

Program Review Self Study Contents Year 2011-2012

The self-study is prepared through the leadership of the department chair by the faculty of the department and is both descriptive and evaluative; it provides basic information on the nature of the department's programs and gives the faculty's assessment of the program's strengths and weaknesses. A program of self-study is the faculty's opportunity to scrutinize itself, to publicize its accomplishments and examine its shortcomings.

The foundation of the program review process is to provide staff and faculty with an opportunity to describe, analyze and reflect upon the role, goals, and contributions of the department to the college and university's missions. It is meant to be a flexible process that can be adapted to meet particular departmental or programmatic concerns or idiosyncrasies.

The single most important goal is that the results of the process be used by faculty and administration in making decisions that affect such topics as personnel, resource allocation, and curriculum. Emphasis will be placed on how the administration and faculty have used the results of the previous program review to form decisions. Additionally, the department will be asked to analyze previous program review documents and compare to their current situation. What actions have occurred in the intervening years based upon the results of the program review? What on-going recommendations remain? What new challenges have emerged since the previous self-study document was completed? This self-analysis will provide the context for the long-term improvement in academic programs at CWU.

The following outline for the contents of the self-study combines elements from academic norms, accreditation standards, and performance-based budgeting issues. The contents of the outline were compiled from a variety of sources and have been modified based upon feedback from previous program review documents.

Departments are asked to fill out each category concisely, with appropriate supporting data for each item. Evidence may be included in appendices.

IT IS EXTREMELY IMPORTANT TO PREPARE YOUR SELF-STUDY IN THE SAME FORMAT AS THIS OUTLINE. SEVERAL ITEMS ARE USED IN YEARLY REPORTS TO THE HECB AND NWCCU. If a category does not apply to your department, please enter N/A.

PREAMBLE:

The Department of Art at Central Washington University was in a tumultuous period during the last review. Since that time the department has had several personnel losses and additions and for three of those years, an interim chair from an outside department. With a stable faculty and new leadership, the department is now in a position to move forward and grow. There is now a solid foundation of faculty and staff to carry the department into a new era and a positive direction for growth. Given the situation, there are several actions and documentation that are expected for a program review that have been neglected. We are in the search process for an Art Historian, a position that has been vacant for more than 3 years and will conduct a search for a photographer next year. We look forward to additional searches to fill still vacant faculty positions along with anticipated retirement of other faculty in the next few years. The department is looking forward to this review being the catalyst for genuine evaluation of our program that will lead to establishing us as leaders in education in the visual arts for the region.

I. Introduction to Department/Program(s)

A. Department/unit mission statement

The mission of the Department of Art is the practice and the teaching of art. The Department of Art's mission embraces the College of Arts and Humanities' emphasis on the enrichment of our students' educational experiences.

Through our programs we seek to identify the rich creative, emotional and intellectual potential of students as they awaken to the lifelong value placed on critical and analytical skills. It is the Department's belief that an education in the visual arts builds the expertise necessary for students seeking to assume their respective roles as practitioners, educators, and informed patrons of the visual arts.

B. Brief description of department and program contexts including date of last review

The Department of Art's last Program Review was during the 2005-06 academic year. The department currently has 8 TT faculty (2 Assistant Professors, 2 Associate Professors and 4 Professors), 7 NTT faculty (lecturers), 2 FTE (one full time two half time) support staff, graduate teaching assistants, and 4 unfilled faculty positions. There were 169 undergraduate majors, 33 minors and 4 graduate students enrolled during the Fall 2011 academic quarter.

The Department of Art is a significant force for the study and practice of visual culture. Our faculty facilitates liberal learning and academic excellence to enable students to assume their respective roles as practitioners, educators and informed patrons of the visual arts. Degrees are offered in studio art, graphic design and visual arts teaching with allied course offerings in art history and criticism.

At Central Washington University, instruction in the visual arts has a long and successful history. The students, alumni, and faculty of the Department of Art regularly distinguish themselves nationally and internationally, as well as locally and regionally. Teachers and students work together in and outside the classroom improving our student's skills in creative

and critical thought. The Department of Art has a professionally trained and dedicated faculty who are engaged in their teaching and the active expression of their disciplines. Our graduate program is a challenging and competitive professional degree experience, producing artists of quality and experience.

Randall Hall (built in 1969), which includes the Sarah Spurgeon Gallery, remains one of the best educational spaces dedicated to the arts in the state of Washington. The Sarah Spurgeon Gallery offers members of the campus of Central Washington University and the community at large the opportunity to view and experience art first hand. The departments exhibitions and related outreach programs (such as workshops, artist lectures, and interpretive programs) are designed to its educational objectives as well as to enhance, engage, and challenge the viewer's knowledge and understanding of art. These activities also present artists and viewers alike with opportunities to explore culturally diverse ideas in an academic environment.

(A list of the past 5 year schedule of exhibitions and visiting artist/speakers lectures are included in the Appendix G.)

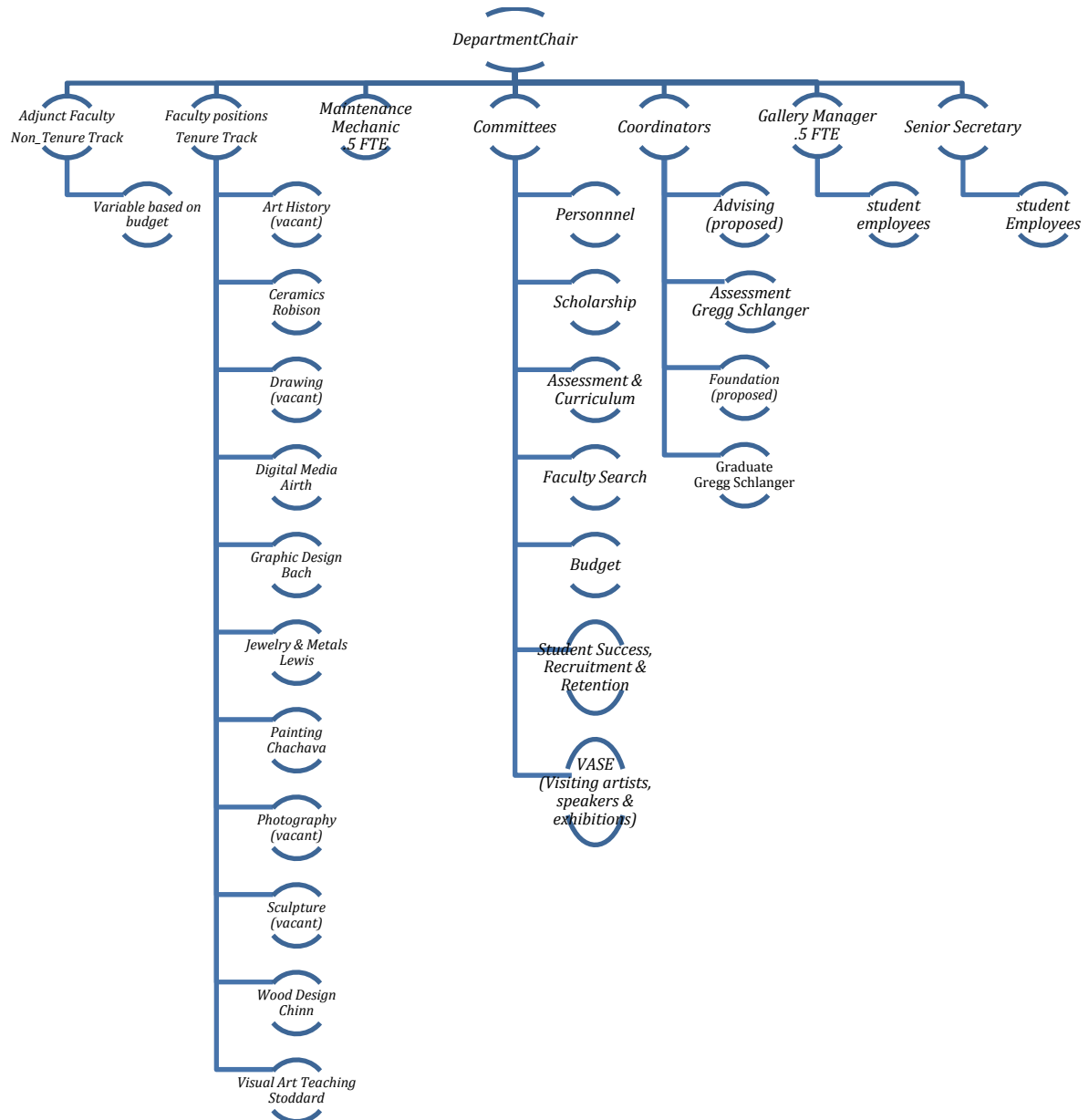
The Department of Art offers four undergraduate programs: A professional Bachelor of Fine Arts degree with either a Studio Art Specialization or with a Graphic Design Specialization. The BFA Studio Art Specialization requires 105 credits of art courses and the BFA Graphic Design Specialization requires 107 credits of art courses. The department also offers two Bachelor of Arts degrees, a Bachelor of Arts in Art and a Bachelor of Arts in Visual Art Teaching. The BA: Visual Art Teaching Major, another professional degree, qualifying students to teach at the elementary or secondary levels and consists of 64 credits of art courses and is allied with the professional education sequence. The BA: Art is the department's liberal arts degree and requires 75 credits of art courses. There are 8 Studio Art areas: Ceramics, Computer Art, Drawing, Jewelry /Metalsmithing, Painting, Photography, Sculpture, and Wood Design. The Department of Art also offers two minors, one in Art Studio and the other in Art History.

The Department of Art offers two graduate degrees: The Master of Arts in Art and the Master of Fine Arts in Art. The Master of Arts (M.A.) and the Master of Fine Arts (M.F.A.) program qualify students for careers as teachers in higher education and as professional studio artists. It is particularly significant that the M.F.A. is the only terminal degree offered at CWU. Historically students have successfully entered the professional world as practioners as wells as teachers of all levels of education. The following studio art concentrations are offered for graduate study at Central Washington University: Ceramics, Computer Art, Jewelry and Metalsmithing, Painting and Drawing, Photography, Sculpture, and Wood Design.

The Department of Art also has two general education courses that contribute to the General Education classification: Aesthetic Experience for non-art majors. These courses are Art 102: A Survey of Nonwestern Art History and Art 101: A Survey of Western Art History. Both of these courses address the university's commitment to diversity and its cultural expression and appreciation.

C. Describe departmental governance system and provide organizational chart for department.

The department is governed by the Chair who oversees the faculty, staff, committees, and coordinators.. Our seven committees act on behalf of the department faculty on all procedures related to annual personnel, scholarship, curriculum, assessment, faculty searches, budgets, retention and recruitment, and gallery related events. These committees may consult with the chair on matters in question. We have found that this structure promotes efficiency, culpability, and concentrated involvement in decision-making.



D. Department/Program(s)

1. List department/program goals (be sure to include goals for each degree program)

1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media;
2. To enhance our students' understanding of the diversity and unity inherent to the traditions and innovations, the freedom and restraint of both visual and physical imagery in the arts;
3. To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture;
4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region;
5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment.

2. Describe the relationship of each department/program(s) goal to relevant college and University strategic goals. Explain how each relevant strategic goal(s) for the University and college are being met within the department.

#1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media;

This department goal relates to the College of Arts & Humanities goals:

- Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry
- Develop students' intellectual and practical skills for lifelong learning

This department goal relates to the University's goals:

- Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.
- Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.

The department is meeting this goal by:

- Maintaining a curriculum that provides students a comprehensive visual art education that is sensitive to the dynamics of our visual culture.
- Maintaining a curriculum that provides students sufficient study in a specific area of concentration, which enables them to pursue careers as visual artists or designers.
- Maintaining a faculty that is qualified to offer a high quality education in visual art.
- Maintaining the necessary technologies needed to deliver a high quality education.

#2. To enhance our students' understanding of the diversity and unity inherent to the traditions and innovations, the freedom and restraint of both visual and physical imagery in the arts;

This department goal relates to the College of Arts & Humanities goals:

- Ensure that students develop disciplinary specific competencies for success in their field
- Improve students' knowledge of human cultures and diversity for success in a global society
- Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry
- Develop students' intellectual and practical skills for lifelong learning

This department goal relates to the University's goals:

- Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.
- Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.

The department is meeting this goal by:

- Maintaining a curriculum that provides students sufficient study of the diverse viewpoints and traditions of creating and interpreting visual art.
- Maintaining a curriculum that provides students sufficient study in the limitations of materials and conceptual expression in visual art.

#3. To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture;

This department goal relates to the College of Arts & Humanities goals:

- Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry
- Ensure that students develop disciplinary specific competencies for success in their field
- Improve students' knowledge of human cultures and diversity for success in a global society

This department goal relates to the University's goals:

- Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.
- Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.
- Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.

The department is meeting this goal by

- Maintaining a curriculum that provides students a comprehensive visual art education which embraces cultural similarities and differences inherent to creative expression.
- Maintaining a curriculum that provides students access to and competence in utilizing a variety of technologies used in the making of art.

#4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region;

This department goal relates to the College of Arts & Humanities goals:

- Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry
- Ensure that students develop disciplinary specific competencies for success in their field
- Develop students' intellectual and practical skills for lifelong learning

This department goal relates to the University's goals:

- Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.
- Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.
- Achieve regional and national prominence for the university.

The department is meeting this goal by:

- Maintaining a curriculum that provides students the professional competencies necessary for successful admission to graduate programs in art.

#5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment;

This department goal relates to the College of Arts & Humanities goals:

- Enhance students' civic knowledge and engagement locally and globally for responsible citizenship
- Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry
- Develop students' intellectual and practical skills for lifelong learning
- Ensure that students develop disciplinary specific competencies for success in their field

This department goal relates to the University's goals:

- Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.
- Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.
- Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.
- Achieve regional and national prominence for the university.

The department is meeting this goal by:

- Maintaining a curriculum that provides students a comprehensive visual art education that facilitates liberal learning.
- Providing undergraduate students with internship opportunities in Art Education and Graphic Design.
- Enriching student-centered learning through the endorsement of faculty student collaborations such as those supported by SOURCE.

- 3. Identify what data was used to measure (assess) goal attainment**
- 4. Describe the criterion of achievement (standard of mastery) for each goal.**
- 5. Describe the major activities that enabled goal attainment.**

The Department of Art created these goals and criteria of achievement in the Spring of 2010. No data toward meeting these new goals and associated criteria of achievement have been collected.

E. List results for each department/program goal.

- 1. Provide results in specific quantitative or qualitative terms for each department/program(s).**
- 2. Compare results to standards of mastery listed above.**
- 3. Provide a concise interpretation of results.**

The Department of Art created these goals and criteria of achievement in the Spring of 2010. No data toward meeting goals and associated criteria of achievement have been collected.

F. Based on the results for each department/program(s) listed above describe:

- 1. Specific changes to your department as they affect program(s) (e.g., curriculum, teaching methods).**
- 2. Specific changes related to the assessment process.**
- 3. Provide documentation of continuing program(s) need including reference to the statewide & regional needs assessment.**

The Department of Art created these goals and criteria of achievement in the Spring of 2010. No data toward meeting goals and associated criteria of achievement have been collected.

**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form
 Department: Art
 Program: Bachelor of Arts - Art

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
<p>To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.</p>	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry</p> <p>Develop students' intellectual and practical skills for lifelong learning</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>Rubrics for exams, quizzes, research papers, and oral presentations in art history.</p> <p><i>and/or</i></p> <p>Rubric used to assess the artwork and a presentation to peers defending and analyzing the work.</p>	<p>All Majors</p>	<p>The Art History Core or in the following upper division art history electives if taken.</p> <p><i>or</i></p> <p>200 and 300 level studio courses</p>	<p>100% pass the course, otherwise cannot move forward</p>
<p>To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media</p>	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p>	<p>Rubrics that assess technical skills and contextualization evident in the art product.</p> <p><i>and/or</i></p> <p>Rubric assessing the resume, artist statement and professional documentation of their work</p>	<p>All Majors</p>	<p>All studio based courses</p>	<p>100% pass the course, otherwise cannot move forward</p>

<p>To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment</p>	<p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p> <p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>Rubric used to assess the completion of group projects or presentations or participation in group critiques.</p>	<p>All Majors</p>	<p>All studio based courses</p>	<p>100% pass the course, otherwise cannot move forward</p>
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**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form
Department: Art
Program: Bachelor of Arts – Visual Art Teaching

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	Ensure students' develop disciplinary specific competencies for success in their field.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Passing Grades	All Visual Art Teaching Majors	Completion of the Visual Art Teaching Program	A 3.0 average in all classes is required for teacher certification
To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry</p> <p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses</p>	<p>Rubrics for assessing an elementary art lesson, a middle school unit, a high school foundation course and a high school studio course</p> <p><i>and/or</i></p> <p>Two rubrics assessing the two philosophy papers</p> <p><i>and/or</i></p> <p>Rubrics for assessing students teaching Friday Children's Art Classes and Discovery Middle School students</p> <p><i>and/or</i></p> <p>Rubrics for assessing art classroom design</p> <p><i>and/or</i></p> <p>Rubric assessing a research paper on one art education issue, and a rubric assessing a presentation of that issue to the class</p> <p><i>and/or</i></p>	All Visual Art Teaching Majors	<p>Art 330, 332, 430, and 432</p> <p><i>or</i></p> <p>Art 495</p>	100% must have a "c" or better as required for teacher certification

			<p>Rubrics assessing a written resume and cover letter, participation in mock-interviews, and the creation of a teaching file in the form of a notebook</p> <p><i>and/or</i></p> <p>Count the number of students who join the Student Chapter of the National Art Education Association (SCNAEA), the state art education organization (WAEA) and the National Art Education Association (NAEA)</p>			
<p>To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment</p>	<p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.</p> <p>Ensure that students develop disciplinary specific competencies for success in their fields</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p> <p>Achieve regional and national prominence for the university.</p>	<p>Count the number of students who join the Student Chapter of the National Art Education Association (SCNAEA), the state art education organization (WAEA) and the National Art Education Association (NAEA)</p> <p><i>and/or</i></p> <p>West-E exam</p>	All Visual Art Teaching Majors	<p>Art 430</p> <p><i>or</i></p> <p>Completion of the Visual Art Teaching Program</p>	<p>85% join the organizations</p> <p>Student must pass the WEST-E test for teacher certification</p>
<p>To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture.</p>	<p>Ensure that students develop disciplinary specific competencies for success in their fields</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society</p> <p>Facilitate disciplinary</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry,</p>	<p>Rubrics for assessing an elementary art lesson, a middle school unit, a high school foundation course and a high school studio course</p>	All Visual Art Teaching Majors	<p>Art 330, 332, 430, and 432</p>	<p>100% must have a "C" or better as required for teacher certification</p>

	and interdisciplinary integrative learning for creative inquiry	professional groups, institutions, and the communities surrounding our campuses				
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**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form
Department: Art
Program: Bachelor of Fine Arts- Studio Art

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	Ensure students' develop disciplinary specific competencies for success in their field. Improve students' knowledge of human cultures and diversity for success in a global society.	Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Rubrics for exams, quizzes, research papers, and oral presentations in art history.	All Majors	The Art History Core or in the following upper division art history electives if taken.	100% pass the course, otherwise cannot move forward
To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. Develop students' intellectual and practical skills for lifelong learning.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubrics that assess technical skills and contextualization evident in the art product. <i>and/or</i> Rubrics assessing the resume, artist statement and professional documentation of artistic work	All Majors	All studio based courses <i>or</i> Capstone Course: ART 495 <i>or</i> Evidence of attendance or participation in professional conferences and symposiums including SOURCE, evidence of acceptance into professionally peer-reviewed exhibition venues or publications	100% pass the course, otherwise cannot move forward
To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered	Facilitate disciplinary and interdisciplinary integrative learning	Maintain and strengthen an outstanding academic and	Rubric used to assess the completion of group projects or presentations or participation in group	All Majors	All studio based courses <i>or</i>	100% pass the course, otherwise cannot move forward

<p>learning through high-quality academic programs which contribute to a dynamic student environment</p>	<p>for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p> <p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.</p>	<p>student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>critiques.</p> <p><i>and/or</i></p> <p>Documentation of selection, installation and publicizing of the exhibition</p>		<p>Student produced, professionally-juried spring student exhibition</p>	
<p>To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.</p>	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>Achieve regional and national prominence for the university.</p>	<p>Rubric used to assess the cohesive and personal body of work at a professional level including artist statement, presentations to peers or professional groups defending and analyzing the body of work.</p> <p><i>and/or</i></p> <p>Evidence of attendance or participation in professional conferences and symposiums including SOURCE , evidence of acceptance into professionally peer-reviewed exhibition venues or publications</p> <p><i>and/or</i></p> <p>Rubrics assessing the resume, artist statement and professional documentation of artistic work</p>	<p>All Majors</p>	<p>300 and 400 level studio courses</p> <p><i>or</i></p> <p>Capstone Course: ART 495</p>	<p>100% pass the course, otherwise cannot move forward</p>

**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form

Department: Art

Program: Bachelor of Fine Arts- Graphic Design Art

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	Improve students' knowledge of human cultures and diversity for success in a global society.	Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Completion of designated Art History courses <i>and/or</i> Examination <i>and/or</i> Creation of original work that reflects art historical examples from Graphic Design traditions	All Graphic Design Majors	The Art History Core or in the following upper division art history electives if taken.	100% pass the course, otherwise cannot move forward
To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	Ensure that students develop disciplinary specific competencies for success in their fields Develop students' intellectual and practical skills for lifelong learning Enhance students' civic knowledge and engagement locally and globally for responsible citizenship	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation. inquiry and encourage civility, mutual respect, and cooperation.	Rubrics used to assess coursework <i>and/or</i> Examination <i>and/or</i> Internship and internship report <i>and/or</i> Creation of original work that reflects art historical examples from Graphic Design traditions including those of LeCorbusier's modular grid system	All Graphic Design Majors	All 100 and 200 level studio based courses <i>or</i> Art 274 and Art 474 <i>or</i> Art 495 <i>or</i> 300 and 400 level studio courses	100% pass the course, otherwise cannot move forward
To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	Ensure that students develop disciplinary specific competencies for success in their fields Develop students' intellectual and	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus Build mutually beneficial	Examination <i>and/or</i> Rubrics used to evaluate and assess coursework <i>and/or</i>	All Graphic Design Majors	Art 274 and 474 <i>or</i> Art 495 <i>or</i> 300 and 400 level	100% pass the course, otherwise cannot move forward

	<p>practical skills for lifelong learning</p> <p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship</p>	<p>partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses</p> <p>Achieve regional and national prominence for the university.</p>	<p>Creation of original work that reflects art historical examples from Graphic Design traditions including those of LeCorbusier's modular grid system</p>		<p>studio courses</p>	
<p>To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture.</p>	<p>Ensure that students develop disciplinary specific competencies for success in their fields</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p> <p>Enhance students' civic knowledge and engagement locally and globally for responsible citizenship</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>Examination</p> <p><i>and/or</i></p> <p>Rubrics used to evaluate and assess coursework</p>	<p>All Graphic Design Majors</p>	<p>Art 274 and 474</p> <p><i>or</i></p> <p>Art 495</p> <p><i>or</i></p> <p>300 and 400 level studio courses</p>	<p>100% pass the course, otherwise cannot move forward</p>

**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form
 Department: Art
 Program: Master of Arts - Art

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>Master Thesis Project Study and/or Examination, Rubrics for exams, quizzes, research papers, and oral presentations in art history.</p>	All Graduate Majors	Upper division 400 – 500 art history electives if taken.	100% pass the course, otherwise cannot move forward
To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>Achieve regional and national prominence for the university.</p>	<p>Master Thesis Project Study and/or Examination, Quarterly Committee Reviews</p> <p><i>and/or</i></p> <p>Graduate Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines</p> <p><i>and/or</i></p> <p>Rubrics accessing professional application packets.</p> <p><i>and/or</i></p> <p>Evidence of attendance or participation in professional conferences and symposiums evidence of acceptance in peer-</p>	All Graduate Majors	<p>Art 700</p> <p><i>or</i></p> <p>By Advisement</p> <p><i>or</i></p> <p>Art 500 level Studio Courses</p>	100% pass the course, otherwise cannot move forward

			reviewed publication/exhibitions at the regional level or above.			
To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Oral Master Thesis Examination and Exhibition	All Graduate Majors	Art 700	100% pass the course, otherwise cannot move forward
To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	Ensure students' develop disciplinary specific competencies for success in their field. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. Develop students' intellectual and practical skills for lifelong learning.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus. Achieve regional and national prominence for the university.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews, Rubrics within assignment-oriented classes <i>and/or</i> Graduate Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines <i>and/or</i> Rubrics accessing professional application packets. <i>and/or</i> Evidence of attendance or participation in professional conferences and symposiums evidence of acceptance in peer-reviewed publication/exhibitions at the regional level or above.	All Graduate Majors	Art 400, 500, & 700 level studio art courses <i>or</i> By Advisement	100% pass the course, otherwise cannot move forward

**Department/Program(s) Goals and Criterion for Assessment
Table 1**

CWU Department/Program Assessment Plan Preparation Form
 Department: Art
 Program: Master of Fine Arts - Art

Department/Program Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)	Who/What Assessed (population, item)	When Assessed (term, dates)	Criterion of Achievement (Expectation of how good things should be?)
To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Improve students' knowledge of human cultures and diversity for success in a global society.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	Master Thesis Project Study and/or Examination, Rubrics for exams, quizzes, research papers, and oral presentations in art history.	All Graduate Majors	Upper division 400 – 500 art history electives if taken.	100% pass the course, otherwise cannot move forward
To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	<p>Ensure students' develop disciplinary specific competencies for success in their field.</p> <p>Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry.</p> <p>Develop students' intellectual and practical skills for lifelong learning.</p>	<p>Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.</p> <p>Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>Achieve regional and national prominence for the university.</p>	<p>Master Thesis Project Study and/or Examination, Quarterly Committee Reviews</p> <p><i>and/or</i></p> <p>Graduate Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines</p> <p><i>and/or</i></p> <p>Student Evaluations, Rubrics for Teaching Portfolio, and Visual documentations of Student Work</p> <p><i>and/or</i></p> <p>Evidence of attendance or</p>	<p>All Graduate Majors</p> <p>All MFA Graduate Majors Who have Teaching Assistantships</p>	<p>By Advisement</p> <p><i>or</i></p> <p>Art 500-700 level Studio Courses</p>	100% pass the course, otherwise cannot move forward

			participation in professional conferences and symposiums evidence of acceptance in peer-reviewed publication/exhibitions at the regional level or above.			
To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Oral Master Thesis Examination and Exhibition	All Graduate Majors	Art 700	100% pass the course, otherwise cannot move forward
To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	Ensure students' develop disciplinary specific competencies for success in their field. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. Develop students' intellectual and practical skills for lifelong learning.	Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus. Achieve regional and national prominence for the university.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews, Rubrics within assignment-oriented classes <i>and/or</i> Graduate Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines <i>and/or</i> Evidence of attendance or participation in professional conferences and symposiums evidence of acceptance in peer-reviewed publication/exhibitions at the regional level or above.	All Graduate Majors	Art 400, 500, & 700 level studio art courses <i>or</i> By Advisement	100% pass the course, otherwise cannot move forward

II. Description of degree programs and curricula

- A. List each degree program (undergraduate and graduate) offered in department by location, regardless of state or self support. Include minor and undergraduate certificate program(s).

Table 2 (Section II, A.)
Programs Offered in Department

Degree Program	Delivery Location(s)	Instructional Staff		# Students in Major					# Degrees Awarded				
		Faculty FTE	Grad Assist. FTE	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
Art BA	Ellensburg			13	14	12	20	21	3	11	7	4	10
Art BFA	Ellensburg			187	167	162	128	113	37	47	44	36	27
Visual Art Teaching	Ellensburg			36	29	22	14	13	9	10	12	7	5
	Wenatchee			2	2	-	-	-	-	1	-	-	-
	Yakima			-	-	1	-	-	-	-	-	-	-
Art MFA	Ellensburg			10	6	4	3	3	2	2	3	2	-
Minor Programs	Delivery Location(s)	Instructional Staff		# Students in Minor					# Minors Completed				
		Faculty FTE	Grad Assist. FTE	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
Art History	Ellensburg			5	5	3	2	5	3	1	3	2	-
Studio Art	Ellensburg			36	43	36	29	28	16	16	20	17	13
	Des Moines			-	1	-	1	-	-	-	-	-	-
	Lynnwood			-	1	1	-	-	-	-	-	-	-
	Pierce			-	1	-	-	-	-	-	-	-	-
	Yakima			1	-	-	-	-	-	-	-	-	-
Fine Arts	Ellensburg			4	1	-	-	-	-	2	-	-	-
Certificate Programs	Delivery Location(s)	Instructional Staff		# Students in Program					# Cert. Completed				
		Faculty FTE	Grad Assist. FTE	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5

Bachelor of Arts – Art

The BA – Art degree is a liberal arts degree and provides a solid art foundation for a career that may include a major or minor in another area of interest or as preparation for graduate study in a related area. This program requires 75 credits of art courses.

Bachelor of Arts – Visual Art Teaching

The Visual Art: Teaching Major is a professional degree program that offers students a K-12 Visual Arts teaching endorsement. Students are required to take 35 credits in art studio, 12 credits in art history, and 17 credits in visual art teaching. Upon completion of this 64 credit program and the required professional education program students are qualified to teach art at either the elementary or secondary level.

Bachelor of Fine Arts – Graphic Design Specialization

The BFA – Graphic Design is a comprehensive program for students seeking careers in graphic design/visual communications or other art related careers as well as post graduate studies in design. Critical thinking through the exploration of digital and print media is emphasized. After completion of the art core and pre-graphic design prerequisites, students are required to complete the graphic design concentration requirements including a contracted field experience. Transfer students are encouraged to complete as many of the transferable art requirements prior to enrolling at CWU as possible. This program is one of the department’s professional degrees and requires 107 credits of art courses.

Bachelor of Fine Arts – Studio Art Specialization

The BFA - Studio Art is a comprehensive studio art degree for students desiring to pursue studio or other art-related careers, seeking artistic enrichment as well as for post graduate studies in art. Students can focus on either a discipline-specific or a cross-disciplinary and/or cross-media studio art practice. This program is one of the department’s professional degrees and requires 105 credits of art courses. There are eight Studio Art areas: Ceramics, Computer Art, Drawing, Jewelry /Metalsmithing, Painting, Photography, Sculpture, and Wood Design.

Master of Arts in Art

The MA in Art is 45-credit program that offers students advanced study in the various studio areas and in art history; the M.A. is intended for those who desire graduate-level training in art in order to prepare for a variety of arts related careers as well as post graduate studies in art.

Master of Fine Arts in Art

The MFA in Art is a 90-credit terminal degree program that provides students with professional levels of competency and experience in studio art. The M.F.A. program qualifies students for a career as a teacher in higher education, including at the university level, a professional studio artist, and for other studio arts related vocations.

Minor in Art Studio

The minor in Art Studio is a 24 credit minor including 20 credits in studio art and 4 credits in art history. This minor augments or enhances the students major as well as addresses the larger liberal arts university goals.

Minor in Art History

The minor in Art History is a 24 credit minor with all 24 credits in art history courses. This minor augments or enhances the students major as well as addresses the larger liberal arts university goals.

Within these degree programs, the Department of Art is made up of eight distinct sub-disciplines. Following is each area’s philosophy/mission statement.

Ceramics

Central Washington University’s Ceramics studio offers students at all levels a progressive environment in which to flourish. Technical and conceptual applications in the media are explored in a learning environment that mentors students into their own personal research. The

studio philosophy prides itself in being non-dogmatic in its approach to constructing ceramic objects and the use of other media within the students' work.

Beginning and intermediate students are introduced to both utilitarian and sculptural applications through fundamental hand-building and potter's wheel techniques along with a focus on two and three-dimensional design concepts and aesthetic concerns. Advanced students explore specific applications of ceramic processes such as kiln construction, firing techniques with gas and wood kilns, mold-making, and advanced clay and glaze formulation, while being encouraged to develop a personal visual language and a conceptual framework.

The MA in Ceramics is a degree that allows the individual to strengthen their portfolio through technical and conceptual concerns. The MFA in ceramics has a focus on the mentoring of pedagogical philosophy along with a constant environment of critical and technical feedback. Private and semi-private studios are available.

The physical space and equipment allows for investigation and technical exploration in clay and glaze formulation and for research into electric, gas, wood, soda, and raku firing methods.

Graphic Design and Digital Media

The role of the graphic designer is to communicate messages to selected audiences through the organization of words and images. This has a tremendous impact on the world, as well as the things we live with and value. Graphic design is a global language in which the designer must be aware of international life-styles, markets and the cultural differences that affect the meanings of words and symbols. Typical projects that graphic designers create include, electronic media, logos, brochures, posters, label and package designs.

Through the design of print and digital media, our students are challenged to exceed their preconceived limits. A balance of visual aesthetics and critical thinking encourages open discerning inquiry and the clear communication of ideas. Our graduates are then enabled to enter the ever-changing professional world with confidence in their skills, abilities, and potential.

Jewelry and Metalsmithing

The Jewelry/Metals emphasis in the CWU Department of Art focuses on the technical development of skills and the conceptual understanding of contemporary jewelry and metalsmithing in the context of historical practice and the larger context of the crafts and the fine arts. At the introductory level this offers the foundation for more advanced exploration as well as an informed level of awareness in students who do not pursue further instruction.

While establishing a solid technical base of skills through a succession of process-focused courses, the overarching goal of the intermediate and advanced levels of instruction is to allow the student to develop a distinctive, effective, intelligent and emotionally honest body of work. Instruction and contextualization will focus on contemporary academic and gallery-based work. The sequence is not intended to provide pre-professional training for careers in the commercial jewelry field, though the technical training could certainly facilitate that goal.

In addition to developing their personal body of work, students are encouraged to develop a solid relationship with the field by joining professional organizations, attending symposia and conferences and submitting their own work for exhibition.

Painting and Drawing

The mission of Painting and Drawing emphasizes contemporary practices in painting and drawing within an intellectual and physical environment conducive to art making. The Painting and Drawing program is committed to engaging the cultural diversity found on the university campus by working with students to define their approach to artistic and cultural production through course offerings that range from the beginning through graduate levels in drawing and painting.

Beginning students receive core knowledge of visual communication and material competence that covers wide range of traditional painting techniques. Intermediate-level courses target various pictorial strategies and students are encouraged to start building a cohesive body of work. At the advanced level, students work on individual studio projects, conducting research on artists and interdisciplinary thinkers, both contemporary and historical, whose work resides in a domain similar to their own. This program's aim is to prepare its undergraduate majors for admission into competitive graduate art programs and give them tools to begin and sustain their professional studio practice.

Graduate study in painting and drawing selectively admits students whose work demonstrates a high degree of intellectual and material competence. The graduate curriculum includes studio courses in which graduate students work closely with members of CWU's studio art faculty. The central aims of the program are to place the practice of drawing and painting in a critical context and to provide space and resources for graduate students to develop a body of work that will function as an initial contribution to the practice of contemporary painting and drawing.

Photography

When students enroll in one of the Photography area classes, they learn more than how to just operate a camera; they learn how to communicate photographically by visually examining their surroundings, whether they are local, regional or virtual spaces. Each class challenges students to explore the notion of "reality" and beauty inherently still present within a contemporary photograph as well as other concepts. Additionally, students gain competitive technical experience in traditional Black and White photography, 19th Century and Alternative Photographic Processes, Studio Lighting, as well as cutting-edge Digital practices. At the end of each class, students finish by creating final project portfolios encompassing self-defined conceptual goals and technical tools explored throughout the class. Some recent graduates are currently pursuing commercial photography, photo finishing, graduate school as well as fine art photography.

Sculpture

The Sculpture area at Central Washington University is concerned with the personal exploration of the relationships between form, process, material, transformation, context and content. Students are encouraged to take an investigative approach to experiencing and creating within a multi-faceted spatial context. Undergraduate students are exposed to historical and contemporary theories and practices. They discover early on the traditional processes of sculpture, while incorporating a contemporaneous social and cultural aesthetic. Along with these traditional processes there is an emphasis on craftsmanship and technique. This approach equips the students with the ability to address and further explore sculpture in a broader spatial context, which includes using non-traditional materials and processes,

questioning the role of the object as communicator and questioning sculpture's relationship to space/environment/body/viewer/self. The sculpture curriculum encourages students to be critical thinkers and makers. This intellectual complement to skills building is accomplished through a series of readings/discussions, critiques, slide lectures, videos and artist research papers/presentations and visiting artists. Graduate students work closely with area faculty while being encouraged to develop a mature interdisciplinary body of work.

Visual Art Teaching

The Visual Art Teaching program, in accordance with Central Washington University's mission, encourages and supports the emotional, personal, and professional growth of students preparing to become art teachers. The program is guided by the National Art Education Association Standards for Art Teacher preparation, and is in compliance with the State Board of Education for endorsement in Visual Art Teaching K-12. Students in the program take art education, art history and studio art courses, as well as the required education courses needed for certification in Visual Arts Teaching. Art education courses include learning content knowledge and teaching strategies for the following disciplines: aesthetics, art criticism, art history, art production, visual culture, creativity, and technology. With the inclusion of these disciplines and knowledge of child development and artistic development, art teacher candidates develop quality art education curriculum that they teach to both elementary and middle school children while on the CWU campus.

Wood

The Wood Design program focuses on the use of wood as an art and design medium. The program is designed to enable students to conceptualize, design and create one-of-a-kind, functional and pseudo-functional studio furniture and related art work. Emphasis is placed on the exploration of form and content with attention to quality craftsmanship.

Courses provide students the opportunity to develop their conceptual and technical abilities while creating a variety of projects. Instruction covers the use of traditional and advanced tools and processes commonly used to shape and fabricate wood-based objects.

The emphasis of the basic course is on creative problem solving, visual literacy, hand tool proficiency and quality craftsmanship. The emphasis of the advanced course is on the conceptualization and development of one-of-a-kind furniture forms exhibiting technical proficiency and quality craftsmanship.

Graduate Programs

Graduate students have 24 hour access to the facilities, and receive spacious studios. There are competitive teaching assistantships available in all areas for MFA students so that by their graduation, the graduate could have teaching experience and a portfolio of their students' work. Successful completion of the graduate course of study is accomplished through coursework, research, experimentation and critique. This experience culminates in the thesis project, the completion of a significant body of work that is accompanied by a written report that supports and describes it. The programs are intended for self-motivated, dedicated artists committed to the practice of making art and to the dialogue generated by it. Students who have completed the program will have acquired the professional skills and developed a process of personal

expression that will allow them to assume the role of artist as practitioner, artist as educator and artist as interpreter.

The department offers two options for graduate applicants: Master of Arts in Art (M.A.) and the Master of Fine Arts in Art (M.F.A.). The MA in offers students advanced study in the various studio areas and in art history; the M.A. is intended for those who desire graduate-level training in art in order to prepare for a variety of arts related careers as well as post graduate studies in art. The MFA in Art provides students with professional levels of competency and experience in studio art. The M.F.A. program qualifies students for a career as a teacher in higher education, including at the university level, a professional studio artist, and for other studio arts related vocations

The M.F.A. program is a rigorous individualized program of advanced. The M.F.A. is the only terminal degree offered at CWU. The following studio art concentrations are offered at Central Washington University to potential graduate students: Ceramics, Jewelry and Metalsmithing, Painting and Drawing, Photography, Sculpture, Wood Design, and Computer Art. (M.F.A Guidelines see Appendix A)

B. Provide a table that lists courses, location, and faculty and student number for the following:

1. General Education contributions

- a. courses delivered
- b. location
- c. instructional staff
- d. number of students

2. Professional Educators contributions

- a. courses delivered
- b. location
- c. instructional staff
- d. number of students

3. Service Course delivery

- a. courses delivered
- b. location
- c. instructional staff
- d. number of students

**Table 3 (Section II, B.)
Courses, Contributions, Locations**

Contributing area	Delivery Location	Instructional Staff		# Students				
		Faculty FTE	Grad Assist. FTE	Yr 1 06/07	Yr 2 07/08	Yr 3 08/09	Yr 4 09/10	Yr 5 10/11
General Education Courses	Location(s)							
ART 101	Ellensburg							
ART 102	Ellensburg	31.5		9.66	13.66	27	30	38.66
Professional Education Courses	Location(s)	Faculty FTE	Grad FTE	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
ART 330	Ellensburg	49.4		54.66	45.6	22.75	61.06	62.93
ART 332	Ellensburg	2.4		3.46	2.13	2.13	2.13	2.13
ART 430	Ellensburg	3.4		4.26	6.93	2.13	2.4	1.06
ART 432	Ellensburg	2.9		4	6.66	1.6	1.6	1.06
Service Courses	Location(s)	Faculty FTE	Grad FTE	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5
ART 371	Ellensburg	7.4		8.33	7	6.33	5.66	9.66
ART 490	Ellensburg			2	0	0	0	0

C. Required measures of efficiency for each department for the last five years

1. SFR (FTES/FTEF) disaggregate data

Art: State-funded FTEs, Annual Averages 2007-2011

All Locations

	2007	2008	2009	2010	2011
Lower Division	109.0	98.7	108.3	106.1	124.3
Upper Division	96.9	96.3	88.7	89.8	81.4
Graduate Level	9.4	4.6	3.3	2.1	2.5
Total	215.2	199.6	200.3	198.0	208.2

2. Average class size; disaggregate upper and lower division and graduate courses

**Average Lecture Class Size: CWU Overall,
College of Arts and Humanities
Academic Years 2007 through 2011**

CWU Overall Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
	22.96	21.89	22.77	23.89	24.15

CWU Upper v. Lower v. Graduate Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
Graduate	8.48	7.38	7.97	8.82	8.93
Lower	32.31	30.8	31.68	34.41	31.81
Upper	19.03	18.06	18.81	19.48	19.63

CAH Overall Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
	22.12	22.54	23.14	24.48	24.67

CAH Upper v. Lower v. Graduate Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
Graduate	14.14	15	12.08	10.56	10.34
Lower	28.55	28.9	28.96	30.62	30.58
Upper	15.16	15.85	16.77	18.37	18.39

Art Overall Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
	44.55	47.09	34.88	33.18	32

Art Upper v. Lower Average Lecture Class Size: AY 2007 through 2011					
	2007	2008	2009	2010	2011
Graduate	28.5	37		2	
Lower	70.2	69.2	51	52	50.89
Upper	27	28.67	18.75	18.25	15

D. Describe currency of curricula in discipline. How does the curriculum compare to recognized standards promulgated by professionals in the discipline (e.g., state, national, and professional association standards)?

Department of Art faculty maintain currency by participating in a variety of interdisciplinary conversations through the presentation of creative works and the publication of scholarly activities. Creative productivity can be demonstrated in the form of writing, exhibitions of creative work, participation in grant-funded projects, workshops, service opportunities, membership and leadership in professional associations, service as consultants and as judges of creative events and the reviewing of professional publications and textbooks. Involvement in these professional activities enriches and informs our students' classroom success and our own regular discussion of curricular effectiveness and innovation in the education of artists.

Department members (faculty and students) often attend and contribute to various professional organizations' conferences and meetings including the College Art Association, the National Art Education Association, the National Council on Education for the Ceramic Arts, the American Institute of Graphic Arts, the Society for Photographic Educators, the Washington Potters Association, Artists Trust, University Designers Association, Seattle Metals Guild, and the Society of North American Goldsmiths.

The currency and relevance of the department curriculum are also evidenced and validated by student success both before and after graduation. These include exhibitions, grants, teaching positions, acceptance into graduate schools and other professional involvement in the Arts.

The Department of Art at Central Washington University is not accredited by NASAD (National Association of Schools of Art and Design) and has never sought accreditation. Because these are the national standards in our discipline the Department feels it is necessary to compare our curricular structure with that of the recommendation of NASAD. In keeping with national standards will only insure the currency and competitiveness of our students in the market they seek to enter.

According to the National Association of Schools of Art and Design's Handbook, The Department's curricular structure and specifically the percentage of art courses of the total course credit for the Department's two Bachelor of Arts degrees and the Department's two graduate degrees are aligned with the standards outlined by NASAD. The BA – Art and BA – Visual Art Teaching at CWU require 41% of all courses be in Art. NASAD standards are 30 – 45% for the BA degrees. The Department's Master of Arts in Art and Master of Fine Arts in Art are also aligned with the standards outlined by NASAD.

The Department requires less than the minimum NASAD percentage of art courses of the total course credit required for its Professional Degrees. The department's Bachelor of Fine Arts – Graphic Design Specialization and Bachelor of Fine Arts – Studio Art Specialization currently require less than 60% art courses of the total course credit, 180 credits, for these degrees. The NASAD standard for these degrees is "at least 65%".

NASAD also has recommendations of "Credit and Time Requirements" for its studio courses. According to the NASAD Handbook in awarding credit, "a quarter hour of credit represents at least three hours of work each week". It goes on to state, "In studio/laboratory courses, one hour of credit represents three hours of studio/laboratory time and space each week of the term: normally, studio classes led by an instructor meet for a minimum of 1.5 hours per week for each credit granted, and more often than not, for two hours per week;". The department currently meets one hour per week for each credit hour in all studio courses (5 hours studio/laboratory time for a 5 credit hour course)

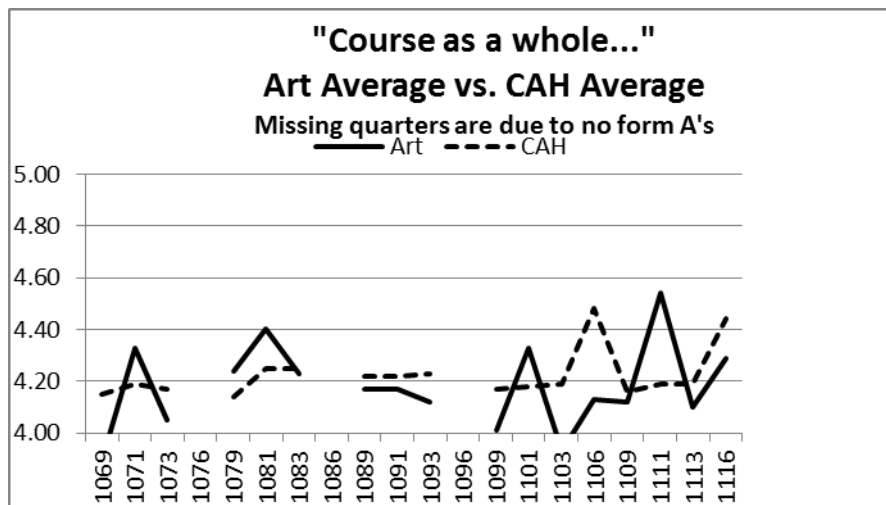
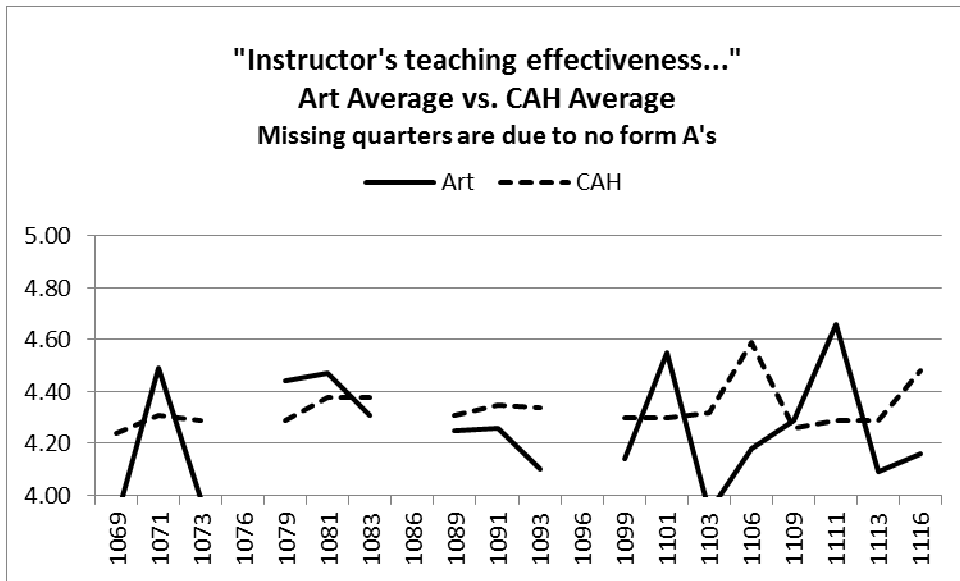
E. Effectiveness of instruction - Describe how the department addresses the scholarship of teaching with specific supporting documentation including each of the following:

- 1. Departmental teaching effectiveness – report a five-year history of the “teaching effectiveness” department means as reported on SEOIs, indexed to the university mean on a quarter-by-quarter basis.**

Central Washington University
Summary of Art Department Student Evaluations of Instruction (SEOIs)
Art Averages compared to CAH Averages
Fall 2006 (1069) through Summer 2011 (1116)

- a. Average responses for F2F Form A are included
- b. Averages for Question #28: "Course as a whole..."
and
#29 "Instructor's teaching effectiveness..." are included below.
- c. 5 is "Excellent" - 1 is "Very poor"

Term	Question #28		Question #29	
	Art Average	College of the Art Avg.	Art Average	College of the Art Avg.
1069	3.89	4.15	3.91	4.24
1071	4.33	4.19	4.49	4.31
1073	4.05	4.17	3.99	4.29
1076				
1079	4.24	4.14	4.44	4.29
1081	4.40	4.25	4.47	4.38
1083	4.23	4.25	4.31	4.38
1086				
1089	4.17	4.22	4.25	4.31
1091	4.17	4.22	4.26	4.35
1093	4.12	4.23	4.10	4.34
1096				
1099	4.01	4.17	4.14	4.30
1101	4.33	4.18	4.55	4.30
1103	3.93	4.19	3.94	4.32
1106	4.13	4.48	4.18	4.59
1109	4.12	4.16	4.29	4.26
1111	4.54	4.19	4.66	4.29
1113	4.10	4.19	4.09	4.29
1116	4.29	4.44	4.16	4.48



2. What evidence other than Student Evaluation of Instruction (SEOI) is gathered and used in the department to evaluate the effectiveness of instruction?

- Peer Teaching Reviews
- Post Tenure Reviews
- Documentation of student work
- Student juried exhibition participation
- Student Scholarships & Awards
- Acceptance to graduate schools
- SOURCE
- Publication/critical mention
- Visual Art Teaching students employment in education
- Commercial/professional artistic allocation
- Student exhibitions and participation on and off campus and after graduation
- Students acquiring design related jobs as students and after graduation
- Department Personnel Performance review of both TT and NTT faculty (Tenure Promotion and Reappointment Guidelines, see appendix B)

3. Effectiveness of instructional methods to produce student learning based upon programmatic goals including innovative and traditional methods:

Faculty in the Department of art use the following instructional methods:

- Technical demonstrations
- Critiques and critical feedback
- Reflective learning and writing
- Collaborative research between student and faculty
- Use of field experiences
- Classic lectures
- Lecture and inquiry based guided discussions
- Service learning or civic engagement
- Student attendance at symposia and conferences
- Online integration
- Interdisciplinary experiences

Instruction in studio art courses includes a variety of technical and conceptual skills. These skills are presented through exercises and demonstrations. Students then employ those skills in the production of artworks that are evaluated using medium-specific criteria. The evaluations generally take the form of class critiques where students participate in the critiques of their colleagues' work. Many studio courses require students to complete other tasks such as exhibition reviews, article abstracts, and class presentations on significant artists. Collaborative research has included various instances between faculty and student. Recently an advanced student worked with the ceramic faculty in the construction of a wood fire kiln and each year a graphic design student works with design faculty to produce awards for the University's Board of Trustees. The use of field experience includes several

field trips to various art related venues and also ties directly into the department's service learning experiences. Within service learning, Visual Art Teaching students participate in a Friday Children's Art class that includes and exhibit at the end of the quarter of the children's artwork. Our graphic design students are all required to complete an internship. This usually happens during the summer and requires 40 hours a week in a design studio. Art students regularly attend conferences and symposia. The art education faculty and ceramic faculty attend their national conferences with students. Photo students have regularly attended and presented at the SPE regional conference. Many art faculty make use of online technology and supplement classroom instruction with Blackboard and online blogs. The photo faculty collaborated with an English Dept. faculty in a study abroad course in Spain and France creating an interdisciplinary experience for our students.

F. Degree to which distance education technology is used for instruction.

1. **ITV – N/A**

2. **Online:**

The Department has offered the three Western Art Survey Art History courses: 235, 236, 237 as online courses. The Department also offered Photography I, Digital photo, ART 226 and History of Photography, ART 324 as online courses.

Many art faculty make use of online technology and supplement classroom instruction with Blackboard and online blogs.

G. Assessment of programs and student learning

1. **List student learner outcomes for each graduate and or undergraduate degree program and note how the outcomes are linked to department, college and university mission and goals.**

a. Describe the specific method used in assessing each student learning outcome. Also specify the population assessed, when the assessment took place, and the standard of mastery (criterion) against which you will compare your assessment results. If appropriate, list survey or questionnaire response rate from total population (e.g., alumni, employers served.)

All Bachelor of Fine Arts or Bachelor of Arts majors within the Department of Art are required to enrolled in ART 495, the department's capstone course specific to the three disciplines, Studio, Graphic Design and Visual Art Teaching took exit surveys. The other method of assessment is in the form of the final grade for these students in the ART 495 course. The grade basis used for this course is satisfactory/unsatisfactory. A grade of satisfactory indicates the student has successfully completed the course objectives.

The Department of Art has four undergraduate degree programs, the BA Art, BA Visual Art Teaching, BFA Studio Art and BFA Graphic Design.

During the 2010-11 academic year the Department assessed the student learning outcome common to all four programs.

- Students will produce a packet that includes a resume, artist statement and professional documentation of their work (for studio art BFA and BA students)
- Students will demonstrate knowledge of applying for a job (for BA Visual Art Teaching students)
- Students will be able to assemble a professional portfolio to show prospective employers (for BFA Graphic Design students)

These learning outcomes were assessed because they are related directly to the Department's goals:

“To prepare students for significant roles in society as professional practitioners of visual arts, art educators and designers of visual art and associated media.”

& “To provide our students the opportunity to pursue graduate study in visual art on a n equal footing with students who graduate from other art departments in the state and region.”

These learning outcomes are also related to the College of Arts & Humanities goal:

“Ensure students’ develop disciplinary specific competencies for success in their field.”

And the University’s goal:

“Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.”

These results are from assessment of Student Learning Outcomes during the 2010/11 academic year. Results from 2009/10 and 2007/08 senior exit surveys are included in the appendix.

2. List the results for each student learning outcome.

- a. Provide results in specific quantitative or qualitative terms for each learning outcome.
 - i. All students enrolled in all sections of ART495 successfully completed their required course objectives.
- b. Compare results to standards of mastery listed above. N/A
- c. Provide a concise interpretation of results.
 - i. The exit surveys need to be revised to better reflect questions related to each individual program.
 - ii. The surveys need to be organized in a way that data can be better collected for evaluation.
 - iii. The data collected suggests a wide variety of important topics for continued faculty discussion and action.

Department of Art
Assessment Results
BA - Art
2010-2011

Assessment results drawn from three responses	1 = lowest 5 = highest
Question	Average Response
Q2: What is your opinion of the quality of instruction you received at CWU?	
Q2.1: Overall quality of the Department of Art	4.6
Q2.2: Quality of your specific focus of studies in the art department	4.6
Q2.3: Quality of your overall experiences in other studio areas of CWU's Department of Art	4.3
Q3: What is your opinion of the quality of instruction you received in the follow areas?	
Q3.1: Foundations	4.5
Q3.2: Major Studio Area	4.3
Q3.3: Minor Studio Area	4
Q3.4: Critical Analysis	n/a
Q3.5: Art Education	n/a
Q3.6: Art History	4.3
Q4: How important were the following in your decision to attend CWU?	
Q4.1: Location	4.3
Q4.2: Size	4
Q4.3: Cost of tuition	4
Q4.4: Recommendations of a teacher	2
Q4.5: Recommendations of someone in the art/design field	1.6
Q4.6: Scholarship/Assistantship	3
Q4.7: Quality of education	3.6
Q4.8: Reputation of the Department of Art	2
Q4.9: Presence of a particular faculty member	1.6
Q4.91: Campus visit experience	4
Q5: Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations while at CWU?	Yes or No ? Results=Majority
Q5.1: Independent studio work in your major	Yes
Q5.2: Collaborative projects	No
Q5.3: Participation in exhibitions	Inconclusive
Q5.4: Internships/ Cooperative employment	Inconclusive
Q5.5: Student teaching	n/a
Q6: How did the following aspects of your education influence your development as an artist?	

Q6.1: Internships/Cooperative employment	1
Q6.2: Student teaching	n/a
Q6.3: In-class projects and studio work	5
Q6.4: Collaborative projects	2
Q6.5: Participation in exhibitions	1
Q6.6: Advice from a faculty member	3

Q7: How important should each of the following areas be in preparing graduates in art/design?

Rank from 1 to 4, with 1 being the most important

					1	2	3	4	
Employment/Job Skills						//			
Ability to use technology appropriate to your area					//				
Factual and conceptual knowledge in major area							//		
Critical thinking and problem-solving skills								//	

Q8: Do you have any comments regarding technology and its effect on art/design and career opportunities for our graduates?

- The computers in the Mac lab in Randall are very useful and the programs are up to date. There could be a better color printer!
- No
- Require students to take more computer art classes in place of 2D or 3D design classes.

Q9: Would you recommend CWU's Department of Art to someone considering studying art/design?

- Yes: I enjoyed my time with the Art Department. I learned a lot from my Art professors/instructors.
- No: I would tell them it has to be something they were super passionate about and really understand what classes are needed.
- Yes: I learned a great deal about myself as an artist and the faculty has a great impact in that.

Q10: As a former art/design student, what advice would you share with present art/design students?

- Just make sure not to wait until last minute to do your work.
- To know the requirements.
- The amount of time put into your work shows through your work.

Q11: List any courses you were REQUIRED to take that you think should not be required for your major?

- 2D & 3D design in separate quarters; I suggest combining both classes together in one course.

- I thought all classes were worthwhile. I wish there were more variety w/ faculty teaching 100+ 200 level classes (art history, etc)
- I think they were all needed.

Q12: Describe any courses or requirements you think should be added for students in your major.

- I think there should be exhibition classes. There should be more emphasis on showing work not only in Ellensburg but in other areas. Maybe work with other universities.
- None
- More computer art design

Q13: Do you have any other comments or suggestions regarding the Department of Art at CWU?

- No responses

Department of Art
Assessment Results
BFA – Studio Concentration
2010-2011

Assessment results drawn from seven responses	1 = lowest 5 = highest
Question	Average Response
Q2: What is your opinion of the quality of instruction you received at CWU?	
Q2.1: Overall quality of the Department of Art	4.14
Q2.2: Quality of your specific focus of studies in the art department	4.42
Q2.3: Quality of your overall experiences in other studio areas of CWU's Department of Art	4.28
Q3: What is your opinion of the quality of instruction you received in the follow areas?	
Q3.1: Foundations	3.6
Q3.2: Major Studio Area	4.71
Q3.3: Minor Studio Area	4
Q3.4: Critical Analysis	4
Q3.5: Art Education	5
Q3.6: Art History	4.71
Q4: How important were the following in your decision to attend CWU?	
Q4.1: Location	4
Q4.2: Size	3.42

Q4.3: Cost of tuition	4.28
Q4.4: Recommendations of a teacher	2.57
Q4.5: Recommendations of someone in the art/design field	2.71
Q4.6: Scholarship/Assistantship	3.14
Q4.7: Quality of education	4.0
Q4.8: Reputation of the Department of Art	4.14
Q4.9: Presence of a particular faculty member	3.0
Q4.91: Campus visit experience	3.57
Q5: Given your major or professional emphasis, do you feel you had adequate opportunities to work in the following situations while at CWU?	
Yes or No ? Results=Majority	
Q5.1: Independent studio work in your major	Yes
Q5.2: Collaborative projects	No
Q5.3: Participation in exhibitions	No
Q5.4: Internships/ Cooperative employment	No
Q5.5: Student teaching	No
Q6: How did the following aspects of your education influence your development as an artist?	
Q6.1: Internships/Cooperative employment	1
Q6.2: Student teaching	1
Q6.3: In-class projects and studio work	4.71
Q6.4: Collaborative projects	2.8
Q6.5: Participation in exhibitions	4.0
Q6.6: Advice from a faculty member	4.71

Q7: How important should each of the following areas be in preparing graduates in art/design?

Rank from 1 to 4, with 1 being the most important

					1	2	3	4	
Employment/Job Skills					/	//	//		
Ability to use technology appropriate to your area						//	/	/	
Factual and conceptual knowledge in major area					/		/	//	
Critical thinking and problem-solving skills					//		/	/	

Q8: Do you have any comments regarding technology and its effect on art/design and career opportunities for our graduates?

- The computers in the art lab were very important towards my ability to complete projects.
- Need to offer design program basics for all specializations.
- Technology is constantly advancing and changing. I think it's important that students have the opportunity to learn and access new technology for their future careers.

- I believe the availability of classes & times/quarters specific classes are available could be improved. There were several classes I would have liked to have taken but availability of some classes or pre-requisite classes for more advanced classes weren't available.
- The majority of employment opportunities involve some sort of tech requirements. I think a graphic or web class should be in place.

Q9: Would you recommend CWU's Department of Art to someone considering studying art/design?

- Yes: This Art department has the only metal smith program in the state. Also, the faculty are amazing and I learned a lot from the teachers I specifically studied under.
- No: Not if the rumored changes about the department are true. Artists should be allowed to specialize and have as much access to advanced classes as they want without scheduling complications.
- Yes: Overall I enjoyed my experience here at Central and would recommend the art department to someone considering studying art here.
- Yes: Overall the department of art is fairly accessible and the staff is knowledgeable. I feel I am a better artist after spending 2 years here.
- Yes: The professors are very knowledgeable in their fields. Great experiences to be had here.
- No: With all the monetary cutbacks it seems the department is going to go downhill quickly over the next couple years-especially with the cutting of amazing faculty such as Howard Barlow.
- No: Considering the current state of flux that is being experienced by the fine arts department, and the uncertainty of the future, I cannot recommend the program to any art or design student at this point.

Q10: As a former art/design student, what advice would you share with present art/design students?

- To put the majority of their focus into their work.
- Get into the program as soon as possible and do not wait to take upper division classes.
- Try multiple medium before deciding on a specific area of art
- Spend more time in the studios. Don't have a job while in school. Take the appropriate credit load each quarter so you are able to devote enough time to your art.
- Document your work. Apply to shows, attend conferences and have a minor.
- Spend as much time as possible in the studio. Get to know your professors and exhaust them of knowledge. Get a competent advisor.
- Try to experiment with as much as you can artistically, whether it is painting, sculpture, ceramics or drawing. It is important to learn as many skills as you can to apply to your work and become a more flexible artist.

Q11: List any courses you were REQUIRED to take that you think should not be required for your major?

- Nothing comes to mind. All of the required courses made sense as to why I had to take them.
- Design II
- Some of the early drawing classes and basic design classes were too elementary for myself and some of my fellow students. I firmly believe if you already have an art background /foundation , an incoming students should be able to “test out” of the lower level classes.
- All classes were useful and should continue to be required.

Q12: Describe any courses or requirements you think should be added for students in your major.

- Nothing comes to mind.
- Typography or other entry level computer design classes.
- In regards to painting, it would be nice to have beginning classes in mixed media & painting processes/ techniques...Color theory as well.
- For studio artist, there should be at least one required digital/computer art class like graphic design or illustration & vice versa for computer design students.
- Photoshop basics, web design for art, glaze tech, mid career portfolio review.
- Watercolor painting was never offered although it was in the class catalog.
- Specific classes in perspective, anatomy and color theory would be a great addition to the presently offered classes.

Q13: Do you have any other comments or suggestions regarding the Department of Art at CWU?

- During my time here at Central I have expanded my knowledge as an artist more than I ever thought I could. I leave knowing that my future as an artist is cemented in my foundation.
- More opportunities for career & work development through exhibitions within the school and the community. Working with visiting artists and work with students to prepare them for the “art world”. Galleries, exhibitions, grants, etc.
- Art students need more exposure to shows and exhibition. A mid-term show or jury panel to examine portfolios as well as the same for exiting seniors will help cement the experience as an art student.
- It would have been great to have a list of classes offered for the entire year so that planning schedules would be so haphazard. Even in my community college they offered yearly catalogues of all classes offered.

Department of Art
Assessment Results
BFA - Graphic Design concentration
2010-2011

Answers drawn from fifteen responses

Q1: Summarize the benefits that you received by attending the AIGA “Reality Check” portfolio review:

- A realistic measure of how my work is compared to the real career work. Even my best pieces were said to be juvenile, looked like student work. I have a better understanding of where I stand and how I have to come.
- “Reality Check” was the perfect title for the event. I really benefitted from the event because I was told I was on the right track, but there were specific things I could improve on. It was really beneficial to go as a junior because I have plenty of time to perfect my portfolio before I graduate. I now know I need to improve typography and my process. It was also beneficial because I was able to see work from other schools, and where I need to catch up.
- Opportunity to meet professional graphic designers from all over a variety of locations representing an abundance of businesses and firms. By attending “Reality Check” my junior year I was able to receive both positive and negative comments to focus on improving my portfolio and quality of work I produce towards my future career and education. I was able to surround myself with my “potential” colleagues and familiarize myself with work that they’ve produced and where my work stands in competition with that.
- Reality check was a positive experience where designers were able to critique my pieces and tell me how to expand on my projects to make them stronger.
- Helped deal with criticism from other people other than Bach. I got to see other student’s portfolio. Lots of feedback on portfolio and now I have a lot of ideas to improve it.
- Great help on how to improve specific projects and portfolio as a whole. Tips on what my portfolio is lacking or deficient. Great networking tool.
- I got feedback regarding portfolio layout and presentation. I got some contact info from one of the reviewers. I also got some great ideas on how to push my project further.
- I learned what my strengths and weaknesses are in my design work. I also learned to let my personality show through in my work more. Typography is key and everyone is quite critical about it.
- I was exposed to a larger variety of work. Being able to compare my work to others has allowed me to widen my design sense.
- Receiving feedback on your portfolio is always a good thing. It allows you to get feedback that is unbiased and from people that are currently in the industry.
- Getting professionals in the field to see my work. It’s one thing to have my teachers talk to me, but getting outside input was very helpful. Also getting criticized wasn’t as painful as I anticipated. I learned a lot from the designers there.

- I don't think this box is big enough. It was amazing to get another professional opinion that wasn't from my instructor. It was also great interview experience that was exceptionally valuable, even though it was only a few minutes per person. It also really put everything in perspective as a student designer. This was a valuable network and skill building adventure.
- I learned what I need to work on to make my work better and I asked for specific items of what to work on. It shows us where our weak and strong points are in our work.
- Reality Check gave me great dieback on both the interview process and how to focus my work while also giving me the opportunity to see what students at other schools do.
- Different points of view on the portfolio were really effective. Some critiques where focusing on type or layout made it less repetitive. Find out what firms look at first and last really helped.

Q2: What specific improvements and suggestions were offered to you about your work:

- Work on typography, leading. Do research on typographic and graphic design as a while. Filtering out certain pieces in portfolio. I was told that if I really like a piece use/show it in a way that shows its use.
- Almost everyone said that typography could be improved better font choices, learning and innovative layouts. They suggested taking another type class in Seattle and exposing me to more art such as "How" magazine. They also wanted to know what direction I was going in and wanted it to be more concise. They would have like a process notebook so they could know why I chose to do thing. More logos and other outside work.
- Typography – I need to further develop my system of hierarchy and use of fonts. I need to use larger variety of different styles of fonts and focus more on the "type being an image, rather than using the image (to make the focal point." Also need to work on learning my text. Put work in context-such as book cover. Show it in portfolio in use as a book cover jacket. Submit a photo of the book cover in use. When presenting my work for review, use vocabulary that describes the project content and the steps use to create the final outcome.
- Multiple people told me to tell a story with my projects, by having a caption describing the piece, then a picture of the work in the context of the piece.
- Work on type layout, font, size. Crate shirts, posters etc. that shows off my logo and my font I made. Less work on computer, more hand done material. Don't let client tell you how to do your job. Incorporate what they want without losing yourself in the design.
- Mock up items and photography. Use photography in portfolio. Show things full size. Do more! Create 4-5 pieces for each project.
- Take my magazine pages and actually place them in a magazine. Use less secondary web pages. Work on type placement for numbers.
- To clean up and simplify my designs. Let me concept shine though and don't let effects override the idea. Use more type; I have a tendency to use sanserif's. T-shirts, print them and wear them. Display the personality.
- Lighten the background of portfolio papers. Further develop graphics and supplemental graphics. Expand on ideas. Emphasize imagery.

- My work is a lot of the same type, it is very minimalistic. It would help if I added some variety to my portfolio and show my versatility. Also recommended was that I take some of my more student pieces out of my portfolio and replace them with new/less student work.
- Typography, typography, typography. Specifically they spoke to me about kerning.
- Typography. Make your work for you. Be yourself. Center your portfolio directly around your dream job. Showcase your strengths. Quality over quantity. Go beyond the assignment.
- Work on choosing fonts that are more sophisticated and choose “good type”. Work on hierarchy.
- Many reviewers suggested that I pursue a specific style in my work as opposed to my previous strategy of covering a broad spectrum of design. They also said to push the limits on every piece I do. Many of my ad designs featured humorous elements and I was told to make the design and humor even more outrageous.
- Most of the suggestions were to improve my typography. The choices of typography need to show what you want the audience to interpret from the piece. I also need to look at hierarchy within my test. For some of my pieces the main point didn’t become clear until I explain what was important. Color was also another point to focus on having the color show what’s important or not.

Q3: What specific projects, as well as other elements did the reviewers like about your work:

- Most really enjoyed my illustration on my book cover. Other really like the concept and color scheme of the falling water poster.
- They thought that I was really creative and really liked my concepts. They could see I was in a good direction and thought I had a lot better typography skills than a lot of people, but I definitely still needed to improve. They like the hand done quality of some of my work. They liked how I solved problems, but I needed to show them how I got there a little more.
- Many of the reviewers like my 2010 holiday card; however I had mixed opinions about my other pieces. Some enjoyed my book cover, while others enjoyed my source poster and CD case. What one reviewer like about one piece, a different reviewer wouldn’t like. Most of the reviewers enjoyed photography and how I applied it to my pieces.
- They liked the clock project a lot and wanted me to expand on it.
- Rock against Rape logo was the best received. No negative comments about it. Clymer Museum was second most liked. They loved the simplicity. They said I had great ideas but not always executed the best way.
- Source poster and postcard, like overall layout and theme.
- Most really like my websites, style guide and top-flight and Gatorade ads. They felt those were the strongest designs.
- My eye for composition, color choice, type choice, and outside of class projects was well received. My type-portrait and t-shirts were also taken well by reviewers because it showed me. Anything with a symbolic graphic and clean type was like.
- Portfolio was designed. Wasn’t flooded with random pieces. Simple, clean, organized.
- Love the water is life poster, and the photo of my Pellegrino bottle. Really like my labels for each piece of work.

- For the most part, people really enjoyed my falling water poster minus the text. Quite a few people really liked my zombie PSA poster.
- I got a lot of comments about falling water poster, but a part of me is angry because I didn't take the photo for it. They were excited about the book cover and generally if we made it to the back of the portfolio my font was highly regarded. There were lots of comments about my positive use of color.
- The reviewers like my Juried Art Exhibition posters, falling water, and San Pellegrino bottle poster. The elements they liked about each were the concepts.
- Many reviewers like my art show poster from 2010 and my cd design from 2009. They like the texture and visual contrast that gave the pieces a real tactile quality.
- Most of the critiques like the college work that I did whether it was in my digital images or with posters. They like more of the pieces that were designed with my own ideas fully executed the way I envisioned it from the beginning.

Q4: What projects might you consider eliminating from your portfolio:

- 1-3 of the photo shopped computer art pieces. They did not relate to the profession. One critic explained that all it showed is that I know how to use Photoshop, which all of them would already assume we have that skill.
- I would eliminate my falling water poster and maybe one other poster because they said I really only needed one. I would either remove my book jacket or improve the type on it.
- I might eliminate my falling water poster. Instead of eliminating other pieces inside my portfolio, I would rather go back and improve my pieces with the information I got back from my reviewers.
- Some reviewers didn't like the sunglass mailer, but other did so the missed reviews make me reconsider that piece.
- Holiday Cards, they said it was okay. Maybe the book covers. One guy said it was cliché, another said she loved it but had a few suggestions.
- Rock against Rape, falling water
- The medicine ad. Several reviewers felt it was the weakest design.
- Clymer Ad, Falling water and architecture as art.
- Reworking my anytime fitness graphics. Apple the logo to other objects. Maybe a poster from the Dez section.
- I will be eliminating the Carl designed ad and putting in my magazine design.
- Possibly my graphic designer quote flashcards. People didn't feel that the text was strong enough. Also maybe my font. People didn't seem to reach as well to it.
- The SOURCE poster, immediately. It's poorly designed, clichéd, and serves no purpose when clumped near other, stronger pieces. Next I would remove/redo my Clymer museum ad. Looking back I realize just how uncreative and minimal it actually is..
- Almost all the reviewers said to take out my illustrations. Possibly could leave the spot illustrations in only if incorporated into a postcard.

