

CURRICULUM VITAE

CV SECTION 1: Education/Employment History/Residencies/Fellowships

NAME: Johnny Plastini [he/him/his] (b. 1986, Monterey, CA) Instagram: @jplastini

EDUCATION

2024 Professional Certificate in Craft Brewing. Cornell University, College of Agriculture and Life Sciences.

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

2008 BA. Interdisciplinary 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 to teach a series of stone lithography workshops and produce a craft RISOgraph publication, which included an edition of 30 handmade books with 16 printed inserts for each book regarding lichens and architecture in Villa Borghese]

PROFESSIONAL RESIDENCIES/FELLOWSHIPS

2021 Temple University, Rome, Italy. [Awarded a disciplinary-specific artist residency to produce a 30 book RISOgraph publication of research and instruct a suite of stone lithography workshops over a 6-week period]
<https://rome.temple.edu/news/2022/01/renovation-and-regeneration-print-lab>

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

2020-2021 School of Global Environmental Sustainability, Colorado State University, Fort Collins, CO. [Awarded a research fellowship to study and document lichens in the Colorado front range and Alpine tundra ecosystems with resultant solo exhibition of ECO-UV prints and cyanotypes from that field research]
<https://www.youtube.com/watch?v=srZ9GLArVUg>

2019 Vermont Studio Center, Johnson, VT. [Awarded an Artist Merit Grant Stipend and Residency for Printmaking to conduct a public participatory conceptual print project involving behavior science data output through relief, intaglio, and monoprint media on polygraph paper]

2017 Temple University, Rome, Italy. [Awarded a disciplinary-specific visiting artist residency to refurbish two 18th century lithographic presses and collaborate on a research portfolio of non-toxic lithographic prints over a 4-week period with Roman artist, Sabrina Casadei]

2012 Haystack Mountain School of Crafts, Deer Ilse, ME. [Awarded a Technical Assistant Scholarship and Residency for Korean Joomchi Papermaking under artist Jiyung Chung]

OTHER POSITIONS

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

(July 2008- June 2010) **Visitor Services Associate.** 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, monotype, 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).

50 % Teaching 35 % Research/Creative Activity 15 % Service/Outreach

CV SECTION 2: Exhibitions/Publications/Scholarly Record

PUBLISHED WORKS

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.

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)

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

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

2025 “15th Biennial International Miniature Print Exhibition” **Center for Contemporary Printmaking**, Norwalk, CT. [International Juried Exhibition] (Juror: Ann Shafer, Associate Curator of Prints and Drawings, Baltimore Museum of Art, leading expert on Atelier 17, Viscosity Methods, and Stanley William Hayter) <https://contemprints.org/exhibition/15th-biennial-miniature-print-international-exhibition/>

2025 “All or Nothing: Minimalism vs. Maximalism” **The Laboratory on Santa Fe**, Denver, CO. [Regional Juried Exhibition] (Juror: Chris Bullock, Denver-based curator and multi-media artist) <https://www.thelabonsanteafe.com>

2024 “Visions of Nature” **SITE: Brooklyn Gallery**, Brooklyn, New York. [International Juried Exhibition] (Juror: Gabriel de Guzman, Director of Arts and Chief Curator at Wave Hill, former curator at Smack Melon and The Jewish Museum) <https://www.sitebrooklyn.com/visions-of-nature>

2024 “9th Biennial FOOTPRINT Exhibition” **Center for Contemporary Printmaking**, Norwalk, CT. [International Juried Exhibition] (Juror: Laurel Garber, The Park Family Curator of Prints and Drawings, Philadelphia Museum of Art) <https://contemprints.org/exhibition/9th-biennial-footprint-international-exhibition/>

2024 “Five Points Arts International Juried Printmaking Exhibition” **Five Points Arts Center**, Torrington, CT. [International Juried Exhibition] (Juror: Donna Frustere, former Chair of the Art Education Association of Connecticut and founding member of The Printmakers Network of Southern New England)
<https://fivepointsarts.org/events/2024-printmaking-juried-exhibition/>

2024 “Delta National Small Prints Exhibition” **Bradbury Art Museum, Arkansas State University**, Jonesboro, AR. [National Juried Exhibition] (Juror: Yuji Hiratsuka, Professor of Printmaking at Oregon State University)
<https://bradburyartmuseum.org/2024-dnspe>

2024 “Expansive Borders: Printmaking Along the Colorado River Basin” **Campus Commons Gallery, University of Northern Colorado**, Greeley, CO. [Regional Juried Exhibition] (Juror: Belle-Pilar Flemming, Director of Galleries, University of Northern Colorado)
<https://www.greeleytribune.com/things-to-do-page/#!details/UNC-Galleries-Expansive-Borders-Contemporary-Printmaking/13018954/2024-02-29T10>

2023 “14th Biennial International Miniature Print Exhibition” **Center for Contemporary Printmaking**, Norwalk, CT. [International Juried Exhibition] (Juror: Ksenia Nouril, Curator at The Print Center in Philadelphia and Gallery Director for the Art Students League of New York)
<https://contemprints.org/exhibition/14th-biennial-international-miniature-print-exhibition/>

2023 “Earthkeepers Handbook: Heal the Man, Heal the Land” **Juried Exhibition in Print** [International Publication Online and in Print] (Jurors: Kim Abeles, professional eco-artist/Guggenheim fellow, and WhiteFeather Hunter, Professional Biotech researcher in environmentalism and the occult)
<https://ecoartspace.org/Earthkeepers-Handbook-2023>

2023 “Small Matters” **437Co Art Gallery at Colorado Mesa University**. Grand Junction, CO. [National Juried Exhibition] (Juror: Pattie Chalmers, Professor and Area Head of Ceramics, Southern Illinois University).
<https://www.coloradomesa.edu/art/gallery/past-exhibits.html>

2022 “Save Our Planet!” **Red Bluff Art Gallery**. Red Bluff, CA. [International Juried Exhibition] (Jurors: Anastasia Nelson and Phil Dynan, co-directors of Red Bluff Art Gallery)
<https://www.redbluffartgallery.com/saveplanet.htm>

