being donated to the Africa Center to promote their values of cultural sustainability. Prior to designing posters for the event, students were required to attend a presentation given by James Owiny (Executive Committee Member, CSU Africa Center) in order to ensure that Africa-inspired imagery was appropriated responsibly for their posters.

(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). My [ART 366: Intermediate Printmaking Lab] students were instrumental in creating fine art posters that were sold at the event with half of the proceeds going directly to the students and half of the proceeds being donated to the Africa Center to promote their values of cultural sustainability. Prior to designing posters for the event, students were required to attend a docent-led field trip to the Fort Collins Global Village Museum in order to ensure that Africa-inspired imagery was appropriated responsibly for their posters.

Written Comments from Students

Available in Appendices

Conference/Workshop Assessments

PRINT THINK 2016: Nature of the New Local

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 hosted 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)

Participation in Professional Development Activities Related to Teaching

(March 12th, 2021) Participated in a 2-hour collaborative dialog-based workshop hosted by Fleurette King, Director of Professional Development and Diversity Education, (TILT). This collaborative workshop focused on “Trans-inclusive pedagogy” through modules that were discussion-based as well as lecture based in regards to inclusive syllabi formulation and addressing diversity in our student population.

(January 14th, 2020) Participated in a 2-hour collaborative dialog-based workshop hosted by Ria Vigil, Director of Diversity Education and Roze Hentschell, Associate Dean for Undergraduate Studies, College of Liberal Arts. This collaborative workshop focused on “managing difficult conversations in the classroom” through modules that were discussion-based as well as lecture based in regards to inclusive syllabi formulation.

(March 29th-30th, 2019) Participated in a two-day (4 hours each day) training session at the Nancy Richardson Design Center regarding working with and teaching with MUTOH direct to fabric printing technology.

(February 22nd-23rd, 2019) Participated in a two-day (4 hours each day) training session at the Nancy Richardson Design Center regarding working with and teaching with Dye Sublimation printing technology.

(February 14th, 2019) Observed panel *Wicked Problems in Visual Arts Education* hosted by the education committee of the College Art Association in New York. This panel was very influential in helping me to consider more critically how best to prepare our students for success in the arts after graduation from the University.

(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. This sort of engagement is important for creating a safe classroom atmosphere.

(March 17th, 2017) Observed and participated as volunteer in *Hydrographic (Printing on 3D Objects)* demonstration by Nicholas Dowgwillo (2D Media Studio Coordinator, University of Michigan, Stamps School of Art and Design) at SGCI 2017: Terminus in Atlanta, Georgia. This demonstration explained how to use hand-printing processes to make hydrographic films and how to use these films to print onto 3D objects. I have integrated this as a rotating assignment in my intermediate/advanced printmaking lab.

(March 17th, 2017) Observed and participated as volunteer in *3D Printed Relief Plates* demonstration by Phyllis and Victor Merriam at SGCI 2017: Terminus in Atlanta, Georgia. This demonstration explained methods of creating 3D printed relief plates using fused filament fabrication. I have integrated this as a technical option in my intermediate/advanced printmaking lab.

(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. This sort of engagement is important for creating a safe classroom atmosphere.

Professional Consultation Related to Teaching

N/A

Other Evidence

Available in Appendices

ADVISING:

STUDENT ADVISING/GRADUATE SUPERVISION

UNDERGRADUATE STUDENTS:

Undergraduate Printmaking BFA Degrees (24 total)

Noah Dalbow, 2021, BFA

Patrick Persichetti, 2020, BFA
Mason Cessna, 2020, BFA
Abigail Sanford, 2019, BFA
Taylor Gornell, 2019, BFA
Rachael Stark, 2019, BFA
Erica Quihuiz, 2019, BFA
Hannah Chapman, 2018, BFA
Robert DiGrappa, 2018, BFA
Savannah Anderson, 2018, BFA
Duy Nguyen, 2016, BFA
Taylor Smith, 2016, BFA
Austin Armstrong, 2016, BFA
Margaret Mark, 2016, BFA
Rochelle Peeler, 2015, BFA
Alexandra Lake, 2015, BFA
Francis Fahnstock, 2015, BFA
Jackson Connolly, 2015, BFA
Kevin Barrett, 2015, BFA
Katherine Finley, 2015, BFA
Anthony Hood, 2015, BFA
Benjamin Morrison, 2015, BFA
Renee Hibbitt, 2014, BFA
Jenna Phillips, 2014, BFA

GRADUATE STUDENTS:

Current Graduate Printmaking MFA Advisees Under My Advisement (2 total)