- I have already eliminated pieces I made for the Continuing Ed department on campus. These designs proved to be too safe and boring and didn't bring any of my personal style to the spotlight.
- I would consider eliminating some of the posters that had specific requirements showing those it any portfolio made it to where it needed to be explained why things were in there specifically.

Q5: From the Reality Check experience, how will it affect the overall assessment plan for your final portfolio and how you spend your last few weeks at Central:

- Spend time on every piece. I want to save my sketches and rough drafts to add some depth behind my pieces. Also, rearrange the whole hierarchy.
- I want my portfolio to be extremely concise to it looks like the same person did everything. I also want to have more variety in my portfolio so it shows that I can do multiple things. I will work on typography and possibly create my own projects. I want to work on a process notebook so when viewing my portfolio they can also know where I got my ideas.
- From Reality Check, I know that I sincerely need to readdress the layout and order of my portfolio and update pieces with the comments from my reviewers before turning in my final portfolio. So during my last few weeks at Central, I'm going to optimize my time going back and "fixing" older projects for typography and also utilize the library for research on typography and current contemporary artists to influence my work.
- I think my portfolio is coming along nicely. As of now I would like to go back and expand on a few projects to take them to the next level, by adding more elements to certain projects to make them larger and more cohesive.
- Overall work on type! Create a better visual of the projects, example pic of book cover. Place logo on something, shirt, poster. Create process notebook, had them with me but notebook would have been easier.
- Expand on projects, add pieces to make sets. Mock up and photography projects. Reprint to ready for final portfolio.
- I think it has convinced me to make short descriptions to go with my pieces.
- Personality in my extracurricular projects will be displayed more. Applying less is more in my work by communicating more efficiently. Focusing more on the concept and less on the visuals. Type, type, type. Use it well.
- I will spend my time at Central doing my best to exceed my professors expectations. I will take the comments made to me into consideration and redo my portfolio. Reality Check allowed me to rethink the layout of my portfolio & how it will perform in a job interview.
- It has made me take a different approach to my last few projects at Central. To try and vary my portfolio a little. It will help me show my versatility and willingness to adapt.
- I'm going to fix some of my text problems on older pieces. I'm also going to find a way to make a common thread run through all my pieces. And learning to integrate my rough drafts into my portfolio.
- My last few weeks at Central this quarter will be spend cleaning up. This summer will be spent renovating my portfolio to really make it my own.

- I will look into buying some books on typography as well as re-work the type on the projects that I feel are stronger.
- I am spending my last few weeks at Central developing pieces for my portfolio that are more illustrative and textural to expand my personal style.
- It will make me think more about my typography and how it is integrated within my piece. It needs to be thought about from the beginning and not after the image and everything else is already done. It needs to bring forth the emotion that needs to be shown through the piece.

Q6: Within current resources, how could we alter our curriculum to better serve you besides adding web and flash classes:

- I think we have all the resources we need; we just need to use them. For me I learn much better hands on. Maybe more field trips to firms or gallery would be inspiring.
- Typography 3, Branding and Logos, Layouts in the portfolio
- Possibly offering a 3rd typography class of which incorporated more portfolio skills. Also adding a class specifically for logo/identity creation.
- Larger, more expansive projects. Have computer art I actually be about illustrator and photo shop.
- Create larger projects. For logo, adding the logo to poster or shirt. Require more hand done projects.
- Early in the program offer classes that teach students to learn adobe programs. New assignment, the projects need a little updating. Less assignments, but more in depth ones, more cohesive and full projects, less single pieces.
- Classes designed around specific Adobe programs.
- More typography classes! Two isn't enough to learn what there is to know about type.
- I wish we could have done a few more informational graphics and layout design. I would have like to do more publication design as well. After attending Reality Check I realized that the design at Central is vastly different than others and that we could use all of their design projects to further develop out goals.
- I think classes need to be based around more contemporary design. I believe that they design program is a little outdated. Most companies don't do mailers. Also I think there are better project selections out there for the concept try to be presented.
- Please, please, please: teach more about basic typography principles.
- This one's pretty easy. Provide a second opinion within the classroom setting. Force us to butt heads with not just one professor, but 2. I can't explain how incredibly valuable that second and third opinion is when you're struggling with a concept.
- I think possibly some assigned reading in specific typography books would be good. Help us refine somehow to pick "good type" – font choices I know is a learning process that will continue.
- In the last quarter, it might be interesting to have a project that improves older work. I had many good concepts during my junior year that feel short at Reality Check due to the lack of software experience I had at the time. Revisiting some older pieces with guidance from our department faculty would be great for fine tuning portfolios.

- More focus on typography showing how effective pieces with or without the typography. Making it more of a focus than something that is just added later. Have different types of layouts be presented with projects.

Q7: Please feel free to make any additional comments about Reality Check or your portfolio:

- I wish I had been more mentally prepared. I went in knowing I didn't have the best portfolio but after hearing the same harsh critique time after time, I felt embarrassed and behind the rest.
- It was a little hard to hear the reviewer at times. More time with interviewers would be great.
- This was one of the best experiences of my college education. Going to Reality Check has really put into perspective what I need to accomplish during the time I'm in college to prepare myself for the business world. It gave me an opportunity to see my possible future "colleagues" and competition thus far, as well as introduce me to all types of different firms and businesses that I could potentially work for.
- Too loud, couldn't hear. Not enough time. Would love if more people had paper to draw on like one guy did, visuals help.
- It was a great event and the feedback I was so helpful. Its got me thinking about design in a whole different light. Can't wait to next year.
- I appreciate having reality check as a resource. It has helped me develop my portfolio skills, job skills, and internship review skills.
- I really enjoyed Reality Check; the people there really validated how I felt about my work. I'm, definitely going next year.
- Make it to a different place, or make me feel a bit better about paying \$20 to attend an event that unfortunately appeared to be put on by a community college. When you talk to the professionals, you feel better about driving 2 hours, but they couldn't hide the cheap chairs or the dirty floor.
- It would be good to have a single process of how we are to present our portfolio- all reviewers wanted us to present differently for each reviewer, was a little confusing.
- I would have like to see Reality Check more spread out with less cramming people into a room with all the noise and distractions that took place. I found it was harder to focus on what the person was trying to say.

3. Based upon the results for each outcome listed above describe:

- a. Specific changes to your program as they affect student learning (e.g., curriculum, teaching methods).
 1. The department faculty rewrote and reorganized the survey at the end of the Spring 2011 quarter. These new exit surveys will be administered to students enrolled in ART 495 during the current academic year. (Exiting Student Assessment Form, see Appendix C)
 2. The department will meet this year to discuss changes in the program based on the results of the exit survey.

3. The department will follow through with a plan to better collect data as needed for other student learning outcomes as outlined in the department's new Student Learning Outcome Assessment Plan that was developed during the Spring 2011 quarter.
- b. List specific changes related to assessment process if any.
*Attach an updated programmatic student outcome assessment plan for the future (i.e., next five year period) (see Sample Table 4).

CWU Student Learning Outcome Assessment Plan Preparation Form

Department Art
 Program Bachelors of Art - Art

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates) ***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Demonstrate knowledge of both Western and non Western historical and contemporary visual arts	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	1. Ensure students' develop disciplinary specific competencies for success in their field. 2. Improve students' knowledge of human cultures and diversity for success in a global society.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. 6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Rubrics for exams, quizzes, research papers, and oral presentations in art history.	All Majors	The Art History Core or in the following upper division art history electives if taken.	100% of all majors
2. Effective use of a wide range of technical skills in the production of artwork.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubrics that assess technical skills and contextualization evident in the art product.	All Majors	All studio based courses	50% of all majors
3. Participation in collaborative and team lead projects and activities.	5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning. 5. Enhance students' civic	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. 4. Build mutually beneficial partnerships with the public sector, industry, professional groups,	Rubric used to assess the completion of group projects or presentations or participation in group critiques.	All Majors	All Studio Based Courses	100% of all majors

	environment	knowledge and engagement locally and globally for responsible citizenship.	institutions, and the communities surrounding our campus. 6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.				
4. Creation of assignment led artwork.	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	1. Ensure students' develop disciplinary specific competencies for success in their field. 3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubric used to assess the artwork and a presentation to peers defending and analyzing the work.	All Majors	200 and 300 level studio courses	50% of all majors
5. Production of a packet that includes a resume, artist statement and professional documentation of their work	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1. Ensure students' develop disciplinary specific competencies for success in their field. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubric assessing the resume, artist statement and professional documentation of their work	All Majors	Capstone Course ART 495	100% of all majors

*Method(s) of assessment should include those that are both direct (tests, essays, presentations, projects) and indirect (surveys, interviews) in nature

**Data needs to be collected and differentiated by location (Ellensburg campus vs University Centers – see NWCCU standard 2.B.2)

***Timing of assessment should be identified at different transition points of program (i.e., admission, mid-point, end-of-program, post-program)

CWU Student Learning Outcome Assessment Plan Preparation Form

Department Art
 Program Bachelors of Fine Art – Studio Art

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates) ***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Demonstrate knowledge of both Western and non Western historical and contemporary visual arts	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	1. Ensure students' develop disciplinary specific competencies for success in their field. 2. Improve students' knowledge of human cultures and diversity for success in a global society.	6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Rubrics for exams, quizzes, research papers, and oral presentations in art history.	All Majors	The Art History Core and in upper division art history electives.	100% of all majors
2. Effective use of a wide range of technical skills in the production of work contextualized within historical and contemporary visual arts	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubrics that assess technical skills and contextualization evident in the art product.	All Majors	All studio-based courses	100% of all majors
3. Participation in collaborative and team-led projects and activities.	5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning. 5. Enhance students' civic knowledge and	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. 4. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and	Rubric used to assess projects, presentations and participation in group critiques.	All Majors	All Studio Based Courses	100% of all majors

		engagement locally and globally for responsible citizenship.	the communities surrounding our campus. 6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.				
4. Creation of artwork at an advanced level of expertise.	4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	1. Ensure students' develop disciplinary specific competencies for success in their field. 3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Rubric used to assess the cohesive and personal body of work at a professional level including artist statement, presentations to peers or professional groups defending and analyzing the body of work.	All Majors	300 and 400 level studio courses	50% of all majors
5. Student-led exhibitions of work both on campus and in the community	5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	5. Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Documentation of selection, installation and publicizing of the exhibition	All Majors	Student produced, professionally-juried spring student exhibition	30% of all majors
6. Production of a professional packet that includes a resume, artist statement and professional	1. To prepare students for significant roles in society as professional	1. Ensure students' develop disciplinary specific competencies for	1. Maintain and strengthen an outstanding academic and student life on	Rubrics assessing the resume, artist statement and professional documentation of artistic work	All Majors	Capstone Course: ART 495	100% of all majors

documentation of artistic work	practitioners of the visual arts, art educators and designers of visual art and associated media 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region	success in their field. 4. Develop students' intellectual and practical skills for lifelong learning.	the Ellensburg Campus.				
7. Establishment of professional networks and contacts at the local level or above	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region	1. Ensure students' develop disciplinary specific competencies for success in their field.	4. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus. 5. Achieve regional and national prominence for the university.	Evidence of attendance or participation in professional conferences and symposiums including SOURCE , evidence of acceptance into professionally peer-reviewed exhibition venues or publications	All Majors	300 and 400 level studio courses	60% of all majors

CWU Student Learning Outcome Assessment Plan Preparation Form

Department _Art_____

Program __Bachelor of Art- Visual Art Teaching_____

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates)***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Students will demonstrate knowledge of art education, children's development in art, finding and utilizing resources, diversity, reflection, aesthetics, art history, art criticism, art production, visual culture, technology, creativity; and strategies for including these components into an art curriculum.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media. 3. To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture.	1 Ensure that students develop disciplinary specific competencies for success in their fields 2 Improve students' knowledge of human cultures and diversity for success in a global society 3 Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. IV: Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses	Rubrics for assessing an elementary art lesson, a middle school unit, a high school foundation course and a high school studio course	All Visual Art Teaching Majors	ART 330 (may be any quarter) ART 332 (Spring quarter) ART 430 (Fall quarter) ART 432 (Winter quarter)	100% must have a "C" or better as required for teacher certification
2. Students demonstrate their ability to formulate their philosophy of teaching and their philosophy of teaching art in a written paper	1. To prepare students for significant roles in society as professional practitioners of the visual arts	1 Ensure that students develop disciplinary specific competencies for success in their fields 3 Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry 5 Enhance students' civic knowledge and engagement locally and globally for	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus	Two rubrics assessing the two philosophy papers	All Visual Art Teaching Majors	ART 430 (Fall quarter) and again in ART 495 (Winter quarter)	100% must have a "C" or better as required for teacher certification

		responsible citizenship					
3 Students will demonstrate their ability to implement art curriculum, apply classroom management strategies, exhibit student artwork, and order art materials and supplies	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1 Ensure that students develop disciplinary specific competencies for success in their fields 3 Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus	Rubrics for assessing students teaching Friday Children’s Art Classes and Discovery Middle School students	All Visual Art Teaching Majors	ART 332 (Spring quarter) ART 430 (Fall quarter)	100% must have a “C” or better as required for teacher certification
4. Students will demonstrate knowledge how to design an art classroom,	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1 Ensure that students develop disciplinary specific competencies for success in their fields	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus	Rubrics for assessing art classroom design	All Visual Art Teaching Majors	ART 432 (Winter quarter)	100% must have a “C” or better as required for teacher certification
5. Students will demonstrate knowledge of current issues in art education	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1 Ensure that students develop disciplinary specific competencies for success in their fields 4 Develop students’ intellectual and practical skills for lifelong learning	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus	Rubric assessing a research paper on one art education issue, and a rubric assessing a presentation of that issue to the class	All Visual Art Teaching Majors	ART 432 (Winter quarter)	100% must have a “C” or better as required for teacher certification
6. Students will demonstrate knowledge of applying for a job	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1 Ensure that students develop disciplinary specific competencies for success in their fields 4 Develop students’ intellectual and practical skills for lifelong learning	I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus	Rubrics assessing a written resume and cover letter, participation in mock-interviews, and the creation of a teaching file in the form of a notebook	All Visual Art Teaching Majors	ART 495 (Winter quarter)	100% must have a “C” or better as required for teacher certification

<p>7. Students will become an active member in their profession</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment</p>	<p>5 Enhance students' civic knowledge and engagement locally and globally for responsible citizenship</p>	<p>I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus VI: Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>	<p>Count the number of students who join the Student Chapter of the National Art Education Association (SCNAEA), the state art education organization (WAEA) and the National Art Education Association (NAEA)</p>	<p>All Visual Art Teaching Majors</p>	<p>ART 430 (Fall quarter)</p>	<p>85% join the organizations</p>
<p>8. Students enroll in and pass studio, art history and education courses required for completion of the Visual Art Teaching program.</p>	<p>2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.</p>	<p>1 Ensure that students develop disciplinary specific competencies for success in their fields</p>	<p>I: Maintain and strengthen an outstanding academic and student life on the Ellensburg campus</p>	<p>Passing Grades</p>	<p>All Visual Art Teaching Majors</p>	<p>Completion of the Visual Art Teaching Program</p>	<p>A 3.0 average in all classes is required for teacher certification</p>
<p>9. Students pass the WEST-E test to be certified in Visual Art Teaching K-12</p>	<p>5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment</p>	<p>1 Ensure that students develop disciplinary specific competencies for success in their fields</p>	<p>V: Achieve regional and national prominence for the university.</p>	<p>West-E exam</p>	<p>All Visual Art Teaching Majors</p>	<p>Completion of the Visual Art Teaching Program</p>	<p>Students must pass the WEST-E test for teacher certification</p>

CWU Student Learning Outcome Assessment Plan Preparation Form

Department Art
 Program Bachelors of Fine Art – Graphic Design

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates)***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Students will show knowledge of the historical antecedents of visual communications.	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	2. Improve students' knowledge of human cultures and diversity for success in a global society	VI. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	--Completion of designated Art History courses --Examination --Creation of original work that reflects art historical examples from Graphic Design traditions.	All Graphic Design Majors.	The Art History Core and in upper division art history electives	100% of all Graphic Design majors
2. Students will be able to apply and demonstrate the use of the basic design elements of space, line, color shape, texture form and value.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1. Ensure that students develop disciplinary specific competencies for success in their fields	I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.	--Rubrics used to assess coursework	All Graphic Design Majors.	All 100 and 200 studio Based courses	100% of all Graphic Design majors
3. Students will be able to demonstrate and apply the basic design principles, such as unity, harmony, contrast, repetition, variety, emphasis, balance, proportion, functionality, proximity, etc.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	1. Ensure that students develop disciplinary specific competencies for success in their fields	I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.	--Rubrics used to assess coursework	All Graphic Design Majors.	All 100 and 200 studio based courses.	100% of all Graphic Design majors
4. Students will be able to identify the typographic fonts that are considered classic and put these fonts to use in visual communication projects.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual	1. Ensure that students develop disciplinary specific competencies for success in their fields 4. Develop students'	I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. IV. Build	--Examination --Rubrics used to evaluate typography projects.	All Graphic Design Majors.	<i>Art 274, Typography and Art 474, Advanced Typography.</i>	100% of all Graphic Design majors

	<p>art and associated media</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.</p>	<p>intellectual and practical skills for lifelong learning</p>	<p>mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.</p>				
<p>5. Students will be able to use industry tools and software to create visual communication s projects.</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media</p> <p>3. To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture.</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.</p>	<p>1. Ensure that students develop disciplinary specific competencies for success in their fields</p> <p>3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry</p> <p>4. Develop students' intellectual and practical skills for lifelong learning</p>	<p>I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.</p> <p>IV. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses</p>	<p>--Rubrics used to evaluate design projects</p>	<p>All Graphic Design Majors.</p>	<p>All studio Based courses and in <i>Art 495, Studio Project</i></p>	<p>100% of all Graphic Design majors</p>

<p>6. Students will demonstrate understanding of how to use LeCorbusier's modular grid system of layout design and be able to deconstruct said system.</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.</p>	<p>1. Ensure that students develop disciplinary specific competencies for success in their fields 2. Improve students' knowledge of human cultures and diversity for success in a global society</p>	<p>I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus.</p>	<p>Creation of original work that reflects art historical examples from Graphic Design traditions including those of LeCorbusier's modular grid system.</p>	<p>All Graphic Design Majors.</p>	<p><i>Art 274, Typography and Art 474, Advanced Typography</i></p>	<p>100% of all Graphic Design majors</p>
<p>7. Students will be able to assemble a professional portfolio to show prospective employers.</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 3. To facilitate liberal learning and academic excellence through instruction that is sensitive to the needs of a diverse student body and is attentive to the technological and economic realities of an increasingly visual culture. 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal</p>	<p>1. Ensure that students develop disciplinary specific competencies for success in their fields 2. Improve students' knowledge of human cultures and diversity for success in a global society 3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry 4. Develop students' intellectual and practical skills for lifelong learning 5. Enhance students' civic knowledge and</p>	<p>I. Maintain and strengthen an outstanding academic and student life on the Ellensburg campus. III. Strengthen and further diversify our funding base and strengthen infrastructure to support academic and student programs. IV. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campuses.</p>	<p>--Portfolio review by outside AIGA member design firms --3-5 interviews with AIGA member design firms --Internship and internship report --Reflection paper on portfolio review experience</p>	<p>All Graphic Design Majors.</p>	<p>300 and 400 level studio courses, especially <i>Art 495, Studio Project</i></p>	<p>100% of all Graphic Design majors</p>

	footing with students who graduate from other art departments in the state and region.	engagement locally and globally for responsible citizenship	<p>V. Achieve regional and national prominence for the university.</p> <p>VI. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.</p>				
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*Method(s) of assessment should include those that are both direct (tests, essays, presentations, projects) and indirect (surveys, interviews) in nature

**Data needs to be collected and differentiated by location (Ellensburg campus vs University Centers – see NWCCU standard 2.B.2)

***Timing of assessment should be identified at different transition points of program (i.e., admission, mid-point, end-of-program, post-program)

CWU Student Learning Outcome Assessment Plan Preparation Form

Department _Art_____

Program __Master of Art- Art_____

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates)***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Demonstrate knowledge of both historic and contemporary practices relative to their thesis production.	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	1. Ensure students' develop disciplinary specific competencies for success in their field. 2. Improve students' knowledge of human cultures and diversity for success in a global society.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. 6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Master Thesis Project Study and/or Examination, Rubrics for exams, quizzes, research papers, and oral presentations in art history.	All Graduate Majors	Upper division 400 – 500 art history electives if taken.	100% of all Graduate majors
2. Effective use of focused and consistent range of technical skills relevant to the production of a cohesive body of work.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews	All Graduate Majors	Art 700	100% of all Graduate majors
3. Creation of artwork at an emerging professional level of expertise.	4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	1. Ensure students' develop disciplinary specific competencies for success in their field. 3. Facilitate disciplinary and interdisciplinary integrative	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews, Rubrics within assignment-oriented classes	All Graduate Majors	Art 400, 500, & 700 level studio art courses	100% of all Graduate majors

		learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.					
4. Create and install a public master's thesis exhibition.	5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	5. Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Oral Master Thesis Examination and Exhibition,	All Graduate Majors	Art 700	100% of all Graduate majors
5. Completion of a written thesis, and visual documentation of thesis work and exhibition.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region	1. Ensure students' develop disciplinary specific competencies for success in their field. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Graduate Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines	All Graduate Majors	Art 700	100% of all Graduate majors
6. Develop a portfolio suitable for application to a MFA Terminal Degree Program.	1. To prepare students for significant roles in society as professional	1. Ensure students' develop disciplinary specific competencies for	1. Maintain and strengthen an outstanding academic and student life on	Rubrics accessing professional application packets.	All Graduate Majors	By Advisement	100% of all Graduate majors

	<p>practitioners of the visual arts, art educators and designers of visual art and associated media</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region</p>	<p>success in their field.</p> <p>4. Develop students' intellectual and practical skills for lifelong learning.</p>	<p>the Ellensburg Campus.</p>				
<p>7. Establishment of professional networks and contacts at the regional level or above</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region</p>	<p>1. Ensure students' develop disciplinary specific competencies for success in their field.</p>	<p>4. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>5. Achieve regional and national prominence for the university.</p>	<p>Evidence of attendance or participation in professional conferences and symposiums evidence of acceptance in peer-reviewed publication/exhibitions at the regional level or above.</p>	<p>All Graduate Majors</p>	<p>Art 500 level Studio Courses</p>	<p>100% of all Graduate majors</p>

*Method(s) of assessment should include those that are both direct (tests, essays, presentations, projects) and indirect (surveys, interviews) in nature

**Data needs to be collected and differentiated by location (Ellensburg campus vs University Centers – see NWCCU standard 2.B.2)

***Timing of assessment should be identified at different transition points of program (i.e., admission, mid-point, end-of-program, post-program)

CWU Student Learning Outcome Assessment Plan Preparation Form

Department _Art_____

Program __Master of Fine Art- Art_____

Student Learning Outcomes (performance, knowledge, attitudes)	Related Program/ Departmental Goals	Related College Goals	Related University Goals	Method(s) of Assessment (What is the assessment?)*	Who Assessed (Students from what courses – population)**	When Assessed (term, dates) ***	Standard of Mastery/ Criterion of Achievement (How good does performance have to be?)
1. Develop and apply knowledge of both a historic and contemporary practices as well as critical theory to the production of a body of thesis work.	2. To enhance our students' understanding of the diversity and unity inherent to the tradition and innovations, the freedom and restraint of both visual and physical imagery in the arts.	1. Ensure students' develop disciplinary specific competencies for success in their field. 2. Improve students' knowledge of human cultures and diversity for success in a global society.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus. 6. Build inclusive and diverse campus communities that promote intellectual inquiry and encourage civility, mutual respect, and cooperation.	Master Thesis Project Study and/or Examination, Rubrics for exams, quizzes, research papers, and oral presentations in art history classes.	All Graduate Majors	Upper division 400 – 500 art history electives if taken	100% of all Graduate majors
2. Effective and innovative use of a focused and consistent range of technical skills relevant to the production of a cohesive body of work.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media	3. Facilitate disciplinary and interdisciplinary integrative learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews	All Graduate Majors	Art 700	100% of all Graduate majors
3. Creation of artwork at a professional and innovative level of expertise.	4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region.	1. Ensure students' develop disciplinary specific competencies for success in their field. 3. Facilitate disciplinary and interdisciplinary integrative	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Master Thesis Project Study and/or Examination, Quarterly Committee Reviews, Rubrics within assignment-oriented classes	All Graduate Majors	Art 400 &500 level studio art courses; 700-level thesis credit courses	100% of all Graduate majors

		learning for creative inquiry. 4. Develop students' intellectual and practical skills for lifelong learning.					
4. Create and install a public terminal-degree MFA thesis exhibition.	5. To support Central Washington University's efforts to fulfill its mission and strategic goals by fostering student-centered learning through high-quality academic programs which contribute to a dynamic student environment	5. Enhance students' civic knowledge and engagement locally and globally for responsible citizenship.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	Oral Master Thesis Examination and Exhibition,	All Graduate Majors	Art 700	100% of all Graduate majors
5. Completion of a written thesis, and visual documentation of thesis work and exhibition.	1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media 4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region	1. Ensure students' develop disciplinary specific competencies for success in their field. 4. Develop students' intellectual and practical skills for lifelong learning.	1. Maintain and strengthen an outstanding academic and student life on the Ellensburg Campus.	CWU Graduate School Thesis Format & Schedule Compliance, Submission of visual documentation according to Department of Art guidelines	All Graduate Majors	Art 700	100% of all Graduate majors
6. Demonstrate competency at teaching university-level studio art courses	1. To prepare students for significant roles in society as professional	1. Ensure students' develop disciplinary specific competencies for	1. Maintain and strengthen an outstanding academic and student life on	Student Evaluations, Rubrics for Teaching Portfolio, and Visual documentations of Student Work	All MFA Graduate Majors Who have Teaching Assistantships	By Advisement	50% of all MFA of all Graduate majors who have Teaching Assistantships

	<p>practitioners of the visual arts, art educators and designers of visual art and associated media</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region</p>	<p>success in their field.</p> <p>4. Develop students' intellectual and practical skills for lifelong learning.</p>	<p>the Ellensburg Campus.</p>				
<p>7. Establishment of professional networks and contacts at the national or international level</p>	<p>1. To prepare students for significant roles in society as professional practitioners of the visual arts, art educators and designers of visual art and associated media</p> <p>4. To provide for our students the opportunity to pursue graduate study in visual art on an equal footing with students who graduate from other art departments in the state and region</p>	<p>1. Ensure students' develop disciplinary specific competencies for success in their field.</p>	<p>4. Build mutually beneficial partnerships with the public sector, industry, professional groups, institutions, and the communities surrounding our campus.</p> <p>5. Achieve regional and national prominence for the university.</p>	<p>Evidence of attendance or participation in professional conferences and symposiums, evidence of acceptance in peer-reviewed publication/exhibitions at the regional level or above.</p>	<p>All Graduate Majors</p>	<p>Art 500-700 level Studio Courses</p>	<p>100% of all Graduate majors</p>

*Method(s) of assessment should include those that are both direct (tests, essays, presentations, projects) and indirect (surveys, interviews) in nature

**Data needs to be collected and differentiated by location (Ellensburg campus vs University Centers – see NWCCU standard 2.B.2)

***Timing of assessment should be identified at different transition points of program (i.e., admission, mid-point, end-of-program, post-program)

III. Faculty

- A. Faculty profile – Using attached chart show faculty participation for mentoring student research, professional service activities, scholarly activities including grant writing and teaching? (Designate graduate or undergraduate publications or creative activities.)**
- B. Copies of all faculty vitae. (Faculty Vitae, see Appendix D)**
- C. Faculty awards for distinction: instruction, scholarship, and service**
- D. Include in appendices performance standards by department, college and university.**

**Table 5 (Section III)
Tenured and Tenure-track Faculty Profile (ART)**

	2006-2007		2007-2008		2008-2009		2009-2010		2010-2011		5-yr total	Annual avg	% of faculty
	# faculty TT - T	% of faculty	# faculty TT - T	% of faculty	# faculty TT - T	% of faculty	# faculty TT - T	% of faculty	# faculty TT - T	% of faculty			
* Scholarship Measures: (Use categories applicable to your departmental & college criteria)													
Curated, invitational, juried exhibitions	4	100	4	57	5	100	7	100	5	71	25		
Significant acquisitions (private, museum, public/commercial)	3	75	2	28	2	40	1	14	1	14	9		
Refereed journal or anthology articles					1	20	2	28	1	14	4		
Conference papers/presentations	1	25	4	57	2	40	3	42	2	28	12		
Book reviews by faculty			2	28							2		
Critical reviews of faculty scholarship	1	25	1	14	1	20	1	14	1	14	5		
Public lectures/presentations			2	28	1	20					3		
Solo exhibitions							1	14			1		
Other exhibitions	2	50	2	28	3	60	3	42	3	42	13		
Client based work	1	25	1	14	1	20	2	28	2	28	7		
* Grants: (Use categories applicable to your departmental & college criteria)													
External Funded			1	14	1	20	1	14					
External Unfunded							2	28					
Internal Funded	3	75	3	42	2	40	4		1	14			
Internal Unfunded					1	20							
* Service measures: (Use categories applicable to your departmental & college criteria)													
CWU Committees	4	57	7	100	5	100	7	100	5	71			
Leadership & Service - Professional Organizations	3	75	4	57	3	60	2	28	2				
Community Service	2	50	4	57	2	40	3	42	1				
Other	2	50	2	28	1	20	4	57	2				
* Faculty Mentored Research: (Use categories applicable to your departmental & college criteria)													
Undergrad projects / SOURCE	2	50	2	28			1	14	3				
Graduate Committees – Supervising thesis/projects	2	50	2	28	2	20	1	14	1				
Graduate Committees – Participation thesis/projects	5	125	5	71	4	80	2	28	3				
Other					1	20							

Awards for Distinction in Instruction		
Faculty Member	Award	Date Received
Shari Stoddard	Central Washington University Teacher PEAB Crystal Apple Award	2006
Awards for Distinction in Scholarship and Creative Endeavor		
Faculty Member	Award	Date Received
Glen Bach	UCDA Award of Excellent for poster design, <i>Plant Sale</i> , University and College Designers Association 41st competition	2011
Glen Bach	Summit International Creative Silver Award, <i>Plant Sale</i> poster	2011
Paula Airth	AIGA Salt Lake City 100 Shown Copper Ingot	2010
Glen Bach	Summit International Creative Silver Award, <i>By Teaching We Learn</i> , book design	2010
Glen Bach	UCDA Award of Excellent for digital illustration, <i>Dolly</i> , University and College Designers Association 40th competition	2010
Glen Bach	University & College Designers Association. Award of Excellence for an illustration	2009
Glen Bach	CWU Center for Teacher Scholar Certificate of Recognition for Academic Service Learning Faculty Fellow	2008
Glen Bach	Presidential Faculty Member Award honoring my work on the CWU history book project	2008
Glen Bach	Annual National Juried Photography Exhibition, Larson Gallery Guild, Yakima, WA. Honorable mention, digital graphic print, title: " <i>Princess</i> "	2007
Glen Bach	Annual National Juried Photography Exhibition, Larson Gallery Guild, Yakima, Washington. Honorable mention, digital graphic print, title: <i>370</i>	2006
Keith Lewis	CWU Distinguished Professor: Scholarship/Creativity/Research	2006
Awards for Distinction in Service		
Faculty Member	Award	Date Received
Glen Bach	Presidential Faculty Member Award for my contributions to the CWU History Book project, "By Teaching We Learn".	2008

IV. Students – For five years

- A. Student accomplishments (include SOURCE, career placement information, etc.). List students working in field; students placed in master's or doctoral programs.

College of Arts and Humanities Distinguished Alumni

- 06 - 07 Steven Gardner
- 07 - 08 Matt Trinneer
- 08 - 09 Curtis Christman
- 09 - 10 David Schwarz
- 10 - 11 Ryan Scully

2010-2011 Undergraduate Accomplishments:

Andy Layman, a senior, received a certificate and was featured in the top 100 posters submitted in the Water is Life international poster competition out of 4,500 submissions. The poster is featured in a book and a traveling show throughout the year.

Andrew Juarez, a junior, had his academic service learning holiday card project selected to be printed for President and Katie Gaudino.

Danielle O'Malley, a junior, had her academic service learning poster design and related pieces selected to advertise SOURCE.

Erin Glomstad, a senior, had her academic service learning poster design and related pieces selected to advertise "CLICK" the 2011 graphic design exhibition.

Erin Glomstad, a senior, won a gold ADDY award for the "Bella Notte" poster designed to advertise the CWU Vocal Music Alliance club's annual Italian-themed dinner and music fundraising event.

Kevin Hill, a junior, won a gold ADDY award for a direct-mail calendar/brochure he created for the CWU Westside Centers. The award winner was the first in a series of three such pieces distributed at the beginning of each quarter.

Charlotte Brooks, senior, won a silver ADDY award for her work on Residence Life magazine, University Housing and New Student Programs.

Janie Winslow, spring graduate, was hired to work in Nordstrom's design department.

Andy Layman was a winner in the international, Water is Life poster competition.

Chris Buckley, poster *Miniature Marvels*, Chair's Choice Award for the 6th Annual Juried Student Art Exhibit, CWU.

Nominated Elizabeth Vellutini for the \$1000 CWU Alumni Association Board of Director's Scholarship award which she was granted.

Andrew Saxton, ADDY Best of Show award, District XI American Advertising Federation for *Top Flight Golf Ball* commercial.

Andrew Saxton, ADDY Gold Award, District XI American Advertising Federation for *Top Flight Golf Ball* commercial.

Audrey Schlecht, ADDY Silver Award, District XI American Advertising Federation for the design of the University Recreation booklet.

Karen Batdorf, ADDY Silver Award in the professional division, District XI American Advertising Federation.

2009 – 2010 Undergraduate Accomplishments:

Carissa Cobain had her academic service learning holiday card selected to be printed for CWU President Gaudino.

Recent undergraduate student, Jay Lantz was accepted with advanced placement to the prestigious Art Center College of Design in Pasadena, CA.

Sarah Smith, Adam Sharpe, Trevor Ray, Erin Glomstad won graphic design awards at the 2010 Juried Student Art Exhibition.

Tyler Johnson received a 2009 Merit Award for his internship accomplishments while working at the Silver Advertising Agency in Centralia, WA.

Janie Winslow had her academic service learning poster design and related pieces selected to advertise SOURCE 2010

Jennifer Cooley had her academic service learning poster design and related pieces selected to advertise SOURCE 2011;

Adam Sharp had his academic service learning poster selected to promote the CWU Student Art Show.

Nominated student Elizabeth Vellutini for the \$1,000 CWU Alumni Association Board of Director's Scholarship and she was granted the award.

Five CWU Students attended Regional SPE in Seattle, WA, November 2009

Six CWU Students participated in portfolio reviews and events at the National SPE Conference in Philadelphia, PA, March 2010

2008 – 2009 Undergraduate Accomplishments:

Three students received CWU Career Services merit awards for their summer internship accomplishments.

Tim Deselms had his poster design and related pieces selected for the upcoming Women's Suffrage symposium

Adam Sharp had his advertising project selected for the Clymer Museum;

Andrew Saxton and Patrick Halferty had their poster/postcard/program cover selected to advertise SOURCE.

Jordan Miller nominated for the \$1,500. Gene Ray Hunter Award for artistic achievement which he was granted.

David Lambo, Cassandra Lea & Chris Mayer, ADDY Best of Show Award, District XI American Advertising Federation for *Lego* television commercial.

Dan Steele, ADDY Gold Award, District XI American Advertising Federation for *Aids Prevention* advertising campaign. Work went on to compete at national level.

2007 – 2008 Undergraduate Accomplishments:

Chinook Regional Student Advertising Awards, 3 students won “Best of Show” for Lego TV commercial, 3 students won “Gold” awards for various ad projects. Student, Dan Steele had his work selected to compete at the national level.

2005 – 2006 Undergraduate Accomplishments:

Randy Douglas, ADDY Gold Award, District XI American Advertising Federation for *Chinet* advertising campaign.

Alan Columbo, ADDY Silver Award, District XI American Advertising Federation for *Lego* advertising campaign.

Alayna Vincent, ADDY Gold Award, District XI American Advertising Federation for *Chinet* paper plates advertising campaign.

Michelle Knowlen, ADDY Silver Award, District XI American Advertising Federation, Silver for *Lego* advertising campaign.

Adam Goodman, ADDY Silver Award, District XI American Advertising Federation for *Binaca* advertising campaign.

C. Farrell Merit Fine Arts & Research Scholarship Recipients/ SOURCE Presenters

The C. Farrell Scholarship is given to honor the memory of Dr. and Mrs. S.M. Farrell and Dennis Farrell of Ellensburg, Washington. The scholarship shall be given to full-time sophomore, junior, and senior students enrolled at Central Washington University who demonstrate superior scholastic or creative achievement and who are: fine art majors (i.e., in art, drama, creative writing, or music) planning to undertake a specific creative project in connection with their majors; or attempting to accomplish a specific research project in archeology, geology, or history of the Kittitas Valley. The scholarship may be awarded for a period of up to three consecutive academic quarters for the payment of tuition, books, supplies, and research/project costs.

2010-2011: Ryan Brislawn, Daniel Donovan, and Leah Pantea

2009-2010: Sasha Hunter

2007-2008: Jay Hollick, Melissa Nott

2006-2007: Stephen Ellis, Naomi Miyamoto Gray

Undergraduate students that entered/graduated from an MFA programs at:

Carnegie Mellon University – John Pena

American University – Jenny Walton

What our graduates have been doing since degree completion

- Teaching – Ruth Allen, Wenatchee Valley College
- Teaching – Garth Amundson, Western Washington University
- Teaching - John Pena Bio, Mattress Factory Museum
- Budget Analyst – Danni Blackburn, US Army Corp of Engineers
- Teaching – Mary Ann Bonjorni, Montana State University
- Intern – Matthe Cote, Tacoma Art Museum
- Teaching – Vick DeRooy, Wenatchee Valley College
- Teaching – Karen Doien, Olympic College
- Teaching – Bob Fisher, YVCC
- Teaching – Becki Frehse, University of Puget Sound
- Exhibitions – Justin Gibbens
- Teaching – Angela Gleason, Cabrillo College
- Teaching – Bethany Hayes, Portland State University and Portland Community College
- Teaching – Matt Johnson, Pacific Lutheran University(sabbatical fill-in)
- Sole Proprietor – Winona Johnson
- Sole Proprietor – Andrea Krook
- Retail Associate – Genne Laakso, Jared the Galleria of Jewelry
- Teaching – Wyatt Landis, Northwest College of Art
- Retail Associate– Monika Lemmon, Glass Shop Employee
- Teaching – Carolyn Nelson, Heritage College
- Teaching – Tracy Petre, Columbia Basin College
- Teaching – Dan Powell, University of Oregon

- Teaching – Jessica Pribula, Idaho State University
- Teaching - Jenny Walton, College of Southern Maryland
- Teaching – Tim Wauzynski, YVCC
- Retail Design – Jamie Winslow, Nordstrom

Highlights from Alumni CV's
(see Appendix E)

B. Provide one masters project (if applicable); two will be randomly selected during site visit. Available in either the library or through the departmental office.

Alex Chaney, M.F.A, 2009 (Sample Master of Fine Arts Project Thesis, see Appendix F)

C. Describe departmental policies, services, initiatives, and documented results for successful student advising.

All TT faculty members in the Department of Art serve as academic advisors to our majors and minors. Art students are advised by the faculty coordinator of their specific major or studio discipline. The Department maintains a section on the department website for advising. All curriculum forms are available for download on the site.

The Department is developing a new handbook for majors that will better address the advising process and many aspects of our curriculum.

D. Describe other student services offered through the department including any professional societies or faculty-led clubs or organizations and their activities.

There are five clubs within the Department of Art. Those include Full Frame, Clay, Student Artists Collective, NAEA, and Design Central.

Full Frame Full Frame is a student photography-based fine art club. This group of students meets regularly to discuss photography, plan and attend workshops and conferences and host artist visits and lectures.

Clay Club Clay Club is a club centered around the media of ceramics and involves students inside and outside of the art department. Their involvement in activities related to clay and fundraising events along with bowling and movie nights create a support group for those interested in the media and in art.

Student Artists Collective The Student Artist Collective (S.A.C) is a student club in which all art students may participate in portfolio building and networking with the art community. The club sponsors two exhibitions in the Sarah Spurgeon Gallery, An Evening with the Arts, an auction of artwork donated by Department of Art students, faculty, alumni, and community artists to raise funds for the group and the annual

juried student art exhibition. The organization also sponsors various visiting artists and speakers.

NAEA While at Central Washington University students have an opportunity to join a student chapter of the National Art Education Association. Students make plans to attend local, regional and national art events. They raise money to attend these functions, especially the National Art Education Conference. Besides learning how to become a viable member of the greater art education community, students also have an opportunity to become part of a smaller family of future art teachers who stay in touch with one another and support one another long after they have graduated from Central.

Design Central Design Central is a club is for students interested in graphic design. As a student group affiliated with AIGA, the professional association for design, this club attends Seattle chapter events such as studio tours, portfolio reviews and lectures. Design Central also meets weekly to discuss and critique design, plan events, coordinate group projects and socialize.

V. Facilities & Equipment by location

A. Describe facilities available to department and their adequacy (program delivery location, size, functionality, adjacencies, lighting, ventilation, finishes, plumbing, electrical outlets, etc.). Describe anticipated needs in the next three to five years.

The Department of Art is located in Randall Hall, a two-story 82,000 square foot building that was designed and built for visual art instruction in 1969. Within the confines of the building are large specialized facilities for our various studio arts disciplines. Included are two large painting studios, two large drawing studios, a classroom for printmaking and papermaking, and classrooms dedicated to the instruction of art education, graphic design and basic design. In addition, the building houses a ceramics facility, including hand-building, wheel-throwing, glazing, clay mixing and kiln areas, a jewelry and metalsmithing studio including, fabrication and forming, casting, electroforming, and finishing areas, a large photography studio including a black and white lab and an alternate processes laboratory, a sculpture facility complete with metal fabrication, wood working and plaster area, and a wood design facility with several stationary and hand tools. In 2003, the art building underwent a \$5,000,000 health and safety upgrade (focused on air quality), making it one of the safest air quality art facilities in the Pacific Northwest. Randall Hall also houses the Sarah Spurgeon Gallery. With assistance from the Associated Students of CWU, the gallery maintains an active exhibition schedule featuring contemporary art exhibits throughout the year that are attend by members of the campus and local communities. The gallery also features graduate thesis exhibitions and hosts other interdisciplinary events. (Complete Gallery Schedule, see Appendix G)

The Department has submitted three Capital Project requests this year and are waiting for a determination from the administration as to the priority they will receive as the overall University process continues this year.

#1. The Department requested renovations to Randall Hall that will address the following problems:

Randall Hall does not have air conditioning resulting in a compromised learning/teaching environment. The programs require large quantities of outside air ventilation to protect students. Without air conditioning during hot weather this ventilation overheats these spaces and detracts from the learning environment. The lecture rooms have 87 and 66 seats in a very small area. When these rooms are filled with students they can reach temperature in the high 80s during hot weather. This is unacceptable. There are documented reports and incidents of excessive heat. In one case paramedics were called to treat an instructor for heat exhaustion.

The seating in these lecture halls are original to the building and over 40 years old. Most are broken and slump forward. The lighting in certain areas of the building are also in need of upgrade. This also creates a compromised learning environment.

There are noisy heaters throughout the building. This antiquated heating system makes it difficult for students and faculty to teach and learn. The noise level is sometime so high that at least one faculty member with a hearing disability is not able to effectively do his job and the noise level causes him distress.

The wireless network connection capability in Randall Hall is extremely limited. Students and faculty consistently find the wireless network slow and stalled. With the use of technology moving forward at such a fast pace there is a huge need to address this concern.

The proposed project will improve air quality and allow the facilities to be used for the entire instructionable day during hot weather with add air conditioning. Replace noisy heaters throughout building. Provide adequate ventilation. Update furnishings with new seating and other worn out furniture throughout the building. Update lighting. Update the wireless network.

#2. The Department has requested modifications to the Sarah Spurgeon Gallery.

This project will provide interior modifications to the campus art gallery including wall and mounting systems along with lighting. Chris Manojlovic, Exhibition Designer for the Seattle Art Museum conducted an Assessment of Functional and Aesthetic Criteria for updating the Sarah Spurgeon Gallery in 2004. As evident in this assessment the gallery is in dire need of several upgrade modifications. Control of Gallery Environment: the climate control of the space is not adequate for the displaying of artwork, without such controls the gallery is limited to and not able to display certain artworks that might have a specific temperature and humidity level criteria for display. The lighting system is original and is extremely outdated. It is not capable of creating a professional level light display. The lighting has inconsistent temperatures of light and no ability to control the foot candle levels. The wall surfaces are also original to the building dating back 40 years. These walls are plywood on the brick surface with a canvas overlay. After 40 years, the plywood has many “soft spots” creating a difficult and dangerous situation in hanging on artwork. In addition to the walls, the gallery also needs updated modular walls and display pedestals and cases. There is currently a small sign on the exterior directing visitors to the gallery. A new contemporary sign could assist the community visitors in finding their way to the gallery. Along with new

exterior signage an interior sign that is consistent with the outside sign would be very appropriate.

The solution to this problem is to:

- 1) Add an HVAC system exclusively for the gallery (this could also be a part of a larger project proposal for AC throughout the entire building.)
- 2) Install new track lighting system fitting standards of such a gallery.
- 3) Remove old wall surfaces and replace with new plywood and drywall.
- 4) Paint entire gallery.
- 5) Create modular wall system, pedestals and casework as per recommendation (see attached)
- 6) Create interior and exterior signage.

#3. The Department has requested an additional computer lab.

The existing computer lab in Randall Hall is extensively scheduled and the department of art seeks to add capacity to teach additional sections each quarter. With the development of digital media in all the studio art areas and especially in the photography concentration there is an increased demand for use of the only computer lab. Students do not have the access to the computer technology during hours outside of class with such limited available open lab times. Most students do not have access to the specialized software that is used in these courses.

There are two solutions to this problem. One is to convert Randall 215 into another computer lab. This project will require all the physical needs of a new lab with new computers and software. The other alternative is a mobile computer lab. Apple Computer has a MacBook Learning Lab that can be 25 laptops on a cart with accessories for teaching. This mobile lab can be moved to different classrooms making them a computer lab when needed. With this project, there would be need to improve the wireless capability of the building.

Another solution along with the mobile lab would be to divide the existing lab and create a small lab outside the classroom space that could be used as an open lab.

B. Describe equipment available to department include program delivery location and its adequacy (office furniture, instructional fixtures, lab equipment, storage cabinets, specialty items, etc.) Describe anticipated needs in the next three to five years.

Due to the broad range of art skills taught by department faculty, equipment will be listed here according to discipline.

Ceramics

Classroom/Studio - 3,246 sq. ft. common area used for ceramic instruction. General room particulate ventilation. 8 motorized Lockerbie kick-wheels. 13 electric wheels (Shimpo and Skutt). 2 Slab rollers. 2 extruders 1 Lrg. 1 sm. 3 plaster wedging tables. Glaze mixing area: 6 ventilated workstations with triple beam scales and one digital scale. Wet glazing area with spray-booth 7'x 4'x 3'. Accommodates large-scale work. Photo/Slide taking set up with

lighting and scrim. sinks with sink traps. Tool/supply room: various hand tools, mason stains, cones, talisman sieve, etc. Advanced and Intermediate undergraduate group studio space 17' x 15' plus individualized shelving.

Kiln room 598 sq.ft. General room ventilation and tempered make up air. All kilns have exhaust ventilation. 1 electric kiln H. 27"x 24"Dia 1 electric kiln, computerized. H. 26.5"x 28.5" Dia. 1 oval electric kiln, computerized. H 26.5"x W 25"x L 36" 2 electric kilns H 24.5"x W 21.5"x L. 21.5" each. (both computerized) 1 test kiln H 12"x 16" Dia. 1 54 cu.ft. Baiely Shuttle kiln. downdraft. 1 16 cu.ft. Geil kiln downdraft. Bench grinder station and ball mill. Clay mixing room 643 sq.ft. General room ventilation and individual exhaust for each mixer. 1 bluebird clay mixer. 1 Soldner clay mixer. clay reclaim bins sink w/clay trap Large storage pallet rack and complete inventory of dry ceramic materials. Plaster mold-making room 57 sq.ft. Slip casting drain table and stainless mold table. Slotted particulate ventilation, water supply and compressed air. Outdoor Kiln Yard 1350 sq.ft. Natural gas, electricity, and water. Large Wood Kiln (Train Kiln) and Raku kiln with some materials for a soda kiln.

Graphic Design

Graphic Design has studio facilities and limited campus access to technical equipment that is important to graphic design students. The department features a Macintosh computer lab with Adobe software (CS4), scanners and color printers. Students are encouraged to own a Macintosh computer and associated software by the time they start their junior year. The Graphic Design area also has access to two other studios that are well suited for lecture and critiques.

Jewelry/Metalsmithing

The Jewelry/Metals studio at CWU is equipped for ordinary Jewelry/Metals fabrication and also features a number of more specialized processes and pieces of equipment.

The 2003 health/safety upgrade resulted in a Jewelry/Metals studio with updated ventilation and fume/particle handling equipment.

- Toolkits: Students are assigned pre-assembled toolkits for each class. These toolkits contain all of the essential hand tools needed for ordinary work. The studio has a total of 52 toolkits.
- Supplies: A number of expendable supplies such as selected metals, abrasives, chemicals etc. are provided in the studio. In addition, students can purchase other supplies at the University Bookstore.

Specialized Equipment & Supplies:

1. Soldering: Four fully equipped soldering stations with slot hoods, Smith-torches and accessories, pickle-pot.
2. Casting: Burn-out kiln with fully-automated kiln-controller, vacuum-debubbilizer and casting unit, centrifugal casting machine, vulcanizer, wax-injector, waxes, wax tools, assorted specialized tools.
3. Enameling: Three enameling kilns and two single-point electronic kiln controllers, full line of Thompson lead-free enamels, kiln trivets and grates, specialized enamel tools and supplies- including limoges, cloisonné and plique-a-jour supplies and

- tools, oils, binders, oxides, and foils.
4. Etching: Capability to do nitric acid, ferric chloride and ferric nitrate etching, bubbilizer tank for ferric chloride etching, resists, mordants.
 5. Ventilated hot-patina station.
 6. Electroplating: Electroplating rectifier with solutions, electrodes and equipment for silver and gold electroplating.
 7. Polishing: Two two-station filtered buffing machines with wheels and buffing compounds.
 8. Drawing: Full-size drawbench and drawtools.
 9. Foredam Tools: Two flexible-shaft Foredam tools and accessories for student use. Additional unit for faculty demonstrations.
 10. Rolling: Two good-quality rolling mills; one with wire-roller, the other with an extra-wide (100 mm) flat-roll.
 11. Chasing: Chasing bowls (8), pitch and chasing tools.
 12. Bead-blaster: Large high-pressure bead-blaster.
 13. Belt Sander.
 14. Bench Grinder.
 15. Scroll saw.
 16. Drill press.
 17. Hydraulic Press: A 12-ton hydraulic press for die-forming, circle-cutting, etc.
 18. Bench shear: 12" bench-shear with capability to cut sheet up to 16G.
 19. Assorted Specialized Hand Tools: Gravers, setting burs, clamps, pliers, files, gauges, circle cutters, dapping tools, etc.
 20. Wide range of silversmithing stakes and hammers.
 21. Electroforming: Heavy-duty rectifier and large (3' x 2' x 3') tank, pump, etc. for copper electroforming. (A recent donation that is in the process of being refurbished and repaired).

Painting and Drawing

Undergraduate instruction is distributed between four studios (two painting and two drawing):

- Oil painting is taught in two large studios, each with over 2,000 square feet of floor space. Both studios have raised ceilings, vaulted skylights, and large, north-facing windows. The studios are equipped with enough easel-and-workbench painting stations for students at all levels to have a dedicated workspace of their own.
- Drawing is taught in a 1,800 square foot studio with raised ceilings and vaulted skylights. The studio houses over twenty drafting tables and numerous portable drawing chairs.
- Graduate instruction occurs in various graduate painting studios. We offer graduate students personal studio space in modest 400-500 square foot studios or access to a larger 1,800 square foot studio shared by two graduate students.
- 400 square foot storage facility for temporary storage of completed work.
- Prop room, equipped with still life objects, life drawing materials, and portable lights.

Photography

The darkroom facilities include a gang lab with sixteen 4"x5" black and white enlargers, an alternative process room with a fume hood and several ultraviolet light exposure units (up to 48"x60"), a mural printing room (up to 48"x96"), a computer lab next to the photography classroom with twenty macintosh computers, a scanning station and large format printers.

Graduate students have 24 hour access to the facilities, and receive either an office or a dedicated wet-lab space. Graduate students has access to all darkroom/photo facilities.

Sculpture

There are five equipped sections within the sculpture area: plaster/mold making, wood, general fabrication, metals and ventilated spray booth. All areas have been upgraded with current regulatory air ventilation and exhaust systems.

Equipment within the Sculpture Areas include: three-bin plaster sink, 2 - vertical band saws (wood and metal), miter chop saw, 2 - drill presses (wood and metal), disk/belt sander, flexible shaft buffer/grinder, bench grinder, 2 - MIG welders, 3 - oxy-acetylene welding stations, bead blaster, gas forge, plasma cutter, jump shear, metal cutting horizontal band saw, metal cutting electric hack saw, electric kiln, slot hood ventilation for plastic pours, portable swivel arm exhaust for welding processes and compressed air stations.

The Sculpture Area also houses a number of power hand tools including pneumatic die and angle grinders, electric angle grinders, jig saws, cordless and electric drills, and palm sanders.

Visual Arts Teaching

The Visual Arts Teaching program is housed in an 846 square foot room that includes all the necessary materials to support an active art education program for both elementary education and art education majors. Materials for drawing, painting, printmaking, ceramics, fibers, and plaster work are present, as well as a small library of resource books, magazines and journals for researching art lesson plans, issue papers, and other curricular activities. An overhead projector and TV/VCR are stored in the room while the electric kiln is housed in the ceramic department.

Wood Design

The Wood Design studio is a facility providing students an opportunity to explore most of the traditional wood fabrication processes. There are separate bench and power machinery rooms which are equipped with a wide variety of hand tools, portable power tools, and stationary machinery including:

- 2 - Delta 10" Unisaws
- CKM (Sunhill) 20" Planer
- Delta 8" Jointer
- Rikon 18" Bandsaw
- Delta 14" Bandsaw
- Delta Drill Press
- Delta Chisel Mortiser
- Delta Shaper
- Delta Finishing Sander
- Oliver Spindle Sander
- Delta 12" Miter Saw
- Delta Wood Lathe

Also available for student use is a walk-in spray booth for finishing.

- C. Describe technology available to department include program delivery location and its adequacy (computers, telecommunications, network systems, multi-media, distance education, security systems, etc.). Describe anticipated needs in the next three to five years.**

Overview: technology and the visual arts:

In the Arts, technology includes but extends beyond those “baseline” methodologies shared between other disciplines such as computers, software, projection capabilities, text printing, etc. Rather, our allied sub-disciplines and those sub-disciplines themselves draw on a wide range of specialized emerging and existing technologies that are crucial for offering a productive student experience that prepares our majors for the practices and processes that they will encounter in the workforce and in the independent pursuit of their own creative work. Further, the availability of these technologies are necessary in order for faculty to be able to develop expertise, teach and pursue their own creative activities.

Historically, as well as at the present time, the budgetary structures and planning processes at CWU have made it difficult for our department to stay up-to date on the full range of technologies noted above, let alone anticipate the incorporation of emerging technologies. Use of student lab fees are highly restricted in their use and Summer monies are both variable and often have to be spent on expenses (such as software upgrades) that - at other institutions - are typically the responsibility of the University rather than the Department.

Another worrying result is that certain technical processes continue to be performed on studio equipment that is less-safe than contemporary alternatives. However there is no established process (or budget) for identifying and replacing equipment for which safer alternatives exist.

Baseline

Our Department has significant needs and challenges even in maintaining those baseline technologies that are shared with other disciplines. Faculty (both TT and NTT) lack updated computers and software- often having to work across different operating systems and software versions. Faculty do not have the means to do their job effectively; to teach our students how to succeed as artists today. In some cases faculty are forced to pay for software upgrades themselves simply to be able to work with the same versions that their students work with. Our computer lab frequently lags by several versions in software packages like Creative Suite. Yet experience with current software versions is essential for student success as they hit the workforce.

All instructional studios (classrooms) in the department (with the exception of the computer lab), lack the basic capability to project visual, a necessary component in teaching the studio arts. The three classrooms that do have dedicated faculty computer workstations are badly outmoded and often lack the software needed for real-time instruction. Further, wireless is inadequate in parts of the building- particularly for classes requiring students to be simultaneously engaged with the internet.

Our current and only computer lab is inadequate in its layout, restricting the number of students that we can serve. It is so heavily scheduled for classes that there are relatively few hours

during the week for students to work in the lab independently. The department is in need of an open lab where students can access the computers and software necessary to complete the required out of class work.

Given these scheduling/availability difficulties it has been very difficult to introduce computer-based activities into our introductory-level or studio-based classes as part of a range of technical and technological experiences. This has the effect of limiting the student' exposure to the computer as a creative tool to those classes that use the computer exclusively.

Even simple text printers are not readily available to all faculty while the availability of medium-level color printing (essential in utilizing the computer in creating visual art) is even more restricted.

All of these difficulties have made it difficult to focus on any meaningful extension of technical capabilities in our allied sub-disciplines or in those sub-disciplines themselves (Painting, Drawing, Photography, Graphic Design, Ceramics, Jewelry/Metalsmithing & Sculpture.)

Specialized Technologies

Within sub-disciplines

Artistic pursuits are often highly dependent on technology and equipment and our sub-disciplinary needs are often not just for electronics and computer based technologies but also for traditional technologies such as machine tools and equipment.

Just as our ability to stay updated in "baseline" technologies has been hamstrung by our exclusive reliance on student lab fees and Summer money for everything- so has our ability to maintain and expand our base of "traditional" technologies.

All of our sub-disciplines would benefit from updating and expansion of these technologies; whether in acquiring better tools to cut stretchers for canvases (Painting), essential equipment in Ceramics (a safe and modern pug-mill for example), expansions of technical range (electroforming in Jewelry/Metalsmithing & Sculpture) and current print-output technologies appropriate for our Photography and Graphic Design areas.

To give one detailed example of the implications of this:

One of our most egregious lacks in the Sculpture area, where our traditionally strong presence in classic techniques of foundry casting has been stopped dead for a number of years because of the lack of budget to acquire equipment that meets current safety codes. Not only is foundry practice an extremely important part of Sculptural tradition and practice (and one for which we were well know for more than 30 years) but Washington is home to the Walla Walla Foundry, one of the most significant art-foundries in the country. The synergies that could be established if we had not lost our foundry capability some years ago are inestimable.

While this is only one example there are numerous equipment needs for replacement. Many of the large stationary tools date back to the construction of the art building in the late 1960's. The Department has maintained this equipment to best of its ability but it is time to replace many

expensive items. The updating of such will also insure the safety of our students and faculty in the operating of this heavy equipment. The Department is in the process of compiling a list of all equipment, a maintenance and replacement schedule.

Expansion into new technological areas:

Obviously our inability to even provide updated software, computers and projection capabilities to our faculty has made it very difficult to imagine expanding into more sophisticated or new technologies. Thus, we find ourselves falling farther and farther behind in what we can offer our students by way of both marketable skills and enhanced capabilities to apply to their creative work.

One area where this is amply evident is in the burgeoning and exciting allied areas of Computer Aided Technology and Computer Aided Manufacturing (CAD/CAM). CAD/CAM technologies are now a routine presence in many Art Departments of our size but require a long-term institutional commitment to software and computers (CAD) and specialized output devices (CAM).

The good news is that unlike much discipline-specific equipment, CAD/CAM software and output devices have broad applicability to instruction and artistic creation across all of our disciplines and practices.

Simply acquiring the CAM software Rhino would allow us to instruct students in the creation of both 2-D and 3-D objects in virtual space. Students could then output the objects they design via either in-house equipment or through external service bureaus.

Acquisition of a laser cutter- for instance- would permit the production of shaped canvasses, incised and textured sculptural components, ceramic stencils, patterns for furniture design, finished packaging design and a host of other things.

Stepping up to 3-D output devices would permit the printing of both one-of-a-kind and multiple objects as diverse as wearable rings, furniture hardware, ceramic molds, maquettes and castable prototypes.

These technologies are stimulating, exciting, increasingly affordable, fast becoming part of the repertoire of many art departments and in high demand in the workplace. They are a crucial part of a broad and capable art department.

VI. Library and Technological Resources by location

- A. Describe general and specific requirements for library resources by program and location that assist in meeting educational and research objectives. Indicate ways in which the present library resources satisfy and do not satisfy these needs. Describe anticipated needs as to the next 5 year period.**

The Department is satisfied with the library resources and the process for acquiring additional learning resources. A faculty member in the Department acts as our Library representative and organizes requests by the Department for new acquisitions. The Library and Learning Resources available at CWU far exceed the guidelines set by NASAD, (National Association of Schools of Art and Design, the national accreditation agency). (Library resources, see Appendix H for specific data on holdings and digital resources for Art in the Brooks Library at CWU.)

NASAD guidelines: Section 5. Library and Learning Resources

Library and learning resources include all formats required for the study of art and design as indicated in NASAD standards. Collections and access are to be correlated to curricular offerings and the research needs of students and faculty. Library and learning resources normally provide access to texts and images in print, slide, or electronic form that are at least equivalent to:

(a) 10,000 volumes on art, design, and related areas; 50 periodicals; 30,000 images for institutions offering “professional” undergraduate programs;

B. Describe the information technologies faculty regularly and actively utilize in the classroom. Describe anticipated needs as to the next five year period.

Faculty have access to two electronic image data bases through the library’s website. ARTStor is an online digital image library resource with access to more than one million images. The Brooks Library also offers faculty access to CAMIO, Catalog of Art Museum Images Online. CAMIO is an online resource with access to images of artworks contributed by leading museums from around the world.

C. Describe technology available to department and its adequacy. Describe anticipated needs as to the next five year period.

See Section V. - Facilities & Equipment by location, #3

VII. Analysis of the Review Period

A. What has gone well in the department and each degree program(s)?

1. Explain accomplishments of the past five years.

2. How have accomplishments been supported through external and internal resources?

- Successful search and hire of two important position, Graphic Design and Ceramics
- Successful chair search and hire
- Marked improvement in relations among faculty with personnel issues being resolved and the department is now functional
- Several stellar MFA graduates and strong undergraduates entered the professional world.

- Graphic design has expanded range of offering incorporating new technology and practices
- Our students continue to receive the Ferrell Merit scholarship
- Revitalization of the ceramics area
- Students being hired to major design firms after graduation
- Beginning to develop recruitment plans
- Successful sabbaticals for faculty
- Several College of Arts & Humanities summer research grants for faculty
- Museum acquisitions of artwork by faculty
- Faculty continue to have a high level of scholarship performance
- Major curriculum reorganization of the studio areas
- Upgraded and improved technology (although still behind)
- Two successful exhibitions of alumni artworks

All accomplishments were funded with internal resources.

B. What challenges exist for the department and for each degree program?

1. Explain major challenges of the past five years.

2. List likely causes of each challenge as supported by documented evidence.

- Unfilled faculty positions, anticipated retirement of other faculty
- Decline in number of undergraduate majors and graduate students

C. What past recommendations from the previous program review have been implemented?

1. How has each recommendation been implemented and how have the department and degree programs been impacted?

- Department dynamics and governance have improved- through the departure of certain faculty and the hires of others, the Department is now a stronger unit.
- The Department has improved mentoring of new faculty in the last couple of years. As a result both new faculty in Graphic Design and Ceramics are part of the department community and participating in departmental activities. The Department is establishing better mentoring guidelines for up coming hires.
- Curricular reform- The Department successfully completed reform of all studio area classes to 5 credit classes, and the foundation courses have been discussed. Due to lack of faculty it has been difficult to move forward with further revisions to the foundation courses.
- Improve advising – The Department has genuinely improved advising and continues to develop better strategies. One of the outcomes of the redeveloped curriculum is the new studio curriculum requires more advising. Students have more options, and the faculty is more engaged in advising.

2. Which recommendations were not implemented and why?

- While it was addressed to some extent, three years of an interim chair did not permit the Department to deal with governance as much as was needed.
- Need for better assessment – In the absence of a full time Chair, assessment activities have been less on going. We have collected data from the ART 495 capstone course and are developing a new form.
- New faculty positions are still needed – The department has been functional as far as issues of collegiality and successfully made two hires. Because of resignations, the Department finds itself with less than the amount of faculty we had at the beginning of the review period.
- Student focus groups – No efforts was made on the part of the previous chairs to implement student focus groups.

D. Make a comparison between the last program review and where the department is now.

1. How have the advances been supported (e.g., internal and external resources)?

- All advances within the department has been supported by internal funds.

2. Are there still outstanding, unmet needs/challenges from the last program review? What has the department done to meet these challenges?

- Unfilled faculty positions, anticipated retirement of other faculty
- Decline in number of undergraduate majors and graduate students

The Department has conducted three successful faculty searches filling a vacant position in ceramics, adding a second graphic design faculty and a new chair. The Department is in the search process for an Art Historian, a position that has been vacant for more than 3 years and will conduct a search for a photographer next year. The photo faculty resigned this year.

The Department will develop an aggressive recruitment plan to address the decline of students. There is a need for new scholarships and/or tuition waivers to assist with attracting quality students.

Category VIII. Is the single most important category in the self-study document.

VIII. Future directions

A. Describe the department's aspirations for the next three to five years.

B. In this context, describe ways the department or unit plans to increase quality, quantity, productivity, and efficiency as a whole and for each program. Provide evidence that supports the promise for outstanding performance.

- To fill vacant faculty position and have TT faculty in all studio areas.
- To develop an effective undergraduate and graduate recruitment and retention plan.

- To significantly enhance the department's teaching capabilities in new and digital technologies.
- To gain scholarships and tuition waivers to recruit and retain productive, successful students.
- To develop exhibitions in the Sarah Spurgeon Gallery so that they are more relevant to the teachings of the department.
- To establish a student gallery.
- To explore the relevance and potential of a student senior exhibition as an assessment tool.
- To explore the expansion of the capstone experience within the ART 495 course in combination with a senior exhibition. (Art 495 syllabi, see appendix I)
- To develop better alumni relationships and utilize alumni resources more effectively.
- To have more interaction with the community at large with better promotion and outreach of our programs in Ellensburg.
- To explore and potentially implement curricular changes to align the department more closely to NASAD standards.

C. What specific resources would the department need to pursue these future directions?

- Funding
- Faculty positions filled

D. What do you want us know that is not included in this self-study.

There was not an obvious place to include the Department's schedule of exhibitions and visiting artists and speakers. This is a vital part of the Department's program. These documents are included as part of the appendix.

IX. Suggestions for the program review process or contents of the self-study?

The Department would like to receive accurate information from IR within a reasonable timeframe.

Appendix

A: Guidelines for M.F.A Degree

B: Tenure Promotion and Reappointment
Guidelines

C: Exiting Student Assessment Form

D: Faculty Vitae

E: Highlights from Alumni CV's

F: Sample Masters of Fine Arts Project Thesis

G: 2006-2011 VASE Schedule

H: Library Resources

I: Art 495 Syllabi

Appendix A
Guidelines for M.F.A Degree

Program Procedures and Guidelines for MFA Degree

Acceptance into the M.F.A. Program

A complete description of application and acceptance criteria can be found in the Graduate Catalogue. A Students' acceptance into the M.F.A program is contingent upon the recommendation of three faculty who have reviewed the student's application materials. There are three types of admission into the graduate program: Regular, Probationary, and Condition; these are defined in the Graduate Catalogue.

Students accepted in CWU's Department of Art M.F.A program are expected to engage in, and actively contribute to the vitality of the program by attending lectures, visiting artist presentations, exhibitions, and participate in related activities that extend beyond the fulfillment of course requirements and thesis project.

Students who are accepted into the M.F.A. program are responsible for knowing and following the graduate degree regulations and academic policies found in the CWU graduate catalogue. Students are also responsible for following the M.F.A. program procedures and guidelines outlined in this document.

M.F.A. Degree Requirements

Central Washington University's Master of Fine Arts Degree (MFA) is a 90-credit terminal degree program providing students with professional levels of competency and experience in studio art. The recommended time for completion of the M.F.A degree is three years of nine-quarter terms. Course load ranges from 10-14 credit hours per quarter (10 credits is the minimum for full-time status and for assistantships).

Art 589, Art Concepts and Criticism.....3 credits

Art History, 400 level and above.....12 credits

Major Area of Concentration.....40-50 credits

Electives outside of area of concentration.....12-24 credits

Art 700, Studio Project.....12 credits

Total Credits.....90 credits

Program Guidelines for M.F.A. Candidacy: Year One

- ❑ The student must organize a graduate faculty committee, in consultation with their graduate faculty advisor by the end of their second quarter. The committee must be made up of no less than two Department of Art faculty. One of these faculty should serve as the committee chair and must be a member of the graduate faculty. The student may have faculty from outside the department of art serve as additional members to this committee. In the event a student desires a change in the make-up of the committee, a written notification must be presented to all members of the committee.

- ❑ The student must file a "course of study" form with the Office of Graduate Studies and Research during the second quarter of study. The form should be completed and signed by the student's graduate committee chair and the department chair. This form is available in the Graduate Forms folder on the desktop of the mailroom computer.

- ❑ The student must schedule meetings with their graduate committee at least once per quarter to:
 - Evaluate the student's studio work
 - Identify problems and offer solutions
 - Determine that the student is making satisfactory progress in the degree program.

- ❑ Upon completion of their first year of graduate studies, an M.F.A. candidate's progress will be evaluated by a faculty review. The student must give a ten-minute talk (with visual documentation) addressing their progress in the three areas outlined below. A written research/artist statement should be distributed to the faculty prior to the review. The student's presentation must demonstrate satisfactory progress in the following areas of studio/course work, research, presentation, department involvement and-when appropriate- teaching assistantship.

Studio/Course Work

1. Student demonstrates a work ethic necessary for the completion of their M.F.A. responsibilities including the development of a thesis project.
 - a) Student has earned a grade of B or better in every course.
 - b) Quantity and quality of studio work is consistent with graduate level expectations as defined by each program. ***each program needs to define this to be given to the students**
 - c) Student's work demonstrates concept development and growth that is appropriate to one year of graduate progress. ***each program needs to define this to be given to the students**

Research

1. Student demonstrates that ideas in the work are supported by research.
2. Student identifies core texts during the past year that demonstrate critical engagement.
3. Student demonstrates the ability to talk about their work within a conceptual and historical framework.

Presentation and involvement

1. Student has maintained a level of consideration in presenting their work to their graduate committee, which includes but is not limited to:
 - a) Scheduling committee meetings in a timely manner.
 - b) Providing a space and conditions adequate to viewing the work.
 - c) Presenting written statements, source information or pertinent research.
2. Student demonstrates involvement in the program through participation in lectures, presentations, demonstrations, and other contributions to the vitality of the program and the department.

Teaching Assistantships

The student has met their T.A. responsibilities in a professional manner.

- a) The student T.A. has met and consulted with their supervisor at least twice during the quarter.
- b) The supervisor's evaluation demonstrates that the T.A. has met their T.A. responsibilities in a professional manner.
- c) SEOI's meet department expectations.
- d) The T.A.'s syllabi is in line with outcomes and assessments for the course.
- e) The student has dealt with issues in the classroom in a professional manner.
- f) The work created by the class is of satisfactory quality and quantity.