2022 “5th International Miniature Print Exhibition” **Manhattan Graphics Center (MGC)**, New York, NY. [International Juried Exhibition] (Juror: John Morning, Founding Chairman of the International Print Center New York and Board Member of the New York State Council for the Arts)
<https://www.manhattangraphicscenter.org/miniprintexhibition>

2022 “Chimere Incerte” **Tointon Gallery**, Greeley, CO. [National Juried Exhibition] (SOLO EXHIBITION) (Jury: Kim Snyder, Public Art Coordinator, City of Greeley Art Commission. City of Greeley Art Commission Board of Directors) <https://greeleygov.com/government/ceo/news-updates/tointon-gallery-exhibit-explores-the-printmaking-techniques-of-csu-instructor-johnny-plastini>

2022 “35th Annual McNeese National Works on Paper” **Grand Gallery of the Sherman Fine Art Annex at McNeese State University**. Lake Charles, LA. [National Juried Exhibition] (Juror: Jennifer Dasal, Associate Curator of Contemporary Art, North Carolina Museum of Art; Creator and host of ‘ArtCurious’ podcast)
<https://www.mcneese.edu/events/mcneese-2022-works-on-paper-exhibit-set-to-open/>

2022 “Four Rivers Print Biennial” **Southern Illinois University Art Gallery**. Carbondale, IL. [International Juried Exhibition] (Jurors: Suzanna Crum [Associate Professor of Printmaking, Indiana University Southeast] and Rodolfo Salgado [Director, River City Tintype and Calliope Art Gallery])
<https://artspace304.org/events/four-rivers-print-biennial/>

2022 “Reverse Image” **SPARK Gallery**. Denver, CO. [National Juried Exhibition] (Juror: Catherin Chauvin, Associate Professor of Printmaking, University of Denver).

<https://do303.com/events/2022/3/3/reverse-image-juried-print-show-tickets>

2022 “Contemporary Printmaking” **Western Wyoming College Art Gallery**. Rock Springs, WY. [National Juried Exhibition] (Juror: Jacob Muldowney, Director of Western Wyoming College Art Gallery).

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)
<https://ecoartspace.org/Embodied-Forest>

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

2021 “Symbionts” **BOLT Gallery**. Fort Collins, CO. [Regional Juried Exhibition] (SOLO EXHIBITION) (Juror and Gallery Director: Claire Boustred Lindwall) [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)]

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) <https://www.youtube.com/watch?v=ggnFMmxjM8g>

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) <https://dentonarts.com/materialshardandsoft>

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) <https://www.coreartspace.com/past-shows-2019>

2019 “4th International Miniature Print Exhibition” **Manhattan Graphics Center (MGC)**, 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]
<https://contemprints.org/exhibition/6th-biennial-footprint-international-exhibition-2018/>

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.)
<https://www.newamericanpaintings.com/issues/132>

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.)
<https://contemprints.org/exhibition/11th-biennial-international-miniature-print-exhibit-2017/>

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]

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

2026 [upcoming in August] “Mondi Minuscoli” **King Family Exhibition Showcase at the Visual Arts Complex**. University of Colorado, Boulder. [Regional Invitational Exhibition] (**SOLO EXHIBITION of etchings**)

2025 “Tree Ring Circus” **Carnegie Center for Creativity**. Fort Collins, CO. [Regional Exhibition] (**TWO PERSON EXHIBITION** alongside Robert Di Grappa [Viet Nam veteran and CSU alumnus]) (I displayed four large 42” x 60” multi-layer relief prints from salvaged tree stumps on handmade paper, four smaller 12” x 18” tree

cookie prints from ash ink on handmade paper, one 24" x 24" relief print with velvet flocking on handmade paper, and a nine image suite of hybrid relief/lithographic works with velvet flock on handmade paper at a scale of 16" x 22")

2025 At the request of curators Suzanne Hale (Collection Manager at the Gregory Allicar Museum of Art) and Cecelia Kreider (Digital Fabrication Technician and active artist with MFA from Alfred University), a suite of three circular etchings printed with viscosity were provided for “Here and Now: Recent Work by the Department of Art and Art History” **Griffin Foundation Gallery at the Gregory Allicar Museum of Art**, Fort Collins, CO. <https://artmuseum.colostate.edu/events/recent-work-by-csu-art-art-history-faculty-staff/>

2024 At the request of Alanna Austin (Assistant Professor and Area Coordinator of Printmaking at the Institute of American Indian Arts [IAIA], Santa Fe, NM) a suite composed of relief prints from Elm wood and handmade ash ink on mulberry papers was provided for the group exhibition “(in)equitable Ecologies” at the **Leyden Jar Gallery**, Denver, CO. [National Invitational Exhibition]

<https://www.artgymdenver.com/event/inequitable-ecology-portfolio-exchange-opening-reception/>

2024 At the request of Deborah Dell (Chair of Visual Arts, Red Rocks Community College) a suite of four viscosity intaglio prints were provided for “Print Educators of Colorado”, an invitational group exhibition at **Red Rocks Community College Art Gallery**, Lakewood, CO. [Regional Invitational Exhibition]

<https://www.rrcc.edu/events/print-educators-colorado-exhibition-lakewood-campus>

2024 At the request of Sarah LaBarre and Ellen Martin (Visual Arts Coordinators, Lincoln Center Art Gallery) a suite of twelve relief prints from Elm wood with handmade ash ink on handmade papers were provided for “Shifting Balance : Reflections on Land, Climate, and Beauty”, an invitational group exhibition at **the Lincoln Center Art Gallery**, Fort Collins, CO. [Regional Invitational Exhibition]

<https://www.lctix.com/art-gallery/shifting-balance-reflections-on-land-climate-and-beauty/>

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

2023 “Celebration of Paper - Miniature Print Show” **Bendheim Gallery of the Greenwich Arts Council**. Greenwich, CT. [National Invitational Exhibition] (Curators: Greenwich Arts Council Advisory Board and Exhibition Committee.) <https://www.greenwicharts council.org/upcoming-exhibits/mini-print-show>