Haley Hagerman, 2024, MFA candidate
Vicente Delgado, 2023, MFA candidate

Graduate MFA Thesis Committees [external to Printmaking Area] (4 total)

Mariah Shelby (Metals MFA candidate, 2022)
Jasmine Holmes (Drawing MFA, 2020)
Janine Thornton (Fibers MFA, 2020)
Kyle Singer (Drawing MFA, 2018)

Graduate Printmaking MFA Degrees Completed Under My Advisement (7 total)

Johanna Guilfoyle, 2021, MFA
Isaac Trujillo, 2020, MFA
Taylor Bisbee, 2018, MFA
Zachary Miller, 2018, MFA
Andrew Meyer, 2018, MFA
Allison Conely, 2015, MFA
Aaron Frondorf, 2015, MFA

Master of Arts Leadership and Cultural Management Degrees Completed Under My Advisement (1 total)

Anna Lee, 2019, MALCM

POSTDOCTORAL STUDENTS/RESEARCH ASSOCIATES:

N/A

Evaluations from Faculty and Professional Peers

I have either met or exceeded expectations with regards to the three categories of (Teaching, Research, and Service) on every annual evaluation within my department from the period of (2014-2019). In my most recent evaluation towards Tenure and Promotion, the entire tenured faculty voted unanimously in support of my Tenure and Promotion [with one sabbatical ballot not submitted]. Reports are available in my full dossier/appendices.

Descriptions of Mentoring Activities

(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.

(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.

Undergraduate Honors Thesis Committees

Carolyn Stern (BA, Art Education, 2016)

Alexandra Lake (BA, Art Education, 2015)

Other Evidence

Available in Appendices

OTHER ACTIVITIES/ACCOMPLISHMENTS – TEACHING/ADVISING

(December 16th, 2020) Invitational guest critic alongside Dr. Eleanor Moseman (Associate Professor of Art History, Art Department Chair), Aitor Lajarin-Encina (Assistant Professor of Painting), and Dr. Kris Heintz Nelson (Associate Professor of Art History, University of Northern Colorado) for remote learning experience in [ART 425: Integrated Visual Studies Capstone] lead by Dr. Claire Chien (Assistant Professor of Art Education). Two hours of student presentations were witnessed and discussed in real-time via the online platform Zoom as an evaluation mechanism for the IVS capstone students.

(November 3rd, 2020) 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 120: Water Sustainability in the Western US]. Artists that I presented and discussed during a 45-minute lecture in relation to this course's content: Friedensreich Hundertwasser, Basia Irland, Fritz Haeg, and Lauren Bon.

(March 25th, 2020) Invitational panel participation and discussion around issues of "Interpretation and Intent" with Damon Crockett (Postdoctoral Associate in Computer Science at Yale University) for [ART 105: Issues and Practices in Art] lead by Mark Dineen (Assistant Professor and 3D Foundations Coordinator). This panel was recorded online via the Microsoft Teams distance learning platform due to Covid-19. The 1-hour recording is available for viewing here: <https://web.microsoftstream.com/video/5ef1709d-66c0-4e8b-8a91-c8c188e7757e>

(December 18th, 2019) Invitational guest critic alongside Dr. Silvia Soler Gollego (Assistant Professor, Languages, Literatures, and Cultures) at Colorado State University for [ART 425: Integrated Visual Studies Capstone] lead by Dr. Claire Chien (Assistant Professor of Art Education). Two hours of student presentations were witnessed and discussed in real-time as an evaluation mechanism for the IVS capstone students.

(November 14th, 2019) 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 120: Water Sustainability in the Western US]. Artists that I presented and discussed in relation to this course's content: Friedensreich Hundertwasser, Basia Irland, Fritz Haeg, and Lauren Bon. This presentation was accompanied by a hands-on "SAVE WATER" screen-printing project with the GES students that involved public chalking on cement through serigraph stencils of imagery and text around CSU main campus.

(September 25th, 2019) Invitational panel participation and discussion around issues of "Process" with Cyane Tornatzky (Associate Professor of Electronic Art) at Colorado State University for [ART 105: Issues and Practices in Art] lead by Mark Dineen (Assistant Professor and 3D Foundations Coordinator).

(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 120: 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) Invitational 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 in Art] lead by Mark Dineen (Assistant Professor and 3D Foundations Coordinator).

(February 14th, 2018) Invitational 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 in Art] lead by Mark Dineen (Assistant Professor and 3D Foundations Coordinator).

(September 20th, 2017) Invitational panel participation and discussion around issues of "Permanence" with Dr. David Riep (Assistant Professor of Art History), Dr. John Phippen (Assistant Professor of Music and Ethnomusicology), Judy Bejarano (Instructor of Modern Dance) at Colorado State University for [ART 105: Issues and Practices] lead by Mark Dineen (Assistant Professor and 3D Foundations Coordinator).