Outcome of Faculty Review

There are three possible outcomes resulting from the student's faculty review:

1. The student is making satisfactory progress towards their M.F.A candidacy.
2. The student shows a deficiency in two or more areas and has a quarter to address or improve upon these areas. The terms for remedying the deficiencies should be outlined immediately following the faculty review. A second review will be necessary to reassess student's progress. The second review will be by the committee only.
3. The student's performance over the past year has been unsatisfactory and has not met minimum expectations. The student does not demonstrate the level of commitment to the program necessary to satisfactorily complete M.F.A. responsibilities.

Years Two and Three

- ❑ The student must file the OPTION APPROVAL form prior to taking any 700 level thesis credits. They require approval by the graduate committee and the department chair.

- ❑ Successful completion of Art 700, Studio Project, requires the M.F.A. candidate to present a cohesive body of work created and completed in the last year of study as evidence of mastery in their area of concentration. This studio project is developed in consultation with the student's graduate committee and presented as a public exhibition. The studio project also requires students to present a written document that supports the body of work. This document helps students organize their thinking and facilitates the process of forming and articulating ideas about the work produced and about art in general. This written document is meant to be more than an artist statement in terms of quantity and substance, and can include ideas about:
 - Sources and influences relevant to the work created;
 - The student's thematic, philosophical and aesthetic intentions;
 - Technical aspects bearing on the work created. How these support the work and have influenced the course of the project.

(Final submission of this document included other accompanying materials outlined further below)

- ❑ The student must schedule a thesis exhibition during the quarter prior to graduation with the approval of the graduate committee and signed by the committee chair. The request to schedule a Spurgeon Gallery exhibition is available in the Department of Art office.

- ❑ The student must obtain a form indicating deadline dates for completion of degree from the Office of Graduate Studies and Research at least one quarter prior to graduation.

- ❑ The student should request a "Final Folder Check" by the Office of Graduate Studies and Research no later than the first week of your final quarter. At this evaluation, candidacy requirements, GPA, Course of Study and examination scheduling will be processed.

- ❑ Submit the "Permission to Schedule Final Examination" form, signed by the graduate committee, and 4 copies of the thesis "Brief" (described below) to the Office of Graduate Studies and Research at least three weeks prior to the final oral examination. Keep the original copy of the thesis brief to include in the thesis document filed in the Department of Art Office. A sample thesis brief is located in the Graduate Forms folder on the desktop of the mailroom computer. The thesis brief should include the following:
 - a) Title page
 - b) Courses completed for degree
 - c) Biographical information
 - d) Abstract of thesis project (usually 1 or 2 pages)

- ❑ Consult the University thesis regulations for the required format. (Available in the Office of Graduate Studies and Research)

- ❑ A final draft of the “Written Thesis Document” must be distributed to all members of the student’s graduate committee for their review, at least 2 days prior to the Final Oral Examination.
- ❑ Prior to the Final Oral Examination, the student must compile the following materials into a single document:
 - a) Original copy of thesis “brief.”
 - b) APPROVAL PAGE (to be signed by the committee at the time of final examination to indicate full completion of degree requirements)
 - c) Visual documentation of thesis work: slides or disc as approved by committee chair. (Slides must be labeled with name, title, medium, dimensions and indication of top). Slides must also be submitted in plastic slide sheet.
- ❑ After the committee signs the approval page, the department of art will notify the Office of Graduate Studies and Research, that all requirements have been completed.
- ❑ Fill out an application for degree (available at the Office of Graduate Studies and Research) and pay degree fees.
- ❑ Leave a forwarding address and other contact information at the Department of Art office.

Be sure to double-check deadlines for everything.

Check the graduate bulletin board in the Department of Art office frequently.

For further information, read the M.F.A. Degree policies and procedures in the University Catalog and visit the Office of Graduate Studies and Research website at <http://www.cwu.edu/~masters>

Appendix B

Tenure Promotion and Reappointment
Guidelines

Department of Art Personnel Policies and Performance Criteria

I. Preamble

The primary mission of the Department of Art is to transmit knowledge and facilitate learning which enables our students to assume their respective roles as practitioners, educators, and informed patrons of the visual arts. In order for the Department of Art to ensure quality programs in art history and appreciation, art education, graphic design and studio arts, it is important to encourage and support faculty advancement and growth. Thus, it is the intent of this document to outline the expectations for reappointment, promotion, tenure and post-tenure review and to facilitate a process by which the performance of faculty is appraised.

The process by which faculty are evaluated is critical to the professional development of the Department because it fosters their growth as teachers, scholars and artists. This evaluation is based upon the presentation of evidence that provides insight into the professional activities that comprise the learning environment of the classroom, related scholarly and creative work, and service to the University and community. The goal of this procedure is to define a methodical course of action that encourages faculty to excel in these performance areas. Also of importance is the candidate's collegiality in serving the University while exercising the highest professional ethics.

II. Personnel Policies and Procedures

The policies and procedures for reappointment, tenure, promotion and post-tenure review are outlined in Article 20 of the Collective Bargaining Agreement (CBA). A copy of this agreement can be obtained at <http://www.cwu.edu/~avpfa/CBA.html>. Included is information on the criteria, evaluation cycles, eligibility, Personnel Committee composition, and the general procedures.

University and College faculty performance standards for reappointment, tenure and promotion, and post-tenure review in accordance with Article 20 of the CBA are located respectively on the Associated Vice President for Faculty Affairs website and Section 8 of the CAH Handbook, which can be found on the "Faculty and Staff Resources" link on the CAH website. The CAH Handbook also contains information on procedures for compiling Reappointment, Tenure, and Promotion (RTP), and Post-Tenure Review (Post-TR) dossiers. All faculty are expected to familiarize themselves with the information included in these documents. Any questions about Article 20 or related procedures should be directed to the Department Chair. The Department Personnel Committee is also available for consultation.

As outlined in Article 13.3 - Workload of the CBA, the faculty workload will typically consist of three parts: teaching, scholarship, and service. However, it is understood that in compliance with the Collective Bargaining Agreement mandated work load form, a faculty member may or may not participate in all of these activities during a given academic year. In accordance with CBA Article 13.3, and Article 20 Reappointment, Tenure, Promotion, and Post-Tenure Review, the Department weighs the three performance categories in the following order and degree of importance when considering reappointment, promotion, tenure and post-tenure review:

- Teaching effectiveness (approximately one-half)
- Research, scholarly and creative accomplishments (approximately one-third)
- Service to the University, public community, students and their profession (approximately one-sixth)

Faculty are required to prepare a dossier which outlines their performance during the period under review. Dossier materials including a current vitae, a portfolio of current creative/scholarly work, and documentation supporting teaching effectiveness, scholarly and creative work, and service are listed in Section 8 of the College of Arts and Humanities handbook and required dossier cover sheet available at <http://www.cwu.edu/~cah/facstafres.html>.

For all personnel actions candidates are directed to read and review the CAH handbook for information on College requirements. Other materials may be submitted if they are relevant to the personnel action being evaluated.

In general, for all personnel actions, the candidate is responsible for the documenting of their performance. The candidate should meet with the Department Personnel Committee members early fall quarter and review the documentation so that a history of peer consultation is established. Given the various disciplines within the Department of Art, it is important for a candidate to establish a framework for assessing the criteria that reflect the significance of their accomplishments.

III. Performance Criteria for Reappointment

Faculty preparing reappointment dossiers should read CBA Article 20.6.1 & 20.6.2 for General Procedures, Department-level review, and 20.6.3 for College review. Additional information on the reappointment process can be found under Article 20.6.4 and 20.6.5.

All probationary faculty must be evaluated annually for reappointment. Faculty are required to prepare a dossier which outlines their performance during the period of review. A dossier must be prepared and submitted to the Department Chair by the deadline listed in the University's annual Academic Calendar. A copy of the calendar will be provided by the Chair early fall quarter. A copy should be requested if it has not been received by the end of the first week of class.

For all personnel actions candidates are directed to read and review the CAH handbook for information on College requirements. Among other items, the dossier must include a current vitae, a portfolio of current creative/scholarly work, a professional service record which follows the Department of Art Faculty Activities Report outline, and documentation supporting teaching effectiveness, scholarship, and service. The dossier cover sheet available at <http://www.cwu.edu/~cah/facstafres.html> provides a comprehensive listing of the required documentation. Other materials may be submitted if they are relevant to the reappointment. The Department Chair will meet with the faculty member under review and disclose the content of her/his recommendation. A copy of the recommendation will be provided for the candidate's records.

In general, probationary faculty are expected to make incremental progress annually toward a positive promotion and tenure decision. It is important that candidates take into account the respective weight the Department places on the categories of teaching effectiveness, scholarship, and service (see II. Personnel Policies and Procedures), and direct their professional efforts accordingly.

Following are the annual expectations of probationary faculty seeking reappointment

A. Teaching

Performance criteria for reappointment in the area of teaching

Instruction activities are outlined in Article 13.3.1 of the Collective Bargaining Agreement.

Teaching effectiveness shall be evaluated using multiple measures that include peer evaluation of content, pedagogy, and responsiveness to assessment; student feedback; and other measures appropriate to the content area. The basis of the evaluation shall be the quality and effectiveness of instruction relative to Department and College standards.

CWU Standardized Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results submitted for evaluation in accordance with Article 20.4 of the CBA. Departments shall maintain copies of SEOI summaries including typed student comments. Faculty should also submit other evidence of effective instruction appropriate to the Department of Art.

The candidate will demonstrate competence as an effective teacher and show considerable potential to be an outstanding teacher by submitting for evaluation:

- Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments.
- Course syllabi and related instructional materials.
- Examples of student work appropriate to the subject area.

Additional types of documentation for determining teaching effectiveness, if relevant

- Instructor designed student evaluations which measure skills in motivation, communication, organization, and the creation of effective learning environments (optional).
- Evidence of activities which support teaching; such as field trips and guest speakers.
- Awards of recognition for teaching.
- External validation such as honors and awards earned by students or the exhibition of work from students enrolled in courses under your instruction.
- Information about workshops taught at other institutions. This should provide evidence of professional recognition as a teacher with expertise in particular subjects.
- Evidence of participation in outside classroom learning environments such as supervising student teaching and/or internship and graduate thesis committee participation.
- Peer evaluations, based upon classroom observation, that address the teacher's competence as a lecturer, demonstrator, discussion leader, slide-talk presenter and/or visual critique leader.
- Surveys and letters from students and alumni that have taken courses taught by the candidate. (The candidate submits a list of names and the Department Chair solicits the responses.)

B. Scholarship

Performance criteria for reappointment in the area of scholarship

The candidate is working towards a record of research, scholarship or creative performance on the national or regional level related to their teaching appointment.

Studio Artists

The candidate will document successful accomplishments of scholarship and/or creative activity that has reached an international, national, or regional audience, or evidence that such an accomplishment is forthcoming (ex. Letter of acceptance for an exhibition, publication or conference presentation). For reappointment, faculty must demonstrate sustained peer-reviewed creative activity indicating that the candidate is making adequate progress towards the tenure and promotion standards as outlined in Section IV.

With respect to applied art fields (graphic/advertising design, related photography and/or illustration) within the Department of Art, design consultation and commissioned work will be considered positive factors for reappointment. The general guideline is the stature of the client, quality of the work and selectivity of projects undertaken (i.e., projects should offer creative challenge, research opportunity or a learning experience that will enrich the faculty member's teaching capability).

Art Historians and Educators

The candidate will document successful accomplishments of scholarship and/or creative activity that has reached an international, national, or regional audience, or evidence that such an accomplishment is forthcoming (ex. Letter of acceptance for an exhibition, publication or conference presentation). For reappointment, faculty must demonstrate sustained peer-reviewed scholarly activity indicating that the candidate is making adequate progress towards the tenure and promotion standards as outlined in Section IV.

Types of documentation and evidence appropriate to the discipline should be submitted for the determining of research, scholarship, and creativity effectiveness for reappointment

- Copies of professional and other publications in print and/or other media. This includes refereed publications, books, reviews, and published photographs of studio work related to the faculty's appointment.
- Record of participation in regional, national, and/or international juried and invitational exhibits or competitions.
- Papers and presentations at conferences and symposia.
- Evidence of successful completion of research projects or work in progress related to funded grants for artistic and scholastic development.
- Evidence of efforts to obtain grants and/or other funding resources for the support of scholarly or professional work.

- If evaluations from qualified peers from outside the institution are solicited, they should be solicited by the Department chair.
- Critical reviews and citations of one's publications or exhibits by regional, national, and/or international publications.
- Awards of recognition for research, scholarship, and creative work.
- Evidence of curatorial and consulting work outside the University.
- Documentation of gallery representation and works of art in both public museums and private collections.

Category A includes discipline-recognized products that are formally peer-reviewed and disseminated outside the University. e.g.:

Curated exhibitions
 Significant acquisitions (private, museum, public/commercial)
 Grants (funded)
 Refereed journal or anthology articles
 Published Monograph
 Published Textbook
 Workshops
 Invitational exhibitions
 Juried exhibitions
 Invitational performances
 Juried performances
 Competitive fellowships and residencies

Category B includes formal activities that lead to or support such products as listed under Category A or other scholarly contributions, e.g.:

Gallery representation
 Conference presentations
 Publication of creative work
 Peer-reviewed conference proceedings
 Faculty show
 Book reviews
 Grants (evidence to obtain)
 Critical reviews
 Non-peer reviewed papers or presentations (about the candidate or by the candidate)
 Open-call exhibitions

C. Service

Performance criteria for reappointment in the area of service

University, professional, and public service activities are discussed in Article 13.3.3 a;b;c of the Collective Bargaining Agreement.

The candidate demonstrates progressive engagement in broad activity across the University service categories (University, College and Department committees, public community service, professional service and/or service to students). Faculty should include in their narratives a description of the service activity they have been contracted to perform and what they accomplished.

Examples of documentation for determining service effectiveness.

- Evidence of service in professional organizations including organizing and directing activities.
- Evidence of editing and service on editorial and advisory boards for regional, national, and/or international publications.
- Active participation on Department, College, and University committees.
- Presentations to the University community, such as lectures and slide talks, as well as, organizational efforts for the artist exhibits and presentations.
- Evidence of advising and informing public groups that utilize a faculty member's expertise.
- Evidence of presentations made as a visiting artist or duties as a juror of an exhibition.
- Evidence, other than academic advising, of service to student groups, such as a faculty sponsor for a student organization.
- Evidence of successful completion of service-related projects.

IV. Performance Criteria for Tenure and Promotion to Associate Professor

A faculty member wishing to be considered for tenure and promotion should read Article 20 of the CBA for guidance in determining eligibility and for additional information on the process. Tenure is the right to continuous appointment at the University with an assignment to a specific department in accordance with the provisions of CBA Article 9.2. The granting of tenure is a discretionary decision that is carefully considered. It is a specific act that is even more significant than that of the promotion in rank. The tenure decision is based upon faculty performance and the potential benefit to the University. A positive tenure review requires a pattern of productivity that promises sustained contributions in all three areas of faculty performance throughout a career, and is based on the benefits to the University of entering into the commitment to tenure. For an Assistant Professor, tenure is awarded with promotion to Associate Professor. Normally, tenure decisions are made during the sixth probationary year. If a faculty member has prior experience, their contract may reflect a shorter period.

Promotion to the rank of Associate Professor recognizes an established record of effective teaching; a demonstrated ability to lead independent, peer-reviewed scholarship to dissemination outside the University; and a substantive contribution to University, professional and/or community service. Department standards articulate discipline-specific expectations for promotion to the rank of Associate Professor.

Faculty who have reached the end of their probationary period are required to apply for tenure. The Chair shall solicit an application sufficiently in advance of the deadline outlined in the University calendar and facilitate a review commensurate with the guidelines set forth in this document. The Chair shall provide guidance to the candidate regarding the appropriate format and packaging of a dossier submitted in support of the tenure application. The CAH Handbook contains information on procedures for compiling Tenure and Promotion dossiers. The CAH Handbook can be found on the "Faculty and Staff Resources" link on the CAH website.

The Department Chair will convene the Personnel Committee and present them with a copy of the application materials for their review and from which they will write a recommendation. Application materials will be made available to the remaining tenured faculty for review and written recommendations, if they choose to write such recommendations. The Chair will also undertake an independent review of the application and draft a written recommendation based on the guidelines set forth in this document.

All recommendations must be completed in advance of the submission deadline to the Dean in order to properly assemble the candidate's dossier. Such deadlines are set by the Academic Calendar available on the Provost's website.

The Department Chair will meet with the faculty member under review and disclose the content of her/his recommendation. A copy of the recommendation will be provided for the candidate's records.

The following are the expectations for tenure and promotion to Associate Professor:

- I. The candidate demonstrates competence as an effective teacher and shows considerable potential to be an outstanding teacher
 - Standardized Student Evaluation of Instruction scores averaging at least 3.75 with typed student comments for each probationary year.
 - Course syllabi and related instructional materials showing an evolution of teaching competence and insight.
 - Examples of student work, appropriate to the subject area showing as least a moderately-high level of performance or growth.
- II. The candidate has established a record of research, scholarship and creative performance on at least the national or regional level related to their teaching appointment.
- III. The candidate demonstrates engagement in broad activity across the University service categories (University, College and Department committees, public community service, professional service and/or service to students).

Following are the performance expectations of faculty applying for Tenure and Promotion to Associate Professor.

A. Teaching

Performance criteria in the area of teaching

Instruction activities are outlined in Article 13.3.1 of the Collective Bargaining Agreement.

Teaching effectiveness shall be evaluated using multiple measures that include peer evaluation of content, pedagogy, and responsiveness to assessment; student feedback; and other measures appropriate to the content area. The basis of the evaluation shall be the quality of and effectiveness of instruction relative to Department and College standards.

CWU Standardized Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results submitted for evaluation in accordance with Article 20.4 of the CBA. The Department shall maintain copies of SEOI summaries including student comments. Faculty should also submit other evidence of effective instruction appropriate to the Department of Art.

The candidate demonstrates competence as an effective teacher and continues to show considerable potential to be an outstanding teacher by submitting for evaluation:

- Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments.
- Course syllabi and related instructional materials.
- Examples of student work appropriate to the subject area.

Additional types of documentation for determining teaching effectiveness

- Instructor designed student evaluations which measure skills in motivation, communication, organization, and the creation of effective learning environments.
- Evidence of activities which support teaching; such as field trips and guest speakers.
- Awards of recognition for teaching.
- External validation such as honors and awards earned by students or the exhibition of work from students enrolled in courses under your instruction.
- Information about workshops taught at other institutions. This should provide evidence of professional recognition as a teacher with expertise in particular subjects.
- Evidence of participation in outside classroom learning environments such as supervising student teaching and/or internship and graduate thesis committee participation.
- Peer evaluations, based upon classroom observation, that address the teacher's competence as a lecturer, demonstrator, discussion leader, slide-talk presenter and/or visual critique leader.
- Surveys and letters from students and alumni that have taken courses taught by the candidate. (The candidate submits a list of names and the Department Chair solicits the responses.)

B. Scholarship

The candidate for Tenure and Promotion to Associate Professor must demonstrate a record of research, scholarship or creative performance on the national or regional level related to their teaching appointment.

Studio Artists

The candidate will document successful accomplishments of scholarship and/or creative activity that has reached an international, national, or regional audience, or evidence that such an accomplishment is forthcoming (ex. Letter of acceptance for an exhibition, publication or conference presentation). Faculty must provide evidence of activity of 2 accomplishments per two year review period in Category A and 1 per two year review period in Category B (see categories on following page). Additional accomplishments from Category A may be substituted for some of the work in Category B. These criteria are based on a six-year probationary period. For periods less than that, expectations will be proportionate to the number of probationary years.

With respect to applied art fields (graphic/advertising design, related photography and/or illustration) within the Department of Art, design consultation and commissioned work will be considered positive factors for tenure and promotion. The general guideline is the stature of the client, quality of the work and selectivity of projects undertaken (i.e., projects should offer creative challenge, research opportunity or a learning experience that will enrich the faculty member's teaching capability).

Art Historians and Educators

For tenure and promotion to Associate Professor, candidates must demonstrate sustained peer-reviewed scholarly activity that includes work in both categories A and B. A candidate for tenure and promotion must meet the following minimum publication requirements: at least two refereed articles in scholarly journals or anthologies; a research monograph; or a textbook. If a work is not yet published at the time of review for tenure and promotion, candidates should provide a letter of acceptance with a publication date from the journal editor or press. Other Category A products will enhance the scholarly record of the candidate. A candidate must submit evidence of at least two activities in Category B. Additional accomplishments from Category A may be substituted for some of the work in Category B. These criteria are based on a six-year probationary period. For periods less than that, expectations will be proportionate to the number of probationary years.

Types of Documentation and Evidence for Determining Research, Scholarship, and Creativity Effectiveness for Tenure and Promotion to Associate Professor

- Copies of professional and other publications in print and/or other media. This includes refereed publications, books, reviews, and published photographs of studio work related to the faculty's appointment.
- Record of participation in regional, national, and/or international juried and invitational exhibits or competitions.
- Papers and presentations at conferences and symposia.
- Evidence of successful completion of research projects or work in progress related to funded grants for artistic and scholastic development.
- Evidence of efforts to obtain grants and/or other funding resources for the support of scholarly or professional work.
- If evaluations from qualified peers from outside the institution are solicited, they should be solicited by the Department chair.
- Critical reviews and citations of one's publications or exhibits by regional, national, and/or international publications.
- Awards of recognition for research, scholarship, and creative work.
- Evidence of curatorial and consulting work outside the University.
- Documentation of gallery representation and works of art in both public museums and private collections.

Category A includes discipline-recognized products that are formally peer-reviewed and disseminated outside the University. e.g.:

Curated exhibitions
 Significant acquisitions (private, museum, public/commercial)
 Grants (funded)
 Refereed journal or anthology articles
 Published Monograph
 Published Textbook
 Workshops
 Invitational exhibitions
 Juried exhibitions
 Invitational performances
 Juried performances
 Competitive fellowships and residencies

Category B includes formal activities that lead to or support such products as listed under Category A or other scholarly contributions, e.g.:

Gallery representation
 Conference presentations
 Peer-reviewed conference proceedings
 Publication of creative work
 Book reviews
 Faculty show
 Grants (evidence to obtain)
 Critical reviews
 Non-peer reviewed papers or presentations (about the candidate or by the candidate)
 Open-call exhibitions

C. Service

Performance criteria in the area of service

University, professional, and public service activities are discussed in Article 13.3.3 a;b;c of the Collective Bargaining Agreement.

The candidate demonstrates engagement in broad activity across the University service categories (University, College and Department committees, public community service, professional service and/or service to students). Faculty should include in their narratives a description of the service activity they have been contracted to perform and what they accomplished.

Documentation for determining service effectiveness

- Evidence of service in professional organizations including organizing and directing activities.
- Evidence of editing and service on editorial and advisory boards for regional, national, and/or international publications.

- Active participation on Department, College, and University committees.
- Presentations to the University community, such as lectures and slide talks, as well as, organizational efforts for the artist exhibits and presentations.
- Evidence of advising and informing public groups that utilize a faculty member's expertise.
- Evidence of presentations made as a visiting artist or duties as a juror of an exhibition.
- Evidence, other than academic advising, of service to student groups, such as a faculty sponsor for a student organization.
- Evidence of successful completion of service-related projects.

V. Performance Criteria for Promotion to Professor

Faculty seeking a promotion should read Article 20 of the CBA for information on the general procedures of the review process and minimum qualifications for the respective ranks. Candidates are directed to the CAH Handbook for guidance and information on what to submit for evaluation.

Promotion in rank is a means of rewarding faculty for sustaining a high level of professional performance and for encouraging them to continue to improve as faculty members. Faculty members seeking a promotion must exhibit competence in three areas: teaching, scholarship, and service.

Materials submitted for review will be held in the Department office during the review process and will be available to other faculty in the Department. Independent evaluations will be conducted by the Department Chair, and Personnel Committee. Each will draft recommendations which will be forwarded to the Dean as part of a Department dossier. For full procedural details faculty should refer to CBA Article 20.6.2:a-d.

All recommendations must be completed in advance of the submission deadline to the Dean in order to properly assemble the Department dossier. Such deadlines are set by the Academic Calendar available on the Provost's website. The Department Chair will meet with the faculty member under review and disclose the content of his/her recommendation. A copy of the recommendation will be provided for the candidate's records.

Promotion to the rank of Professor recognizes excellent teaching that commands the respect of the faculty and students; an accumulated record of superior peer-reviewed scholarship since the previous promotion; and sustained contributions to University life, and increasing service to professional organizations and the community. The increased time required to meet the Department of Art's scholarly requirements for promotion may conflict with the greater service expectations on tenured faculty; the chair and dean of the College of Arts and Humanities must work to find sufficient time for both in faculty workload plans.

Following are the expectations for promotion to Professor:

- I. The candidate will demonstrate continued excellence as an effective teacher who commands the respect of the faculty and students.
 - Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments.

- Course syllabi and related instructional materials showing a high degree of evolution of teaching competence and insight.
- Examples of student work showing an exemplary level of performance and growth.

II. The candidate has established a record of research, scholarship and creative performance on the national and/or international level related to their teaching appointment.

- Sustained scholarship and/or creative performance that has reached a national or international audience.

III. The candidate demonstrates engagement in broad activity across the University service categories (University, College and Department committees, public community service, professional service and/or service to students).

Following are the performance expectations of faculty seeking Promotion to Professor.

A. Teaching

Performance criteria for Promotion to Professor in the area of teaching

Instruction activities are outlined in Article 13.3.1 of the Collective Bargaining Agreement.

Teaching effectiveness shall be evaluated using multiple measures that include peer evaluation of content, pedagogy, and responsiveness to assessment; student feedback; and other measures appropriate to the content area. The basis of the evaluation shall be the quality and effectiveness of instruction relative to Department and College standards.

CWU Standardized Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results submitted for evaluation in accordance with Article 20.4 of the CBA. Departments shall maintain copies of SEOI summaries including student comments. Faculty should also submit other evidence of effective instruction appropriate to the Department of Art.

The candidate demonstrates competence as an effective teacher and continues to show outstanding teaching by submitting for evaluation:

- Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments required.
- Course syllabi and related instructional materials.
- Examples of student work appropriate to the subject area.

Additional types of documentation for determining teaching effectiveness

- Instructor designed student evaluations which measure skills in motivation, communication, organization, and the creation of effective learning environments.
- Evidence of activities which support teaching; such as field trips and guest speakers.
- Awards of recognition for teaching.

- External validation such as honors and awards earned by students or the exhibition of work from students enrolled in courses under your instruction.
- Information about workshops taught at other institutions. This should provide evidence of professional recognition as a teacher with expertise in particular subjects.
- Evidence of participation in outside classroom learning environments such as supervising student teaching and/or internship and graduate thesis committee participation.
- Peer evaluations, based upon classroom observation, that address the teacher's competence as a lecturer, demonstrator, discussion leader, slide-talk presenter and/or visual critique leader.
- Surveys and letters from students and alumni that have taken courses taught by the candidate. (The candidate submits a list of names and the Department Chair solicits the responses.)
- Instructional materials show an evolution of teaching competence and insight.

B. Scholarship

The candidate for promotion to Professor must demonstrate a record of research, scholarship or creative performance on the international and/or national level related to their teaching appointment.

Studio Artists

The candidate will document successful accomplishments of scholarship and/or creative activity that have reached an international and/or national audience, or evidence that such an accomplishment is forthcoming (ex. Letter of acceptance for an exhibition, publication or conference presentation). Faculty must provide evidence of activity of 2 accomplishments per two year review period in Category A and 1 per two year review period in Category B (see categories on following page).

With respect to applied art fields (graphic/advertising design, related photography and/or illustration) within the Department of Art, design consultation and commissioned work will be considered positive factors for promotion. The general guideline is the stature of the client, quality of the work and selectivity of projects undertaken (i.e., projects should offer creative challenge, research opportunity or a learning experience that will enrich the faculty member's teaching capability).

Art Historians and Educators

Candidates for promotion to Professor are expected to have achieved an accumulated record of superior peer-reviewed scholarship since the previous promotion that includes nationally recognized work in both categories A and B. During their time as an Associate Professor, candidates for promotion to Professor must meet the following publication requirements in Category A: at least either two refereed articles in scholarly journals or anthologies; a research monograph; or a textbook. Faculty must also have two activities from Category B, although an additional accomplishment from Category A may be substituted for some of the work in Category B. If a work is not yet published at the time of review for promotion, candidates should provide a letter of acceptance with a publication date from the journal editor or press.

Types of documentation and evidence for determining research, scholarship, and creativity effectiveness for promotion to Professor

- Copies of professional and other publications in print and/or other media. This includes refereed publications, books, reviews, and published photographs of studio work related to the faculty's appointment.
- Record of participation in national and/or international juried and invitational exhibits or competitions.
- Papers and presentations at conferences and symposia.
- Evidence of successful completion of research projects or work in progress related to funded grants for artistic and scholastic development.
- Evidence of efforts to obtain grants and/or other funding resources for the support of scholarly or professional work.
- If evaluations from qualified peers from outside the institution are solicited, they should be solicited by the Department chair.
- Critical reviews and citations of one's publications or exhibits by regional, national and/or international publications.
- Awards of recognition for research, scholarship, and creative work.
- Evidence of curatorial and consulting work outside the University.
- Documentation of gallery representation and works of art in both public museums and private collections.

Category A includes discipline-recognized products that are formally peer-reviewed and disseminated outside the University. e.g.:

Curated exhibitions
 Significant acquisitions (private, museum, public/commercial)
 Grants (funded)
 Refereed journal or anthology articles
 Published monograph
 Published textbook
 Workshops
 Invitational exhibitions
 Juried exhibitions
 Invitational performances
 Juried performances
 Competitive fellowships and residencies

Category B includes formal activities that lead to or support such products as listed under Category A or other scholarly contributions, e.g.:

Gallery representation
 Conference presentations
 Peer-reviewed conference proceedings
 Publication of creative work
 Book reviews

Faculty show
 Grants (evidence to obtain)
 Critical reviews
 Non-peer reviewed papers or presentations (about the candidate or by the candidate)
 Open-call exhibitions

C. Service

Performance criteria in the area of service for Promotion to Professor

University, professional, and public service activities are discussed in Article 13.3.3 a;b;c of the Collective Bargaining Agreement.

The candidate demonstrates engagement in broad activity across the University service categories (University, College and Department committees, public community service, professional service and/or service to students). Faculty should include in their narratives a description of the service activity they have been contracted to perform and what they accomplished.

Documentation for determining service effectiveness.

- Evidence of service in professional organizations including organizing and directing activities.
- Evidence of editing and service on editorial and advisory boards for regional, national and/or international publications.
- Active participation on Department, College, and University committees.
- Presentations to the University community, such as lectures and slide talks, as well as, organizational efforts for the artist exhibits and presentations.
- Evidence of advising and informing public groups that utilize a faculty member's expertise.
- Evidence of duties as a visiting artist or duties as a juror of an exhibition.
- Evidence, other than academic advising, of service to student groups, such as a faculty sponsor for a student organization.
- Evidence of successful completion of service-related projects.

VI. Performance Criteria for Post-Tenure Review

Post-tenure review (Post-TR) assures continued performance in assigned areas of faculty work at appropriate rank and consistent with the University mission and accreditation standards. Performance in the three areas of faculty work is typically expected during any three-year post-tenure review cycle. The following Department of Art standards articulate discipline-specific expectations for post-tenure review. It is recommended that faculty engaging in Post-TR read CBA Article 20.2.3: a and b.

Following are the performance expectations of faculty undergoing Post-Tenure Review.

A. Teaching

Performance criteria for Post-TR in the area of teaching

Instruction activities are outlined in Article 13.3.1 of the Collective Bargaining Agreement.

Teaching effectiveness shall be evaluated using multiple measures that include peer evaluation of content, pedagogy, and responsiveness to assessment; student feedback; and other measures appropriate to the content area. The basis of the evaluation shall be the quality of and effectiveness of instruction relative to Department and College standards.

CWU Standardized Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results submitted for evaluation in accordance with Article 20.4 of the CBA. Departments shall maintain copies of SEOI summaries including student comments. Faculty should also submit other evidence of effective instruction appropriate to the Department of Art.

The candidate will demonstrate continued competence as an effective teacher who commands the respect of faculty and students by submitting for evaluation:

- Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments.
- Course syllabi and related instructional materials.
- Examples of student work appropriate to the subject area.

Additional types of documentation for determining teaching effectiveness.

- Instructor designed student evaluations which measure skills in motivation, communication, organization, and the creation of effective learning environments (optional).
- Evidence of activities which support teaching; such as field trips and guest speakers.
- Awards of recognition for teaching.
- External validation such as honors and awards earned by students or the exhibition of work from students enrolled in courses under your instruction.
- Information about workshops taught at other institutions. This should provide evidence of professional recognition as a teacher with expertise in particular subjects.
- Evidence of participation in outside classroom learning environments such as supervising student teaching and/or internship and graduate thesis committee participation.
- Peer evaluations, based upon classroom observation, that address the teacher's competence as a lecturer, demonstrator, discussion leader, slide-talk presenter and/or visual critique leader.
- Surveys and letters from students and alumni that have taken courses taught by the candidate. (The candidate submits a list of names and the Department Chair solicits the responses.)
- Instructional materials show an evolution of teaching competence and insight.

B. Scholarship

Post-TR candidates must demonstrate a record of research, scholarship or creative performance on the international, national, or regional level related to their teaching appointment.

Studio Artists

The Post-TR candidate will document successful accomplishments of scholarship and/or creative activity that has reached an international, national, or regional audience, or evidence that such an accomplishment is forthcoming (ex. Letter of acceptance for an exhibition, publication or conference presentation). Faculty must provide evidence of activity of 2 accomplishments per two year review period in Category A and 1 per two year review period in Category B (see categories on following page).

With respect to applied art fields (graphic/advertising design, related photography and/or illustration) within the Department of Art, design consultation and commissioned work will be considered positive factors for post-tenure review. The general guideline is the stature of the client, quality of the work and selectivity of projects undertaken (i.e., projects should offer creative challenge, research opportunity or a learning experience that will enrich the faculty member's teaching capability).

Art Historians and Educators

For post-tenure review, candidates must demonstrate sustained peer-reviewed scholarly activity that includes work in both categories A and B. A candidate for post-tenure review must meet the following minimum publication requirements: at least one activity in Category A and one in Category B. If a work is not yet published at the time of review for tenure and promotion, candidates should provide a letter of acceptance with a publication date from the journal editor or press. Other Category A products will enhance the scholarly record of the candidate. Additional accomplishments from Category A may be substituted for some of the work in Category B.

Types of documentation and evidence for determining research, scholarship, and creativity effectiveness

- Copies of professional and other publications in print and/or other media. This includes refereed publications, books, reviews, and published photographs of studio work related to the faculty's appointment.
- Record of participation in international, national, or regional juried and invitational exhibits or competitions.
- Papers and presentations at conferences and symposia.
- Evidence of successful completion of research projects or work in progress related to funded grants for artistic and scholastic development.
- Evidence of efforts to obtain grants and/or other funding resources for the support of scholarly or professional work.
- If evaluations from qualified peers from outside the institution are solicited, they should be solicited by the Department chair.
- Critical reviews and citations of one's publications or exhibits by international, national, or regional publications.
- Awards of recognition for research, scholarship, and creative work.
- Evidence of curatorial and consulting work outside the University.

- Documentation of gallery representation and works of art in both public museums and private collections.

Category A includes discipline-recognized products that are formally peer-reviewed and disseminated outside the University. e.g.:

Curated exhibitions
 Significant acquisitions (private, museum, public/commercial)
 Grants (funded)
 Refereed journal or anthology articles
 Published monographs
 Published textbooks
 Workshops
 Invitational exhibitions
 Juried exhibitions
 Invitational performances
 Juried performances
 Competitive fellowships and residencies

Category B includes formal activities that lead to or support such products as listed under Category A or other scholarly contributions, e.g.:

Gallery representation
 Conference presentations
 Peer-reviewed conference proceedings
 Publication of creative work
 Book reviews
 Faculty show
 Grants (evidence to obtain)
 Critical reviews
 Non-peer reviewed papers or presentations (about the candidate or by the candidate)
 Open-call exhibitions

C. Service

Performance criteria for Post-TR in the area of service

University, professional, and public service activities are discussed in Article 13.3.3 a; b; and c of the Collective Bargaining Agreement.

The Post-TR candidate demonstrates engagement in broad service activity across the University categories (University, College and Department committees, public community service, professional service and/or service to students). Faculty should include in their narratives a description of the service activity they have been contracted to perform and what they accomplished.

Documentation for determining service effectiveness

- Evidence of service in professional organizations including organizing and directing activities.
- Evidence of editing and service on editorial and advisory boards for regional, national, and international publications.
- Active participation on Department, College, and University committees.
- Presentations to the University community, such as lectures and slide talks, as well as, organizational efforts for the artist exhibits and presentations.
- Evidence of advising and informing public groups that utilize a faculty member's expertise.
- Evidence of presentations made as a visiting artist or duties as a juror of an exhibition.
- Evidence, other than academic advising, of service to student groups, such as a faculty sponsor for a student organization.
- Evidence of successful completion of service-related projects.

VII. Performance Criteria for Non Tenure-Track Faculty Review

As stated in Article 10.2 of the CBA, "Non-tenure-track faculty shall be evaluated by their Department Chair and Personnel Committee at least once per academic year and their evaluations will be forwarded to the Dean."

A. Teaching

Performance expectations in the area of teaching

Instruction activities are outlined in Article 13.3.1 of the Collective Bargaining Agreement.

Non-tenure track teaching effectiveness shall be evaluated using multiple measures that include peer evaluation of content, pedagogy, and responsiveness to assessment; student feedback; and other measures appropriate to the content area. The basis of the evaluation shall be the quality and effectiveness of instruction relative to Department and College standards.

CWU Standardized Student Evaluation of Instruction (SEOI) forms shall be administered in all courses with five or more students, and the results submitted for evaluation in accordance with Article 20.4 of the CBA. Departments shall maintain copies of SEOI summaries including student comments. Non Tenure-Track Faculty should also submit other evidence of effective instruction appropriate to the Department of Art.

Non-Tenure Track Faculty will demonstrate competence as an effective teacher and show considerable potential to be an outstanding teacher before being recommended for a subsequent contract by submitting for evaluation:

- Standardized Student Evaluation of Instruction scores averaging at least 3.75 in all courses taught during the period of evaluation; typed student comments required.
- Course syllabi and related instructional materials.
- Examples of student work appropriate to the subject area.

Additional types of documentation for determining teaching effectiveness

- Instructor designed student evaluations which measure skills in motivation, communication, organization, and the creation of effective learning environments.
- Evidence of activities which support teaching; such as field trips and guest speakers.
- Awards of recognition for teaching.
- External validation such as honors and awards earned by students or the exhibition of work from students enrolled in courses under your instruction.
- Information about workshops taught at other institutions. This should provide evidence of professional recognition as a teacher with expertise in particular subjects.
- Evidence of participation in outside classroom learning environments such as supervising student teaching and/or internship and graduate thesis committee participation.
- Peer evaluations, based upon classroom observation, that address the teacher's competence as a lecturer, demonstrator, discussion leader, slide-talk presenter and/or visual critique leader.
- Surveys and letters from students and alumni that have taken courses taught by the candidate. (The candidate submits a list of names and the Department Chair solicits the responses.)
- Instructional materials show an evolution of teaching competence and insight.

B. Scholarship (if contracted)

Scholarship is evaluated if in contract. Non-tenure track faculty engaging in non-contracted scholarship are welcome to share their scholarship and creative activity with the Personnel Committee and Chair.

C. Service (if contracted)

Service is evaluated if in contract. Non-tenure track faculty engaging in non-contracted service activity(ies) such as University, College and Department committees, public community service, professional service and/or service to students are welcome to share their service activities with the Personnel Committee and Chair.

Performance criteria in the area of service (if contracted)

University, professional, and public service activities are discussed in Article 13.3.3 a; b; and c of the Collective Bargaining Agreement.

Faculty should include in their narratives a description of the service activity they have been contracted to perform and what they accomplished. Material documenting service may include letters of appointment, letters of appreciation, or committee reports (please refer to the suggested documentation listed below).

Types of Documentation for determining service effectiveness

- Evidence of service in professional organizations including organizing and directing activities.
- Evidence of editing and service on editorial and advisory boards for regional, national, and/or international publications.

- Active participation on Department, College, and University committees.
- Presentations to the University community, such as lectures and slide talks, as well as, organizational efforts for the artist exhibits and presentations.
- Evidence of advising and informing public groups that utilize a faculty member's expertise.
- Evidence of presentations made as a visiting artist or duties as a juror of an exhibition.
- Evidence, other than academic advising, of service to student groups, such as a faculty sponsor for a student organization.
- Evidence of successful completion of service-related projects.

Ratified by faculty February 5, 2008

Classroom Observation Form

Peer Evaluation Form (Classroom Performance Observation)

Instructor Observed _____ Qtr _____ Yr _____

Course Number _____ Course Title _____

Observer's Report: Perceptions and Comments

Check appropriate box

		Low				High	
1	The Instructor is knowledgeable and displays a clear understanding of the course and its objectives						N/A
2	The Instructor is prepared and provides appropriate explanations, examples, syllabi, etc. for the class activities						N/A
3	The Instructor assigns tasks/activities that are relevant and appropriate for the level of sophistication of this course and the hours of credit						N/A
4	The Instructor is an effective communicator						N/A
5	The Instructor gives useful and constructive criticism						N/A
6	The Instructor encourages student input/participation						N/A
7	The course appears to develop the creative ability of the students						N/A
8	The class response is positive and the students appear to understand what is expected of them						N/A
9	During the time period observed, the Instructor's teaching effectiveness was						N/A

What are the strengths and weaknesses observed during this time period?

Name (print) of observer: _____

Appendix C
Exiting Student Assessment Form

CWU Undergraduate Exit Survey

BA

Quarter _____ Year _____

Would you say that you are very satisfied, satisfied, dissatisfied, or very dissatisfied with each of the following elements as they relate to your major program?

	Very Satisfied	Satisfied	Dissatisfied	Very Dissatisfied	No Comment
Availability of classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall quality of instruction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usefulness of texts and course materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to faculty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content and structure of the major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of advising about course work in your major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall quality of assistance provided by the department	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for useful non-classroom experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of facilities and equipment such as laboratories and studios	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate whether you strongly disagree, disagree, agree, or strongly agree with each of the following statements.

	Strongly disagree	Disagree	Agree	Strongly agree	No Comment
My major program was too difficult academically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Required courses were offered with reasonable frequency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Class sizes were appropriate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Faculty members were genuinely interested in my welfare

4 3 2 1 No

There were opportunities to participate in independent projects, internships, or community service

4 3 2 1 No

Degree requirements were relevant to my professional goals

4 3 2 1 No

I would recommend CWU to others who are interested in my field of study

4 3 2 1 No

On a scale of 1 to 4, with 1 being "not at all" and 4 being "a great deal," please rate the degree to which your major program helped you in the following skill areas by circling the number that most closely corresponds to your view.

My experience in my major program ...

1. provided me with knowledge of both Western and non Western historical and contemporary visual arts

4 3 2 1 No

2. provided me with a wide range of technical skills in the production of artwork

4 3 2 1 No

3. provided an opportunity for me to participate in collaborative and team-led projects and activities

4 3 2 1 No

4. provided an opportunity for me to create assignment led artwork

4 3 2 1 No

5. helped me create a packet that includes a resume, artist statement and professional documentation of my work

4 3 2 1 No

My academic program developed or enhanced my ...

	4	3	2	1	No
	A great deal		Not at all		Comment
critical thinking skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
quantitative reasoning skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
written communication skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oral communication skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

critical thinking skills

quantitative reasoning skills

written communication skills

oral communication skills

leadership skills

CWU Undergraduate Exit Survey

BFA

Quarter _____ Year _____

Would you say that you are very satisfied, satisfied, dissatisfied, or very dissatisfied with each of the following elements as they relate to your major program?

	Very Satisfied	Satisfied	Dissatisfied	Very Dissatisfied	No Comment
Availability of classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall quality of instruction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Usefulness of texts and course materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Access to faculty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content and structure of the major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of advising about course work in your major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall quality of assistance provided by the department	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Opportunities for useful non-classroom experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Quality of facilities and equipment such as laboratories and studios	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate whether you strongly disagree, disagree, agree, or strongly agree with each of the following statements.

	Strongly disagree	Disagree	Agree	Strongly agree	No Comment
My major program was too difficult academically	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Required courses were offered with reasonable frequency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Class sizes were appropriate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Faculty members were genuinely interested in my welfare

There were opportunities to participate in independent projects, internships, or community service

Degree requirements were relevant to my professional goals

I would recommend CWU to others who are interested in my field of study

On a scale of 1 to 4, with 1 being "not at all" and 4 being "a great deal," please rate the degree to which your major program helped you in the following skill areas by circling the number that most closely corresponds to your view.

4 1 No
A great 2 Not at
deal all Comment

My experience in my major program ...

1. provided me with knowledge of both Western and non Western historical and contemporary visual arts

2. provided me with a wide range of technical skills in the production of work contextualized within historical and contemporary visual arts

3. provided an opportunity for me to participate in collaborative and team-led projects and activities

4. provided an opportunity for me to create artwork at an advanced level of expertise

5. provided an opportunity for me to participate in student-led exhibitions of work both on campus and in the community

6. helped me create a professional packet that includes a resume, artist statement and professional documentation of artistic work

7. helped me create professional networks and contacts at the local level or above

My academic program developed or enhanced my ...

	4 A great deal	3	2	1 Not at all	No Comment
critical thinking skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
quantitative reasoning skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
written communication skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
oral communication skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Would you say that you are very satisfied, satisfied, dissatisfied, or very dissatisfied with each of the following elements as they relate to your major program?	VERY SATISFIED	SATISFIED	DISSATISFIED	VERY DISSATISFIED	NO COMMENT
1. Availability of classes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Overall quality of instruction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Usefulness of texts and course materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Access to faculty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Content and structure of the major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Quality of advising about course work in your major	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Opportunities for useful non-classroom experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Quality of facilities and equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate whether you strongly disagree, disagree, agree, or strongly agree with each of the following statements.	STRONGLY AGREE	AGREE	DISAGREE	STRONGLY DISAGREE	NO COMMENT
9. My major program was appropriately challenging	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Required courses were offered with reasonable frequency	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. Class sizes were appropriate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. Faculty members were genuinely interested in my academic success	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. There were opportunities to participate in independent projects, internships, or community service	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Degree requirements were relevant to my professional goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. I would recommend CWU to others who are interested in my field of study	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Quality of facilities and equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

On a scale of 0 to 3, with 0 being "not at all" and 3 being "a great deal," please rate the degree to which your major program helped you in the following skill areas by circling the number that most closely corresponds to your view. My academic program developed or enhanced my:	A GREAT DEAL	SOMEWHAT	A LITTLE	NOT AT ALL	NO COMMENT
17. critical thinking skills	3	2	1	0	<input type="radio"/>
18. written communication skills	3	2	1	0	<input type="radio"/>
19. oral communication skills	3	2	1	0	<input type="radio"/>
20. leadership skills	3	2	1	0	<input type="radio"/>

My experience in my major program:

	A GREAT DEAL	SOMEWHAT	A LITTLE	NOT AT ALL	NO COMMENT
21. taught me with examples of historical antecedents and contemporary examples of visual communications.	3	2	1	0	0
22. provided an opportunity for me to apply basic design principles such as unity, harmony, contrast, repetition, variety, emphasis, balance, proportion, functionality, proximity, etc in the creation of projects.	3	2	1	0	0
23. provided guidance in recognizing and applying contemporary typesetting practices.	3	2	1	0	0
24. gave me opportunities to use industry tools to create and produce graphic design projects	3	2	1	0	0
25. helped me assemble a professional portfolio of my design projects	3	2	1	0	0

CWU Undergraduate Exit Survey
Visual Art Teaching Program in the Department of Art

Quarter _____ Year _____

The following questions refer to all the art history, foundation, studio, and visual art teaching courses in which you were enrolled in the Department of Art at CWU:

How satisfied are you with each of the following elements in the Visual Art Teaching program in the Department of Art?	Very Satisfied	Satisfied	Dissatisfied	Very dissatisfied	No Comment
Overall quality of instruction	C	C	C	C	C
Usefulness of texts and course materials	C	C	C	C	C
Content and structure of the courses	C	C	C	C	C
Quality of facilities and equipment	C	C	C	C	C

Comments:

The following sections refer only to the Visual Art Teaching Courses in which you were enrolled in the Department of Art at CWU: (Art 330 - Art in Elementary School, Art 332 - Art Curriculum and Field Experience, Art 430 - Components of Art Education, Art 432 - Art in Secondary School, and Art 495 - Studio Project)

To what degree do you agree with each of the following statements?	Strongly agree	Agree	Disagree	Strongly disagree	No Comment
My major program was too difficult academically	C	C	C	C	C
Class sizes were appropriate	C	C	C	C	C
Faculty members were genuinely interested in my welfare	C	C	C	C	C
Degree requirements were relevant to my professional goals	C	C	C	C	C
I would recommend CWU to others who are interested in Visual Art Teaching	C	C	C	C	C
The Visual Art Teaching program developed or enhanced my ...	4 A great deal	3	2	1 Not at all	No Comment

critical thinking skills	☺	☺	☺	☺	☺	☺	☺
quantitative reasoning skills	☺	☺	☺	☺	☺	☺	☺
written communication skills	☺	☺	☺	☺	☺	☺	☺
oral communication skills	☺	☺	☺	☺	☺	☺	☺
leadership skills	☺	☺	☺	☺	☺	☺	☺

On a scale of 1 to 4, with 1 being "not at all" and 4 being "a great deal," please rate the degree to which your major program helped you in the following skill areas by circling the number that most closely corresponds to your view.

My experience in The Visual Art Teaching program in the Department of Art...	4 A great deal	3	2	1 Not at all	No Comment
1. provided me with an opportunity to learn about the history of art education, children's development in art, finding and utilizing resources, diversity, reflection, aesthetics, art history, art criticism, art production, visual culture, technology, creativity; and strategies for including these components into an art curriculum	☺	☺	☺	☺	☺
2. provided an opportunity for me to formulate my philosophy of teaching and my philosophy of teaching art in a written paper	☺	☺	☺	☺	☺
3. provided an opportunity for me to implement art curriculum, apply classroom management strategies, exhibit student artwork, and order art materials and supplies	☺	☺	☺	☺	☺
4. provided me with an opportunity to design an art classroom	☺	☺	☺	☺	☺
5. provided me with an opportunity to learn about current issues in art education	☺	☺	☺	☺	☺
6. provided me with an opportunity to learn about how to apply for a job	☺	☺	☺	☺	☺
7. provided an opportunity for me to become an active member in my profession	☺	☺	☺	☺	☺
8. required me to enroll in and pass studio, art history and education courses so that I might complete the Visual Art Teaching program	☺	☺	☺	☺	☺
9. required me to pass the WEST-E test so that I might be certified in Visual Art Teaching K-12	☺	☺	☺	☺	☺

Comments:

Appendix D

Faculty Vitae

Paula Airth
Glen Bach
Maya Chachava
Michael Chinn
Keith Lewis
Stephen Robison
Gregg Schlanger
Shari Stoddard

PROFESSIONAL AFFILIATION AND CONTACT INFORMATION

Central Washington University Department of Art
Randall Hall 337
(509) 963-2622
airthp@cwu.edu

EDUCATION

University of Utah, Master of Fine Arts
December 2007

Western Washington University, Bachelor of Arts
June 2002

Brigham Young University - Idaho, Associate of Arts
December 1998

PROFESSIONAL EXPERIENCE

Academic Employment Experience

Assistant Professor of Graphic Design and Digital Media
Central Washington University, Department of Art
2009 - present

Associate Instructor of Graphic Design
University of Utah, Department of Art and Art History
2007 - 2009

Teaching Assistant (Instructor of record) of Graphic Design
University of Utah, Department of Art and Art History
2005 - 2007

Visiting Instructor of Graphic Design
Brigham Young University - Idaho, Department of Art
2003

Professional Employment Experience

Graphic Designer
Be Peculiar, Ellensburg, WA
2009 - present

Freelance Graphic Designer
Salt Lake City, UT
2004 - 2009

Graphic Designer
Weber State University, University Communications, Ogden, UT
2002 - 2003

Graphic Design Coordinator
Western Washington University, Publicity Center, Bellingham, WA
2000 - 2002

TEACHING EXPERIENCE

Teaching Interests and Specialties:

Graphic Design, Digital Media, Typography, Design for the Internet, Creative Process, Design Thinking

Courses Taught:

Art 274 Typography I
Art 282 Computer Art I (Adobe Creative Suite)
Art 351 Illustration I
Art 374 Graphic Design History
Art 382 Computer Art II (Motion Design)
Art 471 Corporate Graphic Design
Art 490 Cooperative Learning (Internship)
Art 496A Design for the Internet
Art 3670 Digital Studio Practices II
Art 3640 Design Process
Art 3630 Digital Studio Practices I
Art 1040 Non-major Basic Design
Art 130 Visual Communications
Art 235 Introduction to Graphic Design

SCHOLARLY ACTIVITY

Interests and Specialties:

Design process; design outside the commercial sphere; designed systems, typography, publication design, web design.

Current Projects:

Yakima Orthodontics: Brand Identity and Web site
The Honey Shoe Boutique: E-commerce Web site
Be Peculiar Coloring Book, 2nd Edition: Narrative and Illustrations

Honors and Awards:

100 Show Regional Design Competition Copper Ingot
AIGA Salt Lake City, the professional association for design
2009
100 Show Regional Design Competition Copper Ingot, Best in Show
AIGA Salt Lake City
2007
100 Show Regional Design Competition Merit Award
AIGA Salt Lake City
2007
Student Portfolio Competition Trapeze Award, top 3 portfolio
AIGA Seattle
2002

Exhibitions

Facebook Friends, 2010
Alley Cats Gallery
Ellensburg, WA

Counterform, 2006
University of Utah Book Arts
Marriot Library

Belongings,* 2006
MFA thesis exhibition,
University of Utah Gittins Gallery

Ten, 2006
University of Utah Gittins Gallery

Graduate Works in Progress, 2005
University of Utah Gittins Gallery

Counterform, 2004
University of Utah Book Arts
Marriot Library

Beyond Commerce, 2004
Weber State University
Mary Elizabeth Dee Shaw Gallery

B Gallery Print exhibit, 2002
Wester Washington University
B Gallery

UNIVERSITY SERVICE

Douglas Honors College committee member
Art Department Curriculum and Assessment committee
Art Department Ad Hoc Web committee
Full frame Photo Club Advisor
Graphic Design Club Alternate Advisor
SOURCE judge
Centennial Suffrage Exhibition promotional materials

PROFESSIONAL SERVICE

President, AIGA Salt Lake City
2007 - 2009

Education Chair
AIGA Salt Lake City
2005 - 2007

GLEN L. BACH
*professor & director of
graphic design*



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PROFESSOR GLEN L. BACH • CURRICULUM VITAE

I. PROFESSIONAL AFFILIATIONS & CONTACT INFORMATION :

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Professor & Director of Graphic Design
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Central Washington University
400 East University Way
Ellensburg, WA 98926-7564

Office: 509. 963. 1544 • Cell: 206 .359 .2327
bachg@cwu.edu

MEMBERSHIP AFFILIATIONS:

- American Institute of Graphic Arts (AIGA) 1990 - Current
 - UCDA, University & College Designers Association, 2011 - 2009, 2001 & 1996-1980
 - Gallery One, Ellensburg, WA. Board of trustee member, 1982 - 2006
-

II. EDUCATION:

M.F.A. 1996, Digital/Visual Culture, Vermont College of Norwich University
B.F.A. 1978, Graphic Design, University of Idaho
1987 & 1983, Non-degree/package & graphic design, Art Center College of Design

III. PROFESSIONAL EXPERIENCE:

- Present - 2004, Professor/Director of Graphic Design, Central Washington University, Ellensburg, WA.
- 2004 - 1998, Associate Professor/Director of Graphic Design, Central Washington University, Ellensburg, WA.
- 1998 - 1996, Assistant Professor/Director of Graphic Design, Central Washington University, Ellensburg, WA, 1996-1998.
- 1996 - 1988, Lecturer & Director of Graphic Design, Central Washington University, Ellensburg, WA, 1988 -1996.
- 1988 - 1978, Graphic Designer/illustrator, Central Washington University, Ellensburg, WA.
- 2004, June 15 March 15, ISPAC faculty exchange to teach graphic design at University of Pecs, Pecs, Hungary.

IV. 23 YEARS TEACHING EXPERIENCE:

- Teaching interests include advertising, graphic design, illustration, package design, typography and web interface design using digital technology.
- Over the past 23 years at CWU, I have taught beginning and advanced levels of graphic design, advertising design, typography, packaging, portfolio and professional development using traditional and digital technology.
- Associate Member of Graduate Faculty, reappointed in 2005 and have served on seven committees.
- 2004, March 15- June 15: Granted "ISPAC Faculty Exchange" to University of Pecs, located in Pecs, Hungary.
- 2002, June 1- July 15, Organized trip and traveled to Anhui University, Hefei, China with 14 students to study Chinese painting and culture.

V. STUDENT AWARDS:

- 2011, Andy Layman was a winner in the international, Water is Life poster competition.
- 2010, May 22, Chris Buckley, poster *Miniature Marvels*, Chair's Choice Award for the 6th Annual Juried Student Art Exhibit, CWU.
- 2010, May 6, Nominated Elizabeth Vellutini for the \$1000 CWU Alumni Association Board of Director's Scholarship award which she was granted.
- 2010, Andrew Saxton, ADDY Best of Show award, District XI American Advertising Federation for *Top Flight Golf Ball* commercial.
- 2010, Andrew Saxton, ADDY Gold Award, District XI American Advertising Federation for *Top Flight Golf Ball* commercial.
- 2010, Audrey Schlecht, ADDY Silver Award, District XI American Advertising Federation for the design of the University Recreation booklet.
- 2010, Karen Batdorf, ADDY Silver Award in the professional division, District XI American Advertising Federation.
- 2008, Nominated Jordan Miller, for the \$1,500. Gene Ray Hunter Award for artistic achievement which he was granted.
- 2008, David Lambo, Cassandra Lea & Chris Mayer, ADDY Best of Show Award, District XI American Advertising Federation for *Lego* television commercial.
- 2008, Dan Steele, ADDY Gold Award, District XI American Advertising Federation for *Aids Prevention* advertising campaign. Work went on to compete at national level.

- 2006, Randy Douglas, ADDY Gold Award, District XI American Advertising Federation for *Chinet* advertising campaign.
- 2006, Alan Columbo, ADDY Silver Award, District XI American Advertising Federation for *Lego* advertising campaign.
- 2005, Alayna Vincent, ADDY Gold Award, District XI American Advertising Federation for *Chinet* paper plates advertising campaign.
- 2005, Michelle Knowlen, ADDY Silver Award, District XI American Advertising Federation, Silver for *Lego* advertising campaign.
- 2005, Adam Goodman, ADDY Silver Award, District XI American Advertising Federation for *Binaca* advertising campaign.

VI. MAJOR SCHOLARLY PROJECT:

- 2004 - 2008, CWU history book project, design & research.

VII. EXHIBITIONS, AWARDS and HONORS:

- 2011, October, UCDA Award of Excellent for poster design, *Plant Sale*, University and College Designers Association 41st competition, Phoenix, Arizona.
- 2011, May 3, Summit International Creative Silver Award, *Plant Sale* poster, selected from thousands of entries from 22 countries.
- 2011, January 13 - February 6th, CWU Biennial Art Faculty Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA. Exhibited poster and postcard designs, digital illustration and digital photography.
- 2010, May 6, Nominated by Department of Art chair for the Phi Kappa Phi Scholar of the Year Award.
- 2010, April 23, Summit International Creative Silver Award, *By Teaching We Learn*, book design, selected from thousands of entries from 22 countries.
- 2010, April 23, Summit International Creative Bronze Award, *By Teaching We Learn*, book cover design, selected from thousands of entries from 22 countries.
- 2010, January 22 - February 6, Art Kudos International Juried Art Exhibition & Competition, Exhibited one digital print online, *Dolly*, Out of 437 artists, 146 were selected representing 22 countries. www.artkudos.com/2010/artists.html.
- 2010, January 22 - February 6, University of Idaho, Prichard Art Gallery Invitational Exhibition. Exhibited one digital print, *Inner Ear*.
- 2010, November - May, Retrospective exhibition of my work at the CWU President's Reception Center.

- 2010, October 2010, UCDA Award of Excellence for digital illustration, *Dolly*, University and College Designers Association 40th competition, Minneapolis, MN.
- 2009, January 23 - March 12, CWU Biennial Art Faculty Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA. Exhibited three digital images, one book and cover design, and one watercolor.
- 2008, May, Presidential Faculty Member Award honoring my work on the CWU history book project.
- 2008, January 25 - February 9, University of Idaho, Prichard Art Gallery Invitational Exhibition. Exhibited one digital print, *Sound Barriers*.
- 2007, April 2 - May 2, 35th Annual National Juried Photography Exhibition, Larson Gallery Guild, Yakima, WA. Honorable mention, digital graphic print, title: "*Princess*".
- 2007, January 13 - March 4, CWU Biennial Art Faculty Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA. Exhibited three digital images and one set of packaging design.
- 2006, April 2-29, 34th Annual National Juried Photography Exhibition, Larson Gallery Guild, Yakima, Washington. Honorable mention, digital graphic print, title: *370*.
- 2006, March 1 - 31, Allied Arts Photographic Invitational Exhibition. Allied Arts Gallery, Richland Washington, exhibited three digital graphic prints.
- 2005, Sept. 10 - 26, National Juried Photo Exhibition, Millard Sheets Gallery in association with the Smithsonian Institution, Pomona, CA, digital graphic print, title: *UnUnion*.
- 2005, April 1-28, 33rd Annual National Juried Photography Exhibition, Larson Gallery Guild, Yakima, Washington, digital graphic print, Title: *UnUnion*.
- 2005, Jan. 29 - Feb. 20, CWU Art Faculty Biennial Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA. Exhibited five digital graphic prints, three graphic design works including a poster and two postcard designs, and one 3' x 5' oil painting.
- 2005, Jan. 7-30, Regional Invitational Group Exhibition, Gallery One, Ellensburg, WA, digital graphic print, title: *Mari Lisa*" & Computer Graphic Animation, title: *Mari Lisa Goo*.
- 2004, October 31, Larson Gallery, 49th Annual Central Washington Juried Artist Exhibition, regional, receive honorable mention award for digital graphic print, title: *Guma*.
- 2004, March 8-30, Purdue University, Small Print National Juried Group Exhibition, Robert RL. Ringel Gallery, West Lafayette, IN., Computer graphic print, title: *POP II*.
- 2003, Nov. 20-Dec. 6, Invitational Group Exhibition and Art Auction, Prichard Art Gallery, University of Idaho, Moscow, Idaho. Computer graphic print, title: *Breakout*.

- 2003, October 28, Larson Gallery, regional juried group exhibition, Accepted one computer graphic print, title: *Sickle*.
- 2003, Fall, ADDY Award of Excellence, Yakima Advertising Federation Group Exhibition, Collateral Material: *SOURCE* digital graphic poster.
- 2003, Aug 3 – 30, Gallery One, regional juried group exhibition, Accepted digital graphic print, Title: *Sickle*.
- 2003, Feb. 7 - March 22, Gallery One Invitational group exhibition, displayed one digital graphic print, title: *Whole in One*.
- 2003, Feb. 17 - March 14, Sarah Spurgeon Gallery, CWU, Faculty Group Exhibition, exhibited twelve computer graphic prints.
- 2002, Nov. 4 - Dec. 8, 2002, 47th Regional Juried Group Exhibition, Larson Gallery Guild, Yakima, Washington. Accepted one computer graphic print, title: *Whole in One*.
- 2002, August 1 - 31, Sarah Spurgeon Gallery, CWU, *Summer Painters in China*, exhibited two Chinese watercolor paintings as well as curator for this group exhibition.
- 2002, July 7-12, Group exhibition, Jiu Liumi Gallery, Hefei China, Exhibited two Chinese watercolors.
- 2002, June 17, Washington State Lottery Juried Regional Illustration Competition, accepted a computer graphic illustration as semifinalist out of 900 entries.
- 2001, Nov. 15-Dec. 1, National Invitational Group Exhibition, Prichard Art Gallery, Moscow, Idaho, Accepted one digital graphic print, title: *Cup-O'- Jo*.
- 2001, Nov. 4 - Dec. 8, 2001, 46th Regional Juried Group Exhibition, Larson Gallery Guild, Yakima, Washington. Accepted one digital graphic prints, title: *Memories* & one oil painting, title: *4-Square*.
- 2001, Oct. 5 - 25, International Juried Graphic Design Mini Print, Lahti Art Museum, Lahti, Finland, two digital graphic prints accepted, titles: *Number 1* & *Number 2*.
- 2001, Aug. 3-31, 2001, Juried Regional Group Exhibition, Gallery One, Ellensburg, WA. Accepted one digital graphic print, title: *Ryder*.
- 2001, April 1 - 28, 2001, 29th International Juried Group Photography Exhibition, Larson Gallery Guild, Yakima, Washington. Accepted, one digital graphic print, title: *Back Bone*.
- 2001, March 1 - 28, Pecs Sister City International Group Art Exhibition, Graz, Austria, Graz City Gallery. Exhibited six, 3ft x 4ft digital graphic prints.
- 2001, February 1 - 25, Pecs Sister City International Group Art Exhibition, Cluj-Napoca, Romania, Napoca Museum Galleria. Exhibited six, 3ft x 4ft digital graphic prints.

- 2001/00, Dec. 8 - Jan. 15, Pecs Sister City International Group Art Exhibition, Osijek, Croatia, Osijek City Galleria, Exhibited six, 3ft x 4ft digital graphic print.
- 2001, September 1-30, Pecs Sister City International Group Art Exhibition, Pecs Galleria, Pecs, Hungary. Exhibited six, 3ft x 4ft digital graphic prints.
- 1999, 28th International Juried Group Photography Exhibition, Larson Gallery Guild, Yakima, WA. Exhibited one digital graphic print, title: *China Urn*.
- 1999, August 1-22, 27th Annual Juried Group Exhibition, Gallery One, Ellensburg, WA. Exhibited one computer graphic illustration., Title: Mocha Pichu, Juror: Beth Sellers, Seattle, WA.
- 1999, 27th International Juried Group Photography Exhibition, Larson Gallery Guild, Yakima, Washington. Exhibited two computer graphic prints. Titles: *Sing-a-Song & Shell Shocked*, \$150 award.
- 1999, Jan. 11 - 31, CWU Department of Art Faculty Group Exhibition, Displayed one mixed media digital sculpture, *Sold Out* & three digital graphic prints, *DAD*, *Read Between the Lines* & *Bound to Hear*.
- 1999, Regional Juried Group Exhibition, Larson Gallery Guild, Yakima, Washington. Exhibited mix media digital sculpture. title: *Sold Out*.
- 1998, Oct. 15 - Dec. 9, Three person invitational computer art exhibition, ESVELT Gallery, Columbia Basin College, Exhibited six digital graphic prints.
- 1998, September 10 - 27, National juried exhibition, Millard Sheets Gallery, \$200 first place award for digital graphic print, title: *Read Between the Lines*.
- 1998, Aug. 13 - 17, 1998, International Alumni Group Exhibition, Vermont College of Norwich University, Montpelier, VT. Exhibited one digital graphic print, title: *Read Between the Lines*.
- 1998, August 1 - 22, Juried Group Exhibition, Gallery One, Ellensburg, WA. Exhibited one digital graphic print. Received \$100 award, title: *DAD*.
- 1998, Invitational Group Exhibition, Gallery One, Ellensburg, WA. Exhibited one digital graphic print, title: *Shell Shocked*.
- 1998, March 6 - April 8, Two Person Computer Graphic Exhibition, Prichard Art Gallery, University of Idaho, Moscow, Idaho.. Exhibited 25 digital graphic prints.
- 1998, Jan. 25 - March 1, Juried Group Exhibition, Larson Gallery Guild, Yakima, Washington. Exhibited two digital graphic prints.
- 1998, Jan. 31 - Feb. 28, Juried Group Exhibition, Adam East Museum and Art Center, Moses Lake, Washington. Exhibited one digital graphic print.

- 1997, Jan. 26 - March 9, 1997, Juried Group Exhibition, Larson Gallery Guild, Yakima, Washington. \$500, Larson Gallery Guild Purchase Award for digital graphic print, title: *The King Has Ears*.
- 1997, Invitational Group Exhibition, Artist Bank Exhibition, Gallery One, Ellensburg, WA, Exhibited three digital graphic prints.
- 1997, CWU Art Faculty Group Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA, Exhibited six digital graphic prints.
- 1997, International Juried Group Exhibition, *Art History*, Ohlone College Art Gallery, Fremont, CA, Exhibited one digital graphic print.
- 1997, August 18-24, International Juried Group Exhibition, *The Brain and Self Exhibition*, Copenhagen & Elsinore, Denmark. Exhibited one digital graphic print.
- 1997, August 1, 1997, Juried Group Exhibition, Gallery One, Ellensburg, WA, \$150.00 Jurors award, *Read Between the Lines*, digital graphic print.
- 1996, August, One Person Digital Graphic Exhibition, T. W. Wood Art Gallery, Vermont College of Norwich University, Montpelier, Vermont.
- 1996, September, National One Person Digital Graphic Exhibition, Eldorado Corridor, Santa Fe, New Mexico.
- 1996, November 3 - 27, 1996, One Person Digital Graphic Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA, Exhibited twenty-six digital graphic prints.
- 1996, Winter, Group Exhibition, Noble Hall Reading Room Gallery, Vermont College of Norwich University, Montpelier, Vermont. Exhibited eight digital graphic prints.
- 1996, Feb. 17 - March 19, Invitational Group Exhibition, Artist Bank Exhibition, Gallery One, Ellensburg, WA. Exhibited three digital graphic prints.
- 1996, August 6 - 10, CWU Art Faculty Exhibition, Allied Arts Center, Yakima, WA. Exhibited three digital graphic prints.
- 1996, National Juried Exhibition, Purdue University Galleries, West Lafayette, IN. Received 3rd place award for *Boom Box 2*, Exhibited two digital graphic prints.
- 1995, August, Group exhibition, Noble Hall Reading Room Gallery, Vermont College of Norwich University, Exhibited eight digital graphic prints.
- 1995, February, Group Exhibition, Noble Hall Reading Room Gallery, Vermont College of Norwich University, Exhibited eight digital graphic prints.
- 1995, Feb. 6 - March 3, CWU Art Faculty Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, Washington. Exhibited six digital graphic prints.

- 1995, Regional Juried Exhibition, Gallery One, Ellensburg, WA, Received John F. Connelly Memorial award, title: *Boom Box*, digital graphic print, 17" x 22".
- 1994, August, Group Exhibition, T.W. Wood Gallery Annex, Norwich University, exhibited two digital graphic prints.
- 1993, Feb. 24 - March 19, CWU Faculty Art Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA.
- 1993, September, UCDA National Juried Exhibition, University and College Designers Association, St. Louis, MO, Award of Excellence for digital graphic poster: *Chart Your Own Course In School*.
- 1991, Jan. 28 – Feb. 15, Group Exhibition, CWU Faculty Art, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA.
- 1989, CWU Art Faculty Exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA.
- 1988, September, UCDA National Juried Exhibition, University and College Designers Association, Boston, MA, National Award of Excellence for album cover design, *In a Mellow Tone*.

VIII. COMMISSIONS AND CONSULTATIONS:

- 2011, Designed the winter program cover for the Health Improvement Program, Stanford University School of Medicine, Stanford, CA.
- 2011, Designed the fall program cover for the Health Improvement Program, Stanford University School of Medicine, Stanford, CA.
- 2009, Designed a bronze plaque for a Deborah Butterfield sculpture on behalf of the Washington States Arts Commission.
- 2009, Designed a bronze plaque for a Deborah Butterfield sculpture on behalf of the Washington States Arts Commission.
- 2008, *By Teaching We Learn*, 144 page, CWU history book project, included photo and memorabilia research, writing of 256 photo captions, as well as book design & production.
- 2006, Client: Icos, Inc., the makers of *Cialis*, the male potency drug, Seattle, WA. Designed internal branding proposals for web and various items (international exposure).
- 2006, Client: Divine Sense, Inc., Tucson, Arizona, Package labeling design for a series of body wash products targeted to a female audience and sold on QVC Shopping Channel (national exposure).
- 2004, Fall, Client: Prism International Communications, Ltd., Seattle, WA., Logo Design (international exposure).