2023 “Collapse Strategies” **FlexSpace Gallery of the CU-Boulder Art Museum**. University of Colorado, Boulder. [Regional Invitational Exhibition] (SOLO EXHIBITION, suite of 5 Etchings with Cyanotype) (Curator: Hope Saska, Chief Curator and Director of Academic Engagement, CU-Boulder Art Museum.)
<https://www.colorado.edu/cuartmuseum/programs-virtual-activities/flexspace-speaker-series-building-community-printmaking-1>

2022 “Sharefolder Fantasy” **Virtual Exhibition Online and in Physical Print**. [International Invitational Exhibition]. This project involved people from across the world who submitted digital images of crafted ‘vases’ as a collaborative event and publication for Melbourne Design Week 2022, Melbourne, Australia. (Curated by Australian artist/designer Dale Hardiman and American artist/designer Mark Dineen)
<https://sharefolderfantasy.com>

2022 “Nuove Opere di Professori e Artisti in Visita” **Galleria d’Arte, Temple University, Rome**. Rome, Italy. [International Invitational Exhibition] (Curator: Shara Wasserman, Director of Temple Rome Art Gallery)

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, 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 costumed 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 Investigator or role other than PI or CoPI

(2024-2027) National Science Foundation Grant. **NSF and MIRA**. [Interdisciplinary Engagement] In collaboration with Dr. Arjun Khakar [Assistant Professor of Cell and Molecular Biology, Colorado State University] we proposed a grant titled “Exploring the morphological basis of symbiosis using synthetic lichen” to the NSF. This grant has been approved with a flexible spending budget throughout a three-

year period from 2024-2027. This is a larger scale ongoing project that will conclude in the summer of 2027.

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

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

(2019) Artist Merit Grant. **Vermont Studio Center.** Johnson, Vermont. (artist 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.

(2017) Artist Research Grant. **Temple University, Rome, Italy.** (materials stipend + 2-weeks studio 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].

Internally-Funded Awards

(2021-2022) 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 research documenting lichen cultures along the Devil's Backbone region of the Colorado Front Range.

(2021-2022) Professional Development Grant. **Colorado State University.** \$1100 [Disciplinary Engagement] I submitted a proposal to the Southern Graphics Council International [SGCI] to organize, chair, and present an academic panel titled “Contextualizing Technology and Sustainability in Contemporary Print Media” at the 2022 SGCI conference at the University of Wisconsin, Madison. This grant paid for travel, lodging and resources for the panel to be presented at the University of Wisconsin.

(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. <https://www.youtube.com/watch?v=srZ9GLArVUg>

(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 lead 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.

(2014-2024) Technology Fee Request Grants. **Colorado State University**. (~\$16,000 total) [Service Engagement] I have applied for and received multiple technology fee request grants from CSU ranging from small to large items. 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 non-toxic screen-printing equipment and cyanotype facilities for the area.

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

2025 “Non-Toxic Viscosity Printing Methods with Etched Turbulence Structures” (Invitational) ‘**Water Gathering’ Printmaking Conference**. University of Colorado, Boulder. [August 30th] (I submitted a successful proposal to demonstrate a live printing workshop and share research about viscosity printing from etched zinc and copper plates. This workshop allowed participants to witness first-hand how I link geologic erosion processes and scientific turbulence structures to produce fine art etchings printed with viscosity)

2025 “**Democracy, Ecology, Science and Myth: An Interdisciplinary Conversation**” (Invitational) **CLA Democracy Summit**. Colorado State University, Colorado. [March 6th] (Presented by professors Dan Beachy-Quick, Greg Dickinson, David McIvor, Johnny Plastini, and Colin Rice)
<https://www.libarts.colostate.edu/research-creative/cla-democracy-summit/#march6>

2024 “Handmade Ash Ink and Relief Printing from Salvaged Wood” (Refereed) **Mid-America Print Council [MAPC] 2024: From the Ashes: Printmaking Preservation, and Renewal**. Kansas State University, Manhattan, Kansas. [October 2nd -6th] (I submitted a successful proposal to MAPC 2024 to organize and facilitate a public participatory event which involved a technical demonstration, hands-on ink-making and printing workshop with conceptual dialog for the larger Manhattan community during the 2024 Mid-America Print Council conference) <https://fromtheashes.k-state.edu/Schedule.html>

2024 Mo’Print Workshop (3/30/24) I organized and facilitated a 4-hour mono-printing workshop from found objects open to the broader Colorado public community in association with the Month of Printmaking. This workshop had an attendance of 16 people and took place in the Center for Artist Books and Inclusive Narratives (CABIN) at Colorado State University. <https://www.moprint.org/events-2024>

2024 Mo'Print Workshop (3/2/24) I organized and facilitated a 4-hour advanced intaglio and viscosity printing workshop open to the broader Colorado public community in association with the Month of Printmaking. This workshop had an attendance of 12 people and took place in the D101 printmaking lab at Colorado State University. <https://www.moprint.org/events-2024>

2024 Artist Talk for group exhibition “Shifting Balance: Reflections on Land, Climate, and Beauty” at **the Lincoln Center Art Gallery**, Fort Collins, CO. This (Invitational) 1-hour lecture with question-and-answer period occurred on February 21st, 2024 for the broader regional Colorado community. I described and explained processes and concepts inherent to the work that I was exhibiting in this exhibition as well as broader themes of ecology and regional ecosystems in art that connected all exhibiting artists in the show.

2023 Artist Talk for solo exhibition “Collapse Strategies” at the **FLEXspace gallery of the CU-Boulder Art Museum**. This 1-hour (Invitational) lecture occurred on February 16th, 2023 for the broader regional Colorado community. I demonstrated and explained a 15-year span of previous research examples and collaborative creative activity in addition to expanding upon the more current post-digital examples displayed in the exhibition. A special emphasis was placed on community collaboration throughout the talk.