(April 26th, 2017) Invitational presentation on the history of printmaking and printmaking as a contemporary medium at Colorado State University for [ART 105: Issues and Practices in Art] lead by Christine Martell (Instructor of Foundations).

(March 6th, 2017) Invitational presentation of recent research surrounding issues of Vital Materialism for (Associate Professor of Painting) Erika Osborne's [ART 360: Painting Methods and Materials] course at Colorado State University.

(September 22nd, 2016) Invitational panel participation for a one-hour discussion revolving around professional practice in the arts at Artworks Loveland Gallery (Loveland, Colorado) 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) Invitational jurying as a Power Judge for the Graduate Student Science Showcase at the Lory Student Center at Colorado State University.

(October 2nd 2015) Invitational presentation and discussion about solo exhibition “Sensitivity to Surface” at Artworks Loveland Gallery. Loveland, Colorado.

(September 12th 2015) Invitational presentation about artistic professional practices with Q&A for Loveland Museum’s Pre-College Studio Art Program (lead by instructor Amy Reckley). Loveland, Colorado.

(Fall 2014-Spring 2015) Invitational critic regularly for (Professor of Painting) Patrice Sullivan’s [ART 260: Painting I] course at Colorado State University.

(November 5th, 2014) Invitational presentation on the history of printmaking and printmaking as a contemporary medium at Colorado State University for [ART 105: Issues and Practices] lead by Christine Martell (Instructor of Foundations).

CV SECTION 4: Evidence of Outreach/Service/Engagement

COMMITTEES

Colorado State University, Center for Artist Books and Inclusive Narratives (CABIN) [Co-Director, 2021-present]

Colorado State University, Gregory Allicar Museum of Art Advisory Board [Vice-Chair 2018-present]

Colorado State University, Department of Art and Art History Diversity, Equity, Accessibility, and Inclusivity Committee, Fall 2020-present

Colorado State University, Department of Art and Art History Space Use Steering Committee, Fall 2019-Summer 2020

Colorado State University, Department of Art and Art History Curriculum Committee, Fall 2017-present, [co-chair from Fall 2018-Fall 2020, Chair in Spring 2021]

Colorado State University, School of Global Environmental Sustainability Curriculum Committee Member, Fall 2017-Spring 2021

Colorado State University, Department of Art and Art History Tenure-Track in Painting Search Committee Member, Fall 2018-Spring 2019 [This search was successful in hiring Aitor Lajarin-Encina]

Colorado State University, College of Liberal Arts Curriculum Committee Member, Fall 2017-Spring 2021

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, [Chair in Fall 2019 as sabbatical replacement for Professor Haley Bates, co-chair Spring 2020-present]

Colorado State University, Clara Hatton Gallery Committee Member, Fall 2015-Spring 2016, Fall 2020-present

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

EcoArtSpace.org, member [2020-present]

Nancy Richardson Design Center (RDC), Core Faculty [2019-present]

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

Museum of Contemporary Art, Denver (MCA), member [2015-present]

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

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

College Art Association (CAA), member [2009-present]

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

(2021) Formulation and Co-Direction of the Center for Artist Books and Inclusive Narratives (CABIN). In Summer of 2021 I facilitated and organized a major donation of equipment and materials [valued at \$18,000] from the Braden family estate. This donation included a Vandercook letterpress, sets of metal type, and other professional book arts equipment. A major service-related component to this donation was the disassembly of the Vandercook press to be transported and the reassemble of the press at the CABIN over a period of two weeks.

(2020) Organized and facilitated a visiting artist lecture series that emphasized diverse conversations related to politically active and culturally poignant printmaking practice. This included an in-person hour-long lecture by Amze Emmons (Associate Professor of Printmaking, Tyler School of Art and Architecture) [February 3rd, 2020] and an hour-long remote lecture [December 1st, 2020] by Enrique Figueredo (MFA, Mason Gross School of the Arts, Rutgers University). A recording of Enrique's lecture can be viewed here:

<https://www.youtube.com/watch?v=nQ7GdxqSbAg>

(2017-2019) 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.

(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.

(Winter 2017-Fall 2018) Barbara Tisserat Donation

In summer of 2018, the Printmaking Area at Colorado State University received a large donation [approximately \$24,000] 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.

ENGAGEMENT

Engaged Scholarship and Service-Learning 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 facilitated a graduate student field trip of 12 graduate students from various MFA concentrations to visit 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.

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.