- 2004, Fall, Client: Prism International Communications, Ltd., Seattle, WA, Web site design consultation and content editing (international exposure).
- 2004/2003, Client: Family and Consumer Sciences national organization, computer graphic poster design (national exposure).
- 2004 spring, Client: CWU, Symposium on Undergraduate Research & Creative Expression. Art director, illustrator and production artist for poster & report cover, Undergraduate Research Symposium (regional exposure).
- 2003, Spring & summer, Client: CHOICES Education Group, Seattle, WA, Production and publishing coordinator for the reprinting of five of my posters designed to encourage 9th grade students to finish high school (international exposure).
- 2003, Spring, Client: CWU, Symposium on Undergraduate Research & Creative Expression. Art director, illustrator and production artist for poster, postcard, certificates & report cover, Undergraduate Research Symposium (regional exposure).
- 2003, Winter, Client: Clymer Museum & Gallery, Ellensburg, WA, creative director and production designer for Western Art Exhibition advertisement (national exposure).
- 2002, Spring & Summer, Client: CHOICES Education Group, Seattle, WA, Production and publishing coordinator for the reprinting of six of my posters designed to encourage 9th grade students to finish high school (international exposure).
- 2002, Spring, Client: CWU, Symposium on Undergraduate Research & Creative Expression. Art director, illustrator and production artist for poster, postcard, certificates and report cover, (regional exposure).
- 2002, Spring, Client: Pautzke Bait, Inc. color consultant for a new product line,
- 2002, February, Client: Seattle's Best Coffee, Inc., Seattle, WA, art director & photographer for photo mural used in Sheraton Hotel, Los, Angeles, CA. Feb. 2002 (international exposure).
- 2001, Spring, Client: Bank of America/CWU, Brochure Design, "Mo, Yun, Shi", Chinese Artist Exhibition (regional exposure).
- 2001, Spring, Client: CWU, Symposium on Undergraduate Research & Creative Expression. Art director, illustrator and production artist for poster, postcard, certificates & report cover, (regional exposure).
- 2001, December, Client: Sarah Watson Design, Inc., Seattle, WA, Creative director & photographer for promotional ad published in *Media Index* (regional exposure).
- 2000, Spring, Client: South Center Shopping Mall, Inc., Tukwilla, WA, art director & production artist for activities calendar (regional exposure).

PCL XL Error

Subsystem: KERNEL
Error: IllegalTag
File Name: kernel.c
Line Number: 1921

Curriculum Vitae of Maya Chachava

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Ellensburg, WA 98926
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Education

MFA in Painting, University of Washington, 1998-2000
BFA Fine Arts and Spanish, CWU, 1994-1997
BFA English language and Literature Tbilisi Pedagogical Institute of
Foreign Languages Tbilisi, Republic of Georgia, 1979-1984

Professional Experience

Associate Professor CWU, Ellensburg WA, 2005 until present
Assistant Professor U of Utah, SLC Utah, 2001-2005
Art Instructor CWU Ellensburg WA, 2000-2001
TA University of Washington Seattle WA, 1998-2000

Professional Appointments

2001/2004- Gittins Gallery Director U of Utah Department of Art and Art
History
2003/2004- Artistic Director- "Tunnelvision" - interdisciplinary mural project in
conjunction with the Center for Ethnic Studies at the U of Utah
2001/2002- Member of Editorial Advisory Board for: "On Drawing" Collegiate
Press, San Diego CA

Professional Service

Membership in Professional Associations
College Art Association- 2000 until present
Artist Trust Member- 2005 until present

Scholarly Activity

Research Interests and Specialties:

Identity Formation. Roots/Origins. Nostalgia.
Collective and individual memory.
Personal and cultural paradigms.
Transformation of urban landscape and self- identity.
Literature and poetry.
Linguistics.

Graduate Committees

Master of Fine Art Committees at CWU

Merrily Warren, 2009-2012 Painting- Chair
Ricardo Farias, 2009-2012 Painting- Chair
Jessica Pribula, 2006-2009 Painting-Chair
Alex Cheney, 2007-2009 Jewelry/Metals-Member
Gene Laasko, 2007-2009 Jewelry/Metals-Member
David Weed, 2005-2008 Painting- Member
Thomas Semple, 2005-2007 Painting- Member
Justin Martin, 2006-2007 Painting-Member
Lauren Norby, 2006-2007 Painting-Member

Master of Fine Art Committees at U of Utah

Lisa Hubbert, 2002-2004 Painting-Member
Kent Christensen, 2003-2005 Painting-Member
Steve Lockett, 2003-2005 Printmaking-Member
Mandy Moore, 2003-2005 Photography-Member
Ryan Bench, 2003-2005 Printmaking and Painting-Member
David Hoeft, 2003-2005 Painting- Chair
Greta Reynolds, 2001-2003, Painting-Chair

Courses Taught at Central Washington University

Art 250- Drawing II
Art 260- Painting I
Art 350/450- Drawing III/IV
Art 360A- Painting II
Art 360B- Painting III
Art 460- Painting IV
Art 398 Principles of Color
Art 550/560-Graduate Independent Studio Research
Art 700- Graduate Thesis

Courses taught at University Of Utah

2D Foundations
Life Drawing
Life Painting
Painting I/II/III
Drawing I/II/III
Undergraduate Seminar in Painting
Graduate Seminar

Courses Taught at the U of Washington

2D Design
Drawing I

University Service at CWU

University Committees

ISPAC Committee- elected 2011

Academic Service Learning Faculty Fellow- elected 2011

Faculty Senate General Education Committee-member 2007/2010

**International Affairs Commission of the University Diversity Council-
2007/2009**

ISPAC Committee- member 2008/2009

College Committees

CAH Scholarship Committee-member 2007/2009

Department Committees

VASE committee- Chair elected 2011

Curriculum and Assessment Committee- Chair elected 2006/2010

Scholarship Committee- Chair elected 2005 until present

Foundations Ad Hoc Committee- member 2006

Ceramic Search Committee- member 2008/2009

Personnel Committee- member 2009 until present

Chair Search Committee- Chair 2010/2011

University Service at U of Utah

Department Committees

Advisory Committee in 2D-member 2001/2005

Curriculum Committee- member 2001/2005

Visiting Artist/Art Historian Committee- member 2001/2004

Rolapp Scholarship Committee- Chair elected 2004

College Committees

Emma Eccless Fine Arts Committee- 2004/2005

Public Lectures

11/2011- "Poetics of Place"- CWU

3/2005- Lecture: "Encounters with Blood Memories: Poetry of Rilke and other sources of influence"

2/2003- Lecture: "Practice and Process of Painting: from Modigliani to Ryman."

2001-2005- High School Day Workshops in: "Drawing from Observation."

Professional Service at CWU

Donor- Annual Art Auction, CWU 2005 until present

Judge- "Barbie is all made up and here come the guerrilla girls" CWU

Student Art Exhibition 1/2010

Facilitator

Visiting Artist Tatiana Garmendia 11/2011

Visiting Artist Margie Livingston, 3/2010

Visiting Artist Yannick Ruault, Paris, France 3/2008-8/2008

Visiting Artist Justin Gibbens 2/2008

Visiting Artist David Brody 5/2007

Judge- Source Undergraduate Research Symposium, CWU 2007 until present

Judge-College of Arts and Humanities Achievement Awards, 2007/2009

Panelist-Fine Arts Career Day CWU 2008

Departmental Representative- Majors Fair CWU 2008/2009

Research Grants

Summer Research Grant "City and Identity"- College of Arts and Humanities, CWU 2010

Dean's Research Travel Grant "Origins"- College of Arts and Humanities, CWU 2009

Gap Artist Grant "Singular Identity or Not?"- Artist Trust, Seattle WA 2008

Dee Research Grant "Alternative Process and Image"- U of Utah, Salt Lake City UT 2005

Utah's Arts Council Grant "City as Memory" Arts Council, SLC UT 2002

Grants not funded

Fulbright Research and Teaching Grant- 2009/2010

Honors and Awards

U of Washington Significant Acquisition- Mary Gates Hall University of Washington 2007

John Connolly Award- Gallery One Annual Juried Exhibition Ellensburg WA 2004

J. Picatti Memorial Award- Larson Gallery Annual Juried Exhibition Yakima WA 2001

Juror's Award- Gallery One Annual Juried Exhibition Ellensburg WA 2000

Marsh Fellowship- U of W, Seattle WA 2000

Spencer Moseley Memorial Scholarship- U of W, Seattle WA 1999

Allied Arts Fellowship- Richland, WA 1999

Farrell Merit Scholarship- CWU, Ellensburg WA 1996/97

Best of Show Award- Gallery One, Ellensburg WA 1997

Three-Year Fellowship- CWU, International Programs 1994/97

Mahajani Scholarship for Outstanding International Student CWU, 1996

Juror's Award- Larson Gallery, Yakima WA 1996

Creative Works

Solo/duo exhibitions

**History of Love- solo exhibition Chardin Gallery Tbilisi, Georgia
3/2009**

**Gardens of Good and Evil- solo exhibition Square Inch Gallery
New York, NY 8/2008**

In Transit- solo exhibition Utah Museum Of Fine Arts SLC, UT 4/2005

Erasing Memories- solo exhibition Gallery One, Ellensburg, WA 3/2005

New Paintings- duo exhibition Linda Hodges Gallery, Seattle, WA 1/2003

Seasons- solo exhibition Linda Hodges Gallery, Seattle, WA 3/2001

Small landscapes- solo exhibition Gilmartin Gallery, Seattle, WA 4/1999

Recollections- solo exhibition Allied Arts Center, Richland, WA 7/1999

Past and Present- solo exhibition Sarah Spurgeon Gallery, CWU, Ellensburg, WA
5/1997

Selected peer reviewed/juried and invitational shows

**“Free Zone”- international invitational group show, BT Studio, Tbilisi
July 2011**

**“Seven Day Documentation”- invitational international group project
sponsored by Radio Free Europe, Tbilisi-Prague, January 2011**

**Gallery One- “Women Artists: Where We Are Now” Invitational Show
Ellensburg WA 2/2010**

**Annual Washington Artists Juried Exhibition- Larson Gallery
Yakima WA 10/2009**

**Icons- National Juried Exhibition Woman Made Gallery Chicago, IL
10/2008**

Artist Trust Annual Auction-Juried Exhibition, Seattle WA 3/2008

**Katharine Butler Gallery- National Juried Exhibition-Sarasota, FL
April 2008**

**First Inaugural Show at Square Inch Gallery- International Juried
Exhibition New York, NY October- November 2007**

**Expressions West- National Juried Exhibition Coos Bay Museum OR
March 2007**

**Touching Points- Invitational 3 Person Show Linda Hodges Gallery
Seattle, WA January 2007**

**Faculty Show- Department of Art Invitational Exhibition CWU,
January 2007**

**Kittitas County Juried Art Exhibit Gallery One Visual Center
Ellensburg WA August 2006**

**Landscape in the Postmodern International Juried Biennial Show
Brad Cooper Gallery Tampa, FL July 2006**

Hot Cakes, National Juried Exhibition Afif Gallery Philadelphia September 2005

La Petite XIII- National Juried Exhibition Alder Gallery Oregon September 2005

Whiteout- Invitational Regional Exhibition Modern One Gallery, SLC Utah
December 2004

Flow- Invitational Group Show Project 33 New York, NY October 2004

Day in May- Invitational National Group Show Steward Gallery Boise
ID May 2004

Open Spring Salon- National Juried Exhibition Springville Museum of Art
UT April 2004

Abstraction Revisited- Invitational Group Show Steward Gallery
Boise, ID, July 2003

Utah Artist Grantees Show- Invitational Group Show Rio Grande Gallery
SLC, UT January 2003

Utah Alternative- Invitational Group Show Wells Fargo Center
SLC, UT April 2002

Viewpoints- Invitational Group Show Principal Gallery Virginia, March 2002

New Artists- Invitational Group Show Steward Gallery Boise, ID February 2002

Mini Print Exhibition- Invitational Group Show U of Utah Gittins Gallery
January 2002

Convergence- Regional Juried Exhibition Phinney Art Center Seattle, WA 2000

Annual Juried Exhibition- Larson Gallery Yakima, WA 2000

MFA Annual- New American Paintings National Juried Exhibition
Open Press Studios, MA 2000

MFA Thesis Exhibition- Henry Art Gallery Seattle WA 2000

Works on Paper- Group Show, Jacob Lawrence Gallery Seattle, WA 1999

Annual Juried Exhibition- Gallery One Ellensburg, WA 1997

Beyond Borders- Juried Regional Show WWU Bellingham, WA 1996

Publications

**Freedom Diaries- Radio Free Europe, Tata Publications, Tbilisi-
Prague 2011**

**“Hot Chocolate“ Magazine- “Visions from Faraway Lands” Tbilisi,
Georgia February 2010**

**“Independent Georgia” Magazine- ‘History of Love, Paintings by Maya
Chachava” Tbilisi Georgia, April 2009**

**Interview with R. Shatakishvili in “Primetime” Magazine Tbilisi
Georgia, April 2009**

**“Gardens of Good and Evil”- color catalog by Liz Afif Lulu Press, June
2008**

New American Paintings Magazine- Open Press Studios, MA 2000

MFA Thesis Exhibition-color catalog U Of Washington 2000

Language Proficiency
Georgian, Russian- native
English, Spanish, French

MICHAEL CHINN
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EMAIL: chinm@cwu.edu

EDUCATION

Master of Fine Arts, Art, 1980, California State University, Long Beach

Bachelor of Arts, Art, 1974, San Jose State University

ADMINISTRATIVE EXPERIENCE

ASSOCIATE DEAN

College of Arts and Humanities
Central Washington University
August 2004 to present

CHAIR

Department of Art
Central Washington University
September 1995 to August 2004

INTERIM ASSISTANT DEAN FOR FACILITIES, ACADEMIC SUPPORT, AND DIVERSITY

College of Design
Iowa State University
August 1994 to July 1995

INTERIM ASSOCIATE DEAN FOR ACADEMIC AND STUDENT AFFAIRS

College of Design
Iowa State University
October 1992 to July 1994

ASSISTANT CHAIR

Department of Art and Design
Iowa State University
August 1990 to January 1993

TEACHING EXPERIENCE

PROFESSOR

Department of Art
Central Washington University
September 1995 to present

PROFESSOR

Department of Art and Design
Iowa State University
August 1994 to June 1996

ASSOCIATE PROFESSOR

Department of Art and Design
Iowa State University
August 1987 to August 1994

ASSISTANT PROFESSOR

Department of Art and Design
Iowa State University
August 1981 to August 1987

SELECTED EXHIBITIONS

2009

In Balance: Metal & Wood, Wood Turning Center, Philadelphia, PA (Invitational) May 1 - July 18, 2009

2005

Artists' Reflections: Selections from the Wood Turning Center 's Collections, Wood Turning Center, Philadelphia, PA (Invitational) Feb. 4 - Mar. 19, 2005

2002

Wood Turning in North America Since 1930, Yale University Art Gallery, New Haven, CT (Sept. 10 – December 1, 2002) / Renwick Gallery of the Smithsonian American Art Museum, Washington, DC March 15 – July 21, 2002) / Target Gallery - Minneapolis Art Institute, Minneapolis, MN (October 21 – December 30, 2001)

Contemporary Wood Turning, Wave Gallery, New Haven, CT (Invitational)

Branching Out: Contemporary Wood Turning in 2002, The Ellipse Arts Center, Arlington, VA (Invitational)

ReTurnings, Wood Turning Center, Philadelphia, PA (Invitational)

2001

Wood Turning in North America Since 1930: Minneapolis Institute of Arts, Minneapolis, MN (Invitational)
Traveling exhibition, 2001-2002

Stop Asking/We Exist: 25 African American Craft Artists: Florida Craftsmen Gallery, St. Petersburg, FL (Invitational) **Traveling exhibition, 1998-2001**

2000

Stop Asking/We Exist: 25 African American Craft Artists: Courthouse Galleries, Portsmouth, VA (Invitational)
Traveling exhibition, 1998-2001

1999

Stop Asking/We Exist: 25 African American Craft Artists: The American Crafts Museum, New York, NY and New Bedford Art Museum, New Bedford, MA (Invitational) **Traveling exhibition, 1998-2001**

Living with Form: Art and Furniture from the Robyn and John Horn Collection, Arkansas Art Center, Little Rock, AR (Invitational)

1998

Stop Asking/We Exist: 25 African American Craft Artists, The Society for Contemporary Crafts, Pittsburgh, PA IA (Invitational) **Traveling exhibition, 1998-2001**

1997

National Woodturning Invitational, Avante Gallery, Cleveland, OH, June-Aug. 1997 (Invitational)

1995

Three Generations of Woodturning: The Making of an Art Form: Connell Gallery, Atlanta, GA (Invitational)

Iowa Visions of Color: Memorial Union Gallery, Iowa State University, Ames, IA (Invitational) **Traveling exhibition, 1995-1997**

1994

African American Craft National: Kentucky Art and Craft Foundation, Louisville, KY (Juried)

6 x 10: Contemporary Iowa Wood: Brunnier Museum, Iowa State University, Ames, IA (Invitational)

1993

Uncommon Beauty in Common Objects: The Legacy of African American Craft Art: National Afro-American Museum and Cultural Center, Wilberforce, OH (Invitational) **Traveling exhibition, 1993-1995**

Connected Passages: Cultural Imperative and Innovation in Contemporary African American Crafts: The African American Historical and Cultural Museum, Philadelphia, PA (Invitational)

1992

Redefining the Lathe-Turned Object: Arizona State University Art Museum, Tempe, AZ (Juried)

Woodturning As An Art Form: The Irving Lipton Collection: University Museum, Indiana University of Pennsylvania, Indiana, PA (Invitational) **Traveling exhibition, 1992-1993**

Woodware: Galeria Mesa, Mesa, AZ (Juried)

Turned Wood '92: del Mano Gallery, Los Angeles, CA (Invitational)

1991

International Lathe-Turned Objects: Challenge IV: Port of History Museum, Philadelphia, PA (Juried)

Lathe Turned Vessels Defined II: The Society of Arts and Crafts, Boston, MA (Juried)

Hold Everything: Galeria Mesa, Mesa, AZ (Juried)

As The Goblet Turns: Northwest Gallery of Fine Woodworking, Seattle, WA (Invitational)

1990

Woodturning: Vision and Concept II: Arrowmont School of Arts and Crafts, Gatlinburg, TN (Juried)

Third Annual Lathe-Turned Objects Show: SANSAR Gallery, Washington, DC (Invitational)

Crafted Statements: Craft Alliance Gallery, St. Louis, MO (Invitational)

Turned Wood '90: del Mano Gallery, Los Angeles, CA (Invitational)

Vehicles For New Forms/ New Functions: Arrowmont School of Arts and Crafts, Gatlinburg, TN (Juried)

National All Media: Graham Horstman Gallery, Denton, TX (Juried)

Contemporary Wood Turners: Dawson Gallery, Rochester, NY (Invitational)

Clay, Fiber, Wood, Metal, Glass, Paper-as-Medium: Octagon Center for the Arts, Ames, IA (Juried) **Best in Wood Award**

1989

American Contemporary Works in Wood 1989: Dairy Barn Southeastern Ohio Cultural Arts Center, Athens, OH (Juried)

The LaGrange National XIV: Lamar Dodd Art Center, LaGrange College, LaGrange, GA (Juried)

Turners Challenge III: Craft Alliance Gallery, St. Louis, MO (Invitational)

11th Annual Vahki Exhibition: Galeria Mesa, Mesa, AZ (Juried)

Clay and Fiber, Glass, Wood, Paper-as-Medium Show: The Octagon Center For The Arts, Ames, IA (Juried)

Vessels Turned and Carved: SANSAR Gallery, Washington, DC (Invitational)

1988

International Turned Objects Show: Port of History Museum, Philadelphia, PA (Juried) **Traveling exhibition, US and Canadian tour 1988-1991**

The Craft of Containment: Vessels in All Media: The Berkshire Museum, Pittsfield, MA (Juried)

Crafts 22: Zoller Gallery, Pennsylvania State University, University Park, PA (Juried)

Celebration 47: Braithwaite Fine Arts Gallery, Southern Utah State University, Cedar City, UT (Juried)

Contemporary Woodworking by American and Canadian Artists: Merrill Lynch Building, Princeton, NJ (Invitational)

Works Off the Lathe: Old and New Faces: Craft Alliance Gallery, St. Louis, MO (Invitational)

Iowa Artists 1988: Des Moines Art Center, Des Moines, IA (Juried) **Ceramics and Other Media Award**

1987

The Wichita National 1987: Wichita Art Association, Wichita, KS (Juried) **Wood Category Award**

9th Annual Vahki Exhibition: Galeria Mesa, Mesa, AZ (Juried)

Works Off the Lathe: Old and New Faces: Craft Alliance Gallery, St. Louis, MO (Invitational)

36th Iowa Artists 87: Des Moines Art Center, Des Moines, IA (Juried)

The Medium is Wood: Pro Art Gallery, St. Louis, MO (Invitational)

Focus On The Arts: Lee Hall Gallery, Northern Michigan University, Marquette, MI (Invitational)

Wooden Images: Woven Scenes: Witter Gallery, Storm Lake, IA **Two-person exhibit**

1986

The Wichita National 1986: Wichita Art Association, Wichita, KS (Juried) **Patron Purchase Award**

American Woodturners: Brookfield Craft Center, Brookfield, CT (Invitational)

National Furniture Invitational III: Sylvia Ullman American Crafts Gallery, Cleveland, OH

Wooden Vessels-The Art of Woodturning: Pro Art Gallery, St. Louis, MO (Invitational)

Works in Wood: Liberty Gallery, Louisville, KY (Invitational)

1985

Boxes, Baskets, Containers: Galeria Mesa, Mesa, AZ (Juried) **Juror's Award**

National Furniture Invitational II: Sylvia Ullman American Craft Gallery, Cleveland, OH

Woodturning: Vision and Concept: Arrowmont School of Arts and Crafts, Gatlinburg, TN (Juried)

American Contemporary Works in Wood: Dairy Barn Southeastern Ohio Cultural Arts Center, Athens, OH (Juried)

Crafts 19: Zoller Gallery, Pennsylvania State University, University Park, PA (Juried)

3rd Annual Contemporary Woodworking Exhibit: 16 Hands Gallery, Ann Arbor, MI (Juried)

Master Woodworkers: Esther Saks Gallery, Chicago, IL (Invitational)

Handmade Furniture: Sioux City Art Center, Sioux City, IA (Invitational)

Recent Tables by Michael S. Chinn: Old Jail Gallery, Dubuque, IA **One-person exhibit**

1984

Interiors III, Furniture Today: The Society of Arts and Crafts, Boston, MA (Juried)

Created By Hand: Associated Art Organizations Gallery, Buffalo, NY (Juried)

Crafts 18: Zoller Gallery, Pennsylvania State University, University Park, PA (Juried)

Iowa Crafts 17: Charles MacNider Museum, Mason City, IA (Juried)

Art Faculty I: Brunnier Gallery and Museum, Iowa State University, Ames, IA (Juried)

1983

National Crafts II: Galveston Arts Center Gallery, Galveston, TX (Juried)

Summer Arts X: University Art Galleries, The University of South Dakota, Vermillion, SD (Juried)

Midstates 6 Designer Craftsman: Kansas Union Gallery, The University of Kansas, Lawrence, KS (Juried)

Hand Mind & Spirit: Crafts Today: The Octagon Center For The Arts, Ames, IA (Juried)

Radices: Mills House Gallery, Garden Grove, CA (Invitational)

Iowa Crafts 15: Charles MacNider Museum, Mason City, IA (Juried)

Iowa Artists '83: Des Moines Art Center, Des Moines, IA (Juried)

1982

Furniture and Rugs, Handmade by American Artists: Detroit Gallery of Contemporary Crafts, Detroit, MI (Invitational)

Artist-Craftsman '82: Braithwaite Fine Arts Gallery, Southern Utah State University, Cedar City, UT (Juried)

Artists' Furniture: San Francisco International Airport, San Francisco, CA (Invitational)

Iowa Crafts 14: Charles MacNider Museum, Mason City, IA (Juried)

Iowa Artists '82: Des Moines Art Center, Des Moines, IA (Juried)

1981

The Turned Object Show: Memorial Hall, Philadelphia, PA (Juried) **Traveling Exhibition, US Tour 1981-1983**

Southern California Teacher/ Craftsman: California State College, San Bernardino, CA (Invitational)

The Art of Racing: Long Beach Gallery, Long Beach, CA (Juried)

Furniture by Artists: The Mandel Gallery, Los Angeles, CA (Invitational)

California Woodworkers '81: The Broadway, Pasadena, CA (Invitational)

1980

California Woodworking: The Oakland Museum, Oakland, CA (Invitational)

Synthesis: California Concepts in Fine Crafts: Long Beach Gallery, Long Beach, CA (Juried)

Recent Work in Clay, Glass, Metal, Fiber and Wood from Southern California: California State College, San Bernardino, CA (Invitational)

Woods West Design Invitational: WWD Gallery, San Juan Capistrano, CA (Invitational)

1979

New Handmade Furniture: Museum of Contemporary Crafts, New York, NY (Invitational) **Traveling exhibition, US and Canadian tour 1979-1981**

1st Invitational Woodworking Show: Kiva Artisans Gallery, Scarsdale, NY (Invitational)

1978

Atmospheres: Plaza Gallery, San Francisco, CA (Juried)

Sixteenth Annual Purchase Prize Competition: Riverside Art Center and Museum, Riverside, CA (Juried)

Sculpture/Crafts Exhibit: Golden West College, Huntington Beach, CA (Invitational)

1977

Young Americans - Fiber, Wood, Plastic, Leather: Museum of Contemporary Crafts, New York, NY (Juried) **Traveling exhibition, U.S. tour 1977-1979**

Many Media Mini: San Bernardino County Art Museum, Redlands, CA (Juried)

1976

Design West '76: California Museum of Science and Industry, Los Angeles, CA (Juried)

BIBLIOGRAPHY

- The Cutting Edge: Contemporary Wood Art and the Lipton Collection, 2011, Fine Arts Press, Antioch, CA
- Central Washington Artists: 2007-2010, 2010, Larson Gallery Guild, Yakima, WA
- American Woodturner – Members Gallery, "In Balance: Wood and Metal", Summer 2009 Vol. 24, No. 2
- Wood Turning in North America Since 1930, 2001, Wood Turning Center and Yale University Art Gallery, Amilcare Pizzi, S.p.A., Milan, Italy
- Living with Form, 1999, Bradley Publishing, Little Rock, AR
- Enter the World of Lathe-Turned Objects, 1997, York Graphic Services, Inc., York, PA
- Jonathan Saville, "Serving American Food on an African Table", San Diego Union, February 9, 1995
- Cardinal-Pett, Claire, "No Small Thing: Big Table Books", Iowa Architect, 94:210
- Rice, Robin, "Connecting With Tradition", Philadelphia City Paper, February 5, 1993
- Fine Woodworking Design Book Six, 1992; The Taunton Press, Newtown CT
- Loar, Steve, "Woodturning Today: Where Are We?", American Woodturner, December, 1991
- Creativity Alive in the Heartland, 1989; The Cedar Arts Forum, Waterloo, IA (calendar)
- Bernstein, R., M. A., "Holz und Elfenbein (Wood and Ivory)", Deutsche Drechsler-Zeitung. (German Turners Journal), January/February, 1988
- Fine Woodworking Design Book Four, 1987; The Taunton Press, Newtown, CT
- Nusbaum, Eliot, "Design Faculty Show at ISU", Des Moines Register, November 4, 1984
- Fine Woodworking Design Book Three, 1983; The Taunton Press, Newtown, CT
- A Gallery of Turned Objects, 1981; The Brigham Young University Press, Provo, UT
- Fine Woodworking Design Book Two, 1979; The Taunton Press, Newtown, CT
- Woodworking Technology, 1979; 4th ed.; McKnight Publishing Co., Bloomington, IL
- Piisk, Adele, "The Crafts of Young America", The Tennessean, April 15, 1979
- Levine, Melinda, "Virtuosity and Verve in California Crafts", Artweek, August 13, 1978
- Fine Woodworking Biennial Design Book, 1977; The Taunton Press, Newtown, CT

LECTURES/WORKSHOPS

Visiting Artist, Department of Art, Ball State University, Muncie, IN, March 26, 27, 1998

Visiting Artist, Art Department, Arizona State University, Tempe, AZ, September 16, 1987

Visiting Artist, Art Department, California State University, Fullerton, Fullerton, CA, September 10, 1987

Visiting Artist, Art Department, California State University, Long Beach, Long Beach, CA, September 9, 1987

Rosa Parks/Martin Luther King Visiting Professors Program, Art Department, Northern Michigan University, Marquette, MI, April 6-10, 1987

"The Renaissance of Handcrafted Furniture in America, A Century of Style", Scheman Continuing Education Building, Iowa State University, Ames, IA, October 6, 1986

Visiting Artist, Art Department, University of Wisconsin, Madison, WI, October 25, 1984

"Wood Finishes", College Week, 1984, 1985, 1988, Iowa State University, Ames IA

RESEARCH AND OTHER GRANTS

"Bandsaw for Wood Design Program", CWU Instructional/Research Equipment Grant, \$1,505, 2004

"Bandsaw for Sculpture Program", CWU Instructional/Research Equipment Grant, \$7,021, 2002

"Solid Modeling 3-D Forms on the Macintosh Computer", College of Design Faculty Minigrant, Iowa State University, 1989

"Furniture Designer/Manufacturer Relationships", College of Design Faculty Minigrant, Iowa State University, 1987

"Furniture Designer/Manufacturer Relationships", Graduate College Travel Minigrant, Iowa State University, 1987

"Computer Assisted Design for Furniture", College of Design Faculty Minigrant, Iowa State University, 1986

"Revealing the Design Process: Conceptualization to Implementation", Instructional Development Grant, Iowa State University, 1985-86 (co-authored with Jan Jennings)

"Colorcore® and Wood-Manmade and Natural", College of Design Research and Creative Exploration Grant, Iowa State University, 1984-85

"Anodized Aluminum as Decorative/Structural Elements", College of Design Faculty Minigrant, Iowa State University, 1982

OTHER PROFESSIONAL ACTIVITIES

Panelist, "Winners and Whiners", National Council of Art Administrators National Conference, Memphis, TN, November 15, 2003

Selection Panelist, "2003 Artist Trust/Washington State Arts Commission Fellowship in Crafts", Seattle, WA, September, 2003

Selection Panelist, "2003 Gallery One Exhibitions", Ellensburg, WA, September, 2003

Juror, 7th Biennial Art to Wear Exhibition, Larson Gallery, Yakima Valley College, Yakima, WA, 2003

Juror, 63rd Annual Student Art Show, Department of Art, Ball State University, Muncie, IN, 1998

Juror, 21st Annual Minority Art Exhibition, The Urban League of Metropolitan Seattle, 1997

Juror, 19th Annual Minority Art Exhibition, The Urban League of Metropolitan Seattle, 1995

Selection Panelist, "Mid Atlantic Arts Foundation/NEA Regional Fellowships in Crafts", Baltimore, MD, January, 1995

Juror, "College Hills Arts Festival", Cedar Falls, IA, 1993

Visual Arts/Folk Arts Advisory Panelist, Iowa Arts Council, Des Moines, IA, 1992, 1991, 1989

Juror, "University of Northern Iowa Annual Student Art Exhibition", Cedar Falls, IA, 1991

Juror, "Art in the Park", Octagon Center for the Arts, Ames, IA, 1990, 1985

Visual Arts Advisory Panelist, Iowa Arts Council, Des Moines, IA, 1985, 1984, 1983

Visual Arts Program Advisory Panelist, Affiliated State Arts Agencies of the Upper Midwest, Minneapolis, MN, 1984

Juror, "All Orange County High School Furniture Exhibition", Westminster, CA, 1980

Keith A. Lewis
Department of Art
Central Washington University
Ellensburg, WA, Washington 98926

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e: *lewisk@cwu.edu*

EDUCATION

Master of Fine Art: Jewelry & Metalsmithing 1993
Kent State University, Kent, OH
Bachelor of Science: Chemistry 1981
Dickinson College, Carlisle, PA

EMPLOYMENT

Central Washington University, Department of Art, Ellensburg, WA. Fall 1994/present
CWU Distinguished Professor/ Jewelry/Metals/Design: 2006/present
Professor of Art /Jewelry/Metals/Design: 2004/present
Associate Professor of Art /Jewelry/Metals/Design: 2000/present
Assistant Professor of Art /Jewelry/Metals/Design:1994/2000

Vermont College of Norwich University, Montpelier, VT. W2000/present
Artist/Teacher (on-site, based in Washington, current status inactive)

Central Washington University, Ellensburg, WA. Spring 1994
Visiting Lecturer /Jewelry/Metals/Design/

University of Washington, Seattle, WA. Fall/Winter 1993/94
Visiting Lecturer /Jewelry/Metals/Contemporary Art Theory

GeoAnalytical Inc., Twinsburg, OH. 1992/93
Environmental Bench Chemist

Kent State University, Kent, OH. 1990/92
Graduate Teaching Assistant /Jewelry/Metals

Barcroft Company (Rhone-Poulenc Rorer), Lewes, DE. 1984/90
Inorganic Analytical Chemist

CONSULTATION

Professional Evaluator; Marsha Edelman & Associates, NYC. Jun 2005

AFFILIATIONS

Seattle Metals Guild. 1995/present
Washington Guild of Goldsmiths. 1988/91
Society of North American Goldsmiths (SNAG), 1988/present
(Directing Board Member. 5/03 to 5/05)
American Chemical Society, 1983/90.
Delaware Lesbian and Gay Health Advocates, 1984/90.
(Directing Board Member. 1987/90)
ACT-UP: Delaware. Co-Founder. 1990.

CURATION

- 2005** **2005 Artist Trust Fellowship**, Artist Trust, Seattle, WA. Sep/2005.
/selection co-panelists with Sherry Markovitz & Charlotte Meyers/
- 2004** **Passing the Torch: Washington High School Metal Arts**, Gallery One, Ellensburg, WA. Mar 2004.
/co-juror/ Sponsored by the Seattle Metals Guild.
- 2003** **On the Edge: 9th Annual Biennial International Juried Enamel Exhibition**. Aug/Nov 2003.
/co-juror/ Sponsored by the Enamelist Society. /catalog/essay/
Evergreen State College Art Gallery, Olympia, WA. Aug 2003
Gallery Mack, Seattle, WA. Sep 2003
Contemporary Crafts Gallery, Portland, OR. Oct/Nov 2003
- 5th International Juried Student Enamel Exhibition**. Evergreen State College, Olympia WA. Aug 2003
/juror/ Sponsored by The Enamelist Society. /catalog/essay/
- 2002** **No Boundries Exhibition**. VSA Arts of Washington, Seattle, WA. Oct/Aug 2001/2
/co-juror/ Toured WA/MT/OR. /[http://bartok.vsarts.org/Washington/stories/storyReader\\$70/](http://bartok.vsarts.org/Washington/stories/storyReader$70/)
- 2000** **CBCC Student Art Exhibition**. Columbia Basin Community College, Pasco, WA. Jan. 2000 /juror/
- Society of North American Goldsmiths Student Exhibition**. Jacob Lawrence Gallery, University of Washington
Seattle, WA. Mar/Apr 1998 /co-juror/ /catalog/essay/

SERVICE

EXTERNAL SERVICE:

Outside Reviewer, tenure/promotion packet of Rebecca Strzlec, Penn State/Altoona, Altoona, PA. Sep 2011
Board Member, **Thorp Mill Association (Non-profit Historic Site)**, Thorp, WA, 2/07 to 2/08
Co-ordinator, **SNAG AV Service**. Society of North American Goldsmiths, 5/04/present (in hiatus)
Jewelry Advisory Committee. Tacoma Art Museum, Tacoma, WA. 9/03 to 1/06
Directing Board Member, **Society of North American Goldsmiths**. (SNAG) 5/03 to 5/05
METALSMITH Magazine. /SNAG/ Editorial Advisory Committee: 1996/98, Chair: 1997/98
1998 SNAG Conference. Programming Committee: SNAG/Seattle Metals Guild. 1996

UNIVERSITY SERVICE (Central Washington University):

Departmental :

ad-hoc Post-tenure Review Committee (Department of Theater Arts), F/2011
Departmental Mentor for Alex Emmons, F/2007
ad-hoc Foundation Study Committee. 2006/2007.
Advisor. Student Arts Council, Art Department. 1999/2000, 2000/2001, F2011 to present
Curriculum Committee. Art Department. 1995-2000/ F2006/ F2007
Scholarship & Awards Committee. Art Department. 1996-99
Tenure, Promotion & Reappointment Committee. Art Department 2000/2005.
Various Hiring Committees. Art Department. 1994/present.
Member: Departmental Chair Search 2010/11.
Chair: Ceramics Search 2008/09.
Chair: Departmental Chair Search 2007/08 (unsuccessful).
Chair: Photography Search 1999/2000.
Chair: Ceramics Search 2000/01.
Member: Sculpture Search 2002/03.
Member: Photography Search 2006 (Job-description development only)

College:

Judge, @011 CAH Achievement Awards, S2011
Center for Latino & Latin American Studies Advisory Board, F/2007-present
CAH Personnel Committee, (alternate member), College of Arts & Humanities. 2008/09
CAH Tenure, Promotion & Reappointment Committee, F/2006- S/2008)
CAH Personnel Committee, College of Arts & Humanities. F/2004- F/2006)

Chair, CAH Career Performance/Equity Review Committee. College of Arts & Humanities. W/2004.
CAH Career Performance/Equity Review Committee. College of Arts & Humanities. W/2001.

SERVICE/continued/

CAH Scholars Program Committee. College of Arts & Humanities. 1997/2000.
CAH Dean's Advisory Committee. College of Arts & Humanities. 1999/present(inactive).

University:

Professional Records Committee, F/W 2010/11
Honorary Degree Committee, Provost's Office, W2010 & W2011
Distinguished Professor Selection Committee, CWU Faculty Senate, W/S 2007
Commission on Sexual Orientation and Gender Identity, CWU Diversity Council, F/2006 to F2007
Strategic Planning Synthesizing Committee, F/2005 to S/2006
College of Arts & Humanities Dean Search Committee. F/ 2004 to S/2005
Faculty Senate Grievance Committee (Special Member). F/2004
Faculty Senate Ad Hoc Evaluation of Instruction Committee. S/2002 to F/2003
CWU Diversity Council. F2001 to F/2003.
Advisory Committee Member. CWU Gay & Lesbian Alliance, 2001/2002
Presenter/Panelist. CWU Faculty Symposium on Scholarship, 1999/2000
Faculty Senator. Art Department. 1997/2000 & 2000/2003
Graduate Council. F/2000
Faculty Senate Market Definition Committee. 1999/2000
Faculty Senate Ad Hoc Committee. Summer 1998/2000
Accreditation Sub-Committee. 1998/1999
Faculty Senate Alternate. Art Department. 1996/97
Campus Climate Task Force. 1994/95

Union or Joint Union/University:

Grievance Committee, United Faculty of Central, F/2006 to 2008.
United Faculty of Central, Union Contact Bargaining Committee, W/2005 to 2009.
(helped bargain first two contracts)
Union Steward, United Faculty of Central, Department of Art, 2005 to present.

Associated Students of CWU (ASCWU):

Progressive Living Task Force. Nov/Jan 2002/3
LGBT Resource Center Task Force. Jan/Jan 2003

Study Abroad Service:

Study in Italy. (15 students, 2 weeks/ 9/01), Course Originator/Coordinator/Co-instructor.

GRANTS, AWARDS & HONORS

(Note: this list excludes routing travel and professional development grants)

Professional Leave. CWU. 2009/2010 Academic Year/three-quarter salary/
CAH Summer Scholarship/Creativity Grant. CWU College of Arts & Humanities. Summer 2009. /\$2500/
CAH Summer Scholarship/Creativity Grant. CWU College of Arts & Humanities. Summer 2006. /\$2500/
CWU Distinguished Professor: Scholarship/Creativity/Research. May 2006. /\$2500 & title/
Professional Leave. CWU. 2001/2002 Academic Year/three-quarter salary/
International Travel Grant. CWU International Programs. Summer 2000. /\$600/
Who's Who in the World, 17th ed. 2000, Marquis Who's Who, New Providence, NJ
Artist Trust 1999 Craft Fellowship. Artist Trust/ WA Arts Council, Seattle, WA /\$5500/
Who's Who in the West, 27th ed. 1999, Marquis Who's Who, New Providence, NJ
Faculty Research Leave. CWU Faculty Research Committee. Winter Quarter 1999 /full salary/
CAH Summer Scholarship/Creativity Grant. CWU College of Arts & Humanities. Summer 1998. /\$1000/
Graduate Teaching Award. Kent State University Graduate Senate, Kent, OH. 1991.
Honorable Mention. Student Annual Art Show, Kent State University, Kent, OH. 1991.
Analytical Chemistry Prize. American Chemical Society, Dickinson College, Carlisle, PA. 1979.
Travel Grants. CWU Art Department, College of Arts & Humanities, Graduate College. /periodic/

REPRESENTATION

Selected work being represented by Velvet da Vinci Gallery, San Francisco, CA

ONE/TWO PERSON EXHIBITIONS

- 1999 **Uncover.** Susan Cummins Gallery, Mill Valley, CA. Nov 1999 /postcard/
- 1995 **Animal Urges.** Susan Cummins Gallery, Mill Valley, CA. Oct/Nov 1995 /postcard/
- 1993 **Her Story, His Story.** /Dual show with Kathleen Browne/ Akron Art Museum, Akron, OH. Oct/Jan, 1993/94 /brochure, photos/
- Cutting Losses.** Susan Cummins Gallery, Mill Valley, CA. Jul 1993 /postcard/
- MFA Thesis Exhibition.** School of Art Gallery, Kent State University, Kent, OH. May 1993
- 1988 **Keith A. Lewis: Works in Metal.** The Blue Moon, Rehoboth Beach, DE. Sep 1988 /2 postcards/

INTERNATIONAL EXHIBITIONS

2006/08 **Challenging the Chatelaine,**

Curator: Helen Drutt. /catalog, photo, statement, bio/

/http://www.designmuseum.fi/main.asp?sid=2&sivu=18&kpl=45&show=1/

Design Museum, Helsinki, Finland, Sep/Jan 2006/07

Tarbekunstimuuseum, Tallinn, Estonia, Aug/Oct 2007

Lalaounis Jewelry Museum, Athens, Greece, Nov/Jan 2007/08

Design Museum, Ghent, Belgium, Feb/Apr 2008

Stedelijk Museum, 's-Hertogenbosch, The Netherlands, Jun/Sep 2008

Kuenstlerhaus, Vienna, Austria, Jan 2009

Philadelphia Art Alliance Philadelphia, PA, spring 2009

2003/04 **Corporal Identity/Body Language (Körpersprache): 9th Triennial for Form and Content USA and Germany** /touring group exhibition/ /catalog, photo, bio/

Curators: David McFadden & Ursula Ilse-Neumann

Museum für Angewandte Kunst, Frankfurt, Germany. Jun/Aug 2003

Museum of Arts and Design, New York City, NY. Nov/Jan 2003/04

2000 **Attitude and Action!** /touring group exhibition/

Curator: Gail Brown. /color brochure, photo/

University of Birmingham, Birmingham, England. July/Aug 2000

DESIGNyard, Dublin, Ireland. Sep/Oct 2000

1996 **New Times, New Thinking: Jewelry in Europe and America.** /touring group exhibition/ Curator: Ralph Turner. Crafts Council, London, England. Sep/Nov 1996. /poster, brochure, book/ National Museum of Wales Cardiff, Wales. Dec/Mar 1996/97. /brochure, photo/

Signals: Late Twentieth-Century American Jewelry /touring group exhibition/

Curator: Gary Griffin.

Cranbrook Art Museum, Bloomfield Hills, MI. Nov/Jan 1996/97

Montreal Museum of Decorative Arts, Quebec, Canada. Oct/Jan 1998

NATIONAL INVITATIONAL EXHIBITIONS

2010 **Kent State Alumni Exhibition (Jewelry-Metals-Enameling),** School of Art Gallery, Kent State University, Kent, OH. Oct. 2010

OCAC Artist-in-Residence Exhibition, Hoffman Gallery, Oregon College of Art and Craft, Portland, OR. Oct 2010

2009/10 Chased & Repoussé

Curator: Nancy Megan Corwin

Facere Gallery, Seattle, WA, Aug 2009

Velvet da Vinci, San Francisco, CA, Mar/Apr 2010

NATIONAL INVITATIONAL EXHIBITIONS /continued/

2009 **For Artists, By Artists**, Yuma Art Center, Yuma, AZ. Fe 2009.

2008 **... of lineage and legacy: visual conversations on jewelry and metalworks**, Hall Street Gallery, Savannah College of Art and Design, Savannah, GA, Feb/Mar 2008

Content in Contemporary Jewelry Design and Metalsmithing, Landmark Arts, Texas Tech University School of Art, Lubbock, TX, Oct/Dec 2008.

Curator: Roby Glover, /catalog, photo/

2007/09 Ornament as Art: Avante-Garde Jewelry in the Helen Williams Drutt Collection

Curator: Cindi Strauss, MFA Houston /catalog photo, bio/

Museum of Fine Arts Houston (MFAH), Houston, TX, Sep/Jan 2007/08

Renwick Gallery/Smithsonian, Washington, DC, Mar/Jul 2008

Mint Museum of Craft + Design, Charlotte, NC, Aug/Jan 2008/09

Tacoma Art Museum, Tacoma, WA, Jun/Sep 2009

2006 **Kiff Slemmons Re:Pair & Imperfection**, /contributor of component of Kiff Slemmons' work & exhibition of own work/ **catalog, photos/**

Chicago Cultural Center, Chicago, IL. Mar/May 2006

Palo Alto Art Center, Palo Alto, CA. Sep/Oct 2006.

http://www.cityofpaloalto.org/community-services/documents/illusionpairPRfinal_002.pdf/

METALisms: Signature Works in Jewelry & Metalsmithing, Center for Visual Arts, Denver, CO. Feb/Mar 2006

Curators: Jennifer Garner & Yuko Yagisawa

The Edges of Grace: Provocative, Uncommon Craft, The Fuller Craft Museum, Brockton, MA. Jan /Apr 2006

Curator: Gail Brown /catalog, photos/

2005 **beginnings: the inaugural show of art jewelry**, Pacini Lubel Gallery, Seattle, WA, Jun/Jul 2005

In Print/In Person: a continued examination of contemporary enamel; The Thomas Riley Gallery, Woodmere, OH, Jun/Aug 2005

Curators: Gretchen Goss & Maria Phillips

2004 **Educators/Educated: Jewelry & Metals in Ohio** /touring curated exhibition/

Curator: Gail Brown

Riffe Gallery, Ohio Art Council, Columbus, OH. Nov/Jan 2004/05

Butler Institute of American Art, Salem Campus, Salem, OH. Feb/May 2005

Cleveland Institute of Art, Cleveland, OH. Jun/Jul 2005

Wearable Parables, San Jose Institute of Contemporary Art, San Jose, CA. July/Sep 2004

Curator: Tobin Keller. <http://www.sjica.org/exhibitions/Wearables/WearablesArt.htm/>

Rings, Gallery of Art and Design, North Carolina State University, Raleigh, NC. Aug/Sep 2004

Curator: Robert Ebendorf

Erotica in Jewelry, Shaw Jewelry, Northeast Harbor, ME. Jul 2004

Portraits, The Society of Arts and Crafts, Boston, MA. Jan/Apr 2004

2003 Brilliant! Masters of Fired Enamel Palo Alto Art Center, Palo Alto, CA. Jun/Sep. 2003
/catalog at: http://www.city.paloalto.ca.us/artcenter/pdf/Brilliant_Masters_Fired_Enamel_Exhibition_Catalogue.pdf/

EiP/SOFA (Physical installation of the 2003 Exhibition in Print), SOFA Exposition, Navy Pier,
Chicago, IL. Oct 2003
Sponsored by The Society of North American Goldsmiths (SNAG)

NATIONAL INVITATIONAL EXHIBITIONS /continued/

On the Edge (Presenters & Speakers Invitational), Evergreen State College Art Gallery, Olympia, WA. Aug 2003
Sponsored by The Enamelist Society. /catalog/photo/

2002 Intrinsic Appeal- Celebrating Adornment, (online exhibition), Arts Management Group,
Richmond, VA /www.postpicasso.com/ Oct/Dec 2002
Curators: Mickie Lippe and C. James Meyer.

Being Human: the Figure Expressed, The Signature Gallery, Atlanta, Georgia. Oct 2002
/www.thesignatureshop.com/

Inventing Contemporary Ornament: A National Invitational Exhibition, Dorothy Uber Bryan Gallery, Bowling
Green State University, Bowling Green, OH. Aug/Sep 2002
Curator: Tom Muir. /catalog/photo/

Jewelry in Painting. Mobilia Gallery, Cambridge, MA. Feb./Mar 2002

SOFA Exposition /New York, NY/. Susan Cummins Gallery, Mill Valley, CA. May 2002

2001 SOFA Exposition /New York, NY/. Susan Cummins Gallery, Mill Valley, CA. May 2001

2000 Substance: The Power of Jewelry. Mobilia Gallery, Cambridge, MA. Mar 2000

Drawing the Lines: Selections From Sketchbooks. Society of Arts & Crafts, Boston, MA. Mar./Apr 2000
Curator: Gail Brown

1999 Shadow of Memory. Susan Cummins Gallery, Mill Valley, CA. Dec 1999 /card/

SOFA Exposition /New York, NY/. Susan Cummins Gallery, Mill Valley, CA. May 1999

Beyond the Obvious: Rethinking Jewelry. /touring curated exhibition/

Curator: Susan Cummins /catalog, photos, brochure/

San Francisco Craft and Folk Art Museum, San Francisco, CA. Oct/Jan 1999/2000

Arkansas Art Center, Little Rock, AK. Jan./Feb 2000.

Toledo Museum of Art, Toledo, OH. Jul/Oct 200000.

1998 SOFA Exposition /Chicago, IL/. Susan Cummins Gallery, Mill Valley, CA. Oct 1998

Gendered Memories: Adornment Uncontained. Cardinal Stritch University Art Gallery,
Cardinal Stritch University, Milwaukee, WI. Mar 1998

Curator: Michal Ann Carley

1997 SOFA Exposition /Chicago, IL/. Susan Cummins Gallery, Mill Valley, CA. Oct 1997

Adornment for Performance: Jewelry for the Opera. Susan Cummins Gallery, Mill Valley,
CA. Sep/Oct 1997 /card/

Centennial Metals. The Society of Arts and Crafts, Boston, MA. May/June 1997 /card/

Curator: Michael Monroe

Jewels: National Jewelry Invitational. University of Texas at El Paso, El Paso, TX. Mar/Apr 1997 /card, photo/
Curator: Rachele Theiwes

1996 VIEWPOINT: Art As Message. Craft Alliance, St. Louis, MO. Sep/Nov 1996 /catalog,photo/
Curator: Jane Sauer

Sculpture To Hold. Stewart/Kummer Gallery, Gualala, CA. Aug/Jan 1996/97

Issues and Intent: Contemporary American Metalwork. Susan Cummins Gallery, Mill Valley, CA. Jan 1996

NATIONAL INVITATIONAL EXHIBITIONS /continued/

1995 Heroic Influences. Susan Cummins Gallery, Mill Valley, CA. Dec 1995

"Exhibition in Print". SOFA/SNAG. Navy Pier, Chicago, IL. Nov 1995
(physical mounting of prior "in-print" show)

SOFA Exposition /Chicago, IL/. Susan Cummins Gallery, Mill Valley, CA. Nov 1995 /photo, brochure/

1994 The Gold Show. Palo Alto Cultural Center, Palo Alto, CA. Nov/Jan 1994/95
Curator: Signe Mayfield

SOFA Exposition /Chicago, IL/. Susan Cummins Gallery, Mill Valley, CA. Nov 1994

The Telling of Stories. The Society of Arts and Crafts, Boston, MA. Aug/Sep 1994
Curator: Gail Brown

Seattle Artfair /Seattle, WA/. Susan Cummins Gallery, Mill Valley, CA. Feb 1994

1993 The Weight of Gold. Susan Cummins Gallery, Mill Valley, CA. Dec 1993

Subversive Crafts. List Visual Arts Center, Mass. Institute of Technology, Cambridge, MA. May/June 1993
/catalog, photos/

All That Glitters. Tempe Arts Center, Tempe, AZ. Jan/Mar 1993

1990 National Metals Invitational. Galleria Mesa, Mesa Arts Center, Mesa AZ. Nov/Dec. /brochure, photo/

2001 At an Intimate Scale. Phoenix Center for the Arts, Phoenix, AZ. Oct 2001

NATIONAL & INTERNATIONAL JURIED EXHIBITIONS

2009 Decorative Resurgence, /international juried exhibition / Rowan University Art Gallery,
Rowan University, Glassboro, NJ
Jurors: Jill Baker Gower & Jessica Calderwood. /catalog, photos/

Surfacing: 12th Biennial International Juried Enamel Exhibition, /international juried exhibition/
Oakland Art Gallery, Oakland, CA Aug 2009
Jurors: Suzanne Baizerman, Harlan W. Butt, Maria Phillips. /catalog & CD,
photo, award/

1996/98 (American) Revelations. /touring international juried exhibition/
Juror: Richard Mawdsley

Shipleigh Gallery, Gateshead, England. Mar/May 1996. /catalog, photo/
Birmingham School of Jewellery and Silversmithing, Birmingham, England. Sep/Oct 1996
Surrey Institute of Art, Farnham, England. Nov/Jan 1996/97
Cleveland Craft Centre, Middlesbrough, England. Jan/Mar 1997
National Ornamental Metals Museum, Memphis, TN. Nov/Feb 1997/98
Society for Contemporary Crafts, Pittsburgh, PA. Mar/May 1998

- 1991 **Copper 3.** Old Pueblo Museum, Tucson, AZ. Dec/May 1991/92 /**catalog/**
Hidden Personae. Galleria Mesa, Mesa Arts Center, Mesa, AZ. Dec/Jan 1991/92
- 1990 **Fishtales.** Galleria Mesa, Mesa Arts Center, Mesa, AZ. Mar/Apr. /**catalog/**
- 1989 **Animal Imagery: New Forms, New Functions.** Arrowmont School, Gatlinburg, TN. Feb/May 1989

REGIONAL JURIED/INVITATIONAL EXHIBITIONS

- 2011 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Jan/Feb 2011
- 2009 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Jan/Mar 2009
- 2007 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Feb 2007
- 2006 **Pink.** Gallery One, Ellensburg, WA. Aug 2006
 Curators: Renee Adams & Justin Gibbins
- 2005 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Feb 2005
- 2004 **What a Jewel!**, Gallery One, Ellensburg, WA. Mar/May 2004
 Curator: Nancy Worden
- 2003 **Building Tradition: Gifts in Honor of the Northwest Art Collection** Tacoma Art Museum, Tacoma, WA. Multi-part show: May/Oct 2003, Oct/Mar 2003/4, Mar/Jul 2004.
CWU Faculty Show. Spurgeon Gallery, Central Washington University, Ellensburg, WA. Feb 2003
- 2002 **Seattle Metals Guild Biennial**, Washington State Trade and Exhibition Center, Seattle, WA. Oct/Jan 2002/03
Metalsmiths from the American West, Helen E. Copeland Gallery, Montana State University, Bozeman, MT
 Oct/Nov 2002
 Curator: Erica Howe Dungan.
- 2001 **It's Just Like in the Movies.** Lil' Red Shack Gallery, Seattle, WA. Dec/Feb 2001/02
CWU Faculty Show. Spurgeon Gallery, Central Washington University, Ellensburg, WA. Feb 2001
Seattle Metals Guild Biannual Show. Washington State Convention and Trade Center, Seattle, WA
 Oct/Jan 1999/2000
- 1999 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Feb 1999
- 1998 **Torch Songs: 50 Years of Northwest Jewelry.** Tacoma Art Museum, Tacoma, WA. Jul/Sep 1998
 Curator: CeCe Noll /**brochure, card/**
Seattle Metals Guild Biannual Member's Show. Washington State Trade & Convention Center, Seattle, WA
 Mar/Jun 1998 /**catalog, photo/**
- 1996 **CWU Faculty Show.** Allied Arts Center Gallery, Yakima, WA. July/Aug 1996 /**card, photo/**
- 1995 **CWU Faculty Show.** Spurgeon Gallery, Central Washington University, Ellensburg, WA. Mar 1995
- 1992 **Student Annual Art Show.** School of Art Gallery, Kent State University, Kent, OH. Feb 1992

1991 **Precious Objects.** Touchstone Center For Crafts/ Abby's Gems & Gold, Uniontown, PA. Sep 1991

1990 **Winter Invitational.** Susan Issacs Gallery, Wilmington, DE. Dec/Jan 1990/91

Graduate Student Show. Gallery II, Kent State University School of Art. Kent, OH. Nov 1990

Four Delmarva Metalsmith. Tideline Galleries, Rehoboth Beach, DE. Jul/Aug 1990

Student Annual Art Show. School of Art Gallery, Kent State University, Kent, OH. Jan 1990
/honorable mention/

1989 **Metalwork 89.** Partner's Gallery, Bethesda MD. Dec/Jan 1989/90 /catalog, photo/

REGIONAL JURIED/INVITATIONAL EXHIBITIONS/continued/

Winter Invitational. Susan Issacs Gallery, Wilmington, DE. Dec/Jan 1989/90

Washington Guild 10th Anniversary Exhibition. Art Connections, Bethesda, MD. Nov/Dec 1989

Delmarva Metalsmiths: Diverse Visions. Tideline Galleries, Rehoboth Beach, DE. Jul/Aug 1989

Men of Steel. Art Connections, Bethesda, MD. Jul/Aug 1989

1988 **18th Creative Crafts Council Show.** Strathmore Arts Center, Rockville, MD. Jun/Jul 1988

The Red Show. Clayton Hall, University of Delaware, Newark, DE. Feb 1988

BENEFIT EXHIBITIONS:

2005 **Figuratively Speaking Auction,** Larson Gallery, Yakima Valley Community College, Yakima, WA. Feb, 2005

2003 **Artist Trust Benefit Art Auction,** Seattle Center, Seattle, WA Feb 9, 2003

WORKSHOPS & RESIDENCIES

Enameling. Instructor, Boise State University, Boise, ID. Apr 2011 (two day)
/host: Anika Smulovitz/

Die Forming. Instructor

Oregon College of Art & Craft, Portland, OR. July 2011 (one week- prior to residency)

Arrowmont School of Craft, Gatlinburg, TN. July 2007 (1 week)

Haystack Mountain School of Crafts, Deer Isle, ME. June 2006 (2 week intensive)

Oregon College of Arts and Crafts, Portland, OR. Oct 2004 (2 Days)

/host: Christine Clark/

The Penland School, Spruce Pine, NC. Aug 2004 (2 week intensive)

Bowling Green State University, Bowling Green, OH. Apr 2004 (2 days)

/host: Tom Muir/

Metalwerx, Waltham, MA. Sep 2002 (2 days)

/host: Karen Christians/

Professional Development Workshop for High School Metals Instructors. Co-instructor with Nancy Worden.
Central Washington University, Ellensburg, WA, Mar 21/22 2003, Oct 25/26 2003

Mixed Metal Surface Development. Instructor

Long Beach Community College, Long Beach, CA, Jun 2001 (2 days)

/host: Metal Arts Guild of Southern California/Randi Newbill/

Pratt Fine Arts Center, Seattle, WA. Jun 2001 (2 days)

/host: Seattle Metals Guild/

Oregon College of Arts & Crafts, Portland, OR. Feb 2000 (2 days)

/host: Christine Clark
Calif. College of Arts & Crafts, Oakland, CA. Aug 1998 (1 week)
Host: Marilyn da Silva.
Pratt Fine Arts Center, Seattle, WA. Sep 1995 (2 days)

Visiting Artist /critiques,talks/ (specific talks cited in separate section below)

Boise State University, Boise, ID. Apr 2011 (3 days)
Kendall College, Grand Rapids, MI. Mar. 2010 (3 days)
/host: Phil Renato/
Texas Tech University, Lubbock, TX. Oct 2008 (2 days including symposium with 4 panelists)
/host: Robly Glover/
University of Washington, Seattle, WA. May 2007 (3 days)
/host: Maria Phillips/
Carleton College, Northfield, MN. Apr 2007
/host: Kelly Connole/

WORKSHOPS & RESIDENCIES/continued/

Visiting Artist (continued)

Kent State University, Kent, OH. Nov 2004 (4 days)
/hosts: Kathleen Browne, Scott Scheer/
Massachusetts College of Art, Boston, MA. Sep 2002 (2 days)
/hosts: Heather White & Joe Wood/
SUNY- New Paltz, New Paltz, NY. Feb 1999 (3 days)
/hosts: Jamie Bennett, Myra Mimlitsch-Gray/
Evergreen State College, Olympia, WA. Oct. 1999 (2 days)
/host: Jean Mandeberg/
California College of Arts and Crafts, Oakland, CA . Nov 1997 (2 days)
/host: Marilyn Da Silva/
Evergreen State College, Olympia, WA. Feb 1997 (2 days)
/host: Jean Mandeberg/
University of Oregon, Eugene, OR. May 1996 (2 days)
/host: Kate Wagle/
Cranbrook Academy of Art, Bloomfield Hills, MI. April 1995 (3 days)
/host: Gary Griffin

Mini Workshop: Color. Presenter. Pratt Fine Arts Center, Seattle, WA. Nov 1997 (1 day)

Invited Artist: Precious Metal Clay Master Class. Oregon College of Arts & Crafts, Portland, OR. Jan 1997
/sponsor: Mitsubishi Materials, Japan/

Handmade Findings Workshop

Sawtooth Center, Winston-Salem, NC. Nov 1992 (2 days)
Montgomery College, Rockville, MD. Oct 1989 (2 days)
/host: Washington Guild of Goldsmiths/

Artist in Residence

Oregon College of Art & Craft, Portland, OR. July 2011 (2 weeks- following workshop)
Delaware Technical & Community College, Wilmington, DE. Mar/Nov/Dec 1986, Mar. 1987

PRESENTATIONS

Panelist, **Panel for "Calder Jewelry" exhibition**, Grand Rapids Art Museum, Grand Rapids, MI. Mar. 2010

Coalescence: Assisting the Angel of History. /lecture on "... vai virar"/

Boise State University, Boise, ID. Apr 2011
/host: Anika Smulovitz/
CAH Speaker Series, Central Washington University, Jan 2011.
Kendall College, Grand Rapids, MI. Mar. 2010
/host: Phil Renato/

"... Vai Virar..." : a meditation on Brazilian Identity through the War of Canudos, Carleton College, Northfield, MN. Apr 2007.
/host: Kelly Connole/

Speaker, **Zero Karat Celebration Dinner**, hosted by Sharon & Craig Campbell, Seattle, WA. Fundraiser for the Tacoma Art Museum, Jun 17, 2005

Speaker at opening of **"beginnings"** exhibition, Pacini Lubel Gallery, Seattle, WA. Jun 17, 2005

The Language of Jewelry: An Artist Panel Discussion, Tacoma Art Museum, Tacoma, WA, Jun 18, 2005
/participants: K. Lewis, B. Metcalf, L. Gralnik, K. Slemmons, S. Sherman/ /moderator: Susan Cummins/

Panelist, **Faculty, Organization & Higher Education Policy: a forum to discuss labor perspectives on the future of higher education**, The Harry Masters Center for Labor Studies, University of Washington: Bothell, May 2, 2005

PRESENTATIONS /continued/

Bawdy Bauble: Grandma's Brooch as Sexual Emissary /artist statement/lecture/various versions/
Oregon College of Art & Craft, Portland, OR. July 2011 (short version)

/host: Christine Clark/

Boise State University, Boise, ID. Apr 2011

/host: Anika Smulovitz/

Kendall College, Grand Rapids, MI. Mar 2010

/host: Phil Renato/

Texas Tech University, Lubbock, TX. Oct 2008

/host: Robly Glover/

University of Washington, Seattle, WA. May 2007 (3 days)

/host: Maria Phillips/

Carleton College, Northfield, MN. Apr 2007.

/host: Kelly Connole/

Central Washington University, Ellensburg, WA. Oct 2006

/CAH Speaker Series/

Kent State University, Kent, OH. Nov 2004

/hosts: Kathleen Browne, & Scott Scheer/

Oregon College of Art & Crafts, Portland, OR. Oct 2004

/host: Christine Clark/

Bowling Green State University, Bowling Green, OH; April 2004

/host: Tom Muir/

Northwest Jewelry Symposium, Seattle Asian Art Museum, Seattle, WA. Oct 2003

/host: Seattle Metals Guild/

CAH Speaker's Series, Central Washington University, Ellensburg, WA, Mar 2003

Panel Discussion on Faculty Scholarship. Fall Faculty Meeting. Central Washington University, Ellensburg, WA
Sep 2000

Panel Discussion; "Beyond the Obvious". San Francisco Museum of Craft & Folk Art, San Francisco, CA. Oct. 1999
/participants: K. Lewis, J. Bennett, S. Sherman, L. Gralnik/ /moderator: Susan Cummins/

"Embodied: flesh, memory & longing" /artist statement/lecture/various versions/
Massachusetts College of Art, Boston, MA. Sep 2002

/hosts: Heather White & Joe Wood/

Long Beach Community College, Long Beach, CA. Jun. 2001

/host: Marcia Lewis/

Phinny Neighborhood Center, Seattle, WA. Jun. 2001

/host: Seattle Metals Guild/

Columbia Basin Community College, Pasco, WA. Jan. 2000

/host: Tom McClelland/

University of the Arts, Philadelphia, PA. Oct. 2000

/host: Sharon Church/

Oregon College of Arts & Crafts, Portland, OR. Feb. 2000

/host: Christine Clark/

Western Washington University, Bellingham, WA. Feb. 2000

/host: Mark Newport/

Yuma Symposium, Yuma, AZ. Feb. 2000

Evergreen State College, Olympia, WA. Oct. 1999

/host: Jean Mandeberg/

CWU SOURCE Symposium, Central Washington University, Ellensburg, WA. May 1999.

"Draped Memory". Artist Talk/ Slide Lecture. CWU Scholarship Colloquium, Central Washington University, Ellensburg, WA. Jan 1999

"Nothing Personal (?)". Debate on Personal Expression in Contemporary Jewelry, SNAG Annual Conference, Seattle, WA. Mar 1998

/debate opponnet: Jamie Bennett/ /moderator: Kate Wagle/

Artist Talk/Slide Lecture. Introductory Jewelry Class, Pratt Fine Arts Center, Seattle, WA. Jul 1997

PRESENTATIONS /continued/

"Contemporary Jewelry & Metalsmithing". Issues & Influences class, University of Washington, Seattle, WA. Mar 1997
/host: Mary Hu/

"Exhibition in Print Panel". Panelist. SOFA Exposition, Chicago, Il. Nov 1995

"Body Language/Body Politic" /artist statement/lecture/various versions/
University of Wisconsin/ Green Bay, Green Bay, WI, Apr 1999.

/host: David Damkoeler/

SUNY: New Paltz, New Paltz, NY, Feb 1999

/hosts: Jamie Bennett/ & Myra Mimlitsch-Gray/

California College of Arts and Crafts, Oakland, CA, Nov 1997

/host: Marilyn daSilva/

Evergreen State College, Olympia, WA, Feb 1997

/host: Jean Mandeberg/

Central Washington University, Ellensburg, WA Nov 1996

University of Oregon, Eugene, OR, May 1996

/host: Kate Wagle/

SOFA Exposition, Chicago, Il, Nov 1995

Pratt Fine Arts Center/ Seattle Metals Guild, Seattle, WA, Aug 1995

Cranbrook Academy of Art, Bloomfield Hills, MI, Apr 1995

/host: Gary Griffin/

"Torching the Potemkin Village/ On the Lam From Fantasy Island: Craft as Weapon/ Craft as Map"
University of Oregon, Eugene, OR, May 1996

/host: Kate Wagle/

Northwest Jewelry Symposium, Seattle. WA, Oct 1994

"Cupid's Arrow, Achilles' Heel: Good Intentions and Sloppy Thoughts in Craft". Seattle Metals Guild,
Seattle, WA. Apr 1994.

"Beyond Decoration". /panelist/speaker/ SNAG Annual Conference. Portland, OR. Mar 1994

/moderator: Susan Cummins/

"What's Good? Determining Quality in Art Jewelry". /panelist/speaker/ New Art Forms Exposition,
Chicago Il, Sep 1992

"Artmaking and Received Mythology". Fiber/Metal Seminar, University of Washington, Seattle, WA. Jan 1992

/host: Lane Goldsmith/

Artist Talk. Figurative Seminar, University of Washington, Seattle, WA. Jan 1992

/host: Mary Hu/

"Implications of Renegade Ornament", University of Washington, Seattle, WA. Jan 1991
/host: Mary Hu/

"Piercing: Ornamentation as Radical Statement". SNAG Annual Conference, San Francisco, CA. Mar 1990
/co-presenter: Jim Ward, The Gauntlet Inc.

PUBLICATIONS

Halper, Vicki; Diane Douglas (eds), **Choosing Craft: The Artist's Viewpoint**, University of North Carolina Press, 2009. Anthology including my 1991 article "Renegade Ornament", pp. 277, 287-290,
/critical mention, essay, bio, photo/ (ISBN: 978-0-8078-3119-9)

"Research an Easy Target During Budget Season", **The Daily Record**, Ellensburg, WA, p. B4, Apr. 15, 2001

"Some Objects Worth Listening To". **Artweek**, p 14, Nov 1995

"Speakeasy Column". **New Art Examiner**, p9, Sep 1993

"Review of the Atlanta SNAG Conference". **Metalsmith**, p.40, Fall 1991

/passim for reader comments/author response/

"Renegade Ornament". **Metalsmith**, p10, Summer 1991 /photo/

PUBLICATIONS /continued/

"Elizabeth Chenoweth Palmer". /review/. **Metalsmith**, p38, Fall 1990

"The Fragility of the Earth and the Ethics of Materials", **The Crafts Report**, p3, Oct 1989

"Ethics of Materials", **Metalsmith**, p. 6, Summer 1989

CRITICAL REVIEWS & MENTIONS

2011 LeVan, Marthe, **21st Century Jewelry**, Lark Books, Asheville, NC, 2011. p. 93 /photos/
(ISBN: 978-1-60059-521-9)

2010 **Central Washington Artists Book**, Larson Gallery, Yakima, WA. /photo, interview/
(see: <http://www.larsongallery.org/exhibits2010-2011/cwartistsbook.html>)

Trott, Lindsay, "Jewelry Professor's "Bloom" accepted by the Met", **The Observer**,
Central Washington University. March 25- Mar 3, 2010, p. 3

Russel, Rebecca Ross, **Gender & Jewelry: A Feminist Analysis**, Blurb Publishing, June 2010, pp. 102 & 127.
/photo, critical discussion/ (ISBN978-1452882536). (Printed version of BFA thesis, Tufts University & Museum
School, Boston)

Koplos, Janet & Bruce Metcalf, **Makers: A History of American Studio Craft**, University of North Carolina Press
& The Center for Craft Creativity & Culture, 2010. pp. 459-460 /photos, analysis/

2009 Mitchell, Ben (essay), **The Yuma Symposium: thirty years after**, The Yuma Symposium/ blurb.com, Yuma, AZ,
pp. 28. 47. /photo, mention/

Corwin, Nancy Megan, **Chasing and Repoussé: Methods Ancient & Modern**, Brynmorgan Press, Brunswick, ME,
2009, pp 167, 169, 170 /photos, critical mention/

2008 Müllk, Kadri, **Just Must**, Arnoldsche Art Publishers, Tallin, Estonia, 2008, p. 197, /photo/
(ISBN: 978-3-89790-296-1)

2007 Strauss, Cindy, **Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection**,
ARNoldshe Art Publishers & Museum of Fine Arts, Houston, pp. 11, 24, 25,393, 457, 460, 486.
/critical mention, chronology, bio photo/

Kulagowki, Yvonne, **The Earrings Book**, A & C Black, London, 2007,
p. 120-22 /photos, critical mention/ (ISBN: 978-0-7136-6505-5)

Rostlowski, Tacey, "Kiff Slemmons' Objects of Performance", **Metalsmith**, v. 27, n. 2, p. 26.