<https://www.colorado.edu/cuartmuseum/programs-virtual-activities/flexspace-speaker-series-building-community-printmaking-1>

2022 “Contextualizing Technology and Sustainability in Contemporary Print Media” (Refereed) **Southern Graphics Council International [SGCI] 2022: Our Shared Future**. University of Wisconsin, Madison. [March 16th-19th] (I chaired a panel session at this conference and formally presented non-toxic research alongside panelist Carissa Kalia Heinrichs) From Conference Catalog: The word ‘technology’ too often is associated only with digital electronic devices that separate us, illusions of economic progress, and hierarchical exploitation tools that often exclude underprivileged communities. This panel aims to re-contextualize the term ‘technology’ to become more inclusive of organic physical systems that are frequently overlooked in conversations surrounding technology. How do we as 21st-century printmakers consider the term ‘technology’ as applied to the physical and analog processes associated with print media, especially concerning innovations in sustainability and environmentally responsible print practice?

2022 “Print as Protest in the Classroom” (Refereed) **Mid-America Print Council [MAPC] 2022: The Power of Print: Resistance, Revolution, and Resilience**. Kent State University, Ohio. [October 13th-16th] (Participated as panelist and presented teaching/research for panel “Print as Protest in the Classroom” organized and chaired by Raluca Iancu, Assistant Professor of Art and Visual Culture at Iowa State University) From Conference Catalog: Our students are increasingly politically active and desire to engender positive and sustainable change. They want their voices to be heard within the classroom as well. Printmaking is particularly well suited for this, stemming from a rich history of protest and distribution. How do we take this impassioned energy and invest it in the classroom? This panel will showcase different strategies for engaging with potentially divisive or controversial topics in the classroom. Panelists will share moments of success as well as moments of failure, or cautionary tales, from a variety of perspectives, including students, emerging, and professional artists.

2022 Artist Talk for solo exhibition “Chimere Incerte” at the Tointon gallery in Greeley, Colorado. This 45-minute lecture occurred on May 6th, 2022 for the broader regional Colorado community. I demonstrated and explained a 5-year span of previous research examples and creative activity in addition to expanding upon the more current post-digital examples displayed in the exhibition.

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 Kennesaw State University)

COLLABORATIVE, INTERCOLLEGiate & INTERDISCIPLINARY SCHOLARSHIP

2025 “WATER” **National Print Portfolio Exchange** [National Invitational Collaboration] (Organizer: Melanie Yazzie, Professor of Printmaking at University of Colorado, Boulder) A consistent edition of 20 lithographic prints were produced exploring historic Fort Collins watershed maps and socio-political concerns in-line with the portfolio theme. This portfolio has been and will continue to be displayed as a full set across the nation in various academic host institutions.

2025 “Tracing Memory” **National Print Portfolio Exchange** [National Invitational Collaboration] (Organizer: Melanie Yazzie, Professor of Printmaking at University of Colorado, Boulder) A consistent edition of 20 prints with RISOgraph and relief woodcut layering was produced for this portfolio in-line with the portfolio theme. One set of this portfolio entered the Special Collections Archive at the Institute of American Indian Arts (IAIA), Santa Fe, New Mexico

2024 “Hello Plant Friend” **National Print Portfolio Exchange** [National Invitational Collaboration] (Organizer: Laura Grossett, Founder and Director of Mad Deer Press, Instructor of Printmaking at Front Range Community College, CO) A consistent edition of 20 relief prints from salvaged Cottonwood Elm stumps with handmade ink on handmade paper was produced for this portfolio in-line with the portfolio theme: Verdant, lush, fragrant, dangerous, parasitic, monumental, or minuscule- plants are everywhere. We live in harmony with some, conflict with others. In addition to their aesthetic value plants provide oxygen, food, and habitats for other forms of life. They can be medicinal or toxic. Their relationship with the pollinators they depend on is highly complicated. Steeped in symbolism and history, the vegetation of our world has evolved alongside us and shaped both our society and survival. A play off the popular podcast, *Hello, Print Friend*, this exchange invites you to explore the expansive world of plants that make up roughly 80% of life on earth. One set of this portfolio entered the Special Collections Archive at the Tomlinson Library, Colorado Mesa University.

2024 “Point of Origin” **National Print Portfolio Exchange** [National Invitational Collaboration] (Organizer: Carla Fisher Schwartz, Assistant Professor of Pictorial Art at San Jose State University, CA) A variable edition of 20 relief prints from salvaged Oak stumps with handmade ink and velvet flocking on Arnhem paper was produced for this portfolio in-line with the portfolio theme “Point of Origin”. One set of this portfolio

entered the Special Collections Archive at the McHenry Library, University of California, Santa Cruz and one set entered the Contemporary Print Media Research Center Archives, University of California, Santa Cruz.

2024 “(in)equitable Ecologies” National Print Portfolio Exchange [National Invitational Collaboration] (Organizer: Alanna Austin, Assistant Professor of Printmaking and Area Coordinator of Printmaking at the Institute of American Indian Arts, Santa Fe, NM) A consistent edition of 22 relief prints from Aspen wood with handmade ash ink on handmade paper was produced for this portfolio in-line with the portfolio theme centered on (in)equitable ecologies. One set of this portfolio entered the Western Wilds Collective Archive in Santa Fe, NM.

2024 “SUNRAm” Contemporary Craft-Beer Production [Interdisciplinary Project] (crafted a statewide winning recipe and brewed a 50 hectoliter [1320 gallon] production of “SUNRAm” brown ale at the Ramskellar CSU brewpub. Partial proceeds from sales of this beer went to help support the B/AACC [Black/African American Community Center] on campus.

<https://source.colostate.edu/new-beer-crafted-at-ramskeller-for-black-destiny-month/>

2023 “United Marks” International Print Portfolio Exchange [International Invitational Collaboration] (Organizer: Melanie Yazzie, Professor of Printmaking at University of Colorado, Boulder) A consistent edition of 30 relief prints from handmade ash ink on handmade paper was produced for this portfolio in-line with the portfolio theme centered on collective world change. One set of this portfolio entered the permanent collection at the Wichita Falls Museum of Art.

2023 “Gold Dust” Historical Steam Beer Production [Interdisciplinary Project, co-director] (crafted a historical 19th century California common ‘steam beer’ in collaboration with fermentation science faculty and students. My homegrown hops were utilized for this project and 19th century lithographic labels were produced with students) <https://csulife.source.colostate.edu/secret-lives-printmaker-plastini-providing-sustainably-grown-hops-for-new-csu-beer/>

2022 “Off the Shelf: Contemporary Book Arts in Colorado” Gregory Allicar Museum of Art [Griffin Foundation Gallery], Colorado State University, Fort Collins, CO. [Interdisciplinary Exhibition, Co-Curating] (Johnny Plastini as curator in collaboration with co-curator Anna Bernhard, Director of World Resource Center. This exhibition focused on interdisciplinary books arts specific to the Colorado region. A pro-bono 4-hour hybrid workshop of relief stamping and stab binding was provided to the larger Fort Collins community) <https://artmuseum.colostate.edu/events/off-the-shelf-contemporary-book-arts-in-colorado/> <https://www.youtube.com/watch?v=XPl1qDVuvYg>

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 loaned 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 “*Sympoiesis: 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) <https://artmuseum.colostate.edu/events/accidents-and-adventures-a-retrospective-of-prints-by-barbara-tisserat/>

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 “*PHASEEscapes*” **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, University of Indiana, Bloomington

Contemporary Print Media Research Center Archives, University of California, Santa Cruz

Nickle Museum, University of Calgary, Canada

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

Zuckerman Museum of Art, Kennesaw State University

Special Collections Archive at Zayed University, United Arab Emirates

Special Collections Archive at the Tomlinson Library, Colorado Mesa University

Wichita Falls Museum of Art, Midwestern State University

Western Wilds Collective Archive, Santa Fe, New Mexico

Special Collections Archive at the McHenry Library, University of California, Santa Cruz

Special Collections Archive at the Institute of American Indian Arts (IAIA), Santa Fe, New Mexico

CV SECTION 3: EVIDENCE OF TEACHING AND ADVISING EFFECTIVENESS

2024 **National Residence Hall Honorary (NRHH) Recognition Recipient**, National Association of College and University Residence Halls. <https://www.nrhh.nacurh.org>

2023 **Best Teacher Award Recipient**, Colorado State University.
<https://alumni.colostate.edu/best-teacher-awards/>

2023-present, Green and Gold Initiative, Affiliate Faculty
<https://greenandgold.colostate.edu/people/>
<https://libarts.source.colostate.edu/exploring-art-and-community-in-csus-green-and-gold-initiative/>

2019-present, Nancy Richardson Design Center (RDC), Core Faculty
<https://www.chhs.colostate.edu/rdc/about/our-people/rdc-core-faculty/>

TEACHING:

<u>Year</u>	<u>Semester</u>	<u>Course No./Title</u>	<u>Cr. Hrs.</u>	<u>Enrollment</u>
2025	Fall	<i>On full Family Medical Leave</i>		
2025	Fall	<i>ART699B – Thesis: Printmaking</i>	3	1
2025	Spring	<i>IU173B – Toward a Thriving Planet</i>	3	16
2025	Spring	<i>ART495B – Independent Study</i>	1-3	3
2025	Spring	<i>ART675B – Studio Prob. Print</i>	1-3	2
2025	Spring	<i>ART695B – Graduate Independent Study</i>	3	2
2024	Fall	<i>ART265 – Introduction to Printmaking</i>	3	12
2024	Fall	<i>ART366 – Community and Sustainable Print</i>	4	9
2024	Fall	<i>ART465 – Print Research- Art/Craft/Design</i>	4	2
2024	Fall	<i>ART495B – Independent Study</i>	1-3	2
2024	Fall	<i>ART575B – Studio Problems: Printmaking</i>	4	1
2024	Fall	<i>ART675B – Studio Problems: Printmaking</i>	4	1
2024	Fall	<i>ART695B – Graduate Independent Study</i>	4	1
2024	Summer	<i>ART220 – Book Arts: History, Form</i>	3	12
2024	Spring	<i>IU173B – Towards a Thriving Planet</i>	3	17
2024	Spring	<i>ART366 – Community and Sustainable Print</i>	4	7
2024	Spring	<i>ART465 – Print Research- Art/Craft/Design</i>	4	5
2024	Spring	<i>ART466 – Printmaking Capstone</i>	4	3
2024	Spring	<i>ART495B – Independent Study</i>	1-3	3
2024	Spring	<i>ART675B – Studio Prob. Print</i>	1-3	1
2024	Spring	<i>ART695B – Graduate Independent Study</i>	3	1
2024	Spring	<i>ART699B – Thesis: Printmaking</i>	3	1
2023	Fall	<i>ART265 – Introduction to Printmaking</i>	3	16
2023	Fall	<i>ART366 – Community and Sustainable Print</i>	4	8
2023	Fall	<i>ART465 – Print Research- Art/Craft/Design</i>	4	5
2023	Fall	<i>ART466 – Print Capstone and Exhibition</i>	4	1
2023	Fall	<i>ART575B – Studio Problems: Printmaking</i>	4	1
2023	Fall	<i>ART675B – Studio Problems: Printmaking</i>	4	1
2023	Fall	<i>ART695B – Graduate Independent Study</i>	4	2
2023	Fall	<i>ART699B – Thesis: Printmaking</i>	3	1
2023	Fall	<i>ART684 – Supervised College Teaching</i>	3	1
2023	Summer	<i>ART382E – Japan: Studio Practice</i>	4	18
2023	Spring	<i>IU180a2 – Towards a Thriving Planet</i>	3	6
2023	Spring	<i>ART366 – Community and Sustainable Print</i>	4	7
2023	Spring	<i>ART465 – Print Research- Art/Craft/Design</i>	4	5
2023	Spring	<i>ART466 – Printmaking Capstone</i>	4	2
2023	Spring	<i>ART695B – Graduate Independent Study</i>	3	4
2023	Spring	<i>ART699B – Thesis: Printmaking</i>	3	1
2022	Fall	<i>ART366 – Print 3: Intermediate Lab.</i>	4	6
2022	Fall	<i>ART465 – Print 4: Advanced Lab.</i>	4	2
2022	Fall	<i>ART495B – Independent Study</i>	1-3	1
2022	Fall	<i>ART675B – Studio Prob. Print</i>	1-3	1
2022	Fall	<i>ART699B – Thesis: Printmaking</i>	1-8	1
2022	Summer	<i>ART495B – Independent Study</i>	1-3	1
2022	Summer	<i>ART280A3 – Book Arts: History, Form</i>	3	16
2022	Spring	<i>ART365 – Print 2: Lithography.</i>	1	15
2022	Spring	<i>ART135 – Foundations: Form and Obser.</i>	1	18