/critical mention/

- 2006 Aav, Marianne, Helen Williams Drutt (eds), **Challenging the Chatelaine** (exhibition catalog), Art-Print, Helsinki, Finland, pp 92/93/185, /photo,statement,bio/, (ISBN: 952-9878-51-6)

Forum: Jewelers on Jewelry (Comments from Tacoma Art Museum Panel), **Metalsmith**, v. 26, n. 5, p. 23.
/panel comments, photo/

Silverman, Lanny (curator), Kiff Slemmons re:pair, (exhibition catalog), City of Chicago, Chicago, IL, pp. 44-47,
/photo/, (ISBN: 0-938903-37-3)

The Enterprise; "Exhibit to Focus On Controversial Subjects", Today Section, Jan. 13, 2006, Brockton, MA.
/mention/

- 2005 O'Grady, Orla, **Personal Experiences and Emotions as a Theme in Contemporary Metal**, BA in History of Art and Design and Craft Design Thesis, National College of Art and Design, Dublin, Ireland

Phinny, Susan, "Jewelry Artists Are Flourishing in Seattle", **Seattle Post-Intelligencer**, Seattle, WA. 12/15/2005, Lifestyle Section /mention/

CRITICAL REVIEWS & MENTIONS /continued/

Armstrong, Elaine, **Living Through Death; A Study of the Work of Keith A. Lewis**, B.Des. Thesis, Faculty of Design, Ceramics, Glass & Metal, National College of Art & Design, Dublin, Republic of Ireland. 2005

Cunningham, Jack, **Maker-Wearer-Vewer: Contemporary Narrative European Jewellery**, Scottish Arts Council, p. xvii, 2005. /critical mention, quote/ (ISBN: 0-901904-59-7)

Simon, Marjorie, **500 Brooches**, Lark Books, Asheville, NC, pp 185/207, 2005.
/photo, critical mention/ (ISBN:1579906125)

Martha LeVan (ed.), **The Penland Book of Metal Jewelry**, Lark Books, Asheville, NC, pp140/141/184/185, 2005.
/photos, critical mention/ (ISBN 1-57990-698-2)

Gans, Jennifer Cross, "Wearable Parables", **Metalsmith**, v. 25 n. 1, p. 51, 2004 /critical mention/

- 2004 Susan Cummins, "The Aesthetic Echo", presentation at "Forging Modernities" conference, sponsored by New York University, Oakland Museum, Oakland, CA, Nov. 13, 2004.

Darty, Linda, **The Art of Enameling: Techniques, Projects, Inspiration**, Lark Books, Asheville, NC, p117, 2004 /photo/ (ISBN:1579905072)

Ebendorf, Robert, **1000 Rings**, Lark Books, Asheville, NC, p. 313, 2004 ISBN:1579905080 /photos/

Kangas, Matthew, "Keith Lewis: From Propagandist to Humanist", **Metalsmith**, v. 24 n. 1, pp. 34/41, 2004
/photos, critical assessment/ /also note letters-to-the-editor in subsequent issues/

Bally, Boris, "Opinion: Success in Context", **Metalsmith**, v. 24 n. 2, p. 15, 2004 /critical mention/

Nakamura, Marie-Pierre, "Biologique", **Art Actuel** (France), Mar/Apr 2004, p. 64. /photo/

MacAdam, Barbara, "Corporal Identity- Body Language", **ARTNews**, Apr 2004, p. 112. /critical mention/

- 2003 **Exhibition In Print: 2003**. /pub: Metalsmith Magazine; p 7, 33, Aug. 2003 /photos, statement/

Meilach, Dona Z., **Art Jewelry Today**, Schiffer Publishing Ltd, Atglen, PA, pp. 13, 14, 103, 144, 2003
ISBN:0764317660 /photos, critical mention/

Bally, Boris, "Momenta: Various Perspectives on Achieving Success", Talk at SNAG Conference, San Francisco, CA. May 2003 /work featured, photos/

Greenhalgh, Paul, ed., **The Persistence of Craft**, A & C Black, London/ Rutgers University Press, New Brunswick, NJ, pp. 182-183 in chapter entitled "Intellectual Colonialism: Post-War Avant-Garde Jewellery. 2003
ISBN:0813532647 /photos, critical mention/

A & C Black, London. (Advertising Brochure), 2003 /photo/

Bedford, Andrea, "5 Aspects of Contemporary Jewelry" BA Thesis for Kent Institute of Art and Design, Kent, England, 2003 /photos, critical mention/

2001 Kulagowski, Yvonne, "Attitude & Action North American Figurative Jewelry", *Metalsmith*, p. 46, v. 21, n. 1, 2001/photo, critical mention/ (reprint of review from 2000)

2000 Kulagowski, Yvonne, "Attitude & Action!", *Association of Contemporary Jewelry News (UK)*, p. 9, Autumn 2000 /photo, critical mention/

Astfalk, Jivan, "Attitude & Action", *CRAFTS (UK)*, p. 55, #167, Nov/Dec 2000

Moroney, Mic, "Jewellery of the Gods", *iVenus.com*, Oct 8, 2000
iVenus.com/culture/arts/features/CU-EX-full_length1-wk26.html/

CRITICAL REVIEWS & MENTIONS /continued/

Quickenden, Kenneth, et. al., **The Virtual Gallery of Contemporary Jewellery** (interactive CD/ROM) Birmingham Institute of Art & Design, Birmingham England. www.virtual-jewellery.com/
/essay, photos, statements, biography/

Santiago, Chiori, "Keith Lewis: Uncover", *Metalsmith*, p. 46, Summer 2000 /photo/

Lapidary Journal, "Outside the Lines" p. 12, April 2000 /photo/

Golden, Rebecca, "Art to Heart", *Toledo City Paper*, July, 6, 2000
<http://www.toledocitypaper.com/archives/arts/2000/070600/070600-arttoheart.asp/>

Santiago, Chiori, "Beyond the Obvious: Rethinking Jewelry", *American Craft*, p. 106, Feb./Mar. 2000
/photo, critical mention/

1999 Lewis, Frank, (Editorial), *Metalsmith*, p. 6, Fall, 1999 /mention/

SOFA Chicago, /catalog/, Expressions of Culture, Sterling Publishing, Chicago, IL, p. 210, 1999
/photo/

"CWU's Lewis Receives Fellowship", *The Daily Record*, Ellensburg, WA, p. A6, Dec. 15, 1999

Advertising Photo of "Sebastian" for Susan Cummins Gallery, (full page), *American Craft*, p. 27, Oct/Nov 1999

"Beyond the Obvious/ Rethinking Jewelry", exhibition catalog, 64 pp. San Francisco Craft & Folk Art Museum, San Francisco, CA, 1999 /essay, photos, statements, biography/

Fogtman-Faust, Kristen, "Gendered Memories: Adornment Uncontained", *Metalsmith*, p. 46, Spring 1999 /critical mention/

McCarthy, Kathleen, "Unique Stores, Unique Jewels", *Jeweler's Circular Keystone Luxury International*, p. 6, Feb 1999 /photos, mention/

Raiteri, Linda, "Revelations: New Jewelry", *Metalsmith*, p. 50, Winter 1999 /mention/

1998 Westbrooks, Rickie, **Now is the Time To Write Your Poems: Revealing Existence, Dreams and Desires Through Symbolism. The Visual Aesthetic of Queer Men.** MFA Thesis. East Tennessee State University, Johnson City, TN. Dec 1998 /critical discussion, photos/

De Cerval, Marguerite, **Dictionnaire International du Bijou**, Editions du Regard, Paris, p. 337/8, 1998
/photos, biography, critical mention/

Updike, Robin, "Adornment for Performance", **Metalsmith**, p. 44/45, Fall 1998
/critical mention/

Clayton, Alec, "It's A Jewel", **Tacoma City Paper**, Tacoma, WA, Jul 16, 1998
/photo, critical mention/

Updike, Robin, "Jewelry: Art on a Smaller Scale", **Seattle Times**, Seattle, WA, p. D1, Jul. 16, 1998 /mention/

Raether, Keith, "Doing Jewelry Justice", **The News Tribune**, Tacoma, WA, p. D1-D2, Jul. 19, 1998
/photo/ /letter-to-editor following: Jun. 7, 1998/

Wiles, Shelly E., "Exhibition: Torch Songs"; **Ornament**, p. 15, Summer 1998. /photo, critical mention/

Museum Notes, Tacoma Art Museum, Tacoma, WA, p. 3, Summer 1998 /photo, critical mention/

Exhibition Brochure /Torch Songs/, Tacoma Art Museum /Tacoma, WA/, Summer 1998
/critical mention, biographical information/

CRITICAL REVIEWS & MENTIONS /continued/

Auer, James, "Exhibitors Blend Ideas into Intricate Metalwork"; **Milwaukee Journal Sentinel**, Milwaukee, WI,
Cue Section, 3/18/98 /critical mention/

Mensing, Margot, "Signals: Late 20th Century American Jewelry", **Metalsmith**, p. 17, 19, 24,
Winter 1998 /photo, critical mention/

1997 Lewis, Frank, "The Pleasures of Excess", **Metalsmith**, p. 12-21, Summer 1997 /photo, critical mention/

Kern, Dale, "Gem of a Show" /review of "Jewelry for Performance"/. **Marin Independent
Journal**, Marin, CA, p. E3, Aug. 4, 1997

Mannisto, Glen, "Signals". **American Craft**, p52-55, Apr/May 1997 /photo, critical mention/
"Central Prof Produces 'The Evocative Art'". **The Daily Record**, Ellensburg, WA,
Jan 15, 1997

"What Jewelry Says About Society". **Cranbrook Currents**, Cranbrook Museum of Art,
Bloomfield Hills, MI, Jan 1997

1996 Shepley, Carol Ferring; "Viewpoint: Art as Message" /review/ **American Craft**, p50-53, Dec/Jan 1996/97 /photo/

McClellan, Paula, "Exhibition Aims to Put Jewellery on a Par with Sculpture" /review of "New Times, New
Thinking"/, **The Western Mail**, Cardiff, Wales, UK, p8, Dec 7, 1996 /mention/

Updike, Robin, "The Evocative Art". **The Seattle Times Pacific Magazine**, Seattle, WA, p28,
Dec 1, 1996 /photos/

"Baubles, Bangles and Beads". **The Detroit Jewish News**, Detroit, MI, Nov. 29, 1996 /photo/

Margolin, Michael, "Modernism, Jewelry as Personal Expression". **The Oakland Press**, Marquee section,
Oakland, MI, Nov 15, 1996

Chase, Alyssa; "Mixed Message" /review of "Viewpoint: Art as Message"/ **Riverfront Times**, St. Louis,
MO, Oct 16, 1996

Turner, Ralph, "American Revelations" /review/ **Crafts** /UK/, p49, # 141, Jul/Aug 1996

Turner, Ralph; **Jewelry in Europe and America; New Times, New Thinking**, Thames and Hudson, Ltd, London, 1996 /photos: pp76/96/98, text: pp76/77/133/

- 1995 "Portfolio", **American Craft**, p54, Dec/Jan 1995/96 /statement/photo/
Metcalf, Bruce, "Jewelry Connoisseurship" **Metalsmith**, p6, Fall 1995
Mayfield, Signe, **The Gold Show** /brochure/. Palo Alto Cultural Center /Palo Alto, CA/, Feb. 1995 /essay/
Jiannacopoulos, Julia; "The Telling of Stories". **Metalsmith**, p48, Winter 1995 /photos/
1994 Penn, Beverly; "Transformations", **Metalsmith**, p10, Fall 1994 /photo/
Exhibition In Print: 1994, pub: Metalsmith Magazine; p41, Fall 1994 /photos, statement/
Fazzolari, Bruno; "Keith Lewis: Cutting Losses". **Metalsmith**, p52, Winter 1994 /photos/
1993 Shinn, Dorothy; "Beauty With Humor and Pain". **The Beacon Journal**, Akron, OH, pE10, Dec. 19, 1993 /photo/
Cullinan, Helen; "Metalsmiths Reflect On Reality". **Cleveland Plain Dealer** , Cleveland, OH, p2, Dec. 17, 1993

CRITICAL REVIEWS & MENTIONS /continued/

- Cuninham, William; "Exhibit Shows Jewelry As Narrative Tool", **West Side Leader** , Akron, OH, p16, De c. 9, 1993 /photo/
Metcalf, Bruce; "Recent Sightings", **Metalsmith**, p6, Fall 1993
NorthEast Ohio Task Force on AIDS, "Akron Art Museum Presents...". **NEOTFA Newslines**, Akron, OH, p1, Fall 1993.
Tannenbaum, Barbara, **Her Story, His Story: Jewelry and Sculpture by Kathleen Browne and Keith Lewis** /catalog/, Akron Art Museum, Akron, OH, Dec 1993 /photos, essay/
1992 Tannenbaum, Barbara, "Her Story, His Story", **Akron Art Museum Exhibitions & Events**, Akron, OH, p1, Oct/Dec 1993 /photos/
Floden, Roberta, "New Artists, Old Cultures at Marin Galleries". **Marin Independent Journal**, Marin, CA/, pC5, July 9, 1993 /photo/
Silver, Joanne; "MIT Crafts Exhibit Captures World's Ills". **Boston Herald**, Boston, MA, pS23, June 11, 1993
Temin, Christine, "Subversive Crafts: Art With an Attitude". **Boston Globe**, Boston, MA, Living Section, p29, May 31, 1993 /photos/
Kline, Katy, **Subversive Crafts** /catalog/ List Visual Arts Center, **MIT Press**, Cambridge, MA, pp24/25/47, 1993 /photos, essay, biography/
1991 Cortright, Barbara; "National Metals Invitational", **Metalsmith**, p47, Summer 1991 /photo/
Bodine, Sarah, Editorial Mention. **Metalsmith**, p4, Summer, 1991
Gluckson, R.K.; "You Pierced Your WHAT?!", **The Daily of the University of Washington**, Seattle, WA, p1, Jan 14, 1991
1990 Miller, Lenore D.; "The Fifth Juried Biennial Exhibition", **Metalsmith**, p48, Summer 1990

- 1989 Papier, Deborah; "Feats of Gold". **Washington Museum and Arts**, Washington, DC, p74, Nov/Dec 1989 /photo/
- Longhi, B. H.; "Keith A. Lewis: Works in Metal". **Metalsmith**, p47, Spring 1989 /photo/
- 1987 Davis, Vicki; "Keith Lewis Concocts Avant Garde Lifestyle", **The Whale**, Lewes, DE, p6, Apr 1987 /photo/
- Morgan, Donna; "From Junk To Jewelry". **Delaware State News** , Dover, DE, p29, Jan 11, 1987 /photo/
- 1985 Whyche, S.; "Men with Earrings". **Wilmington News Journal**, Wilmington, DE, p11, Sep 1, 1985 /photo/

COLLECTIONS

PRIVATE

Joseph & Lee Ashley; Seattle, WA

Sally von Bargen, Seattle, WA

Carol Bennett; Seattle, WA

Susan Beech, San Francisco, CA

Michael Bennett, DeKalb, IL

Lois Boardman, (The Boardman Family Collection)
Los Angeles, CA

Gail Brown; Philadelphia, PA

Sharon & Craig Campbell, Seattle, WA

Helen Williams Drutt, Philadelphia, PA

Don & Heide Endemann; Gualala, CA

Emily Gurtman, Largo, FL

Lloyd Hermann, Seattle, WA

Susan Hoagland; Corta Madera, CA

Richard Levine; Berkely, CA

Betty Helen Longhi; Winston-Salem, NC

Elsie Michie, Baton Rouge, LA

[Jay Musler, San Francisco, CA](#)

Dr. Ron Porter; Columbia, SC

Kerry Ricker; Washington, DC

Diane Rose; Cambridge, MA

[The Rotasa Foundation, Tiburon, CA](#)

George & Dorothy Saxe; Menlo Park, CA

Donna Schneier, New York, NY

Zandy & Rebecca Stewart, Seattle, WA

Ken Trapp; Washington, DC

Robin Williams; San Francisco, CA

PUBLIC:

[Metropolitan Museum of Art, New York, NY. \(2 pieces, Gift of Donna Schneier, # 2007.384.32 & # N.A.2007.162\)](#)

[Museum of Arts & Design, New York, NY. \(Gift of Gail Brown, \(no acquisition number yet\)\)](#)

[Museum of Fine Arts, Houston, TX \(2 pieces: one Helen Williams Drutt Bequest, one by purchase \(2007\)\)](#)

[Renwick Gallery, Smithsonian Institution, Washington, DC. \(Gift of Lloyd Hermann, # 2007.44.2\)](#)

Tacoma Art Museum, Tacoma, WA (3 gifted pieces)

REFERENCES

GREGG SCHLANGER

**/Professor/ Chair CWU Art Department /S 2011 to present/
c/o Department of Art
Central Washington University
Ellensburg, WA 98926
/office/ 509-963-2665
/email/ schlanger@cwu.edu**

KATHLEEN BROWNE

**/Professor/Crafts Division Coordinator, Kent State University, Second Graduate Mentor/
c/o College of Art
Van Duesen Hall
Kent State University
Kent, OH 44242
/phone/ 330-6172-2910
/email/ kbrowne@kent.edu**

MICHAEL CHINN

**/Professor/ Associate Dean, Central Washington University. My Department Chair from 1994 to 2004/
c/o Department of Art
Central Washington University
Ellensburg, WA 98926
/office/ 509 963 1858
/email/ chinmm@cwu.edu**

SUSAN CUMMINS

**/Former Gallery Owner/ currently Director of the Rotasa Foundation. Represented my work from 1993 to 2002/
152 Hacienda
Tiburon CA 94920
/cell/ 415-722-7388
/email/ scummins@rotasa.org**

BRUCE METCALF

**/Independent Artist/Writer/Curator. Mentor & Former Professor of Art, Kent State University/
127 Birch Avenue,
Bala Cynwyd, PA 19004
/home/ 610 771 6449
/studio/ 215 763 6449
/email/ bruce_metcalf@verizon.net**

/ADDITIONAL REFERENCES & SUPPORT MATERIALS AVAILABLE UPON REQUEST/

STEPHEN ROBISON

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Ellensburg, WA 98926
509 607 9726
robisons@cwu.edu

Education

MFA: 1994; University of Iowa, Iowa City
MA: 1992; University of Iowa, Iowa City
BFA: 1990; University of Wisconsin, Whitewater

Exhibitions

2010

Dec. "The Simple Cup", *Curated by* Peter Olsen, Kobo at Higo, Seattle, Washington
Nov. "Un-wedged", (*juried*), Pottery Northwest, Seattle, Washington
June "American Mug", *Curated by* Scott Lykens, LTC Gallery, University of Arkansas Monticello, Monticello, Arkansas
June "14th annual Bray Benefit Auction and Brickyard Bash", Archie Bray Foundation, Helena, Montana
Mar. "2010 Yunomi Invitational", Akar Gallery, Iowa City, Iowa
Feb-Mar. "40th Annual Ceramics Invitational", Crossman Gallery, University of Wisconsin, Whitewater

2009

Dec. "Winter Show", Greensboro Cultural Center, Greensboro, North Carolina
Nov.-Dec. "North American Clay", David Smith and Company, *Curated by* Peter Olson, Seattle, Washington
Sep.-Nov. Stephen Robison, Solo Show, LTC Gallery, *Curated by* Scott Lykens, University of Arkansas Monticello, Monticello, Arkansas

Show Record before joining CWU faculty.

2009

Jan. "20 Below 22 Above, Ceramics Invitational", *Curated by* Wil Shynkaruk, Minnesota State University, Moorhead, Minnesota

2008

Cape Fear Studios Invitational, Fayetteville, NC
"Legacy of Bunny McBride", Akar Gallery, Iowa City, Iowa
"10 Cups", Lill Street Gallery, Chicago Illinois
"Yunomi", Akar Gallery, Iowa City, Iowa
"Form and Transformation in Clay", Fayetteville State University, Rosenthal Gallery, Fayetteville, North Carolina
"UNCP Faculty Show", Sandhills Community College, Southern Pines, North Carolina

2007

"Winter Show", Greensboro Cultural Center, Greensboro, North Carolina
"By the Ounce", (*juried*), Louisville, Kentucky
"Contemporary Ceramics Invitational", The Dairy Barn; Southeastern Ohio Cultural Arts Center, Athens, Ohio (Scheduled, March and April)
"The New Aesthetics of Ceramics", (*juried*), Huntington University, Huntington, Indiana
"Containment", LTC Gallery, University of Arkansas Monticello, Monticello, Arkansas

"Yunomi", Akar Gallery, Iowa City, Iowa

2006

"Solo Show and Tea Ritual", NNU Gallery, Nanjing Normal University, Nanjing, China

"Faculty Exhibition", A.D. Gallery, Pembroke, North Carolina

"New Hampshire Institute of Art, Ceramic Biennial", (*juried*), New Hampshire Institute of Art, Manchester, New Hampshire

"20 + 1 Woodfire Conference Invitational", NAU Museum of Art, Flagstaff, Arizona

"Watershed Auction", New Castle, Maine

"Natural Wonders", Lacoste Gallery, Concord, Massachusetts

"Crafts National", (*juried*), Lancaster Museum of Art, Lancaster, Pennsylvania

"The Jeanne and Bill Porter Collection of Ceramic Art", Holter Museum of Art, Helena, Montana

"The Art of The Teapot", (*juried*), Kalamazoo Institute of Arts, Kalamazoo, Michigan

"The Teapot", LTC Gallery, University of Arkansas Monticello, Monticello, Arkansas

2005

"Craft Forms", (*juried*), Wayne Art Center, Wayne, Pennsylvania

"Cup: The Intimate Object IV", (*juried*), Charlie Cummings Clay Studio, Fort Wayne, Indiana

"Holiday Festival", Appalachian Center for Crafts, Smithville, Tennessee

"Resident Scholarship Silent Auction", The Archie Bray Foundation, Helena, Montana

"Wood Fire Raffle", Watershed Center for the Ceramic Arts, Newcastle, Maine

"Julius Schmidt and his Radillac Group", Chait Gallery, Iowa City Iowa

"Cup in The Hand", (*juried*), Architecture Resource Center", Andrews University, Berrien Springs, Michigan

"Ceramics 2005", (*juried*), Guilford Handcraft Center, Guilford, Connecticut

"Gas it Up: Salt, Soda and Slip", (*juried*), Baltimore Clayworks, Baltimore, Maryland

"heART to heART", Fayetteville Arts Council, Fayetteville, North Carolina

2004

"Cup: The Intimate Object III", (*juried*), Charlie Cummings Clay Studio, Fort Wayne, Indiana

"Fine Contemporary Crafts", (*juried*), Artspace, Raleigh, North Carolina

"Funk-Tion National", (*juried*), Stretch Gallery, Pineville, North Carolina

"30 x 5", Akar, Iowa City, Iowa

"Third Annual Soda / Salt National", (*juried*), The Clay Studio of Missoula, Missoula, Montana

"Forms and Shapes: The Box", Akar Gallery, Iowa City, Iowa

"2004 International Juried Woodfire Exhibition", (*juried*), Cedar Rapids Museum of Art, Cedar Rapids, Iowa

"4th Annual National Juried Cup Show", (*juried*), Gallery 138, Kent State University, Kent, Ohio

"Synergism", (*juried*), Indiana University, Bloomington, Indiana

2003

- "100 Teapots", (*juried*), Baltimore Clay Works, Baltimore, Maryland
- "Cup: The intimate Object II", (*juried*), Charlie Cummings Gallery, Fort Wayne, Indiana
- "MSU Faculty Collects; MSU Faculty and Their Inspirations", Montana State University, Helen E. Copeland Gallery, Bozeman, Montana
- "Cup Exhibition", Shelburn Craft Center, Shelburn, Vermont
- "Kathleen Guss and Stephen Robison", Artworks Gallery, Bozeman, Montana
- "Just Bowls", Artworks Gallery, Bozeman, Montana
- "Karl Borgeson and Friends", Crossman Gallery; University of Wisconsin, Whitewater

2002

- "From the Kitchen to the Table", (*juried*), Artworks Gallery, Bozeman, Montana
- "Art for Living", Artisans Center of Virginia, Waynesboro, Virginia
- "Guss and Robison: New Work", Sul Ross State University, Alpine, Texas
- "Utilitarian Ceramic National", (*juried*), traveling show
Nicholls State University, Thibodaux, Louisiana
Southeastern University, Hammond, Louisiana
Louisiana College, Pineville, Louisiana
- "Prevailing Winds", (*juried*), Young and Constantine Gallery, Wilmington, Vermont
- "Hand Crafted", (*juried*), Rocky Mount Arts Center, Rocky Mount, North Carolina
- "Materials: Hard and Soft", (*juried*), Center for the Visual Arts, Denton, Texas

2001

- "Sul Ross State University Ceramic Invitational", Sul Ross State University, Alpine, Texas
- "A View of Contemporary Ceramics", (*juried*), Chester Springs Studio, Chester Springs, Pennsylvania
- "Mug Shots 2001", Artworks Gallery, Bozeman, Montana
- "Guss, Roberts and Robison", Baylor University Art Gallery, Waco, Texas
- "Feats of Clay", (*juried*), Lincoln Arts, Lincoln, California
- "National Juried Cup Show", Gallery 138, Kent State University, Kent, Ohio
- "Ceramics 2001", (*juried*), The Guilford Handcraft Center, Guilford, Connecticut
- "Archie Bray Foundation, Scholarship Benefit Show", Helena, Montana
- "The Functional Teapot", Ryan and Maclean, Helena, Montana

2000

- "Peripheral Focus", Bradford Gallery, Virginia Commonwealth University, Richmond, Virginia
- "Art for Life", University of Missouri, Columbia, Missouri
- "Invitational Alumni Exhibition", Crossman Gallery, University of Wisconsin
- "Faculty Exhibition", University of Missouri, Columbia, Missouri
- "Ceramics for Food", (*juried*), Nicholls State University, Thibodaux, Louisiana

1999

"Inaugural Exhibition", The Renaissance Center; Dickson, Tennessee

"Ritual of the Table", (*juried*), Odyssey Gallery; Asheville, North Carolina

"Earthy Treasures", (*juried*), Pewabic Pottery; Detroit, Michigan

"Candlesticks", (*juried*), Native Soil Gallery, Chicago, Illinois

Alumni Ceramic Exhibition, University of Iowa, Alumni Center Gallery, Iowa City, Iowa

"Baskets", (*juried*), Native Soil, American Pottery Traditions, Evanston, Illinois

"Archie Bray Foundation Benefit Auction", Archie Bray Foundation, Helena, Montana

"The Mark of The Maker", Appalachian Center for Crafts, Smithville, Tennessee

Faculty Exhibition, Leu Art Gallery, Belmont University, Nashville, Tennessee

"The Kennedy Douglass Center for the Arts National Ceramic Competition", (*juried*), Florence, Alabama

"Lets Dance", (*juried*), Andrews University, Berrien Springs, Michigan

1998

"Artforms", (*juried*), Tennessee Arts Commission Gallery, Nashville, Tennessee

"Crossroads in Clay", (*juried*), Middletown Fine Arts Center; Middletown, Ohio

"Best of Tennessee Crafts", (*juried*), traveling show
The Parthenon Gallery; Nashville, Tennessee,
The Carroll Reece Museum, ETSU, Johnson City, Tennessee,
The Clarksville Museum; Clarksville, Tennessee,
The McMinn Living Heritage Museum; Athens, Tennessee,
The University Museum; UT-Martin, Martin, Tennessee,
The Creative Arts Guild; Dalton, Georgia

"The Chef John Folse Utilitarian Ceramics Competition", (*juried*), Ameen Art Gallery; Nicholls State University; Thibodaux, Louisiana

"Belmont University Faculty Art Exhibition", Leu Art Gallery; Nashville, Tennessee

"Resident Artist Exhibition", Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

"28th Annual Ceramics Invitational Exhibition, Featuring Wood Fired Ceramics", Crossman Art Gallery; University of Wisconsin, Whitewater

"Dinner Works", (*juried*), Louisville Visual Art Association; Water Tower Gallery; Louisville, Kentucky

1997

"Wood fired Invitational", University of Missouri; Columbia, Missouri

"The Box", (*juried*), Bonna-Keanne Gallery; Portland, Oregon

"Anything That Pours", Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

"The Clay Cup", (*juried*), Southern Illinois University; Carbondale, Illinois

"Resident Artist Exhibition", Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

"All Fired Up", (*juried*), Boise State University; Boise, Idaho

"The 87th Annual Water Tower Show", (*juried*), Louisville, Kentucky

1996

"The Festive Table", Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

"Holiday Exhibition", Pewabic Pottery; Detroit, Michigan

"4th Annual Strictly Functional Pottery National", (juried), Market House Craft Center; Ephrata, Pennsylvania

1995

"Holiday Exhibition", Pewabic Pottery; Detroit, Michigan

"Steeped in Clay", (juried), Art Space; Lima, Ohio

"Teapot Invitational", Cone Ten Gallery; New Orleans, Louisiana

"Summer Exhibition", Kavish Gallery; Ketchum, Idaho

"Resident Artist Exhibition", Archie Bray Foundation; Helena, Montana

"Woodstack Exhibition", University of Montana; Missoula, Montana

"Bray Clay", MJL Impressions; Minneapolis, Minnesota

"Minnesota Hot Dish", (juried), Northern Clay Center; St. Paul, Minnesota

"Eight in Clay", Bebe Kazar Gallery; Whitefish, Montana

1994

"ABF Resident Show", Myrna Loy Center; Helena, Montana

"2nd Annual Strictly Functional Pottery National", (juried), Market House Craft Center; Ephrata, Pennsylvania

"Functional Ceramics- 25th Invitational Exhibit", Crossman Gallery; University of Wisconsin, Whitewater

1993

"MFA Thesis Exhibition", University of Iowa Museum of Art; Iowa City, Iowa

"Four Off the Wall", Clapp Gallery; University of Iowa, Iowa City

"Haystack Assistants Show", Haystack Mountain School of Crafts; Deer Isle, Maine

"Eclectic Nature", Eve Drewelowe Gallery; University of Iowa, Iowa City, Iowa

1992

"Muscatine Art Center Biennial", (juried), Muscatine, Iowa

"Silver: New Forms and Expressions III", (juried), traveling show
Union Art Gallery; Louisiana State University; Baton Rouge, Louisiana
Newport Art Museum; Newport, Rhode Island,
Walter Anderson Museum of Art; Ocean Springs, Maryland,
National Ornamental Museum; Memphis, Tennessee,
Fortunoff; New York, New York

"Teapots and Tequila Cups", Eve Drewelowe Gallery; University of Iowa, Iowa City

"The Influence of Chungchi Choo", Waterloo Museum of Art; Waterloo, Iowa

1988

"Metals Exhibition", (juried), Southern Illinois University; Carbondale, Illinois

1987

"Midwest Metals Exhibition", (juried), University of Wisconsin, La Crosse

"Metaphors", (juried), Cudahy Gallery; Milwaukee Museum of Art; Milwaukee, Wisconsin

Gallery Representation

Akar, Iowa City, Iowa

Appalachian Center for Crafts Gallery, Smithville, Tennessee

Lill Street Gallery, Chicago, Illinois

Public Collections

Nanjing Normal University, Nanjing China

The Sparta Teapot Museum, Sparta, North Carolina

The Sawtooth Art Center, Winston-Salem, North Carolina

Baylor University, Museum of Art, Waco Texas

University of Iowa, Museum of Art, Iowa City, Iowa

University of Wisconsin, Crossman Gallery, Whitewater, Wisconsin

Selected Private Collections

Sonny and Gloria Kamm, Los Angeles, California

Daniel Jacobs, Richmond Virginia

Janet Mansfield, Sydney, Australia

Emmy Lou Harris, Nashville, Tennessee

Koko Taylor, Chicago, Illinois

Robert Taunt, Helena, Montana

Janet Koplos, New York, New York

Gary Portnoy, New York, New York

Awards and Grants

2010

Nov. (scheduled) Honorable Mention, "Un-wedged", *Juried Exhibition*, Pottery Northwest, Seattle, Washington

Awards and Grants before joining CWU faculty

2008

Travel Grant, Teaching and Learning Center, UNC, Pembroke, North Carolina

2007

Research Grant, Provosts Office, UNC, Pembroke, North Carolina

2006

Digital Academy Grant, UNC, Pembroke, North Carolina

Travel Grant, Teaching and Learning Center, UNC, Pembroke, North Carolina

2005

Teaching and Learning Center Grant, UNC, Pembroke, North Carolina

2004

Foundation Grant, NCMC, Petoskey, Michigan

2003

Excellence in Teaching Award, NCMC, Petoskey, Michigan

2002

First Place, Art for Living, Artisan's Center of Virginia, Waynesboro, Virginia

2001

Purchase Award, "Feats of Clay", Lincoln Arts, Lincoln, California

"National Juried Cup Show", Gallery 138, Kent State University, Kent, Ohio

Third Place, "Ceramics 2001", The Guilford Handcraft Center, Guilford, Connecticut

1998

Second Place, "The Chef John Folse Utilitarian Ceramics Competition", Ameen Art Gallery; Nicholls State University; Thibodaux, Louisiana

1987

Purchase Award, "Metaphors", Cudahy Gallery; Milwaukee Museum of Art; Milwaukee, Wisconsin

Merit Award, "Midwest Metals Exhibition", University of Wisconsin, La Crosse

Teaching Experience

2009- Present: Assistant Professor in Ceramics, Central Washington University, Ellensburg, Washington

2004-2009: Assistant Professor in Ceramics, University of North Carolina at Pembroke

Spring of 2008: Visiting Professor in Beijing, Xian, Jingdezhen, and Nanjing

2006 Oct.-Nov: Visiting Professor, Nanjing Normal University, Nanjing, China

2006: Visiting Professor, Nanjing Art Institute, Nanjing, China

2002-2004: Assistant Professor in Ceramics, Sculpture, Metalsmithing and Drawing, North Central Michigan College, Petoskey, Michigan

2000-2002: Visiting Assistant Professor in Ceramics; Department of Crafts, School of Art, Virginia Commonwealth University; Richmond, Virginia

1999-2000: Visiting Assistant Professor in Ceramics and 3-D Design; School of Art, The University of Missouri; Columbia, Missouri

1997-1999: Instructor in Ceramics; School of Art, Belmont University; Nashville, Tennessee

1996 - 1999: Instructor in Ceramics; Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1994-1996: Instructor in Ceramics; Archie Bray Foundation; Helena, Montana

1994-1995: Instructor in Painting and Drawing; Helena Fine Arts Center; Helena, Montana

1992-1994: Adjunct Instructor in Ceramics; University of Iowa, Iowa City

1990: Adjunct Instructor; Metals; University of Iowa, Iowa City

Professional Experience and Service

March 2010- Ongoing, Moderator for the Education Forum at CeramicDaily.org
http://ceramicartsdaily.org/community/index.php?forum/25-education/page_s_c4c6fa418dfde7088a48b415eaf44fcb

April 2010-March 2011 Member of NCECA Host Committee, Seattle, Washington

July 2010: Visiting Artist for Wood Firing, LH Project, Joseph, Oregon

Mar. 2010: 44th National Council on Education for the Ceramic Arts, Professor for Critique Sessions.

Professional Experience before joining CWU faculty

2007: Video Screenings, One video of Mrs. Zhou Gui Zhen who has just been given the honor of being a National Living Treasure in China and another video on Mr. Zhu Jiang Long. Video screening will take place at the National Council on Education for the Ceramic Arts in March of 2007 in Louisville KY.

2006: "20th Anniversary Invited Artist, Watershed Center for the Ceramic Arts, Newcastle Maine

2003: "Artists Invite Artists"; Watershed Center for the Ceramic Arts, Newcastle, Maine

1996-1999: Resident Artist in Ceramics; Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1994 - 1996: Resident Artist in Ceramics; Archie Bray Foundation; Helena, Montana

1994-1995: Studio Technician; Archie Bray Foundation; Helena, Montana

1991-1994: Teaching Assistant and Kiln Technician; University of Iowa, Iowa City

1993: Studio Assistant; Ceramics; Haystack Mountain School of Crafts; Deer Isle, Maine

1992: Studio Assistant; Ceramics; Penland School of Crafts; Penland, North Carolina

1991-1992: Studio Assistant; Arrowmont School of Arts and Crafts; Gatlinburg, Tennessee

Workshops and Lectures Conducted

Sept. 2010: Lecture on Professional Development, Montana State University, Bozeman, Montana

Aug. 2010: Workshop and Slide Lecture, Gallery One Ceramics Studio, Ellensburg Washington

Workshops and Lectures Conducted before joining CWU faculty

2008: Big Screen, A Virtual Workshop, 42nd National Council on Education for the Ceramic Arts Conference, Pittsburgh, Pennsylvania

2008: Creating an Image Database, UNC Teaching and Learning with Technologies Conference, Raleigh, North Carolina

2008: Lecture and Workshop, Collin College, Plano, Texas

2007: Lecture and Workshop, San Jose State University, San Jose, California

2007: Lecture and Workshop, El Diablo Valley College, Pleasant Hill, California

2007: "Yixing Clay and Tea Traditions", 41st National Council on Education for the Ceramic Arts Conference, Louisville, Kentucky

2007: Podcasting in Teaching, Digital Soup and Sandwich Lecture Series, University of North Carolina, Pembroke

2006: Lecture on my work and teaching philosophy, Nanjing Normal University, Nanjing, China

2006: Lecture on my work and contemporary American ceramics, Nanjing Art Institute, Nanjing, China

2006: "Addiction to Flash and Ash", 20+1 Woodfire Conference, Northern Arizona University, Flagstaff, Arizona

2006: Ceramics, Spring Hill Middle School, Wagram, North Carolina

2005: "Clay is Under You", Jack Britt High School, Fayetteville, North Carolina

2005: "Handbuilt, Thrown, Soda, Wood and Sigillata", Sawtooth Art Center, Winston Salem, North Carolina

2004: "Soda Firing", one-week workshop, Tennessee Technological University, Appalachian Center for Crafts, Smithville, Tennessee

2004: "Boxes Flasks and Teapots", one-week workshop, Greenville Museum, Greenville, South Carolina

2003: "Surface Work", Vermont State Craft Center, Frog Hollow Craft School, Manchester, Vermont

2003: Ceramics Workshop, VSA Spring Arts Festival, Charlevoix and Emmet County Schools, NCMC, Petoskey, Michigan

2003: Arts in the Schools, Lincoln Elementary, Petoskey, Michigan

2002: Three day work shop, Kent State University, Kent, Ohio

2002: "Diatoms and Virus Form Influence"; Central Michigan University, Mount Pleasant, Michigan

2002: Hi Fire Sigillata, two-day workshop, Sul Ross State University, Alpine, Texas

2002: Hi Fire Sigillata, two-day workshop, Utah State University, Logan, Utah

2002: Hi Fire Sigillata, two-day workshop, Atlantic Beach Pottery, Jacksonville, Florida

2001: Sit and Spin, Stand and Turn; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts, Smithville, Tennessee

1999: Traditional and Non-traditional Tile Setting, two-day workshop, Furniture Society Conference, Appalachian Center for Crafts, Smithville, Tennessee

1999: "The Contemporary and Historical Use of Ceramics in Architecture and Furniture", Furniture Society Conference, Appalachian Center for Crafts, Smithville, Tennessee

1999: Utilitarian Pots, four-day workshop, Austin Peay University, Clarksville, Tennessee

1999: Slips, Surface, Slabs, and Turning; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts, Smithville, Tennessee

1996 - 1999: Sixth Grade Clay Workshops; Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1998: Slips, Surface, Slabs, and Turning; two-day workshop, University of Wisconsin, Green Bay, Wisconsin

1998: "Curatorial Education", lecture, University of Wisconsin, Green Bay, Wisconsin

1998: Thrown and Hand built Forms; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1997: Tea Pots; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1997: Soda Firing; one-week workshop, Tennessee Technological University; Appalachian Center for Crafts; Smithville, Tennessee

1997: Winter Wood-Firing; Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1997: Exploring the Teapot; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1996: Raku Workshop; one-week workshop, Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

1996: Week of Mud; one-week workshop, University of Wisconsin; Whitewater, Wisconsin

1995: "Soda Firing"; Archie Bray Foundation; Helena, Montana

1994: Slide Lecture; Holter Museum; Helena, Montana

1993: Summer Ceramics Workshop for High School Students; Four-week workshop, University of Iowa, Iowa City, Iowa

Curatorial Experience

Feb. 2010 "Ceramic Abstractions, Formalist Approaches to the Media", AD Gallery, UNC, Pembroke, North Carolina

Curatorial Experience before joining CWU faculty

2007

"Pitcher This, 40 Potters from California to Maine", AD Gallery, UNC, Pembroke, North Carolina

"East Meets West, 29 Artists From Nanjing Normal University", AD Gallery, UNC, Pembroke, North Carolina

1998

"Put a Lid on It, A Show About Containment" (traveling show)

Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

Belmont University; Leu Art Gallery; Nashville, Tennessee

University of Wisconsin, Green Bay; Lawton Gallery; Green Bay, Wisconsin

University of Wisconsin, Whitewater; Crossman Gallery; Whitewater, Wisconsin

1997

"Anything That Pours" Tennessee Technological University, Appalachian Center for Crafts; Smithville, Tennessee

Feature Articles, Reviews and Publications

2006

"500 Pitchers", Terry Guess, [Lark Books](#)

2005

"500 Cups", Suzanne Tourtillott, [Lark Books](#)

"500 Brooches", Marthe Le Van, [Lark Books](#)

2004

"Soda / Salt National 2004", [Ceramics Monthly](#), September

2002

"500 Teapots", by Kathy Triplett, [Lark Books](#)

2001

"Ceramics 2001", [Ceramics Monthly](#), September, review, photos, pp. 68-69

1999

"Robison and Guss", by Ward Doubet, [Clay Times](#), Cover Article July/August Issue, photos, pp. 10-13

1998

"A Partnership in Clay", by Clive Clintonson, Ceramics Monthly, September, feature article, photos, pp. 64-67

1996

"Steeped in Clay", Ceramics Monthly, March, review, photos, pp. 46

Authored Publications

2009

Dec. "Pottery in Motion", <http://ceramicartsdaily.org/pottery-making-techniques/handbuilding-techniques/poetry-in-motion-axixing-teapot-master-creates-an-exquisite-handbuilt-teapot/>

Dec. "Master Yixing Teapot Maker", <http://ceramicartsdaily.org/pottery-making-techniques/handbuilding-techniques/master-yixing-teapot-demonstration-part-two-considering-every-detail/>

Authored Publications before joining CWU faculty

2007

"Yixing Teapot Techniques", Video Screening at NCECA conference, Louisville, Kentucky

2005

"Collection Obsession", Ceramics Art and Perception, March 2005 Issue #59

2001

"Bede Clarke's Investment in Teaching and Art", Ceramics Art and Perception, Issue #43

1999

"Hoggama Experience, The Building and Firing of a Well Designed Wood kiln", Ceramics Technical, photos, Issue 8

1998

"Put a Lid On It", Ceramics Monthly, photos, November, pp. 44-45

"Anything That Pours", Ceramics Monthly, photos, January, pp. 48-50

Service to CWU

2009-2010

Faculty Senate

Website Committee

Curriculum Committee

Advisor to the Clay Club

2010-2011

Faculty Senate

Curriculum Committee

Assessment Subcommittee

Advisor to the Clay Club

Advisor to SAC (Student Art Collective)

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CURRENT POSITION

2011-Present CHAIR - PROFESSOR, ART, Central Washington University, Ellensburg, WA

PAST EXPERIENCE

1992 - 2011 PROFESSOR, ART, Austin Peay State University, Clarksville, Tennessee.

1997, 2003, 2008 ARTIST/TEACHER, Vermont College of Fine Art, MFA graduate program, Montpelier, VT

EDUCATION

1989 MASTER OF FINE ARTS, SCULPTURE, Northern Illinois University
DeKalb, Illinois.

1987-89 MASTER OF ARTS, SCULPTURE, Northern Illinois University,
DeKalb, Illinois.

1983-87 BACHELOR OF FINE ARTS, Boise State University, Boise, Idaho.

1978-80 University of Oregon, Eugene, Oregon.

SELECTED VISITING ARTIST LECTURES & CONFERENCE PRESENTATIONS

- 2006 Frist Center for the Visual Arts, Nashville, TN.
Southeastern College Arts Conference, Nashville, TN.
Vanderbilt University, Nashville, Tennessee.
Art and Activism, Idealist National Conference, Nashville, TN.
Experiencing the Public: Thoughts on Collaboration, Public Arts Network Conference, Milwaukee, WI.
- 2005 University of Tennessee, Knoxville, TN.
Emory and Henry College, Emory, Virginia.
- 2002 University of Memphis, Memphis, Tennessee.
Jackson State Community College, Jackson, TN
- 2000 17th North American Prairie Conference, Mason City, Iowa.
- 1999 Western Kentucky University, Bowling Green, Kentucky.
University of Northern Iowa, Cedar Falls, Iowa.
- 1998 University of South Carolina, Columbia, South Carolina.
- 1996 University of Arkansas, Little Rock, Arkansas.
- 1995 Vanderbilt University, Nashville, Tennessee.
Tennessee Environmental Education Association, Eva, TN.
- 1994 University of New Mexico, Albuquerque, New Mexico.

SELECTED VISITING ARTIST LECTURES & CONFERENCE PRESENTATIONS (continued)

- 1993 California College of Arts and Crafts, San Francisco, California.
Vanderbilt University, Nashville, Tennessee.
Northern Illinois University, DeKalb, Illinois.
Boise State University, Boise, Idaho.

SELECTED ONE PERSON EXHIBITIONS

- 2010 "BWR Basic Water Requirements 50 Liters", Renaissance Center, Dickson, TN.
- 2009 "BWR Basic Water Requirements 50 Liters", Twist Art Gallery, Nashville, TN.
- 2006 "MR. PEABODY'S COAL TRAIN", Tennessee Arts Commission Gallery, Nashville, TN.
- 2005 "HOLSTON RIVER DIARIES", University of Tennessee, Knoxville, TN.
and Emory and Henry College, Emory, Virginia.
- 2004 "RENEWED VISIONS, the Cumberland river basin project" digital print series,
Nashville International Airport, Nashville, Tennessee.
- 2002 "10 WAYS TO MAKE A RIVER", University of Memphis, Memphis, Tennessee.
- 2000 "PRAIRIE DREAMS", University of Northern Iowa, Cedar Falls, Iowa.
- 1998 "SOCKEYE WATERS, SOCKEYE DREAMS" Redfish Lake, Idaho.
- 1997 "REDFISH WATERS, REDFISH DREAMS", Galerie Neue Räume, Berlin, Germany.
- 1996 "REDFISH WATERS, REDFISH DREAMS", Gallery I, University of Arkansas,
Little Rock, Arkansas.
- 1995 "CUTTHROAT TROUT, NEW RIVERS, NEW DREAMS", Fassbender Gallery,
Chicago, Illinois.
- "THE HOLE-IN-THE-HEAD CATFISH SHOW", Trahern Gallery, Austin Peay
State University, Clarksville, Tennessee.
- 1994 "AMERICAN WATER & THURINGER GLAS", Galerie am Fischmarkt,
Erfurt, Germany.
- "NEW WATERS, NEW RIVERS", VAANGuard Gallery, Nashville, Tennessee.
- 1993 "5 FOOT TROUT, NEW RIVERS, NEW DREAMS", Galerie Neue Räume,
Berlin, Germany.
- "ARTIST GRANT EXHIBITION", SECAC, Durham, North Carolina.
- 1992 "BRIDGED WATERWAY", Galerie Neue Räume, Berlin, Germany.
- "WATERWAY FOR RENO", City Hall Gallery, Reno, Nevada.
- 1991 "WATERWAY IV", South Suburban College, South Holland, Illinois.
- 1990 "PRAIRIE STATE WATERWAY", Prairie State College, Chicago Heights Illinois (part 1),
ARC Gallery, Raw Space, Chicago, Illinois (part 2)

SELECTED PUBLIC ART, SPECIAL PROJECTS AND COLLABORATIONS

- 2008 "RUGBY GATES" , community public art commission, Urban Arts Commission, Memphis, TN.
- 2007 public art commission, Daviess County Public Library, Owensboro, KY.
- 2004 "PILLAR OF CLOUD, PILLAR OF FIRE", public art, Public Square, Clarksville, TN.
- 2002 "SMITH HILL VISIONS, CONCRETE DREAMS" a community public art project, City of Providence, Rhode Island.
- 2000 "WE ALL LIVE DOWNSTREAM", installation/collaboration with 7 students, Clarksville Montgomery County Museum, Clarksville, TN.
- 2003-1998 "SALMON & STEELHEAD DAYS", collaboration with children, Boise, Idaho.
- 1996 "UNTITLED", installation for the Theaterball, Theaterhaus Jena, Jena, Germany.
- 1995 "CROSSINGS", Installation with Margery Amdur, Sarratt Gallery, Vanderbilt University, Nashville, Tennessee.
- 1993 "FIRE, WATER, EARTH", Center for Critical Architecture/2AES, with Alex Champion & Larry Harvey, San Francisco, California.
- 1993 "DIE WÜSTE IST IN UNS", Installation with Ben Wargin, Waschhaus, Potsdam, Germany.
- 1992 "WATERWAY AND SHOWER FOR THE BLACKROCK DESERT", The Burning Man Festival, Blackrock Desert, Nevada.
- "PUBLIC ART PROJECT", City of Reno, Reno, Nevada.

SELECTED GROUP EXHIBITIONS

- 2011- 2012 "The Value of Water", The Cathedral Church of Saint John the Divine, New York, NY
- 2009 "Green Light", Bank of America Plaza, Charlotte, NC
- 2007 "WeltWasser", KunstHaus Potsdam, Potsdam, Germany.
- "WeltWasser WasserWelt 3", Burg Beeskow, Beeskow, Germany.
- Perspectives: Regional Contemporary Art, Brooks Museum of Art, Memphis, TN.
- 2006 "Birdhouses", Cheekwood Botanical Gardens & Museum of Art, Nashville, TN.
- 2004 "Catfish Out of Water", Neuhoff Center, Nashville, TN.
- 2002 "DIGITAL DIMENSIONS" McWherter Cultural Arts Center, Jackson TN.
- 1999 "3-D FROM P-C", Gallery II, University of Arkansas, Little Rock, Arkansas.
- 1996 "SCULPTORS OF MIDDLE TENNESSEE", Nashville International Airport, Nashville, Tennessee.
- "ALUMNI SCULPTURE GARDEN", Northern Illinois University, DeKalb, Illinois.

SELECTED GROUP EXHIBITIONS (continued)

- 1995 "CONVERGENCE VIII", Roger Williams Park, Providence, Rhode Island.
"MULCHAY, STRONG, SCHLANGER", AKA Gallery, Nashville, Tennessee.
"OF THE NATURE OF WATER", Corvallis Arts Center, Corvallis, Oregon.
- 1994 "1994 FELLOWSHIP EXHIBITION", Tennessee Arts Commission Gallery, Nashville, Tennessee.
- 1993 "SPURLOS", Altes Rathaus, Potsdam, Germany.
"BORDER TO BORDER", Trahern Gallery, APSU, Clarksville, Tennessee.
- 1992 "SCULPTUREN II", GEHAG-Forum, Berlin, Germany.
"12th ANNUAL SCULPTURE EXHIBITION", Connemara Consevancy, Dallas, Texas.
- 1992 "THE ARTIST WORKING WITH NATURE", Plano Cultural Arts Center, Plano, TX.
- 1991 "LIMA SCULPTURE SHOW", Ohio State University, Lima, Ohio.
"ART DEPT. 3-D FACULTY", Loyola University of Chicago, Chicago, Illinois.
- 1990 "CHICAGO INTERNATIONAL NEW ART FORMS", Navy Pier, Chicago, Illinois.
"OUT OF THE WOODS", Fairmount Park, Philadelphia, Pennsylvania.
"THE HALPERT BIENNIAL", Appalachian State U., Boone, North Carolina.
"AT THE EDGE", Laguna Gloria Art Museum, Austin Texas.
"GREAT LAKES WORKS OF PAPER", Buckham Gallery, Flint, Michigan.
"4th ANNUAL REGIONAL ART EXHIBITION", Gallery Ten, Rockford, Illinois.
- 1989 "SCULPTURE '89", Kishwaukee College, Malta, Illinois.
"THE AIRPORT SCULPTURE SHOW", Rockford Airport, Rockford, Illinois.
"ROCKFORD INVITATIONAL: COMMUNITY COLLEGE ART FACULTY", Rockford College Art Gallery, Rockford, Illinois.
- 1988 "ROCKY MOUNTAIN NATIONAL JURIED WATERMEDIA EXHIBITION", Foothills Art Center, Golden, Colorado.
"15 YEARS, 15 WALLS", ARC Gallery, Chicago, Illinois.

SELECTED AWARDS

- 2010 COMMUNITY SERVICE AWARD, Clarksville Chamber of Commerce, Clarksville, TN.
- 2004 PLANNING GRANT, New England Foundation for the Arts, Boston, MA.
- 2003 TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 2002 TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 2001 TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 2000 HONORARIUM, University of Northern Iowa, Cedar Falls, Iowa.
TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 1999 TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 1998 FELLOWSHIP, Israel-Tennessee Visual Artist Exchange Project, TN & Israel.
PROJECT SPONSORSHIP, New York Foundation for the Arts, New York, NY.
TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 1996 HONORARIUM, University of Arkansas, Little Rock, Little Rock, Arkansas.
TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
- 1995 HONORARIUM, City of Providence, Providence, Rhode Island.
HONORARIUM, Vanderbilt University, Nashville, Tennessee.
- 1994 VISUAL ARTIST FELLOWSHIP, Tennessee Arts Commission, Nashville, TN.
- 1993 HONORARIUM, Arts America, U. S. Information Agency, Washington, D.C.
TOWER RESEARCH GRANT, Austin Peay State University, Clarksville, TN.
JURORS PURCHASE AWARD, "Border to Border" APSU, Clarksville, TN.
SECAC VISUAL ARTIST GRANT, SECAC, Durham, North Carolina.
- 1992 GRANT, New Forms Regional Initiative, National Endowment for the Arts.
ARTIST GRANT, Sierra Arts Foundation, Reno, Nevada.
ARTIST GRANT, Connemara Conservancy, Dallas, Texas.
- 1991 HONORARIUM, Lima Art Association, Lima, Ohio.
- 1990 STIPEND, "Sculpture Outdoors", Nexus Foundation, Philadelphia, Pa.
HONORARIUM, ARC (Artists, Residents of Chicago), Chicago, Illinois.

SELECTED BIBLIOGRAPHY (Reviews/Articles/Catalogues)

- Joe Nolan, "Critics Pick", (Twist Gallery Exhibition), *Nashville Scene*, 11/5/2009
- Staff writer, "Bank of America Plaza in Charlotte, NC, Features 18th Art Exhibit", *Carolina Arts*, July 2009
- Catalogue, "The Individual Artist Fellowship, in Visual Art, Craft and Media", Tennessee Arts Commission, 2008
- Staff writer, "Eintauchen in die globale Wasserwelt", *Märkisches Oderzeitung*, 10/29/2007
- Bill Byrne, "Frayser Getting Urban Art," *The Commercial Appeal*, Memphis, TN, 10/7/2007
- Fredric Koeppel, "Geography Blurs the Lines of Art," *The Commercial Appeal*, Memphis, TN, 7/27/2007
- MP Staff, "Steal This Idea", *Metro Pulse, Knoxville's Weekly Voice*, 8/13/2006
- Patricia Watts, "Ecoartists: Engaging Communities in a New Metaphor," *Community Arts Network*, Jan. 2005
- Joe Tennis, "Holston River Diaries," *Bristol Herald Courier*, 3/3/2005
- Lee Anne Lillard, Interviews Barry Jones on Holston River Diaries, WCYB-TV, Bristol, VA, March 1, 2005
- David Maddox, "Our Critics Pick", (Tennessee Arts Commission Gallery Exhibition), *Nashville Scene*, 12/15/2005
- Adrienne Outlaw, "Renewed Visions: The Cumberland River Basin Project," *Number-50*, Fall 2004
- News Channel 10 - NBC, Providence, Rhode Island, (interview on Smith Hill Visions, Concrete Dreams), 2002
- Melody Parker, "Prairie Dreams," *Courier Lifestyles*, 1/16/2000
- Harvey Hess, "Art installation plants seeds for groundbreaking changes," *Waterloo-Cedar Falls Courier*, 1/24/2000
- Catalogue, "Tennessee-Israel Visual Artists Exchange", 2000
- Mark Hines, "Sculptures raise awareness of sockeye's plight," *The Daily Astorian*, 7/2/1999
- Incredible Idaho, Idaho Public Television, (interview on Sockeye Waters, Sockeye Dreams), 1998
- Rob Nixon, "Its 900 Miles Long. It's 20 Feet Tall. It's Art!" *Outside*, November 1998
- Stephen Stuebner, "Idaho artist give shape to plight of salmon," *The Sunday Oregonian*, 7/26/1998
- Besty Marston, "Ghostly Fish Swim in Idaho," *High Country News*, Vol.30 No. 14, 8/3/1998
- Christopher J. Ehlers, "Plight of Idaho salmon spawns art forum," *Wood River Journal*, 7/29/1998
- Julie Casey Lynn, "Giant sculpture pays tribute to vanishing salmon," *The Times-News*, 7/24/1998
- "Professor's Sculpture Speaks Out for Salmon," *The Chronicle of Higher Education*, 8/11/1998
- Kathryn Beaumont, "Saving, and Celebrating, the Sockeye," *Idaho Mountain Express*, 7/24/1998
- Bill Loftus, "So Long, Sockeye," *Lewiston Morning Tribune*, 8/2/1998
- Candace Burns, "Artist to bring sockeye home to Redfish Lake," *Post Register*, 7/23/1998
- Marianna Flagg, "Sockeye Dreams; Salmon art project is meaningful, symbolic," *The Idaho Statesman*, 7/23/1998
- Susan Pierce, "Redfish Water, Redfish Dreams," *Number-31*, Winter 1997
- Exhibition Catalogue, "Redfish Waters, Redfish Dreams", Little Rock, AR & Berlin, Germany, 1997
- People, Places, Things & Animals, ESPN, (interview on Redfish Waters, Redfish Dreams), 1996
- Leslie Newell Peacock, "Installation centers on salmon's plight," *Arkansas Times*, 10/4/1996
- Susan Pierce, "Salmon River runs deep," *Little Rock Free Press*, 10/19/1996
- Susan W. Knowles, "Crossings: Margery Amdur and Gregg Schlanger," *Art/Papers*, vol. 20, Jan. and Feb 1996
- Bonnie Arant Ertelt, "The "Crossings" installatoin in Sarratt Gallery," *Nashville Scene*, 9/28/1995
- Jennifer Fuller, "Artists focus on water themes," *Corvallis Gazette-Times*, 6/30/1995
- Michelle Thompson, "A river runs through it," *The Leaf-Chronicle*, 2/17/1995

SELECTED BIBLIOGRAPHY (Reviews/Articles/Catalogues) continued

- Lori Gray, "Schlanger's fish out of water send message," *Chicago Tribune*, 1/19/1995
- Exhibition Catalogue, "Covergence 8", Providence, Rhode Island, 1995
- Exhibition Catalogue, "American Water & Thüringer Glas", Erfurt, Germany, 1994
- Dirk Schwarze, "Ungebrochen durch die Wende", *Hessisch Niedersächsische Allgemeine*, 10/12/1994
- Ein Zusammenspiel. "Starke Kraft von Wasser und Glas," *Gesellschaft*, 10/8/1994
- Doris Fleischer, "The American way of art oder Disneyland in Oberbayern?," *Hallo Erfurt*, 10/8/1994
- Michael Plote, "Phantasievolles Geschenk aus Wasser und Glas zum 15. Jubiläum," *Freies Wort*, 10/7/1994
- Staff writer, "American Water & Thüringer Glas," *Weimar Kultur Journal*, 10/6/1994
- Heinz Stade, "Geburtstag mit Wasser und Glas," *Thüringer Allgemeine*, 10/5/1994
- Brigitte Peukert, "Wasserkaskaden und Glaskunst," *Thüringische Landeszeitung*, 10/5/1994
- Barbel Roick, "Träumereien in Wasser und Glas," *Ostthüringer Zeitung*, 10/5/1994
- Peter-Alexander Fiedler, "Hier Können wir etwas erleben - nicht nur gaffen", *Thüringische Landeszeitung*, 10/1/1994
- Staff writer, "American Water & Thüringer Glas", *Weimar Kultur Journal*, October 1994
- Heinz Stade. "Geflutete Galerie im Herzen von Erfurt," *Thüringer Allgemeine*, 8/6/1994
- Virginia Ann White, "Project focuses on water quality," *The Leaf-Chronicle*, 6/26/1994
- Susan Chappell, "Earth Day art show truly holds water," *Nashville Banner*, 4/22/1994
- Thomas Man, "Wasser ins Museum," *Kultur in Potsdam*, 6/29/1993
- Carola Hein, "Spurlos, will eine neue, zeitgenössische Spur legen", 12/21/1992
- René Melzer, "Treppe hinauf", *Neues Deutschland*, 10/15/1992
- Elfi Kreis, "Zugeschaut und mitgebaut", *Der Tagesspiegel*, 7/8/1992
- Exhibition Catalogue, "Out of the Woods", Philadelphia, PA, 1990

VITA
2010
SHARI S. STODDARD

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Ellensburg, WA 98926
(509) 933 - 2975

Associate Professor - Department of Art
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Ellensburg, WA 98926
(509) 963 - 3141

ACADEMIC DEGREES

Ph.D. Indiana University	1993	Curriculum and Instruction / Art Education
M.S. Indiana University	1987	Art Education
B.F.A. University of Michigan	1970	Oil Painting and Ceramics

Teacher Certification in Art Education (K-12), State of Indiana 1987; Gifted and Talented endorsement 1989
South Carolina APT (Assessment of Performance in Teaching) endorsement 89636 awarded

PROFESSIONAL EXPERIENCE

2005-present Associate Professor in Art Education, Central Washington University
[2008-2009 Leave of absence from Central Washington University]
2000-2005 Assistant Professor in Art Education, Central Washington University
1996-2000 Assistant Professor in Art Education, Ball State University
1998-2000 Treasurer for the Art Education Association of Indiana
1991-1996 Assistant Professor in Art Education, University of South Carolina
1994-1996 Identification and Curriculum Advisor, and Evaluator in South Carolina for Project ARTS, a Javits Gifted and Talented Student Education Program
1994-1996 Treasurer for the South Carolina Art Education Association
1993-1995 Lilly Teaching Fellow
1988-1991 Associate Instructor in Art Education, Indiana University
1988 summer Co-director of Indiana University Summer Arts Institute for the Gifted and Talented
1987-1988 Graduate Assistant, Indiana University
1984-1987 Assistant Teacher, Campus Children's Center, Bloomington, Indiana
1980-1984 Director and teacher of own day care, Spencer, Indiana
1978-1980 Private art instructor, Spencer, Indiana
1977-1978 Artist-in-Residence, Spencer, Indiana
1975-1977 Director and teacher of Kiddie Korner Day Care, Spencer, Indiana
1974-1975 Activity Director for Rockland Convalescent Center, Maine
1972-1974 Teacher for Ivywood School, Indianapolis, Indiana
1970-1972 Assistant Activity Director for Americana Nursing Center, Indianapolis, Indiana
1970 Ceramic Instructor for YMCA in Indianapolis, Indiana
1970-summer Assistant Teacher for Little Farm Nursery School in Ann Arbor, Michigan

1969-summer Arts and Crafts Director at Bradford Woods Girl Scout Camp in Indiana

UNIVERSITY TEACHING EXPERIENCE

CENTRAL WASHINGTON UNIVERSITY 2000 – present

- ART 330 Art in the Elementary School** (for preservice elementary teachers and preservice art teachers) Content and methodology for teaching art in the elementary school.
- ART 332 Art Curriculum and Field Experience** Developing Disciplined-Based Art Education curriculum for the elementary and middle school, as well as preparing curriculum to teach Friday Children's Art Classes
- ART 430 Components of Art Education** Content and strategies for teaching aesthetics, art criticism, art history, and art production in art education; writing, implementing, and assessing quality art lessons.
- ART 432 Art in the Secondary School** Current philosophies and curriculum in art in the secondary school; objectives, planning, methods of teaching and evaluation.
- ART 491 Workshop** Individual and group study of specific or general problems in art education, including laboratory experience, lectures and demonstrations.
- ART 495 Studio Project** Preparation of a professional portfolio and presentation of a body of work suitable for exhibition.

BALL STATE UNIVERSITY 1996 - 2000

- AED 200 Understanding Art** (for preservice elementary teachers, not open to art majors)
An introduction to art history, art criticism, aesthetics, and studio art processes of drawing, painting, printmaking, and sculpture. Lecture and studio experiences integrate art criticism, aesthetics, and art history with hands-on studio art projects.
- AED 300 Art in the Elementary School** (for preservice elementary teachers, not open to art majors, prerequisite AED 200)
Designed to acquaint students with current teaching-learning strategies in art education. Stresses the developmental stages of artistic growth, curriculum planning, evaluation, aesthetic awareness, and craft media and techniques.
- AED 305 Art Teaching and Learning Practicum** (for art education majors)
Direct experience in planning, implementing, and evaluating teaching strategies. Includes observation of students participating in an art-related environment. Laboratory teaching time is arranged.
- AED 600 Current problems in Art**
- AED 608 Workshop in the Visual Arts**
- AED 655 Teaching Art Awareness in Public Schools** (for graduate art education majors)
An analysis of current thinking, approaches, and methodology to foster art appreciation in elementary, and secondary schools, emphasizing instructional strategies. Art criticism emphasized.
- AED 698 Seminar in Art Education - Topic: Contemporary Public Art** (for graduate art education majors)
Group or individual investigation of philosophy, methods, and research in art education.
- ART 600 Colloquium in the Visual Arts** (for art education and studio art majors)
Examination and discussion of contemporary major issues in all the visual arts.

RES 697 Research Paper

An original study conducted by a student that shows the student possesses the ability to pursue a research problem successfully and to draw valid and significant conclusions from the data.

UNIVERSITY OF SOUTH CAROLINA 1991 - 1996

ARTE 360 Inter-Disciplinary Relationships in the Arts

The purpose of this course is to expand students' knowledge in the areas of visual art, film, theater, dance, architecture, and music; and to help them become familiar with relationships between and among these art forms.

ARTE 520 Art for Elementary School

This course is designed to equip preservice elementary teachers and preservice early childhood teachers with the knowledge and skill necessary to integrate art into their regular elementary curriculum. It is also designed to equip preservice art teachers with the knowledge and skill necessary to plan sequential and substantive visual art lessons. Students will develop competencies in organizing and implementing art experiences, finding and utilizing resources that aid in organizing such experiences, guiding students' discussions of art work, understanding children's development in art, using basic materials and tools, and other topics related to the needs of the elementary classroom and art teacher.

ARTE 345/455 Art Evaluation/Aesthetics

The language of art is taught through viewing, interpreting, producing, and appreciating art. Historical and contemporary art criticism; methods of teaching art criticism to children and young adults.

ARTE 465 Applied Art Education

ARTE 555 Art Criticism

Critical views in viewing, interpreting, and communicating meanings of visual art works. Experiences in art appreciation and aesthetic sensitivity.

ARTE 565 Field Experience Seminar

ARTE 702 Problems in the Teaching Art Education

The goal of this course is to make students aware of some of the most current problems in teaching art. The focus this semester was the education of pupils with special needs who are mainstreamed into the art classroom. Special needs pupils include gifted and talented individuals and pupils with behavior-disorders, mental retardation, hyperactivity, and physical handicaps

ARTE 703 Issues and Trends in Art Education

ARTE 790 Problems in Art Education

ARTE 799 Thesis Preparation

EDSE 471 Directed Teaching in Art Education

INDIANA UNIVERSITY 1988 - 1991

M333 Art Experience for the Elementary Teacher

CURRENT PROFESSIONAL AND ACADEMIC ASSOCIATION MEMBERSHIPS

International Alliance of Teacher Scholars
International Reading Association
The American Society for Aesthetics
Kappa Delta Pi, International Honor Society in Education
Pi Lambda Theta, National Honor and Professional Society in Education
National Art Education Association (NAEA)
The Public Policy and Arts Administration (PPAA) Issues Group, an affiliate of NAEA
Washington Art Education Association (WAEA)
National Basketry Organization

PUBLICATIONS

My narrative was included in Work, Pedagogy and Change: Foundations for Art Teacher Educator by Lynn Beudert, 2005, NAEA.

"Defining Concepts in Your Discipline" in The International Journal of Learning, <http://www.Learning-Journal.com>, 2005, Common Ground Publisher.

"An Aesthetic Activity with Second Grade Children: It Can Be Done!" in Teaching Art in Context: Case Studies For Preservice Art Education, NAEA. August, 2003

(In Press). "A Lesson in Looking, Talking, and Experiencing Art - Van Gogh's Bedroom," *School Arts*.

"Kits and Caboodles - Twenty Years Later," *School Arts*, March 2000, Vol. 99 (7), pp. 44 - 45.

"An Introduction to Cooperative Learning Strategies in College Art Classrooms," *Arts and Learning Research*, 1998-1999, Vol.15 (1), pp. 83-95 with Sally Myers.

"Cooperative Learning in the Art Classroom," *Contact*, Summer, 1997, pp. 6-7, 16.

"Making the Art Experience Meaningful: Totem Poles Created by Preservice Teachers," *Art Education*, May, 1996, Vol. 49 (3), pp. 12-19.

"Profiles and Prospectives," 1991. *Roeper Review: A Journal on Gifted Education*, 13 (2), 105-109. Stoddard, S. & Wilson, T.

"Shari Stoddard Focuses Attention on Ina Hight, Art Educator and Artist," 1990, June 25. *Evening World*, pp. 1,3.

"Shari Stoddard Focuses Attention on Ina Hight, Art Educator and Artist," 1990, June 25. *The Owen Leader*, pp. 1,5.

"Looking and Talking About Art with Preschoolers," 1990. *Working Papers in Art Education*.

PROCEEDINGS PUBLICATIONS

Making Academic Service Learning Part of Your Curriculum, presented at the October 4 – 8, 2004 College of Teaching & Learning Conference in Las Vegas, Nevada, refereed proceedings on CD.

Reflective Thinking within an Art Methods Class for Preservice Elementary Teachers, presented at the January 7 – 10, 2003 Hawaii International Conference on Education in Honolulu, Hawaii, refereed proceedings on CD.

Including Art Criticism in the Curriculum, presented at the January 7 – 10, 2003 Hawaii International Conference on Education in Honolulu, Hawaii, refereed proceedings on CD.