2022	Spring	<i>ART575B – Studio Prob. Print</i>	1-3	1
2022	Spring	<i>ART675B – Grad. Ind. Study</i>	1-3	1
2021	Summer	<i>IDEA310N- Post-Digital Imaging</i>	1	8
2021	Summer	<i>ART280A3 – Book Arts: History, Form</i>	3	8
2021	Fall	<i>Sabbatical Leave</i>	0	0
2021	Spring	<i>ART265 – Print 1: Intaglio/Relief</i>	3	14
2021	Spring	<i>IDEA310F – Foundations of Textiles</i>	1	16
2021	Spring	<i>ART365 – Print 2: Lithography</i>	4	6
2021	Spring	<i>ART495B – Independent Study</i>	1-3	1
2021	Spring	<i>ART575B – Studio Prob. Print</i>	1-3	1
2021	Spring	<i>ART695B – Grad. Ind. Study</i>	1-3	1
2021	Spring	<i>ART699B – Thesis: Printmaking</i>	1-8	11
2020	Fall	<i>ART265 – Print 1: Intaglio/Relief</i>	3	13
2020	Fall	<i>ART366 – Print 3: Intermediate Lab.</i>	4	3
2020	Fall	<i>ART465 – Print 4: Advanced Lab.</i>	4	5
2020	Fall	<i>ART466 – Printmaking Capstone</i>	4	2
2020	Fall	<i>ART495B – Independent Study</i>	1-3	3
2020	Fall	<i>ART575B – Studio Prob. Print</i>	1-3	2
2020	Fall	<i>ART684 – Sup. College Teach</i>	3	1
2020	Fall	<i>ART695B – Grad. Ind. Study</i>	1-3	1
2020	Summer	<i>ART495B – Independent Study</i>	1-3	3
2020	Summer	<i>IDEA310N- Post-Digital Imaging</i>	1	15
2020	Summer	<i>ART381A4 – Screen-Print: Expand Field</i>	4	13
2020	Spring	<i>ART265 – Print 1: Intaglio/Relief</i>	3	16
2020	Spring	<i>ART366 – Print 3: Intermediate Lab.</i>	4	5
2020	Spring	<i>ART384 – Sup. College Teach</i>	3	1
2020	Spring	<i>ART465 – Print 4: Advanced Lab.</i>	4	2
2020	Spring	<i>ART466 – Printmaking Capstone</i>	4	2
2020	Spring	<i>ART495B – Independent Study</i>	1-3	3
2020	Spring	<i>ART575B – Studio Prob. Print</i>	1-3	1
2020	Spring	<i>ART675B – Grad. Ind. Study</i>	1-3	1
2020	Spring	<i>ART695B – Grad. Ind. Study</i>	1-3	1
2020	Spring	<i>ART699B – Thesis: Printmaking</i>	1-8	1
2019	Fall	<i>ART265 – Print 1: Intaglio/Relief</i>	3	12
2019	Fall	<i>ART366 – Print 3: Intermediate Lab.</i>	4	9
2019	Fall	<i>ART465 – Print 4: Advanced Lab.</i>	4	2
2019	Fall	<i>ART495B – Independent Study</i>	1-3	3
2019	Fall	<i>ART575B – Studio Prob. Print</i>	1-3	2
2019	Fall	<i>ART695B – Grad. Ind. Study</i>	1-3	1
2019	Fall	<i>ART699B – Thesis: Printmaking</i>	1-8	1
2019	Summer	<i>ART381A4 – Screen-Print: Expand Field</i>	4	15
2019	Summer	<i>ART495B – Independent Study</i>	1-3	2
2019	Summer	<i>ART 675B – Studio Prob. Print</i>	1-3	1
2019	Spring	<i>ART265 – Print 1: Intaglio/Relief</i>	3	14
2019	Spring	<i>ART366 – Print 3: Intermediate Lab.</i>	4	6
2019	Spring	<i>ART465 – Print 4: Advanced Lab.</i>	4	3
2019	Spring	<i>ART466 – Printmaking Capstone</i>	4	3
2019	Spring	<i>ART495B – Independent Study</i>	1-3	4
2019	Spring	<i>ART575B – Studio Prob. Print</i>	1-3	1
2019	Spring	<i>ART675B – Grad. Ind. Study</i>	1-3	3
2019	Spring	<i>ART684 – Sup. College Teach</i>	3	1
2018	Fall	<i>ART265 – Print 1: Intaglio/Relief</i>	3	15
2018	Fall	<i>ART366 – Print 3: Intermediate Lab.</i>	4	4
2018	Fall	<i>ART384 – Sup. College Teach</i>	3	1
2018	Fall	<i>ART465 – Print 4: Advanced Lab.</i>	4	2

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

2015	Spring	<i>ART495B – Independent Study</i>	1-3	6
2015	Spring	<i>ART695B – Grad. Ind. Study</i>	1-3	1
2015	Spring	<i>ART384 – Sup. College Teach</i>	3	1
2014	Fall	<i>ART265 – Print 1: Intaglio/Relief.</i>	3	13
2014	Fall	<i>ART366 – Print 3: Intermediate Lab.</i>	4	6
2014	Fall	<i>ART465 – Print 4: Advanced Lab.</i>	4	5
2014	Fall	<i>ART466 – Printmaking Capstone</i>	4	3
2014	Fall	<i>ART495B – Independent Study</i>	1-3	1

Course Syllabi, Assignments, and Other Materials

Available in Appendices

Peer Evaluations of Teaching

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, inclusivity 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.

Major printmaking curriculum updates approved in Fall 2022 [effective for students starting Fall 2023]

[**ART 265**: Printmaking 1- Intaglio and Relief] now [**ART 265**: Introduction to Printmaking]

[**ART 365**: Printmaking 2 -Lithography] now [**ART 365**: Lithography and Post-Digital Printmaking]

[**ART 366**: Printmaking 3 -Studio Workshop] now [**ART 366**: Community and Sustainability in Printmaking]

[**ART 465**: Printmaking 4 -Studio Workshop] now [**ART 465**: Printmaking Research in Art, Craft, and Design]

[**ART 466**: Printmaking 5 -Studio Workshop] now [**ART 466**: Printmaking Capstone Portfolio and Exhibition]

Development of New Courses

IU173B: Thinking Towards a Thriving Planet: Staying with the Trouble (previously offered as experimental section IU180a2 in Spring 2023)

This course derives its name from a text by Feminist Philosopher, Donna J Haraway. Professor Haraway focuses on radical entanglements of matter and meaning while leading minds through the History of Consciousness program at the University of California, Santa Cruz. Steeped in Haraway's ethos and fundamental to this course is the cultivation of a curious hunger that encourages students to view their life-long education as never fully being finished. We will explore human and non-human perspectives of interdisciplinary topics ranging from historic geologic timescales, pertinent climate crisis initiatives, and speculative philosophic questions that dance between science fiction and science fact. Students employ reading, writing, and visual communication strategies, including hands-on art projects, film viewings, and field trips to help them discover and relate their own position within the context of these conversations. <https://greenandgold.colostate.edu/courses/>

ART 266: Non-Toxic Printmaking for Non-Art Majors (previously offered 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 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 non-art majors to incorporate visual communication strategies and processes into their disciplines.

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 employs design theories and methods to sustainable textile projects that promote “iterative tinkering” through cutting-edge technological printing processes in a collaborative maker-space setting. Learning occurs in an interactive classroom environment and online discussion/research through a hybrid modality. I constructed this course to employ Screen-Printing, Cyanotype, Direct to fabric Mutoh, and synthetic Dye Sublimation techniques on textiles with an emphasis on sustainability. Students complete tangible assignments designed to integrate conceptual information from lectures and develop crucial skills. Evaluation and assessment is based on real-world applications that demonstrate each students’ understanding of the material. Our goal together as a class is to cultivate a socially responsible space that reflects professionalism and integrity through inclusive community support.

ART 220: Book Arts: History, Meaning, and Form (previously offered as experimental section ART280a3 with Anna Bernhard in Summers 2021 and 2022)

3-credit team-taught course focuses on book arts and their histories from a diverse perspective. Students explore and apply conceptual, theoretical, and historical frameworks of the book as an expressive art form. There are six required assignments: Four tangible art projects: paper/ink making, eastern and western binding samples, relief printing, and contemporary book arts making. Historical and theoretical topics are reinforced through reading, writing, and discussion modules and two written responses. Instructional conversation that is collaborative, inclusive, and supportive creates a sense of community in a class that may already have familiarity with the book as a form but will now explore their sense of the book as a concept and a vital creative opportunity for artistic expression. https://www.youtube.com/watch?v=DL_uB1Lr-c

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 (offered 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 (offered 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. All assignments have been updated to include DEIJ priorities and consideration towards the three pillars of economic, environmental, and cultural sustainability.

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 and Continuing Education Related to Teaching

(September 11th, 2024) Clery Act Campus Security Authority Training. Completed online training in line with the Clery Act as a Title IX advocate and trauma first responder. The Clery Act is concerned with interpersonal violence, including sexual violence, domestic violence, dating violence, and stalking, as well as murder, manslaughter, and hate crimes. This is an important security authority training provided by CSU in order to help and protect our students effectively.

(February 20th, 2024) Jedi Brown Bag. Participated in a 1-hour inclusivity workshop hosted by Cei Lambert (Diversity and Equity Coordinator) that focused on “Ways to Support Neurodiverse Students” through modules that were both discussion-based as well as lecture based.

(2022) Employee Study Privilege. Completed the 10-credit foundational Italian-intensive language and core cultural studies program through the Department of Languages, Literatures, and Cultures, receiving a grade of [A]. This is a suite of courses necessary to pursue a minor in Interdisciplinary Italian Studies and will be helpful when I lead study abroad to Italy through CSU’s Florence program in summer of 2027.

(April 7th, 2022) TILT. Participated in a 2-hour inclusivity workshop hosted by Andrea Purdy (Associate Professor of Spanish) that focused on “Inclusion: How Small Steps Can Lead to Big Changes” through modules that were discussion-based as well as lecture based.

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

(January 14th, 2020) TILT. 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) TILT. 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.

(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) TILT. 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.

Other Evidence

Available in Appendices

ADVISING:

STUDENT ADVISING/GRADUATE SUPERVISION

UNDERGRADUATE STUDENTS:

Undergraduate Printmaking BFA Capstones Completed under my Primary Advisement (29 total)

Julia Wirtz, 2024, BFA
Julianna Shrode, 2024, BFA
Peyton Farnum, 2024, BFA
Cameron Douglas, 2023, BFA
Grace Morris, 2022, BFA
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 Fahnestock, 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

Delaney Sandlin, 2026, MFA candidate

Graduate MFA Thesis Committees [external to Printmaking Area]

Miles Buchan, (Drawing MFA candidate, 2026)

Seojung Lee, (Graphic Design MFA, 2024)

Mariah Shelby (Metals MFA, 2022)

Jasmine Holmes (Drawing MFA, 2020)

Janine Thornton (Fibers MFA, 2020)

Kyle Singer (Drawing MFA, 2018)

Graduate Printmaking MFA Degrees Completed Under My Primary Advisement

Haley Hagerman, 2024, MFA

Vicente Delgado, 2023, MFA

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

Anna Lee, 2019, MALCM

Evaluations from Faculty and Professional Peers

I have 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 (2014-2025). Reports are available in my full dossier/appendices.