Teaching Art Education in a Studio Oriented Art Department, presented at the October 23 – 25, 2002 School of Visual Arts Sixteenth Annual National Conference on Liberal Arts and Education of Artists in New York City, New York. [On web site [www.schoolofvisualarts.edu/04.studio/Undergraduate/HumanitiesSciences/Proceedings\(2002\)/ConferenceProceedings.htm](http://www.schoolofvisualarts.edu/04.studio/Undergraduate/HumanitiesSciences/Proceedings(2002)/ConferenceProceedings.htm)]

GRANTS

- | | |
|-------------|---|
| 2011 | CAH Travel Fund Grant, \$750– travel to present at Oxford Round Table, England |
| 2007 | CWU Graduate School Funds, \$300 - travel to present at conference in Las Vegas |
| 2007 | CWU Graduate School Funds, \$300 - travel to present at conference in New York |
| 2006 | CWU The Association of University Professors Committee, \$375.00 - travel to present at conference in New York |
| 2006 | CWU Graduate School Funds, \$300 - travel to present at conference in Las Vegas |
| 2006 | CWU Graduate School Funds, \$300 - travel to present workshop in Mexico |
| 2006 | CWU Graduate School Funds, \$300 - travel to present at conference in Chicago |
| 2005 | CWU Graduate School Funds, \$300 - travel to present at conference in Australia |
| 2005 | CWU Graduate School Funds, \$300 - travel to present at conference in Reno, NV |
| 2005 | CWU Graduate School Funds, \$300 - travel to present at conference in Spain |
| 2005 | International Studies and Programs Advisory Committee Grant, \$300 - travel to present at conference in Spain |
| 2005 | CWU Graduate School Funds, \$250 - travel to present at conference in Boston |
| 2005 | CWU Graduate School Funds, \$250 - travel to present at conference in Hawaii |
| 2002 – 2004 | Participant in PT3 - <i>Preparing Tomorrow's Teachers to Use Technology</i>
The purpose of this grant is to enhance technology use through teaching and learning communication. Project goals include 1) curriculum redesign to strengthen teacher preparation, 2) technology proficient faculty to strengthen teacher preparation, 3) technology proficient candidates, and 4) create institutional changer. Some of my responsibilities for 2002 – 2003 include mentoring and supervising a CWU teacher candidate at Thorp School during a year-long internship and student teaching utilizing the new Supervision Model format (visit the school every two weeks, minimum, and analyze video tapes of |

- the student teaching on the off weeks), assist student in planning curriculum, attend PT3 Performance Meetings; participating in a summer institute; participate in local and state wide dissemination activities, etc. I did not complete the grant because the student I was working with dropped out of the program.
- 2004 CWU CAH Travel Fund, \$500 – to present at conference in Hawaii
- 2004 CWU Graduate School Funds, \$250 - travel to present at conference in Las Vegas
- 2003 CWU College of Education and Professional Studies, Faculty Fellow Academic Service-Learning Grant, \$535.00
- 2001-2003 Binney & Smith Crayola Dream-Maker Grant, *Western Region Dream-Maker Host Site* – “flat discretionary grant” of \$2,500 and \$500 in art materials.
- 2002, 2001, 2000 CWU College of Arts and Humanities Travel Award - \$450-400
- 2003, 2002, 2000 CWU Graduate School Funds - \$250
- 1998-1999 Mary McMullan Teacher Incentive Grant from the National Art Education Foundation for *A Pilot Project Designed to Enable Young Children, Their Teachers and Future Teachers to Look At and Talk About Art Works*, with Dr. Sally Myers
- 1998-1999 A George and Frances Ball Foundation Grant supporting the Mary McMullan Teacher Incentive Grant from the National Art Education Foundation for *A Pilot Project Designed to Enable Young Children, Their Teachers and Future Teachers to Look At and Talk About Art Works*, with Dr. Sally Myers
- 1997 - 1998 Creative Teaching Grant, Ball State University

RESEARCH PRESENTATIONS

International

- 2011 *Illustrators: Are They Actually Co-Creators of the Books We Love?*, presented at the Oxford Round Table at Harris Manchester College, Oxford, Great Britain
- 2007 *How Do We Keep Our Sanity as We Get Older and Our Students Seem to Get Younger?*, presented at the International College Teaching & Learning Conference in Las Vegas, NV
- 2006 *Designing Curriculum: Components to Consider*, presented at the International College Teaching & Learning Conference in Las Vegas, NV
- 2005 *The Making of Braided Rugs*, presented at Common Ground Diversity International Symposium in Melbourne, Australia

- 2005 *An Example of Cooperative Learning*, presented at the International College Teaching Methods & Styles Conference in Reno, NV
- 2005 *Defining Concepts in Your Discipline: An Activity for Students*, presented at the 12th International Literacy Conference on Learning in Grenada, Spain
- 2005 *Constructing Knowledge: A Classroom Exercise*, presented at the Hawaii International Conference on Education in Honolulu, Hawaii
- 2005 *Academic Service Learning and Reflection*, presented at the Hawaii International Conference on Education in Honolulu, Hawaii
- 2004 *Making Academic Service Learning Part of Your Curriculum*, presented at the College of Teaching & Learning Conference in Las Vegas, NV
- 2003 *Reflective Thinking Within an Art Methods Class for Preservice Elementary Teachers*, presented at the Hawaii International Conference on Education in Honolulu, Hawaii
- 2003 *Including Art Criticism in the Curriculum*, presented at the Hawaii International Conference on Education in Honolulu, Hawaii

National

- 2011 *Adriaen Coorte and Frederik Ebbeson Grue: Realistic Still-Life Painters*, presented at the National Art Education Association Conference in Seattle, WA
- 2008 *William Johnson: A Complete Art Lesson*, presented at the National Art Education Association Conference in New Orleans, LA
- 2007 *Visual Art Workshops in Morelia, Mexico*, presented at the National Art Education Association Conference in New York, NY
- 2006 *Art Educator as Artist*, presented at the National Art Education Association Conference in Chicago, IL
- 2006 *Architecture and Fanciful Houses*, presented at the National Art Education Association Conference in Chicago, IL
- 2005 *A Trip and a Book Inspire an Art Lesson*, presented at the National Art Education Association Conference in Boston, MA
- 2004 *Academic Service Learning in Art Education*, presented at the National Art Education Association Conference in Denver, CO
- 2003 *Art Criticism with Elementary Students*, presented at the National Art Education Association Conference in Minneapolis, MN

- 2002 ***Teaching Art Education in a Studio Oriented Art Department***, presented at the School of Visual Arts Sixteenth Annual National Conference on Liberal Arts and Education of Artists in New York City, NY
- 2001 ***Guiding Children in Discussing Art Works***, presented at the National Art Education Association Conference, New York, NY
- 2000 ***Leading Young Children in Meaningful Discussion Concerning Works of Art***, presented at the National Art Education Association Conference, Los Angeles, CA
- 2000 ***Teaching Aesthetics Using a Hand-On Discussion Approach***, presented at the National Art Education Association Conference, Los Angeles, CA
- 1999 ***Making Connections: Art and Classroom Textbooks***, presented at the National Art Education Association Conference, Washington, D.C.
- 1999 ***Three Phases of Art and the Environment in the United States***, presented at the National Art Education Association Conference, Washington, D.C.
- 1999 ***A Pilot Project Designed to Enable Young Children, Their Teachers and Future Teachers to Look At and Talk About Art Works***, presented at the National Art Education Association Conference, Washington, D.C. with Dr. Sally Myers
- 1998 ***Interactive Learning Strategies in College Classrooms***, presented with Dr. Sally Myers at the American Education Research Association.
- 1998 ***Slave Cabin Architecture***, presented at the National Art Education Association Conference, Chicago, IL
- 1997 ***Improving Drawing Skills and Promoting Reflective Thinking with Sketchbook/Journals***, presented at the National Art Education Association Conference, New Orleans, LA
- 1997 ***Kits and Caboodles - Twenty Years Later***, presented at the National Art Education Association Conference, New Orleans, LA
- 1996 ***Preparing Preservice Art Teachers to Lead Discussions Comparing Art Works***, presented at the National Art Education Association Conference, San Francisco, CA
- 1995 ***Meeting the Needs of Exceptional Students on Both Ends of the Continuum: Gifted and Talented Students and Students with Disabilities***, presented at the National Art Education Association Conference, Houston, TX
- 1995 ***Preparing Preservice Art Teachers to Lead Quality Looking and Talking Discussions in Art Criticism***, presented at the National Art Education Association Conference, Houston, TX

- 1994 ***Incorporating DBAE Into a Gifted and Talented Sixth Grade After School Program***, presented at the National Art Education Association Conference, Baltimore, MD
- 1994 ***Employing a Theme Approach to Teaching With Mayan, Diego Rivera, and Student Murals***, presented at the National Art Education Association Conference, Baltimore, MD
- 1993 ***Let's Re-evaluate Reflective Journals***, presented at the National Art Education Association Conference, Chicago, IL
- 1993 ***Preparing and Hanging an Art Show for Viewer Participation***, presented at the National Art Education Association Conference, Chicago, IL
- 1992 ***The Problems and Possibilities of Applying a Reflective Approach to an Art Methods Course***, presented at the National Art Education Association Conference, Phoenix, AZ
- 1992 ***The Gallery Game: A Simulation Experiment***, with Theresa Marche, presented at the National Art Education Association Conference, Phoenix, AZ
- 1991 ***A Community of Critical Inquiry Within an Art Methods Course for Preservice Elementary Teachers***, presented at the National Art Education Association Conference, Atlanta, GA
- 1990 ***Incorporating Art into an Early childhood Curriculum Doesn't Just Happen***, presented at the National Art Education Association Conference, Kansas City, MO
- 1990 ***Ina Hight - Art Educator and Artist***, presented at the National Art Education Association Conference, Kansas City, MO
- 1989 ***Five Components of Looking and Talking About Art with Preschoolers***, presented at the National Art Education Association Conference, Washington, D.C.
- 1988 ***Looking, Talking, and Experiencing Art with Four and Five Year Olds***, presented at the National Art Education Association Conference, Los Angeles, CA

Regional

- 2010 ***Understanding One Another*** presented at the Northwest Association of Teacher Educators (NWATE) in Ellensburg, WA
- 2003 ***Constructivism as a Learning Model in the Classroom*** presented at the Lilly Conference Conference on College & University Teaching in Pomona, CA
- 2003 ***Reading Visual Images***, presented at the 17th West IRA (International Reading

Association) Region in Portland, OR

- 2002 ***Helping Children Read and Write about Visual Images***, presented at the International Reading Association Plains Regional Conference in Topeka, KS
- 2001 ***Experiencing Cooperative Learning***, presented at the Lilly Conference on College & University Teaching - West, San Bernardino, CA
- 1999 ***An Exercise in Interactive, Cooperative Learning***, presented at the Lilly Conference Conference on College & University Teaching in Oxford, OH
- 1999 ***The Art of Making Wool Braided Rugs***, presented at the First Annual Conference of The Women of Appalachia: Their Heritage and Accomplishments, Zanesville, OH
- 1998 ***Moving Away From A Reflective Teacher to a More Contemplative Teacher - A personal Account***, presented at the Lilly Conference on College & University Teaching in Oxford, OH
- 1997 ***Classroom Assessment Techniques at Ball State University***, presented at the Lilly Conference on College & University Teaching, Oxford, OH
- 1997 ***Employment of Four Teaching Strategies and Video Taping: Enhancing Teaching in the College Classroom***, presented at the Lilly Conference on College & University Teaching - South, Columbia, SC

State

- 2005 ***Including All Four Components of DBAE in Your Art Lesson***, presented at the Washington Art Education Association Conference in Everett, WA
- 2005 ***The Architecture of Antonio Gaudi***, presented at the Washington Art Education Association Conference in Everett, WA
- 2003 ***Creating a Mural Inspired by Mayan Art and Diego Rivera Murals***, presented at the Washington Art Education Association Conference in Everett, WA.
- 2003 ***Including Architecture in Your Curriculum: Frank Lloyd Wright's Fallingwater***, presented at the Washington Art Education Association Conference in Everett, WA
- 2001 ***Crayola Dream-Maker Program 2002-2003***, presented at the Washington Art Education Association Conference, Wenatchee, WA
- 2001 ***Art Criticism in the Elementary School***, presented at the Washington Art Education Association Conference, Wenatchee, WA
- 1999 ***The Art of Helping Children Read Visually***, presented at the Twentieth Annual Ball

- State University Reading Conference, Muncie, IN
- 1998 *Motivating Young Children in Art*, presented at the Twenty-third Annual Early Childhood Conference, Ball State University, Muncie, IN
- 1998 *Learning to Read Visual Images*, presented at the 19th Annual Ball State Reading Conference, Ball State University, Muncie, IN
- 1997 *Cooperative Learning in the College Classroom*, presented at the Art Education Association of Indiana, Indianapolis, IN
- 1997 *Looking at the Art of the Gullah in South Carolina*, presented at the Art Education Association of Indiana, Indianapolis, IN
- 1995 *Project ARTS: A South Carolina Javits Project*, presented at the South Carolina Consortium for Gifted Education, Charleston, SC
- 1995 *The Washington Cathedral - Architecture, Stain Glass, Sculpture and Mosaics: How to Get Students Talking*, presented at the South Carolina Art Education Association Conference, Columbia, SC
- 1993 *First and Second Year Teachers: Making Connections*, presented at the South Carolina Art Education Association Conference, Charleston, SC
- 1993 *Murals: Diego Rivera's, Mayan, and Students*, presented at the South Carolina Art Education Association Conference, Charleston, SC
- 1992 *Exploring Evaluation as a Means of Reflective Thinking within Teacher Preparation Courses*, presented at the South Carolina Art Education Association Conference, Columbia, SC
- 1992 *Teaching Preservice Elementary Teachers to Include Looking at and Talking about Art, Art Making, and Evaluation*, presented at the South Carolina Art Education Association Conference, Columbia, SC
- 1992 *Student Art Shows - How Can We Educate the Public that Views Them?*, presented at the South Carolina Art Education Association Conference, Columbia, SC
- 1991 *Incorporating Art into an Early Childhood Curriculum*, presented at the South Carolina Art Education Association Conference, Rock Hill, SC

RESEARCH ACCEPTED FOR PRESENTATION

- 2003 *The Making of Wool Braided Rugs*, accepted for presentation but did not attend the Hawaii International Conference on Arts and Humanities in Honolulu, Hawaii.

- 2002 *Learning How to Read Visual Images*, accepted for presentation but did not attend the Fourth Pan-Asian Conference (PACS) / Eleventh International Symposium and Book Fair on English Teaching in Hsinchu, Taiwan.
- 2002 *Reading Visual Images*, accepted for presentation but did not attend the 2002 WORD (Washington Organization for Reading Development) Conference, Spokane, WA due to conflict with the International Reading Association Plains Regional Conference in Topeka, KS
- 2002 *Helping Students Learn How to Read Visual Images*, accepted for poster session but did not attend the UKRA International Conference at Chester College, UK

PAPERS REVIEWED

- 2005 Referee the paper "'Artistic research' as Textual Genre" for the International Journal of Learning
- 2005 Referee the paper "Teachers are Artists / Artists are Teachers" for the International Journal of Learning
- 2003 Reviewed paper for 2004 Hawaii International Conference on Education

ART EXHIBITS AND PRIZES

- 2011 *Once It Was a City* exhibited in the 5th Annual University of Michigan School of Art & Design Alumni Show
- 2011 Artwork exhibited in the Larson Gallery Member's Arts & Crafts Show, Yakima, WA
- 2011 CWU Department of Art Faculty Show - Five artworks, Sarah Surgeon Gallery, Ellensburg, WA
- 2011 In the Department of Art Office during the CWU Department of Art Faculty Show - *Coil Vessels, and Sandpaintings*, Ellensburg, WA
- 2010 Duna Gallery, *Snail Trails*, as seen on YouTube AIR: HMC Duna Gallery Opening 2010 during speech by Katalin Geller, art historian - Research Institute for Art History of the Hungarian Academy of Sciences, Hungary
- 2010 55th Annual Central Washington Artists' Exhibition, *They Are Coming*, Larson Gallery, Yakima, WA.
- 2010 Nature By Design: New Directions in Fiber and Jewelry Show (juried) - *Green and Tan Bowl*, cotton cording and yarn. Exhibited at the Larsen Gallery, Yakima, WA
- 2010 Women in Art (invited) - *Now They are Five and She is Proud*, cotton cording, jersey cotton, and yarn. Exhibited at Gallery One, Ellensburg, WA
- 2010 Interstices: The Space Between, Michigan Art & Design 4th Annual Alumni Show, *Vortex*, Cotton cording, and Chenille yarn (teals with variegated blues & maroon). Exhibited at the University of Michigan, Ann Arbor, MI
- 2010 43rd annual Allied Arts Juried Art Exhibit (Yakima, WA), Received the Carole Degrave Award - *Now They are Five and She is Proud*, cotton cording, jersey cotton, and yarn.

- 2010 2010 Kittitas County Juried Art Exhibit, *Leaves*, Watercolor and pen. Exhibited at the Gallery One, Ellensburg, WA
- 2007 2007 Kittitas County Juried Art Exhibit - *Vase – Fountain of New Zealand Waves*, cotton cording, jersey cotton, and acrylic yarn. Exhibited at Gallery One, Ellensburg, WA
- 2007 "Weavings: Interlacing Textures & Design"; **5 woven vessels; 1 woven acrylic, pen and ink painting; 3 Inkle ribbon images; and 4 Inkle woven bell pulls** exhibited in an invitational show at the Peggy Lewis Gallery, Allied Arts of Yakima Valley, Yakima, WA
- 2007 Central Europe Through the Eye of International Artists (a catalogue of residency artists in Balatonfured, Hungary, my work is on p.34 *Snail Trail*.
- 2007 CWU Department of Art Faculty Show - *Vase – Fountain of New Zealand Waves, New Zealand Images, and Images of Hungary*, Sarah Surgeon Gallery, Ellensburg, WA
- 2006 51st Annual Central Washington Artists Exhibition, *Images of Hungary*, acrylic, pen and ink woven artwork, Larsen Gallery, Yakima, WA
- 2006 "To hold within: redefining the container, Part I", Waterworks Gallery, *Vase – Fountain of New Zealand Waves*, cotton cording, jersey cotton, and acrylic yarn, exhibited in an invitational show, Friday Harbor, WA
- 2006 "To hold within: redefining the container, Part I", Waterworks Gallery *Hungarian Sculpture*, cotton cording, and traditional Hungarian blue and white print cotton, exhibited in an invitational show, Friday Harbor, WA
- 2006 Works from the Balatonfured/Csopak International Artists Residencies 1996-2006, Keki Gallery, *Grapes*, cotton cording and cloth, exhibited in Budapest, Hungary
- 2005 CWU Department of Art Faculty Show
- 2005 Hungarian Multicultural Center Exhibition in Balatonfured, Hungary
- 2004 Kittitas County Annual Juried Exhibit, *Tucson Air*, gourd, palm shoots, and feature, exhibited at Gallery One, Ellensburg, WA
- 2003 Chenille Coil Basket in Gallery One Paint Ellensburg Auction
- 2003 Art Show, Art Department, Central Washington University
- 2001 Faculty Art Show, Art Department, Central Washington University
- 2000 Women's Art Show, Ball State University
- 1999 Women's Art Show, Ball State University
- 1999 The 1999 Biennial Faculty/Staff Exhibition, Ball State University
- 1997 The 1997 Biennial Faculty/Staff Exhibition, Ball State University
- 1996 "This Is Not An Endowed Chair," McKissick Museum, University of South Carolina
- 1994 "Art Faculty Show," McKissick Museum, University of South Carolina
- 1994 "The Elegant Egg," McKissick Museum, University of South Carolina
- 1990 Matrix Gallery, Bloomington, In. (One Person Show)
- 1989 NAEA Student Art Exhibit and Sale

- 1982 Bloomington, In. Community Mental Health Center Artists' Show (Purchase Award)
- 1980 Southern Indiana Exhibition (Arts & Letters Prize)
- 1979 Spencer-Owen Civic Center (Solo Exhibit)
- 1979 Indiana Artist's Show at the Indianapolis Museum of Art
- 1979 Indianapolis State Fair
- 1978 Swope Gallery in Terra Haute, Indiana (Honorable Mention)
- 1978 Indianapolis State Fair (More Than One Entry Accepted)

ARTIST RESIDENCIES

- 2005 Two week residency at the New Pacific Studio, Mount Bruce, New Zealand
- 2005 Four week residency at the Hungarian Multicultural Center in Balatonfured, Hungary

INVITED LECTURES AND WORKSHOPS

- 2006 Three invited workshops at the Universidad Latina de America in Morelia, Michoacan, Mexico
- 2005 Invited lecture on **Elementary Art** at "Art Connections: Making Connections thru the ARTs" at Clark Elementary, Issaquah, WA
- 2005 I present my work on **LIVE TEXT** to the Education Faculty in the Grupe Center, CWU
- 2002 **Crayola Dream-Maker Family Workshop**, presented February 2, at Randall Hall, CWU
- 2002 **Crayola Dream-Maker Workshop**, presented November 8, at Sunnyside Conference Center – Denny Blain Building, Sunnyside, WA
- 2001 **Crayola Dream-Maker Workshop**, presented November 1 at Mt. Stuart Elementary School, Ellensburg, WA
- 1999 **Reading Mayan Art**, given November 10, in Barbara Hunt's Middle School Multicultural Class, Burris Laboratory School, Muncie, IN
- 1999 **Child Development: Art Lessons for the Very Young**, presented to Flavia Bastos' AED 300 class, September, Ball State University, Muncie, IN
- 1999 **Child Development: Art Lessons for the Very Young**, presented to Tina Murray's AED 300 class, September, Ball State University, Muncie, IN
- 1998 **Techniques in Clay, Watercolor and Printmaking: Real Art Materials for Young Children**, presented at the Twenty-third Annual Early Childhood Conference, October, Ball Sate University, Muncie, IN
- 1998 **Making Connections Between Art and Science** - two workshop sessions with Dr. Staley's EDEL 440 students, May, Ball State University, Muncie, IN

- 1997 ***Making Connections between Science and Art*** - two workshop sessions with Dr. Staley's EDEL 440 students, May, Ball State University, Muncie, IN
- 1997 ***Focus on Excellence***, poster display - Creative Teaching Grant, Ball State University, Muncie, IN
- 1997 ***Reggio Emilia***, member of round table discussion, Twenty-second Annual Early Childhood Conference, Ball State University, Muncie, IN
- 1997 ***Visual Literacy: Strategies to Enhance Students Learning***, presented at the 18th Annual Ball State Reading Conference - *Literacy: Your Bridge to the Future*, Ball State University, Muncie, IN
- 1997 ***Making Clay Animals***, Reggio Emilia In-Service, Ball State University, Muncie, IN
- 1997 ***Aesthetics***, for Ball State University Graduate Art Colloquium, two sessions, Muncie, IN
- 1997 ***Critiquing Art Works***, for Marilyn Derwenskus' painting class, Ball State University, Muncie, IN
- 1997 ***Sally Skoglund***, lecture in Dr. Sally Meyers' Ball State University Women In Art Class, Ball State University, Muncie, IN
- 1996 ***Including The Visual Arts Into The Curriculum***, August 12, workshop for Stone Academy of Communication Arts, Greenville, SC
- 1996 ***Making Connections Across Disciplines: Visual Arts and the Other Academic Subjects***, June 14, workshop for Summer Teacher Institute Peace Center For The Performing Arts Outreach Program, Greenville, SC
- 1996 ***Gifted and Talented Student Assessment***, March 8, workshop for Project ARTS teachers in Beaufort County, SC
- 1995 ***Making Connections: Symbols found on Petroglyphs in New Mexico and Symbols found on African Batiks***, October 30, workshop for Project ARTS teachers in Beaufort County, SC
- 1995 ***Slave Cabin Architecture in South Carolina***, October 12, workshop for Project ART teachers in Albuquerque, NM
- 1995 ***Sweet Grass Basket Making in the Gullah Culture***, workshop for elementary art teachers in Beaufort County, SC
- 1995 ***Lilly Fellow Presentation of Project***, May 8, Lilly Teaching Fellows, Osborne Administration Building, University of South Carolina, Columbia, SC

- 1995 *Leading a Discussion on The Art of John Biggers*, workshop for Project ARTS teachers in Beaufort County, SC
- 1995 *Lilly Poster Session*, Lilly Teaching Fellow Conference at Aberdeen Woods, in Peachtree City, GA
- 1995 *How to Teach a DBAE Lesson: Slave Cabin Architecture*, workshop for Project ARTS teachers in Beaufort County, SC
- 1994 *Identifying Gifted and Talented Art Students*, workshop for Project ARTS teachers in Beaufort County, SC
- 1994 *Developing Curriculum for Gifted and Talented Art Students*, workshop for Project ARTS teachers in Beaufort County, SC
- 1994 *Projects ARTS and Your Child*, parent meetings at Davis Elementary, Beaufort Elementary, and St. Helena Elementary in Beaufort County, SC
- 1994 *Looking At and Talking About Art*, workshop for Project ARTS teachers in Beaufort County, SC
- 1991 *Integrating Art into K-3 Social Studies Curriculum*, two sessions for Dr. A. Ochoa's E325 class (Social Studies in the Classroom), Indiana University, Bloomington, IN
- 1991 *Art and the Classroom Learning Environment* for Dr. J. Chafel's E337 Class (Classroom Learning Environments), Indiana University, Bloomington, IN
- 1990 *Incorporating Art into an Early Childhood Curriculum: Motivation is the Key* for Dr. V. Woodward's E506 graduate class (Curriculum in Early Childhood), Indiana University, Bloomington, IN
- 1990 *Art and Early Childhood* for Dr. E. Zimmerman's M330 class (Foundations of Art Education and Methods), Indiana University, Bloomington, IN
- 1990 *Ina Hight: Art Educator and Artist* for Dr. E. Zimmerman's M330 class (Foundations of art Education and Methods), Indiana University, Bloomington, IN
- 1989 *Activities for the Young Child at the Art Museum* for the docents at the Indiana University Art Museum, Bloomington, IN
- 1989 *Native Americans and Clay* for Kindergarten class in Stinesville, IN
- 1989 *Coordinating the Art Methods for Preservice Elementary Teachers class (M333) and the Crafts and Design class (T255)* for the Associate Instructors teaching T255, Indiana University, Bloomington, IN
- 1989 *Aesthetic Problems* for Mrs. Rice's fifth grade class at Spencer Elementary School,

Spencer, IN

COMMITTEES

2011-2012	CWU Center for Teaching & Learning Advisory Council
2011-2012	CWU Academic Service Learning Faculty Fellow
2011-2012	CWU Department of Art Personnel Committee
2011-2012	CWU Center for Teaching & Learning Standard V Proposal Review Committee
2010-2011	CWU Center for Teaching & Learning Advisory Council
2010-2011	CWU Academic Service Learning Faculty Fellow
2010-2011	CWU Department of Art Personnel Committee
2010-2011	CWU Department of Art Curriculum and Assessment Committee
2010	CWU Department of Art Secretary Search Committee
2009-2010	CWU College of Arts and Humanities Scholar's Committee
2009-2010	CWU Department of Art Personnel Committee
2009-2010	CWU Center for Teaching & Learning Advisory Council
2006- 2008	CWU Center for Teaching & Learning Advisory Council
2001-2008	CWU Center for Teaching and Learning (CTL) Candidate Scholarship Committee (AHCSC)
2001-2008	CWU Center for Teaching and Learning (CTL) Co-chair of the Undergraduate Programs Committee
2007	CWU Center for Teaching and Learning (CTL) Faculty Development and Scholarship Committee (FDSC)
2007	CWU Department of Art Photography/Digital Imaging Search Committee
2004-2007	CWU Library Advisory Committee
2003-2007	CWU Academic Service Learning Faculty Fellow
2004-2007	CWU Chair of the Graduate Thesis Committee for Nicole Walters
2004-2007	CWU Chair of the Graduate Thesis Committee for Brent Holland
2006	CWU College of Education and Professional Studies Curriculum & Instruction Search Committee
2006	Co-Chair of the NCATE Standard 2 Committee: Assessment System and Unit Evaluation, CWU
2006	CWU College of Arts and Humanities RTP/PTR Criteria Committee,
2005-2006	CWU Department of Art Graphic Design Search Committee
2001-2006	CWU Art Selection and Permanent Collection Committee
2005	CWU College of Education and Professional Studies Director of Field Experience Search Committee
2004-2005	CWU College of Arts and Humanities Music Education Search Committee

- 2004 CWU Center for Teaching & Learning Advisory Council
2004 Department of Art search for a Gallery Manager
- 2003-2004 CWU Graduate Committee – Jessica Knapp – Andrea Bowman Chair
2003-2004 CWU Graduate Committee – Roxanne McAllister - Steve Schmitz
Chair
- 2003-2004 CWU Graduate Committee – Gary L. Hall – Andrea Bowman Chair
- 2002-2003 CWU College of Arts and Humanities Theatre Arts Search Committee
for a Scenographer – Lighting Designer, Scott Robinson Chair
- 2002-2003 CWU Art Department Graduate Application Review Committee –
Ceramics and Wood Design
- 2002 WA Office of Superintendent of Public Instruction (OSPI) Visual Arts
Endorsement Committee
- 2002 CWU Graduate student defense – Deana Thomlison York – Chair Don
Woodcock
- 2002 CWU Graduate Application Review Committees – Ceramics and Wood
- 2001-2004 CWU Library Advisory Committee
2001-2004 CWU Faculty Senate Curriculum Committee
2001-2004 CWU Art Department Curriculum Committee
2001-2002 CWU College of Arts and Humanities Dean’s Advisory Committee
2001-2002 CWU Center for Teaching and Learning (CTL) Advisory Council
2001 CWU National Council for Accreditation of Teacher Education (NCATE)
– member of standards committee
- 2000-2003 CWU Art Department Scholarships and Awards Committee
- 2000 – 2001 CWU University Professional Education Council (UPEC), member of
Center for Teaching and Learning (CTL)
- 2000-2001 CWU Art Department Ceramics Position Description/Search
- 1998-2000 Art Education Association of Indiana Treasurer
1998-2000 Art Education Association of Indiana Executive Council
1998-2000 Art Education Association of Indiana Budget Committee
1998-2000 Art Education Association of Indiana Conference Registration
Coordinator
- 1997-1999 Ball State University Undergraduate Research Committee
1996-1999 Student Art Show, Ball State University.
- 1997 Action Research or “Collaborative Inquiry”, Burriss Laboratory School -
University-wide Discussion, Ball State University.
- 1994-97 South Carolina Art Education Association Executive Board
1994-97 South Carolina Art Education Association Program Committee
1994-97 South Carolina Art Education Association Finance Committee
1994-97 South Carolina Art Education Association Nominating Committee
1994-97 South Carolina Art Education Association Structure Committee

1994-96	Higher Education Forum
1994-96	Art Department Speaker Committee, Art Department, University of South Carolina
1996	Review Committee for the 2nd Annual Lilly - South Conference
1996	South Carolina Art Education Association Block Scheduling Task Force
1996	South Carolina Art Education Association Academic Standards and Assessment Task Force
1995-96	Ethics Committee, Art Department, University of South Carolina
1994-95	Search Committee for a New Faculty Member in Graphic Design, Art Department, University of South Carolina
1994-95	Strategic Planning/Departmental Restructuring Committee, Art Department, University of South Carolina
1994-95	Student Evaluation Task Force -Office of the Dean, College of Humanities and Social Sciences, University of South Carolina
1994-95	Student Evaluation Form Committee - Office of the Dean, College of Humanities and Social Sciences, University of South Carolina
1995	Review Committee for the 1st Annual Lilly - South Conference

HONORS AND AWARDS

2006	Central Washington University Teacher PEAB Crystal Apple Award
1999	Nominated for the Dean's Teaching Award, College of Fine Arts, Ball State University
1994-95	University of South Carolina Art Department Outstanding Teacher Award
1993-94	Featured in the President's Annual Report
1990	Summer Fellowship awarded by the School of Education, Indiana University
1987-1989	Della Fricke Art Teaching Scholarship

PROFESSIONAL SERVICE

2009 – present	Children's Activity Museum Board Member, Ellensburg, WA
2007	Participated in the "P3: Pizza, Pop, and Professors" event sponsored by CWU's Educational Living Learning Community, Ellensburg, WA
2005-2007	Member of the Teacher Professional Advisory Board
2003-present	Faculty Advisor for the CWU Student Chapter of the National Art Education Association

COMMUNITY SERVICE

2005-2007	Ellensburg Arts Commission, Ellensburg, WA
2006	Participated in Gallery One's Paint Ellensburg, Ellensburg, WA
2005	Participated in Gallery One's Paint Ellensburg, Ellensburg, WA

- 2003 Participated in Gallery One's Paint Ellensburg, Ellensburg, WA
2003 Taught Eric Carle art lesson to Mrs. Staples second grade class at Mt. Stuart Elementary, Ellensburg, WA
2003 Crayola Dream Makers Western-Region Exhibition of Children's Work – opening and workshops
- 1998 Juror for the Fifteenth Annual Indiana Wildlife Artists Show, Minnetrista Cultural Center, Muncie, IN
1998 Juror for the Juried Exhibition of Student Art, sponsored by the International Violin Competition of Indianapolis, Bank One, and the Indianapolis Newspapers, Columbus, IN
1998 Juror for the Third Annual Secondary School Showcase at the Brauer Museum of Art, Valparaiso, IN
- 1994-95 South Carolina Curriculum Congress
1995 Judge for the Latta Adult Art Show, Latta, South Carolina
1995 Judge for Youth Art Month, South Carolina
1995 Judge for the York County Student Art Exhibit at the Museum of York County, Rock Hill, South Carolina.
1994-95 Faculty mentor for a junior faculty member
- 1994 Art Textbook Selection and Adoption Committee-Richland I, Columbia, South Carolina.
1994 Judge for Tri-District Arts Consortium (Lexington I, Lexington and Richland V, and Richland II), Columbia, South Carolina.
1994 Advisory Committee, Lady Street Studios, Columbia Development Corporation, Columbia, South Carolina.
1993-94 Teacher for the After-School Honors Art Program Lexington V Middle School, Columbia, South Carolina.
- 1993 Judge for Tri-District Arts Consortium "Lexington I, Lexington and Richland V, and Richland II), Columbia, South Carolina.
1992-93 Faculty Advisor for Student Service Organization (Love Alliance), USC, South Carolina.
- 1992 Judge for the Spring Valley Spring Show, Columbia, South Carolina.
1992 Judge for Irmo High School Spring Art Show, Columbia, South Carolina.

RESEARCH AND TEACHING INTERESTS

Leading Quality Looking at and Talking about Art Discussions in Art Criticism.

Cooperative Learning: Creating A Community of Critical Inquiry With in the College Classroom.

Reflective Thinking: Keeping Reflective Journals and Sketchbooks in Art Education.

Appendix E
Highlights from Alumni CV's

Highlights from Alumni CV's

Matthe Cote (BFA, 2011)

Is working as an intern (Sep 2011 to present) at the Tacoma Art Museum and is currently curating an exhibition

Leah Pantea (BFA, 2011)

Received a 2011 Farrell Merit Scholarship for a project that included J/M as well as painting.

Alex Chaney (MFA 2009)

Two-person Exhibition

- 2009 **Wearable**, Punch Gallery, Seattle, WA, July
Attract/Repel, MFA Thesis exhibition, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA, June

Juried Exhibitions

- 2011 **The 2011 Annual Washington State Juried Art Show**, Collective Visions Gallery, Bremerton, WA, Feb.
(**Second Place Award**: three-dimensional work)
4th Annual Hundred Valleys Northwest Juried Art Show and Competition, Umpqua Valley Arts Association, Roseburg, OR, Aug-Oct.
- 2010 **Eye of The Beholder: The Art of the Found Object National Juried Exhibition**, Maryland Federation of Art Circle Gallery, Annapolis, MD, July/Aug
10th International Juried Show, www.ArtJury.com, June/Dec
28th Annual Wallowa Valley Festival of Arts, Valley Bronze Showroom, Joseph, OR, June 4-6
Award: Best in Show
12th Annual All Media Juried Online International Art Exhibition, Jan/Dec
www.UpstreamPeopleGallery.com
- 2009 **Coastal Arts League Muscum 25th Annual Juried Show**, Coastal Arts League Museum, Half Moon Bay, CA, Dec.
54th Annual Central Washington Artists' Exhibition, Larson Gallery, Yakima, WA, Nov/Dec.
Heritage University Award
Touch, Columbia City Gallery, Seattle, WA, Sep/Oct
Wichita National All Media Craft Exhibition 2009, The Wichita Center for the Arts, Wichita, KS, Sep/Oct
2009 Kittitas County Juried Exhibition, Gallery One Visual Arts Center Ellensburg, WA, Aug
- 2008 **53rd Annual Central Washington Artists' Exhibition**, Larson Gallery, Yakima, WA, Nov/Dec
Best in Show Award
2008 Kittitas County Juried Exhibition, Gallery One Visual Arts Center, Ellensburg, WA, Aug
Juror's Award
2008 National Juried Exhibition, ACCI Gallery, Berkeley, CA, July/Aug
Award of Excellence
CWU Juried Student Art Exhibition, Sarah Spurgeon Gallery, Ellensburg, WA, May
College of Arts and Humanities Dean's Choice Award and Sarah Spurgeon Gallery Award

Wearable Expressions; 6th Annual Biennial International Exhibition, Beckstrand & Norris Galleries, Palo Verdes Art Center, Palo Verdes, CA. Feb-Apr 2008. /Catalog, photo/
Jurors: Arline Fisch, Charles Lewton-Brain, Rebecca Brown-Thompson

First Place: Jewelry

2007

52nd Annual Central Washington Artists' Juried Exhibition, Larson Gallery, Yakima, WA, Nov/Dec

2007 Kittitas County Juried Exhibition, Gallery One Visual Arts Center, Ellensburg, WA, Aug/Sep

Invitational Shows and Auctions

2013 **SENSE IT WEAR IT:** Museum of Art and Design, New York, NY

Curator: Ursula Ilse-Neuman (Forthcoming International Curated Exhibition)

2010 **Women Artists: Where We Are Now**, Gallery One Visual Arts Center, Ellensburg, WA, Jan/Feb

2008 **Yuma Art Symposium Student Show**, Yuma Art Center, Yuma, AZ, Feb

2007 **Raw Space, First Friday Artwalk exhibition**, Raw Space, Ellensburg, WA, Dec

CWU Student Art Council Art Auction, Sarah Spurgeon Gallery, Ellensburg, WA, Nov

2006 **CWU Student Art Council Art Auction**, Sarah Spurgeon Gallery, Ellensburg, WA, Nov

Invitational Talks and Demonstrations

2010 Artist Lecture given to Central Washington University

Intermediate Jewelry class, Ellensburg, WA, Jan 20

Artist Lecture at Gallery One Visual Arts Center, Ellensburg, WA, Jan 21

2009 Artist Lecture to Silverton High School art classes, Silverton, OR, Dec.21

Publications

"Central Washington Artists 2007-2010: Artists Archive Project" Yakima, 2010 Larson Gallery Guild, October 2010

"Wearable: Alex Chaney and Genne Laakso" Review by Mathew Kangas, **Metalsmith**, Vol. 30 No. 2, June 2010

"Jewelry and Metalsmithing Students: Alex Chaney, Genne Laakso, and Joe Churchman," television interview with Dean Marji Morgan on the college TV show, "Arts and Humanities R Central," April 2009

"500 Plastic Jewelry Designs" New York, Lark Books, Sterling Publishing, Asheville, NC, 2009

"Attraction/Repulsion: the Jewelry of Alex Chaney" online video feature by Sara Gettys,

Yakima Herald Republic, May 2009

"Wearable Expressions," **Artweek**, Feb. 2008

Teaching Experience

Jan. 3 – March 6 2011 Central Washington University adjunct basic design II instructor

Sept. 22 – Dec. 2010 Yakima Valley Community College adjunct Metalsmithing Professor

Related Work Experience

Fall 2011- present **Jewelry Production Assistant (part-time)**, Sahlia Jewelry Design, Portland, OR
www.sahliajewelry.com

Oct. 2010 – July 2011 **Gallery Assistant**, Gallery One Visual Arts Center, Ellensburg, W

Joe Churchman (BFA, 2009)

Recent BFA graduate Joe Churchman continues to receive recognition for his innovative, large-scale foam jewelry. In addition he has begun to assume an influential position in the field as one of the rising generation. His work has begun to be published, he has been invited to deliver artist lectures and has been asked to participate in a curatorial project during the upcoming national art jeweler's conference. He has also actively pursued outside educational opportunities including participation in the prestigious Study Abroad jewelry program in Cortona, Italy sponsored by the University of Virginia.

See his profile at Crafthaus: <http://crafthaus.ning.com/profile/joechurchman>

Exhibitions

- 2011 **From Minimal to Bling: Contemporary Studio Jewelry**, Society for Arts & Crafts, Boston, MA. Nov/Dec (Invitational)
see: <http://www.societyofcrafts.org/exhibit/current.asp>
(This curated exhibition of 33 artists includes a number of very significant and long-established leaders in the field such as JoeWood, Cynthia Toops and Donald Friedlich.
Portland RAWards Semi-Final Showcase, Portland, OR. November 17
<http://www.rawartists.org/view-artists/userprofile/jchurchmandesign>
RAW Portland Presents: Illuminare, Portland, OR July 27
<http://www.rawartists.org/view-artists/userprofile/jchurchmandesign>
- 2010/11 **twentythreetwenty**, Jan. 2011/Nov. 2010
Private exhibition space, Chicago, IL, Nov. 6, 2010
Ube + Uptown Art Gallery, Greenville, NC, Jan. 14, 2011
Lamar Dodd School of Art, University of Georgia, Athens, GA, Jan. 28, 2011
Touring invitational curated by Justin Klocke and Michael Ruta
<http://www.twentythreetwenty.com/>
- 2010 **The Plastic Show**, Velvet Da Vinci Gallery, San Francisco, CA, Oct
Invitational of artists featured in the publication **500 Plastics (Lark Books)**
SNAG Exhibition in Motion, Society of North American Goldsmiths (SNAG) yearly conference, Houston, TX, Mar
Juried by Angela Gleason
<http://eimseattle.blogspot.com/> & <http://www.snagmetalsmith.org/docs/pg/10218>
- 2009 **Generously Odd: Craft Now**, Lexington Art League, Lexington, KY, Oct
Curated by Travis Townsend
<http://www.lexingtonartleague.org/pastexhibitions.html>
e-catalog available at:
<http://www.lulu.com/product/paperback/generously-odd-craft-now/6140087>
- 8th International Juried Student Enamel Exhibition**, The Enamelist Society, Oakland Art

Gallery, Oakland, CA. Aug

Juried by Suzanne Baizerman, Harlan Butt, Maria Phillips

Reclaim, Reuse, Renew, Atrium Gallery, Ball State University, Muncie, IN Aug
(juried)

CWU Student Juried Show, Spurgeon Gallery, Central Washington University, Ellensburg,
WA, June 2009

Juried by Molly Norris

Present/Represent: SNAG 2009 Juried Digital Student Exhibition, Society of North
American Goldsmiths (SNAG) Conference Presentation, Loew's Hotel, Philadelphia,
PA, May 2009 (Digital only)

Juried by Jim Meyer, Robin Kranitzky, Kim Overstreet

see: <http://vimeo.com/4883438>

Neoteric Matter: New Studio Jewelry, Wexler Gallery, Philadelphia, PA April- June, 2009 .

Juried by Daniella Kerner

Decorative Resurgence, Rowan University Art Gallery, Rowan University, Glassboro,
NJ, April 2009

Juried by Jill Baker Gower and Jessica Calderwood

Print catalog sponsored by the Art Jewelry Forum,

<http://www.artjewelryforum.org/grants/exhibitions-award-recipients/2008-rowan-university>

Feather Foot Artist Collective Juried Show, Allycat Artists, Ellensburg, WA, December
2008

Juried by Robert Tomlinson

9th Annual Evening with the Arts Auction, Spurgeon Gallery, Central Washington
University, Ellensburg, WA, November 2008

Donating Artist

CWU Student Juried Show, Spurgeon Gallery, Central Washington University, Ellensburg,
WA, June 2008

Juried by Andy Cooperman

Conspirators in Metal Juried Show, Gallery One, Ellensburg, WA June 2006

Juried by Monica Lemmon & Jesse Rundell

Publications

Decorative Resurgence, published catalog of show of the same name, 2009

500 Plastic Jewelry Designs, Lark Books, Sterling Publishing, Asheville, NC, 2009

(ISBN-13: 9781600593406), Juror: Susan Kassen Sloan.

Lectures/Visiting Artists

Artist Talk/Demo, Stephen F. Austin University, Nacogdoches, TX, October 2011

see: <http://sfmetals.blogspot.com/2011/11/joe-churchman-visiting-artist.html>

Alternative Structures from Alternative Materials (presentation/demonstration), Demo Days, Westin
Hotel, Seattle, WA, May 2011

Sponsored by Seattle Metals Guild in conjunction with the 2011 SNAG Conference.

Artist Talk, University of Georgia, Athens, GA January 2010

Awards

Teacher's Choice Award, UGA Study Abroad Cortona, Cortona, Italy, July 2009.

Selected by Mary Hallam Pearse

Dick Elliot Arts Award, CWU Student Juried Show, Spurgeon Gallery, Central Washington University, Ellensburg, WA, June 2009

Selected by Juror Molly Norris

CWU Student Juried Show Juror's Choice Award, CWU Student Juried Show, Spurgeon Gallery, Central Washington University, Ellensburg, WA, June 2008

Selected by Juror Andy Cooperman

Continuing Education

University of Georgia Study Abroad Jewelry Program, Cortona, Italy June-Aug. 2009

Damascene Inlay Workshop, Maker Symposium, Loma Mar, CA. June 2009

Taught by Thomas Madden

Professional Affiliations

Society of North American Goldsmiths, (SNAG), Member 2007-Present

CWU Student Arts Council (SAC), Central Washington University

Member 2005-2009

President 2007-2008

Student Academic Senate Planning Committee, ASCWU, Central Washington University
2007-2008

Full Frame: The CWU Photo Club, Central Washington University, 2006-2007

President, Founding Member

John Pena (BFA 2005)

Awards and Residencies

2011 Bemis Center for Contemporary Art Resident Artist, Omaha, NE

"Emerging Artist of the Year", Pittsburgh Center for the Arts, Pittsburgh, PA

2010 Fine Arts Work Center Fellowship, Provincetown, MA

2010 Blue Sky Project Resident Artist, Dayton, OH

2010 Wassaic Art Project Resident Artist, Wassaic, NY

2009 Skowhegan School of Painting and Sculpture, Skowhegan, MA

Fulbright Fellowship Recipient, La Universidad del Valle, Cali, Colombia (2008-09)

AIGA World Studio Scholarship, Peter & Jill Kraus Award, New York, NY

Exhibitions & Public Projects

2011 Emerging Artist of the Year, Pittsburgh Center for the Arts, Pittsburgh, PA

2010 Conflict Kitchen Project (Co-collaborator), East Liberty, Pittsburgh, PA

2010 "Room for Error" Provincetown Art Museum, Provincetown, MA

2009 Thoughts on a Blue Sky, Public Art Mural, Sprout Fund, Pittsburgh, PA

2009 The Young Pretenders, Kevin Kavanah Gallery, Dublin, Ireland

2009 I Heart Photography, Capricious Gallery, New York, NY

Gene Laakso (MFA 2009)

Teaching

Adjunct Professor, Jewelry/Metals, Central Washington University, Ellensburg, WA.

Fall through Summer 2009/10 (sabbatical replacement)(Taught: Casting, Enameling, Form and Surface, Alternative Materials; managed J/M studio)

Work Experience

Jared the Galleria of Jewelry, Tacoma, WA. 2010/present.

Bench jeweler/Polisher/Clerical; Basic repair, Laser repair, Stone Setting Class
see: <http://www.jared.com/home%7C10451%7C10001%7C-1%7C>

Juried Exhibitions

2010 **Trans-Morphing: The Act of Change**, (International Online Juried Exhibition), Caladan Gallery, Cambridge, MA <http://caladangallery.com/v2/>

Damned III: An International Macabre Fine Art Exhibition, Tangent Gallery, Detroit, Michigan. Oct. 28/30

Kent State Alumni Exhibition, School of Art Gallery, Kent State University, Kent, OH. October

2009 **Damned II: An International Macabre Fine Art Exhibition**, Tangent Gallery, Detroit, MI. (Featured artists: HR Giger, & Marilyn Manson)
Fine Art Finals West/Southwest Regional Collegiate Scholarship Competition, Finalist.

Kittitas County Juried Exhibition, Gallery One, Ellensburg, WA

2008 **Damned: An International Macabre Fine Art Exhibition**, Tangent Gallery, Detroit, MI (Featured artists: Mike Kelley & HR Giger)

Kittitas County Juried Exhibition, Gallery One, Ellensburg, WA (Amerititle Award)

Wearable Expressions; 6th Annual Biennial International Exhibition, Beckstrand & Norris Galleries, Palo Verdes Art Center, Palo Verdes, CA. Feb-Apr 2008. /Catalog, photo/
Jurors: Arline Fisch, Charles Lewton-Brain, Rebecca Brown-Thompson

2007 **Student Arts Council Juried Exhibition**, Spurgeon Gallery, Central Washington University, Ellensburg, WA(Larson Gallery Award)

Kittitas County Juried Exhibition, Gallery One, Ellensburg, WA(Peggy Shaake Award)

Student Arts Council Juried Exhibition, Spurgeon Gallery, Central Washington University, Ellensburg, WA (Gordon MacDonald Award)

Non-Juried Group Exhibitions

2010 Theatre Bizarre, Detroit, Michigan

2009 Theatre Bizarre, Detroit, Michigan

- 2008 Theatre Bizarre, Detroit, Michigan
2007 Student Exhibition, Yuma Symposium, Yuma, Arizona

Invitational Exhibitions and Auctions

- 2013 **SENSE IT WEAR IT:** Museum of Art and Design, New York, NY
Curator: Ursula Ilse-Neuman (Forthcoming International Curated Exhibition)
2011 Dallas Suspension Conference: Freaks and Fetish
Transmogrify: Solo Fashion show
2009 Student Artist Collective Art Auction, Central Washington University
2008 Autumn Art Raffle at PAA, Peninsula, Ohio
Student Art Council Auction, Central Washington University
2007 Student Art Council Auction, Central Washington University
Raw Space, Ellensburg, Washington

Solo and Two-Person Exhibitions

- 2009 **Wearable: Alex Chaney and Genne Laakso**, Punch Gallery, Seattle, WA
Transmogrify: MFA Thesis Exhibition, Spurgeon Gallery, Central
Washington University, Ellensburg, WA

Publications

- 2011 Laakso, Genne, "Transmogrify", **The Point** (Journal of the Association of Professional Piercers),
Issue #56, Fall 2011, pp 11 to 14, essay, images.
https://www.safepiercing.org/wp-content/uploads/ThePoint_Issue56_Web.pdf
2010 Kangas, Matthew, "Wearable: Alex Chaney and Genne Laakso", **Metalsmith**, Vol. 30 #24, , p.
59-60

Grants and Fellowships

- 2009 Graduate Studies Travel Grant Award, Central Washington University, Ellensburg, Washington
2008 Graduate Studies Travel Grant Award, Central Washington University, Ellensburg, Washington

Talks and Presentations

- 2011 **Presentation/demonstration**, Demo Days, Westin Hotel, Seattle, WA, May 2011
Sponsored by Seattle Metals Guild in conjunction with the 2011 SNAG Conference.
2010 **Visiting Artist**, Kendall College of Art and Design, Grand Rapids, MI
Invited by Phil Renato
2009 **CWU Television Interview with Dean Margie Morgan**, CWU TV, Central Washington
University, Ellensburg, WA
2008 **SOURCE Symposium**, Central Washington University, Ellensburg, Washington
Invitational Judge Panelist, **How to Apply to Graduate School Seminar**, Central Washington
University, Ellensburg, WA

Service

- 2010 Committee Member, **Ellensburg Film Festival**, Ellensburg WA
2009 Volunteer, **Paint Ellensburg**, Gallery One, Ellensburg, WA

Volunteer, **Ellensburg Film Festival**, Ellensburg, WA

Winona Johnson (BFA 2008)

Winona works as an independent jewelry designer selling primarily through her etsy site (<http://www.etsy.com/shop/ArtByWinona>) and at various craft fairs and venues in the Portland, OR area. She documents her work and process at <https://www.facebook.com/pages/Art-By-Winona/346166301962>

Recently one of her rings was featured on the Huffington Post as "the most disgusting piece of jewelry ever". (http://www.huffingtonpost.com/2011/05/27/pimple-popper-most-disgusting-ring_n_868178.html), this in turn has led to that piece being slated for inclusion in the upcoming edition of a publication by Ripley's Believe-it-or-not in Fall 2012.

Tony Pawluck Magnotti (BFA 2008)

Has been designing, making and selling t-shirts on Etsy (<http://www.etsy.com/shop/Ritzekrkr>) but the business is on hiatus while he teaches English at the junior-high-school level in Seoul, South Korea through the EPIC program.

Jacob Mills (BFA, 2008)

Does both speculative and for-hire graphic design as well as makes objects. His work can be found at his blog "if industries" (www.insignificantfish.blogspot.com). He is currently developing a line of up-cycled belt buckles made from outmoded electronic parts and logos (see: <http://insignificantfish.blogspot.com/search/label/belt%20buckle>)

One of his t-shirt designs was worn on the Jay Leno show by the lead singer of the band Anberlin on 2/22/2011 (<http://christrock.ru/news/1443-anberlin-jay-leno-closer.html>) (http://1.bp.blogspot.com/-JV_14SG_4i0/TWeQyCEbWgI/AAAAAAAAAYs/bVsQqvOcYlg/s1600/Picture+18.png)

Danni Blackburn (BFA, 2006)

Works as a Budget Analyst for the US Army Corps of Engineers at the Chief Joseph Dam. Also established company named "Vixen Cowgirl" in Wenatchee, WA in November 2007.
www.vixencowgirl.com

Makes jewelry and sells it at various shows in North Central Washington, shows at boutiques in Winthrop, Okanagen & Chelan. Recently registered Vixen Cowgirls as a clothing line as well.

For Alley Cat Artists in Ellensburg, which will feature a number of professional Tacoma area artists including a number who teach at the Community College level

Monika Lemmon (BFA 2006)

Juried Exhibitions

Pacific North West Emerging Artist Show, Cultural Forum, University of Oregon
April 2011

"The Senses", 100th Monkey Studio, Portland, OR
February 2009

Non-Gallery Solo Exhibitions

The Seasons, Yakima, WA November 2011-March 2012

Corragio Group, Portland, OR July 2011- November 2011

Yakima Sports Center , Yakima, WA November 2011- January 2012

Gilbert Cellars, Yakima, WA September 2011- October 2011

Essencia Bakery, Yakima, WA April 2011- June 2011

Essencia Bakery, Yakima, WA July 2012- September 2012 (forthcoming)

Related Work Experience

Savoy Studios (Art Glass Studio), Portland, OR (2009- 2011?)

Volunteer Experience

SpaceCraft Mission to Arts, Portland OR. August 2011

Jesse Rundell (BFA, 2006)

BFA Alum Jesse Rundell worked between 2009 & 2011 as a wax carver at TechForm (<http://www.techformcasting.com/index.html>) in Portland, OR. This company makes high-end high quality castings out of platinum and other precious metals. Jesse was hired to work on a several-year project to produce licensed platinum edition of the work of sculptor Jeff Koons. When I saw Jesse at the SNAG conference in Spring 2011 he was also serving as the site safety officer.

Michael White (BFA 2006)

Group Exhibition, The Vermillion, Seattle, WA
Nov 2009 - Jan 2010

Group Exhibition, The Loft Gallery, Seattle, WA
Presented by Artifakt. Nov 2010 - Jan 2011

<http://www.artifaktart.org>

Solo Exhibition, Cafe Ladro, Seattle WA
Aug 2011 - Oct 2011

Cover Art, "The Exiled Son" by Mattius C.S. White, RealTime Publishing,
July 2011

<http://www.readerschoicereviews.com/2011/07/exiled-son-by-mattius-cs-white.html>

http://www.amazon.com/Mattius-C.-S.-White/e/B005D6AUKQ/ref=ntt_athr_dp_pel_pop_1

Cover Art, "The Leaves of Dusk" by Mattius C.S. White, RealTime Publishing
http://www.amazon.com/Mattius-C.-S.-White/e/B005D6AUKQ/ref=ntt_athr_dp_pel_pop_1

Co-founder, "A Ship of Fools Productions"
Production company specializing in animation
2008 - Present

Co-writer, director, producer for the short film "Orgy Buffet"
Premiering at the "Horse's Cut Shop" in Seattle WA
Dec 2011
website: alchemechanic.com

Dean Vanhorn (BFA, 2005)

Has continued his studies through taking workshops at Pratt Fine Arts Center in Seattle:
Fundamentals of Printmaking, Spring 2007
Introduction to Plate Lithography, Summer 2007

He has also exhibited in a number of national and regional venues since graduating:

- 2008 **Midnight Oils. Fine Art Juried Exhibition**, Mills Pond House Gallery, Saint James NY
Juror: Alain K. Khadem
Arts of the Terrace, Mountlake Terrace Library Complex, Mountlake Terrace WA
Juror: Donna Jean Perry
BRUSHES with the Land, Gallery by the Bay, Stanwood WA
2007 **Print Exchange 5**, Print Zero Studio, Seattle WA

He is currently designing a tarot deck.

Nathan Dipietro (BFA 2003)

www.dipietroart.com

Solo Exhibitions

- 2011 **New Northwest Coast: investigating Seabrook**, Washington, Gordon Woodside/John Braseth Gallery, Seattle, WA
2009 **Neo-Suburban Palouse**, Punch Gallery, Seattle, WA
2008 **Apples, knitting, and rainbows**, Punch Gallery, Seattle, WA
2007 **Harmony Acres**, Punch Gallery, Seattle, WA
2006 **The Noblest of Beasts**, Corridor Gallery, Seattle, WA
2006 **Beyond the Cave of Treasures**, Sweatshop INC, Seattle, WA

Group Exhibitions

- 2011 **Dealer's Choice**, Gordon Woodside/John Braseth Gallery, Seattle, WA
2010 **Orange Crush**, Punch Gallery, Seattle, WA
A Spring Salon, Gordon Woodside/John Braseth Gallery, Seattle, WA

- Country Cousins: An Exploration of Contemporary Frontier Myth**,
Evergreen State College, Olympia, WA
- 2009 **Landscapes**, Simon Gallery, Yakima, WA
- 2008 **Aqua Wynwood Fair**, Miami, FL
- Ab Ovo (From the Egg) Ten Painters in Tempera**, Clement Art Gallery, Troy, NY
- Another View, Artists from beyond the Methow**, Confluence Gallery, Twisp, WA
- 2007 **Halpert Biennial**, Turchin Center for the Visual Arts, Boone, NC
- Beyond the 80's: Recent CWU Graduates**, Gallery ONE, Ellensburg, WA
- Convergence - 14 Northwest Artists**, Burien Art Gallery, Burien, WA
- Round Three**, PUNCH Gallery, Seattle, WA
- 2006 **Opposition**, Washington Ensemble Theater, Seattle, WA
- Defining Freedom**, Eastern Washington University, Cheney, WA
- Emerging Artists 3 Person Show**, Simon Edwards Gallery, Yakima, WA

Awards

- 2010 **Art 4 Culture Special Project Grant** (<http://www.4culture.org/>)
- 2006 **Show Excellence Award**, Defining Freedom, Eastern Washington University,
Cheney, WA

Publications

- Art in America*, "Suburbia has never looked so chilling" review of Neo-Suburban Palouse, Matthew Kangas, January, 2010.
- The Stranger*, "slyly unnerving paintings", Jen Graves, September 17th - 23rd, 2009, vol. 19 no. 2.
- Arts Journal*, Another Bouncing Ball, "Nathan DiPietro salutes Grant Wood.", review of Neo-Suburban Palouse, Regina Hackett, September 6th, 2009
<<http://www.artsjournal.com/anotherbb/2009/09/nathan-dipietro-salutes-grant-1.html>> .
- Art Ltd*, "flawless, luminously colored compositions", review of Apples, Knitting, and Rainbows, Matthew Kangas, November - December, 2008.
- Seattle Times*, "idyllic little visions", Gayle Clemans, January 12th, 2007.
- The Daily Record*, "'Punch' Drunk Love", Travis Hay, Ellensburg, WA. Jan. 4, 2007, vol. 106, no. 3

Collections

University of Washington Medical Center
Swedish Hospital

Jenny Walton (BFA 2001)

Further Education

- 2007 **MFA**, American University – District of Columbia, Corciano, & Rome, Italy

Teaching Experience

- 2010 College of Southern Maryland – Drawing I & II
Prince George's Community College – Drawing I & II
Sitar Arts Center – introductory to art
Arlington Arts Center – mixed media

- 2007 American University – Teaching Assistant – painting 210
American University – Painting 320 guest lecturer

Exhibitions

- 2011 **Transformer Art Auction**, Corcoran Gallery of Art, Washington, DC
“**New Beginnings**”, Founder’s Hall, George Mason University, Arlington, VA
Curator; Lisa McCarty
(e)merge Art Fair, Washington Project for the Arts, Washington, DC
“**Wall Mountables**”, District of Columbia Arts Center, Washington, DC
“**Sketch**”, Transformer Gallery, Washington, DC
“**Single Fare 2: Please Swipe Again**” Sloan Fine Art, New York, NY
The Studio Visit – Washington, DC
- 2010 “**In the Present**” (twoperson show), artdc gallery, Hyattsville, MD
“**Art in Transition**”, suddenspace, Arlington, VA
6th Annual Transformer Silent Auction & Benefit, Transformer Gallery, Mexican Cultural Institute, Washington, DC
“**11x51: 2010 Artist Fellowship Program – Visual Arts Exhibition**”, Joan Hisaoka Healing Arts Gallery, Washington, DC, DC Commission on the Arts & Humanities
“**Wall Mountables**”, District of Columbia Arts Center, Washington, DC
“**Single Fare**” – Brooklyn, NY
“**Carte Blanche**”, Studio Gallery–Washington, DC:
“**Mind, Body, and Spirit: Celebrating Regional Women Artists**”, University of Maryland University College, Adelphi, MD
Curators: Harriet McNamee and Bobby Donovan
- 2009 “**Helen Frederick’s Ink-n-Print ‘09**”, The Joan Hisaoka Healing Arts Gallery, Washington
“**An Evening with the Arts Auction**”, Sarah Spurgeon Gallery Ellensburg, WA
“**6th Annual Transformer Silent Auction & Benefit**”, Transformer Gallery, Mexican Cultural Institute, Washington, DC
“**Hickok Cole Art Night**”, Washington Project for the Arts Washington, DC
Curator; Brooke Seidelmann
“**Sparkplug presents: Findings**”, District of Columbia Arts Center, Washington, DC
Curors: Lea-Ann Bigelow & Blair Murphy
“**Wall Mountables**”, District of Columbia Arts Center, Washington, DC
“**12x12x100: 100 Years of Art at Chautauqua Institution**”, Strohl Art Center, Gallo Family Gallery, Chautauqua, NY
“**Fluidity**”, SOLOVisions Exhibition Space, Montgomery County Arts & Humanities Council Bethesda, MD
Curator: Landria Shack
Silent Art Auction and Reception, Pyramid Atlantic Art Center, Silver Spring, MD, Screening, held at the American Film Institute Silver Theatre and Cultural Center.
Artomatic, Washington, DC
“**New Work Sparkplug**”, Arlington Arts Center, Arlington, VA
Curators: Lea-Ann Bigelow & Blair Murphy
Annual Gala Auction, Washington Project for the Arts, Washington, DC

- Curator: Kimberly Gladfelter Graham
- 2008 **"Civilians for Obama"**, Civilian Art Projects, Washington, DC
 Curator: Jayme McClellan
"Meat after Meat Joy, NY", Daneyal Mahmood Gallery, New York, NY
 Curator: Heide Hatry
"Wall Mountables", District of Columbia Arts Center, Washington, D.C.
"Meat after Meat Joy", Pierre Menard Gallery, Cambridge, MA
 Curator: Heide Hatry
E32, New York, NY
 Curator: Lea-Ann Bigelow
Artomatic, Washington, D.C.
"Sparkplug", DC Arts Center, Washington, D.C.
 Curator: Lea-Ann Bigelow
- 2007 **"Night of 1,000 Drawings"**, The Artspace, New York, NY
Group Exhibition, Logan Gallery, Chautauqua, NY
Group Thesis Exhibition, Katzen Art Museum, Washington, DC
Artomatic, Crystal City, VA
- 2006 **"The Pink Show"**, Gallery One, Ellensburg, WA
 Curators: Renee Adams & Justin Gibbons
Selected Drawings, Pyramid Art Studio, Rome, Italy
"Costalezione Sei", Pyramid Art Studio, Rome, Italy
Allied Arts Multi Media, Allied Arts, Richland, WA

Awards & Residencies

- 2009 Pyramid Atlantic Art Center Keyholder Residency
- 2007 Chautauqua School of Art – residency
 The Gladys Brooks Scholarship
 The Harriet Berry Geller Scholarship
 Chautauqua General Scholarship
 Jo-Anne Crisp Ellert Award - juried by Iona Rozeal Brown
 Mellon Research Grant
- 2006 Mellon Research Grant

Publications

- 2010 "All's Fare in Art: New Show Uses MetroCards as Canvases", **The Wall Street Journal**, New York, NY. May 9, 2010.
 Newman, Andy "Art of the MetroCard, Unlimited". **New York Times**, New York, NY, May 5, 2010.
- 2009 Schafer, Karen. "No Pain, No Gain: Illness Inspires Artist". **The Gazette**. Wednesday August 12, 2009. Page C3
- 2008 Hatry, Heide; **Meat After Meat Joy**, exhibition catalog, \ Daneyal Mahmood Gallery, New York, NY & Pierre Menard Gallery, Cambridge, MA
 Shuster, Robert. "Fall Preview: Jesper Just's Schizo Enigma\ Four films at the Brooklyn Museum of Art." **Village Voice**. September 3rd 2008.

Art:21 blog, August 18, 2008. Silwa, Sarah, "Meat after Meat Joy"

<http://blog.art21.org/2008/08/16/meat-after-meat-joy/>

Boston.com, July 2, 2008. Cate McQuaid, Globe Correspondent "In exhibit devoted to meat, some offerings are a cut above"

http://www.boston.com/lifestyle/food/articles/2008/07/02/in_exhibit_devoted_to_meat_some_offerings_are_a_cut_above/

Big Red & Shiny, June 30, 2008. Holland, Christian. MEAT JOY @ THE PIERRE MENARD GALLERY

http://www.bigredandshiny.com/cgi-bin/retrieve.pl?issue=issue85§ion=review&article=MEAT_JOY_AT_3074834

Big Red & Shiny, June 30, 2008. Holland, Christian. HEIDE HATRY ON MEAT (AFTER "MEATJOY")

http://www.bigredandshiny.com/cgi-bin/retrieve.pl?&issue=issue85§ion=article&article=HEIDE_HATRY_ON_29213123

Boston.com, June 21, 2008. Meredith Goldstein.

http://www.boston.com/ae/theater_arts/articles/2008/06/21/meat_and_greet/

2007 Dargan, Kyle "**Bouquet of Hungers**" University of Georgia Press. 2007.
cover art

Collections

District of Columbia Art Bank

Watkins Art Collection – American University Katzen Art Museum

Kittitas County Health Department

Private collections – Washington, New Jersey, Oregon, District of Columbia, Maryland, Texas, Ohio, Virginia

Howard Barlow (MFA 2000)

Professional Affiliation

Department of Art

Randall Hall, Central Washington University, 400 E University Way, Ellensburg, WA
98926

Barlowh@cwu.edu

Department of Art

Columbia Basin College. 2600 North 20th Avenue, Pasco, WA 99301

Education

- 2000** MFA, Sculpture, Central Washington University
- 1997** BA, Visual Arts, photography: Minor in Art History, Central Washington University
- 1994** AA, South Puget Sound Community College

Teaching Experience

- 2012-08 Visiting Assistant Professor of Sculpture:** Central Washington University;
Ellensburg, Washington
- 2012-04 Lecturer:** Intro to Art. Columbia Basin College. Pasco, Washington;
Instructing (a distance learning course).
- 2012-09 Lecturer:** 3-D Design Central: Washington University; Ellensburg, Washington;
winters
- 2009 Lecturer:** Beginning Drawing: Central Washington University; Ellensburg, Washington;
spring
- 2009 Lecturer:** Beginning Photography: CWU; Ellensburg, Washington; **summer**
- 2008-00 Lecturer:** Mixed media: CWU; Ellensburg, Washington; **summers.**
- 2008-04 Lecturer:** Sculpture I—beginning sculpture: Central Washington University;
Ellensburg, Washington **summers**
- 2003-01 Lecturer:** Sculpture I—beginning sculpture: Central Washington University;
Ellensburg, Washington
- 2003-01 Lecturer:** Sculpture II, III, IV, and V—intermediate through graduate sculpture: Central
Washington University; Ellensburg, Washington
- 2000 Graduate Teaching Assistant:** Sculpture. CWU; Ellensburg, Washington;
1999-2000.
- 1999 Graduate Teaching Assistant:** Art History (intro. to western and non-western art—Art
101
and 102). CWU; Ellensburg, Washington; **1998-99.**

Scholarly Activity

One and Two Person Exhibitions

- 2011** *Wilderness Adventure*: PUNCH Gallery, Seattle, Washington
- 2010** *F(L)IGHT*: PUNCH Gallery, Seattle, Washington (with Lorraine Barlow)
- 2009** *Cautionary Tales*: PUNCH Gallery, Seattle, Washington
- 2008** *Safe and Sound*: Gallery One, Ellensburg, Washington
- 2008** *Safe and Sound*: PUNCH Gallery, Seattle, Washington
- 2007** *A Buck Shy*: Lorinda Knight Gallery, Spokane, Washington (with Scott Kolbo)
- 2006** *Riddled*: PUNCH Gallery, Seattle, Washington
- 2004** *Window Dressing: Urban Art Installations*: presented by Tacoma Contemporary, Tacoma, Washington
- 2004** *Person, Place, Thing and Catagenetic Cataclysm*: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2004** *Catagenetic Cataclysm*: Capital Theater, Olympia, Washington (with Flynn Bickley)
- 2003** *Person, Place, Thing and Catagenetic Cataclysm*: Gallery One, Ellensburg, Washington
- 2002** *The Olympia Phantom Gallery Project*: During the city of Olympia's Arts Walk at two vacant downtown buildings: Olympia, Washington
- 2001** *Conflagration*: Otto's Space: Olympia, Washington
- 2001** *Pest Pessimism*: Skoog Studios/the old K Records building: Olympia, Washington
- 2000** *Vanishing Point*: MFA Thesis Exhibition, Sarah Spurgeon Gallery: Ellensburg, Washington
- 1999** Various Works: D&M Downtown: Ellensburg, Washington

1999 Various Works: Salon Phoenix: Ellensburg, Washington

Group and Juried Exhibitions

- 2012 *New directions '12*: Juried exhibition, The Barrett Art Center, Poughkeepsie, New York
- 2011 Central Washington Juried Artists' Exhibition: Larson Gallery, Yakima, Washington
- 2011 *Winner Takes All*: PUNCH Gallery, Seattle, Washington
- 2011 Faculty Art Exhibition: Sarah Spurgeon Gallery, Central Washington University: Ellensburg, Washington
- 2010 *Call of the Wild*: The Brink Gallery, Missoula, Montana
- 2010 *Juried Fine Arts Exhibition*: Mills Pond House Gallery, Saint James, New York
- 2010 *Country Cousins: An Exploration of Contemporary Frontier Myth*. Evergreen Gallery, The Evergreen State College, Olympia, Washington
- 2009 *Winner Takes All*: PUNCH Gallery, Seattle, Washington
- 2009 Kittitas County Juried Art Exhibition: Gallery One: Ellensburg, Washington
- 2009 Faculty Art Exhibition: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2009 Faculty Art Exhibition: Sarah Spurgeon Gallery, Central Washington University: Ellensburg, Washington
- 2008 *Aqua Wynwood*: PUNCH Gallery, Miami, Florida
- 2008 *Nature Freaks*: Kirkland Art Center, Kirkland, Washington
- 2008 *Date Due*: Galeria Dos, Mighty Tieton, Washington
- 2008 Faculty Art Exhibition: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2007 Kittitas County Juried Art Exhibition: Gallery One: Ellensburg, Washington
- 2007 *As the Crow Flies*: presented by Tacoma Contemporary, Tacoma, Washington
- 2007 Artist Trust Auction: Seattle Center, Seattle, Washington
- 2007 *Pink*: Gallery One, Ellensburg, Washington

- 2007 Faculty Art Exhibition: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2007 Soil Art Auction: Greg Kucera Gallery, Seattle Washington
- 2006 *Creature Comforts*: Gallery One, Ellensburg, Washington
- 2006 *Artist Trust Exhibition*: Chase Gallery, Spokane, Washington
- 2006 *Round Two*: PUNCH Gallery, Seattle, Washington
- 2006 *Regional community college faculty invitational*: Sarah Spurgeon Gallery, Central Washington University: Ellensburg, Washington
- 2005 *Recontextualized Vistas: concerning place*: A Bumbershoot art exhibition, presented by
ONE REEL, Seattle, Washington
- 2005 *History and Prophecy: a bestiary for the 21st century*: SOIL Gallery, Seattle Washington
- 2005 Faculty Art Exhibition: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2005 *Point of Departure*: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2005 Artist Trust Auction: Consolidated Works, Seattle Washington
- 2005 *Carry-on*: Sea-Tac airport, Seattle, Washington, presented by Tacoma Contemporary
- 2004 Faculty Art Exhibition: Esvelt Gallery: Columbia Basin College, Pasco, Washington
- 2004 Holiday Show: THREAD Shop, Ballard, Washington
- 2004 48th Annual Central Washington Juried Artists' Exhibition: Yakima, Washington
- 2004 "Cake Walk" Art Auction: Tacoma Contemporary: Tacoma, Washington
- 2003 Allied Arts Juried Exhibition: Yakima, Washington
- 2003 Faculty Art Exhibition: Sarah Spurgeon Gallery, Central Washington University: Ellensburg, Washington
- 2001 *Move On*: Arrowspace Gallery: Olympia, Washington
- 2000 Gallery One Juried Exhibition: Gallery One: Ellensburg, Washington

- 2000 Arts Council Juried Art Auction: Sarah Spurgeon Gallery: Ellensburg, Washington
- 1999 44th Annual Central Washington Juried Artists' Exhibition: Yakima, Washington
- 1999 Gallery One Juried Exhibition: Ellensburg, Washington
- 1999 Allied Arts Juried Exhibition: Richland, Washington
- 1999 43rd Annual Central Washington Juried Artists' Exhibition: Yakima, Washington
- 1998 CWU Juried Student Show: Ellensburg, Washington
- 1998 42nd Annual Central Washington Juried Artists' Exhibition: Yakima, Washington
- 1997 CWU Juried Student Show: Ellensburg, Washington
- 1996 CWU Juried Student Show: Ellensburg, Washington

Awards and Grants Received

- 2011 Peggy L Schaake Award: Kittitas County Juried Art Exhibition: Gallery One: Ellensburg, Washington
- 2010 Honorable Mention: Juried Fine Arts Exhibition: Mills Pond House Gallery, New York Juror: Joan Young, Associate Curator of Contemporary Art, Solomon R. **Guggenheim** Museum, New York
- 2009 Eveleth Green Award (best of show): Kittitas County Juried Art Exhibition: Gallery One: Ellensburg, Washington Juror: Cable Griffith
- 2009 Peggy L Schaake Award: Kittitas County Juried Art Exhibition: Gallery One: Ellensburg, Washington Juror: Cable Griffith
- 2008 GAP Grant: Washington State Artist Trust, Seattle Washington.
- 2005 GAP Grant: Washington State Artist Trust, Seattle Washington.
- 2000 Faculty Development and Research Thesis Grant: Central Washington University; Ellensburg, Washington.
- 2000 Best of Show: Gallery One Juried Exhibition. Ellensburg, Washington
Juror: Jim MacDonald
- 2000 CWU Alumni Award: Gallery One Juried Exhibition. Ellensburg, Washington
Juror: Jim MacDonald
- 1999 Merit Award: Gallery One Juried Exhibition. Ellensburg, Washington

Juror: Beth Sellars

- 1999 Best of Show: Allied Arts Association Annual Juried Show. Richland, Washington Juror: Ron Weagant
- 1999 University Store Merit Award: CWU Student Show. Ellensburg, Washington
Juror: Darwin Davis
- 1998 Chairman's Choice Award: 43rd Annual Central Washington Artist's Exhibition
Yakima, Washington,
- 1998 Jerrol's Merit Award: CWU Student Show. Ellensburg, Washington

Juror: Liz Otto
- 1997 Dr. and Mrs. K. Albouhosn Award: 42nd Annual Central Washington Artists' Exhibition. Yakima, Washington Jurors: Selene Santucci and John R. Dollhausen

Publications/Reviews

- 2011 Seattle Weekly, Voracious: "Punch Gallery Artist Experiments With Extreme Locavorism" by Hanna Raskin, July 15, 2011
- 2008 Artweek: "Howard Barlow at Punch Gallery" by Elizabeth Pence, p.22, Vol. 39, Issue 4, May 2008
- 2008 The Stranger: "The Stranger Suggests "Safe and Sound"" by Jen Graves, p.23, Vol.17, NO. 26, March 6-12, 2008
- 2008 Seattle Weekly: cover image for "The Weekly Wire," March 19-25, 2008. p.29
- 2008 Studio Visit Magazine: Open Studio Press, 450 Harrison Avenue #304, Boston, Massachusetts
- 2007 One Shot: Published by Visual Codec, 1752 NW Market Street #308, Seattle, Washington, 2007
- 2006 Seattle P.I.: "Barlow's 'Riddled' toys with small-town stereotypes and American frontier myth" by Nate Lippens, December 22, 2006
- 2006 The News Tribune: "Peek Into Windows for an Artful Eyeful" by Rosemary Ponnekanti, December 24, 2006
- 2005 Seattle P.I.: "Nature Meets Supernatural in Exhibits of Startling Imagination at Bumpershoot" by Regina Hackett, September 2, 2005
- 2005 Seattle Times: "A unified group of provocative exhibitions" by Sheila Farr, p.51I, vol. no. September 2, 2005

- 2005** Artist Trust Journal: "Concerning Place: A Bumper Crop of Talent in Central Washington" by Fionn Meade, p. 7; vol. 12 no. 2, summer 2005
- 2003** Daily Record: "Art that transcends, transports" By Michael Gallagher, pp. B1, B3; vol. 102, No.234, October 2, 2003
- 2003** PUNCH Magazine: "Catagenetic Cataclysm" Howard Barlow, October 1, 2003
- 2002** The Buzz: Feature Interview "Artist Spotlight—Howard Barlow: Into the Artistic Fires" by Lisa Cyr, pp. 10-12; vol. 1 #4, August 2002

Other Professional Services and Experience

- 2012-06 Vice President Operations:** PUNCH Gallery, Seattle Washington
(www.punchgallery.org)
- 2010 Guest Curator:** *Country Cousins: An Exploration Of Contemporary Frontier Myth: Evergreen Gallery, The Evergreen State College, Olympia, Washington*
- 2010 Artist Lecture:** *The Evergreen State College, Olympia, Washington*
- 2010 Guest Curator:** *In/Visible:* Sarah Spurgeon Gallery, Central Washington University Ellensburg, Washington
- 2006 Gap Grant Selection Panelist:** Visual arts section, Artist Trust, Seattle, Washington
- 2005 Co-curator:** *History and Prophecy: a bestiary for the 21st century:* SOIL Gallery, Seattle Washington
- 2005 Guest Curator:** *Point of Departure:* Columbia Basin College, Pasco, Washington
- 2004 Artist Trust *EDGE* Program:** Nominated for pilot program participation. A professional development course instructed by leading northwest art professionals.
- 2004 Juror:** Dr. Moore and Allied Arts student artist scholarship program. Columbia Basin College.
- 2004 Art instructor:** "**Communicating to Chimpanzees Through Art.**" An art course for ages 8-12. Students learned about the chimpanzees at CWU and made art for the chimpanzees to interact with as a part of their enrichment program.