Descriptions of Mentoring Activities

(Fall 2014-Spring 2020) 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

Katrina Clasen (BA, Integrated Visual Studies, 2022)
Emily Gayle (BA, Integrated Visual Studies, 2022)
Kate Allman (BA, Integrated Visual Studies, 2022)
Carolyn Stern (BA, Art Education, 2016)
Alexandra Lake (BA, Art Education, 2015)

Other Evidence

Available in Appendices

OTHER ACTIVITIES/ACCOMPLISHMENTS – TEACHING/ADVISING

(February 5th, 2025) Invitational Q&A and discussion around issues of “Ideas” for [ART 105: Issues and Practices in Art] lead by Mark Dineen (Associate Professor of Foundations)

(November 29th, 2023) Invitational artist talk on my personal research trajectory at Colorado State University for [ART 105: Issues and Practices in Art] lead by Mark Dineen (Associate Professor of Foundations)

(August 31st, 2022) Invitational panel participation and discussion around issues of “Inspiration and Purpose” with Erika Osborne [Professor of Painting] for [ART 105: Issues and Practices in Art] lead by Jason Bernagozzi (Associate Professor and Digital Foundations Coordinator).

(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 Pippen (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, Clara Hatton Gallery / Exhibition and Events Committee Member, AY2015-2016, AY2020-2021, Fall 2023-present)

Colorado State University, Department of Art and Art History Graduate Curriculum Committee, [Fall 2014-present]

Colorado State University, Gregory Allicar Museum of Art Advisory Board [Vice-Chair, Fall 2018- Spring 2025]

Colorado State University RAMWALK Committee, [Spring-Fall 2022]

Colorado State University, Department of Art and Art History Diversity, Equity, Accessibility, and Inclusivity Committee, Fall 2020-Spring 2022

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-Spring 2023, [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, (Fall 2023 medical leave replacement for Professor Mary-Ann Kokoska)]

PROFESSIONAL AFFILIATIONS AND ACTIVITIES

EcoArtSpace.org, member [2020-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]

EXTERNAL DOSSIER REVIEWS AND LETTERS

2025 **Monika Meler**, in consideration for hire as Associate Professor and Director of the School of Arts at **Texas Tech University**.

2023 **Kyle Chaput**, in consideration for promotion and tenure from Assistant Professor to Associate Professor of Art at **Baylor University**.

2023 **Serena Perrone**, in consideration for promotion and tenure from Assistant Professor to Associate Professor of Printmaking at **Georgia State University**.

2023 **David Wischer**, in consideration for promotion and tenure from Assistant Professor to Associate Professor of Studio Art & Digital Design at **University of Kentucky**.

2023 **Alex Lukas**, in consideration for promotion and tenure from Assistant Professor to Associate Professor of Print & Publication Arts at **University of California, Santa Barbara**.

OTHER ACTIVITIES/ACCOMPLISHMENTS – SERVICE/OUTREACH

(2021-present) 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 letterpress equipment and materials [valued at \$18,000] from the Braden family estate. In 2023 I facilitated and organized a major donation of etching press equipment and materials from the Boehner family estate [valued at \$15,000]. A major service-related component to these donations were the disassemble of the presses on-site off-campus to be transported and the reassemble of the presses at the CABIN over a period of multiple weeks. I have organized a series of visiting artist workshops utilizing this equipment, including a printmaking workshop and lecture by Melanie Yazzie and a letterpress workshop by Carl Wilson. I continue to operate responsibly as the Primary Investigator and Hazardous Waste Generator for both CABIN and D101 Printmaking labs.

(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.

(2019-present) Manager and digital curator of [@CSU_Prints] Instagram account.

(September 2018) Through direct contact and travel to Sterling, Colorado in dialog with Geniphr 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

- **(November 8th, 2025)** Facilitated a 4-hour non-toxic printmaking workshop focusing on frottage and relief printing from salvaged wood. This pro-bono workshop was open to the broader Fort Collins community in connection with the exhibition “Tree Ring Circus” at the Center for Creativity.
- **(September 14th, 2024)** Facilitated and taught a 2-hour non-toxic printmaking workshop focusing on monotype and silicone stamping methods. This workshop was in connection with the K-12 educators conference organized by Jeff Cornwall (Assistant Professor of Art Education) and Claire Chien (Assistant Professor of Art Education)
- **(November 4th, 2023)** Facilitated and taught a 3-hour non-toxic printmaking workshop focusing on linoleum printing for a large group of public participants. This workshop was in connection with the exhibition “Demonstrating Democracy” at the Gregory Allicar Museum of Art.
<https://artmuseum.colostate.edu/events/linocut-printmaking-workshop-with-johnny-plastini/>
- **(September 10th, 2022)** Facilitated and taught a 4-hour non-toxic printmaking workshop focusing on relief printing and book arts for a large group of rotating public participants. This workshop focused on the regional K-12 demographic through the Gregory Allicar Museum of Art “Family Day”.
- **(May 4th, 2022)** Organized and Facilitated a 4-hour letterpress printing workshop in the CABIN with visiting artist Carl Wilson. This workshop was open to the public and focused on printing pages from Carl’s graphic novel “Dead and Lost in Detroit” by way of laser-engraved woodblocks printed through a Vandercook letterpress. Carl’s visit was in conjunction with his exhibition “Dead and Lost in Detroit” at the Gregory Allicar Museum.
<https://artmuseum.colostate.edu/events/dead-lost-in-detroit-a-graphic-novel-by-carl-wilson/>
- **(March 29th, 2022)** Organized and Facilitated a 3-hour gelli monoprinting workshop in the CABIN with visiting artist Melanie Yazzie. This event was open to the public and coincided with a formal artist lecture by professor Yazzie in the Department of Art and Art History later that evening.
<https://art.colostate.edu/events/cabin-hands-on-gelli-printing-workshop-with-melanie-yazzie/>
- **(February 3rd, 2022)** Facilitated and taught a 4-hour recycled papermaking workshop in the CABIN for the CSU Zero Waste Team in collaboration with the Warner College of Natural Resources. This workshop focused on making recycled paper with a diverse group of 22 students from across the university.
<https://warnercnr.colostate.edu/student-organizations/zero-waste-team/>
- **(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.