- 2002 Guest Curator:** *Traces:* A group exhibition consisting of 12 nationally recognized artists who received their BA, MA, or MFA from CWU. Sarah Spurgeon Gallery; CWU, Ellensburg, Washington
- 2001 Curator:** *Move On:* Arrowspace Gallery; Olympia, Washington
- 2000 Art Coordinator:** *Manastash Magazine*, CWU; Ellensburg, Washington
- 1999 Art Editor:** *Manastash Magazine*, CWU; Ellensburg, Washington

Cameron Luft (2000)

Education

2010-2013 MFA Candidate, Arizona State University, Tempe, AZ

2000 BA, Ceramics, Central Washington University, Ellensburg, WA

Exhibitions

Group

2012 Affordable Art Fair - Los Angeles, Conrad Wilde Gallery, Los Angeles, CA

2011 Luft and Lam, Art Intersection, Gilbert, AZ (2 person exhibition)

2011 Aqua 11 at the Aqua Hotel, Conrad Wilde Gallery, Miami Beach, FL

2011 Arizona Biennial 2011, Tucson Museum of Art, Tucson, AZ (Juror; Anne Ellegood, Senior Curator at UCLA's Hammer Museum)

2011 Green Means Go, Step Gallery, Tempe, AZ

2011 Environmental Imagination, GPSA Gallery, Tempe, AZ

2011 Organic, O2 Gallery, Chandler, AZ

2010 The Tremendous Side Show, SideBar, Phoenix, AZ

2010 New Graduate Exhibition, Harry Wood Gallery, ASU, Tempe, AZ

2004 Stills, John L. Scott Gallery, Orcas Island, WA

1999 Ellensburg Artists, Gallery One, Ellensburg, WA

1999 Student Exhibit, Sarah Spurgeon Gallery, CWU, Ellensburg, WA

1998 Student Exhibit, Sarah Spurgeon Gallery, CWU, Ellensburg, WA

1997 Student Exhibit, University of Hawaii, Hilo, HI

Awards

2011 Honorable Mention, Aqua 11, Conrad Wilde Gallery, Tucson, AZ

2011 GPSA Travel Grant, Arizona State University, Tempe, AZ

2011 Special Talent Award, Arizona State University, Tempe, AZ

2010 Special Talent Award, Arizona State University, Tempe, AZ

1998 Jerrol's Merit Award, Central Washington University, Ellensburg, WA

1998 UH Hilo Student Ceramics Award, University of Hawaii at Hilo, HI

Publications

2011 "Arizona Biennial 2011: Amazing Cutting-Edge Work" Howard Salmon,
<http://tucsonartexhibit.blogspot.com>, June

2010 "Upcycling in Urban Art," Haley Paul, Earth911.com, September

2005 "Anacortes Ferry Terminal," Islands Weekly, June

1997 "Tea Ceremony," Kanilehua, UH Hilo, Spring Edition

Professional Experience

2012 Instructor of Record, 3-D Design, Herberger Institute for Design and the Arts,
Arizona State University, Tempe, AZ

2011 Instructor of Record, Color Theory Foundations; Coordinator: Daniel Collins;
Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ

2011 Artist Lecture, In conjunction with Arizona Biennial 2011, Tucson
Museum of Art, Tucson, AZ

2011 Internship, Art Intersection, Gilbert, AZ

Angela Gleason (MFA 1998)

Teaching

Adjunct Instructor, Cabrillo College, 2001-present

Three-Dimensional Design, Beginning Jewelry, Methods of Art Presentation, Art and Ideas:
Developing a Visual Vocabulary, Color on Metal, Found Object Sculpture
Adjunct Instructor Hartnell College, 2006-present
Beginning Jewelry, Intermediate Jewelry

Exhibitions

Art Hang, R. Blitzer Gallery, Santa Cruz, CA, 2011, (Invitational)
Open Studios, Santa Cruz, CA, 2010/11
Fashion Art Show, Santa Cruz Civic Auditorium,
Santa Cruz, CA 2010/11, (Invitational)
Artists Look at Human Rights, Loudon Nelson Center,
Santa Cruz, CA, 2009 (Invitational)
Dimensions: Central Coast Craft, Art Center, San Luis Obispo, CA, 2009 (Juried)
In This House That I Call Home, Pajaro Valley Gallery, Watsonville, CA, 2009 (Invitational)
For Artists By Artists, Yuma Art Museum Yuma, AZ, 2008 (Invitational)
Framing: The Art of Jewelry, Museum of Contemporary Craft, Portland, OR, 2008
(Invitational)
New West Coast Design, Velvet da Vinci Gallery, San Francisco, CA, 2008 (juried)
Of Lineage and Legacy: Visual Conversations on Jewelry and Metalworks, Savannah College of
Art and Design, Savannah, GA, 2007 (Invitational)
Imaginations in Metal, Oakland Museum Collectors Gallery, Oakland, CA, 2007 (Invitational)

Awards

Meritorious Service Award; Adjunct Faculty, Cabrillo College, 2007

Service

Board of Directors, Treasurer, 2003/07
Society of North American Goldsmiths, Elected Position
Cabrillo Arts, Summer Workshops Leadership Team, Cabrillo College Art Department, 2006/present
Advisory Board Member, Yuma Symposium. 1998/present Arizona Western College Art Department,
Yuma, AZ

Affiliations

Continuing Member, Society of North American Goldsmiths, 1993/present
Continuing Member, Monterey Bay Area Metal Arts Guild, 2000/present
Continuing Member, American Crafts Council, 1997/present
Member San Francisco Metal Arts Guild

Artist Lectures

Oakland Museum Collectors Gallery, Oakland, CA, 2007

Publications

Martin, Bridgett, **Humor in Craft**, Forthcoming: 2011
Haywood, Joanne, **Design and Make: Mixed Media Jewellery**, A&C Black Publisher, UK, 2009

Metalsmith Magazine, Framing the Art of Jewelry, 2007

Mark Wavra (BFA 1994)

2005-06: Fulbright Exchange as an art teacher to Holly Lodge Girls College, Liverpool England;

2006-present: Art teacher and Art Department Chair at Eastmont High School, East Wenatchee, WA;

2007: Illustrated *The Root Hog*, a children's book by local author, Sherry Schreck;

2009-10: Program Director for Summer Stage Theatre Camps at the Performing Arts Center of Wenatchee;

2009: "Art Educator's Exhibition" at Wenatchee Valley Museum and Cultural Center;

2010: "Picture the Musician" at Wenatchee Valley Museum and Cultural Center;

2011: Received National Board Certification in Early Adolescent/Young Adult Visual Arts.

As Drama Club Advisor for Eastmont High School, I have designed and directed 27 plays over the past 17 years. I do quite a bit of scenic design and graphic design for Music Theatre of Wenatchee. Plays designed include Gypsy, Into the Woods, Damn Yankees, Lucky Stiff, Little Shop of Horrors, and Once Upon a Mattress.

Joan CawleyCrane (BA 1976)

Professional Affiliation

Department of Art Randall 332, Ph. 963-1673, cawleycj@cwu.edu

Education

1986 Central Washington University, Ellensburg, WA.

M.A., Papermaking/Drawing, Margaret Sahlstrand, thesis chair.

1978 Central Washington University, Ellensburg, WA. B.A., Graphic Design

1976 Columbia Basin Community College, Pasco, WA, AA Degree

Continuing Education

2010 Paper cutting techniques workshop with Nicki McClure, North Cascades Institute, WA

Book Arts Guild workshop with Dan Mayer (photo polymer plates for printmaking)

2009 Book Arts Guild workshop with Tim Ely (artist's sketchbook)

2007 Skacel Fiber workshop

Resin workshop with Michael Jacobs Chainwork workshop

2006 Book Arts Guild workshop with Helen Hiebert (light & paper)
2005 Chinese Painting class with Chen Lin, visiting artist, CWU, fall quarter
Book Arts Guild workshop with Paul Johnson (British book binder)
2003 Book Arts Guild workshop with Dorothy Fields (paper surface treatments)
2002 Book Arts Guild workshop with Marlis Kellermann (book binding/structures)
2001 Polaroid Transfer workshop with Jennifer Kennard
2000 Book Arts Guild workshop with Daniel Kelm (book/folder)
1998 Book Arts Guild workshop with Sandy Tilcock.(daybook/found object).
Univ. of Washington/Book Arts Guild. Books/found object/binding workshop with Mare Blocker.
Pulp painting workshop with Taiko Suzuki
1997 Oregon Book Arts Guild Conference: "Focus on Content". Workshops with Peggy Skycraft
(marbling) Betsy Cluff (pochoir) & Anna Banana (mail art).
1996 Oregon College of Arts and Crafts, Portland, OR. Artist Book workshop with Julie Chen
1994 Colophon, Olympia, WA. Book binding workshop with Denise Carbone

Professional Experience

Non Tenure Track Lecturer - Central Washington University, Department of Art. Non Tenure Track faculty, 1989 to present. **Senior Lecturer** status since Winter 2010.

Board member - Yuma Symposium, Yuma AZ, 2008 to present

Board Member - Artist Trust, representing central Washington, 2000 to 2007.

Member of Strategic Planning Committee

Regional lead for Central Washington area.

Co-chair for Board Restructuring/Artist Council formation

President - Book Arts Guild, Seattle WA (member: 1985, Board Member 1998, President: 2001- 2006)

Faculty advisor - Student Artist Collective (CWU art student club) 1999 to April 2006, Fall 2008 through Spring 2009

Member - Friends of Dard Hunter (International papermaking organization), 2002

Presenter - Guest artist/lecturer for Gallery One, Artists/Materials series, Ellensburg, WA, 2010

Presenter - Guest artist/lecturer for Women Painters of Washington, 2006.

Artist/presenter - for Columbia Basin Community College in conjunction with invitational show, 2006.

Artist/presenter - for CWU Department of Art Adjunct Speaker series, 2006.

Juror - Ellensburg School District 105 Art Exhibit, Yakima, 2006

Juror - Allied Arts Invitational Exhibition, their major regional exhibition, Richland WA, 2005.

Selected Workshops Taught

2006 – Mixed media (Summer, Larson Gallery)

2005 – Collage, (Summer, Larson Gallery)

2004 – Artist's Journal, (Summer, Larson Gallery)

Relief printmaking, Central Washington University

2003 – Relief Printmaking (Summer, Larson Gallery)

2002 – Bookbinding, Suminagashi

2001 – Book Basics

2000 – Book Bindings

1996 – Collage

1995 – Beadwork

Scholarly Activity

Teaching Interests: Book Arts, Letterpress printing, Printmaking, Papermaking, Art History

Current projects: Ongoing studio projects

Exhibitions

2010 **Central Washington Artists Exhibition**, Larson Gallery, Yakima, WA. Best of Show Award
Crossroads and Connections II, CWU Alumni show, CWU Spurgeon Art Gallery, Ellensburg, WA

2009 **Kittitas Valley Women in the Arts**, CWU Spurgeon Art Gallery, Ellensburg, WA
Fit to Print – a Printmaking Invitational, Peggy Lewis Gallery, Allied Arts of Yakima WA
CWU Art Department Faculty exhibit (also in 2007, 2005, 2003, 2001, 1999, etc.)

2007 **Artist Trust/Mighty Tieton event**, AT's 20th anniversary gala event, an invitational exhibition of art kites (produced with the Drachen Foundation).

Art to Wear, Larson Gallery, Yakima, WA, juried, Sandra Dahl award

2006 **4th Annual Print Exchange**, Blue Door Gallery, Seattle, WA. and University of Florida.

Works on Paper show, CWU, WA

Exploring Place, Invitational show, Esvelt Gallery, Columbia Basin College, Pasco, WA.

Rock, Scissors, Paper, Session, 2 person show, D&M Coffee, Ellensburg, WA

Leo Adams and Friends, Invitational show, Warehouse Gallery, Yakima, WA.

Kittitas County Juried Art Exhibit, Gallery One, Ellensburg.

Art To Wear show, Larson Gallery, Yakima, WA. 2 Awards, including purchase award.

3rd Annual Print Exchange, Blue Door Gallery, Seattle, WA. and University of Florida.

2004 **Central Washington Artists Exhibition**, Larson Gallery, Yakima, WA. 2 Awards, including purchase award.

What a Jewel! Gallery One, Ellensburg, WA, Invitational show of Washington state jewelers, curated by Nancy Worden.

10th Annual Juried Poetry Chapbook, artist for published book and solo monoprint show, Allied Arts, Yakima, WA.

Monoprints at Poetry reading at Gallery One, Ellensburg, WA. Invited artist.

Central Washington Artists Exhibition, Larson Gallery, Yakima, WA. Juried by Karen Guzak and Warner Blake. Award.

Kittitas County Millennium Project; Ellensburg Public Library, invited artist for inclusion in the time capsule.

On the Edge, Enameling Society members show at the On the Edge Conference, Evergreen State College, Olympia, WA.

2003 **35 Artists, 35 Years**, Gallery One, Ellensburg, WA, invitational show

Art to Wear, Larson Gallery, Yakima, WA, juried

2002 **Little Things Count Show**, Center on Contemporary Arts, Seattle, WA

Wayzgoose: The Invitational Letterpress Exhibition, School of Visual Concepts, Seattle, WA

Northwest Book Fest, Artist Book Show, invitational section, Seattle WA.

2000 **Bumbershoot Book Fair**, Seattle, WA, Judge's Choice Award
Form Follows Fantasy: Artists' Books of Unusual Design and Construction, Bellevue Community College, WA. Invitational.
Artists' Books: Visual Literary Expressions, Montana State University, Billings, MT. Invitational.
1999 **Northwest Book Fest**, Artist Book Show, Seattle WA.
The Art of Paper Show, Harrison Street Gallery, Seattle WA.
Printmakers' Artists' Books Show, Arizona State University, Tempe AZ.
Art to Wear Show, Larson Gallery, Yakima WA.
"Curious and Curiouser: Alice in Special Collection's Attic" Univ. Of Washington Special Collections, Seattle WA.
1998 **The View From Here: 100 Artists Mark the Centennial of Mount Rainier National Park**, Seafirst Gallery, Seattle WA.
Northwest Book Fest, Artist Book Show, Seattle WA.
Art of the Book Exhibition, at The Word on the Street, Vancouver, BC
Artists, Books and Print, 1980-1995: Highlights from the Book Arts Collection, Univ. Of Washington Special Collections, Seattle WA.
1997 **Amby-Edinger Gallery**, Ellensburg WA., grand opening exhibition. Invitational.
Art to Wear Show, Larson Gallery, Yakima WA. Award
1996 **Northwest Book Fest**, Artist Book Show, Seattle WA.
1995 **Palace Gallery**, invitational. Ellensburg WA.
1994 **"Beads and Baubles"** Invitational. Clymer Gallery, Ellensburg WA.

• **PUBLICATIONS**

2009 – print & video article on my work The Daily Log in the Yakima Herald Republic, by Sara Getty, with additional online article at <http://www.yakimaherald.com/stories/2009/02/12/cawleycrane-a-featured-artist-at-cwu-exhibition>
2007 – book design/collaboration on book of photographs by Skip Smith
2006 – Essay for catalogue for Carol Hassen-Fisher retrospective show at Larson Gallery, Yakima, WA.
Book collaboration with Terry Martin, poet.
2000 – provided artwork, designed book, and hand-bound them in collaboration with Terry Martin, poet, on "Wishboats". Published by Blue Begonia Press, Yakima, WA.

University Service

University: Served on President McIntyre's University Committee on Campus Climate

Faculty Senate:

College:

Department: Co-Adviser for Student Artist Collective (CWU art student club) 1999 to April 2006, Fall 2008 through Spring 2009

Other:

Professional Service:

Membership in Professional Associations: Book Arts Guild, Artist Trust, Yuma Symposium

Offices Held in Professional Associations: **President** - Book Arts Guild

Consultantships:

Evaluation of Manuscripts for Journals and Books:

Papers and Presentations at Professional Meetings:

Community Service

Board member - Yuma Symposium, Yuma AZ, 2008 to present

Board Member - Artist Trust, representing central Washington, 2000 to 2007.

Involved in obtaining \$5000 Community Art Grant for Ellensburg.

Juror in GAP Grant selection process.

AT ambassador for Central Washington area, 2008 - present

Current Student Accomplishments:

Matt Armbrust (current MFA student, graduates in Spring 2014)

Fall 2011-Spring 2012 Participate in the inaugural Washington State Arts Commission Teaching Artist Training Lab

Fall 2011-Spring 2012 MFA Graduate Student, CWU

December 2011 Multiple time resident for Methow Arts Alliance, teaching ceramics and water colors in public schools

(Future) January 2012 Invited to show at Gallery One, Ceramics Invitational, Ellensburg

Naomi Faith Smith (current MFA student, graduates in Spring 2013)

Professional Experience

Fall 2011 **Guest Artist and Lecturer:** Thinking Through Craft: Metals at The Evergreen State College, WA Artist lecture and demonstration of box making and locking mechanisms.

2010-2012 **Graduate Assistant:** Art 170: 2-D Design Instructor for 4 quarters, Art 171: 3-D Design Instructor for 1 quarter, Art 246: Beginning Jewelry/Metals Instructor for 2 quarters.
2008-2010 **Fine Metals Studio Assistant:** in charge of operating the studio, tool maintenance and inventory, teaching technical skills and assisting students with their designs and objects.

Honors and Awards

2010 **Allied Arts Association MFA Scholarship and Exhibition recipient**, Allied Arts, Richland, WA

<http://www.alliedartsrichland.org/HTML/scholarships.html>

2009 **Mable Young Memorial Scholarship**, Olympia, WA

2007 **Mixed-Media Artist Award and Scholarship**, Bainbridge Island, WA

“Best in Show” Award for Zodiac Birth—necklace, Bainbridge Arts and Crafts
Bainbridge Island, WA

Exhibitions

2012 **The 2012 Annual Washington State Juried Art Show**, Collective Visions Gallery, Bremerton, WA, Jan/Feb

Juror: Kathleen Moles (forthcoming)

Seattle Erotic Arts Festival Seattle, WA, Feb (forthcoming)

St. Louis Artists Guild Sound and Vision Exhibition, St. Louis Artists Guild, St. Louis, MO, Jan/Mar Curator: David Ellis (forthcoming)

Gallery 110 Juried Exhibition, Gallery 110, Seattle, WA, Feb

Curator: Nora Atkinson

Artist of the Week Solo Online Exhibition, Visual Overture Magazine, Jan/Feb

<http://www.visualoverture.com> (forthcoming)

2011 **Body Processes: Internal + External** (online showcase), Creative Divergents, Winter 2011

<http://creativedivergents.com/4128-body-processes-internal-external/>

Allied Arts Association MFA Scholarship Exhibition Solo Show, Allied Arts, Richland, WA

Seattle Erotic Arts Festival, Seattle, WA, Feb.

<http://seattle-erotic.org/2011gallery/>

The Summation of Communication, Alley Cat Artists, Ellensburg, WA, Jun

2010 Sensation; in Restraint (Solo Senior Thesis Show), Evergreen Gallery, Evergreen State College, Olympia, WA

Seattle Erotic Arts Festival, Seattle, WA, Feb

2009 **Earthy, Unearthly, Unearthed Group Show**, Cherry Loft Gallery, Olympia, WA

Inescapable Beauty, Elusive Sublime Group Show, Cherry Loft Gallery Olympia, WA

2007 **Bainbridge Arts and Crafts Student Exhibition Group Show**, Bainbridge Island, WA

Bainbridge Arts and Crafts Mixed-Media Scholarship Exhibition Group Show Bainbridge Island, WA

Community Service

2007 Member of the Bainbridge Island Arts and Humanities Council

1997-2007 Member, Counselor and Teen Leader for the Bainbridge Island 4-H Club

Appendix F

Sample Master of Fine Arts Project Thesis

Alex Chaney, 2009 M.F.A

Alex Chaney
MFA Thesis
Thesis Committee Chair, Keith Lewis
Summer 2009

Attract/Repel

For a time, I puzzled over the likelihood of mankind's extinction, unable to reconcile our unique intelligence with our lax response to climate change. Research in the field of evolutionary psychology—while not sparking any positive outlook for the future of *Homo sapiens*—not only dispelled my confusion but also inspired jewelry symbolically aimed at helping to save our species. Even though mankind, like all species on earth, did not evolve to last forever, conceivably there is still time to defer our exit by limiting the most severe effects of global warming. This objective would almost certainly involve limiting population growth, and with this recommendation in mind, I began to imagine a direction for jewelry. Born out of sexual selection, body ornamentation and artistic accomplishment often figures into courtship and the ability to sustain the long-term relationships that often result in procreation. This chain of events is not compatible with containing population expansion. What, I wondered, would jewelry look like if the wearer wanted to break the chain? The series, *Attract/Repel*, explores that question with necklaces that use materials to potentially repel other humans or attract species that are not human. *Attract/Repel* is based on the following premise: to harbor any hope for the future of mankind, humans must give up their unrestricted freedom to breed; therefore, jewelry must be liberated from the dictates of sexual selection by eliminating any procreative influence.

After eight years of a president who rejected the concept of climate change despite the data, it was a breath of fresh air to hear the inaugural words of president Barack Obama in regards to the crisis; yet his commitment to “work tirelessly to...roll back the specter of a warming planet” and, his recognition that “we can no longer...consume the world's resources without regard to effect” caused the coals of my optimism to smolder only briefly.¹ Two NPR news headlines each within a few days of Obama's stirring speech—*Tree Deaths Double in Northwest*, and *Study Bursts Antarctica's Chill on Global Warming*—quenched those embers. As reported in the journal *Science*, the mortality rate of untouched old growth forests in the western United States has doubled since 1980.² Another new study, appearing in the journal *Nature*, reveals that the average temperature across Antarctica has indeed been increasing, contrary to the previous conclusion that the southern portion of the continent had not been affected.³ Dying forests and melting Arctic ice, positive feedback mechanisms that, once set in motion, will accelerate the rate of warming, indicate that we will likely steer towards the upper end of the projected warming spectrum.

In controlled, scientific jargon, the Intergovernmental Panel on Climate Change (IPCC) shared possibly the worst news in human history: by the end of the century, the world's average temperature increase will probably fall between 1.8 and 4 degrees

¹ Vivian Song, “Window of Opportunity: Obama Has Just Four Years to Turn Climate Change Around,” *The Toronto Sun*, last modified June 12, 2009, <http://www.torontosun.com/life/greenplanet/2009/01/24/8131991-sun.html>.

² “Tree Deaths Double in NW,” NPR, posted January 23, 2009, www.npr.org.

³ Richard Harris, “Study Bursts Antarctica's Chill on Global Warming, Study Says,” *NPR All Things Considered*, posted January 21, 2009, <http://www.npr.org/templates/story/story.php?storyId=99888903>.

Celsius beyond pre-industrial levels.⁴ This conclusion, found in the IPCC's latest report from 2007—which earned the organization the Nobel Peace prize—puts us well within the range of achieving runaway climate change, a process whereby the natural systems release rather than inhibit greenhouse gases and negate any human intervention as the climate spirals out of control. For the most part, scientists agree that this upheaval could likely occur with an increase of 2 degrees beyond pre-industrial levels.⁵ The planet has already warmed by .8 degrees, but due to the lag between the production of pollution and its effects, the warming thus far is only from the greenhouse gases expelled before 1970.⁶ The question is whether the activity of the last 29 years will activate positive feedback mechanisms enough to add those extra 1.2 degrees. Many leading climate scientists say that there is still a small window of opportunity to make the necessary, drastic cuts in emissions.

I am convinced that *Homo sapiens* will become the first species, in the history of life on the planet, to cause a mass extinction. This will follow five previous upheavals that can be attributed to naturally occurring environmental shifts. In fact, Elizabeth Kolbert's article, "The Sixth Extinction," presents evidence to argue that we are already in the midst of such a disruption and have been ever since early humans began the spreading across the globe.⁷ The rates of extinctions are occurring at an alarming rate due to habitat destruction, the introduction of invasive species, and now, a changing climate. If global warming turns into runaway climate change, the rate of extinction will increase, and we, the perpetrators, may not survive. This view may earn me the title of "climate extremist" according to climate change skeptics, but even the low end of the projected warming will cause an array of difficulties for humans including: "more intense storms, longer periods of drought, crop failures in many developing countries, the destruction of nearly all the coral reefs, the melting of much of the polar ice, the flooding of many low-lying urban areas, the possible collapse of the Amazonian rain forest, and the extinction of 20-30% of the planet's species."⁸ The world should be bracing itself for the suffering and conflicts that will result from these far reaching events.

As with the financial crisis, the environmental crisis invites the assignment of blame, and since the industrialized countries, led by the United States, created the problem, it makes sense to point fingers in their direction. If everyone on the planet lived an American lifestyle, five earths would be needed to sustain the population, an inequity that Andrew Simms expounds on in *Ecological Debt: The Health of the Planet & the Wealth of Nations*.⁹ Simms promotes awareness of ecological debt, the disparity between rich and poor countries and the obligation that developed nations have to developing nations for the suffering and displacement of their people that will continue

⁴ "At a Glance: IPCC Report," BBC News, last modified February 2, 2007, <http://news.bbc.co.uk/2/hi/science/nature/6324029.stm>.

⁵ "Heat: Sources of World's Co2 Emissions," Frontline, posted October 21, 2008, <http://www.pbs.org/wgbh/pages/frontline/heat/etc/worldco2.html>.

⁶ Paul Brown, "How Close is Runaway Climate Change?" The Guardian News and Media, posted October 18, 2006, www.guardian.co.uk/environment/2006/oct/18/bookextracts.books.

⁷ Elizabeth Kolbert, "The Sixth Extinction?" *The New Yorker*, May 25, 2009, (PG!)

⁸ Peter Russell, "Runaway Climate Change," posted April 25, 2007, <http://www.peterrussell.com/Earth/RunawayCC.php>.

⁹ Andrew Simms, *Ecological Debt: The Health of the Planet and the Wealth of Nations* (London: Pluto Press, 2005).

and accelerate as a result of climate change. However, although this country and its fellow emitters are responsible for the uncertain future of the planet and must do everything in their power to avert the disaster, had the world's resources been shuffled and redistributed, other peoples would have brought us to this same point.

When I began investigating these issues, I could not wrap my head around how human beings had evolved the ability to not only destroy themselves but the rest of the life on the planet as well. I could not reconcile our vast intelligence on the one hand with our environmentally harmful behavior on the other. Why do we behave in ways that are incompatible with the finite quality of the world's resources? Why doesn't everyone inherently strive to limit his or her carbon footprints in order to leave a livable planet for future generations? I was also confounded by how we could have allowed the problem to grow into the current state of emergency. After all, phenomenon of global warming due to the burning of fossil fuels was discovered in 1895 by Swedish chemist, Svante Arrhenius.¹⁰ More than a century later, why have we failed to adopt a new way to fuel the economy? I found that the best place to answer these pressing questions was within the field of evolutionary psychology, the discipline that links our behavior and mental states with their adaptive functions. It explains a great deal about us according to the process responsible for our existence.

Evolutionary psychology turned my incredulity into grim acceptance. I quickly discovered that the basis of my questions—caring for the good of the species—has nothing to do with the process by which evolution guides us as individuals. Richard Dawkins set me straight with his book, *The Selfish Gene*. He touched directly on my misconception when he wrote, "Much as we might wish to believe otherwise, universal love and the welfare of the species as a whole are concepts that simply do not make evolutionary sense."¹¹ He presents the gene-centric view of evolution, where, "[Genes] are the replicators, and we are their survival machines. When we have served our purpose we are cast aside. But genes are denizens of geological time: genes are forever."¹² Dawkins characterizes genes as selfish not because they literally have conscious intention, but because they function as if they do. The ones that persist from generation to generation are the ones within survival machines that serve the genes' metaphorical sole purpose—continual replication. Genes succeed when they make individuals that behave selfishly. They fail when they make individuals that do not or cannot prioritize their genes replication.

Altruism would seem to contradict the ruthlessness of our genes, but not so, according to the theories of kin selection and reciprocal altruism. William Hamilton explains that individuals devote their time and energy, and even risk their own lives for their relatives because they are looking out for the copies of their genes that exist in other bodies. According to Hamilton's kin selection theory, behavior that ultimately benefits the reproductive success of kin, even if it may hinder the actor's own survival and reproductive aims, occurs for the benefit of their shared genes.¹³ Altruistic behavior between unrelated individuals is also selfishness in disguise. A related theory, the

¹⁰ Simms, *Ecological Debt*, 15.

¹¹ Richard Dawkins, *The Selfish Gene* (New York: Oxford University Press, 1976), 2.

¹² Dawkins, *Selfish Gene*, 35.

¹³ Louise Barrett, Robin Dunbar, and John Lycett, *Human Evolutionary Psychology* (Princeton: Princeton University Press, 2002), 26.

concept of reciprocal altruism, as established by Robert Trivers, operates with many subtleties, but essentially pivots on an individual's expectation of an eventual return from the person he or she benefited.¹⁴ Even charitable behavior that does not fit nicely into these two instances could have the added benefit of reflecting desirability upon the do-gooder, thus enhancing his or her reproductive success. At every turn, the selfish gene calls the shots.

Environmentally conscious behavior doesn't make evolutionary sense. Especially before modern day levels of leisure time, individuals who chose conservational modes of operation would have been taking precious time and energy away from the business of surviving, procuring a mate, procreating, and ensuring that offspring would survive to have children of their own. Caring for the world could lower an individual's genetic fitness, defined as "The reproductive success of a genotype, usually measured as the number of offspring produced by an individual that survive to reproductive age relative to the average for the population."¹⁵ Those who can afford to consume an abundance of resources tend to advertise their fitness in order to attract higher fitness mates. In terms of kin selection, altruistic behavior revolves around the cost to the actor in relation to the benefit to the recipient and the recipient's relatedness.¹⁶ The benefits of environmental altruism cannot be directed specifically at those who share the conservationist's genes; consequently, those who consciously limit their contribution to global warming incur a cost to themselves and experience the same outcome as those who do not consider their impact. Even though we cannot pass on our genes if the climate does not allow for our survival, our genes have no way of recognizing and responding to that scenario.

As posited by ecologist Garrett Hardin, a finite resource, when freely utilized by a population, will eventually be entirely consumed or destroyed. In his essay, "The Tragedy of the Commons," Hardin explains this cause and effect by presenting a hypothetical scenario where several herders graze their cattle on a shared pasture, the commons. Considering the immediate gain over the potential loss, each herder seeks to maximize his own use of the area by adding more cows; eventually, the pasture becomes overgrazed and can no longer support any livestock. This tragedy occurs because an individual herdsman receives all of the profit from an additional cow on the pasture, but he only experiences a portion of the negative effects as the pasture declines.¹⁷ Hardin argues that without regulation, the resource is overused even when the participants recognize that destruction of the communal resource is at hand. He emphasizes that, "Ruin is the destination toward which all men rush, each pursuing his own best interest in a society that believes in the freedom of the commons. Freedom in a commons brings ruin to all."¹⁸

In addition to removal or depletion of resources, commons can also decline from the addition of pollutants. Hardin explains that, "The rational man finds that his share of the cost of the wastes he discharges into the commons is less than the costs of purifying his wastes before releasing them. Since this is true for everyone, we are

¹⁴ Barrett, Dunbar, and Lycett, *Human Evolutionary Psychology*, 30.

¹⁵ *Dicitonary.com*, <http://dictionary.reference.com/browse/genetic+fitness>.

¹⁶ Barrett, Dunbar, and Lycett, *Human Evolutionary Psychology*, 26.

¹⁷ Garrett Hardin, "The Tragedy of the Commons," in *International Politics: Enduring Concepts and Contemporary Issues*, ed. Robert Art and Robert Jervis (New York: Pearson Education Inc., 2009), 348.

¹⁸ Hardin. *Tragedy*, 348.

locked into a system of “fouling our own nest,” so long as we behave as independent, rational, free enterprisers.”¹⁹ Without regulations, people also find the cost to themselves of not releasing toxins in the first place greater than the negative effects when he or she joins everyone else in polluting. In evolutionary terms, the incurred cost from not releasing toxins, such as carbon dioxide—a byproduct of consumption by people in the developed world—may ultimately be the lowered perception of mate quality by potential mates. Although nations are now beginning to regulate greenhouse gas production, a large-scale tragedy may still result because those regulations came too late. We are all the herders who, acting for our own self-interest, have added too many cows to the all-encompassing commons.

In Hardin’s model, the herders who freely use the pasture would supposedly be able to see the potential ruin as it approached and still not have the ability to avoid the outcome. Even as resources dwindled, the individual gain, no matter how small it became, would remain the primary concern. If we believe that we are rational people, who should be capable of putting aside our selfishness once the negative outcome became apparent, this scenario might seem a bit far-fetched. Unfortunately, though, failure to avert disaster has already played out at various times throughout history. Humans have a history of enacting the tragedy of the commons due to environmentally unconscious behavior beginning long before the wheels of industry began turning. In *The Third Chimpanzee*, Jared Diamond explains that due to recent discoveries in paleontology and archeology, “It’s now clear that preindustrial societies have been exterminating species, destroying habitats and undermining their own existence for thousands of years.”²⁰

Diamond refers to several early civilizations that negatively impacted themselves by destroying their animal food resources. For example, within a few centuries of their arrival, the Maoris caused the extinction of at least 28 species of native birds that had existed on New Zealand for millions of years, the most famous of which is the Moa, a flightless, ostrich-like bird that weighed up to 500 pounds and stood up to ten feet tall. Either due to direct human predation or by introducing species such as rats, human colonization led to the exterminations of species on several large islands prior to European settlement.²¹ Also, habitat destruction has led to the collapse of several societies. For example, the inhabitants of Easter Island completely deforested the land in order to erect their giant stone statues. The deforestation led to soil erosion, which lowered crop yields. Also, without logs to build canoes, the islanders could not adequately access fish for their protein supply. Since the island could no longer support the population, all out warfare and cannibalism resulted, and now, the barren grassland of Easter Island supports about one third of its former population. From these and many more cases like them, Diamond concludes, “The past was still a Golden Age, of ignorance, while the present is an Iron Age of willful blindness.”²²

Hypothetically speaking, if that “willful blindness” transformed into purposeful action towards preventing the fate of Easter Island on a global scale, the most important

¹⁹ Hardin, *Tragedy*, 349.

²⁰ Jared Diamond, *The Third Chimpanzee: The Evolution and Future of the Human Animal* (New York: Harper Perennial, 1992), 319.

²¹ Diamond, *Third Chimpanzee*, 319-329.

²² Diamond, *Third Chimpanzee*, 337.

step, as proposed by Hardin, would be to address population growth. Hardin applies the 'commons' to a behavior when he addresses the need to regulate the size of the population, what he identifies as the cause of the pollution problem. He writes, "The most important aspect of necessity that we must now recognize, is the necessity of abandoning the commons in breeding. No technical solution can rescue us from the misery of overpopulation. Freedom to breed will bring ruin to all."²³ In a welfare state that categorizes the decision of family size as a right that belongs to the family, Hardin believes that it cannot be left up to an appeal to consciousness to make reproductive decisions for the good of the society.²⁴

Instead, Hardin advocates for the application of a strategy that has already eliminated many behaviors from the realm of the commons. He advocates for "mutual coercion mutually agreed upon" in conjunction with "the recognition of necessity."²⁵ As examples of social arrangements that yield responsible behavior, Hardin sites bank robbery as an activity that has been prohibited by maintaining that banks cannot be considered a commons, and by regulating parking in cities, coercion in the form of parking meters and parking tickets yield temperance of parking space usage. Other commons have been abandoned including in food gathering and waste disposal, and they continue to be closed to pollution.²⁶ The restrictions in these areas arose as the human population increased, since it is only possible, according to Hardin, to maintain the commons for small numbers of people. Although taking reproductive decisions out of the hands of the individual may seem like it infringes on a basic liberty, Hardin argues, "The only way we can preserve and nurture other and more precious freedoms is by relinquishing the freedom to breed."²⁷

This key strategy aligns with Dawkins' hope for the potential of mankind. He urges, "Let us understand what our selfish genes are up to, because we may then at least have the chance to upset their designs, something no other species has ever aspired to."²⁸ When they first coded for our unique intelligence that would enable us to populate the globe and harness the energy from burning fossil fuels, they set us on the current destructive path. By establishing mandatory reproductive restraints, we could be, as Dawkins believes, the first species to rise above the rule of our selfish genes. However, his call to "*teach* generosity and altruism, because we are born selfish"²⁹ does not correspond to the urgency of today's crisis. By demanding limits on reproduction, the people of today would take part in the ultimate altruistic regime and eventually serve the best interest of our genes by sidestepping extinction.

Hardin's plea to restrict the freedom to breed—as it relates to Dawkins' aspiration to override the selfish gene—became my source of inspiration for jewelry only after discovering how body adornment could be linked to the outcome of reproduction. I first encountered this connection in the chapter, "Mate Choice and Sexual Selection," in my evolutionary psychology textbook. In the section on courtship, I read, "...cues of attraction typically emphasize sexually selected features." The signals could include

²³ Hardin, *Tragedy*, 352.

²⁴ Hardin, *Tragedy*, 350.

²⁵ Hardin, *Tragedy*, 351.

²⁶ Hardin, *Tragedy*, 352.

²⁷ Hardin, *Tragedy*, 352.

²⁸ Dawkins, *Selfish Gene*, 3.

²⁹ Dawkins, *Selfish Gene*, 3.

clothing to emphasize the hour-glass-shaped figure of a woman, make-up to enhance facial features, and “the wearing of jewelry to draw attention to key body parts.”³⁰ This sort of advertisement—along with body language—serves to initiate interaction by helping the individual to become eye-catching and seem open to advances. Given two equally attractive women in a social setting, the one with strategically placed jewelry could help to draw men’s attention, thus providing her with a wider range of prospects in the beginning of the courtship process. With a greater number of potential mates, the woman has a better chance of forming a relationship and choosing to mate with the highest quality male of the bunch.

This scenario may have played out throughout human history in several cultures and likely continues, in part, for the same reason; however, the benefits from drawing attention to areas of the body do not seem strong enough to take credit for the emergence of jewelry. If jewelry emphasizes sexually selected features, for women, we are talking about features such as breasts, waist to hip ratio, and feminine facial features. These are characteristics that appear because, over the course of human evolution, men have likely preferred these traits because of their association with a woman’s fertility. Although a lot of variation appears in the preferences and the traits themselves, the characteristic has been directed in a particular way due to the increased fitness for the females who possessed the trait and the men with the preference who mated with them. Highlighting these features with jewelry could have a slight benefit for the wearer; however, the other previously mentioned physically enhancing cues—clothing, and makeup—have a greater ability to alter those physical traits in a favorable direction. It turns out, jewelry can serve as a cue of attractiveness without having to do with physical traits.

Geoffrey Miller, author of *The Mating Mind: How Sexual Choice Shaped the Evolution of Human Nature*, links all forms of art to the expression of the genes in terms of mental capabilities. The mating game involves a lot of jostling to end up on top. Winning this game means that a male or female increases his or her fitness, and losing means that his or her genes are not passed on through future generations. A vast array of characteristics allow an individual to show that he or she has good genes and is worthy of mating with someone who has genes that are at least equally as good. Some of the things that he or she may be judged on, or use to judge others, include physical traits—like height, hair color, tooth condition, muscle tone, buttocks curvature, distance between eyes, and so on—and traits that may reflect mental abilities such as humor, kindness, creativity, vocabulary, wealth, social status, and so on. Miller proposes that the human mind arose, not due to natural selection, but as a result of sexual selection. Rather than our mental capabilities being selected for in terms of survival benefits, he suggests that they arose from reproductive competition. More interesting minds made our ancestors more appealing as sexual partners. Miller compares the mind to “an entertainment system that evolved to stimulate other brains—brains that happened to have certain sensory biases and pleasure systems.”³¹

If art, as one of the hallmarks of *Homo sapiens*’ expanded brain, emerged as a result of sexual selection, it has a lot in common with the tail of the peacock. After

³⁰ Dawkins, *Selfish Gene*, 337.

³¹ Geoffrey Miller, *The Mating Mind: How Sexual Choice Shaped the Evolution of Human Nature* (New York: Doubleday, 2000), 152.

Darwin formulated his theory of natural selection, ornaments such as the peacock's fancy tail feathers seemed to jeopardize the credibility of his theory since cumbersome ornaments made animals more vulnerable to predators, detracting from their ability to survive. From this conundrum, Darwin went on to formulate the evolutionary theory of sexual selection, which enabled him to explain that the peacock's tail developed because female peahens preferred longer tails, enabling males with longer tails to mate more successfully. As result, their offspring inherited the genes for longer tails and the genes for the preference for longer tails. It did not matter that the males with shorter tails had a better chance of surviving because, if they didn't mate, they couldn't pass of their genes. The peahens were also using the long tails as a signal that the male was healthy enough to grow such a splendid tail and could survive despite the handicap. During courtship, the males were presenting their tails as fitness indicators.

In terms of Miller's ornamental mind theory, art emerged along with other signs of our expanding mental powers and began to serve as a fitness indicator, one of the ways for humans to decide with whom to mate. Miller explains that choosing a mate did not involve favoring art over other sorts of fitness indicators, such as parenting ability or hunting skill; however, "It was necessary for hominids to favor those who showed taste and talent in their everyday self-ornamentation over those who did not, all else being equal."³² For over a million years, the only creations that can be considered works of art made by our ancestor, *Homo erectus*, were symmetrical, stone handaxes. The creators of these objects spent more time and energy on the aesthetics of their axes than was necessary for their function.³³ Miller explains the range of information that one of these weapons could convey about its maker when he writes, "Expert handaxe production requires careful planning, conscientious patience, pain tolerance (dealing with the flying debris), and resistance to infection (to deal with cuts)..."³⁴ Artistic axes became more prevalent as those who had an eye for well-made axes and those who could make the objects accrued reproductive benefits. The preference for quality tools and the ability to make those objects evolved simultaneously as the fitness for the possessors of these tendencies increased.

Handaxes appeared up until about 200,000 years ago, roughly marking the arrival of *Homo erectus* who went on to invent new forms of art, expanding on the skills that could signal mate quality. The next phase of artistic creation likely involved ornamenting the body. Traces of red ochre used for body ornamentation date back to over 100,000 years ago³⁵, and a shell necklace dates back 80,000 years ago.³⁶ Miller speculates "Body-painting, jewelry and clothing were probably the first art forms, since they are the most common across cultures."³⁷ From these beginnings, artists added painting on rock surfaces, carving small sculptures, forming ceramic vessels, and onwards through the annals of art history. The artifacts share at least one of the following characteristics: high skill level to create, use of costly materials, and a significant time commitment. For instance, say that individuals who naturally possessed

³² Miller, *Mating Mind*, 274.

³³ Miller, *Mating Mind*, 289, 290.

³⁴ Miller, *Mating Mind*, 291.

³⁵ Miller, *Mating Mind*, 260.

³⁶ Denis Dutton, *The Art Instinct: Beauty Pleasure, and Human Evolution* (New York: Bloomsbury Press, 2009), 149.

³⁷ Miller, *Mating Mind*, 267.

precise hand eye coordination were the only ones who could master the skills necessary to make the finest stone carvings. Those individuals also had to go to great lengths to acquire the material, traveling long distances over treacherous landscapes to reach the only known source. Not everyone had the endurance to access the stone. In addition, the carver had to spend a significant amount of time learning the skill, acquiring the materials, and making the artwork itself. Others who did not have the resourcefulness to take time away from providing for survival needs could not have become a master carver. To qualify as product of sexual selection, the object cannot have been made by just anyone.

The social environment in which art emerged was very different than that of today. 10,000 years ago, at the end of the Pleistocene, modern humans emerged, acquiring the physical features, mental capacities, and psychology that appear today. Up until and during the migration out of Africa, contact with multi-male and multi-female hunter-gatherer bands typically occurred at water holes, where brief meetings required quick decisions about appearance, social status, physical ability, and character. If two people were attracted to each other, they split into temporary courting pairs within one of the bands. If the man and woman continued to judge each other as suitable partners, they maintained the relationship, but if one or the other partner lost interest and saw that it was in his or her best interest to look for a higher fitness mate, they could part company at any time.³⁸ To keep the relationship going, the male and female had to hope that the other continued to judge his or her physical attractiveness favorably. Also, they had to rely on their own wits and abilities to keep each other stimulated mentally. If both parties were successful in keeping the other's interest, the amount of sexual contact almost certainly—without infertility or the death of one of the partners—resulted in a child.³⁹

A relationship that lasted for the majority of a couple's lifetime was not the norm; however, according to Miller, a series of long-term, mostly monogamous relationships, common for our ancestors, played a significant evolutionary role. Children were typically the result of relations that involved three months of continual copulation. That time put pressure on the parents to keep each other interested; therefore, the reproductive timeframe impacted the evolution of the human mind. Better artists, better conversationalists, better storytellers, etc. had a better chance of keeping a partner entertained until children were born and possibly repeating the process with partners that followed. Those individuals with the mental capabilities to keep an equally high fitness partner entertained produced offspring with their propensities to survive and mate successfully. Children of high fitness parents had an advantage over children of lower-fitness parents and had a greater chance of passing on their genes for traits that future mates would find attractive.

Sexual competition, under which human hallmarks such as art arose, remain today; however, the ways in which humans entertain each other has changed significantly. People in relationships are not directly responsible for providing their partners with entertainment from their own mental and physical capabilities. Instead, they often use the money that they earn at a job to buy the entertainment for their dates,

³⁸ Miller, *Mating Mind*, 203-205.

³⁹ Miller, *Mating Mind*, 196.

lovers, or spouses. Although the artists, athletes, and public speakers are still judged on their abilities within the mating arena, the criteria for judging a mate has greatly shifted to the type of job that someone is capable of getting so that they can earn the money to buy art, great literature, concert tickets, sports passes, and things that can provide entertainment and serve as status indicators. However, despite the shift in entertainment sources, the capabilities that humans have, resulting from the process of sexual selection, still allow the possessors of the traits to attract and maintain the interest of a mate. Even though the establishment of industrial societies and market economies shifted how men and women judge each other, the fundamental principles remain.

By relating the evolutionary basis for art to what I had gathered about the relationship between evolutionary forces and possible extinction due to climate change, I had laid a course for using jewelry to address those issues. Although humans, like all species governed by evolution, are on course to either go extinct or evolve into another species, like most people, I think that it would be a good idea, to do something about altering the pace at which we are heading towards one of those outcomes. This is where I turn to Garret Hardin and his call to limit the freedom to reproduce. In a tongue-in-cheek manner I use the necklaces that I create to keep the wearer from attracting a potential mate, thus blocking the process of reproduction at the beginning stage of courtship.

The found objects that I incorporate into large, sculptural neckpieces, instead of enhancing the purpose of jewelry forged by sexual selection, offer two alternatives: repel possible suitors or attract non-human species. In the first scenario, the syringe needles, X-acto blades, rusty nails, rabbit poop, cigarette butts, garlic, mousetraps, and castrating rings serve as repulsive objects intended to turn away members of the opposite sex. If one particular medium does not influence a viewer, taken together, the materials are intended to convey the message of 'stay away.' The pieces that provide the alternative of attracting another species serve as three different types of bird feeder, one with millet seed, one with mealworms, and one with sugar water filled vials to attract hummingbirds. Besides relating to my underlying purpose of saving mankind, the pieces that attract birds are also intended to emphasize the purpose of the other set of pieces, to repel humans.

Despite the use of materials, the necklaces that comprise this body of work are still very much craft objects, heavily detailed and lavish in the time required for their completion. In this way, they reference the social function of jewelry as a form of decorative display—advertising the skill of the creator, or the skill of the owner in her ability to acquire the piece and therefore the gene quality of one or the other. However, the repulsive materials upset that purpose, leaving the viewer with the opportunity to consider an object that repels and attracts simultaneously. The arrangement of the materials and the use of gold, silver, or gems in the case of the mousetrap necklace—where tube set cubic zirconia take the place of cheese in set mousetraps—is intended to constitute an elegant arrangement, often imitating the form of the ruff, and therefore referencing the consumptive excess that the 16th century wearers flaunted. While the necklaces embody the things that sexual selection has primed us to admire and as a result, be drawn to wearer and the creator, the sharp, or smelly, or psychologically

aversive materials upset the potential of jewelry as a broker in the process of sexual selection.

Indeed, the names of the necklaces reflect the upsetting nature of the objects. Repel: Aprilophobia refers to the phobia of syringe needles, Repel: Tetanophobia, which includes an abundance of rusty nail, refers to the phobia of tetanus, Repel: Aichmophobia, which consists of X-acto blades, refers to the phobia of sharp things, Repel: Fumiphobia, which consists of cigarettes and cigarette butts, refers to the phobia of smoking, and Repel: Alliumphobia refers to the phobia of garlic. The remaining necklaces that use materials that are repulsive include a choker made out of castrating rings—small green rubber bands used to castrate lambs and calves—called Repel: Castrate, and a large collar called Repel: Snap, which consists of mousetraps, all in the set position. Neither fear of castration nor fear of mousetraps has acquired a technical term, but each can inspire an adverse reaction. For example, many guys have cringed after learning about the function of the small green rings, and I personally have an extreme fear of mousetraps, working up a sweat and finding my heart rate increased as I worked with setting the traps for the piece.

The necklaces that provide the opportunity to attract non-human species, add a fuller understanding to their counterparts and the meaning behind the work as a whole. They include Millet Ruff, a ruff-like collar made with millet seed, Hummingbird Buffet, a necklace made with plastic hummingbird feeder replacement flowers and small, sugar water filled vials mounted in a plastic coated wire armature, and Meal, a necklace consisting of a plastic tube holding mealworms and supported by a gold plated structure that also makes up a perch. By presenting the bird feeder necklaces with the repelling necklaces, I emphasize the purpose of not attracting humans, or particularly, members of the opposite sex. Attracting birds is acceptable because the interaction between two different species will not lead to the creation of new humans, which propagates the freedom to breed. Attracting creatures that are not Homo sapiens serves as the first part of the title, Attract/Repel. The necklaces with materials that deter onlookers refer to the second part of the title; however, their dueling qualities allow them to exist on a range from attractive to repulsive.

Jewelry, especially the necklace, best serves the purpose of rejecting the dictates of sexual selection. A wearable form of art can present skill in the creation of that adornment as well as draw attention to the wearer. Bodies are what we evaluate every day. In the courtship game, as we gauge the physical form of others, we weigh how our own set of features compares. All of this can take place in an instant. If the body in our sights has a stunning necklace, maybe our gaze will stay longer, and maybe that addition can say a bit more about the wearer. The connection to the body, and especially the necklace's prominent, eye catching position best tie into what I intend to undermine. A necklace also presents the best opportunity to bring together an abundance of a particular material, making the purpose more fully realized. An object that exists off of the body would not do as good of a job in opening the dialogue about the evolutionary driven interaction between people and the potential to interfere with that interaction.

The wearable neck pieces that make up the body of work, Attract/Repel, symbolize the possibility of saving human kind from destruction by undermining the power that sexual selection has wielded in the sphere of jewelry and all art forms. This

approach originated with my preoccupation with the possibility of being a member of the first species to go extinct because of our own actions—shaping the environment, which will in turn, determine our fate. I began by researching the severity of the situation and turning to the field of evolutionary psychology to explanation how we got ourselves into this mess. My conclusion about humans' genetic predisposition towards environmentally unsound behavior came from the following sources: Jared Diamond, detailing the history of our destructive nature, Elizabeth Kolbert from the New Yorker, discussing our perpetration of the 6th great mass extinction, climate scientists such as those from the Intergovernmental Panel on Climate Change, Richard Dawkins, explaining the notion of the selfish gene, William Hamilton, theorizing about kin selection, Robert Trivers presenting reciprocal altruism, and Garrett Hardin, accounting his ideas on the tragedy of the commons and limiting the freedom to breed. It is the latter that leads me into the symbolism of my work. Using necklaces to ward off potential mates or pose alternatives to attracting a sexual partner, in order to save the global commons for a bit longer, came from another evolutionary psychology investigation. The most influential voices relating sexual selection to art came from Geoffrey Miller and Denis Dutton, explaining how our ancestors evolved artist capability to express gene quality. I want to undermine that purpose. I use necklaces, the art form that I argue most directly relates to advertising for a mate, to take a jab at the evolutionary forces that shape our behavior. Evolution got us to this point, but maybe evolution has made us into the first being to have a say in where we end up.

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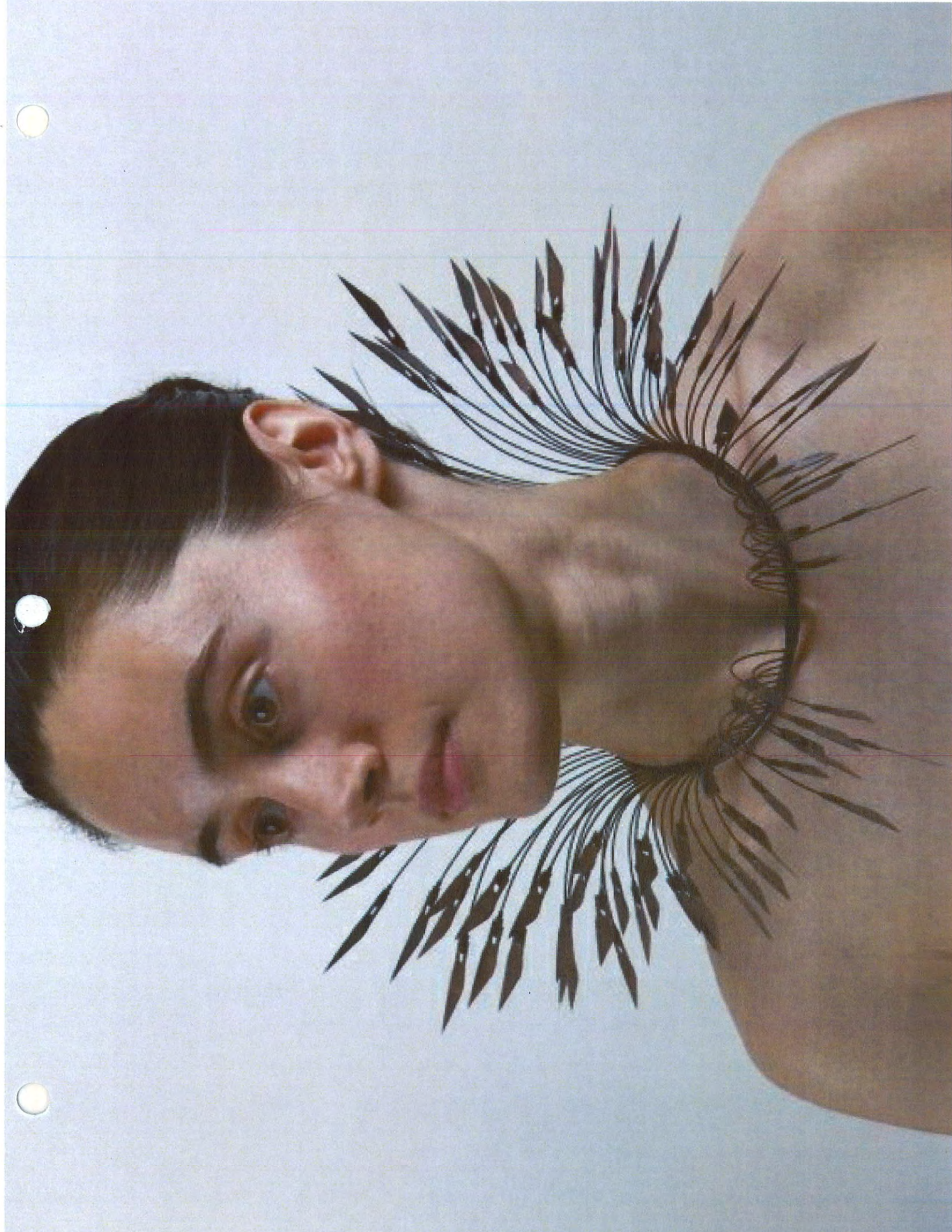
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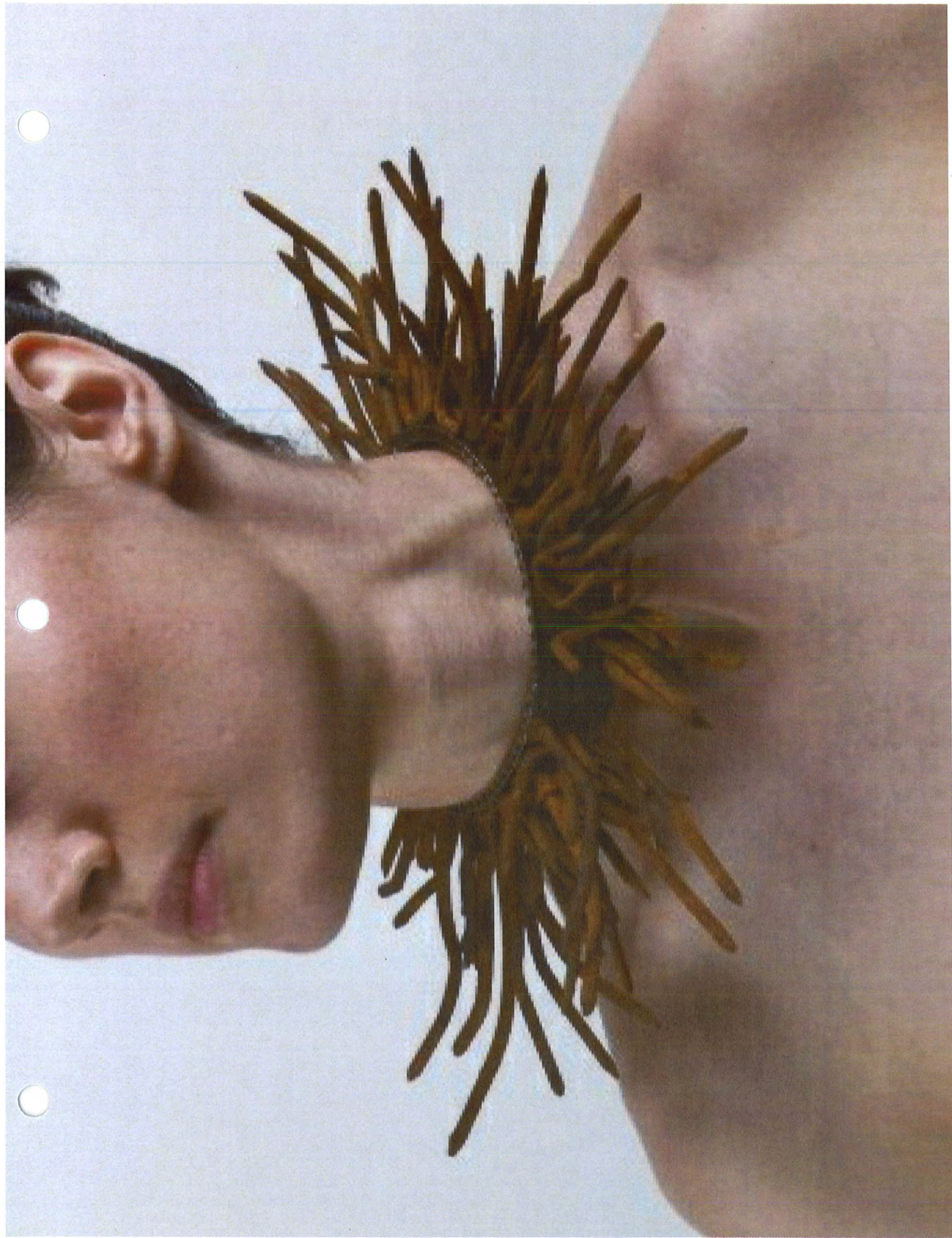
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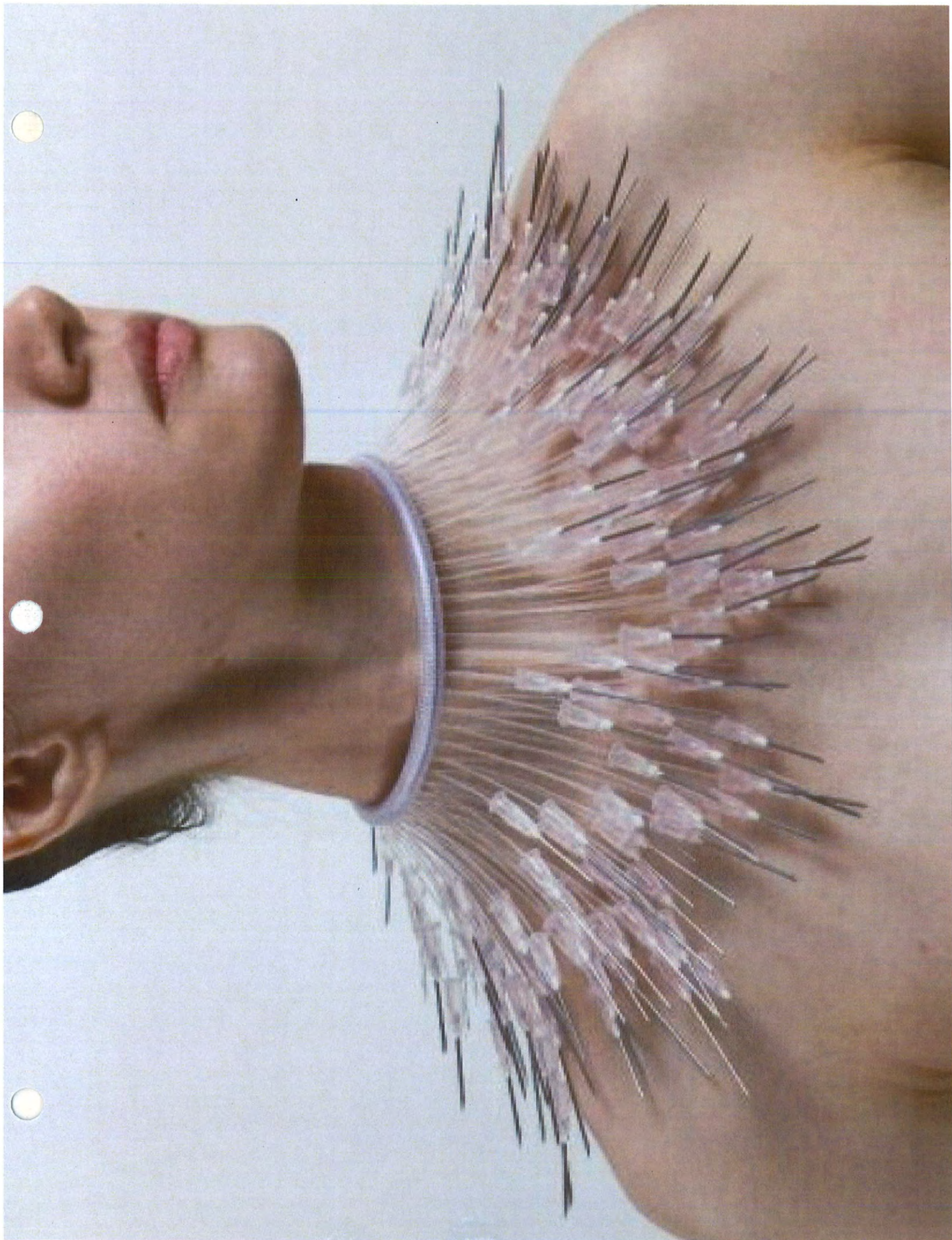


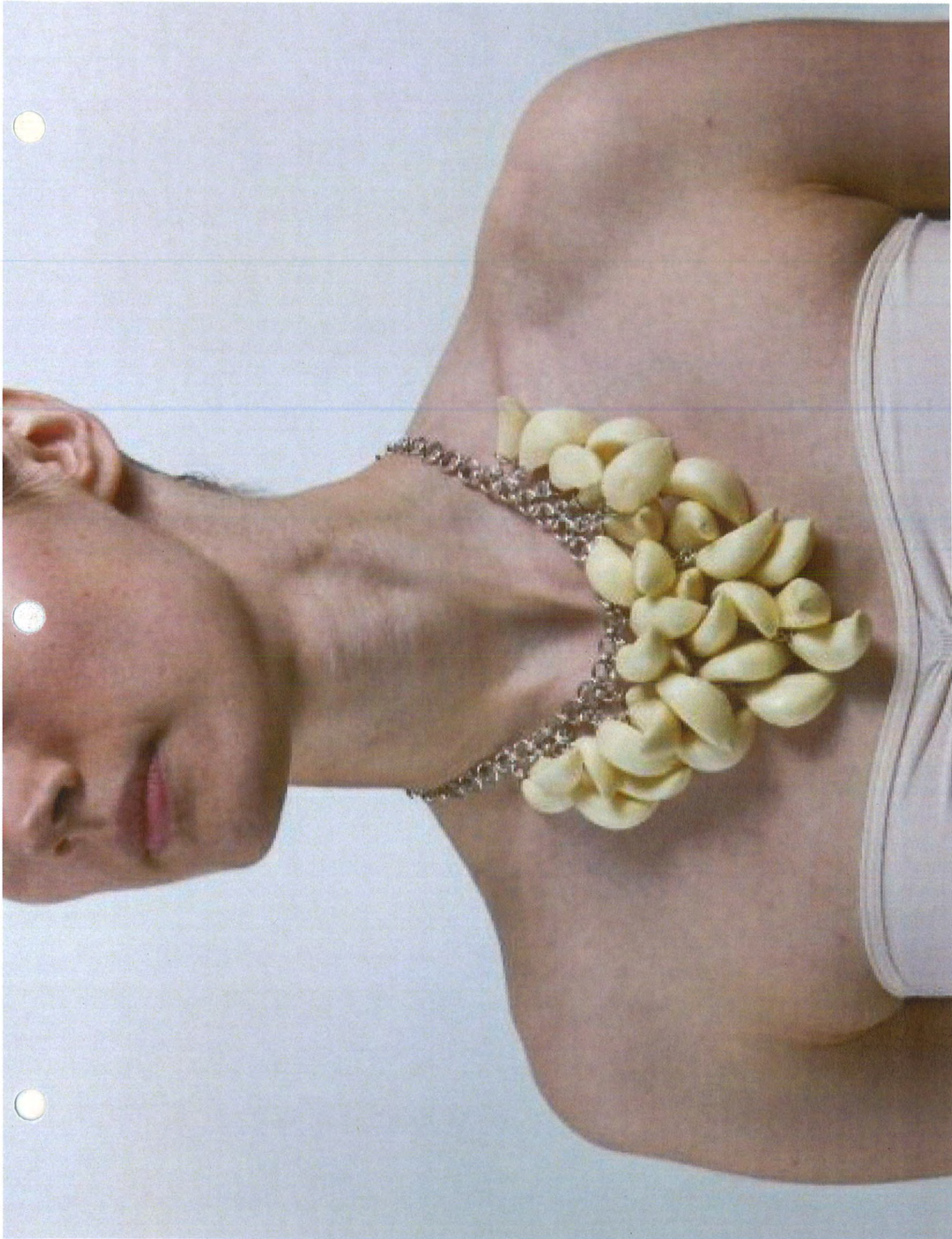


















Appendix G

2006-2011 VASE Schedule

Visiting Artists, Speakers, and Exhibitions

Sarah Spurgeon Gallery Exhibition Details, 2006-2007

Total Visitors 2006-2007: 4033

Compared with 2869 visitors in 2005-2006

Scott Bailey: Virtually Sublime

Dates: October 6—November 5, 2006

Attendance: 609

Lecture by Scott Bailey, October 6, 4 p.m. Randall Hall Rm. 117

Description: In *Virtually Sublime*, Scott Bailey questioned whether it is possible to achieve the painter's notion of the sublime in the landscape through contemporary technology. He used satellite images acquired over the internet as inspiration for paintings of landscapes that were repeatedly fragmented and re-assembled through digital mapping. Bailey, who is the Director of the Art Department at Wenatchee Valley College, also gave a public lecture discussing his artwork.

Student Art Council: An Evening with the Arts

Dates: November 14—18, 2006

Attendance: 302

Description: An annual student-run auction that featured artwork donated by forty-six CWU Department of Art students, faculty, alumni, and community artists. Proceeds from the auction benefitted the Student Art Council which offers art students the opportunity to organize events such as workshops, gallery/museum visits, and guest speakers.

C. Farrell Merit Scholarship Exhibition: Stephen Ellis

Dates: December 1—December 10, 2006

Attendance: 132

Description: C. Farrell Merit Scholarship recipient Stephen Ellis exhibited *Loss of Innocence*, a series of documentary photographs of teenage parents and their children. The child of teenage parents himself, Ellis selected six families from the Kittitas region who he photographed in their own domestic settings.

2007 Biennial CWU Department of Art Faculty Exhibition

Dates: January 12—March 6, 2007

Attendance: 881

Description: A biennial exhibition that included new artwork in a wide array of media by twenty Department of Art faculty and emeritus faculty members. Featured artists included: John Agars, Glen Bach, Joan CawleyCrane, Maya Chachava, Michael Chinn, Lucienne Denner, Gary Galbraith, Brian Goeltzenleuchter, Joanne Hansen, Sarah Haven, Andrew Kaufman, Louis Kollmeyer, Keith Lewis, Jim Sahlstrand, Margaret Sahlstrand, Margo Selski, Michael Sherwin, Constance Speth, Donna Stack, and Shari Stoddard.

2007 CWU Art Alumni Exhibition: Crossroads and Connections

Dates: April 6—28, 2007
Attendance: 799

Description: The inaugural *CWU Alumni Exhibition: Crossroads and Connections* featured artwork in all media by sixty-two Department of Art alumni from class years prior to 1980. The exhibition was collaboration between the CWU Sarah Spurgeon Gallery and Gallery One Visual Arts Center in Ellensburg, and over 400 people were in attendance for the opening reception.

C. Farrell Merit Scholarship Exhibition: Naomi Miyamoto Gray

Dates: May 4—11, 2007
Attendance: 283

Description: Painting major and C. Farrell Merit Scholarship recipient Naomi Miyamoto Gray presented *Birds in the Valley of Wind*, a multimedia installation that included paintings, sculpture, photographs, and a full-size hang glider suspended from the gallery ceiling. As a native of Japan, Miyamoto Gray's references to flight allude, in part, to her own immigration to the United States.

2007 Student Art Council Juried CWU Student Art Exhibition

Dates: May 14—May 18, 2007
Attendance: 340

Description: Annual juried exhibition that was a showcase for outstanding artwork created by thirty-five students over the course of the academic year. At the awards ceremony, select students received prizes donated by community businesses and arts organizations.

Award and Event Sponsors: Dick Elliott and Jane Orleman, Gallery One, Gordon MacDonald Photography, Jerrol's Book and Supply Co., Safeway, Department of Art, College of Arts and Humanities Dean's Choice Award, Sarah Spurgeon Gallery, CWU chapter of the American Institute of Graphic Arts, CWU Wildcat Shop, CWU Copy Cat Shop, Student Art Council

Master of Fine Arts Thesis Exhibition 2007: Matthew Winkelmann

Dates: May 23—June 9, 2007
Attendance: 443

Description: Annual exhibition that represents the culmination of the course of study for the master of fine arts degree. Matthew Winkelmann's mad scientist alter-ego, "Doctor Matthew Van Winkelmann," exhibited tongue-in-cheek artwork and electronic gadgetry inspired by Dada artists from the turn of the century and old science fiction movies.

Summer Student Exhibition

Dates: June 25—September 7, 2007
Attendance: 244

Description: The first summer quarter exhibition to take place in Sarah Spurgeon Gallery, the exhibit gave summer school and visiting students the opportunity to view undergraduate student artwork in the areas of painting, ceramics, photography, wood design, and graphic design.

Sarah Spurgeon Gallery Exhibition Overview, 2007-2008

Total Visits Made in 2007-2008: 4017

Compared with 4033 visitors in 2005-2006

Beneath the Canopy of Heaven: Paintings by Jane Orleman

Dates: September 29—October 28, 2007

Attendance: 877

Lecture by Jane Orleman, September 29, 4 p.m., Randall Hall 117

Description: Alumna and accomplished Ellensburg artist Jane Orleman debuted a new series of large-scale paintings in the Sarah Spurgeon Gallery. Orleman's vibrant dreamscapes filled with goddesses, potent symbols of the feminine and masculine, and Asian religious icons, were a reflection of her spiritual and psychological journey. Orleman gave a public lecture discussing her artwork, and the exhibit was visited by classes in the women's studies and philosophy departments.

Student Art Council: An Evening with the Arts

Dates: November 5—16, 2007

Attendance: 424

Description: Annual student auction event featuring artwork donated by forty-nine CWU Department of Art students, faculty, alumni, and community artists. The auction serves as a fundraiser for the Student Art Council, which organizes exhibits, museum trips, and guest speakers for the benefit of all art students.

The 9th International Shoebox Sculpture Exhibition

Dates: January 5—March 9, 2008

Attendance: 878

Description: An exhibit of eighty-two small sculptures from around the world showing how artists handled the challenges of space and scale dictated by the size of an ordinary shoebox. An invitation-only exhibition organized by the University of Hawaii Art Gallery, the exhibit featured work by well-known artists from the United States, Australia, Belgium, China, Finland, Germany, Great Britain, Japan, Mexico, South Korea, Taiwan, and Vietnam.

Daniel DeSiga and Friends

Dates: April 5—27, 2008

Attendance: 630

Lectures by Daniel DeSiga, April 10 and April 17

Description: *Daniel DeSiga and Friends* featured artwork by nineteen painters who currently work and reside in Central Washington. Daniel DeSiga is one of the Northwest's most accomplished Chicano artists and is nationally recognized for his murals, posters, and paintings of *Los Campesinos* (migrant farm workers). DeSiga gave two lectures, including a talk for students in the Latino and Latin American Studies Program.

2008 Student Art Council Juried CWU Student Art Exhibition

Dates: May 5—16, 2008

Attendance: 478

Lecture by Andy Cooperman (Juror)

Description: Annual juried exhibition sponsored by the Student Art Council that is a showcase for the best student artwork created over the course of the academic year. At the awards ceremony, select students receive prizes donated by community businesses and arts organizations for excellence in their artwork. The guest juror was Andy Cooperman, nationally recognized metalsmith and jeweler who lives and works in Seattle, Washington.

Award and Event Sponsors: Dick Elliott and Jane Orleman, Gallery One, Gordon MacDonald Photography, Jerrol's Book and Supply Co., Safeway, Department of Art, College of Arts and Humanities Dean's Choice Award, Sarah Spurgeon Gallery, CWU Wildcat Shop, CWU Copy Cat Shop, Student Art Council.

Master of Fine Arts Thesis Exhibition 2008: Justin Beckman

Dates: May 21—30, 2008

Attendance: 311

Description: Continuing his ongoing investigation into the unique characteristics of small-town life, Justin Colt Beckman explored ideas surrounding the urban/rural dichotomy and its associated stereotypes. Through a variety of visual media, including photo-based works, film/video, sculpture, installation, and new-media, Beckman questioned the effects that technology, urban expansion, and globalization have on the "perception" of rural living.

C. Farrell Merit Scholarship Exhibition: Jay Hollick and Melissa Nott

Dates: June 3—8, 2008

Attendance: 283

Description: Two recipients of the Farrell Merit Undergraduate Scholarship presented their artwork simultaneously in the gallery: Jay Hollick's "*Play*" was a recreation of a childhood playground setting, but with adult rules; Melissa Nott's "*Hemstitch and the Mandrel*" deconstructed the fashion imagery seen in department store window displays.

Summer Student Exhibition

Dates: June 25—August 29, 2008

Attendance: 244

Description: The second summer exhibit to take place in Sarah Spurgeon Gallery, providing summer school students, as well as visiting students and parents, the opportunity to view student artwork in the areas of painting, ceramics, and photography.

Sarah Spurgeon Gallery Exhibition Overview, 2008-2009

Total Visits Made in 2008-2009: 3838

Compared with 4017 visitors in 2007-2008

a thousand words

Dates: October 2—November 21, 2008

Attendance: 519

Lecture by Robin Bachtler Cushman and Aaron Forman, October 2

Dan Powell is a CWU alumni (classes of '73 and '78) who has served as Associate Professor of the Photography Program at the University of Oregon, Eugene, since 1987. The exhibit featured his photographs, as well as that of five recent Master of Fine Arts recipients who studied under his guidance.

Biennial Department of Art Faculty Exhibition

Dates: January 23—March 8, 2009

Attendance: 924

A biennial exhibition of recent artwork by eighteen current and emeritus faculty members.

Society of Illustrators: An Historical Look at Visual Communication

Dates: April 3—26, 2009

Attendance: 701

A traveling exhibition that included fifty masterworks from the Society of Illustrators' Museum of American Illustration in New York. The artworks spanned the 20th century, with approximately five illustrations from each decade, and demonstrated the changing role of the illustrator.

Student Artist Collective: Juried Student Art Exhibition

Dates: May 4—22, 2009

Attendance: 905

Lecture by Molly Norris, Juror, April 30, 4 p.m., Randall Hall Rm. 117

Annual juried exhibition that is a showcase for the best student artwork created over the course of the academic year. At the awards ceremony, students receive prizes donated by community organizations. The guest juror was Molly Norris, a freelance arts writer and illustrator who was the Director of Seattle's Gallery 110 from 2006-2008.

MFA Thesis Exhibition: Jessica Pribula (Painting)

Dates: May 26—30, 2009

Attendance: 303

Using dyes on paper along with weaving Pribula created images inspired by the epitome of femininity: the dress.

MFA Thesis Exhibition: Alexandra Chaney & Genne Laakso (Jewelry)

Dates: June 2—7, 2009

Attendance: 486

By using materials that prompted aversion, Chaney's necklaces were intended to diminish, rather than promote, courtship success. Laakso's body of work, titled *Transmogriphy*, explored the experience of body manipulation.

Sarah Spurgeon Gallery Exhibition Overview, 2009-2010

Total Visits Made in 2009-2010: 3425

Compared with 3838 visitors in 2008-2009

October 10 – November 8, 2009

Kittitas Valley Women in the Arts

Attendance: 564

Opening Reception: Friday, October 9, 5:00 – 7:00 p.m.

Suffragette Songs Directed by Dr. Linda Marra, 5:30 p.m.

An exhibition in honor of the women artists, educators, and arts advocates who have had a profound impact on the state of the arts in Kittitas County. The October 9 reception is the opening event for the Women's Suffrage Centennial, a year-long celebration that will include programs across campus.

November 16 – December 4, 2009

Student Artist Collective: Evening with the Arts

Attendance: 337

Auction Event: December 4, 6:00 - 8:00 pm (First Friday Art Walk)

An exhibit and auction of artwork donated by Department of Art students, faculty, alumni, and community artists. All proceeds benefit the Student Artist Collective, which offers art students the opportunity to organize events such as exhibits, professional workshops, and museum visits.

January 9 – February 7

Richard C. Elliott: *Vibrational Field*

Attendance: 543

Opening Reception: Friday, January 8, 6:00 – 8:00 p.m.

Ellensburg artist Richard C. Elliott (1945-2008) is remembered for his innovative style that combines dazzling light and a broad spectrum of color with complex geometric patterns. Spurgeon Gallery is the first venue to display the *Vibrational Field* series of fifty-seven digital prints in its entirety.

February 20 - March 19

In/Visible

Attendance: 454

Opening Reception, Friday, February 19, 6:00 - 8:00 p.m.

Lecture by Shawn Patrick Landis, Jason Wood, and Lead Pencil Studio, 4 p.m., Randall Hall 117

An exhibition curated by Howard Barlow, CWU instructor of sculpture, featuring works by Seattle-based installation artists Shawn Patrick Landis, Jason Wood, and Lead Pencil Studio.

CWU Alumni Exhibition: Crossroads and Connections II, April 3-25

Attendance: 678

Opening Events, Friday, April 2:

Sarah Spurgeon Gallery and Gallery One Visual Arts Center:

5-9 pm, Ellensburg First Friday Art Walk

Sarah Spurgeon Gallery, 6-7 pm:

Special Reunion Reception for Alumni, Faculty, and Friends

The second CWU art alumni features work by thirty-four artists who graduated between 1980 and 1995. The exhibit will be on view simultaneously at two venues—the CWU Sarah Spurgeon Gallery and Gallery One Visual Arts Center in downtown Ellensburg.

Sponsored by the Leonard Thayer Small Grants Committee, the College of Arts and Humanities, the Department of Art, the CWU Foundation, and the Office of Alumni Relations.

May 3 - 21

2010 Juried Student Art Exhibition

Attendance: 617

Reception, Friday, May 21, 6:00 - 8:00 p.m.; Awards Ceremony, 7:00 p.m.

Lecture by Jeff Barlow, Juror, Graphic Designer and Creative Director of Jelvetica, Seattle

Annual juried exhibition sponsored by the Student Artist Collective (S.A.C.) that is a showcase for the best student artwork created over the course of the academic year. At the awards ceremony, select students receive prizes donated by community businesses and arts organizations.

May 25 – June 4

Master of Fine Arts Thesis Exhibition: Laura Reinstatler

Attendance: 163

Closing Reception, Friday, June 4, 5:00-7:00 p.m. (Ellensburg First Friday Art Walk)

An M.F.A. candidate in both visual art and theatre arts, Reinstatler displayed costumes and costume designs from the recent CWU Theatre Arts production of “A Secret Garden.”

June 8 – 13

The Equine Spirit

Sasha Hunter, C. Farrell Merit Scholarship Recipient

Attendance: 69

Reception, Friday, June 11, 6:00-8:00 p.m.

The power and beauty of the horse has fascinated Hunter since childhood. Relationships and herd behavior are concepts which she particularly enjoys depicting, whether it is between horse and horse, or horse and human. She utilizes color and its many properties to evoke an emotional response in the audience; while also attempting to re-contextualize

the horse as a subject matter capable of standing strong outside of the more traditional “western cowboy” settings.

Sarah Spurgeon Gallery Exhibition Overview, 2010-2011

Total Visits Made in 2010-2011: 3437

Compared with 3425 visitors in 2009-2010

September 25 – October 24

The 10th International Shoebox Sculpture Exhibition

Attendance: 447

Opening Reception, Friday, September 24, 5:00 - 7:00 p.m.

Whoever said, “good things come in small packages” must have known about the *International Shoebox Sculpture Exhibition*. Eighty-one small sculptures from around the world show how artists have handled the challenges of space and scale dictated by the size of an ordinary shoebox.

The 10th International Shoebox Sculpture Exhibition is organized by the University of Hawaii Art Gallery and supported in part by a grant from the Hawaii State Foundation on Culture and the Arts.

November 5 – December 5

Repercussions: Tides & Time, Curated by Alex Emmons

Attendance: 466

Thursday, November 4:

4:00 p.m., Lecture by Rebecca Cummins and Filippo Tagliati, Randall Hall Rm. 118

5:00 - 7:00 p.m., Opening Reception

This curated exhibition will present how a select group of artists conceptually investigate notions of place and time within video, print, and photo media.

February 18-March 18

Nexus, Work and Vision: Squire Broel

Attendance: 476

Thursday, February 17:

4:00 p.m., Artist Lecture, Randall Hall Rm. 117

5:00 - 7:00 p.m., Opening Reception

Organized by Walla Walla artist, Squire Broel. *Nexus* is an exploration of how Broel’s personal interactions with established, contemporary artists have influenced his work and artistic career. During his tenure as patineur for the Walla Walla Foundry, Broel’s creative vision was informed and energized by the relationships and experiences he encountered on a daily basis. Works by Terry Allen, David Bates, Lynda Benglis, Deborah Butterfield, Jim Dine, Nancy Graves, and Tom Otterness will be included as side-by-side references to Broel’s paintings, cast sculptures, and blown glass.

January 14 – February 6

CWU Department of Art Faculty Exhibition, 2011

Attendance: 683

Opening Reception, Thursday, January 13, 5:00 - 7:00 p.m.

A biennial exhibition of recent artwork by current and emeritus faculty members.

April 7—28

S.A.C. Juried Student Art Exhibition

Attendance: 565

Reception and Awards Ceremony, Thursday, April 28

Lecture by Rie Palkovic, Juror, Painter and Faculty at Big Bend Community College

Annual juried exhibit that is a showcase for the best student artwork created over the course of the academic year. At the awards ceremony, students receive prizes donated by

May 3—18

Graphic Design Student Exhibition

Attendance: 382

Reception, Friday, May 6 (First Friday Art Walk), 5-8 p.m.

Exhibition juried by Professor Glen Bach and Assistant Professor Paula Airth featuring work by current students and recent alumni from the Department of Art's graphic design program.

Friday, May 20, 5-6 p.m.

Friday Art After School Final Celebration

Attendance: 213

Reception and display of children's art created as part of the CWU Art Education program's Friday Art After School Program.

May 25-June 10

Ryan Brislawn, Daniel Donovan, and Leah Pantea: Farrell Merit Undergraduate Scholarship Exhibit:

Attendance: 205

Reception, Friday, June 3 (First Friday Art Walk), 6-8 p.m.

Scholarship exhibit including wood-fired ceramics by Ryan Brislawn, ceramics and sculpture inspired by the philosophy of art by Daniel Donovan, and mixed-media drawings by Leah Pantea that explore the artist's response to the novel "Extremely Loud and Incredibly Close," by Jonathan Safran Foer.

Appendix H

Library Resources

Brooks Library – Art holdings and resources

Subject Headings/# of Vols.

Art, 9,407
Sculpture, 721
Drawing, 421
Design, 981
Painting, 2,032
Decorative Arts, 203
Ceramics, 28
Graphic Design, 21
Industrial Design, 107
Metal-Work, 47
Jewelry-Making, 29
Photography, 1,138
Kinetic Art, 7
Prints Technique, 34
Public Art, 20
Digital Media, 31
Computer Art, 22
Scientific Illustration, 16
Multimedia (Art), 3

Keywords/# of Vols.

Visual Art, 32
Illustration, 358
Print Media, 11
Sequential Art, 4
Art Collaboration, 0
Fibers, 84
Mixed Media, 14
Installation Art, 0
New Media, 111

Number of art & design periodicals

OWNERSHIP

8 titles currently subscribing to in print for the Art Dept:

Aperture

ArtForum International

Artists Magazine

Artnews

Communication Arts (C/W: Advertising Annual, Design Annual, Illustration Annual, Interactive Design Annual, Photography Annual)

Flash Art International

Journal of Aesthetics and Art Criticism

Ornament

OWNERSHIP or ACCESS (through aggregator databases, ejournal packages and print + online or online only subscriptions): up to 510 journal titles.

This number was derived by searching the online journal portal:

<http://uv6sy5vy3u.search.serialssolutions.com/>

and limiting the search to Art, Architecture & Applied Arts subject heading

Result:

Subject Headings in Art, Architecture & Applied Arts

- Architecture (99)
- Arts & Crafts (31)
- Fine Arts - General (81)
- Gardens, Landscape Architecture & Parks (21)
- Visual Arts
 - Decorative Arts (50)
 - Drawing, Design & Illustration (3)
 - Painting (3)
 - Photography (39)
 - Sculpture (1)
 - Visual Arts - General (182)

TOTAL: 510 unique journal titles

Electronic art image data bases:

1) ARTstor:

<u>Collection title</u>	<u>Collection size*</u>	<u>Percentage of completion</u>
<u>Josef and Anni Albers Foundation</u>	2,100	100%
<u>American Council for Southern Asian Art (ACSAA) Collection (University of Michigan)</u>	12,186	100%
<u>American Folk Art Museum</u>	1,659	100%
<u>American Institute of Indian Studies</u>	50,919	100%
<u>Andrew Dickson White Collection of Architectural Photographs (Cornell University Library)</u>	1,370	100%
<u>Wayne Andrews: Architecture (Esto)</u>	4,210	100%
<u>Barbara Anello: Photographs of Southeast Asia and Morocco</u>	750	100%
<u>Architecture of Dublin (University College Dublin)</u>	620	0%
<u>Architecture of Venice (Sarah Quill)</u>	1,000	80%
<u>Art, Archaeology, and Architecture (Canyonlights World Art Image Bank)</u>	6,223	100%
<u>Art, Archaeology and Architecture (Erich Lessing Culture and Fine Arts Archives)</u>	13,000	81%
<u>Art History Survey Collection</u>	4,953	100%
<u>The Art Institute of Chicago Collection</u>	1,343	100%
<u>ARTstor Slide Gallery</u>	191,084	100%
<u>Asia Art Archive</u>	10,000	0%
<u>Asian Art Collection (Connecticut College)</u>	420	100%
<u>Asian Art Photographic Distribution (AAPD) (University of Michigan)</u>	9,585	100%
<u>Asia Society Collection</u>	282	100%
<u>Baltimore Museum of Art</u>	2,000	45%
<u>Baltimore Museum of Art Archives</u>	96	100%
<u>The Barnes Foundation</u>	2,000	22%
<u>Beyond the Taj: Architectural Traditions and Landscape Experience in South Asia (Cornell University Library)</u>	6,684	100%
<u>David Boggett: Art, Architecture, and Festivals in Japan</u>	864	100%
<u>Dmitry Borshch</u>	22	100%
<u>Richard F. Brush Art Gallery (St. Lawrence University)</u>	196	100%
<u>Hal Box and Logan Wagner: Mexican Architecture and Urban Design (University of Texas at Austin)</u>	5,722	100%
<u>Carnegie Arts of the United States</u>	4,176	100%
<u>Carnegie Institution of Washington Photographs of Mayan Excavations (Peabody Museum of Archaeology and Ethnology, Harvard University)</u>	44,337	100%
<u>Carnegie Survey of the Architecture of the South (Library of Congress)</u>	6,884	100%
<u>Eduardo Carrillo Museum</u>	28	0%
<u>Cave Temples at Ellora, India (Deepanjana Danda Klein and Arno Klein)</u>	6,000	19%
<u>Madeline Caviness: Medieval Stained Glass</u>	1,417	100%
<u>Century Magazine Illustrations of the American Civil War (Minneapolis College of Art and Design)</u>	106	100%
<u>The City College of New York</u>	1,806	100%
<u>Charles Moore Archive</u>	50,000	0%

<u>The Jean Charlot Collection (University of Hawai'i at Manoa)</u>	300	0%
<u>Judy Chicago</u>	367	100%
<u>Clarence Ward Archive (National Gallery of Art, Department of Image Collections)</u>	3,901	100%
<u>Classical Antiquity Lantern Slide Collection (Bryn Mawr College)</u>	325	100%
<u>Classical Sculptures (Berlin State Museums)</u>	587	100%
<u>The Cleveland Museum of Art Collection</u>	6,245	100%
<u>Colby College Museum of Art</u>	2,600	0%
<u>Herbert Cole: African Art, Architecture, and Culture (University of California, Santa Barbara)</u>	947	100%
<u>Columbia University: Architecture</u>	2,865	100%
<u>James Conlon: Mali and Yemen Sites and Architecture</u>	871	100%
<u>Community Murals (Timothy Drescher)</u>	5,598	100%
<u>Contemporary Architecture, Urban Design, and Public Art (ART on FILE Collection)</u>	13,033	100%
<u>Contemporary Art (Franklin Furnace Archives)</u>	5,000	67%
<u>Contemporary Art (Larry Qualls Archive)</u>	100,000	65%
<u>Cook's Voyages to the South Seas (Natural History Museum, London)</u>	1,647	100%
<u>Le Corbusier (Dalhousie University)</u>	252	100%
<u>Cornell Fine Arts Museum Collection (Rollins College)</u>	61	100%
<u>Corpus Vitrearum Medii Aevi of Great Britain</u>	18,000	0%
<u>The Courtauld Institute of Art: Conway Library</u>	34,000	0%
<u>The Courtauld Institute of Art: The Courtauld Gallery</u>	8,100	0%
<u>Cuban Heritage Collection (University of Miami Libraries)</u>	1,170	100%
<u>Dallas Museum of Art Collection</u>	1,531	100%
<u>Brian Davis: Architecture in Britain</u>	1,656	100%
<u>Davis Museum and Cultural Center Collection (Wellesley College)</u>	527	100%
<u>Detroit Institute of Arts Collection</u>	1,609	100%
<u>Dura-Europos and Gerasa Archives (Yale University)</u>	18,366	100%
<u>Egyptian and other Ancient Art (Arielle Kozloff Brodkey)</u>	2,444	100%
<u>A. Cemal Ekin: Hagia Sophia</u>	50	0%
<u>European Architecture and Sculpture (Sara N. James)</u>	614	100%
<u>Exhibition Installation Photograph Collection (The Museum of Modern Art Archives)</u>	16,705	100%
<u>Eyes of the Nation: A Visual History of the United States (Library of Congress)</u>	5,443	100%
<u>Farber Gravestone Collection (American Antiquarian Society)</u>	13,447	100%
<u>Ferguson-Royce: Pre-Columbian Photography (University of Texas at Austin)</u>	4,199	100%
<u>Fine Arts Museums of San Francisco Collection</u>	15,768	100%
<u>First Fleet Collection (Natural History Museum, London)</u>	600	100%
<u>John R. Fischetti Cartoon Archive (Columbia College Chicago)</u>	3,279	100%
<u>Foto Reali Archive (National Gallery of Art, Department of Image Collections)</u>	3,366	100%
<u>Foundation for Landscape Studies</u>	5,015	100%
<u>Fowler Museum (University of California, Los Angeles)</u>	700	0%
<u>Freedman Gallery (Albright College)</u>	1,400	0%

<u>Frick Art Reference Library Photoarchives</u>	24,880	100%
<u>The Frick Collection</u>	490	100%
<u>Dov Friedman: American and European Architecture</u>	1,500	38%
<u>Gazette du Bon Ton (Minneapolis College of Art and Design)</u>	100	87%
<u>George Eastman House</u>	19,161	100%
<u>Gernsheim Photographic Corpus of Drawings</u>	189,000	15%
<u>Getty Research Institute: Alexander Liberman Archive</u>	1,500	0%
<u>Getty Research Institute: Julius Shulman Archive</u>	500	0%
<u>Ghiberti's Gates of Paradise Collection</u>	855	100%
<u>Giza Archaeological Expedition Archive (Museum of Fine Arts, Boston)</u>	22,206	100%
<u>Graphic Design Collection (The Cooper Union for the Advancement of Science and Art)</u>	1,359	100%
<u>Harry Ransom Center (University of Texas at Austin)</u>	818	100%
<u>Hartill Archive of Architecture and Allied Arts</u>	16,000	99%
<u>Hill Ornithology Collection (Cornell University Library)</u>	265	100%
<u>Historic American Buildings Survey/Historic American Engineering Record (Library of Congress)</u>	200,000	0%
<u>Historic American Sheet Music Covers (Minneapolis College of Art and Design)</u>	29	100%
<u>Historic Campus Architecture Project (Council of Independent Colleges)</u>	4,045	100%
<u>Historic Illustrations of Art & Architecture (Minneapolis College of Art and Design)</u>	301	100%
<u>Historical Scenic Design (Alexander Adducci)</u>	2,849	100%
<u>Huntington Archive of Asian Art</u>	10,774	100%
<u>Illuminated Manuscript Collection (Princeton University Library)</u>	3,299	100%
<u>The Illustrated Bartsch</u>	51,525	100%
<u>Image of the Black in Western Art (Harvard University)</u>	30,000	53%
<u>Indianapolis Museum of Art Collection</u>	123	100%
<u>Islamic Art and Architecture Collection (Sheila Blair, Jonathan Bloom, Walter Denny)</u>	19,009	100%
<u>Italian and other European Art (Scala Archives)</u>	13,808	96%
<u>Judith and Holofernes (Jessica E. Smith and Kevin R. Brine Charitable Trust)</u>	332	100%
<u>Julia Jacquette</u>	13	100%
<u>J. Paul Getty Museum Collection</u>	415	100%
<u>The Solomon R. Guggenheim Foundation</u>	7,000	0%
<u>Ellsworth Kelly</u>	200	0%
<u>Aida Laleian: Architecture in Romania and Armenia</u>	976	100%
<u>Allan Langdale: Cyprus Archive</u>	3,350	100%
<u>Latin American Art (Colección Patricia Phelps de Cisneros)</u>	500	35%
<u>Library of Congress Collection</u>	20,661	100%
<u>Roy Lichtenstein</u>	1,172	100%
<u>Ralph Lieberman: Architectural Photography</u>	3,000	72%
<u>Rob Linrothe: Tibetan and Buddhist Art</u>	1,127	100%
<u>Christopher Long: Central European Architecture (University of Texas at Austin)</u>	215	100%
<u>Los Angeles County Museum of Art Collection</u>	1,039	100%
<u>William L. MacDonald: Architecture (Princeton University)</u>	3,000	0%

<u>Magnum Photos</u>	79,696	100%
<u>Majolica International Society</u>	1,000	0%
<u>Manuscripts and Early Printed Books (Bodleian Library, University of Oxford)</u>	24,514	100%
<u>Eugene James Martin</u>	200	100%
<u>Maya Pre-Columbian vases and artifacts (Justin Kerr and Barbara Kerr)</u>	500	100%
<u>Mellink Archive (Bryn Mawr College)</u>	3,912	100%
<u>The Mellon International Dunhuang Archive</u>	75,483	95%
<u>The Metropolitan Museum of Art</u>	9,042	100%
<u>The Metropolitan Museum of Art: Brooklyn Museum Costumes</u>	5,883	100%
<u>The Metropolitan Museum of Art: William Keighley</u>	5,500	67%
<u>Mexican Retablos (Jorge Durand and Douglas Massey)</u>	170	100%
<u>Minneapolis College of Art and Design Collection</u>	1,142	100%
<u>Minneapolis College of Art and Design Faculty Artists</u>	40	100%
<u>The Minneapolis Institute of Arts Collection</u>	4,653	100%
<u>Modern Latin American Art (Jacqueline Barnitz, Art and Art History Department, The University of Texas at Austin)</u>	4,699	100%
<u>Moreen O'Brien Maser Memorial Collection (Skidmore College)</u>	854	100%
<u>Mott-Warsh Collection</u>	200	0%
<u>The Mourners: Tomb Sculpture from the Court of Burgundy</u>	1,606	0%
<u>Tom Muir</u>	60	100%
<u>Museum of Fine Arts, Boston Collection</u>	13,104	100%
<u>The Museum of Modern Art: Architecture and Design</u>	6,949	100%
<u>The Museum of Modern Art: Painting and Sculpture</u>	1,467	100%
<u>Museum of the City of New York</u>	55,238	6%
<u>National Gallery of Art</u>	715	100%
<u>Native American Art and Culture (National Anthropological Archives, Smithsonian Institution)</u>	11,900	100%
<u>New Museum of Contemporary Art Collection</u>	6,273	100%
<u>Georgia O'Keeffe Museum</u>	1,200	69%
<u>Alka Patel: South Asian and Cuban Art and Architecture</u>	10,604	100%
<u>Peabody Museum of Archaeology and Ethnology (Harvard University)</u>	154,000	2%
<u>Peabody Museum of Natural History (Yale University)</u>	11,420	63%
<u>Elizabeth Peyton</u>	173	100%
<u>Philadelphia Museum of Art Collection</u>	5,046	62%
<u>The Phillips Collection</u>	1,178	100%
<u>Renzo Piano Building Workshop</u>	299	100%
<u>Plans of Ancient and Medieval Buildings and Archaeological Sites (Bryn Mawr College)</u>	7,989	100%
<u>QTVR Panoramas of World Architecture (Columbia University)</u>	3,280	49%
<u>Ralph Lieberman Archive (Harvard University)</u>	3,500	0%
<u>Renaissance Society: University of Chicago</u>	5,000	0%
<u>Rescue Public Murals (Heritage Preservation)</u>	522	100%
<u>Réunion des Musées Nationaux</u>	11,666	33%
<u>Rhizome</u>	3,000	0%
<u>The John and Mable Ringling Museum of Art</u>	1,269	100%

<u>The John and Mable Ringling Museum of Art: Circus Collection</u>	4,896	100%
<u>Diego Rivera (Detroit Institute of Arts)</u>	1,380	0%
<u>Mark Rogovin: Mexican Murals</u>	250	65%
<u>Milton Rogovin: Social Documentary Photographs</u>	260	100%
<u>Mark Rothko</u>	1,347	24%
<u>Christopher Roy: African Art and Field Photography</u>	3,501	100%
<u>SAHARA</u>	8,991	100%
<u>The Samuel H. Kress Collection</u>	1,757	100%
<u>The Samuel H. Kress Collection: Lantern Slides</u>	826	100%
<u>Emilio Sanchez Foundation</u>	79	100%
<u>San Francisco Museum of Modern Art</u>	976	100%
<u>Saint Louis Art Museum</u>	1,838	100%
<u>Seattle Art Museum</u>	2,718	100%
<u>Thomas K. Seligman: Photographs of Liberia, New Guinea, Melanesia and the Tuareg people</u>	3,601	100%
<u>The Schlesinger History of Women in America Collection</u>	36,002	100%
<u>Jon Schueler</u>	350	0%
<u>Shangri La, Doris Duke Foundation for Islamic Art</u>	800	25%
<u>Shuilu'an Temple (Northwestern University)</u>	20	100%
<u>Sites and Photos</u>	90,000	33%
<u>Smith College Museum of Art</u>	3,000	33%
<u>Smithsonian American Art Museum Collection</u>	4,125	100%
<u>Southeast Asia Visions: John M. Echols Collection (Cornell University Library)</u>	10,070	100%
<u>Andrew Spence</u>	50	26%
<u>Sterling and Francine Clark Art Institute Collection</u>	4,566	100%
<u>Ezra Stoller Archive (Esto)</u>	26,000	57%
<u>Carl Strom and Jennifer Strom: Korean Buddhist Monasteries</u>	3,249	100%
<u>Study Photographs of Tapestries in the Getty Research Library Photo Study Collection</u>	4,879	100%
<u>Terra Foundation for American Art Collection</u>	704	100%
<u>Tenniel Civil War Cartoon Collection (Minneapolis College of Art and Design)</u>	53	100%
<u>The Trout Gallery (Dickinson College)</u>	6,000	0%
<u>University of Illinois at Urbana-Champaign: University Library</u>	9,150	41%
<u>Vesalius Anatomical Illustrations (Northwestern University)</u>	253	100%
<u>Via Lucis</u>	2,000	68%
<u>Victoria and Albert Museum Collection</u>	1,079	100%
<u>David Wade: Pattern in Islamic Art</u>	1,500	100%
<u>The Walters Art Museum</u>	3,779	100%
<u>Wilfried Wang: Modern Architecture (University of Texas at Austin)</u>	458	100%
<u>The Warburg Institute</u>	10,000	22%
<u>Williams College Museum of Art Collection</u>	66	100%
<u>Ruth Chandler Williamson Gallery (Scripps College)</u>	800	0%
<u>Beverly Willis</u>	57	100%
<u>Robert Winter: Architecture of California (Occidental College)</u>	2,500	100%
<u>World Monuments Fund</u>	2,000	50%
<u>World War I and II Posters and Postcards</u>	5,737	100%

(University of Minnesota Libraries)

<u>Wriston Art Center Galleries</u> <u>(Lawrence University)</u>	1,278	100%
<u>Yale University Art Gallery</u>	1,926	100%
<u>Yao Ceremonial Artifacts (Ohio University)</u>	3,700	77%
<u>Fondazione Federico Zeri (Università di Bologna)</u>	28,247	100%

* Image totals should be regarded as an approximation until a given collection is 100% complete. Users should also bear in mind that the number of images available to them may vary from country to country, reflecting ARTstor's approach to addressing an international copyright landscape that itself varies from country to country.

2) CAMIO:

CAMIO[®] — OCLC's Catalog of Art Museum Images Online — is a growing online collection documenting works of art from around the world, representing the collections of prominent museums. CAMIO highlights the creative output of cultures around the world, from prehistoric to contemporary times, and covering the complete range of expressive forms. CAMIO is licensed for use by students, faculty, and researchers at subscribing institutions. Works of art may be used for educational and research purposes during the term of the subscription, if they are properly credited. Images may not be published or otherwise distributed.

CAMIO includes ...

- Photographs
- Prints
- Sculpture
- Paintings
- Decorative Arts and Utilitarian Objects
- Drawings and Watercolors
- Costume and Jewelry
- Textiles
- Architecture
- and more ...

Browse CAMIO

Contributing Museums

- 3,695 Albright-Knox Art Gallery
- 273 Asia Society Galleries
- 50 Brooklyn Children's Museum
- 7,294 Carnegie Museum of Art
- 4,395 The Cleveland Museum of Art
- 1,553 Dallas Museum of Art
- 1,631 The Detroit Institute of Arts
- 17,511 Fine Arts Museums of San Francisco
- 484 The Frick Collection and Art Reference Library
- 4,491 George Eastman House, International Museum of Photography
- 123 Indianapolis Museum of Art
- 20,634 Library of Congress
- 1,044 Los Angeles County Museum of Art
- 1,154 Louisiana State Museum
- 1,702 The Metropolitan Museum of Art
- 3,267 The Minneapolis Institute of Arts
- 1,164 Musee d'art contemporain de Montreal
- 10,332 Museum of Fine Arts, Boston
- 2,176 Philadelphia Museum of Art
- 2,345 San Francisco Museum of Modern Art
- 3,886 Smithsonian American Art Museum
- 4,945 Sterling and Francine Clark Art Institute

Work Types

- Architecture
- Audio-Video Installations
- Books
- Costume and Jewelry
- Decorative Arts and Utilitarian Objects
- Digital Arts
- Drawings and Watercolors
- Installations
- Mixed Media
- Paintings
- Performance Arts
- Photographs
- Prints
- Sculpture
- Textiles

964 Victoria and Albert Museum

1,683 Walker Art Center

789 Whitney Museum of American Art

Appendix I
Art 495 Syllabi

Graphic Design
Visual Art Teaching
Studio



PROFESSOR GLEN L. BACH
bachg@cwu.edu

ART 495, STUDIO PROJECT,

GRAPHIC DESIGN END-OF-MAJOR ASSESSMENT

SPRING QUARTER 2011

CLASS CONTRACT SIGNATURE & DATE: _____ PRINT NAME: _____

CLASS CONTRACT: Through my enrollment in this class, I have read and fully understand this contract and mutually agree to abide by all terms set forth. Sign and print your name in the spaces above and submit a copy at the beginning of the next class meeting.

CLASS SCHEDULE: Monday & Wednesday, 3:30 - 3:50 p.m. and/or by individual appointment as deemed necessary. Memorial Day Holiday, Monday, May 30th.

INSTRUCTOR/ADVISOR OFFICE HOURS: Mon & Wed. 4:00 p.m. – 5:00 p.m. or by appointment. Telephone: 963-1544. Office: Randall, room #238. Professor Bach is often in his office, so stop by & chat, but do not disturb when his door is closed. Please put internship paperwork in the mailbox next to Bach's office door. NOTE: Professor Bach routinely checks his email throughout the day, Monday – Friday.

CATALOG DESCRIPTION:

Preparation of a professional portfolio and presentation of a body of work suitable for exhibition. Satisfies end of major assessment requirement.

COURSE EMPHASIS: Students take the final steps in preparation for entering the professional job market. In addition to assembly of their final portfolio, students gain practice in interviewing techniques, filling out intern application forms, resume preparation, design exhibition and professional procedures.

PORTFOLIO: An inexpensive, yet professional portfolio case is available at the University Store. Please keep your portfolio work at school so that it is easily accessible. Please purchase a new case if yours is getting tattered. Students may also choose to present their final body of work in a portfolio of their choice.

REALITY CHECK: Students are required to attend Reality Check on April 30, 2011, 8:30AM - 12:30PM, Art Center Gallery at Seattle Pacific University. This is an external portfolio assessment prior to or while enrolled in ART 495. Those that attended last year are exempt from attending but must complete an evaluation form if they haven't already. Register for Reality Check: www.aigaseattle.org.

LAB FEES: None, but there are required material and vendor costs associated with this class.

ATTENDANCE: Impeccable attendance is required. Problems with attendance or tardiness will result in your dismissal from class. Please be on time for any scheduled individual appointments. In most cases, ART 495 only meets when a project is due. You will be notified in class whether or not the class will formally meet on the following scheduled day.

WORK STATIONS: You are responsible for the care and upkeep of your work area. Excessive wear and tear will become your responsibility. MAKE NO MARKS ON YOUR DESKS, LOCKERS, WALLS, or COUNTER TOPS. Refrain from decorating the room. Absolutely, positively no cutting directly on desk or counter tops.

PERSONAL BUSINESS: Please take care of personal business before class. This class period is too short to receive instruction and also to do personal errands. Please purchase your materials or do your library research before class.

CELL PHONES: Texting and cellular phone use is prohibited during class time. Please turn them off during class or don't bring them to class.

BUILDING ACCESS: Building and lab hours are posted throughout Randall Hall. For your safety, entry doors are not to be propped open.

FINAL SCHEDULE: The final consists of submitting all required documents by their due dates.

COURSE ASSESSMENT ACTIVITIES:

- Students assemble 12-13 strong examples of their design work in a portfolio case that they supply and prepare a sophisticated non-digital portfolio presentation. Students tailor their portfolio pieces to be applicable for the type of job they will be seeking.

- * Students create a portfolio web page.

- Students produce or refine a well-written and designed resume.

- Students experience "mock" job interviews from Seattle design firms and receive feedback about their success.

- Students share work experience activities with the class.

- Suggested AIGA activities can further acquaint students with the role of graphic arts vendors and suppliers, as well as designers.

- Students are engaged in setting up the graphic design exhibition.

COURSE ASSESSMENT STRATEGIES:

Grading in all Graphic Design courses is highly competitive and is based on the following criteria:

1. Quality of project solutions & papers.
2. Meeting regular deadlines
3. Attitude and work ethic
4. Regular attendance
5. Punctuality
6. Productive use of class time
7. Completion of outside-of-class work
8. Oral participation and objectivity in critiques.
9. Spring quarter portfolio review by outside design firms and agencies.

COURSE ASSESSMENT OUTCOMES:

At the completion of this course students will be able to:

1. Have a professional portfolio presentation to show prospective employers.
2. Improve job interview techniques with the help of practical experience.
3. Gain an understanding of different job experiences from fellow students.
4. Practice organizational skills in the design workplace.
5. Be able to prepare a professional resume.
6. Understand how to tailor portfolio presentations to specific types of jobs.
7. Have a workable web site using carbonmade.com or your own site.
8. Know how to create viewable PDF files.

**NO FOOD, SPRAY GLUE, TOBACCO PRODUCTS OR BICYCLES IN THE
GRAPHIC STUDIOS COMPUTER LAB OR DARKROOMS.**



PROFESSOR GLEN L. BACH

ART 495, GRAPHIC DESIGN END-OF- MAJOR ASSESSMENT

SPRING QUARTER 2011

PROJECT #1, PORTFOLIO

CLASS CONTRACT: Through my enrollment in this class, I have read and fully understand this contract and mutually agree to abide by all terms set forth. Sign and print your name in the space above and submit a copy at the beginning of the next class meeting.

SUBJECT: PORTFOLIO

OBJECTIVE: In order to help you gain an internship or employment, create a complete graphic design hard copy portfolio that represents your very best design and conceptual skills.

SPECIFICATIONS:

You are to put together a complete portfolio of your best design work.

1. Minimum of ten pieces and maximum of thirteen - inserted into your ITOYA portfolio case or case of your choice. The case should match the sophistication level of the work.
2. Do not include work that is not perfect in some way - rework it if necessary! You never want to be in a position where you must apologize for weak or sloppy work.
3. Design an introduction panel for your portfolio. One idea is to simply adhere one of your business cards in the position of your choice onto a black slip-sheet inserted into the first page of your portfolio. This will help identify whom the portfolio belongs to should you have to drop it off for an interview or it becomes lost.
4. Put your work in order. Start with a good impression by inserting a great piece first, a great piece in the middle and your very best piece at the end.

5. Decide how letters of recommendations, roughs, capability notebooks or 3-D projects will be stored and presented.

DUE DATES:

Prior to making your PDF portfolio, you will need to review your work with Professor Bach. Make adjustments per his recommendations and mutual agreement.

ROUGH COMP: Monday, April 4, 2011

Group 1 last names: Beane through Eckhart.

One semi-polished portfolio including front-page cover and work. You will thumb through your portfolio in front of the class

ROUGH COMP: Wednesday, April 6, 2011

Group 2, last names: Foster through Scholfield

One semi-polished portfolio including front-page cover and work You will thumb through your portfolio in front of the class and receive comments from the group.

ROUGH COMP: Monday, April 11, 2011

Group 3, last names: Smith through Worden

One semi-polished portfolio including front-page cover and work. You will thumb through your portfolio in front of the and receive comments from the group.

FINAL GRADED PORTFOLIO: Wednesday, June 1, 2011

Fine-tune your portfolio. At this point they will be evaluated, but the real grade will come from your future employers.

THE INSTRUCTOR RESERVES THE RIGHT TO MODIFY THESE INSTRUCTIONS FOR THE BENEFIT OF ALL.



PROJECT #2: WEB PAGE

Create a personal WEB site that promotes your design skills.

OBJECTIVE:

Every designer embarking on a design career needs a functioning web page to promote his or her work and selves. That's great if you already have one, be sure to update it. If not, you can use online services, such as carbonmade.com to create a simple site for yourself.

SPECIFICATIONS:

Design a personal WEB site that showcases your skills as a graphic designer.

1. Assemble your WEB site using the services of carbonmade.com. "Meh" is their free plan. It doesn't cost and you get to showcase 5 projects with 35 images.
2. Insert as many images as necessary to showcase your work and skills.
3. Create descriptive text for each image.
4. Include some text about yourself, your design philosophy, and contact information. Entice your audience to stay engaged with your work. List your software expertise and any other unique skills, awards, and recent clients.
5. Please note, that once you are working in a firm, it is likely that you will be doing the web design work and someone else will be getting the images ready for the web, as well as the necessary coding.

DUE DATES:

ROUGH COMP VIEWABLE WEB PAGE: Monday, April 18, 2011

Gather your images that you want to use on your WEB pages. Note: PhotoShop allows one to convert graphic images to the necessary 72 dpi JPEG format. Assemble your web site using carbonmade.com. Be prepared to present your site to Professor Bach.

FINAL VIEWABLE WEBB PAGE: Monday, May 9, 2010

Follow guidelines used for the rough comp. Present your web site to the class using the digital projector in the lab. This project will be evaluated on your ability to select images that look good on the web, the ability to write about and market your skills, and your ability to assemble a simple and cohesive site that actually functions.

PROJECT #3, PDF PORTFOLIO, RESUME AND BUSINESS CARD:

All graphic design majors are required to submit a portfolio of 10 - 12 pieces of their best work that has been formatted into one PDF. You must also submit an updated resume and business card. The PDF portfolio will assess the student's higher level thinking skills. Orchestrating all of the formal elements in an artwork requires, not only problem solving and critical thinking; it requires creative insights that can't be quantified. Attitudes, values and interests will be revealed in the student's choice of media, subject and style.

PROCEDURE:

Select 10 - 12 pieces of your best work and review them with Professor Bach. You may include no more than three ads from Art 470, unless advertising is your final career goal. Only one "Com" project is allowed in the PDF portfolio.

④ **Monday, May 16, 2011:** Create one "STANDARD" resolution PDF portfolio that is labeled with your name in caps (LAST, FIRST). Review your PDF portfolio with your faculty advisor by Wednesday, May 16th. If it is not approved, resubmit it by Monday, May 23, 2011. Also turn in an updated resume and business card on this date.

④ **Monday, May 23, 2011:** Resubmit your resume, business card and PDF if Professor Bach found that corrections needed to be made. Once approved, PDF portfolios are to be put in the Art 495 folder located in the student folder in the computer lab. One student will be assigned the task of burning the files to one or more compact discs supplied by the department. The discs are then submitted to the instructor on behalf of the class. Each disc is clearly labeled as: *2011 - ART 495, GRAPHIC DESIGN END-OF-MAJOR ASSESSMENT*. The label also includes the last names of those students represented on the disk. **Please note that it is required that each student create one PDF portfolio with multiple pages of their projects and not multiple PDF's. This is especially easy to do if your PDF was created using InDesign.**

NOTE: ALL DEADLINES ARE FINAL. INCOMPLETES WILL NOT BE ISSUED.

THE INSTRUCTOR RESERVES THE RIGHT TO MODIFY THESE INSTRUCTIONS FOR THE BENEFIT OF ALL.



PROFESSOR GLEN L. BACH
GRAPHIC DESIGN END-OF- MAJOR ASSESSMENT

SPRING QUARTER 2011

AIGA REFLECTION FORM

STUDENT NAME: _____ YEAR ATTENDED REALITY CHECK _____

REALITY CHECK PORTFOLIO REVIEW REFLECTION:

1. Summarize the benefits that you received by attending the AIGA "Reality Check" portfolio review:
2. What specific improvements and/or suggestions were offered to you about your work:
3. What specific projects, as well as other elements did the reviewers like about your work:
4. What projects might you consider eliminating from your portfolio:
5. Based on your Reality Check experience, how will it affect the overall assessment plan for your final portfolio and how you spend your last few weeks at Central:
6. Within current resources, how could we alter our curriculum to better serve you besides adding web and Flash classes or a better color printer.
7. Please feel free to make any additional comments about Reality Check or your portfolio:

ART 495 for the ART EDUCATION MAJOR

Winter 2012

Dr. Shari S. Stoddard, Director of Visual Art Teaching
Office: Room 145 Email stoddars@cwu.edu

Admission to and continuation in the Teacher Education program requires that you purchase Live Text. You must present "proof of purchase" to the Certification Office, Black 228. The Philosophy of Teaching and the Philosophy of Teaching Art papers you write for this class MUST be posted on Live Text. Your grade will be with held until these two papers have been posted on Live Text.

ATTENDANCE: Absences will affect your participation grade and your overall final grade for the class. It is unlikely you will be able to pass the course if you have more than three absences. My philosophy of teaching requires that you act as responsible adults. If you are absent, it is **your** responsibility to find out what you missed **from another student** and to be **totally prepared for the next class you attend**. It is not my responsibility to fill you in on what you missed so do not ask. Before you leave class today be sure to get telephone numbers from at least two other students.

LATE WORK: Work is due on the due date. Any work turned in after the due date will receive one letter grade lower for each class period late. **All assignments must be turned in to pass the course** even if the assignment is so late it will receive an F. **No assignment will be accepted after the final day of class.**

SPECIAL ACCOMMODATIONS: Students with disabilities who wish to set up academic adjustments in this class should give me a copy of their "Confirmation of Eligibility for Academic Adjustments" from the Disability Support Services Office as soon as possible so we can meet to discuss how the approved adjustments will be implemented in this class. Students with disabilities without this form should contact the Disability Support Services Office, Bouillon 205 or dssreceipt@cwu.edu or 963-2171 immediately. If you have emergency medical information to share or if you need special accommodations if the building must be evacuated, please inform me.

Portfolio/Notebook for Job Application and Interview

"A portfolio as a product is a collection of exhibits which document an individual's beliefs, knowledge, skills, and dispositions in education. Compiling a portfolio as a process helps clarify and articulate one's continuing learning".

Rationale:

"Why compile a portfolio? How does it serve an individual's development as a teacher and learner? Teachers have a myriad of experiences both within and outside the university which influence that development. Teachers constructively examine what they know,

believe, and do through compiling exhibits in a portfolio that helps them connect those experiences and explore more deeply their relevance and value. Compiling a portfolio is a learning experience in itself and can not only document but also extend one's understanding of teaching and learning".

Walter Kimball

Compiling your portfolio:

Begin by compiling "exhibits" or examples of your best work from courses, special projects, work with children in teaching environments (formal or not), and student teaching experiences. Each exhibit must include a caption explaining the reason for its inclusion and how it represents your views of teaching and learning. The **caption is a critical feature of the exhibit**. Through it, the reader comes to understand the importance of each exhibit to the continuity of the portfolio. Example of exhibit caption for an art program materials order:

I chose to include this art materials order because through it I came to understand the importance of choosing materials carefully. Since budgets for education programs are usually tight, I endeavored to create a materials order that included an appropriate quantity of good quality materials at reasonable cost. I based my budget on 500 students with an allocation of \$1.50 per student.

What to include:

The portfolio is not intended as a collection of everything associated with your professional preparation and career. Be discriminating. However, you should try to include a wide variety of materials from art, art education, education, and university core courses as well as outside experiences.

The process of organizing a portfolio will itself be a learning opportunity. Exploring the importance and impact of the experiences will expedite the selection of exhibits creating a clear picture of your continuing development as a learner and teachers.

Exhibits that must be Included

(These are inclusive but not exclusive. Use dividers and label each section of the portfolio)

- **Cover Page** (Refer to handouts given in ART 432)
- **Table of contents** – list all items, in order as listed on the Portfolio Check Sheet
- **Cover letter** (Written in ART 495, revised if necessary)
- **Resume** (Written in ART 495, revised if necessary)
- **Philosophy of teaching** (Written in ART 495, revised if necessary)

- **Art education philosophy** (Written in ART 432, revised if necessary)
- **Classroom Management Statement** (Written in PSY 315, revised if necessary)
- **Grading or Assessment Statement** (Written in PSY 315, revised if necessary)
- **Syllabus** (Written in ART 495, revised if necessary)
- **Curriculum plan** (Written in ART 432, revised if necessary)
- **Unit plan** (Written in ART 432, revised if necessary)
- **One Elementary Lesson plan** (Written in ART 330, revised if necessary)
- **One Secondary Lesson plan** (Written in 430, or 432, revised if necessary)
- **Paper(s) on teaching or art** (Issue paper written in ART 432, or an Art History paper, revised if necessary)
- **Reflection Statements on Professional Education courses**
 - PSY 314, Human Growth and the Learner
 - EDF 302, Introduction to Students with Exceptionalities
 - PSY 315, Psychology for the Classroom
 - EDCS/BSED 316, Educational Technology
 - EDCS 311, Teaching: Curriculum, Methods, and Materials
 - EDCS 444, Educational Issues and the Law
 - One Socio-cultural course
- **teaching children's art classes, and on becoming an art teacher**
- **Reflective Journal from field experiences and / or student teaching** (Include after field experience and student teaching)
- **Transcripts** (Make a tab for your transcript and add at the end of required course work.)
- **Description of volunteer services in teaching** (If any)
- **Honors and awards** (If any)
- **Images of your art work** (Label with your name, title, medium, and date)
- **Images of your students' art work** (Include after field experience and/or student teaching. Label with the lesson plan title, medium, and date)
- **Images of you teaching a class of students** (Include after field experience and student teaching. Label with the title of the lesson, school, and date)

These exhibits must be enclosed in a **visually effective notebook**. Create a visual style for this collection to give it unity and entice the viewer to look at it. Photographs and slides should be in **plastic pages**. Motivational materials for art lessons and student work should be in a **separate folder**.

As this portfolio represents the best you have to offer, make sure there are **no typos, spelling or grammatical errors!**

Assessment of the Portfolio/Notebook

The **grade** for the portfolio will be determined by

- the **quality** of the construction of your portfolio
- the **inclusion of all required exhibits**
- having **no typos, spelling or grammatical errors**
- being **turned in on time** (one week before the last day of class)
- the **Portfolio Exhibits Check Sheet is included and filled out by the student**

Exit Interview

Students will **schedule an appointment** to meet with the Art Education Supervisor (Dr. Shari Stoddard) one week before the last day of classes to turn in and discuss the above portfolio

Tentative Calendar

WK	Dates	Class	Assignments for next class period
1	1 -9	The Notebook - overview	Gather material from previous classes to put in the Notebook
2	1 – 16	No Class!	
3	1 – 23	Applying for a job – Resume and Cover letter	Resume and Cover letter
4	1 – 30	DUE: Resume and Cover letter Write Syllabus for a Foundation and/or Studio Class	Syllabus for a Foundation and/or studio Class
5	2 – 6	DUE: Syllabus for a Foundation and/or studio Class Rewrite philosophy papers Work on Notebook	Rewrite philosophy papers

6	2 – 13	DUE: Rewrite of Philosophy papers Work on Notebook	Work on the Notebook
7	2 – 20	No Class!	Finish Notebook
8	2 – 27	Mock interviews DUE: NOTEBOOK	
9	3 – 5	Pick up Notebook	
FINAL'S WEEK - No Class!			

CLASS ASSIGNMENTS and ASSESSMENTS

Learner Outcomes	Assessment Strategies
Students read about and discuss how to apply for an art education position, write a cover letter and resume, and participate in a mock interview	Cover letter, resume, and mock interview
Students will write a syllabus for a Foundation and/or studio Class	Syllabus for a Foundation and/or studio Class
Students rewrite their teaching philosophy paper and their art philosophy paper	A teaching philosophy paper and an art philosophy paper
Students will put together a portfolio/notebook that may be used for a job interview	A completed portfolio/notebook

GRADING SCALE

100 – 75 S (Satisfactory)
 0 – 74 U (Unsatisfactory)

FINAL COURSE POINTS

Cover Letter	15	_____
Resume	15	_____
Syllabus	15	_____
Philosophy of Teaching	15	_____
Philosophy of Teaching Art	15	_____
Notebook	<u>25</u>	_____
	100	_____

Cover letter and Resume

- A cover letter – one page introducing yourself and requesting to be considered for a fictional art teaching position.
- A resume – a two page (no more) resume. Choose from a functional or chronological format. Find ways to describe yourself that highlight your accomplishments in meaningful, but succinct ways. As artists, use your graphic sensibilities and talent to make your resume stand out from all the others.
- If time allows, mock interviews will take place.

Criteria for Evaluation:

3 = beyond fulfilling the criteria

2 = fulfills the criteria

1 = did very little to fulfill the criteria

0 = did not do

The Cover Letter	3	2	1	0
is one page				
introduces the writer				
touches on a few of the writer's specialties				
requests an art teaching position				
uses correct grammar and spelling				
Total Possible 15				
The Resume	3	2	1	0
is two pages				
includes highlights your accomplishments in meaningful, but succinct ways.				
is written in an orderly manner (most recent first).				
uses your graphic sensibilities and talent to make your resume stand out from all the others.				
uses correct grammar and spelling				
Total Possible 15				

Syllabus

There are many websites listed on Google that can help you write a syllabus. A tutorial may be found at www1.umn.edu/ohr/teacherlearn/tutorials/syllabus/

Major Content Areas of a Syllabus

Course Information. The first items of information in a syllabus should give course information: *course title*, *course number*, and *credit hours*. Also, are there any *prerequisites*? Is the *permission of the instructor* required? Include the *location of classroom*, and the *days and hours class/lab/studio/etc. meets*.

Instructor Information. Second, the students need information about the instructor: *full name*, *title*; *office location* (and where to leave assignments), *office phone number*; *office hours*. Depending on the size of the class (and other factors), it may be desirable to include an *emergency phone number*; quite often this can be the number of the department office. Many instructors give the students their *home telephone number*. If you do, it is well to also list restrictions, e.g., "No calls between 10:30 pm and 8:30 am please." If you are helped by *teaching assistants* or other instructors, their names, locations, and phone numbers should also be listed.

Text, Readings, Materials. College-level instruction -- at least in the United States -- is heavily dependent upon the use of print material, if not a required textbook, then a variety of readings. These are becoming increasingly costly. The syllabus should provide the students with detailed information about the following:

Textbook(s) -- include the title, author, date (and edition), publisher, cost, where available, (often it is appropriate to indicate why the particular text was chosen and/or how extensively it will be used).

Supplementary reading(s) - in addition to the detailed bibliographic information about the readings, the syllabus should indicate whether the readings are required or only recommended, and whether the readings are on reserve in the library or available for purchase in the bookstore. Sometimes instructors make their own books available to students. If this is the case for the given course, that information might be included in the syllabus along with whatever conditions apply to their use.

Materials -- although many courses use only print material, there are a myriad of courses that require additional -- something expensive -- materials, e.g., lab or safety equipment, art supplies, special calculators or even computers, etc.

Course Descriptions/Objectives. The treatment of this area -- variously called course description, content, goals, objectives -- differ more than any other in the publications we reviewed.

Some instructors, who have developed detailed instructional objectives, include them in their syllabi. Such inclusion may result in information of general *course goals* (e.g., the learning and application of the general principles of..., or the development of the skill..., or

the development of a more positive attitude toward...) can help orient the student to the purpose of the course, the instructor's expectations, etc.

Course Calendar/Schedule. Some instructors are concerned that, if they include a *daily - or weekly - schedule of topics* to be covered, they can be held legally liable if they depart from it. One remedy for this is to state that the schedule is tentative and subject to change depending upon the progress of the class. In many cases the instructor has only limited flexibility about scheduling anyway, e.g., in a multi-section course where departmental exams are administered on specific dates, or in a course which is a prerequisite for another course (the material has to be -- should be -- covered by the end of the course). If we expect students to meet our deadlines, to plan their work, we must give them the information needed for such planning.

The calendar or schedule should also include the dates for *exams, quizzes, or other means of assessment*. (We are *not* implying that all evaluation of students must be in groups and at the same time. A course in college teaching might require that the students be videotaped while teaching a class, so the syllabus could say "to be scheduled individually.")

The calendar should also include *due dates for major assignments*. For example, when is a paper due; if the topic has to be approved, when; if an outline or draft is an interim step, when it is due.

Finally, any *required special events* need to be included in the calendar, e.g., a lecture by a visiting speaker, a dramatic or musical performance, a field trip.

Course Policies. Every discussion of syllabi we read included something about course policies, although what specifically was included varied. We suggest the following topics:

Attendance, lateness -- at least for freshman and sophomore classes, and perhaps for all undergraduate classes, the syllabus should include some statement about attendance (is it required, will students who attend regularly be given a break if the grade is borderline?) and about lateness, at least if it is penalized. (Students who arrive late disturb the class, but on some campuses it is not possible for a student to get from one part of the campus to another within the allotted time; sometimes our colleagues do not let students leave promptly.)

Class participation -- in the medieval lecture hall, class participation was not an issue, but if students are to learn to apply, analyze, synthesize, etc, they need to be active. Such approaches are contrary to the experiences -- and preferences -- of many students. If active participation is expected, the syllabus needs to say so. It also needs to explain if/how participation will be graded.

Missed exams or assignments -- since these affect grades, they are of interest to students. Syllabi should inform the students whether exams and assignments can be made up; statements regarding earning extra credit should also be included if that is an option.

Lab safety/health -- in some courses these issues can literally be a matter of life or death. Even if detailed materials are handed out early in the course, the syllabus should include a short statement about the importance of these issues and indicate that more detailed

information will follow.

Academic dishonesty -- in some syllabi this is treated as a separate area. The syllabus should address questions related to cheating and plagiarism. On campuses where these topics are treated in detail in a student handbook, it is sufficient for the syllabus to simply refer the students to that handbook. In the absence of such a resource, details in the syllabus are necessary. Many students actually do not know what constitutes plagiarism. We owe it to the students to explain what is considered to be plagiarism or cheating.

Grading -- this topic, even more than academic dishonesty, is often treated as a separate area. Given the students' interest in graded, such treatment is certainly defensible. Each syllabus should include details about how the students will be evaluated -- what factors will be included, how they will be weighted, and how they will be translated into grades. Information about the appeals procedures, often included in a student handbook, is also appropriate at least for freshman and sophomore classes.

Criteria for Evaluation:

- 3 = beyond fulfilling the criteria
- 2 = fulfills the criteria
- 1 = did very little to fulfill the criteria
- 0 = did not do

The Syllabus must include at least the following	3	2	1	0
Course information				
Instructor information				
Textbook				
Materials needed				
Course description/objectives				
Course calendar				
Course policies, attendance, lateness, missed assignments				
Class participation				
Grading				
Safety issues in the art classroom				
Correct grammar and spelling				
Total Possible 15				

Philosophy Papers

- Write a **philosophy of teaching** paper that reflects your personal philosophy regarding education in general. This piece should deal with what sort of teacher you see yourself being. It should also address a disciplinary / classroom management philosophy, and what an ideal teacher looks like to you. You may also want to investigate how you expect to reach those ideals.
- Write a second **philosophy of teaching art** paper that reflects your personal philosophy regarding teaching art education.

Ask yourself the following questions:

- Why teach art and why do certain things and not others?
- How do you define art?
- Why is art important as a part of general education?
- What is Discipline Based Art Education and why is it important?
- What is your major goal in the development of students as artists and connoisseurs of art in accordance with their level of growth and development?

Each paper should be about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper.

Criteria for Evaluation:

3 = beyond fulfilling the criteria

2 = fulfills the criteria

1 = did very little to fulfill the criteria

0 = did not do

Philosophy of Teaching Paper	3	2	1	0
Reflects current trends in education and education in general				
Explains and supports Constructivism				
Is well written using complete thoughts; and is understandable to other teachers, principals, and hiring personnel				
Each paper is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
The paper is grammatically correct; spelling checked and correct				
Total 15				
Philosophy of Teaching Art Paper	3	2	1	0
Reflects current trends in art education				
Explains and supports DBAE and other three components of art education				
Is well written using complete thoughts; understandable to other art teachers, principals, and hiring personnel				
Is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
Is grammatically correct; spelling checked and correct				
Total 15				

ART 495 Portfolio Check Sheet

Students' Name _____ / _____ - _____

Tabs are used to divide sections		
Cover Page		
Table of contents		
Cover Letter (Written in ART 432, revised if necessary)		
Resume (Written in ART 432, revised if necessary)		
Philosophy of teaching (Written in ART 432, revised if necessary)		
Art education philosophy (Written in ART 432, revised if necessary)		
Classroom Management Statement (Written in PSY 315, revised if necessary)		
Grading or Assessment Statement (Written in PSY 315, revised if necessary)		
Syllabus (Written in ART 432, revised if necessary)		
Curriculum plan (Written in ART 432, revised if necessary)		
Unit plan (Written in ART 432, revised if necessary)		
Lesson plan (Written in ART 330, revised if necessary)		
Issue Paper (Written in ART 432, revised if necessary)		
Reflection Statements on Professional Education courses, teaching, children's art classes, and on becoming an art teacher.		
Journal from field experiences and/or student teaching (Include after f. e. & s.t.)		
Transcripts (after course work is completed)		
Description of volunteer services in teaching (if any)		
Honors and awards (if any)		
Three to five minute video of you teaching (Include after f. e. & s.t.)		
Images of your art work		
Images of your students' art work (Include after f. e. & s.t.)		
Images of you teaching a class of students (Include after f. e. & s.t.)		

The Cover Letter	3	2	1	0
is one page				
introduces the writer				
touches on a few of the writer's specialties				
requests an art teaching position				
uses correct grammar and spelling				
Total Possible 15				
The Resume	3	2	1	0
is two pages				
includes highlights your accomplishments in meaningful, but succinct ways.				
is written in an orderly manner (most recent first).				
uses your graphic sensibilities and talent to make your resume stand out from all the others.				
uses correct grammar and spelling				
Total Possible 15				

The Cover Letter	3	2	1	0
is one page				
introduces the writer				
touches on a few of the writer's specialties				
requests an art teaching position				
uses correct grammar and spelling				
Total Possible 15				
The Resume	3	2	1	0
is two pages				
includes highlights your accomplishments in meaningful, but succinct ways.				
is written in an orderly manner (most recent first).				
uses your graphic sensibilities and talent to make your resume stand out from all the others.				
uses correct grammar and spelling				
Total Possible 15				

The Syllabus must include at least the following	3	2	1	0
Course information				
Instructor information				
Textbook				
Materials needed				
Course description/objectives				
Course calendar				
Course policies, attendance, lateness, missed assignments				
Class participation				
Grading				
Safety issues in the art classroom				
Correct grammar and spelling				
Total Possible 15				

Philosophy of Teaching Paper	3	2	1	0
Reflects current trends in education and education in general				
Explains and supports Constructivism				
Is well written using complete thoughts; and is understandable to other teachers, principals, and hiring personnel				
Each paper is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
The paper is grammatically correct; spelling checked and correct				
Total 15				

Philosophy of Teaching Art Paper	3	2	1	0
Reflects current trends in art education				
Explains and supports DBAE and other three components of art education				
Is well written using complete thoughts; understandable to other art teachers, principals, and hiring personnel				
Is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
Is grammatically correct; spelling checked and correct				
Total 15				

Philosophy of Teaching Paper	3	2	1	0
Reflects current trends in education and education in general				
Explains and supports Constructivism				
Is well written using complete thoughts; and is understandable to other teachers, principals, and hiring personnel				
Each paper is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
The paper is grammatically correct; spelling checked and correct				
Total 15				
Philosophy of Teaching Art Paper				
Philosophy of Teaching Art Paper	3	2	1	0
Reflects current trends in art education				
Explains and supports DBAE and other three components of art education				
Is well written using complete thoughts; understandable to other art teachers, principals, and hiring personnel				
Is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
Is grammatically correct; spelling checked and correct				
Total 15				

Philosophy of Teaching Paper	3	2	1	0
Reflects current trends in education and education in general				
Explains and supports Constructivism				
Is well written using complete thoughts; and is understandable to other teachers, principals, and hiring personnel				
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Philosophy of Teaching Art Paper				
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Reflects current trends in art education				
Explains and supports DBAE and other three components of art education				
Is well written using complete thoughts; understandable to other art teachers, principals, and hiring personnel				
Is about one page in length, double-spaced, 12 pt. type, with one inch margins printed on plain white paper				
Is grammatically correct; spelling checked and correct				
Total 15				

Art 495.02 Studio Project Course

Joan CawleyCrane

Randall #332

963 1673

cawleycj@cwu.edu

Art 495 requires the preparation of a professional portfolio and presentation of a body of work suitable for exhibition.

The course satisfies the Department of Art's end of major assessment requirement.

What we will be doing: you're going to be putting together your artist resume, polishing up your artist statement, preparing your images for viewing, and practicing presenting yourself, and your work.

What we will **not** be doing: actually shooting your work, critiquing the work itself. All that should already be done.

There is no text for this course. The syllabus and a series of samples/readings will be provided.

Course objectives:

Understand the importance of the production of a professional and professionally presented information packet.

Identify the importance and role(s) of an artist's statement. These are intended to identify the kind of work you are currently engaged in and the concept/philosophy that motivates your work.

Demonstrate how and why the accurate documentation of work(s) referred to in an artist's statement is critical to the development and reception of an artist.

Course assessments:

Students will demonstrate a high level of mastery in their medium/ia.

Students will create a portfolio with appropriately labeled examples of work that exemplifies their stated concept(s).

Students will write their own, effective artists statement(s), which demonstrates their understanding of the work, the concepts, and communicates these ideas clearly to the reader.

Students will complete all of the following:

Resume – formats will be discussed.

Artist statement(s) - ditto

Documentation of artwork, complete with annotated image list

Cover letter –for your specific target audience

An identifying **card/postcard**.

Program assessment form ***No grade will be filed until the main art office notifies me of the receipt of the Program Assessment Forms.

Grading is on S/U basis.

An unexcused absence will potentially cause you to fail this course.

Plan ahead.

Failure to meet any deadline will potentially cause you to fail this course.

Missing 2 assignments due dates means you have failed the course.

Plan ahead.

LATE WORK will NOT be accepted. *Plan ahead.*

Much of this coursework will rely on e-mail, one on one meetings and upon you getting the required work to me via Office mailbox.

Meanwhile – watch your CWU mailbox.

You are responsible for maintaining good communication.

Students who have special needs or disabilities that may affect their ability to access information or material in this course must provide me with a copy of their official documentation by **30 Sept.**

In addition, an appointment to discuss this with me must be made **prior to the 2nd** class meeting.

Students are encouraged to contact the Disability Support Services at 509-963-2171 for additional disability-related educational accommodations.

Details are not provided here, as the material covered on each class meeting is going to be in flux, both in response to you as a group, and as to the schedule of any outside presenters.

Use this for keeping track of your own work, due dates, etc.

Friday: 24 Sept. 12:00 – 12:50 Randall #231	Meet class/introductions. Discussions of your professional goals, establishing target audiences. Introduction of samples, preparing/comparing materials.
Friday: 8 Oct. 12:00 – 12:50 Randall #231	You need to hand in a copy of your draft resume/target audience to me by 12 on Thursday, 30 Sept. Revised version due by 12 on 14 Oct.
Friday: 15 Oct. 12:00 – 12:50 Randall #231	
Friday: 29 Oct, 12:00 – 12:50 Randall #231	You need to make an appointment with me to go over your materials 21 Oct. A sign-up sheet will be circulated/posted.
Friday: 19 Nov. 12:00 – 12:50 Randall #231	

Friday: 3 Dec. 12:00 – 1:50 ***note longer class period Randall #215	Presentations by students of completed packet, a practice professional presentation. Each student needs to leave me with a copy of all the required materials (checklist will be provided).
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